

Submit originals and one copy and electronic copy to **Governance/Faculty Senate Office**  
(email electronic copy to [fysenat@uaf.edu](mailto:fysenat@uaf.edu))

**REQUEST FOR CORE ORAL INTENSIVE DESIGNATOR**

**SUBMITTED BY:**

Department	<b>English</b>	College/School	<b>CLA</b>
Prepared by	<b>Karen A. Grossweiner</b>	Phone	<b>474-5012</b>
Email Contact	<b><a href="mailto:kgrosswe@alaska.edu">kgrosswe@alaska.edu</a></b>	Faculty Contact	<b>Karen A. Grossweiner</b>

See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

**1. COURSE IDENTIFICATION:**

Dept	<b>ENGL</b>	Course #	<b>F420</b>	No. of Credits	<b>3</b>
------	-------------	----------	-------------	----------------	----------

<b>COURSE TITLE</b>	<b>Studies in Medieval and 16<sup>th</sup> Century British Literature</b>
---------------------	---

Existing Course	<input type="checkbox"/>	New Course Pending Approval*	<input checked="" type="checkbox"/>
-----------------	--------------------------	------------------------------	-------------------------------------

\*Must be approved by appropriate Curriculum Council.)

**2. EMPHASIS DESIRED:** (See Guidelines for Oral Intensive Designator)

Group (medium or large class)	<input type="checkbox"/>
Public (medium or large class)	<input type="checkbox"/>
Public (small class)	<input type="checkbox"/>
Public (large class) "O/2"	<input checked="" type="checkbox"/>

**3. CURRENT CATALOG DESCRIPTION AS IT APPEARS IN THE CATALOG:** including dept., number, title and credits

**ENGL F420 W, O/2 Studies in Medieval and 16<sup>th</sup> Century British Literature (h)**  
3 Credits Offered Every Third Fall  
Intensive study of variable topics in medieval and 16<sup>th</sup> Century British literature. Themes may include Arthurian literature, fin'amor (courtly love), orality and literacy, and the Otherworld and other imaginary lands. Intensive readings and research in both primary texts and contemporary literary theory and criticism will foster in-depth understanding of chosen topic. Course may be repeated once for credit when content varies. **Prerequisites: COMM 131X or COMM 141X; ENGL F211X or ENGL F213X or permission of instructor.** (3+0)

**JUSTIFICATION FOR ACTION REQUESTED**

The purpose of the department and campus-wide curriculum committees is to scrutinize course designator applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

**This is a new course that has been conceived from the outset to fulfill the requirements of the O/2 designator. All oral presentations have been designed to advance students' learning of the course's subject matter, and will only enhance the quality of their education at UAF.**

The attached syllabus must clearly reflect the following basic elements for the **ORAL COMMUNICATION** emphasis requested. Please note them directly on the syllabus, using the corresponding letter. (See Guidelines in this manual.)

**GROUP (medium or large class)** (Regularly enrolling at least 12 students)

- A 15% of the final grade based on oral communication
- B 1 ongoing, integrated group project with 5-8 students
- C 2 presentations (minimum of 5 minutes per member)
- D Question & Answer period for both presentations
- E Group and Individual grading
- F Instructor Evaluation/Feedback on all presentations

**PUBLIC (medium or large class)** (Regularly enrolling at least 12 students)

- A 15% of the final grade based on oral communication
- B 3 presentations (minimum of 5 minutes each)
- C Question & Answer period for both presentations
- D Instructor Evaluation/Feedback on all presentations

**PUBLIC (small class)** (Regularly enrolling less than 12 students)

- A 15% of the final grade based on oral communication
- B 2 presentations of 20 minutes with Question & Answer or
- C 3 presentations of 10 minutes with Question & Answer
- C Instructor Evaluation/Feedback on all presentations

**PUBLIC (large class)** (Regularly enrolling 20 or more students)  
"0/2"

- A 7.5% of the final grade based on oral communication
- B 1 presentation (minimum of 5 minutes), and
- C 1 presentation of 8-10 minutes with Question & Answer
- D Instructor Evaluation/Feedback on all presentations

