### 1. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>V: Literary and Artistic Studies</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>English/Literature</td>
</tr>
<tr>
<td>Course Title</td>
<td>British Literature: Medieval to Renaissance</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
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</tbody>
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### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>English Literature Faculty (Ashby Kinch)</td>
<td>09/16/08</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>4462</td>
<td></td>
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<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
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<tr>
<td>Dean</td>
<td>Jon Tompkins</td>
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### III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

This survey intends to provide students with a historical, cultural, linguistic, and intellectual framework for understanding the literature produced in Britain between the 8th century, when Anglo-Saxon culture produced its first major literary texts, and the 17th century, when citizens of a modern British state published texts in a wide range of literary genres for a rapidly-expanding public readership. To address such a wide cultural span in such a short space of time—just under a century per week, on average—is a Herculean task. But this kind of survey creates an invaluable context for your future reading, which will augment, amplify, and complicate the narrative of this class. There will be two parts to this course, with an exam following each: the Middle Ages (8th -15th century), and the Renaissance/Early Modern Period (16th century through the Restoration). The course will introduce you to specific literary and cultural problems and issues, which you will then address in greater detail in class discussion, group discussion, exams, and short writing assignments. Students will be expected to: master some basic vocabulary for literary analysis (the Department’s list of literary terms, drawn from The Bedford Glossary); develop their skills in close reading of poetry; and read both broadly and deeply in the history of British literature. You will be introduced to major conceptual and theoretical problems relevant to the study of literary history that you will develop further in your undergraduate career: the interpretive impact of historical and cultural context on reading literature, the role of national identity in the formation of a literary canon, and the role of gender relations in the production and interpretation of literary texts. By stressing the way in which technological and cultural changes inflected the evolution of English literature, the class aims to connect students to a tradition of innovation and change in intellectual culture that is deeply relevant to the ongoing changes in our information culture in contemporary America.

### IV. Criteria:

Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. Students read lyric poetry, long-form poetry, prose, and drama; lectures and readings place these readings in the historical and cultural context of Britain from the 8th to the 17th century.

In addition, these courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives. Lectures and discussions focus students on the techniques of reading a literary text for its relationship to cultural context, with particular attention to the way form evolves in a specific cultural context for specific rhetorical, aesthetic and philosophical purposes.

<table>
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<tr>
<th>V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: <a href="http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm">http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm</a></th>
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<tr>
<td>Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms. Students examine in their reading the emergence of English literature, including both prose and poetry, in the Anglo-Saxon period, as well as tracking the evolution of literary forms throughout the period (e.g., the change from alliterative to syllabic poetry, the evolution of drama, the spread of the sonnet form).</td>
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<td>Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical. Historical and cultural context is the first lens that students are asked to use in their understanding of literature in this class, and they demonstrate their mastery of those ideas in small group discussion, online essays, and exam questions. In-class discussion frequently develops around psychological and philosophical questions, and students are encouraged to develop these ideas further in their written work, including a cumulative final essay exam in which they write a cohesive micro-history of English literature by focusing on one moral, philosophical or cultural problem in each of the major periods covered in the class (Anglo-Saxon, Late Medieval, Renaissance, Early Modern).</td>
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VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)
ENLT 217.01: British Literature: Medieval through Early Modern
Dr. Ashby Kinch
Office: LA 126; Phone: 243-4462; E-mail: ashby.kinch@umontana.edu
Office Hours: T 1-3:00; W 3:30-5:00; Th 1-3:00

Required Texts (*Required possession for all English majors)
This Syllabus: Read it thoroughly the first day and bring it to class every day!
Blackboard Course Supplement: accessible at http://umonline.umt.edu/
   *You will need to be able to access and work on Blackboard to complete this class, which require online essays and an occasional online quiz. If you have not used Blackboard before, get an ID and password immediately, and plan on attending a training session.

General Education Goals Met by This Course (from the University Gen Ed Description):
Upon completion of the Literary & Artistic Studies requirement (V), a student will be able:
1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Course Requirements (further detail provided on Blackboard)
Three Exams: 1) Middle Ages: 30%; 2) Early Modern: 25%; 3) Final Cumulative Exam: 20%
Discussion Board Postings: 25% (5 x 20 points each)

Reading Schedule (through Part I; the remainder can be found online; "Course Materials")
Nota Bene: Students should come to class prepared to discuss the readings listed for that day on the syllabus. Numbers in parenthesis indicate pages in the Norton Anthology.

