DO NOT SUBSTITUTE EDITONS. DO NOT PURCHASE MARKED COPIES.

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Class Participation: Participation and discussion in this course is mandatory. I want to hear what you have to say about the readings. In preparation for class discussion, annotate as you read, making comments on style, content, or simply a specific question. Be sure to have a comment for EVERY SINGLE PAGE of the assigned reading. I will be calling on you to participate. Failure to refer to an item on the page we are discussing will result in a check in my grade book and several checks will affect your final grade. This class is your job; work and other activities are not valid excuses for missing. If you miss more than four times, you can be dropped from the class. On the rare occasions when you miss class, email or call me that day to find out what you missed.

Drafts: As you work through writing assignments, feel free to email about ten lines of writing at a time for comment; wait until you receive feedback and think about my comments before emailing more of your draft. Then you can send back your corrected draft or send a different ten lines or so. Once papers are due and graded, there is no opportunity for revision, so do not procrastinate and get feedback early.

Paper Submission and Grading Policy: When papers are due, you must be in attendance for the full class period or your work is considered late, but do not miss class if your paper is not ready. Essays can be submitted up to two days late but your work is penalized one whole grade each day after the due date. After the two-day late period, papers probably won’t be accepted. “Days” means weekdays and not just class meeting days. No email submissions of final drafts. Follow MLA guidelines for submission format. I believe in the worth of grades for writing quality, but in this class (as opposed to English 100 and 101) you are also graded on your demonstrated appreciation of the literature. I never give a grade on the basis of effort or on my personal feelings towards a student’s personality. Grades are based solely on achievement and on improvement. You can take literature classes at OCC CR/NCR, but this is not recommended if you are transferring as an English major.

On profanity, sex, violence, ultra-conservatism, radical liberalism. I am a very tolerant person. For instance, I believe profanity is usually unacceptable in writing but it has its place. Writers write about everything in life, especially about problems, including problems involving sex and violence. I do not see it as my place to come down on anyone for his or her position on controversial issues. Every subject and position deserves serious attention as well as to be satirized, both attitudes having proper times and audiences and demanding different writing skills. We might be offended by what a writer is saying but that has nothing to do with how well a writer writes. We are all offended by different things. People who are intolerant offend me.

Student Learning Outcomes: There are three outcomes from taking this class: (1) Identify the defining traits, such as literary themes and techniques, of early British literary works. (2) Explain the significant historical, philosophical, cultural, and aesthetic influences of early British literature. (3) Write analytical arguments about works of early British writers.
WORK SCHEDULE

9-1, Tuesday: Introduction: Historical context (study attached). Poetry Principles. Mini lecture: “Who is a better boyfriend, Robert Herrick (1591-1674) with ‘Upon the Nipples of Julia’s Breast’ or John Donne (1572-1631) with ‘The Flea.’ ” Have the Gospel of Mark read by Week 8. Readings in Adios, Strunk & White sometimes apply directly to the writing assignments, sometimes to a way for better understanding the British literature we are studying.

EARLY BRIT MATING CALLS


ARMOURED MASKS & EPIC PRICKING

9-15, Tuesday: Handout—Beowulf (700’s-900’s) Selections + (Handout of Arthurian Legend) Adios: Point of View 63-79, Adios: Trojan Horse, 137-140

9-17, Thursday: Sir Gawain and the Green Knight (1375-1400) Adios: Masquerading. 166-170 Assignment 1 due.

9-22, Tuesday: Sir Gawain and the Green Knight continued


9-29, Tuesday: Handout—Edmund Spencer (1552-1599), Faerie Queen Book I, Cantos 1-4 10-1, Thursday: Faerie Queen Book III, Cantos 1, summaries Adios: Mocking, 133-136; Raising the Dead, 171-175


10-8 Thursday: Catch-up
GOD GETS A MAKE OVER

10-15, Thursday, John Milton (1608-1674) selection from “Areopagitica”.

10-22:  Thursday, Paradise Lost: Book 8 (start from line 249), all Book 9

10-27:  Tuesday, William Tyndale Ecclesiastes (read parts), “The Wanderer” (before 975)

11-3:  Tuesday, Francis Bacon (1561-1626) “Of Superstition”; Jonathan Swift (1667-1745), Gulliver’s Travels Book I & II.  Adios: Devil’s Advice, 128-136
11-5:  Thursday, Gulliver’s Travels Book IV

11-10:  Tuesday, Gulliver’s Travels continued.

PEOPLE ARE THEIR STORIES

11-12:  Thursday, Geoffrey Chaucer (1340-1400) “General Prologue,” “Words between the Host and the Miller,” “The Miller’s Tale”  Adios: Problem Making 95-100  Assignment 3 Due.
11-17:  Tuesday, “The Reeve’s Prologue,” “The Reeves Tale” “Words of the Host to Chaucer,” “Words of the Host to the Monk,” “The Pardoner’s Prologue,” “The Pardoner’s Tale”
11-26:  Thursday: Thanksgiving holiday

12-1:  Tuesday, The 18th Century Novel: Daniel Defoe (1660-1731) Selection from Moll Flanders
12-3:  Thursday, Henry Fielding (1707-1754) Selection from Tom Jones
12-8:  Tuesday, Tobias Smollett (1721-1771) Selections from Humphrey Clinker
12-10:  Thursday, Laurence Sterne (1713-1768) Selections from Tristram Shandy  Assignment 4 Due
12-15 Catch-up
12-17 Thursday, Final Experience