

English 4106/5106-02W: Studies in Genre

Romance: From Chivalric to Jedi Knight

Spring 2016 * T/R 2:00-3:20 * Pafford 112

Dr. Leah Haught

lhaught@westga.edu (by far the best way to reach me)

TLC 2226; 678-839-2242

Office Hours: M, 12-3; Th, 3:30-5; alternate/virtual meetings available by appointment



Course Description

Romance (not the bodice ripper kind!) developed in the Middle Ages and quickly became the predominate form of literary entertainment among the aristocratic courts of Western Europe. Early romances took as their focus the testing and subsequent rewarding of knights and ladies; as the genre developed over time, however, it began to address themes as diverse as religious instruction, social mobility, gendered behavior, and national identity politics. It is perhaps not surprising, then, that the genre has never lost its popularity: everything from chivalric stories like *Tristan and Isolde* to Shakespeare's late plays like *Cymbeline* to films like *Star Wars* and *Unforgiven* can be classified as romance. In this class, we will study a broad range of romances, from medieval chivalric tales, to later plays, short stories, novels, and films that take up structures and elements of the romance genre. We will pay particular attention to the forms of storytelling that romance popularizes, the relationships that it systematizes, and the concepts of heroism on which it depends. Some of the medieval British texts will be read in the original Middle English; everything else will be read in translation.

Course Objectives

- Students will learn about the distinguishing characteristics of a literary genre and develop and appreciation of how that genre evolves into many diverse forms.
- Students will develop an advanced critical facility in the formal analysis of a specific literary genre.
- Students will be able to identify and use some of the most significant theories and methods that shape the contemporary study of a specific literary genre.
- Students will read and analyze works from a specific literary genre written during different historical eras and from different national or cultural perspectives.
- Students will demonstrate in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of related material.
- Students will demonstrate their command of academic English and the tenets of sound composition by means of thesis-driven analytical prose.
- Students will learn to use discipline-specific computer technologies related to the study of language such as listservs, word processing, and internet research.

Required Texts

Books:

Bedier, Joseph, ed. *The Romance of Tristan and Iseult*. Trans. Hilaire Belloc. Vintage Classics, 1994. (9780679750161)

Behn, Aphra. *Oroonoko*. Ed. Joanna Lipking. Norton: 1997. (978-0-393-97014-2)

Chrétien de Troyes. *Yvain: The Knight of the Lion*. Trans. Burton Raffel. New Haven: Yale U Press, 1987. (978-0-3000-3838-5)

Shakespeare, William. *Cymbeline*. Ed. Barbara Mowat and Paul Werstine. Folger Editions, 2003. (978-0-6717-2259-3)

Tenney, Tabitha Gilman. *Female Quixotism*. Ed. Jean Nienkamp and Andrea Collins. Oxford UP, 1992. (978-0-1950-7414-7)

Supplementary readings will be available online or through CourseDen.

Films (all of these are on reserve at the library):

Monty Python and the Quest for the Holy Grail. Dir. Terry Gilliam and Terry Jones, 1975.

Star Wars Episodes IV-VI. Dirs. George Lucas, Irvin Kirshner, and Richard Marquand. 1977, 1980, and 1983.

The Tempest. Dir. Julie Taymor. 2010. [Streaming at Amazon and Vudu]

Unforgiven. Dir. Clint Eastwood. 2002. [Streaming at Amazon and Vudu]

Required Work

Fuller descriptions of your written assignments and your exams will be posted to CourseDen.

- *Daily Participation* (15%): You are expected to come to class not only having read the assigned materials, but also being prepared to talk about them in detail. This does not mean that you have to have everything “figured out” ahead of time; questions and clarifications are perfectly reasonable ways to contribute to class discussions, though you need to make an effort to share your opinions and insights too if you want higher than a “C” in this component of your grade. To that end, you should bring the assigned texts to class on the day they are being discussed. You should also bring take notes while reading and bring those to class as well as take notes during class discussions. If I get the sense

that the class as a whole is not doing the reading, quizzes or other forms of graded, in-class work will be assigned.

