

## ENGL 2813 English Survey of Literature I

Fall 2020 ENGL 2813 x10 (ONLINE course on D2L)

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Bea Wood 230 in Prothro-Yeager

IN-PERSON Office Hours: MTWR 11:00 AM to 1:30 PM (also by appointment after 1:30 PM weekday afternoons). MASKS ARE REQUIRED. SEATING IS SIX FEET APART.

LANDLINE: You may contact Dr. Fields *any time* by his landline: [email me for the number]. He is teaching from home. His wife is immune-compromised. You can reach him during office hours by his campus phone: 940-397-4246. The landline is best outside of office hours. If the hour is exceptionally late (or early) leave a message on the landline's voicemail.

### Required books

Beowulf: A Verse Translation. Translated by Seamus Heaney. Edited by Daniel Donoghue. 2<sup>nd</sup> Norton Critical Edition. Norton, 2019. ISBN: 978-0-393-93837-1.

Sir Thomas Mallory. Le Morte Darthur [The Death of Arthur]: Selections. Broadview Anthology of British Literature Edition. Broadview Press: 2015. ISBN: 978-1-55481-159-5.

John Milton. Paradise Lost. Edited by Gordon Teskey. Norton Critical Edition. Norton, 2005. ISBN: 978-0-393-92428-2.

The Showings of Julian of Norwich. Edited by Denise N. Baker. A Norton Critical Edition. Norton, 2005. ISBN 0-393-97915-6.

### Course goals

Read various literary texts united by a common theme or topic.

Apply knowledge of literary analysis to interpret literary texts.

Engage in a writing process that includes invention, drafting, and revision.

Find, evaluate, and synthesize credible sources.

Use sources ethically and follow a designated style guide [MLA].

Demonstrate proficient use of Standard Written English.

### PowerPoint Comparison and Essay Comparison

Each PowerPoint is 20 percent of the semester grade. Each Essay is 30 percent.

The first PowerPoint must compare BEOWULF and Mallory's DEATH OF ARTHUR.

The PowerPoint should start paragraphs with TOPIC IDEAS. This idea is a thought, claim, or assertion about a character or scenario. TOPIC IDEAS only need to be one sentence. They can include another sentence (or two) that BRIEFLY summarizes the relevant scenario.

The PowerPoint follows TOPIC IDEAS (and BRIEF SUMMARY as the case may be) with DESCRIPTION: NOT summary; instead, specific visual/auditory/tactile details that help us as readers to re-experience the relevant scene or moment in the story.

DESCRIPTION IS WHAT WE ARE SEEING AND HEARING. THE DETAILS YOU SELECT AND EMPHASIZE ALLOW US TO INFER YOUR CONCERNS.

DESCRIPTION backs up or “proves” the TOPIC IDEA at the beginning of the paragraph. Description (as much as possible) is YOUR word-choice and phrasing. Do not merely reproduce Shakespeare’s words. Try to the best of your ability to describe what matters to YOU.

DESCRIPTION also leads up to a more specific idea or thought we will call the INSIGHT. Think of it as a moral or lesson implied by your description. It also captures the significance of a quote that follows.

QUOTES ARE IMPORTANT. Quote from the story in our critical editions. For BEOWULF and PARADISE LOST provide line numbers in the parentheses because they are poetry. For MALLORY’S ARTHUR and JULIAN’S SHOWING you can use the page in our critical edition

REMEMBER: We do need quotes in the PowerPoint. We will see the same quotes in the ESSAY.

Here are sample paragraphs for the first PowerPoint. These paragraphs become body paragraphs for an Essay:

Running at each other with their lances, Tarquin and Lancelot knock each other off their horses. They are both momentarily dazed. Then they grab their swords and shields and fight close at hand, neither gaining the upper hand: “And so within a while they had both many grim wounds, and bled passing grievously” (57). Tarquin is far from angry. He is pleased. He has finally encountered someone on par with himself. He compliments Lancelot: “Thou art the biggest man that ever I met withal, and the best breathed, and as like one knight that I hate above all other knights” (57). Only his sworn enemy, Lancelot, could prevail against him. But he found himself *loving* this man. As long as you are not Lancelot, he says, let’s be brothers: “So be it that thou be not he, I will lightly accord with thee, and for thy love I will deliver all the prisoners I have [...]” (57). Lancelot realizes that Tarquin is torn equally between love and hate: “that such a man I might be,” Lancelot exclaims, “I might have peace, and such a man I might be, that there should be mortal war betwixt us” (58). Fate, however, had already put its thumb on the scale. Lancelot reveals his identity and Tarquin seems to see the verdict of destiny and accept it: “Ah,” said Sir Tarquin, “thou art to me most welcome of any knight [...]” (58). They then flew at each other like “wild bulls” and “all the ground thereas they fought was sparkled with blood” (58). But now Tarquin’s power ebbs. Lancelot grabs the man’s visor and rips off his helmet. Tarquin had defeated knight after knight of the Round Table, throwing them into his prison, hoping

that Lancelot would eventually come to save them. Now he was here. Tarquin can barely move. He is completely exhausted. The next moment Tarquin's shoulders no longer support a head.

