

English 223
SURVEY OF ENGLISH LIT., I
Syllabus

DESCRIPTION & OBJECTIVES: A survey of some of the most important literature of England from Anglo-Saxon times through the Seventeenth Century, this course concentrates on works which are characteristic of their time and which ought to be familiar to every culturally literate English-speaking person. Specifically, by the end of the semester every student should have gained:

1. A grasp of the outlines of English literary history;
2. A start in the task of recapturing the lost intellectual and cultural heritage of the West;
3. An appreciation for the way in which great literature wrestles with the Great Questions, which are ultimately theological in nature;
4. Further practice and experience in the evaluation, appreciation, interpretation, and explication of texts and their thought and expression from a Biblical standpoint.

PROGRAM LEARNING OUTCOMES:

1. Gaining factual knowledge of the periods, major authors, and important works of English literature from the Neoclassical through the Victorian periods.
2. Learning fundamental principles, generalizations, and theories of literary motifs, techniques, and interpretation.
7. Gaining broader understanding and appreciation of how the intelligent reading of literature can contribute to an examined life lived to the glory of God.

REQUIRED TEXTS:

- M. H. Abrams, et. al., eds., The Norton Anthology of English Literature, 8th major authors edition.. NY: W. W. Norton & Co., 2006.
- Donald T. Williams, Inklings of Reality: Essays toward a Christian Philosophy of Letters. Toccoa Falls. GA.: Toccoa Falls College Press, 1996.

REQUIREMENTS AND GRADING: All students will carefully read and meditate on all assigned texts, participate in class discussions, and sit for the standard quizzes and midterm and final examinations. Those who desire an “A” will also write a course paper.

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| A. | “Track A”: a grade of “A” is possible. |
| | Quizzes 25% |
| | Midterm Exam 25% |
| | Course Paper 25% |
| | Final Exam 25% |
| B. | “Track B”: a grade of “B” is the highest possible attainment. |
| | Quizzes 33% |
| | Midterm Exam 33% |
| | Final Exam 33% |

Note: Pursuing track A does *not* guarantee an A in the course. In both tracks the final grade is determined by overall average, but without the paper an “A” average simply results in a “B.”

ATTENDANCE: It is not possible to do well in this course apart from regular class attendance, which is the student's responsibility. You are responsible for all material covered in class whether you were there or not. No distinction will be made between "excused" and "unexcused" absences; students must make responsible decisions before God. One point will be deducted from the final grade for each absence beyond three. Missed quizzes or tests result in zeroes. They can normally be made up only in case of college-approved group absences (sports teams, etc.) cleared beforehand, legitimate family emergency, or illness serious enough to require a physician's care. See you in class!

TENTATIVE COURSE CALENDAR

Monday	Wednesday	Friday	Monday	Wednesday	Friday
8/27/07 CLASS BEGINS! Expl. of Syllabus & Intro. to Course.	8/29 Old English Lit. Read Intro., pp. 1-23, "Rood," pp. 24-6, <u>Inklings</u> , Intro.	8/31 Read <u>Beowulf</u> , pp. 26-69, <u>Inklings</u> chp. 1.	9/3 <u>Beowulf</u> , pp. 69-97, <u>Inklings</u> chp. 2.	9/5 QUIZ on OE period. Chaucer: Review pp. 10-23; Read pp. 165-90 ("General Prologue").	9/7 Chaucer. Review pp. 10-23, 165-90.
9/10 "Wife of Bath's Tale," pp. 207-26..	9/12 "Wife of Bath," pp. 226-34.	9/14 QUIZ on Chaucer thru Wife of Bath. "Pardoner's Tale," 235-49.	9/17 (<i>Sp.Emph.</i>) Review "Pardoner's Tale"	9/19 (<i>Sp.Emph.</i>) "Nun's Priest's Tale," pp. 250-63.	9/21 Review "Nun's Priest's Tale."
9/24 Chaucer, Retrospective. Med. Lyrics (handout).	9/26 QUIZ on Chaucer. <u>Sir Gawain</u> , pp. 112-37.	9/28 <u>Gawain</u> , pp. 137-65.	10/1 Review <u>Gawain</u> . <u>Crucifixion Play</u> , pp. 290-9.	10/3 Review <u>Crucifixion</u> .	10/5 Malory, <u>Morte D'Arthur</u> , pp. 299-318.
10/8 Retrospective on Middle Ages Review for Midterm	10/10 MIDTERM EXAM!	10/12 <i>Post-Mortem</i> on Midterm.	10/15 (<i>MidPt.</i>) Renaissance, pp. 319-47. <u>Inklings</u> chp. 3.	10/17 Spenser, "Amoretti & Epithalamion," pp. 434-47.	10/19 FALL BREAK