**APPROVALS:**

<i>Richard Starr</i>	Date <i>9-28-2010</i>
Signature, Chair Program/Department of: <i>English</i>	

<i>[Signature]</i>	Date <i>10/14/10</i>
Signature, Chair, College/School Curriculum Council for: <i>CLA</i>	

<i>[Signature]</i>	Date <i>10-14-10</i>
Signature, Dean, College/School of: <i>CLA</i>	

**ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE**

<i>[Signature]</i>	Date <i>[Date]</i>
Signature, Chair, Senate Core Review Committee	

ENGL F420 W, O/2  
Fall 2011  
TR 2:00-3:30 Gruening 408  
E-mail: kgrosswe@alaska.edu  
Office phone: 474-5012

DR. KAREN A. GROSSWEINER  
Office: 864 Gruening  
Office hours: Tues./Thurs. 3:40-5:10  
& by appointment

## STUDIES IN MEDIEVAL & 16<sup>TH</sup> CENTURY BRITISH LITERATURE:

### ARTHURIAN LEGENDS (3 credits)

#### COURSE DESCRIPTION & GOALS

This course is designed to build upon the 300-level survey courses by focusing on a specific topic or theme in medieval and/or 16<sup>th</sup> century British literature. This semester we will focus on the Arthurian legends. While the majority of this course will focus on insular texts, we will begin with Chrétien de Troyes's *The Knight of the Cart* (Lancelot) to help us both identify Arthurian romance conventions and determine how Middle English texts differs from their continental counterparts. We will discuss how romances are constructed both narratively and rhetorically, how they are filtered through a narrating voice, and how the notions of authorship and textuality are complicated in an oral/ manuscript culture. We will also consider the somewhat controversial term *fin' amors* (courtly love), explore how gender is constructed, and discuss the importance of audience. Moreover, we will briefly look at the legends' representation in cinematic, musical and pictorial compositions and reflect on why these legends have endured for so long in so many media and in so many cultures. The course will conclude with Edmund Spenser's *The Fairie Queene* in order to explore how medieval topoi are altered by the different ideologies of 16<sup>th</sup> century England.

While students will primarily read primary texts, many in their original Middle English, these readings will be supplemented with secondary readings to illustrate how modern scholars and recent theoretical approaches keep literature from earlier periods relevant to modern audiences by providing us with new insights and new questions.

The course's **goals** are to demonstrate how commonplace modern ideas such as author, scribe, text, and originality are problematized when applied to medieval narratives, familiarize students with Arthurian romance conventions, and help students explore how these conventions are reinterpreted when applied to 16<sup>th</sup> century narratives.

ENGL F420 is designated as writing intensive (W), so the majority of the final grade is derived from writing activities.<sup>(A)</sup> We will discuss writing issues throughout the semester. Students will produce a research essay<sup>(B)</sup> that they will draft in stages in order to receive feedback both from their peers and myself.<sup>(D)</sup> This feedback will consist of both written comments and a personal conference with me.<sup>(C)</sup> A thorough essay revision is required. Moreover, students will write a final examination consisting primarily of essay questions. Please see course calendar for more details.

ENGL F420 is also designated as oral intensive (O/2), so students will conduct two oral presentations: one 5 minute presentation <sup>(B)</sup> and one 8-10 minute presentation with question and answer <sup>(C)</sup>. I will evaluate and provide feedback on both presentations <sup>(D)</sup> as well as discuss oral presentations throughout the semester. The shorter presentation will be worth 5 percent of the final grade while the longer presentation will be worth 10 percent of the final grade <sup>(A)</sup>.

### STUDENT LEARNING OUTCOMES

By the end of this course students should be able to:

- Identify major themes and motifs of the Arthurian legends and point them out in specific textual examples
- Explain orally or through writing how the Arthurian legends developed from oral Celtic legends to rhetorically sophisticated written textual narratives
- Read Middle English narratives in their original language
- Explain orally or through writing how oral dissemination impacts notions of authorship
- Explain orally or through writing how a manuscript culture impacts notions of textuality
- Explain orally or through writing how medieval conventions changed in 16<sup>th</sup> century England
- Design and complete a research project that focuses on Arthurian legends in the middle ages or the 16<sup>th</sup> century

**Prerequisite:** ENGL 211X or ENGL 213X or permission of instructor

### INSTRUCTIONAL METHODS

Class time will consist of a combination of lecture, discussion, and small group work (both peer review and small group discussion).

