GUÍA DOCENTE

Literatura inglesa medieval / Medieval English Literature

**Grados en *Estudios Ingleses* y *Lenguas Modernas y Traducción*
Universidad de Alcalá**

Curso Académico 2019/2020
Curso 3º/4 º – Cuatrimestre 2º

GUÍA DOCENTE

Nombre de la asignatura:	Literatura inglesa medieval/Medieval English Literature
Código:	251048
Titulación en la que se imparte:	Grado en Estudios Ingleses / Grado en Lenguas Modernas y Traducción
Departamento y Área de Conocimiento:	Filología Moderna / Filología Inglesa
Carácter:	Optativa
Créditos ECTS:	8
Curso:	3º y 4 º
Profesorado:	Fernando Galván
Horario de Tutoría (cita previa):	Martes, 09:00-10:00, 12:00-14:00 Miércoles, 09:00-12:00
Idioma en el que se imparte:	Inglés

1. MODULE DESCRIPTION

This is a general survey of medieval English literature, from its beginnings in the seventh century to the end of the Middle Ages, in the fifteenth century. It covers a wide variety of texts, genres and styles, and also addresses the main historical events of the period and its influence in later literature.

COURSE SUMMARY

This module will discuss some of the main texts produced in the Old English or Anglo-Saxon period (7th-11th centuries), as well as in the Middle English period (12th-15th centuries), such as the Anglo-Saxon epic and elegies, the variety of genres in Middle English poetry (lyrics, fable, *fabliau*, ballad, allegory and romances), Chaucer's work, the development of prose from King Alfred and the *Anglo-Saxon Chronicle* to Malory, as well as medieval drama. Special attention will be paid to the use of translation in the period and to the presence and relevance of medieval texts in contemporary literature.

Prerequisites and recommendations

According to the guidelines issued by the Department of Modern Philology, students are expected to have acquired a level C1 in all four skills of the English language at the end of their fourth year. Students in their third year are expected to be well on their way to achieving this advanced level of English in all four communicative skills.

2. COMPETENCES

Generic competences:

1. To use web-based and other bibliographical sources to find out reliable information.

2. To present information, analysis, interpretation and conclusions in a coherent, critical and convincing manner.

3. To develop the skills of analysis, argumentation, inference and abstract thinking.

4. To produce well-organised and well-documented essays and reports.

5. To develop the students' own autonomy as learners.

Specific competences:

6. To identify general cultural, artistic and social developments in the medieval period.

7. To outline and characterise the main developments and types of poetry and prose in the medieval period.

8. To describe the principal literary concerns, themes, styles and symbols of the texts and authors examined.

9. To recognise and discuss the thematic and formal characteristics of selected pieces of poetry and prose, and to relate them to their specific genres and other cultural and literary movements of the period.

10. To be able to discuss the translations, adaptations and versions of the medieval texts in contemporary English and Spanish.

3. MODULE CONTENTS

Units	Weeks
Unit 1. The Anglo-Saxon World and its Literature. - History and society. - The language: inflections and vocabulary. - An oral literature. - Basic foundations of Anglo-Saxon verse.	• 1 week

Unit 2. The Anglo-Saxon Epic. • Traditional and Germanic epic. • *Widsith* and *Beowulf* as Germanic poems in English. • Epic fragments and late imitations: *The Battle of Maldon*.	• 1 week
Unit 3. The Christian Epic. • The process of Christianization. • Caedmon and his cycle. *Caedmon's Hymn*. • Cynewulf and his cycle: main poems. • Symbolism in *The Dream of the Rood*.	• 1 week
Unit 4. The Elegies and Other Anglo-Saxon Poems. • *The Wanderer*, a heathen or a Christian poem? • Allegory and narrative voices in *The Seafarer*. • The love poems. • *The Riddles* and the popular wisdom of the *Gnomic Verses*.	• 1 week
Unit 5. Old English Prose (I). The First Period. • The influence of King Alfred and his circle. • The translations: versions and adaptations. • The development of *The Anglo-Saxon Chronicle*.	• 1 week
Unit 6. Old English Prose (II). The Second Period. • The 'classical' period: Aelfric and Wulfstan. • The balanced style of Aelfric's *Homilies*. • The rhetorical power of Wulfstan's *Sermo Lupi ad Anglos*. • Other homilies and writings in the transition to Middle English.	• 1 week
Unit 7. Literatures in Latin and French in medieval Britain. • Bede, Alcuin and Asser. • Main historical events and the changing English language: Early Middle English. • Anglo-French literature: religious works, romances and *lais*.	• 1 week

