ENG225: Age of Arthur
Remembering Medieval Pasts

FALL 2017 | MW 8:30-9:50am
Condon 360 | CRN 12131

“Allas, of me, unto the worldes end, Shal neyther ben ywriten nor ysonge / No good word, for thise bokes wol me shende. / O, rolled shal I ben on many a tonge! / Thorughout the world my belle shal be ronge!”

-- Criseyde from Chaucer’s Troilus and Criseyde

COURSE INFORMATION

Instructor: Justin Brock (English, PhD Candidate)
Email: jbrock@uoregon.edu
Phone: x0531
Office: PLC 241
Office Hours: Monday 10:00-11:30am
Wednesday 10:00-11:30am

COURSE OVERVIEW

In this course, we will read literature from a variety of genres and cultural contexts spanning the medieval period, considering how medieval texts thought about and constructed the past. By looking through collections of stories and myths, we will think about how the act of remembering and retelling reflects a variety of political and cultural beliefs and practices. Why and in what ways does the past matter? In addition, we will examine medievalism, ways that modern culture has adapted ideas and images of what is medieval. Along with an archive of primary texts, we will draw from theoretical works on myth and memory to help develop a set of terminology and frameworks for our shared texts. Most texts will be read in translation, but we will work with some Old and Middle English throughout the course.

Course Outcomes

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts;
4. Write focused, analytical essays in clear, grammatical prose;
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments;
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

Required Texts

Christine de Pizan, Book of the City of Ladies (Penguin)
Snorri Sturluson, Prose Edda (Penguin)

Other course materials will be provided through links or PDFs on Canvas. Ensure to bring printed copies of PDFs to class with you.
COURSE REQUIREMENTS

Interpretive Essay (30%)
*Essay 1 (4-5 pages, 25%) + Workshop Materials (5%)*
The close reading assignment will require you to select a specific passage of text from our shared readings. The close reading should include a thesis statement that poses your claim about the passage, and develop this claim with textual evidence and key terms from our course. Further details about this essay will be provided.

Final Project (40%)
*Final Project (35%) + Proposal (1-2 pages, 5%)*
Details for the final project will be provided later in the term. You will have the choice to engage in a research-centered project on at least one of our texts or a creative assignment including a statement about your work.

Quizzes (10%)
Periodically, we will have quizzes at the beginning of class. These may be announced or unannounced, and will range from brief multiple choice questions to short responses. The quizzes will focus on defining key terms and concepts from the course as well as covering details from the reading. These quizzes are not meant to trick you, but to help me see how you are preparing and thinking about the course. Your lowest quiz score will be dropped.

Written Assignments (10%)
You will be assigned three 1-2 page written assignments throughout the term each responding to prompts that ask you to consider some of the themes and concepts we have recently discussed. Prompts will be available on Canvas with further details.

Engagement (10%)
Expectations for thoughtful engagement in the course includes the following:
1. Presence in class, remaining respectful during interactions with all members of the class;
2. Willingness to discuss course materials and ideas, ask questions, and respond to comments and questions;
3. Preparedness for discussion including having carefully read and annotated daily readings and bringing those materials with you to class.

Grade Breakdown
Interpretive Essays.............30%
Final Project....................40%
Quizzes............................10%
Written Assignments...........10%
Engagement.......................10%
TOTAL..........................100%

COURSE POLICIES

Attendance
Attendance is required. You are allowed one week of absences (2 class sessions) whether excused or unexcused without penalty. Further absences will lower your grade by 1/3 of a letter grade (~3%). If there is an emergency or you have accessibility needs that will prevent you from attending class for more than one week, email me or come to office hours so that we may discuss
possible options. You are responsible to make up all missed work and material.

You are expected to arrive on time. If it is evident that you have not prepared for class or arrive over 10 minutes late, you will be marked absent for that day.

**Formatting Assignments**
All typed work must be produced in a word processor and submitted as a Microsoft Word document (either .doc or .docx formats) unless specified in assignment prompts. This ensures that I can open, read, and comment on your work.

Your work should follow the following formatting guidelines and conventions (12pt Times New Roman font, 1” margins, header info with title, double-spaced). Work that does not follow guidelines and expectations will be unable to receive more than a C grade. Ensure that all work submitted electronically can be opened and is not corrupted.

Make sure to create backup copies of your work as a precaution. Computers are fragile, susceptible to viruses, malware, and drops from a third story window. Email yourself extra copies or keep documents on a flash drive.

**Late Work**
I do not accept late work. All work is to be submitted by the deadline. Email me as soon as possible if an emergency has prevented you from submitting work. Extensions will be assessed on a case-by-case basis.

**Academic Integrity**
All work submitted in this course must be your own and be written exclusively for the course. This means you may not submit papers or portions of papers you have written for any other course. The use of sources (ideas, quotations, and paraphrases) must be properly documented in MLA format. Please consult *The Purdue Owl* <https://owl.english.purdue.edu/owl/> for details on MLA documentation. Refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website for a concise definition of plagiarism. Contact me with any questions.

**Accommodations**
The University of Oregon is working to create inclusive learning environments. Please notify me during the first week of the term if there are aspects of the instruction or design of this course that result in barriers to education. You may also contact the Accessible Education Center in 164 Oregon Hall at 541.346.1155 or uoaec@uoregon.edu.

