### I. ASCRC General Education Form

Use to propose new general education courses (except writing courses), to change or renew existing general courses, and to remove designations for existing general courses.

Note: Once a one-time only general education designation may be requested for experimental courses (X9), previously (X95), granted only for the semester initiated. A NEW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>V: Literary &amp; Artistic Studies</th>
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*Courses proposed for this designation must be standing requirements of majors that qualify for exceptions to the modern and classical language requirement.

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>English / Literature</th>
<th>Course #</th>
<th>LIT 220</th>
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<table>
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<tr>
<th>Course Title</th>
<th>Survey of British Literature: Medieval to Renaissance</th>
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<tr>
<th>Prerequisite</th>
<th>None</th>
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| Credits | 3 |

### II. Endorsement/Approvals

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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>English Literature Faculty (Ashby Kinch)</th>
</tr>
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| Phone / Email | 4462 / ashby.kinch@umontana.edu |

<table>
<thead>
<tr>
<th>Program Chair</th>
<th>John Hunt</th>
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<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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### III. Type of request

<table>
<thead>
<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew</th>
<th>Change</th>
<th>Remove</th>
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<tr>
<th>Reason for Gen Ed inclusion, change or deletion</th>
<th>Renewal</th>
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<tr>
<th>Description of change</th>
<th>None</th>
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### IV. Description and purpose of the general education course:
General education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness, and relate course content to student's future lives. See Preamble: http://www.dean.faculty.umontana.edu/ged/Preamble.aspx
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 five sections for this course: Anglo-Saxon (8th-11th centuries); Anglo-Norman (11th-14th centuries), late medieval / Middle English (14th-15th centuries), the Renaissance (1485-1603-ish), and the Early Modern Period (1603-1660).

The course will introduce you to specific literary and cultural problems, which you will then address in greater detail in class discussion, group discussion, quizzes, and writing assignments. Students will be expected to: master some basic vocabulary for literary analysis; 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: 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.

V. Criteria: Briefly explain how this course meets the criteria for the group. See: http://unm.edu/faculty/curriculum/documents/forms/GE-Criteria5A.08.aspx

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.

VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: http://unm.edu/faculty/curriculum/documents/forms/GE-Criteria5A.08.aspx

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).
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).

VII. Justification: Normally, general education courses will not carry prerequisites; will carry at least a credit and will be numbered in the 100-200 level. In this course, there are more than one prerequisite, cannot be for more than three credits (or upper division numbered above the 200 level); provide rationale for exceptions.

No justification needed.

VIII. Syllabus: Paste syllabus below or attach and send digital copy with form 4. The syllabus should clearly describe how the above prerequisite are satisfied. For assistance on syllabus preparation, see http://teaching.kulevel24l.net/syllabus.html

ENLT 220.01: British Literature: Medieval through Early Modern
LA 308; TTh 11:10-12:30; Dr. Ashby Kinch
Office: LA 126; Phone: 243-4462; E-mail: ashby.kinch@umontana.edu
Office Hours: TTh 1-2; W 11-12

Teaching Assistant: Mark Triana
Office: Corbin Hall 257; E-mail: mark.triana@umontana.edu
Office Hours: TTh 10-11; W 12-1

Required Texts (*Required possession for all English majors)
This Syllabus: Read it thoroughly the first day and bring it to class every day!
Moodle Course Supplement: accessible at http://umonline.umt.edu/
*To complete this class, you will need to work on Moodle, which will contain crucial course material and where you will regularly submit written work.
Course Description

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 five sections for this course: Anglo-Saxon (8th-11th centuries); Anglo-Norman (11th-14th centuries), late medieval/Middle English (14th-15th centuries), the Renaissance (1485-1603-ish), and the Early Modern Period (1603-1660). The course will introduce you to specific literary and cultural problems, which you will then address in greater detail in class discussion, group discussion, quizzes, and writing assignments. Students will be expected to: master some basic vocabulary for literary analysis; 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.