- *Panel Discussions* (10%): Working with a group of your peers, you will lead a twenty-five minute discussion on one of the topics outlined by the schedule below. These discussions should engage your peers by illuminating the class readings related to that topic, but they should also exhibit a broader consideration of the topic in question, which means some additional research/reading as a group. An effective visual should accompany your discussion. [5106 students will do one of these presentations on their own.]
- *Adaptation Presentation* (10%): Drawing on the discussions we've had throughout the semester, each student will choose a text that they think might meaningfully be understood as an adaptation of romance tropes or themes. These do not need to be literal to be effective, and your text might include a wide range of mediums (book, movie, game, graphic novel, etc.) Each student will present their choice and explain their rationale in an oral "pitch" during the last week of class. All choices must be approved by me ahead of these presentations.
- *Analytical Paper* (20%): 4 to 5 page paper focusing on the close, analytical reading of a text or texts from the first half of the semester. I will give you a list of suggested topics. Alternatively, you may adapt one of these or propose a topic of your own in consultation with me.
- *Term Paper* (30%): an 8 to 10 page research paper about a well-constructed subject related to the course topic and chosen in consultation with me. As part of this assignment, you will submit a proposal and annotated bibliography for your paper, which is worth 5% of the overall grade. [5106 students will write a 12 to 15 page paper.]
- *Final Exam* (15%): cumulative, writing intensive exam covering class reading, discussions, lectures, etc.

Attendance

You are expected to attend class daily and be on time. I take roll by asking the class a specific "attendance question"; if you show up after I am done with roll you will be considered late. You may miss three classes with no questions asked. Absences four and five will result in your final grade dropping by two percentage points. Six or more absences will result in you not passing this class. Three late arrivals count as one absence. Leaving class early without permission also counts as an absence, as does showing up more than twenty-five minutes late. If you are asked to leave class for any reason, that too will count as an absence. Should you miss a class at any point in the semester, it is your responsibility to talk to your peers to figure out what you missed. In-class work cannot be made up except for cases of documented emergency and missing multiple in-class discussions will negatively impact your participation grade.

Deadlines and Submitting Assignments

All of your work is due on the days and times indicated by the schedule below. You will submit your work electronically via CourseDen (or email if there happens to be server trouble). Your grade will drop by one grade scale (two points) for every day that it is late, including weekends, and I will not accept work that is over a week late. If you are going to be absent the day that something is due, it remains your responsibility to make sure that your work is turned in on time. Failure to do so will result in your grade dropping. If you are having trouble with an assignment, come and talk to me **well ahead** of that assignment's due date; I do not grant last minute

extensions for assignments. It is your responsibility to regularly back up your work and to ensure that the submitted product is formatted correctly. “My computer ate my file” and “I thought I uploaded the file” are not accepted excuses for late work, so I strongly suggest you save your work to a USB drive regularly (backing your work up on Google Drive or another cloud service might also be advisable) and double check that ALL of your submissions to CourseDen go through as planned. If you have questions or concerns about CourseDen, you should contact the Distance Learning office (<http://uwgonline.westga.edu/>).

Grading and Revision Policies

Grades are based on student performance on each assignment. Simply turning in every assignment does not guarantee that you will receive the grade you want on those assignments, nor does earning a “good” grade on one assignment guarantee that you will earn a similar grade on the next assignment. The grading scale—A+, A+/A, A, etc.—and standards I use are detailed in “Grading Scale and Guidelines for Formal Assignments” document on CourseDen. I do not offer extra credit for this class. I do accept revisions of analytical essays **if you meet with me** to discuss your plans for revision **within a week** of me handing the graded paper back to you. Revised papers do not necessarily earn higher grades, but I do guarantee that your grade will not drop in any way should you decide to attempt a revision. Revisions do not negate any late penalties applied to the original assignment.

University Policies and Student Rights/Responsibilities

Please carefully review the following Common Language for all university course syllabi: http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf. It contains important material pertaining to university policies and responsibilities. Because these statements are updated as federal, state, university and accreditation standards change, you should review the information each semester.

Academic Honesty

The act of plagiarism—claiming someone else’s ideas, language, images, or other original materials as your own without giving full credit to your source—is a serious offense. As members of an academic community, it is important that we engage in responsible and honest communication with one another. Plagiarism, whether accidental or intentional, will result in a failing grade for assignment and will, as a result, negatively impact your overall grade. Repeat offenders will fail the course and might be subjected to additional action by the University.