### REQUIRED TEXTS

- Barron, W.R.J. and S.C. Weinberg, eds. *Layamon's Arthur: The Arthurian Section of Layamon's Brut*. Revised ed. Exeter: U Exeter P, 2001.
- *The Complete Romances of Chrétien de Troyes*. Trans. David Staines. Indiana UP, 1993.
- Sir Thomas Malory. *Le Morte Darthur*. Ed. Helen Cooper. Oxford: Oxford UP, 1998.

- Benson, Larry D. and Edward E. Foster, eds. *King Arthur's Death: The Middle English Stanzaic Morte Arthur and Alliterative Morte Arthure*. Revised. TEAMS. Kalamazoo, MI: Medieval Institute, 1996.
- Geoffrey of Monmouth. *The History of the Kings of Britain*. Trans., ed. Michael A. Faletta. Ontario: Broadview, 2008.
- *Edmund Spenser's Poetry: Authoritative Texts, Criticism*. Ed. Hugh Maclean and Anne Lake Prescott. 3<sup>rd</sup> ed. Norton Critical ed. New York: Norton, 1993.
- *The Mabinogion*. Trans. Sioned Davies. Oxford: Oxford UP, 2008.
- Pauline Matarasso, ed. *The Quest of the Holy Grail*. New York: Penguin USA, 1969.
- Elizabeth Archibald & Ad Putter. *The Cambridge Companion to the Arthurian Legend*. Cambridge: Cambridge UP, 2009.

Required texts are available at the UAF bookstore. **Please buy these editions as they contain required supplemental material.**

### COURSE REQUIREMENTS

Students will write a 3-4 page essay and a 12-15 page research essay.<sup>(W-B)</sup>  
Other requirements include

- Participating in 2 oral presentations: one 5 minutes<sup>(O/2-B)</sup> and one 8-10 minutes<sup>(O/2-C)</sup>
- Completing all assigned readings
- Vigorously participating in class discussions
- Writing a final essay examination

All work must be completed to receive credit for the course.

### IMPORTANT MATTERS

#### ATTENDANCE POLICY:

Regular attendance is crucial. Every absence over 4 will cause your final grade to be lowered by 3 points. Your 4 non-penalized absences should be used for personal illness, family illness, travel, automobile problems, etc. Please do not use all your absences early in the semester, as I do not distinguish between excused and unexcused absences.

If you do miss a class, it is your responsibility to contact someone in the class to find out what you missed.

Students are expected to be in class on time. Tardiness of 10 minutes or more will be counted as half an absence. Please allow extra time for road delays and/or parking problems.

### **CLASS RULES**

Students should not leave class except in the case of an emergency.

Any student found doing work for another course while class is in session will be asked to leave and will receive an absence for the day.

Computers should only be used for taking notes. Anyone found using a computer for any other purpose will be prohibited from using their computer for the remainder of the semester.

Also, cell phones and MP3s should be turned off and put away before class begins.

### **GRADING:**

3-4 page essay	15% <sup>(W-A)</sup>
12-15 page research essay*	50% <sup>(W-A)</sup>
5 minute oral presentation	5% <sup>(O/2-A)</sup>
8-10 minute oral presentation	10% <sup>(O/2-A)</sup>
Final examination	20%

### **Important notes:**

- All work must be completed for students to receive credit for this course
- While students will be developing and handing in their research project in stages, they will only receive a grade for the final draft. Prior drafts will receive written and/or oral comments. Furthermore, any student who does not complete any one stage of the draft/revision process will receive a full letter grade penalty on their research essay final grade (for instance, they would drop from a B+ to a C+), and any student failing to complete more than stage will not receive credit for the research essay and hence will not receive credit for this course.

