



ENGL 211: BRITISH LITERATURE I

MWF 9-9:50 AM, CRG 201

INSTRUCTOR: DR. ARIELLE MCKEE


OFFICE: CRAIG 106C

EMAIL: AMCKEE2@GARDNER-WEBB.EDU (BEST WAY TO REACH ME)

OFFICE HOURS:

DROP INS: MWF 10AM – 12PM

WITH APPOINTMENT: IF DROP-IN OFFICE HOURS DO NOT FIT YOUR SCHEDULE, PLEASE CONTACT YOUR INSTRUCTOR (AT LEAST 24 HOURS IN ADVANCE) WITH 2-3 ALTERNATE MEETING TIMES



Catalog Description: Representative writers from the beginnings through the eighteenth century. Prerequisite: ENGL 102. Fall and Spring. 3 credit hours.

Course Description: In this course, we will explore the ideas, questions, stereotypes, and traditions which intrigued, perplexed, and excited British and English writers and readers from the medieval period well into the long eighteenth century. Among other works, we will consider a medieval werewolf tale, portions of Margaret Cavendish's proto-scifi work: *The Blazing World*, and Jonathan Swift's "A Modest Proposal." Our primary question this semester will be: how do historical texts and the idea of history and "pastness" shape our present world? Many of the ideas explored in these early works are ones we continue to wrestle with, therefore, attending to earlier writings and grappling with historical traditions will enhance our understanding of the beliefs and considerations that shape our world to this day. In particular, we will ask how cultures consider who they are in the present by defining (or, more often, re-defining) the past.

Though we will, by necessity, only be able to dip our toes, fingers, elbows, and/or noses into the rich, varied, and wonderful works composed throughout the centuries we cover, I fully expect most of you to develop an unfortunate literary habit that will likely plague you your entire adult life. You have been warned. This first taste is free.

STUDENT LEARNING OUTCOMES (DEPARTMENTAL):

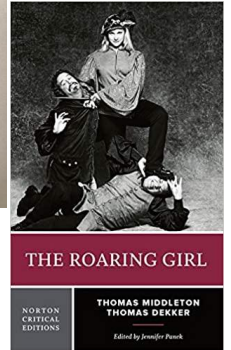
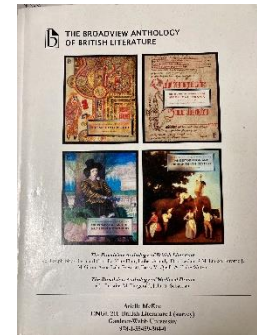
By the end of this course, students will be able to:

1. Identify literary terms, styles, and periods in British Literature from the beginning through the 18th century.
2. Synthesize cultural and historical contexts.
3. Apply effective reading strategies to provide textual evidence.

4. Analyze literature, applying the criteria in objectives one and two.
5. Compare literary styles, periods, and terms.
6. Compose literary analyses.

TEXTS AND SUPPLIES:

- Broadview ENGL 211 Coursepack (CP), available at the Campus Store, ISBN/SKU: 9781554593040
- *The Roaring Girl* (Norton Critical Edition), Thomas Middleton and Thomas Dekker, edited by Jennifer Panek, ISBN: 978-0393932775
- Select readings available via Blackboard (Bb)
- Access to a digital device with a camera and microphone
- Access to our class Discord
- A notebook
- A dual-layer face mask
- Recommended: a [Habitica](#) or [Trello](#) Account



STUDENT ETHOS & PARTICIPATION POLICIES

Because effective discussion is done in a community, it is imperative that your interactions in class (both in person and online) be conducted respectfully and that you participate fully in the course. **Disrespectful, belittling, or threatening speech or behavior will not be tolerated.** In addition, use of cell phones and other electronic devices should be appropriate to and for the classroom; **students who persist in using technology inappropriately or who do not contribute to class activities digitally or vocally will be considered mentally absent from class and marked accordingly.**

Because, in this class, we will discuss some difficult and complex topics—including gender identity, racism, violence, and so on—**we need to have clear expectations about and agree to a shared set of rules for** maintaining a respectful and safe learning space.

The Rules: in class and in online discussion and activities, you are expected to

1. Honor your fellow students by keeping the conversation confidential;
2. Refrain from making personal attributions; speak to give knowledge. (Put another way, disagree with ideas; do not attack persons);
3. Speak from your own experience and unique perspective while listening to others share theirs (using language like: “I think ...” and “In my experience ...”); and
4. If you are struggling with your feelings, take a moment to sit with and consider your emotions (you might even free write about what you feel and why you think you feel it). Remember, it is ok to feel uncomfortable or upset, but it is also important to consider where that discomfort truly comes from. (**NOTE:** you are **always** welcome and encouraged to speak with your instructor about words or actions that feel harassing or discriminating towards yourself or others—see anti-harassment policy below).