Course Requirements (further detail provided on Moodle):
- Daily Grade (attendance, intermittent Moodle posts, in-class quizzes): 20%
- Norton Online Quizzes: 10% (see Syllabus for due dates for Norton Online Quizzes)
- Short, Single-Text Papers: 30% (2-3 pp.; 4 x 25 points each = 100 points for the semester)
- Long, Comparative Papers: 40% (2 x 20% each; 5-6 pp.; due March 28th and May 12th)

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.

Common Outcomes for 200-level English Courses
*Students will be able to perform a literary close reading, demonstrating an ability to insightfully interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay.
*Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument.
*Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation.
Policy Statements

Attendance
You may miss class three times with no immediate impact on your grade, and you need not provide a reason for doing so. After the third absence, however, each subsequent absence will lower your final grade 2 percentage points regardless of the reason, except in extremely unusual circumstances (death in the family, documented physical illness, etc). So beware: if you sleep through a couple of classes, you are using up your reserve of sympathy for when you may really need to be away from class. If you are required to miss class for a University commitment or religious observance, you are obliged to let me know well enough in advance so that you can make up the work missed. The burden rests with you, the student, to communicate with me; I will not come chasing after repeatedly absent students. If you miss more than 8 classes (4 weeks!), you will automatically fail the course.

Assessment of Student Writing
This course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty using a rubric developed from University writing learning outcomes. Students interested in more detail about that process can ask and I will provide rubrics and evaluation instruments.

Plagiarism
Plagiarism is an affront to the fundamental values of an academic institution, indicating a lack of respect for intellectual labor and a lack of responsibility for each student’s part in sustaining an academic community. Acknowledge, by citation of name, title, and page number, all work that has influenced your thinking. For University policy on this and other aspects of the Student Conduct Code, see http://life.umt.edu/vpsa/student_conduct.php.

Add-Drop Deadlines, Incompletes, Disability Accommodation
Students with a disability should contact Disability Services in Lommasson 154 or 243-2243 to request an accommodation. For information on deadlines, consult: http://www.umt.edu/registrar/calendar.aspx. For other questions of academic policy, please consult: http://www.umt.edu/catalog/acad/acadpolicy/. If you have any questions, comments, or concerns regarding these topics, please feel to contact the Registrar’s Office.

Reading Schedule (electronic copy posted on Moodle)
Nota Bene: Students should come to class prepared to discuss the readings listed for that day on the syllabus. Numbers in parentheses indicate pages in the Norton Anthology.

Jan. 28: Introductions; Anglo-Saxon “Literature” and Orality; “Caedmon’s Hymn” (24-7).
Lecture/In-class Reading: Origins of English literature/language
Assign. For Thurs: read syllabus; complete “Course Overview” assign. (handout)
Jan. 30: “The Middle Ages” (1-7, 22-3); Bede (24-7); Handout on Conversions; “The Dream of
the Rood" (27-9); Alfred (108-11); Old English Elegy: "The Wanderer" (111-3), "The Wife's Lament" (113-4)

Lecture: Anglo-Saxon learning, politics; the cultural landscape
Writing Mini-Lecture: Quote Selection; Summary; Interpretation; Close Reading

Feb. 4: Intro. to Beowulf and lines 1-2199 (29-80)
Lecture/Discussion: Warrior culture; the culture hero; "pan-Germanic" attributes
Writing Mini-Lecture: Argumentation; Synthesis of Ideas; Making the Question Your Own

Feb. 6: Beowulf, lines 2200-3182 (80-100)
Lecture/Discussion: Crisis, conflict, and cultural continuity; physical and spiritual
Writing Mini-Lecture: Integrating a Social, Cultural, or Historical Context into Your Writing; Defining Your Terms