### **GRADING SCALE**

100-98	A+	97-93	A	92-90	A-	89-88	B+	87-83	B	82-80	B-	79-78	C+	77-73
C	72-70	C-	69-60	D	59 and lower	F								

### **GRADING CRITERIA**

Grading for this class will follow UAF guidelines:

A = An honor grade, indicates originality, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required

B = Indicates outstanding ability above the average level of performance

C = Indicates a satisfactory or average level of performance

D = The lowest passing grade, indicates work of below average quality and performance

F = Indicates failure to meet lowest standards

### **ORAL PRESENTATIONS**

Each student will prepare and deliver one 5 minute <sup>(O/2-B)</sup> and one 8-10 minute <sup>(O/2-C)</sup> presentation to the class. By the end of the second week of the semester you will have been given the dates of your presentations, and each presentation must focus on the text being discussed that day or provide supplemental material that will elucidate that text. (The number of days being devoted to presentations may change depending upon the number of students in the class.) Your presentation could focus on a) an article about the text we are reading that day; b) a specific passage or sequence in the text, c) particular stylistic or thematic conventions found in this text, or d) a relevant aspect of modern critical theory. Other topics are possible with permission of the instructor. Don't just give general comments; instead, be sure you are elucidating something specific in depth. Also, assume your classmates will have read the text, so don't just summarize the plot or point out when a particular convention occurs.

Each presentation should include an introduction and a conclusion, and a handout is required. Be prepared for a short question and answer session after the presentation.

Reports will be graded on depth of content, organization, presentation, effectiveness of handout, and responsiveness to questions. You will receive feedback from both your classmates and from myself on each presentation <sup>(O/2-D)</sup>.

### **RESEARCH ESSAY**<sup>(W-B)</sup>

Your research essay should be 12-15 pages (double spaced, 12 pt. font) and should focus on one text or compare two texts (you may refer to other texts in passing). The text(s) you choose need not have been discussed in class (as long as they are Arthurian and as long as at least one is from the Middle Ages or 16<sup>th</sup> century Britain); however, you need to read any English texts (with the exception of *Layamon*) in Middle English. You should also remember that if you are analyzing a medieval text, you should take into account features specific to medieval literature. In other words, pay attention to language (going to the *OED* is always a useful endeavor), consider rhetoric, and think about modes of composition and performance. Unless your text was originally written in prose, you should also consider its poetics. Similarly, if you are working with a more modern text, pay attention to period-specific conventions.

The subject of this essay is wide open as long as the essay focuses on some aspect of the Arthurian legends and is thesis driven (in other words, you should have a specific argument, not

just report about a particular subject). For instance, you could argue whether the fall of Arthur's court in Malory is due to a problem with the chivalric code itself or due to Gawain corrupting the code for his own personal ends, or you could argue what tournaments represent in *The Quest for the Holy Grail* and/or Malory. One very useful (and very medieval in the positive sense of the word) way to set up an essay is to look at several versions of the same story or look at sources and analogues and compare how a particular character or *topos* functions in each text and why. For instance, you could look at what Arthur, Guenevere, Merlin, Lancelot, the giant of Mont St. Michel, etc. represents in two texts. You could also compare some aspect of a medieval text with a cinematic or literary adaptation. You could argue how the narrator manipulates or is constructed by a text. You could look at the manuscript in which a text is found and argue how other texts with the same manuscript or marginalia or illuminations help us better understand this text. You could look at a repeating *topos* (for instance hospitality) and explore both what it means in each instance and how repetition helps it accrue meaning. You could discuss how a particular theoretical approach (genre, feminist, Marxist, New Historicist, queer, etc.) illuminates a text. You could examine how a text critiques authority or explore what one or two texts suggest about the body or sexuality. You could look at how the genders are represented differently with a text. The possibilities are endless. Above all, find an approach that is interesting to you and play with it.

You must include a minimum of 8 scholarly sources (scholarly articles or books, not web sites nor film reviews; scholarly articles found on-line are fine) as well as a Works Cited page using MLA style of documentation. At least two of these sources must be from after 2000 and at least six should be from after 1985. Anything prior to 1960 needs to be approved by me (some early material is still important and relevant; some is not). Be sure to incorporate these sources into your arguments but to retain your own voice. I'll be happy to make some suggestions regarding important critics.

