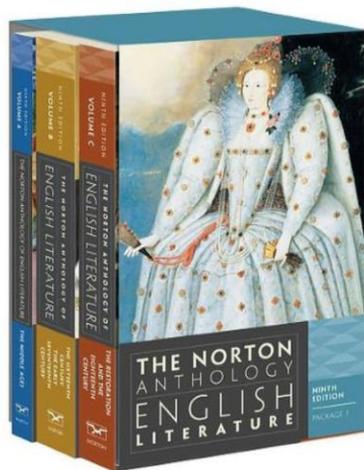


# English 221

## British Literature I

Section #0484 ◇ T/Th 2:00 p.m. – 3:15 p.m. ◇ Building 55, Room 528



### Course Description

English 221 (British Literature I) is a 3-unit survey course of British literature from the Old English Period to the Romantic Period. Students will read and interpret literature against a background of the historical, social, and philosophical developments of the time. Reading selections may consist of poetry, plays, novels, satires, and nonfiction prose, including letters, and essays. In order to take this course, students must have received a “C” grade or higher or “Pass” in English 120 or equivalent. Recommended preparation is English 122 (Introduction to Literature) or equivalent.

**Instructor: Sarah Martin**

#### Office Hours:

M/W 11:00 a.m. – 1:00 p.m.  
T/Th 3:30 – 4:30 p.m.,  
& by appointment

#### Office:

Building 52, Room 565B

#### E-mail:

[sarah.martin@gccd.edu](mailto:sarah.martin@gccd.edu)

### Texts and Materials for Class

#### Required

\**The Norton Anthology of English Literature*. 9<sup>th</sup> ed. Package 1: A, B, and C. (ISBN: 9780393913002)

Note: There are 2 copies of this textbook on reserve at the Grossmont College Library.

\*3 Blue Books (8 ½ X 11”)—testing booklets available at bookstore

\* Lined notebook paper (8 ½ X 11”)

\*Blue and black ink pens

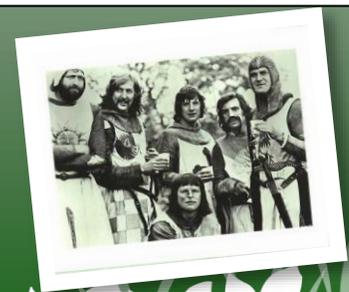
#### Recommended

\*Highlighters

\*Post-its/Flags

\*Flash drive

\*Mini-stapler



## Course Goals

*“The mind can make a heaven out of hell or a hell out of heaven.” —John Milton*

*“Where I am not understood, it shall be concluded that something very useful and profound is couched underneath.” —Jonathan Swift*

*“What is written without effort is in general read without pleasure.” —  
Samuel Johnson*

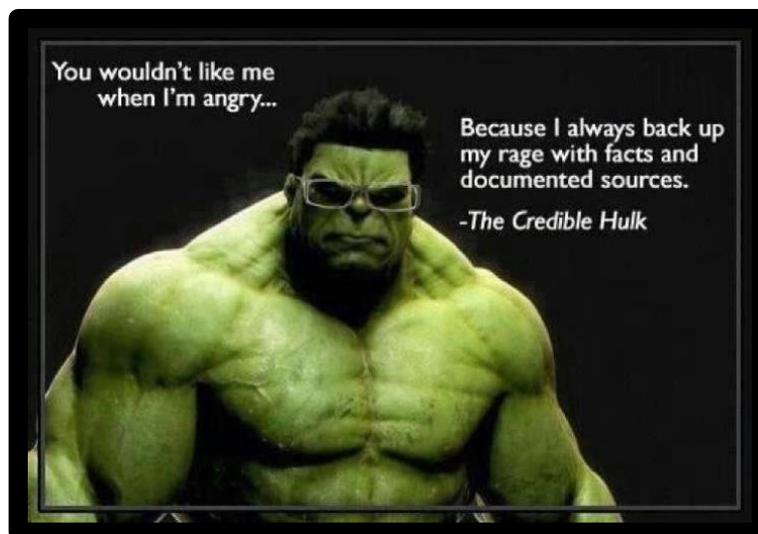
*“O ignorance, can thy dullness yet procure so sharp a pain? And that such a thought as makes me now aspire unto knowledge?” —Lady Mary Wroth*