10/22 FALL BREAK	10/24 Dr. Williams @ Summit Ministries; Video.	10/26 Spenser, <u>Fairie Queene</u> I.1-3, pp. 365--89.	10/29 (<i>Pre-Reg.</i>) <u>FQ</u> I.4-9, pp. 389-406.	10/31 <u>FQ</u> I.10, pp. 406-11, handout.	11/2 <u>FQ</u> I.11-12, pp. 411-23 .
11/5 (<i>Misslect.</i>) QUIZ on Spenser. Marlowe, <u>Faust</u> , pp. 458-93.	11/7 (<i>Misslect.</i>) Review <u>Faust</u> . Shakespeare, Sonnets 12, 18, 29, 55, 60, 73, 116, 129, 130, 146, pp. 493-509.	11/9 Review Shakespeare Sonnets.	11/12 Dr. W. @ ETS. Film	11/14 Dr. W. @ ETS. Film	11/16 Donne, pp. 600-612: "Good Mo-row," "Song," "Indifferent," "Mourning."
11/19 Donne, Holy Sonnets & Spiritual Poems (all), pp. 622-29. Review <u>Inklings</u> chp. 2.	11/21 QUIZ on Marlowe, Shkspr., Donne. Milton, "Areopagetica," pp. 693-6, 711-21.	11/23 THANKS-GIVING BREAK	11/26 Milton, <u>Paradise Lost</u> , books 1-2, pp. 723-65.	11/28 Milton, <u>Paradise Lost</u> , books 3-4, pp. 765-94.	11/30 <u>PL</u> books 5-6, pp. 794-801.
12/3 <u>PL</u> books 7-9, pp. 801-35.	12/5 <u>PL</u> books 10-12, pp. 836-52.	12/7 QUIZ on Milton. Review <u>PL</u> . PAPER DUE!	12/10 LAST DAY OF CLASS; Review for Final. <u>Inklings</u> . Conclusion.	12/12 FINAL EXAM: 10:15 AM	12/14

SOME MEDIEVAL & RENAISSANCE COMMONPLACES

The Seven Canonical Hours:

- 1) *Matins* Variously from 2:20 a.m. to daybreak; if the latter, followed immediately by *Lauds*, the sunrise service.
- 2) *Prime* The first daylight service, originally at 6:00 a.m.
- 3) *Terce* Originally at 9:00 a.m.
- 4) *Sext* The noon service (the sixth hour).
- 5) *Nones* Originally at 3:00 p.m., now usually recited somewhat earlier.
- 6) *Vespers* The evening service.
- 7) *Compline* The last service of the day, generally just after Vespers

The Four Causes of Reality:

- 1) *Material Cause* = Basic *stuff*--i.e., wood
- 2) *Formal Cause* = *Design*--i.e., the blueprint = a *house*.
- 3) *Efficient Cause* = *Energy*--i.e., labor, muscle power
- 4) *Final Cause* = *Purpose*--i.e., a home

The Seven Deadly Sins

(In Order of Decreasing Seriousness):

- 1) Pride Lat., *Superbia*
- 2) Envy *Invidia*
- 3) Wrath *Ira*
- 4) Sloth *Ignavia*
- 5) Avarice *Avaritia*
- 6) Gluttony *Gula*
- 7) Lechery *Cupiditas*

The Seven Cardinal Virtues:

- Three Theological Virtues----- Faith Lat., *Fiducia*
 Hope *Spes*
 Charity *Caritas*
- The Four Natural Virtues----- Wisdom *Sapientia*
 Justice *Iustitia*
 Fortitude *Fortitudo*
 Moderation *Temperantia*

The Seven Liberal Arts:

- The Trivium----- Grammar
 Logic
 Rhetoric
 Arithmetic
- The Quadrivium---- Geometry
 Music
 Astronomy

The Three Faculties:

Theology; Law; Medicine.