This essay will be turned in to me in stages, so I can provide comments and so that you are able to revise.<sup>(W-D)</sup> Work at all stages must be typed, and written in full sentences with correct grammar and punctuation.

Important due dates are as follows:

- **Thursday, September 29, 2011:** Turn in one page description of your project including the primary texts you intend to focus on. You will receive written feedback.
- **Thursday, October 13, 2011:** Turn in your introductory paragraph including your thesis, a plan for the essay, and a list of the secondary sources you will consult. The plan may be a formal outline or a description of the various sections you intend to include. You will receive written feedback.
- **Thursday, November 3, 2011:** Turn in an 8 page minimum draft of your research essay so I can offer written feedback

- **Thursday, November 10, 2011:** Bring in 2 copies of your 8 page minimum draft to class. We will do in-class peer review as well as personal conferences<sup>(w-C)</sup>
- **Thursday, December 8, 2011:** Turn in a final version of your research essay. This essay should be substantially revised, not just edited, taking into account suggestions made by both myself and your peers.

### **PLAGIARISM**

Plagiarism means using someone else's words or ideas and attempting to pass them off as your own-this includes material taken from the Internet. Students should not utilize secondary sources in written assignments unless specifically instructed; moreover, not completely documenting secondary sources constitutes plagiarism. Plagiarism is an extremely serious offense, and any student caught plagiarizing will automatically and irrevocably receive a failing grade in the course. Academic dishonesty is easily detected and easy to avoid. If you have any questions or doubts, see me before turning in the paper in question, as misunderstanding does not constitute a valid excuse.

### **LATE PAPERS**

Assignments are due at the beginning of class on the date designated on the course schedule. Late papers are only allowed with 48 hours notice and under extraordinary circumstances; papers must be turned in no later than one week after they were due to receive credit on the assignment. No extensions will be allowed for the final version of the research essay.

### **EXTRA CREDIT & STUDY GUIDES**

I neither offer extra credit assignments nor study guides.

### **DISABILITY SERVICES**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Students with a physical or learning disability who may need academic accommodations should contact Mary Matthews in the Office of Disabilities Services (203 WHIT, 474-7043, TTY 474-7045). You will need to provide documentation of your disability. I will work with the Office of Disability Services to make the appropriate accommodation.

## COURSE SCHEDULE

(subject to revision as needed)

### WEEK ONE

Thurs. Sept. 1            Introduction to the course

### WEEK TWO

Tues. Sept. 6            *The Mabinogion*, ‘Introduction’ and first half (‘The First Branch of the Mabinogi’ through ‘Lludd and Llefelys’), pp. ix-xxx & 3-115.  
(Be sure to also look at Explanatory Notes.)

---

Archibald & Putter, *The Cambridge Companion to the Arthurian Legend*, ‘Introduction’

Thurs. Sept. 8            Complete *The Mabinogion*, pp. 116-226.

*Cambridge Companion to Arthurian Legend*, Chapter One, ‘The Early Arthur’

### WEEK THREE

Tues. Sept. 13            ‘The Knight of the Cart’ (Lancelot) in *The Complete Romances of Chrétien de Troyes*, lines 1-2496 (pp. 170-200).

*Cambridge Companion to Arthurian Legend*, Chapter Two, ‘The Twelfth-century Arthur’

**5 minute oral presentations**

Thurs. Sept. 15            ‘The Knight of the Cart,’ lines 2496-5000 (pp. 171-231).

