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Fall 2022

### British Literature I

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## **ENG 140: BRITISH LITERATURE I**

Meeting: Tues/Thurs 10:25-11:40am

Room: BP217

Instructor: Dr. Justin Shaw, [jshaw@clarku.edu](mailto:jshaw@clarku.edu)

Office Hours: Tues & Wed afternoons via Zoom (or in person, by advance request). Click this link (also on Moodle) to see times and make an appointment:

<https://calendly.com/profjshaw/office-hours-w-prof-shaw>



### **COURSE DESCRIPTION**

What does it mean to belong? What does it mean to have an identity? This course serves as an entry point to the study of early British literature and its historical contexts. We examine texts written from the 7th to the 17th Centuries that comprise a portion of what we call British literature. This survey engages poetry, prose, and drama that reimagine the complexities of intersectional identity, render the nation as part of a global stage, and challenge conventions of sexuality and gender. It traces early texts written by and about people on the margins of “Britishness” such as women, people of color, religious exiles, and political refugees. We will read these writers alongside traditionally canonical ones as we reconsider what canonicity and historicity mean within evolving cultural and political landscapes.

Sessions mix the lecture with student-led asynchronous discussions, presentations, and writing workshops. This course is the first part of the ENG 140-141 sequence. It satisfies either the Historical Sequence (B-1; pre-1850 portion) or Period (D-1; at the 100-level) but does not double count. Also satisfies the HP and DI attributes.

## LEARNING OUTCOMES

By the end of the course, I hope you would be able to:

- Develop a working knowledge of the major movements in British literary history from the medieval through the early modern periods;
- Examine emerging and competing notions of nation and identity in literary texts through historical contexts;
- Demonstrate facility with primary text, literary terms, and cultural theories;
- Demonstrate facility with open access and educational resources relative to literary studies;

- Advance written and oral skills in summary, analysis, and argumentation based on a literary text.

### **Acknowledging Indigenous and Racial Injustice**

Our classroom at Clark University, in Worcester, Massachusetts, occupies part of the territorial homelands of the Nipmuc Nation. They have called this land home for centuries, and we acknowledge them as the original caretakers of this unceded land. We recognize them and their intimate relationships with other Native and enslaved peoples who inhabited and were oppressed on this land we call New England.

## OER CONTEXT

This course primarily utilizes Open Educational Resources (OER) rather than relying solely on traditional commercial course materials. OERs are high-quality, openly licensed educational materials intended to ease the financial burden associated with commercial textbooks, while promoting innovative pedagogy and community collaboration among scholars, teachers, and students.

This course was redesigned by Justin Shaw, PhD for Fall 2022 and is part of a Clark University Academic Innovation Grant-funded project titled: *Open Educational Resources for the Promotion of Excellence, Equity, and College Affordability: A Robert H. Goddard Library Project in Support of Clark University's Strategic Framework*.

## COURSE BOOKS

Readings for this class come at **no additional cost to students**. They are curated from a variety of accessible sources and will be made available to you via Moodle:

- *An Open Companion to Early British Literature* (<https://earlybritishlit.pressbooks.com/>), ed. Allegra Villarreal (CC BY-NC 4.0), will be the primary open access textbook for our class. You may access these readings via laptop or any other device. You may also print them out.
- *Silence: A Thirteenth-Century French Romance* (Le Roman de Silence), ed., trans., and introd. by Sarah Roche-Mahdi. Michigan State University Press, 1992:  
<http://goddard40.clarku.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=cat08209a&AN=cuc.882253988&site=eds-live>
- Further content comes from across the web. These include mostly open access articles, books, plays, podcasts, and videos from sources such as:
  - The British Museum Images (CC BY-NC-SA 4.0): <https://www.britishmuseum.org/collection>
  - Global Medieval Sourcebook (CC BY-NC-SA 4.0): <https://sourcebook.stanford.edu/content/about-us>
  - John Milton Reading Room (CC BY-ND 3.0 US):  
[https://milton.host.dartmouth.edu/reading\\_room/contents/text.shtml](https://milton.host.dartmouth.edu/reading_room/contents/text.shtml)
  - The Folger Shakespeare (CC BY-NC 3.0): <https://shakespeare.folger.edu/>
  - Folger Digital Image Collection (LUNA) (CC BY-SA 4.0):  
<https://luna.folger.edu/luna/servlet/FOLGERCM1~6~6>
  - Folger Early Modern English Drama collection (CC BY-SA 4.0): <https://emed.folger.edu/>
  - *History Today* magazine (content copyrighted): <https://www.historytoday.com/terms-of-use>
  - *Open Access Companion to The Canterbury Tales* (CC BY-NC): <https://opencanterburytales.dsl.lsu.edu/>
  - Open Yale Courses (CC BY-NC-SA 4.0): <https://oyc.yale.edu/terms>
  - WikiSource (CC BY-SA 3.0): [https://en.wikisource.org/wiki/Main\\_Page](https://en.wikisource.org/wiki/Main_Page)
  - *The Public Medievalist* online scholarly magazine (content copyrighted):  
<https://www.publicmedievalist.com/wtfaq/>
  - Podcasts: *Stuff You Missed in History Class*, *The Rest is History*, *History Extra*, #SuchStuff

\*You may print copies the readings for the purposes of study for this class or use a laptop or device to read/access them in class. Versions of most of the readings are available in print form in the library via Course Reserves.\*

### **Content Warning**

Representations of racism, sexism, ableism, homophobia, and xenophobia (and violence these cause) are hallmarks of early British literature. As you navigate the course, you may find some texts and historical events to be disturbing and/or traumatizing. If this is the case for you, I would be happy to discuss your concerns and brainstorm alternative ways to engage with the course content. You are also free to step outside of class if necessary.

### **COURSE ACCESSIBILITY**

#### Technology and Access

- I want you to be able to access the course in whatever way best suits your neurodivergent needs. This may include:
  - Using a laptop or mobile device to take notes
  - Taking a short break in the hall
  - Asking for large-print or hard-copy text
  - Letting the professor/TA know you're not feeling well
  - Using an e-book instead of a physical book
  - Using your personal experience as quality evidence
- If you come across materials that help you access course content, please let me know so that I can

consider sharing and incorporating it into the syllabus.

#### Flexibility & Health

- Feel free to wear masks indoors as desired.
- I believe in the exploratory potential of college, and I want you to bring your best and whole selves as often as you can to the classroom. It is incredibly difficult to do this in a rigid system.
- I endeavor to make our class as flexible as possible for you, and I hope you extend the same to me. This could mean:
  - Adjusting the syllabus when needed
  - Taking a little extra time on an essay, with permission from the professor
  - Turning in assignments early

- Asking to submit an assignment in a different modality
- Moving the class to Zoom for a day
- incorporating asynchronous learning
- If you are concerned you may have contracted COVID-19 - or have another severe health concern - please stay home. We will make sure you can participate via Zoom or get the material another way.

### Grading

- I try to keep grading simple and transparent, but I recognize that “simple and transparent” to one person is not necessarily that to someone else.
- Traditional **essays** will have a rubric that I’ve designed and will share with you well in advance. While I always give qualitative feedback on the essays, the rubric is meant to quantify the score on the essay for a numerical grade. The numerical grade is based on the score, not the feedback. This is, of course, tricky business.
- **Presentations** will necessitate a fluid and more subjective approach in evaluation. For these, a rubric will not be most useful. However, I will continue to provide feedback and be as transparent as possible.

### Attendance and Participation

- Attendance is taken at the start of each class session, and you can’t participate without attending. I expect that you will not only attend each class but that you will offer your thoughts and ideas in class, too.
- There will be ample ways for you to do this in oral and written formats since not everyone is super comfortable in large classes. But I do encourage you to shift out of your comfort zone occasionally. You’ll surprise yourself!
- With this said, your first “assignment” will be to create some goals for yourself around attendance and participation for the semester that you will self-evaluate at the end of the term. Details are on Moodle.