Unit 8. Early Middle English Literature: poetry and prose. • Religious and didactic poetry: *Debate between the Body and the Soul*, *Orrmulum* and *Poema Morale*. • The introduction of rhyme and the octosyllabic couplet: *Cursor Mundi* and *The Owl and the Nightingale*. • Prose after the Norman Conquest: the religious works of the 'St. Katherine Group'. • The apparent simplicity of *Ancrene Riwle*.	• 1 week
Unit 9. Middle English Literature: An Overall View. • General characteristics. • The new genres: *fabliau*, fable, lyrical poetry, allegory and ballad. • Courtly love tradition: origins and development. • Jean Bodel's classification of the 'three matters'.	• 1 week
Unit 10. The Arthurian Cycle and the Alliterative Revival. • The alliterative tradition: from *Morte Arthure* to *Sir Gawain and the Green Knight*. • The religious poems: *Pearl, Patience* and *Purity*. • The historical and philological interest of *Piers Plowman*: the dream allegory convention.	• 1 week
Unit 11. Geoffrey Chaucer, a European Writer in English. • Tradition and innovation in the education of the artist. • The French influence: *Parliament of Fowls* and *House of Fame*. • The Italian period: *Troilus and Criseyde*. • The achievement of the *Canterbury Tales*. • The prose writings and translations.	• 1 week
Unit 12. Chaucer's Contemporaries and the Chaucerian Tradition. • John Gower and *Confessio Amantis*. Translations into Portuguese and Castilian. • The decline: Hoccleve and Lydgate.	• 1 week

Unit 13. Medieval Drama • Religious and secular drama. • Mummings and interludes: origin and development. • The mystery and miracle plays: the Wakefield Master and the *Secunda Pastorum*. • The moralities: *Everyman*.	• 1 week
Unit 14. The Transition to the Renaissance. • Cultural and historical facts: Caxton and the printing press. • The development of prose and the mystical writers: Margery Kempe and Julian of Norwich. • The satiric genre: John Skelton. • Thomas Malory's prose version of the Arthurian cycle: *Morte Darthur*.	• 1 week

4. TEACHING AND LEARNING METHODS

4.1. Student workload (200 hours)

Class contact hours: 48	- 14 one-hour lectures - 30 one-hour seminars - 2 one-hour workshops - 1 midterm one-hour in-class test - 1 one-hour final test
Independent study: 152	- Study of lectures notes - Reading literary texts - Seminar preparation (questionnaires) - Researching and working with other students to co-produce a report - Preparing an oral presentation (for the workshops)

LEARNING METHODS

- Lectures are designed to provide a general introduction to each of the 14 units described in the Module Contents above.
- Seminars will give students the opportunity to discuss in detail selected texts representing the main genres and styles in medieval literature. Guided questionnaires or outlines on each of the texts will be provided prior to their discussion in seminars so that students can fully prepare them in order to foster active participation in the seminar sessions.

- The two workshops are designed to assist students to prepare and deliver an oral report elaborated in small groups (4 to 6 students). Each group will choose a topic from a selected list provided by the instructor.
- Guided reading of selected texts is a key factor in the learning process, and there is no substitution for the actual reading of the texts set for this module. Students are advised to read and study those texts before they are discussed in seminars. They are also recommended to prepare questionnaires and submit them prior to their discussion in seminars, as this will help them in preparing their active participation in seminars.
- Individual tutorials, which will take place by previous appointment during the instructor's office hours, are an excellent opportunity to discuss individually any issue concerning the development of the course, the learning strategies, or problems and doubts about the module students may have during the semester.

Materials and resources

The main materials and resources needed for this module (see Bibliography) are texts available in (or through) the University Library. However, the instructor will also provide copies of the short texts and fragments to be discussed in class.

Students will be supported through an e-learning platform (Blackboard), which will be used as a supplement to the module, as a tool for self-study activities and independent revisions of module materials, and for class communication.

5. ASSESSMENT

Assessment criteria:

The following criteria will be taken into account for assessment:

- The ability to discuss and write coherently on several issues related to the subject, showing thorough knowledge of the authors and the content of the texts studied, as well as their social, cultural and historical contexts.
- The ability to apply the contents of the units in written assignments, oral presentations, participation in seminar sessions and the mid-term and final tests, responding to literary texts critically, sensitively and in detail, using appropriate terminology and textual evidence.
- The ability to present ideas showing a good command of different communication strategies, and presenting their positions and arguments coherently and accurately both in oral and written expression.
- The ability to use library and research skills consistently, honestly and effectively in all activities.
- In all the activities, language performance (in grammar, lexis and spelling) will be taken into account. Following the guidelines issued by the Department of Modern Philology, students are expected to have acquired the language level required for each course (C1.1 by the end of the third year and C1.2 by the end of the fourth year).