Part I: The Middle Ages (730-CA. 1485)
Aug. 25: Introductions; Anglo-Saxon “Literature” and Orality; “Caedmon’s Hymn” (24-26)
   Lecture/ In-class Reading: Origins of English literature/language
   Assign. For Wed: read syllabus; complete "Course Overview" assign. (handout)
Aug. 27 “The Middle Ages” (1-7, 22-3); Bede (24-27); Alfred (108-111)
   Lecture: Anglo-Saxon learning, politics; the cultural landscape

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Sept.1: LABOR DAY: NO CLASSES
Sept. 3: Intro. to Beowulf and lines 1-2199 (29-80)
Lecture/Discussion: Warrior culture; the culture hero
   GROUP A: Online Paper I due by noon, Sept. 5th.

Sept. 8: Beowulf, 2200-3182 (80-100)
Lecture/Discussion: Crisis, conflict, and cultural continuity; physical and spiritual journeys; lyric and epic perspectives on the individual; pessimism

Sept. 10: “The Middle Ages” (7-10); excerpts from Chronicles/Legendary Histories (115-128); Marie de France, Lanval (141-155)

Lecture: Norman Conquest; Anglo-Norman rule/language policy; a new myth of origins

GROUP B: Online Paper I due by noon, Sept. 12th.

Sept. 15: Intro to Sir Gawain and the Green Knight and Fitts 1-3 (160-202); illustration c8

Lecture/Discussion: the challenge of the margins; English critique of monarchy

Sept. 17: Sir Gawain and the Green Knight, Fitt 4 (202-213)

Geoffrey Chaucer, Intro to “Gen Prol to The Canterbury Tales” and lines 1-78 (213-220)

"Middle English Literature" (10-14); “Medieval English” (15-17)

Lecture: Honor/Shame Culture; The Order of the Garter; Middle English as literary and political language; compare Bible translations (handout)

GROUP A: Online Paper II due by noon, Sept. 19th.


Lecture/Discussion: “Father” of English Poetry


Lecture/Discussion: Medieval Community and Conflict

GROUP B: Online Paper II due by noon, Sept. 26th.

Sept. 29: Selections of Middle English Lyric (435-437)


Lecture/Discussion: marginal British literatures


Lecture: Medieval Popular Literature and Culture; the War of the Roses

Oct. 6: “Second Shepherd’s Play” (discussion, cont’d); review for exam

Oct. 8: Exam: The Middle Ages

Part II: The Renaissance/Early Modern (1485-1674)

Oct. 13: “The Sixteenth Century” (485-511); Timetable of Major Events (512-3)

Sir Thomas Wyatt (592-3) and the following poems: “The Long Love That in My Though Doth Harbor” (594); "Whoso list to hunt" (595); "They flee from me" (599-600); "My lute, awake"; "Forgot not yet"; "Blame not my lute"; "Stand whoso list"; "Who list his wealth and ease retain"; "Mine own John Poins" (600-606).

Henry Howard, Earl of Surrey (607-8) and the following poems: “The Soote Season” (570), “Love that doth reign and live within my thought” (608); “Alas! So all things now do hold their peace” (609); “Wyatt resteth here that quick could never rest” (612)

Lecture: the New Men and the New Literature; the making of a poetic self; the unattainable object of desire; the political culture of poetry (Henry VIII, Elizabeth I)

Oct. 15: Edmund Spenser, The Faerie Queen (excerpts from Bks. I, II)


Oct. 20: The Faerie Queen Book III (Britomart)

Lecture/Discussion: The Virgin Queen
Elizabeth I (687-8), "The doubt of future foes" (695); "Speech to the House of Commons" (690-2); "Speech to the Troops at Tilbury" (699-700)

Oct. 22: Christopher Marlowe, *Dr. Faustus*, Scenes 7-11 (1042-1056)
Sir Phillip Sidney (947-8); from “The Defense of Poesy” (953-4, 959-61, 967-75)