### Office Hours

- I highly encourage you to meet with me at least once in the semester. These are intended to be spaces where we can become acquainted, rather than disciplinary spaces.
- Please email me 24 hours in advance to set up an appointment for Zoom or in-person meetings. See Moodle for more details.

- Setting up an appointment to meet helps both you and I prepare to have the most efficient and productive meeting possible.

### Plagiarism

- Plagiarism is the passive or active employment of someone else's work as your own. It is unethical, tantamount to cheating, and disserves the learning experience of yourself and others.

- Via the honors system, I expect that none of you will fall into this trap, no matter how overwhelming your semester obligations may become.
- Suspected and/or proven instances may result in consequences such as complete revision or 0% on the assignment, an F in the course, and/or disciplinary action with the Dean of the College.

## **CAMPUS RESOURCES**

### ***Title IX***

Clark University and its faculty are committed to creating a safe and open learning environment for all students. Clark University encourages all members of the community to seek support and report incidents of sexual harassment to the Title IX office ([titleix@clarku.edu](mailto:titleix@clarku.edu)). If you or someone you know has experienced any sexual harassment, including sexual assault, dating or domestic violence, or stalking, help and support is available.

Please be aware that all Clark University faculty and teaching assistants are considered responsible employees, which means that if you tell me about a

situation involving the aforementioned offenses, I must share that information with the Title IX Coordinator, Brittany Rende ([titleix@clarku.edu](mailto:titleix@clarku.edu)). Although I have to make that notification, you will, for the most part, control how your case will be handled, including whether or not you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need.

If you wish to speak to a confidential resource who does not have this reporting responsibility, you can contact Clark's Center for Counseling and Professional Growth (508-793-7678), Clark's Health Center (508-793-7467), or confidential resource providers on campus: Prof.

Stewart ([als.confidential@clarku.edu](mailto:als.confidential@clarku.edu)), Prof. Palm Reed ([kpr.confidential@clarku.edu](mailto:kpr.confidential@clarku.edu)), and Prof. Cordova ([jvc.confidential@clarku.edu](mailto:jvc.confidential@clarku.edu)).

### **Writing Center**

Clark University's Writing Center offers all Clark students free one-to-one assistance with your writing. Our writing consultants will work with you on any piece of writing, from short papers, research papers and honors theses to graduate school applications and resumes. Conferences can focus on different aspects of writing: from grammar, word choice, and style to thesis development, coherence and overall organization.

To arrange an appointment, visit:  
<https://clarku.mywconline.com/>

### **Counseling @ Center for Counseling & Personal Growth (CPG)**

Your mental health, your clarity of mind, your balance in life - these are all things that I take seriously, and so should you. You don't need to wait until "something bad happens." Counseling services are available to students via phone or videoconference (teletherapy). Please visit <https://www.clarku.edu/offices/counseling/> to make an appointment.

These services include solution-focused first-time appointments, individual counseling, group therapy/drop-in discussion groups, crisis intervention, and psychiatry services. If you are experiencing a mental health emergency during non-business hours, please contact one of these numbers at this website: <https://www.clarku.edu/offices/counseling/resources/of-f-campus-resources/>.

### **Accessibility Services**

Clark University is committed to providing students with documented disabilities equal access to all university programs and facilities. If you have or think you have a disability and require academic accommodations, you must register Student Accessibility Services (SAS). If you have questions about the process, please contact the Director of Accessibility Services at [AccessibilityServices@clarku.edu](mailto:AccessibilityServices@clarku.edu) or (508) 798-4368. If you are currently registered with SAS and qualify for accommodations that you would like to utilize in this course, please request those accommodations by filling out the Academic Accommodation Consent Form on the SAS Forms page in a timely manner. <https://www.clarku.edu/offices/student-accessibility-services/>.