DIGITAL CLASS ATTENDANCE & PARTICIPATION POLICIES

You are not required to turn on your camera during class; however, you are **strongly encouraged to find a quiet place to be during class time and to unmute your camera, if at all possible.** This helps you stay engaged in and focused on classwork and creates a stronger sense of community and accountability to the “space” of a classroom. Further, having your

camera on makes it easier for me to give you credit for participating, to know when you want to contribute to class, and to verify that you have not become confused or been abandoned in some frozen digital ether.

I do, however, understand that it is not always possible to have your camera on; if this is the case at any point in the semester, please make sure that you are using the **chat** and/or **raise hand features**, as well as any **other applicable digital participation methods**, to contribute to your learning and the learning of your peers. **Students who do not demonstrate that they are engaged and participating fully in class will be marked absent.**

Are there rules for attending class digitally?

- Yes. First, **DO NOT DRIVE WHILE IN CLASS!!!** Please do not endanger yourself or others—if you really need to be somewhere, use an absence so that you can keep your focus on the road.
- Second, please do not tantalize your instructor or fellow classmates with delicious goodies we cannot also enjoy. Eating on camera is fine, but excessive yummy noises and/or involved, on-camera cooking are incredibly uncool. (Plus, drooling while trying to teach is bad for my image--help me out here.)
- Third, at least half of you (ideally the half with the head) should **be vertical** throughout class time--sitting, standing, and walking are all acceptable as long as you can hear, participate, and take notes.
- Fourth, any part of you that is on camera should **be clothed**, just as you would be in a normal classroom.
- Fifth, a good rule is: **if you wouldn't do it in the classroom, don't do it on Zoom.** That means vaping, gaming, watching TV, media-ing socially (or antisocially), chatting with your roommate, getting in a set at the gym, and so on.

ACCESSIBILITY STATEMENT

Everyone learns differently and I will incorporate techniques that draw on as many learning styles as possible. Please let me know, as soon as possible, if you have any individual learning needs. Remember, all students are encouraged to take advantage of the excellent resources offered by the **University Writing Center** (Tucker 237) and on the [Purdue OWL](#). Additionally, if you find yourself in need of assistance or support, I can direct you to additional resources, including the **Noel Center**.

ASSIGNMENTS:

PARTICIPATION AND DISCUSSION - 15%

*Active participation and engagement in class is required of all students. Participation can include contribution to discussion, electronic engagement in lecture and/or classwork, active listening, notetaking, and so on. **Students who do not participate in some measurable way in class will be marked absent for the day.***

*In addition, most weeks students will take part in asynchronous, full-class discussions via the Flipgrid platform. Students will take turns participating in and/or leading the discussion (see Bb for additional instructions) and each week's post(s) will receive a grade. **Posts will be graded on a pass/fail basis.***

ESSAY 1 (CLOSE READING) - 15%

A **2-3 page** (double spaced) essay that conducts a close reading of a short passage from a course text. Students will sign up for their text the second week of classes, and essays will be due on the final date that that text is discussed. (See assignment sheet for more details.)

***It is your responsibility to keep up with your close reading paper's due date. Please make a note and put a reminder for yourself in your planner, phone, or email calendar.**

WEEKLY "PACKETS" - 10%

Most weeks, you will, prior to your in-class meeting, complete the assigned reading, taking notes using one of the suggested methods as you read. After your in-class meeting, you will have one or more pre-discussion activities to complete; these activities will help you consider the readings in greater depth and will prepare you for that week's Flipgrid discussion. These two parts will form a packet of materials that will be **due at the end of each week (Saturdays by 8 AM, Eastern) for a completion grade.** (See assignment sheet for more details.)

