**English 1210: Introduction to British Literature**

Swallow Hall 008, TR 9:30 – 10:45

Instructor: Travis Knapp

Office: Tate 020; Office Hours TR 11 – 12, or by appointment

[travisknapp@mizzou.edu](mailto:travisknapp@mizzou.edu)

**Course Description**

British Literatureis a broad label for a literary tradition than spans over 1,200 years. What makes a work British? Its author? Its geographical origin? Why not English? What, exactly, makes a text literary? Why did the anthology choose to include the texts that it did? Are anthologized texts representative of what people throughout time actually read or heard? How much of this tradition can we explore in 30 class periods?

These are all questions we will consider as we move through time and read works from the first millennia AD to the present day. We’ll examine known and relatively unknown authors writing in several different social contexts, genres, and forms to work towards an understanding of the British literary tradition.

English 1210 introduces the concepts, terms, and practices commonly encountered in literary study, presented by way of texts from the history of British literature. It offers exposure to the major genres of literature (fiction, poetry, drama, and non-fiction).

**Course Goals**

* To provide broad exposure to a national literary tradition across its history.
* To introduce the major forms of literary expression: drama, poetry, ﬁction, and non-ﬁction.
* To introduce tools for interpretation, including beginning critical and interpretive vocabulary.
* To develop skills in literary interpretation and argumentation.

**Course Materials**

* *Broadview Anthology of British Literature*, Compact Edition, 2015
  + Please bring this to class every day
* Supplemental texts and resources on the Canvas site (instructure.missouri.com)
* Paper and writing implements for in-class activities

**Grade Break Down & Assignment Descriptions**

* This class utilizes a plus/minus system 2% off the decadal number
* For example, 82% = B-, 88 = B+, 93 = A, 77 = C

5% - Vocabulary slides

5% - Reading selection polls

10% - Daily Questions

12.5% - Close Reading Essay

17.5% - Special Collections Project & Presentation

15% - Midterm Exam (in-class)

20% - Final Exam (take-home)

10% - In-class Participation (activities, group work, discussion):

5% - In-class writing (quizzes, responses)



*Green Knight’s Arrival*, Juan Wiingaard

**Vocabulary Slides**: Students will sign up for and be responsible for creating a Powerpoint or Google Slide over specific literary terms that will be shared with the class. Using a literary dictionary (linked on Canvas), provide a(n abridged) definition, a paraphrase, and an example of the term, ideally from an assigned text.

* Slides will be submitted on Canvas as .ppt or .pptx before the start of class on the assigned date(s).
* Depending on final enrollment, each student will have to make one or two slides over the course of the semester. There will be a signup sheet on Canvas.

**Reading Selection Polls**: On 6 occasions (including the first Thursday of the class), you will be responsible for voting on what texts we read through Canvas surveys. The polls are due one week before the day the poll affects. See the schedule below for dates.

**Daily Questions**: One way to be an active reader is to engage with the text through inquiry. Starting the third week of class, students will submit two questions on the day’s assigned reading, one of which must be related to a specific passage. These questions should be thoughtful, specific to the text, and prompt discussion. On occasion, these may be substituted for a separate type of short writing (notifications to occur via Canvas and in-class announcements).

* These are due on Canvas at 8 a.m. each class period (so I can integrate them into the lesson plan).
* Students are exempt from questions on days they submit vocab slides.

**Close Reading Essay** (2-3 pages): The close reading essay will be a sustained, critical analysis of one sonnet of your choosing by either William Shakespeare or Lady Mary Wroth. On Tuesday, Feb. 25 we will have a workshop day on which a draft or outline is due. The formal paper is due Tuesday, March 3. [*Separate Assignment Sheet on Canvas*]

**Special Collections Project** (2-3 pp. paper, presentation, & peer notes): On Tuesday, March 10, we will visit Ellis Library’s Special Collections to see some of their archival holdings of materials and texts relevant to our class. After this visit, you will then pick an artifact (due on the sign-up sheet by Thursday, April 9) related to British Literature, but it does not necessarily have to be a text by a ‘recognizable’ author. You will write a report, give a short presentation in the Special Collections Classroom on Thursday April 16, and take notes on your peers’ presentations. [*Separate Assignment Sheet on Canvas*]

**Midterm Examination**: On Thursday, March 12, we will have a midterm during our class period. It may contain questions about chronology, authorship, and/or vocabulary. The core of the midterm will be passage identifications on which you will write a brief interpretation, relating its significance as it relates to the work as a whole, a broader literary tradition, characteristics of form and genre, and thematic considerations.

**Final Examination**: This class’s final exam will be a take-home exam consisting of two essays. Due in the middle of our final exam period, 8:30 AM on Friday, May 15. [*Separate Assignment sheet on Canvas*]

**Participation and Attendance**: Your success in this class (and on exams) has a direct correlation to how often you attend. I hope that our classroom is an open forum where we can challenge each other through our interpretations and questions about the text.