## ASSIGNMENTS

*Details on these can be found on Moodle*

### Participation - 15%

- Attendance
- Participation
  - Written Attendance and Participation Goals/Reflection

### Writing - 65%

- Final:
  - Critical Companion to ENG 140 Introductory Essay (revised draft); or
  - Essay 4: historical context + close reading
- Essay 3: close reading / Introductory Essay Draft (chosen text + topic + historical context)

- Essay 2: short close reading (any text + topic + historical context; argumentative and analytical)
- Essay 1: short summary (any text so far + historical context; informative; critical and inquisitive)

### Presentation - 20%

- "140 Conversation" - Podcast-style: with a partner, provide a conversational overview of text (or part of text) and discuss/debate one theme or question the text brings up and why it matters today. These will be conducted in a fishbowl-style.

The culminating activity in the course is the **Critical Companion to ENG 140**, a digital and Open Access Resource made up of short critical introductory essays to the syllabus texts written by students in this course. Students will submit brief essays that introduce undergraduate scholars to a way of reading and interpreting a chosen topic or theme in their chosen text. These essays (only a percentage of each class) will be revised and posted in a course repository to be used in future classes to help students better understand and engage with early British literature. Students will have an opportunity to engage with their classmates' writing (of present and past semesters) and also present their preliminary interests during class time. The Critical Companion essays will be hosted on an evolving course site online and also on Clark's Digital Commons for easy sharing and citing.

- This assignment is inspired, in part, by digital and open access scholarship such as the *Milton Edifice Project* at the University of Alabama ([http://edificeproject.ua.edu/?page\\_id=2](http://edificeproject.ua.edu/?page_id=2)) and *The Open Access Companion to The Canterbury Tales* (CC-BY-NC) (<https://opencanterburytales.dsl.lsu.edu/>).

- Essays from the Fall 2022 cohort will constitute the pilot group for this project. Their essays will serve, primarily, to develop the foundation of a library of scholarly content from which future cohorts can build.
- Student essays will be hosted on a landing page (i.e. WordPress) which will also be accessible from the Clark Digital Commons repository for ease of access, sharing, and data collection. Another option is to build and host the essays on a separate website, such as Press Books, which allows for more customization.

## **COURSE SCHEDULE**

*Subject to change as needed. Readings also available on Moodle online. All readings and discussion posts should be done in advance of class. Sessions are conducted as a mix of lecture and student-led discussion surrounding the texts of the week as listed below. Essays are always due on Fridays of the weeks as indicated below.*

\*Fall Break: Oct 10-11

\*\*Election Day: Nov 8

\*\*\*Thanksgiving Break: Nov 23-25

### **Week 1 (8/30 and 9/1):**

- T: Introductions / Keywords - What is "British"? What is "literature"?
- Th: Keywords - What is "British"? What is "literature"?
  - Weiskott, Eric. "Feeling 'British'", *The Public Medievalist*, 28, Mar 2017. (article): <https://www.publicmedievalist.com/feeling-british/>
  - Ahmed, Sara N. "Multiculturalism and the Promise of Happiness", *New Formations* 63, 2007/08, pp 121ff. (PDF on Moodle) (article)
  - Adichie, Chimamanda Ngozi. "The Danger of a Single Story", *TEDGlobal*, 2009. (lecture): [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story)

**Week 2 (9/6 and 9/8):**

- Attendance and Participation Goals due Friday
- T: Introductions / What is “medieval”? What defined the Middle Ages?
  - Yale Open Courses (HIST 210) (lecture): <https://oyc.yale.edu/history/hist-210/lecture-12>
  - (recommended) Open Companion (article): “Introduction to the Medieval Period”: <https://earlybritishlit.pressbooks.com/part/the-middle-ages-ca-476-1485/>
- Th: *Judith*, 10<sup>th</sup> Cent. (poetry)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/judith/>
    - Cobb, Marta. “The Soft Power of Tough Medieval Women,” *The Public Medievalist*, 27 Aug 2020. (article): <https://www.publicmedievalist.com/tough-medieval-women/>
    - Judith and Holofernes in art (Wikimedia Commons)
- **\*\*Introduce Critical Companion project\*\***
  - Introduction to OER (article): <https://clarku.libguides.com/c.php?g=1011701&p=8878683>
  - What is Open Access? (video): <https://youtu.be/L5rVH1KGBCY>