Students are warned that plagiarism will not be tolerated. Please notice that plagiarism consists of using someone else's ideas without acknowledging the author. The ideas from other sources, regardless of whether they are quoted, summarised or paraphrased, must be documented adequately. It is the students' responsibility to make themselves aware of the University regulation on evaluation and plagiarism (see article 34 of *Normativa de evaluación de los aprendizajes*). The teacher will provide students with assessment cover sheets for written work, which certifies that their submitted work is entirely their own or appropriately referenced. Those students who commit plagiarism in any of the activities of this course will get a fail mark in the corresponding activity. Any plagiarism found in the final version of a paper will be penalised and could result in the failure of the course.

Assessment procedures:

In accordance with the University regulations, assessment should be conducted by continuous assessment or a final examination. During the first two weeks of the semester, students may request from the Dean of the Faculty approval to be assessed by means of a final exam, specifying the reasons that justify this request.

Students who do not request or are not granted this option will be assessed by means of the continuous assessment of work performed during the semester (see details below, under "Assessment instruments" and "Marking criteria").

Final exam:
For those students who are not able to follow the continuous assessment scheme there will be one final summative two-hour written exam over the material covered during the module, both in the lectures and in the seminar sessions. This exam may include objective test questions, short answer questions and discussion questions.

Reassessment:
There will be a reassessment opportunity at the end of the second semester. This will also take the form of a two-hour written exam, with a similar format to the above-mentioned final examination, which will constitute 100% of the reassessment mark.

Assessment instruments:

The assessment of students' achieved learning outcomes will be based on the following components:

- Class participation, especially in seminars
- Answers to the questionnaires (on texts set for seminars)
- Report and oral presentation of a topic (in workshops)
- Midterm in-class test
- Final test

Students are required to attend all the lectures, seminars and workshops. Attendance will be monitored and repeated absence without good reason (such as illness) may result in failure. A minimum of 80% attendance at teaching sessions will be required to achieve a pass in this module. The class participation component will be assessed

in terms of the level of students' engagement in the seminars, the quality of their contributions, their preparation for class activities and their attitude.

Answers to the questionnaires and active participation in seminars, as well as the report for the workshops will be assessed taking into account, when applicable, content, illustration, organisation, expression and oral delivery.

Around mid-semester, students will take a one-hour in-class test. At the semester's end there will be another one-hour test covering the last material studied in the module. These tests may include objective questions, short answer questions and short discussion questions, covering both the contents of lectures and the texts discussed in seminars.

Marking criteria:

The different assessment instruments described above for the continuous assessment process will be used according to the following marking criteria:

- Class participation and answers to questionnaires: 40%
- Report for the workshops: 20%
- Mid-term test: 20%
- Final test: 20%

Those students who fail the continuous assessment process will not be able to take the final exam, but will have the opportunity, according to the University regulations, of a reassessment at the end of the second semester. This reassessment will be made through a final examination, as described above (see "Assessment procedures").

Marking descriptors

Outstanding (MH): Students display an outstanding grasp of the aims and contents of the module. All assessment criteria have been achieved at an exceptionally high level. Performance in all the tasks shows that students have read and thought at a level well beyond what is expected in the module. Students attend lectures and are always well-prepared for discussion in seminars. They obtain outstanding results in the mid-term and final tests, or the final exam, if applicable.

- **Excellent (SB)**: Students display an excellent grasp of the aims and contents of the module. All assessment criteria have been achieved at a very high standard and an exceptionally high level. Performance in all the tasks shows all or most of the appropriate characteristics expected for this type of work. Students attend lectures and are practically always well-prepared for discussion in seminars, with almost no absences. They obtain excellent results in the mid-term and final tests, or the final exam, if applicable.

- **Very Good (N)**: Students display a very good grasp of the aims and contents of the module. All assessment criteria have been met fully and many have been achieved at a good or very good standard. Performance in all the tasks shows a good knowledge of the syllabus contents. Students attend lectures and seminars, with few absences, and have done most of the preparation for them. They have a good

foundation in the prescribed readings and build on ideas put forward in lectures and seminars. They obtain very good results in the mid-term and final tests, or the final exam, if applicable.