English Department Grading Scale

Undergraduate Chromatic Grading Scale

4.00 A+ 99-100

4.00 A 96-98

3.67 A- 94-95

3.33 B+ 92-93

3.00 B 88-91

2.67 B- 86-87

2.33 C+ 84-85

2.00 C 80-83

1.67 C- 78-79

1.33 D+ 76-77

1.00 D 72-75

0.67 D- 70-71

0.00 F 69>

SYNTHESIS PROJECT - 20%

You will choose from one of several prompts that ask you to show understanding of course material and to consider that material in relation to more contemporary history, culture, or conduct. (See assignment sheet for more details.) **Deadline: April 18th**

TAKE-HOME MIDTERM - 20%

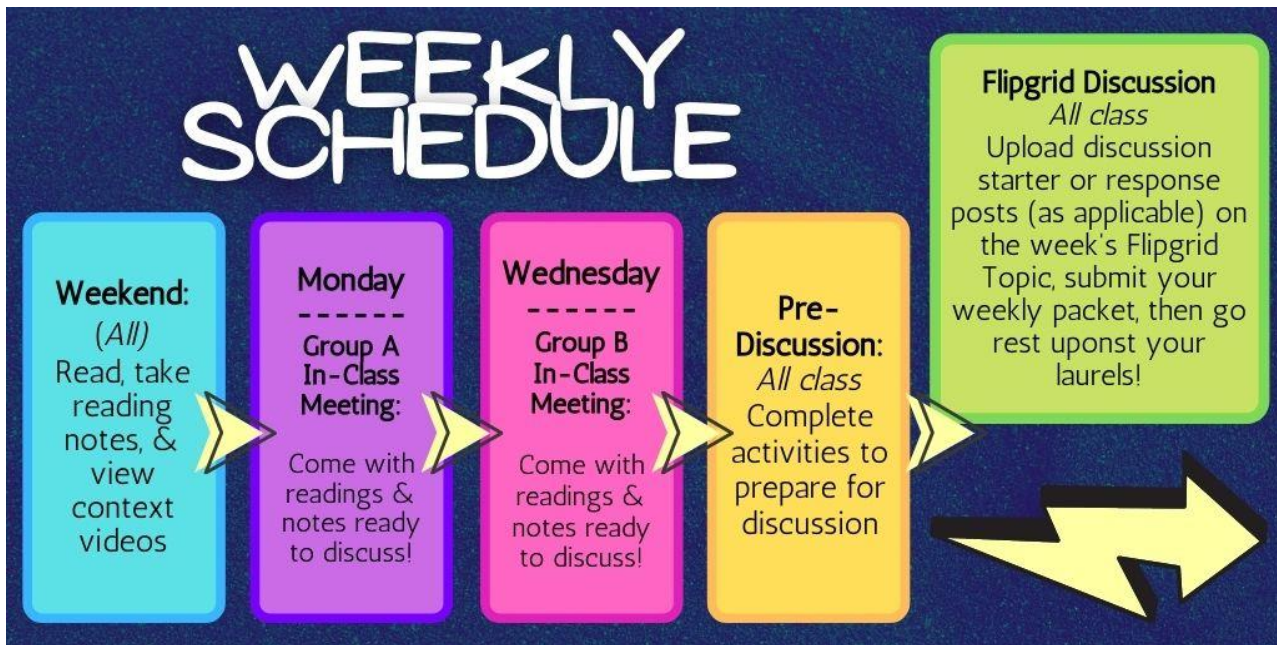
For your midterm, you will be asked to link three course texts, terms, or events (of your choice from the first half of class) to three contemporary texts, terms, or events (of your choice). After explaining how and why you think the terms, texts, and/or events you chose are related, you will use that relationship to help you answer the question: "Why do we care about the past?". (See Midterm Exam sheet for more details.) **Your midterm must be submitted via Bb by 11:59 PM (Eastern), March 4th**

TAKE-HOME FINAL - 20%

Your final must be submitted by 8 AM (Eastern) on Thursday, May 6th

HYBRID LEARNING

Class weeks begin Monday at 8 AM (Eastern) and end Saturday at 8 AM (Eastern). Each week you will read and watch context videos as homework **before** your in-class meeting. The class will be divided into smaller groups for in-class meetings to promote safety and prevent the spread of the virus; however, Flipgrid discussions will include the class as a whole. After your in-class meeting, you will complete one or more activities to build on our in-class discussion and to prepare for large group discussion on the Flipgrid platform—which will wrap up the week.



You can locate your in-class group name and time on the Blackboard course landing page.