Beowulf is anxious to know what fate has in mind. He believes that the *wyrd*, (fate) is the instrument of God's will and the means by which he shows favor and approval. When he stands before King Hrothgar, he feels obligated to explain why mere victory is not enough. He must fight one-on-one: "I hereby renounce," Beowulf declares, "sword and the shelter of the broad shield, / the heavy war-board; hand-to-hand / is how it will be, a life-and-death / fight with the fiend" (436b-40). Only if the fight is equal can Beowulf know what fate has in store: "Fate goes," Beowulf believes, "ever as fate must" (455). He wants to fight "hand-to-hand" because that way God makes the decision: "Whichever one death fells / must deem it a just judgment by God" (440b-41). That night as he lays out his bedroll on the floor of Heorot, Beowulf again vows not to use any weapons: "And may the Divine Lord / in His wisdom grant the glory of victory / to whichever side He sees fit" (685b-87). When Grendel bursts into Heorot, he instantly kills one of Beowulf's men. Then he reaches for another and Beowulf grabs his hand and locks his grip. The only way Grendel gets away is by leaving his arm and shoulder behind: "Sinews split / and the bone-lappings burst" (816b-17a). Fate rules in Beowulf's favor: "Clear proof of this / could be seen in the hand the hero displayed / high up near the roof: the whole of Grendel's shoulder and arm, his awesome grasp" (832b-35). Both had enormous strength in their grips—but fate had rejected Grendel.

Milton's Satan in *Paradise Lost* seems to prefigure the modern psyche, a mentality that never rests or takes a break from asserting its will over and above any other. The modern temperament is its own authority. Satan and his legions stir to consciousness only to discover they are floating in a lake of fire in hell. The flames of the lake are dark and incapable of light. Nevertheless, Satan can perceive shadows and shapes. This place of

“darkness visible” (1.63) seethes with burning sulfur. Storms rise up and swirl through the waves. Satan strains his eyes and makes out his chief lieutenant languishing near him where the two apparently fell together. Beëlzebub marvels that he feels his age-old angelic strength through the agony inflicted by the fiery current. He gloomily wonders what God may have in store for the rebel angels. Satan seizes the moment to rally his lieutenant’s spirit. He shows his lieutenant his powerful arm, no doubt clenching his fist. His face is steely with purpose. He stands on the shore of the lake to drive home his firmness of spirit, his determination never to bend his knee for anyone. Satan represents fallen humanity, which, in Milton’s view, never yields to any authority even if that authority is the creator God, the same whom Satan and his legions once praised, glorified, and served in heaven:

All is not lost: th’ unconquerable will  
And study of revenge, immortal hate  
And courage never to submit or yield—  
And what is else not to be overcome  
That glory never shall His wrath or might  
Extort from me: to bow and sue for grace  
With suppliant knee and deify His pow’r  
Who from the terror of this arm so late  
Doubted His empire. (1.106-114)

In *Showings*, God is teaching Julian in her understanding even as he shows her the first vision. This lesson is that God’s love is “homely,” meaning on our terms and made to fit our experience in the world. The crucifix upon which her priest directed her attention seems to become real. She notices that the head is bleeding from little pricks made by the crown of thorns forced down on the head. The trickles, gathering force, and becoming a kind of torrent pouring over the face of the man on the cross. As she studies the descending blood, she is made to understand that the love of God may be thought of as a kind of cloak or

jacket—a swaddling all-encompassing garment. It wraps people in its folds. The garment of God’s love is form-fitting and as close to us as our own skin: “In this same tyme that I saw this sight of his of the head bleidyng, our good Lord shewed a ghostly sight of his homely lovyng. I saw that he is to us all thing that is good and comfortable to our helpe. He is oure clothing that for love wrappeth us and wyndeth us, halseth us and all becloseth us, hangeth about us for tender love that he may never leeve us.” (Rev. 1, ch. 5). For Julian, the incarnation is the ongoing act of Christ taking on the flesh—the lower soul/sensuality—of all humanity. Christ is NOT enclosed by us; all he has made (as Logos) is enclosed in him.