These quotations illustrate some of the main objectives of this course, and students will accomplish the following objectives through a variety of reading and writing pursuits. Below, the Student Learning Outcomes provide an idea of what students will be able to do upon successfully completing English 221:

### Student Learning Outcomes

1. Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret the major writers of the British Isles from the Old English Period through the end of the 18<sup>th</sup> century.
2. Write evidence-based literary analyses of British literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.
3. Identify relationships between the literature and the linguistic, literary, religious, political, philosophical, and social developments of the British Isles from the Old English period through the end of the 18<sup>th</sup> century.



## Ways to Be Successful in English 221

Students must be responsible for their own learning and support the learning of others by:



**Attending All Classes:** Students who **attend class** and **participate** regularly have **higher grades**; therefore, students should make every effort to attend each class session and arrive **on time**. Note that missing more than 30 minutes of a class session will be counted as an absence. If students must miss a class session, they should contact a team member to get important information they missed, check the course assignment schedule, and consider visiting office hours. **It is the instructor's discretion to withdraw a student after the add/drop deadline (2/10/2017) due to excessive absences (4). Students who**

**remain enrolled in a class beyond the published withdraw deadline (4/28/2017), will receive an evaluative letter grade in that class.** It is the student's responsibility to drop all classes in which he/she is no longer attending but should consider consulting with their instructor first.

**Completing Assignments:** This 200-level course requires a heavy reading/writing load.

- Our anthology houses a little over 3,000 pages, and we will be reading just over 1,000 of them this semester. Each week, students can expect read about 75 pages on average; however, since the course is organized thematically, there will be weeks where the reading load might seem especially heavy or light. It's important to plan ahead using the semester schedule.
- There will be 5 unannounced reading comprehension quizzes throughout the semester. Books and notes are not permitted on these quizzes.
- Furthermore, students will complete 10 reading responses and 5 study guides as homework. The prompts for the reading responses are included in this syllabus packet, and the due dates are listed on the schedule. These responses must be typed, MLA-formatted, 250 words minimum, and include evidence from the assigned texts. Study guides (take-home quizzes), which will be available on Blackboard, must also be typed. Both reading responses and study guides must be submitted to Blackboard prior to the start of class. The submission links appear under the "Reading Responses" and "Study Guides" tabs. Students should always bring a hard copy of homework to class for discussion purposes.
- Moreover, there will be 3 exams, one on each time period, which will consist of both objective and essay sections. Students may not use their books or notes on the objective portion, but books/notes/study guides/reading responses are permitted for the essay sections. The dates for these exams are on the schedule, and students will need to bring their textbooks, 2 small blue books (these can be purchased at the campus book store), and blue/black ink pens.
- Toward the end of the semester, students will complete a research paper. The due date is listed on the schedule, and an online submission and hard copy are due by the start of class on the due date.

Work may not be submitted on a flash drive or through e-mail. No homework, quizzes, or other in-class activities will be accepted late. **If there is a special circumstance which can be backed up by documentation, one makeup exam or the research paper may be submitted up to one week late but will incur a 10% grade deduction.** If students know ahead of time that they will miss class, they should speak with the instructor immediately to arrange to turn in work early.

Finally, students can typically expect to spend 2-3 hours outside of class preparing for every hour spent in class, which means around 6-10 hours per week for this course. Overall, it is imperative students keep up with the schedule and plan ahead to allot time for each week's reading and writing assignments. Success in this class depends heavily upon this commitment.