While I do not have an attendance policy, *per se*, I do grade participation. You cannot participate if you are not present.

I try to measure participation objectively, through participating in class activities, discussion, and quizzes. A small portion of this grade will be subjective, but I take in account more than simply talking in class. We’ll develop these skills over the course of the semester.

**Course Schedule**

*(tentative: changes to be announced in class and on Canvas)*

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Date** | **Reading (for class period)** | **Vocab [Due Dates]** |
|  | Tuesday, Jan 21 | Course Introduction |  |
| 1 | Thursday, Jan 23 | Old English Poetry:   * “The Wanderer” (50-51) * “The Wife’s Lament” (52-53) * “The Dream of the Rood” (54-56) | [Week 2 Vote – *Beowulf*/*Andreas*]  -poetry  -meter |
|  | Tuesday, Jan 28 | Old English “Epic” Poetry? [VOTE]   * *Beowulf* first half (62-90; to line 2199) * OR: *Andreas* first half (PDF) | -alliteration  -epic  -canon |
| 2 | Thursday, Jan 30 | * Finish *Beowulf* (90-103; line 2200 – end) or *Andreas* | -symbol  -plot |
|  | Tuesday, Feb 4 | Middle English Poetry   * *Gawain and the Green Knight,* fitts 1&2 (135 - 165) | [Week 4 Vote - Chaucer]  -bob and wheel  -stanza  -romance |
| 3 | Thursday, Feb 6 | * Finish *Gawain,* fitts 3&4 (165 - 200) | -rhyme scheme |
|  | Tuesday, Feb 11 | Chaucer, *The Canterbury Tales* [VOTE]   * Excerpts, “The General Prologue” (206-224)   One of the following tales:   * “The Knight’s Tale” (225ff) * “The Miller’s Prologue and Tale” (258ff) * “The Wife of Bath’s Prologue and Tale” (271ff) * “The Pardoner’s Prologue and Tale” (293ff) | -iambic pentameter  -tale  -character |
| 4 | Thursday, Feb 13 | Female Devotional Literature   * Julian of Norwich, *Revelation of Love* (307-313) * Margery Kempe, *The Book of Margery Kempe* (315-322) | -autobiography  -nonfiction |
|  | Tuesday, Feb 18 | Early Modern English Poetry: Sonnets   * Wyatt, “The Long Love” (432) * Howard, “Love that Doth Reign” (434) * Spenser, *Amoretti* 1, 22, 54 (483ff) * Sidney, *Astrophil and Stella* 1, 108(489ff) | -sonnet  -couplet  -personification |
| 5 | Thursday, Feb 20  [*no office hour*] | Early Modern English Poetry: Religious Verse   * Lanyer, *Salve Deus* (531-532) * Herbert, (PDF selections) | [Week 6 Vote - Shakespeare]  -tone  -voice  -lyric |
|  | Tuesday, Feb 25 | Close Reading Workshop | [outline / rough draft] |
| 6 | Thursday, Feb 27 | Early Modern Drama: Shakespeare [VOTE]   * Acts 1 & 2 | -drama  -genre  -blank verse |
|  | Tuesday, Mar 3 | Shakespeare, cont’d   * Acts 3 & 4 | [Close Reading Essay] |
| 7 | Thursday, Mar 5 | Shakespeare, finished  - Act 5  Midterm Review | -metonymy |
|  | Tuesday, Mar 10 | *Special Collections Visit* |  |
| 8 | Thursday, Mar 12 | ***Midterm Examination*** | [midterm] |
|  | Tuesday, Mar 17 | Restoration Satire   * Dryden, “MacFlecknoe” (856 – 860) * Swift, “A Modest Proposal” & contexts (989-998) | -satire  -irony |
| 9 | Thurs, Mar 19 | Haywood   * *Fantomina: or, Love in a Maze* (1034-1049) | -setting  -protagonist |
| 10 | SPRING BREAK | *No class* |  |
|  | Tuesday, Mar 31 | Romanticism, Poetry   * Anna Laetitia Barbauld (1120-1122) * Charlotte Smith (1124-1126) * Blake, “Holy Thursday” [x2], “The Chimney Sweeper” [x2], “Infant Joy, “Infant Sorrow” (1149-1153) | -simile  -metaphor |
| 11 | Thursday, Apr 2 | Romantic & Victorian Prose   * Wollstonecraft, *Vindications of the Rights of Woman* (1169-84) * Rossetti, “Goblin Market” (1615-1622) | [Week 12 vote: Victorian authors]  -essay |
|  | Tuesday, Apr 7 | Polidori   * *The Vampyre: A Tale* (1403-1413)   Dickens   * “A Walk in the Workhouse” (1587-1590) | -short story  -point of view |
| 12 | Thursday, Apr 9 | Open: Victorian Authors [VOTE]   * TBD: Browning, Tennyson, Darwin, Gaskell, Browning, Arnold, Rossetti, Hardy, Hopkins, Stevenson, Doyle, Kipling | -syntax |
|  | Tuesday, Apr 14 | Victorian Authors, continued | [SC Report] |
| 13 | Thursday, Apr 16 | Special Collections Presentations | [SC Commentary]  [Week 14 Vote – Poetry] |
|  | Tuesday, Apr 21 | Joyce   * “The Dead” (1865 -1887) | -modernism |
| 14 | Thursday, Apr 23 | 20th century poetry  TBD: Owen, Eliot, Auden, Larkin, Thomas, Heaney, Atwood, Boland, Duffy, Yeats | -postmodernism  [*optional:* Student-chosen reading nominations due, 5/5 class] |
|  | Tuesday, Apr 28 | 20th & 21st century prose   * Rushdie, “The Prophet’s Hair” (1990-1998) * Ishiguro, “Village After Dark” (1999-2005) | [Week 16 Vote] |
| 15 | Thursday, Apr 30  [*no office hour*] | Zadie Smith   * “The Waiter’s Wife” and “Joy” (2012 – 2023) |  |
|  | Tuesday, May 5 | VOTE: Open Reading (student nominations for final reading) |  |
| 16 | Thursday, May 7 | Final Review |  |
|  | Friday, May 8 | Stop/Reading Day |  |
| 17 | Friday, May 15 | Final Exam period 7:30 – 9:30 AM | **Take Home Final Due** |

