

English 2228F
Literary and Cultural Texts: Pre-1700
Fall 2018

Tuesdays 3:30-5:30pm & Thursdays 2:30-3:30pm – HUC V207

Instructor: Dr. Amanda Di Ponio

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Office Hours: Thursdays 3:30-5:30pm and by appointment

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Feel free to e-mail me with brief questions. Students can expect to receive responses to e-mails within 24-48 hours. Please contact me via e-mail to make an appointment to see me or speak with me outside of regular office hours. If possible, please make an appointment to see me during office hours so that students who wish to see me are able to. During peak times (i.e. before essays submissions and the final exam), additional appointment times outside of regular office hours will be made available to students.

COURSE DESCRIPTION



Hieronymus Bosch, *The Garden of Earthly Delights* (ca. 1490-1510)

In this course, students will have the opportunity to study some of the greatest known – and lesser known – literary and cultural texts written from the Medieval, Renaissance, and Restoration periods. These periods are marked by a shift in perspective and understanding, from the supremacy of the divine to the emergence of the prodigious human being and, most importantly, his/her potential to incite change. While this understanding may appear fundamental to us in the 21st century, this new way of thinking caused great upheaval in individual and collective life, socially and politically, and led to the beginning of the *early* modern period.

To fully understand these awesome changes, we will not only delve into the literary achievements of the period, but also the historical events and cultural practices that inspired them, including but not limited to cycles of carnival/purgation, the Protestant Reformation, outbreaks of Bubonic plague, and the invention of the Gutenberg Press (ca. 1440), the event which propelled the *Rinascimento* – literally, the “rebirth” – for it enabled

the accessibility of these texts, the tools for empowering the human mind. Crucially, in our critical investigations, we will be mindful of human life which is persistently marginalized during this time.

Literature – long and short narratives, dramas, poetry, pamphlets – will include works by familiar masters such as Geoffrey Chaucer, William Shakespeare, and Aphra Behn, and perhaps the not-as-familiar, such as Guillaume de Lorris, Thomas Dekker, and Mary Pix. Literary texts specifying varied global *rinascimenti* will also be studied, in addition to visual (Albrecht Durer, Hieronymus Bosch, Artemisia Gentileschi, etc.) and aural (Gregorian, Baroque, etc.) forms of artistic expression. Theory is supplied by Mikhail Bakhtin's *Rabelais and His World*.

PREREQUISITE(S)

At least 60% in 1.0 of English 1020E or 1022E or 1024E or 1035E or 1036E or both English 1027F/G and 1028F/G, or permission of the Department.

LEARNING OBJECTIVES

- Explore a wide range of forms of creative expression in the Pre-1700 period, including long and short narratives, drama, poetry, pamphlets, travelogues, music, and visual art
- Place individual texts in their socio-historical and geographical context within the pre-1700 period
- Recognize and understand the features of genres such as tragedy, comedy, farce, allegory, etc.
- Analyze texts employing the skills of literary analysis, considering features such as narrative technique, symbolism, rhyme and rhythm, etc.
- Understand the political, religious, moral, and philosophical substructures of the texts on the course
- Communicate ideas effectively through readings, discussion, blogging, creative composition and/or presentation, and persuasive essays
- Attend a live performance of a professional theatre company
- Write logically and persuasively in fluent, standard English using the appropriate conventions for scholarly-critical writing
- Design strong thesis statements and structured arguments in persuasive essays which incorporate evidence, from both primary and secondary texts, in support of arguments
- Evaluate the relevance, reliability, and usefulness of research sources, including those obtained through the Internet
- Integrate outside research materials and references to the original text into an essay through use of quotations and paraphrases using correct MLA documentation
- Write essays that logically and persuasively present complex and debatable arguments

DESCRIPTION OF CLASS METHODS

Lecture 40%

Group Discussions 20%

Individual Assignments 20%

In-class tasks 10%

Community-Based Learning 10%*

***STRATFORD – TUESDAY, OCTOBER 2, 2018**

Students enrolled in English 2228F will attend a performance of *Coriolanus* at the Stratford Festival this season on Tuesday, October 2 at 2pm at the Avon Theatre. Pricing is significantly reduced for a total price of \$20/student (includes ticket plus transportation). Payment should be made, in cash, to Amanda Di Ponio. As the Performance Analysis Blogpost assignment (10% – see below) is attached to this performance, it is strongly encouraged that students do their best to attend.