## More Ways to Be Successful in English 221

***Participating Respectfully:*** It is imperative to come to each class session on time—prepared with all necessary materials and assignments—and stay until the end. In addition, a positive attitude and active engagement in class will allow students to gain the most out of the educational experience. Further, students must be open to regularly working in pairs or small groups and contributing talents, knowledge and experiences. Sometimes, the topics and readings we will discuss will inspire varying opinions and interpretations. Since our classroom culture encourages and celebrates diversity, students should listen to each other and speak responsibly and respectfully. Students will receive a participation grade (ranging from 0 to 5 points per day) based on the ability to do the following:



1. Be on time and do not leave class early.
2. Be prepared by bringing all of the appropriate materials to class.
3. Be ready to ask and answer questions and to discuss core issues about the readings.
4. Be respectful and engaged.
5. Be open to working productively with other classmates.

***Adhering to Classroom Policies:*** In order for our classroom to remain a safe, comfortable, and productive learning environment, students need to be aware of the following expectations:

- Since it is distracting and can prevent students from fully participating, food should be consumed outside of the classroom. Beverages are acceptable so long as they have lids.
- Using electronic devices (cell phones, tablets, laptops, etc.) is only permitted if the instructor specifically advises students to do so as part of a class activity. Cell phones must be turned to silent-mode and be put away, out of sight. Cell phones should not be on students' desks at any time.
- Whispering or talking to other students during a lecture, class discussion, film, presentation, quiz, or exam will not be tolerated.
- Wearing headphones or a Blue-Tooth is not appropriate in the classroom, especially during an exam.
- Interrupting the professor or another student during lectures/class discussions is only acceptable if it is an emergency.
- Students should be mindful about disrupting the class by arriving late, leaving early, or letting the door slam during a presentation, quiz, or exam.
- When asked to work with classmates, students must be willing to move their desks to join a group and contribute to the group discussion respectfully.
- While participation is highly encouraged, students must not attempt to dominate the class or group discussion and give others a chance to contribute as well.
- Students are prohibited from copying another student's homework, quiz, or exam and should avoid using the Internet for "help" with assignments, especially if no credit is given to that source. Also, students should never re-use a paper in one class they used in another, especially if they didn't get permission from both professors. These are just a few examples of cheating/plagiarism.
- **Derogatory/disrespectful remarks, yelling, or any other behavior that is perceived to be threatening will result in immediate classroom removal.** Overall, students should refrain from any behavior that is perceived to be disruptive or disrespectful to students or the professor. Pages 37-38 of the Grossmont College Catalog outline the Student Code of Conduct and expectations.  
<http://www.grossmont.edu/academics/schedulecatalog/full1617Catalog/cat1617Full.pdf>

*\*Failure to adhere to any of the classroom policies can result in a student being asked to leave the class.*

## English 221 Grading Policy

Students' growth as a critical reader and writer will be assessed, and the grade points, written comments, and brief conferences will serve as feedback on that growth. Students will also be asked to evaluate themselves. There will be 1,000 points total in this course. Below is important information to help students understand a bit more about how their grades will be calculated.