If you are unclear about how to cite a source, ask me **before** you turn your work in. Sources you should consult before talking to me include:

- The department's website: <http://www.westga.edu/%7Eengdept/Plagiarism/index.html>
- The Bedford/St. Martin student site: http://bcs.bedfordstmartins.com/rewriting2e/#t_526483
- The research and citation section of Purdue’s online writing lab: <http://owl.english.purdue.edu/owl/section/2/>

Submitting someone else's work as your own, resubmitting your own work done for another class, or collaborating with peers on individual assignments are also forms of academic dishonesty that will result in failing grades for the assignment in question.

Accessibility Services

UWG adheres to the American with Disabilities Act (ADA), which requires that accommodations be made to make programs accessible for people with disabilities. If you are a student with a disability, please make sure to register at the Accessibility Services Office and provide me with a copy of your Accommodation Request as soon as possible. The Accessibility Services Office is located at 123 Row Hall. You may call them at 678-839-6428 or visit their website at <http://www.westga.edu/counseling/4486.php>.

Classroom Environment

Since everyone is expected to participate in class, it is important that you all feel comfortable doing so. Some of the content we will be discussing involves topics or perspectives with which you might not agree or feel wholly comfortable, and that is okay. Differing viewpoints are welcome in class discussions; however, disrespectful comments against specific individuals or groups will not be tolerated under any circumstances. In the event that such a statement is made, the speaker will be asked to leave class immediately and will be marked absent for the day. Disagreeing with someone is one thing, disrespecting or attacking him or her is another—do not do it. On a related note, it is disrespectful to both me and your fellow classmates to let your cell phones ring during our time together, so please turn off your phones before class. Other portable electronics should, likewise, be turned off during class unless you are given permission to use them for a specific project. If I see you text messaging, emailing, checking facebook, or doing work for another class, I will ask you to leave and mark you as absent.

Additional Help

I am happy to meet with you outside of class to discuss readings, your progress on a project, or any other questions/concerns you might have. I will be in my office during the office hours listed at the top of this syllabus. (On the occasion that I need to reschedule office hours, you will be given as much advanced notice about these changes as possible.) If you are unable to come to office hours, let me know and we'll figure out another time to meet that is convenient for us both. I am also happy to answer specific questions over email and will do so as quickly as I can. That said, please don't panic if you don't hear from me right away, especially if you send your email at, say, midnight. If, however, I haven't responded in 24 hours, feel free to send a follow up email.

The University Writing Center is another excellent resource that I encourage you to take advantage of as all writing benefits from multiple sets of eyes; indeed, professional writers workshop their pieces all of the time. You may go to the Writing Center at any stage in your writing process. For more information or to make an appointment, call 678-839-6513, visit TLC 1201, or email writing@westga.edu.

Schedule of Homework and Assignments (due the date upon which they are listed)

This syllabus is a general plan for the course and might be modified as the semester progresses to meet course objectives and address the needs of the class. Most (if not all) of the changes made will be in consultation with the class as a whole. I will announce any changes made in class before sending out a revised syllabus. It is your responsibility to check CourseDen and your email regularly to ensure you are up to date on all class announcements, etc.

Week One: Introductions

Jan. 12	Historical overview: what is a romance? Course overview: establishing expectations.
Jan. 14	Top three choices for panel discussion topics due. Beginnings. <i>Homework due:</i> Davenport, “Romance: From Marie to Malory” (e-reserve); Marie de France “Chevrefoil” and “Lanval” (e-reserve).

Week Two: A Genre is Born

Jan. 19	An early bestseller. <i>Homework due:</i> <i>Romance of Tristan and Iseult</i> (1-144); Bruckner, “Shape of Romance in Medieval France” (e-reserve)
Jan. 21	<i>Homework due:</i> <i>Romance of Tristan and Iseult</i> (145-203).