THE ESSAY maintains the POWERPOINT COMPARISON but adds an introductory paragraph and conclusion. The introductory paragraph sets forth some of the TOPIC IDEAS and INSIGHTS we will encounter in the body paragraphs. This first paragraph should also anticipate a key scene or scenario (maybe two) that you will describe with more length in the body paragraphs. This initial paragraph ends on the overall THESIS that pertains to both works. THE ESSAY also ends with a four to five sentence conclusion that goes back to one of your descriptions and further develops some aspect—some detail—and then ends with a restatement of your THESIS. It can be a little different or more refined. IMPORTANT: UNLIKE the PowerPoint, the ESSAY requires use of secondary (supporting) sources in our critical editions (the introduction and critical essays by various scholars). We must QUOTE at least once from each secondary source we use:

According to Joan M. Nuth in her essay, “Human Nature: The Image of God,” also found in our critical edition, God’s love for his Son, in the form of Adam’s suffering, is really the act of God becoming Man and taking his place in the fallen realm of human sensuality. God, as Christ, is now interchangeable with Adam (and by extension, the same as all who fell with Adam). In this way, Christ can deliver on his promise to Julian in Revelation XIII that all things shall be well and all manner of things shall be well. When God puts on our fallen humanity, Christ as the servant and new Adam takes on all the weaknesses of the flesh. He lives our life as if he were living our lives right along with us: “Because this union is

eternal it is permanent and unchanging. It is the source of God's promise that, in spite of what seem to us to be the endless fluctuations and confusions of human life in time, all will be well" (179).

#### Tentative Daily Schedule & Due Dates for the Drop Box

August 24-28 Week 1

Reading BEOWULF: esp. lines 1-1061 and lines 1158-1250.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 1.

August 31 –September 4

Reading BEOWULF: esp. lines 1251-1887 and lines 2200-3136.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 1.

September 8-11 [September 7 Labor Day Holiday]

Reading Mallory Le Morte Darthur [The Death of Arthur]: esp. The Marriage of King Uther unto King Arthur, pp. 31-43; A Noble Tale of Sir Launcelot de Lake, pp. 44-61; pp. 69 (starting at bottom) -78.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 2

Sept 14-18

Reading Mallory's Arthur esp. Sir Launcelot and Elaine of Corbin, pp. 79-109; The Noble Tale of the Sankgreal pp. 110-160.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 2

September 21-25

D2L DISCUSSION FORUM TOPIC & your THREAD for PowerPoint 1.

September 28-October 2 DUE DATE

The drop box for PowerPoint 1 opens 12 AM Friday morning October 2 and closes 11 PM Monday night October 5.

October 5-9

D2L DISCUSSION FORUM TOPIC & your THREAD for Essay 1.

October 12-16 DUE DATE (requires Works Cited; model will be provided in D2L)

The drop box for Essay 1 opens 12 AM Friday morning October 16 and closes 11 PM Monday night

October 19.

Reading PARADISE LOST, esp. Books 1-2, 4-6.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 3

October 19-23

Reading PARADISE LOST, esp. Books 8-9

D2L DISCUSSION FORUM TOPIC THINKING THREAD 3

October 26-30

Reading Julian of Norwich's Showings, esp. Denise Baker's Introduction pp. ix-xix. Chs. 2-7, pp. 4-14; Chs. 10-12, pp. 17-22; Chs. 26-32, pp. 26-46. D2L DISCUSSION FORUM TOPIC THINKING THREAD 4

November 2-6

Reading Julian of Norwich's Showings, esp. Chs. 50-51, pp.68-79; Chs. 58-61, pp. 90-97; Ch. 86, p. 124.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 4

November 9-13

D2L DISCUSSION TOPIC FORUM TOPIC & your THREAD for PowerPoint 2.

### November 16-20 DUE DATE

The drop box for PowerPoint 2 opens 12 AM Friday morning November 20 and closes 11 PM Monday night November 23

November 23-27 [THANKSGIVING HOLIDAY November 25-27]  
D2L DISCUSSION FORUM THREAD & your THREAD for Essay 2.

Nov 30-Dec 4 DUE DATE (requires Works Cited; model will be provided in D2L)

The drop box for Essay 2 opens 12 AM Friday December 4 and closes 11 PM Monday night December 7.  
NOTE: The Essays are required to have a WORKS CITED bibliography. I will provide a model in D2L as we get closer to the first Essay due date.