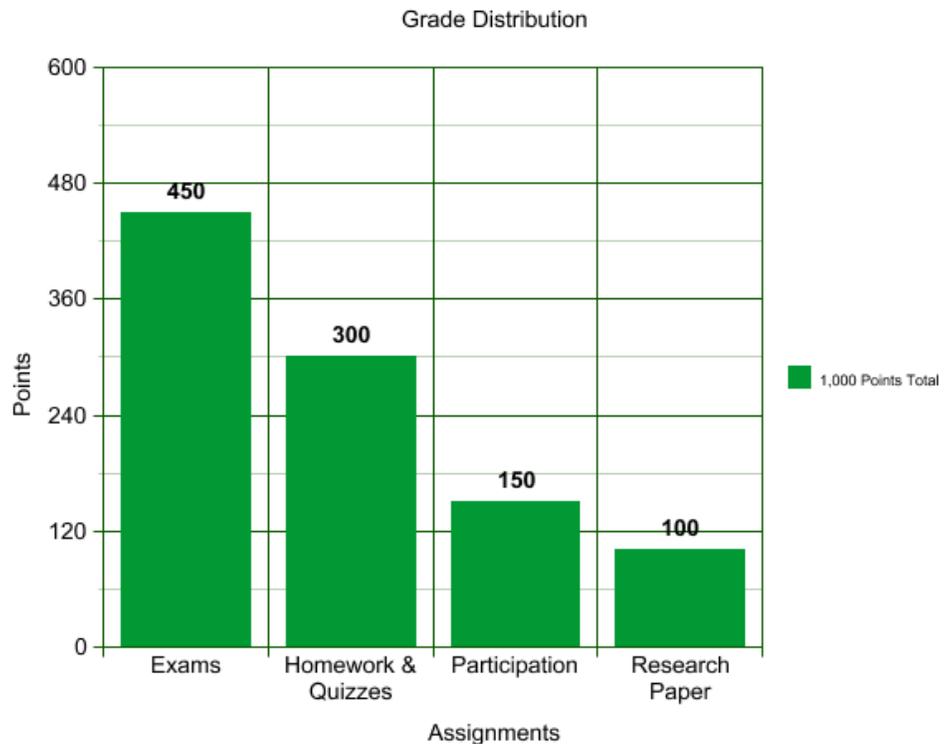
**A+ = 980 - Above    A = 930 - 979    A- = 900 - 929    B+ = 880 - 899    B = 830 - 879    B- = 800 - 829**  
**C+ = 780 - 799    C = 700 - 779    D = 600 - 699    F = 599 - Below**

**Grading** – Homework assignments will earn full credit if students follow the directions of the prompt and complete all parts of the assignment thoroughly. Quizzes and objective exams will earn scores based on the amount of correct questions the students answer. Essays will be graded based on specific rubrics which will be shared with students before the assignments are due.

**Blackboard** -- Blackboard can be accessed through the college web site. It is important that students log on to Blackboard frequently throughout the semester in order to stay updated on the course materials, assignments, and progress (grades).

**Extra Credit** -- Students can earn up to 40 extra credit points total for completing any of the four 10-point bonus reading responses. The prompts for these are included with the other reading response prompts. These opportunities are available to all students and will be announced throughout the semester. More information about upcoming plays or literary events will be posted on Blackboard under the “Discussions” tab. Also, the due dates for these opportunities are listed on the semester schedule. No bonus reading responses will be accepted late.

**Revision Policy** – Students will be permitted to **revise their essays from the first exam only** for a higher grade. In order to receive a new score, students must make significant improvements to the original graded draft and track these improvements. For example, additions to the draft should be underlined, whereas omissions to the draft should include a strikethrough. The new drafts must be stapled on top of the old, graded drafts, and these packets must be submitted within two weeks from the time the original graded drafts were handed back to the class. While a student's grade will not be lowered, the improvement in score will be relative to the effort put forth and the quality of the new draft. It is highly recommended that students visit the professor's office hours for help before submitting a revision.



## General Policies & Support for Grossmont College Students

\*This course will be conducted in compliance with Grossmont College Policies.

**Integrity** - It is the responsibility of each student to understand the actions and behaviors that constitute academic dishonesty, including plagiarism and cheating, within each class as well as other venues on campus. Students are encouraged to ask questions of instructors and are expected to read the college's statement on Academic Fraud (located in the class schedule). Penalties for actions inconsistent with classroom, library and College expectations for academic integrity range from a failing grade on an assignment, quiz, exam, paper, or project (which may lead to a failing grade in the course) to, under certain conditions, suspension, or expulsion from a class, program, or the college. For more information and/or further clarification, please consult with your instructor or contact the Student Affairs Office.