REQUIRED TEXTS

Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. by Charles Dahlberg. Princeton: Princeton UP, 1995. [ISBN 9780691044569]

Any copy of François Rabelais, *Gargantua and Pantagruel*, preferably one which includes the drawings of Gustave Doré. (A link to an electronic copy will be made available.)

RECOMMENDED TEXT

The Broadview Anthology of British Literature Volume 2: Renaissance and The Early Seventeenth Century, eds. Joseph Black, et. al. 3rd edn. Peterborough: Broadview Press, 2016 [ISBN 978-1554812905]

Class materials will be distributed to students throughout the term, either electronically through OWL or in class.

METHOD OF EVALUATION

Performance Analysis Blogpost (1,000) 10%

Midterm 15%

Essay (2,500 words) 25%

Creative Assignment 10%

In-class work/Attendance/Participation 10%

Final Exam 30%

NOTE: In accordance with Department of English standards, students must pass BOTH the term work and the final examination in order to pass the course. Students who fail the final examination (regardless of term mark) automatically fail the course.

DESCRIPTION OF ASSIGNMENTS

Performance Analysis Blogpost: We will be seeing *Coriolanus* at Stratford this season. The purpose of this assignment is to strengthen your critical analysis of drama in performance. Compose a blogpost of 1,000 words which analyses the Stratford production. If you're unable to attend the performance, please contact me asap.

While you will more than likely share whether or not you liked the production, I am more interested in your analysis of it. Focus on a few production choices – such as costumes, set design, lighting and sound effects, gesture/blocking, staging, setting – you consider important in how the Stratford company interpreted the play. In your essay, describe the production choices concisely, and then analyse how they shaped a certain interpretation of the action, perhaps in a way you hadn't considered. You might analyse the choices in terms of the tone, power dynamics, characterisations, socio-historical preoccupations, etc. Furthermore, you must consider the impact of any interpretive changes made to the source text and comment on how the performances contribute to or impact the development of culture (community, artistic/performance, student, literary, etc.). MLA citation style is required. (More detailed instructions will follow.)

I encourage you to take notes during the performance. You should also keep the theatre programme that you'll be given when you enter as it will tell you who played which parts, who directed the show and wrote the music for it, and perhaps also provide some insight into what the company was trying to achieve.

We will discuss the production in the following Thursday class (October 4); students should use the **Fall Reading Week (October 8-12)** to compose their posts. Prior to our trip, I will post materials via OWL on the play to prepare you for the performance.

Creative Assignment: Students will have the opportunity to complete a creative task independently or in a small group of no more than 3 students. Options include performance of a scene from a play or your remediation/adaptation of it, a memorized reading of a poem (minimum 30 lines), any digital/visual/aural/artistic form of creative expression inspired by pre-1700 literature and culture.

Midterm: The Midterm test will take place in class on Tuesday, October 30. Students will be required to write 4 short essays.

Essay: A formal, extended critical analysis of literary and/or cultural texts studied over the duration of the course. The essay should engage with more than one possible interpretation of the creative expressions chosen and endeavour to go beyond the simple exposition of ideas. Secondary research is required (at least 3 materials – essays/articles from books/academic journals). Further instruction, essay-writing and research tips will be provided. MLA citation style is required.

The Essay is due on the date specified in the lecture and reading schedule below. **Late assignments will incur a late penalty of 2% per day**, up to a maximum of **one** week. Assignments handed in late should be submitted as an electronic copy only and submitted to the assignments tab on our course website on OWL; these assignments will not be appended with comments. Assignments submitted after the two-week period will not be accepted. Extenuating circumstances will be considered provided students seek academic accommodation if/when necessary; details are listed in the Appendix (below).

Final Exam: A combination of short answer and essay questions. The exam will be cumulative and will be written during the December examination period (date, time, location TBA).

Participation: The participation grade is comprised of students' attendance and participation in classroom activities, including readings, in-class discussions, and assigned tasks. Further, students are expected to come to class prepared, having read assigned materials, and willing and able to participate. Complete details of student responsibilities regarding the participation grade will be outlined in the first week of classes.

NOTE. If students miss class, they are not entitled to Academic Accommodation regarding the Attendance and Participation grade. This particular grade registers only students' presence in class and their participation. If you are absent from class, for whatever reason, your attendance and participation grade will decline. Extenuating circumstances will be considered. Please consult with me.