FIRST SHORT PAPER DUE by 5 p.m. on Monday, Feb. 10th

Part 2: Anglo-Norman England / Anglo-Norman French (1066-1300)
Feb. 11: "The Middle Ages" (7-10); Anglo-Norman Literature (115-28); Thomas of England, Le Roman de Tristan (136-41); Marie de France, Chevrequoil (155-7)
Lecture: Norman Conquest; Anglo-Norman rule/language policy; a new myth of origins
Feb. 13: Marie de France, Lancelot (141-55)
Discussion: courtly literature; Henry II's court; Beckett
Writing Mini-Lecture: Organization; Anachronistic Thinking

Part 3: Late Medieval England / Middle English (1200-1486)
Feb. 18: "Middle English Literature" (10-4); "Medieval English" (15-7); 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
Writing Mini-Lecture: Making Transitions between Paragraphs; Meta-cognition
Feb. 20: Sir Gawain and the Green Knight, Fitt 4 (202-13)
Lecture: Honor/Shame Culture; The Order of the Garter; cultural politics of Middle English

SECOND SHORT PAPER DUE by 5 p.m. on Monday, Feb. 24th

Feb. 25: Geoffrey Chaucer, "General Prologue," lines 79-543 (213-31)
Lecture/Discussion: "Father" of English Poetry
Feb. 27: Chaucer, "General Prologue," lines 544-860 (231-8)
Lecture/Discussion: Medieval Community and Conflict
Writing Mini-Lecture: Social, Cultural, or Historical Criticism; Character Comparison / Analysis

Norton Online Quiz for the "Middle Ages" due by Feb. 28th: every day after the deadline will result in a two point deduction from your score

March 4: "The Wakefield Second Shepherds' Play" (406-35)
Lecture: Medieval Popular Literature and Culture
March 6: Selections of Middle English Lyrics (435-7); Dafydd Ap Gwilym, “The Winter,” “The Ruin” (handout); Selections of Middle English Incarnation and Crucifixion Lyrics (367-70)
Lecture/Discussion: marginal British literatures; the language of affective piety

THIRD SHORT PAPER DUE by 5 on Monday, March 10th

Part 4: The Renaissance/Early Modern (1485-1674)
March 11: “The Sixteenth Century” (485-511); Timetable of Major Events (512-3)
Sir Thomas Wyatt (592-4), and the following poems: “The long love that in my thought doth harbor” (594), “Whoso list to hunt” (595), “They flee from me” (599-600), “My lute awake!,” “Forget not yet,” “Blame not my lute,” “Stand whoso list,” “Who list his wealth and ease retain,” “Mine own John Poins” (600-6)
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)
Writing Mini-Lecture: Expanding Short Papers into Longer Comparative Papers; Revisit
March 13: Henry Howard, Earl of Surrey (607-8), and the following poems: “The soote season” (608), “Love, that doth reign and live within my thought” (608-9), “Alas! so all things now do hold their peace” (609), “Wyatt resteth here, that quick could never rest” (612-3)
Writing Mini-Lecture: Placing a Short Poem in Context

March 18: Christopher Marlowe (1002-04), Doctor Faustus, Scenes 1-5 (1022-41)
March 20: Marlowe, Doctor Faustus, Scenes 6-13 (1041-57)

FIRST COMPARATIVE PAPER DUE by 5 on Monday, MARCH 24th

March 25: Poetic Conversation
Christopher Marlowe (1002-04), “The Passionate Shepherd to His Love” (1022)
Sir Walter Raleigh (917), “The Nymph’s Reply to the Shepherd” (917-8)
Lecture/Discussion: the pastoral debate; the meaning of pastoral desire; Donne and the metaphysical conceit; Donne and apostasy

March 27: Sir Philip Sidney (947-8); and excerpts From “The Defense of Poesy” (953-4; 959-61)
Lecture/Discussion: The Virgin Queen