Week Three: Arthurian Knighthood

Jan. 26	Taking the adventure. <i>Homework due:</i> Chrétien de Troyes, <i>Yvain</i> (3-break on 105)
Jan. 28	Panel Discussion One: Fighter or lover? Knightly identity crises. <i>Homework due:</i> Chrétien de Troyes, <i>Yvain</i> (105-break on 163)

Week Four: Crossing Continents

Feb. 2	<i>Homework due:</i> Chrétien de Troyes, <i>Yvain</i> (163-203); watch <i>Monty Python and the Holy Grail</i> .
Feb. 4	<i>Homework due:</i> Chism, “Romance”; <i>Sir Orfeo (Nine Medieval Romances)</i>

Week Five: Fighting Foreigners

Feb. 9	<i>Homework due:</i> <i>King Horn</i> , lines 1-764; (http://d.lib.rochester.edu/teams/text/salisbury-king-horn); Hynes-Berry, “Cohesion in <i>King Horn</i> and <i>Sir Orfeo</i> ” (e-reserve)
Feb. 11	Panel Discussion Two: Defining “English” <i>Homework due:</i> Finish <i>King Horn</i>

Week Six: Fighting Oneself

Feb. 16	<i>Homework due:</i> <i>Sir Amadace</i> (http://d.lib.rochester.edu/teams/text/foster-sir-amadace); Johnston “Knight-Cum-Country Landowner” (e-reserve)
Feb. 18	<i>Homework due:</i> <i>Sir Gowther (Nine Medieval Romances)</i>

Week Seven: Women Problems

Feb. 23	<i>Homework due:</i> Malory, “Tale of Sir Gareth of Orkney” (e-reserve)
Feb. 25	Panel Discussion Three: Loathly Ladies <i>Homework due:</i> Gower, “Tale of Florent”; Chaucer, “Wife of Bath’s Tale” (<i>Nine Medieval Romances</i>) <i>Analytical papers due by midnight tonight.</i>

Week Eight: Innocence and Jealousy Renaissance Style

Mar. 1	<i>Homework due:</i> Shakespeare, <i>Cymbeline</i> (Acts 1-3)
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Mar. 3	Panel Discussion Four: Family dramas <i>Homework due:</i> Finish <i>Cymbeline</i> ; Wayne, “Romancing the Wager” (e-reserve) <i>Last day to withdraw with a “W”.</i>
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Week Nine: New Worlds—Literally

Mar. 8	<i>Homework due:</i> Watch <i>The Tempest</i> ; Read Behn, <i>Oroonoko</i> (5-35 or Dedication through sale to Trefry)
Mar. 10	Term paper requirements introduced. <i>Homework due:</i> finish <i>Oroonoko</i> ; Brown, “Romance of Empire” (232-45 in back of Norton edition)

Week Ten: Break

Mar. 15	No class: Spring Break
Mar. 17	No class: Spring Break.

Week Eleven: American (Anti-) Romance

Mar. 22	<i>Homework due:</i> Tenney, <i>Female Quixotism</i> (Book One)
Mar. 24	<i>Homework due:</i> Tenney, <i>Female Quixotism</i> (Book Two through chapter five) <i>Term Paper Proposals and Annotated Bibliographies due.</i>

Week Twelve: American (Anti-) Romance cont’d

Mar. 29	Panel Discussion Five: Parody (or exposing fantasy as fantasy) <i>Homework due:</i> Finish <i>Female Quixotism</i>
Mar. 31	<i>Homework due:</i> Hawthorne “The Birthmark” and “Rapunzel’s Daughter” (http://www.gutenberg.org/files/512/512-h/512-h.htm - birthmark)

Week Thirteen: Rise of the Cowboy

Apr. 5	Panel Discussion Six: The cowboy as modern knight <i>Class dismissed at 3 for English Honors Convocation.</i> <i>Homework due:</i> Watch <i>Unforgiven</i> .
Apr. 7	Term paper workshop workshop.

Week Fourteen: The Knights/Cowboy in Space

Apr. 12	<i>Homework due:</i> Watch <i>Star Wars</i> episodes IV and V.
Apr. 14	<i>Homework due:</i> Watch <i>Star Wars</i> episode VI; read Rubey, “Not So Long Ago nor Far Away” (e-reserve) Presentations.

Week Fifteen: Conclusions

Apr. 19	Presentations.
Apr. 21	Finish Presentations. Course evaluations. Take home exam assigned. <i>Final papers are due by noon on Friday, 4/22.</i>

Final Exam: Tuesday, April 26, 2-4:30