The Four Elements:

<u>The Elements:</u>	<u>The Qualities:</u>	<u>Combinations:</u>	<u>Humors:</u>	<u>Complexions:</u>
Earth	Cold	Earth & Air	Black Bile	Melancholy
Water	Moist	Water & Earth	Phlegm	Phlegmatic
Air	Dry	Air & Fire	Yellow Bile	Choleric
Fire	Hot	Fire & Water	Blood	Sanguine

The Four Levels of Interpretation:

1)	Literal	<i>Sensus Literalis</i>	The “letter,” the basic story	“The husk”
2)	Allegorical	<i>Sensus Allegoricus</i>	Doctrine or history	
3)	Moral	<i>Sensus Tropologicus</i>	Behavior, ethics	“The Kernel”
4)	Spiritual	<i>Sensus Anagogicus</i>	Eternal state	

GREAT WRITERS ON WRITING

George Orwell:

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word when a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive when you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

--from *Politics and the English Language*≡

C. S. Lewis:

1. Turn off the radio.
2. Read all the good books you can and avoid nearly all magazines.
3. Always write (and read) with the ear, not the eye. You should hear every sentence you write as if it was being read aloud or spoken....Every sentence should be tested on the tongue, to make sure that the sound of it has the hardness or softness, the swiftness or languor, which the meaning of it calls for.
4. Take great pains to be *clear*. Remember that though you start by knowing what you mean, the reader doesn't, and a single ill-chosen word may lead him to a total misunderstanding....Always try to use language so as to make quite clear what you mean, and make sure your sentence couldn't mean anything else.
5. Always prefer the plain direct word to the long vague one. Don't “implement” promises, but “keep”them.
6. Never use abstract nouns when concrete ones will do. If you mean “more people died,” don't say “mortality rose.”
7. Don't use adjectives which merely tell us how you want us to feel about the thing you are describing. I mean, instead of telling us a thing was “terrible,” describe it so that we'll be terrified. Don't say it was “delightful,” make *us* say “delightful” when we've read your description.
8. Don't use words too big for the subject. Don't say “infinitely” when you mean “very”; otherwise you'll have no word left when you want to talk about something *really* infinite.

--from *Letters*, ed. W. H. Lewis (1966), pp. 271, 279, 291-92.

Mark Twain:

1. The difference between the right adjective and the next-best adjective is the difference between lightning and a lightning bug.

Henry David Thoreau:

1. The fruit a thinker bears is *sentences*.
2. If you see that part of your essay will topple down after the lapse of time, throw it down now yourself.
3. A sentence should read as if its author, had he held a plow instead of a pen, could have drawn a furrow deep and straight to the end.

SEVERAL SIGNIFICANT SAMPLES OF SELECTED SICK SENTENCES

1. This sentence being a fragment.
2. This sentence has a comma splice, it needs a semicolon.
3. The subject of this sentence do not agree with the verb.
4. This is a fused sentence it has no punctuation or conjunction between the two independent clauses.
5. A pronoun in this sentence disagrees with their antecedent.
6. This sentence contains an error in case committed by he and I.
7. Because there is an ambiguous pronoun reference in this sentence, it might confuse the reader.
8. When dangling modifiers, the sentence will be incorrect.
9. There is a modifier in this sentence which is misplaced.
10. The verb in this sentence was wrote with an incorrect principle part.
11. When I thought of this sentence, I am writing a tense shift.
12. Notice two facts about this sentence: it is the twelfth example, and faulty parallelism.
13. After starting with an introductory adverbial phrase this sentence should have a comma.
14. The non-restrictive element in this sentence which you are now reading should be set off by commas.
15. This sentence is short, simple and lacks a comma between items in a series.
16. This sentence's error is to unnecessarily split an infinitive.
17. This sentence contains two errors: it's apostrophe's positions are wrong.
18. The British spelling in this sentence counts as an error in American English.
19. The archaic diction in this sentence doth sound divine in the KJV, but not, forsooth, in thy papers.
20. The angels would weep for very shame, sending their golden tears cascading through the saffron light of sunset, at the flowery diction of this sentence.
21. The colloquial diction in this sentence ain't got no place in formal writing.
22. This sentence is redundant, repeats itself, and says the same, exact, identical thing all over again too many times excessively.