**Week 3 (9/13 and 9/15):**

- T: *The Four Branches of the Mabinogi*, Branch 2, 11<sup>th</sup> Cent. (prose)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/four-branches-of-the-mabinogi/>
    - *History Extra* podcast, “Medieval Wales” <https://open.spotify.com/episode/2HNLpTjWBhCjEXPjLMrEIJ?si=8TN3hzuvQESwcHraAMRPBQ>
- Th: Helderis of Cornwall, *Le Roman de Silence*, 13<sup>th</sup> Cent. (Access via Goddard Library online) (poetry): <http://goddard40.clarku.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=cat08209a&AN=cuc.882253988&site=eds-live>

**Week 4 (9/20 and 9/22):**

- Essay 1 (summary) due Friday
- T: *Silence, a Romance* (continued) - “140 Conversation” Presentations begin

- (bonus viewing) *Loki*, episodes 2-6, Disney+ series:
  - <https://www.disneyplus.com/series/loki/6pARMvILBGzF>
  - HARTSUYKER, Linnea. "Queer Asgard Folk," *The Public Medievalist*, 7 Mar 2019 (article): <https://www.publicmedievalist.com/queer-asgard/>
- Th: Geoffrey Chaucer, *The Canterbury Tales*, "The General Prologue", 14th Cent. (poetry)
  - Oxford World's Classics e-book (Access via Goddard Library online): <http://goddard40.clarku.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=375068&site=eds-live>
  - Harvard Chaucer (interlinear trans.): <https://chaucer.fas.harvard.edu/pages/>
    - *Gone Medieval* podcast, "What is a Pilgrimage?" <https://podcasts.apple.com/gb/podcast/what-is-a-pilgrimage/id1564113746?i=1000536557400>

#### **Week 5 (9/27 and 9/29):**

- T: Marie de France, *Bisclavet*, 12th Cent. (prose)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/romances-of-marie-de-france/>
    - (recommended) *History Extra* podcast, "Werewolves of the Ancient World": <https://open.spotify.com/episode/75ZPABow4a2HgnBVzB1ClQ?si=s-m7SiJLQHW9Eaz1vrGaFg>
    - (recommended) Edwards, Ashley Alese. "We Need to Talk About How Toxic Masculinity is Killing America," *Refinery29*, Feb 2018. (article): <https://www.refinery29.com/en-us/2018/02/191050/florida-parkland-school-shooting-toxic-masculinity>
- Th: *The King of Tars*, 14<sup>th</sup> Cent. (poetry), two access options:
  - Global Medieval Sourcebook (parallel trans.): <https://sourcebook.stanford.edu/text/king-tars>
  - TEAM Scholarly Edition (w/footnotes): <https://d.lib.rochester.edu/teams/publication/chandler-the-king-of-tars>
    - Ramey, Lynn. "Race and Identity in Medieval Europe", *AAIHS*, 20 July 2018 (article): <https://www.aaihs.org/race-and-identity-in-medieval-europe/>

#### **Week 6 (10/4 and 10/6):**

- T: *Sir Gawain and the Green Knight*, Fitt 1-2, 14<sup>th</sup> Cent. (poetry)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/sir-gawain-part-i/>
- Th: *Sir Gawain and the Green Knight*, Fitt 3-4 (poetry)
  - *The Rest is History* podcast, "King Arthur" <https://podcasts.apple.com/gb/podcast/19-king-arthur/id1537788786?i=1000507241840>

### **Week 7 (10/11 and 10/13):**

- T: **FALL BREAK - No Class**
- Th: "What is Early Modern? What defined "Renaissance" in Europe and England?"
  - Yale Open Courses (HIST 251) (lecture): <https://oyc.yale.edu/history/hist-251/lecture-1>
  - *The Rest is History* podcast, "12 Days: Reconquest of Spain and the Old Queen of Hawaii" <https://podcasts.apple.com/gb/podcast/12-days-reconquest-of-spain-and-the-old-queen-of-hawaii/id1537788786?i=1000546679657>
  - "When Did the Medieval Period End?" *History Today* 72.5, 2022 <https://www.historytoday.com/archive/head-head/when-did-medieval-period-end>