- **Satisfactory (A)**: Students show a satisfactory grasp of the aims and contents of the module. All assessment criteria have been met, but some barely exceed the threshold standard to pass the module. Performance in all the tasks shows some of the appropriate characteristics in relation to content, illustration, organisation and expression. Students are present in lectures and seminars, with few absences, and occasionally contribute to discussions. They obtain acceptable results in the mid-term and final tests, or the final exam, if applicable.

- **Fail (S)**: Students show an unsatisfactory grasp of the aims and contents of the module. Some assessment criteria do not reach the threshold standard to pass the module. Performance in all the tasks shows limited understanding of essential concepts and/or minimal research. Students have multiple absences and when they come, they are often not prepared or they do not say much. Their results in the mid-term and final tests, or the final exam, if applicable, are insufficient considering the requirements of the course.

6. BIBLIOGRAPHY

Basic sources are marked with an asterisk (*)

Aers, David (1988). *Community, Gender, and Individual Identity. English Writing 1360-1430.* London: Routledge.

Aers, David (1992). *Culture and History, 1350-1600: Essays on English Communities, Identities and Writing*. Detroit: Wayne State University Press.

*Alexander, Michael (1983). *Old English Literature*. London: Macmillan.

Anderson, George K. (1949). *The Literature of the Anglo-Saxons*. New York: Russell & Russell.

Andrew, Malcolm & Ronald Waldron, eds. (1978). *The Poems of the Pearl Manuscript*. London: Edward Arnold.

*Barron, W.R.J. (1987). *English Medieval Romance*. London: Longman.

Beadle, Richard (1994). *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge University Press.

Bennett, H.S. (1947). *Chaucer and the Fifteenth Century*. Oxford: Clarendon Press.

Blake, N.F. (1969). *Caxton and His World*. London: André Deutsch.

Blake, N.F. (1979). *The English Language in Medieval Literature*. London: Methuen.

*Boitani, Piero & Jill Mann, eds. (1986). *The Cambridge Chaucer Companion*. Cambridge: Cambridge University Press.

*Borges, Jorge Luis (1980). *Literaturas germánicas medievales*. Madrid: Alianza Editorial.

Borroff, Marie (1977). *Pearl. A New Verse Translation*. New York: W.W. Norton & Co.

Bravo, Antonio (1981). *Beowulf. Estudio y traducción*. Oviedo: Servicio de Publicaciones de la Universidad.

Brewer, Derek (1997). *A Companion to the Gawain-Poet*. Cambridge: D.S. Brewer.

Brewer, Derek (1988). *A New Introduction to Chaucer*. London & New York: Longman.

*Brewer, Derek (1983). *English Gothic Literature*. London: Macmillan.

Bueno Alonso, Jorge Luis (2001). *El discurso poético elegíaco del inglés antiguo*. Vigo: Servicio de Publicacións da Universidade de Vigo.

Bueno Alonso, Jorge Luis (2007). *La épica de la Inglaterra anglosajona. Historia y textos desde el auge de Mercia al declive de la monarquía (750-1016)*. Vigo: Servizo de Publicacións da Universidade de Vigo.

Burrow, J.A. (1965). *A Reading of Sir Gawain and the Green Knight*. London: Routledge.

Burrow, J.A. (1971). *Ricardian Poetry*. London: Routledge.

*Burrow, J.A. (1982). *Medieval Writers and Their Work*. Oxford: Oxford University Press.

Caie, Graham (2008). *Medieval Texts in Context*. London & New York: Routledge.

Camacho Ramos, Juan Manuel (2009). *Las elegías anglosajonas*. Madrid: Quiasmo Editorial.

Cruz Fernández, Juan M. de la (1983). *La prosa de los anglosajones*. Málaga y Salamanca: Servicios de Publicaciones Universidades de Málaga y Salamanca.

Cruz Fernández, Juan de la, Pedro Jesús Marcos & Ángel Cañete (2002). *Grandes poemas ingleses de los siglos XIII y XIV en edición bilingüe*. Madrid: UNED Ediciones.

*Donoghue, Daniel, ed. (2019). *Beowulf. A Verse Translation*. A Norton Critical Edition, translated by Seamus Heaney. New York & London: W.W. Norton & Co., 2nd ed.

Elliott, R.W.V. (1974). *Chaucer's English*. London: André Deutsch.

Evans, Ruth & Lesley Johnson, eds. (1994). *Feminist Readings in Middle English Literature. The Wife of Bath and All Her Sect*. London & New York: Routledge.

*Galván, Fernando (2001). *Literatura inglesa medieval*. Madrid: Alianza Editorial.

Galván, Fernando, ed. (1985). *Estudios literarios ingleses. Edad Media*. Madrid: Cátedra.