Some Important Common FIGURES OF SPEECH

Antithesis: contrasting ideas presented in parallel grammatical structure.

AWhile the sun and moon endure,
Luck's a chance, but trouble's sure."

Housman, "Terence, This is Stupid Stuff"

Apostrophe: A person, quality, or thing addressed as though present.

"Roll on, thou deep and dark blue Ocean--roll!"

Byron, Childe Harold's Pilgrimage

Hyperbole: Exaggeration for effect.

"Will all great Neptune's ocean wash this blood
Clean from my hand? No, this is my hand will rather
The multitudinous seas incarnadine,
Making the green one red."

Lady Macbeth

Irony: Words used to convey the opposite of their normal meaning.

“For Brutus is an honorable man,
So are they all, all honorable men.”

Marc Antony

Kenning: a compact, picturesque metaphor, usually a two-word compound, substituted for a noun. Common in Old English verse. Examples: “Swan-road” or “Whale-road” for *sea*; “Sky-candle” for *sun*, etc.

Litotes: assertion that something is true by denying its opposite.

“A prophet is not without honor, except in his own country.”

Jesus of Nazareth

Metaphor: comparison by identification.

Hamlet: Denmark’s a prison.

Rosencrantz: Then is the world one.

Hamlet: Aye, a goodly one, in which there are many confines, dungeons, and wards, Denmark being one o’ the worst.

Metonymy: Substitution of something associated with a thing for the thing itself.

“You shall see the Son of Man seated at the right hand of Power on high.”

Jesus of Nazareth

Oxymoron: combination of opposite or incompatible qualities, as “cold flame,” or in the following passage (where it is combined with *antithesis*).

“To live in hell, and heaven to behold;
To welcome life and die a living death...”

Henry Constable, Diana

Personification: endows animals, ideas, or inanimate objects with humanity; often combined with *apostrophe*, as when Keats called a Grecian urn

“Thou still unravished bride of quietness.”

Simile: comparison expressed with *like* or *as*.

“The Assyrian came down like the wolf on the fold.”

Byron

Synechdoche: substitution of a part for the whole, as sail or mast for ship.

Understatement: opposite of hyperbole.

“A little water clears us of this deed.”

Lady Macbeth

Some Common Literary Motifs:

Carpe Diem

“Seize the Day.” (Tomorrow may be too late--for love, etc.)

Ubi Sunt?

“Where have they gone?” (I.e., the good old days).

Memento Mori

“A reminder of death.” (So teach us to number our days...).

Et in Arcadia Ego

“I [Death] am also in Arcadia” (i.e. a perfect earthly society).

Post Mortem Cessat Invidia

“Envy ceases [only] after death.”

