This course offers an introduction to, and investigation of, the most famous outlaw in the English-speaking world, Robin Hood. Our explorations will begin in the Late Middle Ages among the scanty records of medieval ballads and chroniclers and will examine the historical and literary origins of the Robin Hood legend. We will conclude by looking at Robin Hood and his band of followers in contemporary American and global culture. Along the way we will delve into medieval tales, early modern plays, later ballads, American children’s literature, and twentieth-century films. We will also explore several critical responses to the Robin Hood legend in our semester-long pursuit of this seemingly ubiquitous yet simultaneously elusive figure of legend and lore.

By the end of the semester, students will have:
1. surveyed a representative selection of literary texts written about Robin Hood in a variety of genres and composed throughout much of the last 600 years;
2. explored the place of Robin Hood in other artistic media, including drama, music, visual art, film, popular and political culture in the US and the world;
3. acquired a knowledge of the various historical and social contexts (especially America and the New World) within which the Robin Hood legend continues to develop;
4. investigated the differences between history, legend, and myth and the functions each performs in society;
5. considered a range of critical responses to the Robin Hood legend through their own writing and that of contemporary scholars.

ENGL U195 is an Advanced Common Curriculum course (humanities/arts pre-modern). Prerequisites: ENGL T122 or A205

(I wish to acknowledge the contributions of my late friend Julian Wasserman and my current colleague John Sebastian to the development of this syllabus and the study of Robin Hood at Loyola University New Orleans.)
The book below is recommended but not required. English majors might want to order it. Amazon lists used copies from $25.00, new copies at $30.00. Many of its selections are available online at the Robin Hood Project which is maintained by the University of Rochester at http://www.lib.rochester.edu/camelot/rh/rhhome.stm

Stephen Knight and Thomas Ohlgren, eds., *Robin Hood and Other Outlaw Tales* (RHOOT)

The abbreviations in parentheses will be used throughout the syllabus. Additional materials will be made available through electronic reserve and handouts. Several books and articles are also available on reserve at the library for your general perusal as well as for consultation during the preparation of your essays and group presentations described below under “Course Requirements.” A bibliography of these reserve materials will be made available on the class web site.

**Attendance Policy**

Regular attendance is required. Students may miss up to three classes without penalty. I do not distinguish between excused and unexcused absences. More than three absences but fewer than 8 will result in a **5-point deduction from the final grade per absence.** Ten absences or more will result in automatic failure of the course.

I take attendance at the beginning of class. If you are not in your seat by then, you are considered tardy. Each tardiness equals a half-absence. If you enter the classroom after we have begun, it is your responsibility to make sure that I have marked you tardy (and not absent) before you leave class.

You are also required to attend several film screenings for this course. Attendance is required and will be recorded. (If you are unable to attend, you must let me know in advance.)

**Course Requirements**

The primary source for information about course assignments, besides this syllabus, is our Blackboard web site, http://blackboard.loyno.edu. After you log in (and after you've been subscribed), you will be able to access the site by clicking on the link for 07S-ENGL-U195-001-JTS: LEGEND OF ROBIN HOOD. Here you will find a variety of tools for your consultation during the semester as well as detailed descriptions of many of the required written assignments.

Blackboard and e-mail are essential tools in this class; if you are not able and/or willing to check both regularly, please do not register for this class.

1. **Graded Essays** (10 points for the first essay, 30 points for the second essay; 40 points total). You will write two graded essays in this course. The first essay (5 pages) must focus on contemporary historical arguments about the origins of the legend and the medieval
sources for Robin Hood. The second essay (10+ pages) may address either the plays, the later ballads, Howard Pyle’s version of the story or another topic agreed by the time you must commit to this project. A serious creative option for the second essay may also be available with consultation. Additional details will be provided in class and on Blackboard.

2. Reading quizzes (4 best quiz grades, 5 points each; 20 points total). Very short reading quizzes will be administered periodically throughout the semester. These quizzes may not be announced in advance. Each quiz will consist of five questions worth one point each. These quizzes are designed to keep everyone honest with their reading; as such, the answers will be short and obvious to anyone who has completed the day’s reading assignment in a careful and thoughtful way. At the end of the semester, the highest four grades will be used to calculate this portion of your grade. Reading quizzes cannot be made up.

3. Exams (10 points for the midterm, 20 points for the final; 30 points total). Both exams will ask you to identify the source and context of several passages from the readings and to comment briefly on their literary and cultural significance. The in-class midterm exam will cover the medieval materials and the plays as well as the writings of several more recent historians. The final exam will cover the later ballads and Howard Pyle. The final will include a second part in the form of an essay for which you will be required to draw upon the entire range of the semester’s readings. There will be ample allowance for individual choice among questions in all parts of both exams.

4. Reports and Group presentations (20 points). Each student will be responsible for one in class report and to participate in a group presentation. Some of these topics are listed in the calendar below. A class presentation during the term as part of a group of three to four students. Part of a class period will be given to each group, and groups are encouraged to be as creative as possible while fulfilling their primary obligation to offer the rest of the class an informative presentation on the assigned topic. The topics are pre-determined, but plenty of room is allowed for individual and group expression within each. Several of the topics offer substantial opportunities for the exploration of visual materials. Thus, the creation of web sites, slide shows, and other media-driven presentations are welcome and encouraged and ultimately will be made available to the entire class for further consultation throughout the semester on our Blackboard web site. I will try to help groups arrange any necessary A/V equipment and can also attempt to secure a media classroom in the Library if any group’s needs require that. The dates and topics of these presentations are listed in the schedule below and further details about the mechanics of the presentations will be posted on Blackboard. Each group should convene early in the semester to discuss plans, and students are encouraged to meet with me singly or in groups throughout their preparations. You may earn up to 110 points in the course, not including extra credit. The grading scale is as follows:

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\begin{align*}
A & = 90 \text{ and above} \\
B+ & = 88-89 \\
B & = 80-87 \\
C+ & = 78-79 \\
C & = 70-77 \\
D+ & = 68-69 \\
D & = 60-67
\end{align*}
\]
A Few Final Notes
All work is due on the assigned date. Reading quizzes cannot be made up. Extensions will be granted for essays at my discretion and only if arrangements are made in advance. There will be no opportunity to improve your essay grades after the fact, so please use the WAC lab and consult with me before you submit your final paper. Make-up exams will not be given without a legitimate and verifiable doctor’s or dean’s note. Plagiarism is the act off passing of someone else’s work as your own. It can assume a variety of forms and constitutes only one of several kinds of academic dishonesty, none of which will be tolerated in this course and all of which carry with them the possible consequence of a final failing grade. Loyola’s policies about academic dishonesty appear in Loyola University Bulletin and in the Arts and Sciences’ Guide to Academic Survival. When in doubt, come and talk to me. I would much rather grant you an extension than fail you for turning in a plagiarized assignment on time. I respect and uphold all Loyola policies pertaining to the observation of religious holidays; assistance available to the disabled; sexual harassment; and discrimination based on race, ethnicity, religion, creed, sex, or sexual preference. You should become familiar with these policies and regulations. Please feel free to discuss any specific concerns or questions with me at any time. If you need accommodations on account of a diagnosed disability, please contact Disability Services at 865-2990 as soon as possible.

Schedule (As of February 5, 2007; subject to change)

Week 1 Introductions
M 1/8 Introduction to the course and the syllabus; in class essay.
W 1/10 Knight 1-43 (cont’d)
F 1/12 Knight 1-43 (cont’d)

Week 2 Origins of a Legend
M 1/15 Martin Luther King, Jr. Holiday – No Class
W 1/17 Knight 1-43, cont’d
F 1/21 Medieval chronicles (RHOUT 24-29)

Week 3 Medieval Tales and Ballads
M 1/22 Robin Hood and the Monk (RHOUT 37-48)
Report by Marcus Smith
W 1/24 Robin Hood and the Potter (RHOUT 62-72)
Report by Kelsey Martinez
F 1/26 Robin Hood and Guy of Gisborne (RHOUT 173-180)
Report by Roy Cerillo

Week 4 A Gest of Robyn Hode
(falling behind and catching up)

Week 5 Historical Approaches
M 2/5 Gest, fitts 1-3 (RHOUT 90-115); Report by Lucie Barnhard
Gest, fitts 4-8 (RHOUT 116-148); Report by Jessica Lozano
Week 6 Robin Hood Plays
M 2/12 Robyn Hod and the Shryff off Notyngham (RHOOT 275-77); Report by Andrea Soto; Quiz on Knight, 44-93.
W 2/14 Group Presentation 2: Robin Hood plays
F 2/16 The Downfall of Robert, Earle of Huntington (RHOOT 303-345); Report by Jaclyn Maxwell

Week 7 2/19 – 2/23 Mardi Gras Holidays – No Class

Week 8 More Robin Hood Plays
M 2/26 The Downfall of Robert, Earle of Huntington (RHOOT 346-384); Report by Lee Mueller

Essay 1 due
W 2/28 The Death of Robert, Earle of Huntington (RHOOT 402-428); Report by Marcus Anderson
F 3/2 Robin Hood and His Crew of Soldiers (RHOOT 445-449); Report by Tim Tellez
Peter Stallybrass, “Drunk with the cup of liberty” (CP) Report by Amanda Garcia

Week 9 The Midterm, and Then Some Ballads
M 3/5 Pause and review
W 3/7 Midterm Exam

Week 10 More Ballads
W 3/14 RHOOT 605-620, 628-632; Report by Maxwell Eaton
R. B. Dobson and J. Taylor, “The Legend Since the Middle Ages” (CP) Report by Shane Palmer
F 3/16 TBA

Week 11 Romantic Robin
M 3/19 Easter Monday – No Class
W 3/21 Group Presentation 4: Ballads
F 3/23 Quiz on Knight 94-149
John Keats, “Robin Hood” (CP); Report by Madeline Adams

Week 12 Robin Hood Comes to America
M 3/26 Group Presentation 5: American Outlaws
W 3/28 Pyle 1-44
Report by Lindsey Remme
F 3/30 Pyle 47-76
Report by Gabrielle Witcher

Week 13 4/2 – 4/9 Easter Holidays – No Class

Week 14 Pyle, continued
W 4/11 Pyle 79 – 154
Report by Aly Stevens
F 4/13 Pyle 157-216

Week 15 Pyle, continued
M 4/16 Pyle 216-236; Report by Michael Barnhart
W 4/18 Pyle 219-252; Report by Amanda Garcia
F 4/20 Pyle 255-296; Report by Darcy Matthiesen-Jones

**Week 16 Robin Hood After Pyle**
M 4/23 Wolfe, 1-86; Report by Alex Frederichs
W 4/25 Wolfe, 86-166 **Group Presentation 6: Robin Hood at the Movies**

**Quiz on Knight, 150-210.**

F 4/27 Wolfe, 167-309 **Group Presentation 7: Robin Hood in Popular Culture**

**Week 17 The Legend of Robin Hood**
M 4/30 Wolfe, 309416; Knight 150-210

**Essay 2 due**
W 5/2 Final Matters

**FINAL EXAM**
**FRIDAY MAY 4 11:30-1:30**