### Plagiarism

Any use of a non-documented source as if it were a student's original work is academic dishonesty. The grade will be a "0" (no points) for the assignment and the student can no longer attend the course. If early enough in the semester, the student can bring the instructor a withdrawal slip for a penalty-free W. Otherwise the semester grade must be an F.

### Language too close to source

Students sometimes borrow the phrasing of the play or their scholarly sources as if it were their own. Students certainly can use key words from their sources, but they must use their own phrasing—not the source's.

### Attendance

I do not penalize anyone for attendance issues because this is an online course. I do not muster students for daily attendance. However, the registrar requires that I submit attendance for 4<sup>th</sup> day and 12<sup>th</sup> day. In that case, I go by the class list on D2L. It indicates whether you have visited our class on D2L. If you have, I will not mark you absent for 4<sup>th</sup> day. If you have visited our class after the 4<sup>th</sup> day, I will not mark you absent for 12<sup>th</sup> day. I am not sure what the registrar will require thereafter. I may be required to also submit attendance for FIRST day. If that's the case, I will still go by class list which indicates if you visited our class on D2L the first day.

### Submission of work by SPECIAL ACCESS

Students who miss the opening and closing of the drop box are penalized 10 points. I will grant them SPECIAL ACCESS. If you have not been granted that SPECIAL ACCESS, email me and remind me to do so.

### Students with disabilities

The Americans with Disabilities Act (ADA) guarantees reasonable accommodation. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

ENGL 2813 Power Point Rubric

<b>CRITERION</b>	<b>EXCELLENT (96-100)</b>	<b>GOOD (86)</b>	<b>SATISFACTORY (76)</b>	<b>PASSING (66)</b>	<b>FAILING (50)</b>
<b>Purpose TOPIC IDEAS</b>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Topic ideas start paragraphs; may include brief summary; may also be headings.	The overall idea is problematic.	No overall idea at the beginning.
<b>INSIGHTS</b>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Insights come after description; they come just before a quote.	Insights are problematic.	Insights are missing.
<b>Development DESCRIPTION</b> With specific "sensory" details that capture what we are seeing and hearing in the movie.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Description comes after topic idea and just before an insight.	Entry lacks adequate development with details.	Description is missing.
<b>Quotes</b> Quotes come from our primary texts. Provide parenthetical line numbers for poetry and pages for prose.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides relevant quotes.	Use of quotes is problematic.	Makes no use of quotes
<b>READABILITY &amp; FORMAT &amp; CREATIVITY</b> The document features effective phrasing and word-choice. The PowerPoint is effective aesthetically. Follows Format.	Remarkable, exceptional in most respects.	Dynamic in some respect.	Phrasing and word choice are mostly clear; format is mostly correct; the aesthetic is effective.	Phrasing, format, or aesthetic may be problematic.	Phrasing and format hinder comprehension; the PowerPoint does not provide scenes from either movie.
<b>Comments:</b>					



ENGL 2813 Essay Rubric

<b>CRITERION</b>	<b>EXCELLENT (96-100)</b>	<b>GOOD (86)</b>	<b>SATISFACTORY (76)</b>	<b>PASSING (66)</b>	<b>FAILING (50)</b>
<b>Purpose TOPIC IDEAS;</b> also, intro. paragraph and conclusion.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Topic ideas start paragraphs; may include brief summary; intro. paragraph; conclusion.	The overall idea is problematic.	No overall idea at the beginning.
<b>INSIGHTS just before quotes;</b> also, as thoughtful explanations of supporting sources in critical editions.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Insights come after description; they come just before a quote.	Insights are problematic.	Insights are missing.
<b>Development DESCRIPTION</b> With specific “sensory” details that capture what we are seeing and hearing in the movie.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Description comes after topic idea and just before an insight.	Entry lacks adequate development with details.	Description is missing.
<b>Quotes</b> Quotes come from both primary texts and secondary sources in the critical editions.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides relevant quotes.	Use of quotes is problematic.	Makes no use of quotes
<b>READABILITY &amp; FORMAT</b> The document features effective phrasing and word- choice. Follows format.	Remarkable, exceptional in most respects.	Dynamic in some respect.	Phrasing and word choice are mostly clear; format is mostly correct.	Phrasing or format are problematic.	Phrasing and format hinder comprehension.
<b>Comments:</b>					