Microcosm/Macrocosm

Man is a “little world” corresponding to the cosmos

IMAGES AND ARCHETYPAL PATTERNS IN LITERATURE

IMAGES

1. **Water**--purification/ redemption; mystery of creation; birth, death, resurrection; peoples of the world
2. **Sun**--(fire and sky are closely related) purification; revelation/unveiling of darkness; enlightenment, spiritual wisdom. *Rising sun*=birth, enlightenment; *Setting sun*=the coming of death, enclosing darkness
3. **Colors**--*Red*=passion, blood, sacrifice, disorder, revolution
Green=growth, fertility, nature
Blue=truth, religious feeling, security, spiritual purity, the Virgin Mary
Black (darkness)=chaos, loss of meaning, evil, melancholy, the unknown, death
White=positive: light, purity, innocence, timelessness; negative: death, terror, blinding truth of an inscrutable cosmic mystery
4. **Circle**--wholeness, unity, (snake with tail in his mouth=eternity), (egg=mystery of life, forces of generation)
5. **Serpent** (snake or worm)—Freud's *libido*, evil, sensuality, destruction, mystery, wisdom
6. **Numbers**--*One*=unity, truth
Two=duality, error (or in Old Testament, number of witnesses, truth)
Three=The Trinity, spiritual awareness, unity, stability
Four=four Gospels, four elements (earth, air, fire, water), four seasons, life cycle (associated with the circle), earth
Five=pentangle, magic
Six=human imperfection
Seven=symbolic union of three and four, perfect order, completion of a cycle
7. **Garden**--paradise, innocence, unspoiled beauty, civilization
8. **Tree**--the Cross of Redemption as the Tree of Life, man's acquisition of the knowledge of good and evil (the tree in the Garden)
9. **Desert**--spiritual aridity, death, nihilism, hopelessness

ARCHETYPAL MOTIFS

1. **The GREAT MOTHER**--*POSITIVE* aspects of the Earth Mother: life, birth, warmth, nourishment, protection, growth
NEGATIVE aspects of the Earth Mother: witch, sorceress, the Terrible Mother, whore, femme fatal, fear, danger, dismemberment, emasculation, death
The SOUL MATE: Holy Mother, princess or beautiful lady, incarnation of inspiration and spiritual fulfillment
2. **Wise Old Man**--savior, redeemer, insight, wisdom, moral qualities
3. **Creation**--every mythology is built on how everything came to be
4. **Immortality**--two forms: (1) escape from time, return to Paradise/Heaven
(2) submersion in nature's eternal cycle
5. **Hero**--archetypes of transformation and redemption--the *quest* (perform tasks, overcome monsters and hazards to save kingdom and marry princess); the *initiation* (separation, transformation, return); the *sacrificial scapegoat* (hero must die, often symbolically, to atone for the people's sins and restore the land to fruitfulness); youth
6. **Seasons**--*spring*: new hope, resurrection, comedy, infancy
summer=productivity, growth, youth, romance
fall=harvest, waning of power, tragedy, maturity, old age
winter=death, irony, barrenness

THE RULES

- Thou shalt not write unintentional **fragments**. (Frag.)
- Thou shalt not commit **fused sentences**. (F.S.)
- Thou shalt not commit **comma splices**. (C.S.)
- Thou shalt make thy **subjects agree** with their **verbs** in number. (S/V)
- Thou shalt not use incorrect **principle parts** of thy verbs. (P.P.)
- Thou shalt make thy **pronouns agree** with their **antecedents** in number. (P/A)
- Thou shalt give each **pronoun** a clear and unmistakable **antecedent**. (Ref.)
- Thou shalt use the correct **case** with thy pronouns. (Case)
- Thou shalt not commit **faulty parallelism**. (//)
- Thou shalt neither **dangle** nor **misplace** thy **modifiers**. (Dang. Mod.)
- Thou shalt not **split** thine **infinitives**. (Spl. Inf.)
- Thou shalt join **two independent clauses** by either (a) making them two sentences, (b) using a semi-colon, or (c) using a comma plus a coordinating conjunction.
- Thou shalt use a **comma** after a long **introductory adverbial phrase**.
- Thou shalt use a **comma** after an **introductory adverbial** (dependent) **clause**.
- Thou shalt separate **items in a series** with commas when there are more than two items.
- Thou shalt separate **coordinate adjectives** with commas.
- Thou shalt set off **non-essential appositives** with commas.
- Thou shalt set off **non-restrictive elements** with commas.
- Thou shalt set off the **state** from the **city** with commas.
- Thou shalt set off **years** from **months** with commas.
- Thou shalt set off **titles** following names with commas.
- Thou shalt put **commas** and **periods** *inside* **quotation marks**.
- Thou shalt punctuate **parenthetical citations** thus: "I am quoting myself" (Williams 1).
- Thou shalt use **apostrophe-s** for possession except for the pronoun *it*.
- Thou shalt use **s-apostrophe** for plural possession.
- Thou shalt italicize (or underline) **titles** of wholes (books, newspapers, magazines).
- Thou shalt put **titles** of parts (articles, poems, chapters) in quotation marks.
- Thou shalt italicize **foreign words** or **words being named**.
- Thou shalt spell out **numbers** under 100 and use Arabic numbers otherwise.
- Thou shalt never **begin** a sentence with an **Arabic number**.
- Thou shalt not confuse **colons** with **semi-colons** nor **dashes** with **hyphens**.
- Thou shalt not, except in quotations, use **slang**, **jargon**, **double negatives**, or **archaisms**.
- Thou shalt avoid **wordiness** and **redundancy** like the plague.
- Thou shalt vary thy **sentence structure** to avoid both choppiness and convolution.
- Thou shalt generally avoid the **passive voice**.
- Thou shalt have a clear **thesis statement** and effective **topic sentences** which relate to it.
- Thou shalt back up thy claims with *specific* **facts** and **arguments**.
- Thou shalt avoid logical **fallacies**.
- Thou shalt **proofread** what thou hast written (a) in hard copy; (b) out loud; (c) after twenty-four hours have elapsed; and (d) for specific problems
- Thou shalt **do it right** the *first* time!