March 31-April 4: SPRING BREAK

April 8: The Sonnet
Edmund Spenser (705-7), and excerpts From Amoretti Sonnets 1, 34, 54 (903-7)
Sir Philip Sidney (947-8), and excerpts From Astrophil and Stella 1, 2, 45 (975-92)
William Shakespeare (1058-61), Sonnets 1, 15, 73, 129, 130, 138, 146, 152 (1061-77)
Lady Mary Wroth (1451-52), and excerpts From *Pamphilia to Amphilanthus* 1, 16, 40, 68, 77, 103 (1457-61)

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

April 10: The Sonnet  
**Writing Mini-Lecture:** Using Close Reading to Formulate an Argument

**Norton Online Quiz** for the “16th Century” due by April 11th: every day after the deadline will result in a two point deduction.

**Part 5: The Early Modern Period (1603-1660)**  
April 15: “The Early Seventeenth Century” (1235-51); Timetable of Major Events (1258-59)  
**“The English Bible”** (616-21)  
**Lecture/Discussion:** the public and private voice of lyric; contemplative lyric; meditation, interiority, and the new religion; the King James Bible  
**Sir John Suckling** (1676), and the following poems: “Loving and Beloved” (1677), “Out upon It!” (1681)  
**Richard Lovelace** (1681-82), and “To Althea, from Prison” (1683-84)  
**Abraham Cowley** (1687-88), and “Ode: Of Wit” (1688-90)

**FOURTH SHORT PAPER DUE by 5 on Monday, April 21st**

April 22: **Aemilia Lanyer** (1313-14), and excerpts From *Salve Deus Rex Judaeorum* (1314-19)  
**Elizabeth Cary** (1536), and excerpts From *The Tragedy of Mariam, the Fair Queen of Jewry* (1537-42)  
**The Gender Wars** (1543-49)  
**Katherine Philips** (1690), and the following poems: “A Married State” (1691), “Upon the Double Murder of King Charles” (1591-92), “On the Death of My First and Dearest Child, Hector Philips” (1695)  
**Lecture/Discussion:** female subjects and their desires  
April 24: “The Early Seventeenth Century” (1251-57); review timetable of events surrounding the Deposition of Charles I and Cromwell’s Protectorate  
**Andrew Marvell** (1695-97), and the following poems: “To His Coy Mistress” (1703-04)  
**The Garden** (1710-12), “An Horatian Ode: Upon Cromwell’s Return from Ireland” (1712-16)  
**Lecture/Discussion:** “Sons” of Ben, Donne, and Herbert; the Civil War; Cavalier Poets  
**Writing Mini-Lecture:** Inter-Century Analysis of Literary Texts
April 29: **John Milton** (1785-89), and excerpts From *Areopagitica* (1816-18; 1823-25)
   *Paradise Lost* (1830-31), Bk. 1 (all) (1831-50); Bk. 2, ll. 1-105 (1850-52); Bk. 3, ll. 588-742 (1884-87); Bk. 4, ll. 172-392, 610-775 (1891-96; 1900-03)
   **Lecture/Discussion:** the Culture of Protestantism; Satan: Hero as Scapegoat?

May 1: *Paradise Lost*, Bk. 5, ll.1-135, 209-45, 519-43 (1908-11; 1913; 1920); Bk. 7, ll. 1-69, 110-73 (1946-48; 1949-50); Bk. 8, ll. 179-216, 249-653 (1964; 1965-73)
   **Writing Mini-Lecture:** Open for Questions Regarding the Second Comparative Paper

**Norton Online Quiz** for the “Early 17th Century” due by **May 2nd**. every day after the deadline will result in a one point deduction from your score.

May 6: *Paradise Lost*, Bk. 9 (all) (1973-98); Bk. 10, ll. 1-228 (1998-2003); Bk. 12, ll. 574-649 (2053-55)
   **Lecture/Discussion:** Evil: The Price of Consciousness?

May 8: Wrap-up; course evaluations

*SECOND COMPARATIVE PAPER DUE by 5 on Monday, May 12th*

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**Please note:** Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.