**Student Rights & Responsibilities** - Student behavior must remain in accordance with specific academic and behavior requirements as specified in District policy. If you have an unresolved conflict during the class, you must first contact the course instructor in an attempt to resolve the problem. If the results are unsatisfactory, you should next contact the Department Chair. If the results are still unsatisfactory, you should contact the School Dean. For more information on rights and responsibilities, please visit: <http://www.grossmont.edu/campus-life/student-affairs/student-complaints-and-due-process.aspx>

**The English Writing Center** – Seeing a tutor can expand students' reading, writing, and critical thinking skills through individual and/or group tutoring sessions. *Taking advantage of these academic support services results in higher grades.* Students are encouraged to get help with their reading and writing here for all subjects, not just English. Services are free and available to all students but an appointment is necessary. Location: Learning & Technology Resource Center Room 70-119. Phone: 619-644-7516. Web site: <http://www.grossmont.edu/student-services/tutoring/ewc/>

**The Learning Resource Center** (*a.k.a. Library*) - Students may obtain assistance from Grossmont College faculty librarians either one-on-one at the reference desk or online 24/7 using the "Ask Us Now!" service. Location: 70-150. Phone: 619-644-7355. Web site: <http://www.grossmont.edu/student-services/library/default.aspx>

**Accommodation for Disability:** Students with disabilities who may need accommodations in this class are encouraged to notify the instructor and contact Disabled Student Programs & Services (DSPS) early in the semester so that reasonable accommodations may be implemented as soon as possible. Students may contact DSPS in person in room 60-120 or by phone (619) 644-7112 (voice). Video Phone for the Deaf [(619) 567-7712] or TTY users can call the DSPS voice number through California Relay Services. Web site: <http://www.grossmont.edu/student-services/offices-and-services/dsps/location-hours.aspx>

**English 221 Team Members:** Students should build a network of classmates early on in the semester.

Name \_\_\_\_\_ E-mail \_\_\_\_\_

Name \_\_\_\_\_ E-mail \_\_\_\_\_

Name \_\_\_\_\_ E-mail \_\_\_\_\_

## Important Literary Terminology for English 221

\*Adapted from Abram's *A Glossary of Literary Terms*, 8<sup>th</sup> ed.

**Allegory**: a narrative, whether in prose or verse, in which the agents and the actions, and sometimes the setting, are contrived by the author to make coherent sense on the “literal,” or primary, level of signification, and at the same time to communicate a second, correlated order of signification. The two main types are: 1) Historical and political allegory, in which the characters and actions that are signified literally in their turn represent, or “allegorize,” historical personages and events (see Dryden's *Absalom and Achitophel*). 2) The allegory of ideas, in which the literal characters represent concepts and the plot, allegorizes an abstract doctrine or thesis. Both types may be sustained throughout a work, or else serve merely as an episode in a non-allegorical work (see Book II of Milton's *Paradise Lost*).

**Alliteration**: the repetition of a speech sound in a sequence of nearby words. Usually the term is applied only to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word (in Old English alliterative meter, alliteration is the principal organizing device of the verse line).

**Antagonist**: the character who the **protagonist** (hero or heroine) is pitted against. If the antagonist is evil, or capable of cruel and criminal actions, he or she is called the **villain**. (See Iago in Shakespeare's *Othello*)

**Blank Verse**: Consists of lines of iambic pentameter (five-stress iambic verse) which are unrhymed—hence the term “blank.” Of all English metrical forms it is closest to the natural rhythms of English speech, yet flexible and adaptive to diverse levels of discourse (see Milton's *Paradise Lost*).

**Chivalric Romance (or medieval romance)**: a type of narrative that developed in 12<sup>th</sup> century France, spread to the literatures of other countries, and displaced the earlier epic and heroic forms. (“Romance” originally signified a work written in the French language, which evolved from a dialect of the Roman language, Latin). Romances were at first written in verse, but later in prose as well. The romance is distinguished from the epic in that it does not represent a heroic age of tribal wars, but a courtly and chivalric age, often one of highly developed manners and civility. Its standard plot is that of a quest undertaken by a single knight in order to gain a lady's favor; frequently its central interest is courtly love, together with tournaments fought and dragons and monsters slain for the damsel's sake; it stresses the chivalric ideals of courage, loyalty, honor, mercifulness to an opponent, and elaborate manners. Magic, spells, and enchantments are made much of. (See *Sir Gawain and the Green Knight* and the *Morte Darthur*)