History of the English Verb

		Old English	Middle English	Elizabethan	Modern English
<i>weak</i>	Pres.	ic cepe thū cepest he cepeth we cepath	I cepe thou cepest he cepeth we cepen	I keep thou keepest he keepeth we keep(en)	I keep you keep he keeps we keep
	Pret.	ic cepte thū ceptest he cepte we cepton	I cept(e) thou ceptest he cept(e) we cepten	I kept thou kept(est) he kept we kept	I kept you kept he kept we kept
	Ptcp.	pres. cepende pret. geceped	cepende/ceping (I)ceped	keeping kept	keeping kept
<i>strong</i>	Pres.	ic finde thū findest he findeth we findath	I finde thou findest he findeth we finden	I find thou findest he findeth we find(en)	I find you find he finds we find
	Pret.	ic fand thū fande he fand we fundon	I fond thou founde he fond we founden	I found thou foundest he found we found(en)	I found you found he found we found
	Ptcp.	pres. findende past gefunden	findende/finding (I)founden	finding found	finding found
<i>To Be</i>	Pres.	ic eom/beo thū eart/bist he is/bith we sindon/beoth	I am thou art/beest he is/beeth we been/beeth/ sinden	I am thou art he is we are/be	I am you are he is we are
	Pret.	ic waes thū waere he waes we waeron	I was thou wast he was we were(n)	I was thou wast/wert he was we were	I was you were he was we were
	Ptcp.	pres. beonde -----	beande ben	being been	being been

History of the English Pronoun

	Old English	Middle English	Elizabethan	Modern English
N (1st sing.) G D A	ic min me mec	I/ich/ik min me me	I mine me me	I mine me me
N (1st pl.) G D A	we user/ure us us/usic	we oure us us	we our us us	we our us us
N (2nd sing.) G D A	thu thin the thec	thou thin thee thee	thou thine thee thee	you your you you
N (2nd pl.) G D A	ge eower eow eowic	ye youre you you	ye/you your you/ye you/ye	y'all y'all's y'all y'all
N (3rd masc. Sg.) G D A	he his him hine	he his him him/hine	he/a his him him	he his him him
N (3rd fem. Sg.) G D A	heo hiere hiere hie	scho/she/hyo hire/here hire/here here/hi/hire	she hers her her	she hers her her
N (3rd neut. Sg.) G D A	hit his him hit	hit/it his hit/it hit/it	(h)it his/it/its (h)it (h)it	it its it it
N (3rd plural) G D A	hie hiera him hie	hi/they/thai here/their(e) hem/them hem/them	they their them/hem them/hem	they their them them

Note: N = Nominative, = subj.; G = Genitive, = poss.; D = Dative, = indirect obj.; A = Accusative, = direct obj.