*Cambridge Companion to Arthurian Legend*, Chapter 8, ‘Questioning Arthurian ideals’

**5 minute oral presentations**

### WEEK FOUR

Tues. Sept. 20            ‘The Knight of the Cart,’ lines 5000- 7112 (pp. 231-256)

*Cambridge Companion to Arthurian Legend*, Chapter 11, ‘Love and adultery: Arthur’s affairs’

**Short essay due**

Tues. Sept. 22 "The Knight with the Lion" ("Yvain") in *The Complete Romances of Chrétien de Troyes*, lines 1-2200 (pp. 257-283).  
**5 minute oral presentations**

WEEK FIVE

Tues. Sept. 27 "The Knight with the Lion," lines 2200-4650 (pp. 283-312).  
**5 minute oral presentations**

Thurs. Sept. 29 "The Knight with the Lion," lines 4650-6808 (pp. 312-38).  
**Turn in one page description of research project including primary text(s) you will focus on**

WEEK SIX

Tues. Oct. 4 Geoffrey of Monmouth, *The History of the Kings of Britain*, "Introduction," and Arthur section, pp. 8-34, 116-99  
  
*Cambridge Companion to Arthurian Legend*, Chapter Ten, "Imperial Arthur: home and away"

Thurs. Oct. 6 Geoffrey of Monmouth, *The Life of Merlin* in *The History of the Kings of Britain*, pp. 241-76.

WEEK SEVEN

Tues. Oct. 11 *Layamon's Arthur: The Arthurian Section of Layamon's Brut*. pp. x-lxxi, 1-125.

Thurs. Oct. 13 *Layamon's Brut*, pp. 126-275.  
**Turn in introductory paragraph (including thesis), plan for essay, and list of secondary sources**

WEEK EIGHT

Tues. Oct. 18 *The Alliterative Morte*, Parts 1 & 2  
**8-10 minute presentations**

Thurs. Oct. 20 *The Alliterative Morte*, Parts 3 & 4

WEEK NINE

Tues. Oct. 25 *The Quest of the Holy Grail*, intro., chapters 1-5 (plus notes).

*Cambridge Companion to Arthurian Legend*, Chapter Three, "The thirteenth-century Arthur"  
**8-10 minute presentations**

Thurs. Oct. 27 *The Quest of the Holy Grail*, chapters 6-10 (plus notes)

*Cambridge Companion to Arthurian Legend*, Chapter Twelve, "Religion and magic"

WEEK TEN

Tues. Nov. 1 *The Quest of the Holy Grail*, chapters 11-15 (plus notes)

Thurs. Nov. 3 Sir Thomas Malory, *Le Morte Darthur*, Books One through Three

*Cambridge Companion to Arthurian Legend*, Chapter Five, "The fifteenth-century Arthur"

**Draft of research essay due, 8 pages minimum**

WEEK ELEVEN

Tues. Nov. 8 *Le Morte Darthur*, Book Six "The Quest for the Holy Grail"  
**8-10 minute presentations**

Thurs. Nov. 10 **Peer Review and Personal Conferences<sup>(W-C)</sup> Bring in 2 copies of the draft of your research essay, 8 pages minimum**

WEEK TWELVE

Tues. Nov. 15 Sir Thomas Malory. *Le Morte Darthur*. Book Seven, "The Book of Sir Launcelot and Queen Guinevere"

*Cambridge Companion to Arthurian Legend*, Chapter Thirteen, "Arthurian geography"

Thurs. Nov. 17 Sir Thomas Malory. *Le Morte Darthur*, Book Eight, "The Morte Arthur"  
**8-10 minute presentations**

WEEK THIRTEEN

Tues. Nov. 22 Edmund Spenser, *The Fairie Queene*, Book III, Cantos 1 & 2

*Cambridge Companion to Arthurian Legend*, Chapter Six "The Arthur of the sixteenth to nineteenth centuries"

**8-10 minute presentations**

Thurs. Nov. 24      **NO CLASS. THANKSGIVING VACATION**

WEEK FOURTEEN

Tues. Nov. 29      *The Fairie Queene*, Book III, Cantos 3-5  
**8-10 minute presentations**

Thurs. Dec. 1      *The Fairie Queene*, Book III, Cantos 6-8

WEEK FIFTEEN

---

Tues. Dec. 6      *The Fairie Queene*, Book III, Cantos 9 & 10

Thurs. Dec. 8      *The Fairie Queene*, Book III, Cantos 11 & 12  
**12-15 page revised research essay due**

WEEK SIXTEEN

2 hour final examination