**Chorus**: Among the ancient Greeks the chorus was a group of people, wearing masks, who sang or chanted verses while performing dancelike movements at religious festivals. In Greek tragedies, the Chorus served mainly as commentators on the dramatic actions and events who expressed traditional moral, religious, and social attitudes. During the Elizabethan Age the term “chorus” was applied also to a single person who, in some plays, spoke the prologue and epilogue, and sometimes introduced each act as well. This character served as the author's vehicle for commentary on the play, as well as for exposition of its subject, time, and setting, and the description of events happening offstage. (See Marlow's *Dr. Faustus*)

**Couplet**: a pair of rhymed lines that are equal in length.

**Courtly Love**: A doctrine of love, together with an elaborate code governing the relations between aristocratic lovers, which was widely represented in the lyric poems and chivalric romances of Western Europe during the Middle Ages. The development of the conventions of courtly love is usually attributed to the troubadours (poets of Provence, in southern France) in the period from the late 11<sup>th</sup> century through the 12<sup>th</sup> century. In the conventional doctrine, love between the sexes, with its erotic and physical aspects spiritualized, is regarded as the noblest passion this side of heaven. The courtly lover idealizes and idolizes

his beloved, and subjects himself to her every whim. (This love is often that of a bachelor knight for another man's wife; it must be remembered that marriage among the upper classes in medieval Europe was usually not a relationship of love, but a kind of business contract, for economic and political purposes.) The lover suffers agonies of body and spirit as he is put to the test by his imperious sweetheart, but remains devoted to her, manifesting his honor by his fidelity and his adherence to a rigorous code of behavior, both in knightly battles and in the complex ceremonies of courtly speech and conduct.

**Dream Vision (dream allegory):** a mode of narrative widely employed by medieval poets: the narrator falls asleep, usually in a spring landscape, and dreams the events he goes on to relate; often he is led by a guide, human or animal, and the events which he dreams are at least in part an allegory.

**Elegy:** In Greek and Roman times, "elegy" denoted any poem written in elegiac meter (alternating hexameter and pentameter lines). The term was also used, however, to refer to the subject matter of change and loss frequently expressed in the elegiac verse form, especially in complaints about love. In accordance with this latter usage, "The Wanderer," "The Seafarer," and other poems in Old English on the transience of all worldly things are even now called elegies.

**Epic (heroic poem):** In its strict sense the term epic or heroic poem is applied to a work that meets at least the following criteria: it is a long verse narrative on a serious subject, told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or (in the instance of John Milton's *Paradise Lost*) the human race.

**Epic Similes:** Formal, sustained similes in which the secondary subject, or vehicle, is elaborated far beyond its points of close parallel to the primary subject, or tenor.

**Fabliau:** The medieval fabliau was a short comic or satiric tale in verse dealing realistically with middle-class or lower-class characteristics and delighting in the ribald; one of its favorite themes was the cuckolding of a stupid husband. (See Chaucer's "The Miller's Tale")

**Foil:** A character in a work who, by sharp contrast, serves to stress and highlight the distinctive temperament of the protagonist.

**Iambic Pentameter:** five-stress iambic verse. Iambic refers to an unstressed syllable followed by a stressed syllable. Pentameter refers to five stresses per meter. In each line of iambic pentameter, there would be ten syllables total (five rhymed, five unrhymed). The rhythm in each line sounds like:

da-DUM / da-DUM / da-DUM / da-DUM / da-DUM

"If mus- / -ic be / the food / of love, / play on" (Shakespeare's *Twelfth Night*)

**In Medias Res ("in the middle of things"):** when the narrative starts at a critical point in the action. (See Milton's *Paradise Lost*)

**Kenning:** a descriptive phrase in place of the ordinary name for something. Some kennings are instances of metonymy ("the whale road" for the sea, and "the ring-giver" for a king); others of synecdoche ("the ringed prow" for a ship); still others describe salient or picturesque features of the object referred to ("foamy-necked floater" for a ship under sail, "storm of words" for a battle).