PLAGIARISM

There is zero tolerance for plagiarism in this course.

Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author in this case including from course notes, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing in the form of citations. This includes Internet sources. Plagiarism is a major academic offence.

Plagiarism checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between Western Ontario and Turnitin.com (<http://www.turnitin.com>).

TECHNOLOGY

While the use of technology is permitted in class, students should use their devices – laptops, tablets, whiteboards, etc. – for classroom-related activities. If the use of technology becomes distracting or disrupts classroom proceedings, the use of devices will be revoked. Kindly be responsible for your use of technology.

LECTURE AND READING SCHEDULE

Week 1

Introduction

Thursday, Sept. 6

Course presentation: readings, objectives, assignments, participation, etc.
Course texts

Week 2	<u>The Divine vs. The Grotesque Body</u>	
	Tuesday, Sept. 11	Pre-Renaissance; Gothic art; Norse & Old English Traditions Chaucer & His World: The Miller's Prologue & Tale
	Thursday, Sept. 13	Arthurian Romance: Thomas Malory, <i>Le Morte D'Arthur</i>
Week 3	<u>Medieval Allegory</u>	
	Tuesday, Sept. 18	Guillaume de Lorris & Jean de Meun, <i>Le Roman de la Rose</i>
	Thursday, Sept. 20	Guillaume de Lorris & Jean de Meun, <i>Le Roman de la Rose</i>
Week 4	<u>Fun, Games, and Punishment</u>	
	Tuesday, Sept. 25	Hieronymus Bosch, <i>The Garden of Earthly Delights</i> Medieval Morality Plays: Anonymous, <i>Everyman</i>
	Thursday, Sept. 27	Marie de France, <i>Bisclavret</i>
Week 5	<u>Coriolanus</u>	
	Tuesday, Oct. 2	NO CLASS: Stratford trip
	Thursday, Oct. 4	William Shakespeare, <i>Coriolanus</i> and Stratford follow-up
No class October 8-12: Thanksgiving and Fall Reading Week		
Week 6	<u>Carnival</u>	
	Tuesday, Oct. 16	François Rabelais, <i>Gargantua et son fils Pantagruel</i>
	Thursday, Oct. 18	François Rabelais, <i>Gargantua et son fils Pantagruel</i> Performance Analysis Blogpost due (10%)
Week 7	<u>Plague</u>	
	Tuesday, Oct. 23	The Black Death; Giovanni Boccaccio, <i>The Decameron</i>
	Thursday, Oct. 25	Thomas Dekker's Plague Pamphlets: <i>The Wonderfull Yeare</i> Antonin Artaud, <i>The Theatre and the Plague</i>
Week 8	<u>Test</u>	
	Tuesday, Oct. 30	Midterm Exam (15%)
	Thursday, Nov. 1	Rebirth: The Italian Masters
Week 9	<u>Rebirth</u>	
	Tuesday, Nov. 6	John Donne: <i>Songs and Sonnets; Holy Sonnets</i>
	Thursday, Nov. 8	George Herbert; Andrew Marvell, "To His Coy Mistress" Margaret Cavendish, "The Motion of the Blood"; "Of the Theme of Love"
Week 10	<u>Royals and Pastorals</u>	
	Tuesday, Nov. 13	Edmund Spenser, <i>The Faerie Queene</i> (Book 1) Mary Stuart, Queen of Scots, "Sonnet to Elizabeth"
	Thursday, Nov. 15	Christopher Marlowe, "The Passionate Shepherd to His Love" & Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
Week 11	<u>Jacobean Theatre of Cruelty</u>	
	Tuesday, Nov. 20	Thomas Middleton, <i>The Revenger's Tragedy</i>
	Thursday, Nov. 22	John Ford, <i>'Tis Pity She's a Whore</i> Essay due (25%)
Week 12	<u>Paradise Lost</u>	
	Tuesday, Nov. 26	John Milton, <i>Paradise Lost</i>

Thursday, Nov. 28 John Milton, *Paradise Lost*

Week 13

Restoration

Tuesday, Dec. 4

Theater: Mary Pix

John Wilmot, 2nd Earl of Rochester, *Sodom, or the Quintessence of Debauchery*

Thursday, Dec. 6

Wilmot, “Imperfect Enjoyment” & Aphra Behn, “The Disappointment”

Epistles & Diaries: Samuel Pepys

Course recap and Exam prep



The Appendix to Course Outlines is posted on the OWL course site.