### **Week 8 (10/18 and 10/20):**

- **Essay 2 (analysis) due Friday**
- T: Isabella Whitney, *A Sweet Nosegay*, 1573 (selections) (poetry)
  - PDF available on Moodle (educ. use only from Montana State U)
- Th: Sidney, *Astrophil and Stella*, 1591 / Mary Wroth, *Pamphila to Amphilanthus*, 1621 (selections) (poetry)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/sir-philip-sidney-from-astrophil-and-stella/>
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/selections-by-mary-wroth/>
    - *History Extra* podcast, "Contraception, Consent, & Erotic Connection: Sex Through History" <https://open.spotify.com/episode/2jEhforfAB9zeyWKQbZy85?si=vdDDSpuYR62iso2YsoHrXA>

### **Week 9 (10/25 and 10/27):**

- T: Rachel Speght, *A Muzzle for Melastomus*, 1617 / Joseph Swetnam, *The Arraignment of Women*, 1615 (prose)

- Open Companion: <https://earlybritishlit.pressbooks.com/chapter/gender-relations-conflict-and-counsel/>
- Luminarium (full text): <http://www.luminarium.org/renascence-editions/rachel.html>
- Th: Amelia Lanyer, *Salve Deus Rex Judaeorum*, 1611 (poetry)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/aemilia-lanyer-salve-deus-rex-judaeorum/>

### Week 10 (11/1 and 11/3):

- T: **NO CLASS**
- Th: William Shakespeare, *King Henry V*, c. 1599 (drama)
  - Folger Digital Texts (full text): <https://shakespeare.folger.edu/>
    - Royal Shakespeare Company video (Goddard Library access): [http://goddard40.clarku.edu/login?url=https://search.alexanderstreet.com/view/work/bibliographic\\_entity%7Cvideo\\_work%7C3884669?account\\_id=10152&usage\\_group\\_id=106679](http://goddard40.clarku.edu/login?url=https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C3884669?account_id=10152&usage_group_id=106679)
    - (recommended) #SuchStuff podcast, s3 e9 "What country, friends, is this?": <https://www.shakespearesglobe.com/discover/blogs-and-features/2019/09/13/such-stuff-s3-e9/>
    - (recommended) Quant, Brenda. "Desire Lines: From Slave Ships to the 9<sup>th</sup> Ward", *Literary Hub*, 8 July 2015. <https://lithub.com/desire-lines-from-slave-ships-to-the-9th-ward/>

### Week 11 (11/8 and 11/10):

- T: **Election Day - Asynchronous Class**
- T: "Did the Early Modern Period End?"
  - *History Extra* (podcast): "The Restoration: Everything You Wanted to Know" <https://open.spotify.com/episode/7z2FNLJtWcXfMvzQ4CgUMw?si=OZa-1VjhTzq-ms-MOOK2RQ&nd=1>  
AND
  - Yale Open Courses (HIST 251) (lecture): <https://oyc.yale.edu/history/hist-251/lecture-19> OR
  - Yale Open Courses (HIST 251) (lecture): <https://oyc.yale.edu/history/hist-251/lecture-24>
- Th: Political Revolution in the Mid-17<sup>th</sup> Century
  - John Milton, *The Tenure of Kings and Magistrates*, 1650 (selections)

- Open Companion (selections): <https://earlybritishlit.pressbooks.com/chapter/crisis-of-authority-reporting-the-news/#chapter-246-section-2>
- (optional) full text: [https://milton.host.dartmouth.edu/reading\\_room/tenure/text.shtml](https://milton.host.dartmouth.edu/reading_room/tenure/text.shtml)
- (recommended) Yale Open Courses Lecture (ENGL 220): <https://oyc.yale.edu/english/engl-220/lecture-1>
- *History Today* articles (available online <https://www.historytoday.com/> or via Goddard Library stacks):
  - Underdown, David. "What was the English Revolution?", *History Today* 34.3, 1984.
  - Mortimer, Sarah. "After the Civil Wars", *History Today* 62.11, 2012.
  - Gribben, Crawford. "The End of the English Republic", *History Today* 68.10, 2018.