*GROUP B: Online Paper III due by noon, Oct. 24th.*

Oct. 27: Christopher Marlowe, *Dr. Faustus*, Scenes 1-6 (1002-04, 1022-1042)
Christopher Marlowe (1001-1003), “The Passionate Shepherd to his Love” (1022)
Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd” (917);
John Donne, “The Bait” (1274);
John Donne (1260-1262), and the following poems: “The Good-Morrow,” “The Sun Rising,” “The Canonization” “A Valediction: Forbidding Mourning” “The Ecstasy;” Holy Sonnets 1, 2, 7, 14

*Lecture/Discussion*: the pastoral debate; the meaning of pastoral desire; Donne and the metaphorical conceit; Donne and apostasy

Oct. 29-Nov. 3: The Sonnet
Edmund Spenser (705-7) *Amoretti* 1, 34, 54 (903-7)
Sir Phillip Sidney (947-8) *Astrophil and Stella* 1, 2, 45 (975-992);
William Shakespeare (1058-1061), Sonnets 1, 15, 73, 129, 130, 138, 146, 152
Lady Mary Wroth (1451-53), excerpts from *Pamphilia to Amphilanthus* Sonnets 1, 16, 40, 68, 77, 103.

*Lecture/Discussion*: Italian form, English style; the Sonnet sequence; the sonnet subject and the “invention” of personality

*GROUP A: Online Paper IV due by noon, Oct. 31st.*

Nov. 5: “The Early Seventeenth Century” (1235-51); Timetable of Major Events (1258-59)
"The English Bible" (616-621)
Ben Jonson (1324-1326), and the following poems: “On Something, That Walks Somewhere” “To John Donne” “On My First Son” “To…Shakespeare” “Ode to Himself”
George Herbert (1605-7), and the following poems: “The Altar,” “Redemption,” “Jordan (1)” “The Windows” “Virtue”

*Lecture/Discussion*: the public and private voice of lyric; contemplative lyric; meditation, interiority, and the new religion; the King James Bible

*GROUP B: Online Paper IV due by noon, Nov. 7th.*

Nov. 10: Aemilia Lanyer (1313-4), excerpts from *Salve Deus Rex Judaeorum* (1314-8)
Elizabeth Cary (1536-7); excerpts from *The Tragedy of Mariam* (1537-1541)
"The Gender Wars" (1543-49)
Katherine Philips (1690), and "A Married State" (1691)

*Lecture/Discussion*: female subjects and their desires.

Nov. 12: “The Early Seventeenth Century” (1251-1257); review timetable of events surrounding the Deposition of Charles I and Cromwell’s Protectorate
Robert Herrick (1653-4), and the following poems: “The Argument of His Book” “Delight in Disorder” “Corrinna’s Going A-Maying” “To The Virgins, to Make Much of...
Time” “His Prayer to Ben Jonson”
Sir John Suckling (1676), and “Loving and Beloved” “Out upon It!”
Richard Lovelace (1681), and “To Althea, from Prison”
Abraham Cowley (1687), and “Ode: of Wit”
Andrew Marvell (1695-6), and the following poems: “To His Coy Mistress” “The Garden” “An Horatian Ode: Upon Cromwell’s Return from Ireland”

Lecture/Discussion: “Sons” of Ben, Donne, and Herbert; the Civil War; Cavalier Poets

Nov. 17: **John Milton**, from *Aeropagitica* (1816-8; 1823-5); *Paradise Lost*, Book 1 (all); Bk. 2, ll. 1-105; Bk 3, ll. 588-742; Bk 4, ll. 172-392; 611-775

Lecture/Discussion: the Culture of Protestantism; Satan: Hero as Scapegoat?

Nov. 19: *Paradise Lost*, Bk 5 ln.1-135, 209-245, 519-543; Bk 7 ln. 1-69, 111-174; Bk 8. 179-216, 249-653

Lecture/Discussion: Evil: The Price of Consciousness?

GROUP A and B: Online Paper V due by noon, Nov. 21st.

Nov. 24: *Paradise Lost*, Bk 9 (all), Bk 10. 1-228; Bk. 12. 574-649.

Nov. 26: **THANKSGIVING BREAK: NO CLASSES**

Dec. 1: **EXAM: Renaissance**
Dec. 3: Wrap-up; hand out exam question; course evaluations.

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*