COURSE SCHEDULE

Week 1 (1/13-1/15)

Reading: Syllabus

1/13 **Online (Zoom):** all-class meeting (Intro to the class)

1/15 **Asynchronous (Flipgrid):** Getting acquainted with the Flipgrid platform + Introductions

Week 2 (1/18-1/22)

1/18 **Dr. Martin Luther King, Jr. Day – NO CLASS**

Reading: Exeter Book Riddles no.s 26, 43, 44, 47 (CP) and "[Misnaming the Medieval: Rejecting 'Anglo-Saxon' Studies](#)" (Bb)

1/20 **Online (Zoom):** all-class meeting

1/22 **Asynchronous (Flipgrid):** Week 2 - Exeter Book Riddles post & reply

Week 3 (1/25-1/29)

Reading: Marie de France, *Bisclavret* (CP)

1/25 **Group A:** In-class meeting

1/27 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 3 – Bisclavret

Close Reading essay due Friday (if applicable)

Week 4 (2/1-2/5)

Reading: Chaucer, "General Prologue," *The Canterbury Tales* (lines 1-387) (CP)

2/1 **Group A:** In-class meeting

2/3 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 4 – "General Prologue" (pt. 1)

Week 5 (2/8-2/12)

Reading: Chaucer, "General Prologue," *The Canterbury Tales* (lines 388-end) (CP)

2/8 **Group A:** In-class meeting

2/10 **Group B:** In-class meeting

Asynchronous: Activity, no Flipgrid this week

Close Reading essay due Friday (if applicable)

Week 6 (2/15-2/19)

Reading: Julian of Norwich, *A Revelation of Love* (ch.s 1, 2, 3, 5, 27, 51, 58, 60) (CP)

2/15 **Group A:** In-class meeting

2/17 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 6 – Julian of Norwich

Close Reading essay due Friday (if applicable)

Week 7 (2/22-2/26)

Reading: ["A Tale of Two Europes: Jews in the Medieval World," Amy S. Kaufman](#) (Bb) & The Persecution of the Jews Introduction (CP)

2/22 **Group A:** In-class meeting

2/24 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 7 – Medieval Anti-Semitism

Week 8 (3/1-3/5)

Reading: William Shakespeare, Sonnets 53 and 130 (Bb)

3/1 **Group A (Zoom):** Optional Conferences

3/3 **Group B (Zoom):** Optional Conferences

Asynchronous: Activity, no Flipgrid this week

3/4 **MIDTERM DUE BY 11:59 PM (EASTERN) VIA Bb**

Week 9 (3/8-3/12)

Reading: Thomas Dekker and Thomas Middleton, *The Roaring Girl; or, Moll Cut-Purse* (Epistle, Prologue, and Act 1-Act 2, Scene 1)

3/8 **Group A:** In-class meeting

3/10 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 9 – TRG (pt. 1)

Week 10 (3/15-3/19)

Reading: *The Roaring Girl* (Act 2, Scene 2-Act 4, Scene 1)

3/15 **Group A:** In-class meeting

3/17 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 10 – TRG (pt. 2)

Week 11 (3/22-3/26)

Reading: *The Roaring Girl* (Act 3, Scene 1 to End)

3/22 **Group A:** In-class meeting

3/24 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 11 – TRG (pt. 3)

Close Reading essay due Friday (if applicable)

Week 12 (3/29-4/2)

Reading: Margaret Cavendish, *The Blazing World* (CP)

3/29-3/31 **Asynchronous (Flipgrid):** Week 12 - *The Blazing World*

No in-class meetings; drop-in conferences available during class time

Close Reading essay due Friday (if applicable)

Synthesis Project topics/selections due Friday (for everyone)

4/2 **Easter Break – No Class**

Week 13 (4/5-4/9)

4/5 **Easter Break – No Class**

4/7 Online conferences on Synthesis Project (as needed)

4/9 Online Conferences on Synthesis Project (as needed)

Week 14 (4/12-4/16)

Reading: Jonathan Swift, "A Modest Proposal" (CP)

4/12 **Group A:** In-class meeting

4/14 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 14 – "A Modest Proposal"

Close Reading essay due Friday (if applicable)

4/18 **SYNTHESIS PROJECTS DUE VIA BB BY 11:59PM**

Week 15 (4/19-4/23)

Reading: Horace Walpole, *The Castle of Otranto* Ch.s 1-3 (CP)

4/19 **Group A:** In-class meeting

4/21 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 15 – *Castle of Otranto* (pt. 1)

Week 16 (4/26-4/29)

Reading: Horace Walpole, *The Castle of Otranto*, Ch.s 4-5 (CP)

4/26 **Group A:** In-class meeting

4/28 **Group B:** In-class meeting

Asynchronous (Flipgrid): Week 16 – *Castle of Otranto* (pt. 2)

FINALS WEEK

ENGL 211 Final Exam due by 8 AM (Eastern) on Thursday, May 6th

Abbreviations

Bb = Blackboard

CP = Course pack