**Harassment, Discrimination, and Sexual Misconduct**
Any student who has experienced sexual assault, relationship violence, stalking, coercion, and/or sexual harassment is encouraged to seek help. Please visit [https://safe.uoregon.edu](https://safe.uoregon.edu) for information. You are also strongly encouraged to contact Renae DeSautel, Sexual Violence Response & Support Services Coordinator, desautel@uoregon.edu. She will keep your information confidential. In addition, the UO Ombuds office (541 346-6400 or ombuds@uoregon.edu) can provide confidential support and assistance. You can also contact any pastor, priest, imam, or other member of the clergy. All of these people, including all UO faculty members, have an obligation not to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” that will help us create a safer campus. As your instructor, I can also reassign work partners and make other necessary accommodations.
DACA
"There is no ambiguity...about the importance of continuing DACA. My view of morality dictates that young people, many of whom were brought here as infants or toddlers, must be allowed to remain in the United States to learn, work, and make a life for themselves."
--UO President Schill, 9/4/17

Justine Carpenter, director of Multicultural and Identity-Based Support Services, is the campus point-person in support of undocumented and DACA students, Carpenter and can be reached at 541-346-1123 or justcarp@uoregon.edu. For additional information on the UO's support for DACA students, please visit the UO DREAMers Workgroup website. Should an immigration official ask for information about a UO student, employee, or visiting scholar, please immediately contact the Office of the General Counsel at 541-346-3082 or gcounsel@uoregon.edu.

Course Schedule
The schedule of assignments is subject to change.

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<th>Week 1</th>
<th>Welcome!</th>
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| M 9/25 | Introductions and Syllabus  
What is Medieval?  
Survey |
| W 9/27 | READ: “The Wanderer” (Canvas: Old English Elegies)  
Handout on Close Reading (Canvas) |

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<th>Week 2</th>
<th>Elegies, Loss, Nostalgia</th>
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| M 10/2 | READ: Tannock, “Nostalgia Critique” (Canvas)  
The Wife’s Lament” (Canvas: Old English Elegies) |
| W 10/4 | READ: “The Ruin” (Canvas: Old English Elegies)  
DUE: Written Assignment 1 on Canvas before class |

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<th>Week 3</th>
<th>Myth Making</th>
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| M 10/9 | READ: Bignell, “Myth,” Keywords (Canvas)  
“Seeress’s Prophecy (Voluspa),” Poetic Edda (Canvas) |
| W 10/11 | READ: Sturulson, “Introduction” and “Gylfaginning,” Prose Edda (pp. 9-44)  
Tolkien, Mythopoeia (Canvas) |

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<th>Week 4</th>
<th>Collecting/Retelling Myth</th>
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| M 10/16 | READ: “Loki’s Quarrel (Lokasenna),” Poetic Edda (Canvas)  
Sturulson, “Gylfaginning,” Prose Edda (pp. 45-79) |
| W 10/18 | READ: Sturulson, “Skaldskaparmál,” Prose Edda (pp. 80, 83-86, 103-117)  
Gaiman, “Preface” and Selections from Norse Mythology (Canvas) |

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<th>Week 5</th>
<th>Legends, Archives, Anthologies</th>
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<td>M 10/23</td>
<td>Writing Workshop (Bring Essay 1 Thesis and Outline)</td>
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READ: Brady, “Building a Queer Mythology,” Queer Game Studies (Canvas)

W 10/25 READ: Boccaccio, “Prologue,” Famous Women (Canvas)
Chaucer, “Prologue,” Legend of Good Women (Canvas)

F 10/27 DUE: Essay 1 on Canvas by end of the day

Week 6 The Matter of Archives: Christine de Pizan
M 10/30 READ: de Pizan, Book of the City of Ladies, Part I

(https://eidolon.pub/what-would-james-baldwin-do-a778947c04d5)

Week 7 Politics of Archives
M 11/6 READ: de Pizan, Book of the City of Ladies, Part II
(esp. Chs. 1, 5, 12-13, 16, 25-30, 44-48, 53-56, 69)
Select TWO legends from Chaucer, Legend of Good Women (Canvas) for comparison

W 11/8 READ: de Pizan, Book of the City of Ladies, Part III
(esp. Chs. 1, 3, 11, 13, 19)

DUE: Written Assignment 2 due on Canvas before class

Week 8 Medieval Fantasies and Medievalism
M 11/13 READ: Sir Gowther
Link: (http://d.lib.rochester.edu/teams/text/laskaya-and-salisbury-middle-english-breton-lays-sir-gowther) Note: We will be working with the Middle English version, I will have a prose translation in Modern English available for reference.

W 11/15 READ: Utz, “Intervention Two: Race and Medievalism at Atlanta’s Rhodes Hall” (Canvas)

Week 9 Arthur Legend(s)
M 11/20 READ: Selections from Malory, Le Morte Darthur (Canvas)

W 11/22 READ: Selections from Malory, Le Morte Darthur (Canvas)

DUE: Written Assignment 3 due on Canvas before class

Week 10 Media and Medievalism
M 11/27 Monty Python and the Holy Grail viewing (tentative)
READ: Aberth, “The Holy Grail of Hollywood” (Canvas)

W 11/29 Finish Month Python
Final Thoughts

Finals Week
R 12/7 Final Projects Due on Canvas by end of the day

**Note: There is no final exam for this class**