**Campus Resources**

University life can be hard and stressful – and not always related to what’s going on in the classroom. Mizzou has a lot of resources that can help make your life easier. Please be familiar with these offices and don’t hesitate to reach out if you want assistance. While I am happy to help facilitate, these offices can offer more relevant expertise.

***Student Well Being***: The University of Missouri is committed to supporting student well-being through an integrated network of care, with a wide range of services to help students succeed. The MU Counseling Center offers professional mental health care, and can help you find the best approach to treatment based on your needs. Call to make an appointment at 573-882-6601. Any student in crisis may call or go to the MU Counseling Center between 8:00 – 5:00 M-F. After hours phone support is available at 573-882-6601. Visit https://wellbeing.missouri.edu to take an online mental health screening, find out about workshops and resources that can help you thrive, or learn how to support a friend.

***Accessibility, Inclusivity, and Accommodation***:

It is my goal and intention that all will be able to succeed and thrive in this classroom. Please let me know how I can assist in your academic success.

Students with Disabilities: If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.

If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please establish an accommodation plan with the [MU Disability Center](http://disabilityservices.missouri.edu/), S5 Memorial Union, 573-882-4696, and then notify me of your eligibility for reasonable accommodations.  For other MU resources for persons with disabilities, click on “Disability Resources” on the MU homepage.

***Nondiscrimination, sexual assault resources****:* University of Missouri policies prohibit discrimination on the basis of race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, pregnancy, age, disability and protected veteran status. Discrimination includes any form of unequal treatment such as denial of opportunities, harassment, and violence. Sex-based violence includes rape, sexual assault, unwanted touching, stalking, dating/interpersonal violence, and sexual exploitation.

If you experience discrimination, you are encouraged (but not required) to report the incident to the MU Office for Civil Rights & Title IX. Learn more about your rights and options at [civilrights.missouri.edu](http://civilrights.missouri.edu/) or call 573-882-3880.  You also may make an anonymous report online.

Students may also contact the Relationship and Sexual Violence Prevention (RSVP) Center, a confidential resource, for advocacy and other support related to rape or power-based personal violence at [rsvp@missouri.edu](mailto:rsvp@missouri.edu) or 573-882-6638, or go to [rsvp.missouri.edu](http://rsvp.missouri.edu/).

Both the [Office for Civil Rights & Title IX](http://civilrights.missouri.edu/) and the [RSVP Center](http://rsvp.missouri.edu/) can provide assistance to students who need help with academics, housing, or other issues.

***Academic Integrity, including plagiarism; nondiscrimination; intellectual pluralism****:*

The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the departmental chair or divisional director; the director of the [Office of Students Rights and Responsibilities](http://osrr.missouri.edu/); the [MU Equity Office](http://equity.missouri.edu/), or [equity@missouri.edu](mailto:equity@missouri.edu).

All students will have the opportunity to submit an anonymous evaluation of the instructor(s) at the end of the course.

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

**You are encouraged to ask me questions at all times throughout the semester.**

**You may even get tired of me prompting for questions.**

**I may not always know the answer, but I’ll point you in the right direction.**

**I can only help if I know there’s an issue.**