**Lai:** A name originally applied to a variety of poems by medieval French writers in the latter part of the 12<sup>th</sup> and the 13<sup>th</sup> centuries. Some lais were lyric, but most were short narratives written in octosyllabic couplets. Marie de France composed a number of notable poems of this sort; they are called “Breton lais” because most of their narratives are drawn from Arthurian and other Celtic legends. (“Breton” refers to Brittany, which was a Celtic part of France). Later, the term “lay” was used by English poets as a synonym for song or fairly short narrative poem.

**Metaphor:** a word or expression that in literal usage denotes one kind of thing is applied to a distinctively different kind of thing, without asserting a comparison.

**Metaphysical Poets:** This name is now largely applied to a group of 17<sup>th</sup> century poets who employ similar poetic procedures and imagery, both in secular poetry (Cleveland, Marvell, and Cowley) and in religious poetry (Herbert, Vaughan, Crashaw, and Taherne). The term “metaphysical” indicates a common poetic style, use of figurative language, and way of organizing the meditative process or the poetic argument. Donne set the metaphysical mode by writing poems which are sharply opposed to the rich mellifluousness and the idealized view of human nature and of sexual love which had constituted a central tradition in Elizabethan poetry, especially in Spenser and the writers of Petrarchan sonnets; Donne’s poems are opposed also to the fluid, regular versification of his contemporaries, the Cavalier poets. Instead, Donne wrote in a diction and meter modeled on the rough give-and-take of actual speech, and often organized his poems as an urgent or heated argument—with a reluctant mistress, or an intruding friend, or God, or death, or with himself. He employed a subtle and often deliberately outrageous logic; he was realistic, ironic, and sometimes cynical in his treatment of the complexity of human motives, especially in the sexual relation; and whether playful or serious, and whether writing the poetry of love or intense religious experience, he was above all “witty,” making ingenious use of paradox, pun, and startling parallels in simile and metaphor.

**Meter:** the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language. There are four main types of meter in European languages: 1) In classical Greek and Latin, the meter was **quantitative** (established by the relative duration of the utterance of a syllable, and consisted of recurrent patterns of long and short syllables); 2) In French and many other Romantic languages, the meter is **syllabic** (depending on the number of syllables within a line of verse, without regard to the fall of the stresses); 3) In the older Germanic languages, including Old English, the meter is **accentual** (depending on the number of stressed syllables within a line, without regard to the number of intervening unstressed syllables); 4) This type combines the features of the two preceding types, is **accentual-syllabic** (in which the metric units consist of a recurrent pattern of stresses on a recurrent number of syllables).

**Motif:** a conspicuous element, such as a type of event, device, reference, or formula, which occurs frequently in works of literature. The “loathly lady” who turns out to be a beautiful princess is a common motif in folklore (see The Wife of Bath’s Tale). Common in lyric poems is the **ubi sunt motif**, the “where-are” formula for lamenting the vanished past.

**Ode:** A long lyric poem that is serious in subject and treatment, elevated in style, and elaborate in its stanzaic structure.

**Onomatopoeia:** designates a word, or combination of words, whose sound seems to resemble closely the sound it denotes: “hiss,” “buzz,” “rattle,” “bang.”

**Oral Formulaic Poetry:** Poetry composed and transmitted by singers/reciters; from an early period, the recitations were sometimes accompanied by a harp, drum, or other musical instruments.

**Paradox:** a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense. (See Donne's sonnet "Death, Be Not Proud": "And death shall be no more; *Death, thou shalt die*") If the paradoxical utterance conjoins two terms that in ordinary usage are contraries, it is called an **oxymoron**. (See Elizabethan love poetry: "pleasing pains," and "loving hate.")

**Personification:** where either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.

**Prose:** an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse. It is possible to discriminate a great variety of nonmetric types of discourse, which can be placed along a spectrum according to the degree to which they exploit, and make prominent, modes of formal organization.