COURSE PAPER (if chosen): 5-7 pages, typed, double-spaced. Correct MLA style for citations. Chose one of the following options:

- ✦ *Integration* with your Major. I.e., a Music major might want to do a period setting for one of the lyrics; a Teacher Ed major might want to do lesson plans on a particular work for a certain age group; a Missions major might do a plan for evangelizing the Geats or Arthur's Court or Elizabethan London; a Bible major might want to study the theology of one of our writers; etc. Make sure you relate your research to one or more of the writers in our texts.
- ✦ *Explication*. Chose one of the poems (or a section of a longer poem) and do a complete interpretation of it, covering form, figures of speech, content, significance, and application to our own day.
- ✦ *Issue*. Chose one of the issues raised by our texts—love, integration of faith and culture, aesthetics, education, faith, world view, theodicy, etc--and pursue it farther than we had time to do in class. You may focus on one writer or trace it through two or more. Show the practical application for Christian life and ministry today.
- ✦ *Biography*. Study the life of one of our authors. Make sure you show how this study helps us understand/appreciate/evaluate his work. Be specific.



TENTATIVE COURSE CALENDAR

Tuesday	Thursday	Tuesday	Thursday
8/26/03 CLASSES BEGIN! Expl. of Syllabus & Intro. To the Course. Old English Lit.	8/28 OE Lit., <u>Beowulf</u> . Read Intro., pp. 1-28, 102-105, 29-71, <u>Inklings</u> , Intro.	9/2 <u>Beowulf</u> , cont. Read pp. 71-99, <u>Inklings</u> chp. 1, 2	9/4 Chaucer, "General Prolog," pp. 210-35; review pp. 14-20. QUIZ on OE period.
9/9 "Wife of Bath's Tale," pp. 253-81.	9/11 "Pardoner's Tale, pp. 281-96. QUIZ through W of B.	9/16 (<i>Sp. Emphasis</i>) "Nun's Priest's Tale," pp. 296-310.	9/18 Chaucer, Retrospective. Lyrics, pp. 349-53.
9/23 <u>Sir Gawain</u> , pp. 156-68. QUIZ on Chaucer.	9/25 <u>Gawain</u> , pp. 168-210.	9/30 <u>Everyman</u> , pp. 445-67.	10/2 Review <u>Everyman</u> . Malory, Morte D'Arthur, pp. 232-51.
10/7 Malory; Retrospective on Middle Ages; Review for Midterm.	MIDTERM EXAM!	10/14 Post-Mortem on Midterm. Renaissance, pp. 469- 98; <u>Inklings</u> chp. 3.	10/16 Spenser, "Amoretti & Epithalamion," pp. 863- 78; <u>Fairie Queene</u> I.1, pp. 622f.

10/21 FQ I.2-5.	10/23 FQ I.6-9.	10/28 FQ I.10-12.	10/30 (<i>Pre-Registration</i>) Marlowe, Faust, pp. 970-71, 990-1023, QUIZ on Spenser.
11/4 (<i>MissLect.</i>) Marlowe; Shakespeare, "Sonnets," pp. 1026-43, # 12, 18, 29,55, 60, 73, 116, 129, 130, 146.	11/6 (<i>Campus Preview</i>) Shakespeare; Donne, pp. 1209-35: "Good Morrow," "Song," "Indifferent," "Mourning"	11/11 Donne, Holy Sonnets & Spiritual Poems (all), pp. 1268-76.	11/13 Milton, "Areopagetica," pp. 1771-4, 1801-11. QUIZ on Marlowe, Donne, Shakespeare.
11/18 Milton, <u>Paradise Lost</u> , books 1-4, pp. 1815 f. Review <u>Inklings</u> chp. 2	11/20 Dr. Williams @ E.T.S. Film.	11/25 <u>PL</u> books 5-8.	11/27 THANKSGIVING BREAK!
12/2 <u>PL</u> books 9-12. PAPER DUE!	12/4 (Candlelight) LAST DAY: Review for Final. QUIZ on Milton.	12/9	12/11 FINAL EXAM! 8:00 AM