*Godden, Malcolm & Michael Lapidge (1991). *The Cambridge Companion to Old English Literature*. Cambridge: Cambridge University Press.

*Greenfield, Stanley & Daniel G. Calder (1986). *A New Critical History of Old English Literature. With a Survey of the Anglo-Latin Background* by Michael Lapidge. New York: New York University Press.

Iglesias Rábade, Luis (1992). *El uso del inglés y francés en la Inglaterra normanda y Plantagenet (1066-1399)*. Santiago: Universidade de Santiago de Compostela.

Kane, George (1965). *Piers Plowman: The Evidence for Authorship*. London: Athlone Press.

Kean, P.M. (1967). *The Pearl*. London: Routledge.

Kittredge, G.L. (1970). *Chaucer and His Poetry*. Cambridge, Mass.: Harvard University Press.

Lacy, Norris J. (1988). *The Arthurian Handbook*. New York: Garland Publishing Inc.

Lampert-Weissig, Lisa (2010). *Medieval Literature and Postcolonial Studies*. Edinburgh: Edinburgh University Press.

Legge, Dominica M. (1963). *Anglo-Norman Literature and Its Background*. Oxford: Oxford University Press.

Lerate, Luis & Jesús Lerate (1986). *Beowulf y otros poemas anglosajones (siglos VII-X)*. Madrid: Alianza Editorial.

*Lewis, C.S. (1938). *The Allegory of Love*. Oxford: Oxford University Press.

Mehl, Dieter (1986). *Geoffrey Chaucer: An Introduction to His Narrative Poetry*. Cambridge: Cambridge University Press.

Minnis, A.J. (1988). *Medieval Theory of Authorship. Scholastic Literary Attitudes in the Later Middle Ages.* Aldershot: Wildwood House.

Mossé, Fernand (1952). *A Handbook of Middle English*. Baltimore & London: Johns Hopkins University Press.

Muscatine, Charles (1969). *Chaucer and the French Tradition*. London: The University of California Press.

Myers, A.R. (1976). *England in the Late Middle Ages*. Harmondsworth: Penguin.

Pearsall, Derek (1977). *Old English and Middle English Poetry*. London: Routledge.

Pearsall, Derek (1992). *The Life of Geoffrey Chaucer: A Critical Biography*. Oxford: Blackwell.

Piehler, Paul (1971). *The Visionary Landscape. A Study in Medieval Allegory*. London: Edward Arnold.

Riehle, Wolfgang (1981). *The Middle English Mystics*. London: Routledge.

*Sáez-Hidalgo, Ana & R.F. Yeager, eds. (2014). *John Gower in England and Iberia. Manuscripts, Influences, Reception*. Cambridge: D.S. Brewer.

Santano Moreno, Bernardo, ed. (2019). *Beowulf*. Madrid: Cátedra.

Santano Moreno, Bernardo (1990). *Estudio sobre «Confessio Amantis» de John Gower y su versión castellana «Confisyon del amante» de Juan de Cuenca*. Cáceres: Universidad de Extremadura.

Spearing, A.C. (1970). *The Gawain-Poet*. Cambridge: Cambridge University Press.

Speirs, John (1957). *Medieval English Poetry*. London: Faber & Faber.

Stenton, Doris Mary (1976). *English Society in the Early Middle Ages*. Harmondsworth: Penguin.

Strohm, Paul, ed. (2007). *Middle English*. Oxford Twenty-First Century Approaches to Literature. Oxford: Oxford University Press.

Szarmach, Paul E. (2000). *Basic Readings in Old English Prose*. New York: Garland. Takamiya, T. & Derek Brewer, eds. (1981). *Aspects of Malory*. Cambridge: D.S. Brewer.

*Treharne, Elaine (2015). *Medieval Literature. A Very Short Introduction*. Oxford: Oxford University Press.

*Treharne, Elaine, ed. (2010). *Old and Middle English c.890 - c.1450. An Anthology*. Oxford: Wiley-Blackwell, 3rd ed.

*Turner, Marion (2019). *Chaucer: A European Life*. Princeton: Princeton University Press.

*Turville-Petre, Thorlac (1996). *England the Nation: Language, Literature, and National Identity, 1290-1340*. Oxford: Oxford University Press.

Whitelock, Dorothy (1974). *The Beginnings of English Society*. Harmondsworth: Penguin (rev. ed.).

Wickham, Glynne (1987). *The Medieval Theatre*. Cambridge: Cambridge University Press, 3rd ed.

Wilson, R.M. (1970). *The Lost Literature of Medieval England*. London: Methuen, 2nd. ed.