### **Week 12 (11/15 and 11/17):**

- **Essay 3 (Critical Companion draft) due Friday**
- T/Th: John Milton, *Samson Agonistes*, 1671 (closet drama)
  - Milton Reading Room: [https://milton.host.dartmouth.edu/reading\\_room/samson/drama/text.shtml](https://milton.host.dartmouth.edu/reading_room/samson/drama/text.shtml)
  - (recommended) Yale Open Courses (ENGL 220): <https://oyc.yale.edu/english/engl-220/lecture-24>
- Th: John Milton, Sonnets 19, 22, 23 (poetry)
  - Milton Reading Room: [https://milton.host.dartmouth.edu/reading\\_room/sonnets/sonnet\\_19/text.shtml](https://milton.host.dartmouth.edu/reading_room/sonnets/sonnet_19/text.shtml)
- Th: Moss, Candida. "The Complex and Fascinating History of Black Samson," *The Daily Beast*, 19 July 2020. <https://www.thedailybeast.com/the-complex-and-fascinating-history-of-black-samson>

### **Week 13 (11/22): Tues class via Zoom**

- T: Lady Margaret Lucas Cavendish, *The Description of a New World, called The Blazing-World*, 1666 (selections) (prose)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/margaret-cavendish-the-blazing-world/>
    - West, Peter. "Margaret Cavendish and the Power of Debating with Yourself", *Psyche*, 28 Mar 2022. <https://psyche.co/ideas/margaret-cavendish-and-the-power-of-debating-with-yourself>
- Th: **THANKSGIVING - No Class**

### **Week 14 (11/29 and 12/1):**

- T/Th: Aphra Behn, *Oroonoko, or the Royal Slave*, 1688 (prose)
  - Open Companion: <https://earlybritishlit.pressbooks.com/chapter/oroonoko-by-aphra-behn/>
  - (recommended) Hirst, Sam. "What's in a Name?", *History Today* 70.11, 2020. <https://www.historytoday.com/archive/history-matters/whats-name>
  - (recommended) Todd, Janet. "The First English Woman to Make a Living as a Writer Was Also a Spy," *Literary Hub*, 7 Aug 2017. <https://lithub.com/the-first-english-woman-to-make-a-living-as-a-writer-was-also-a-spy/>

### **Week 15 (12/6 and 12/8):**

- Attendance and Participation Reflection due Friday
- T/Th: Conclusions: What is "British"? What is "literature"? Does it matter to us?
  - *The Rest is History* podcast, "Americanisation" <https://podcasts.apple.com/gb/podcast/29-americanisation/id1537788786?i=1000512005076>

### **Reading Period**

### **Final Exam**

- Essay 4 QR Revisions for Essay 3/Critical Companion Introductory Essay due (TBD)

### **Time Spent on Assignments & Readings**

To help you plan for this course, the following is a guideline of the average time you might expect to devote to certain assignments. Of course, your individual time requirements may vary. The amount of time you spend on an assignment or reading does not correlate to the grade you may receive or your ability to participate fluently in class discussions:

Course meetings: 75 min/class x 28 sessions (150 mins/week x 14 weeks x 2 meetings per week) = 35 hours/semester

Readings for each class: 8 hours/week x 13 weeks = 104 hours/semester

"140 Conversations" Presentation and Prep = 5 hours

Essays (x4) = 20 hours/semester



Critical Companion Essay Revision for Site = 2 hours  
Office Hours/Writing Revision = 2 hours/semester  
Discussion Posts = 12 hours/semester  
Total = 180 hours\*

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