**Protagonist (hero or heroine):** the chief character in a plot, on whom our interest centers.

**Pun:** A play on words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in significance.

**Quatrain:** A four-line stanza.

**Satire:** the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a weapon, and against a butt that exists outside the work itself. That butt may be an individual (in "personal satire"), or a type of person, a class, an institution, a nation, or even (as in much of Swift's *Gulliver's Travels*, especially Book IV) the entire human race.

**Sententia:** a figure of argument in which a wise, witty, or pithy maxim or aphorism is used to sum up the preceding material. (See *Beowulf*: "Behavior that's admired is the path to power among people everywhere.")

**Simile:** An explicit comparison between two distinctively different things indicated by "like" or "as."

**Soliloquy:** the act of talking to oneself, whether silently or aloud. In drama it denotes the convention by which a character, alone on the stage, utters his or her thoughts aloud. Playwrights have used this device as a convenient way to convey information about a character's motives and state of mind, or for pure purposes of exposition, and sometimes in order to guide the judgments and responses of the audience.

**Sonnet:** A lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme. There are two major patterns of rhyme in sonnets written in the English language: 1) The **Italian or Petrarchan sonnet**, which has two main parts—an octave (8 lines) rhyming abbaabba followed by a sestet (6 lines) rhyming cdecde or some variant such as cdccdc; 2) The **English or Shakespearean sonnet**, which has three quatrains and a concluding couplet: abab cdcd efef gg. There was a notable variant, the **Spenserian sonnet**, in which Spenser linked each quatrain to the next by a continuing rhyme: abab bcbe cdcd ee.

**Stanza:** Italian for “stopping place,” is a grouping of the verse-lines in a poem, often set off by a space in the printed text. Usually the stanzas of a given poem are marked by a recurrent pattern of rhyme and are also uniform in the number and lengths of the component lines.

**Symbol:** In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however, the term “symbol” is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself. Symbols can be conventional (public), or private (personal).

**Theme:** Sometimes used interchangeably with “motif,” is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader.

**Utopias and Dystopias:** the term utopia designates the class of fictional writings that represent an ideal, nonexistent political and social way of life. It derives from Utopia, a book written in Latin by the Renaissance humanist Sir Thomas More which describes a perfect commonwealth; More formed his title by conflating the Greek words “eutopia” (good place) and “outopia” (no place). Plato’s Republic was the first and greatest of this literary type. The term dystopia (“bad place”) has recently come to be applied to works of fiction, including science fiction, that represent a very unpleasant imaginary world in which ominous tendencies of our present, social, political, and technological order are projected into a disastrous future culmination.

**Verse:** Composition written in meter.

### Other Terminology

## Reading Response Prompts

*Responses must be typed, MLA-formatted, 250 words minimum (list in 5<sup>th</sup> line of heading), and, unless otherwise indicated, include concrete examples from the text(s) with page/line numbers for support. Reading responses must be submitted on Blackboard by the start of class the day they are due. Each reading response is worth 20 points.*

**Reading Response #1:** Discuss the nature of the hero in *Beowulf*. What are the qualities established in the story and which characters meet these standards?

**Reading Response #2:** Both "Lanval" and *Morte Darthur* deal with the Arthurian legend. What are some similarities and differences between the two tales when it comes to: 1) Their treatment of the Arthurian cycle; 2) Their treatment of gender roles; 3) Their treatment of the lord-retainer relationship?

**Reading Response #3:** For *Sir Gawain and the Green Knight*, pick 3 significant quotes, and 1) Type out the quote with line numbers; 2) Paraphrase; 3) Analyze the quote's significance (symbols, themes, etc.)

**Reading Response #4:** What critiques about gender is Chaucer making in the tales we read this week? Provide at concrete examples **from each tale** to support your assertions.

**Reading Response #5:** Choose three different sections assigned from *Utopia*, and discuss how the Utopians handle these issues. Are they wise, foolish, problematic, etc.? How so?

**Reading Response #6:** Choose one symbol, one theme, and one character from Marlowe's play to analyze.

**Reading Response #7:** Choose one character from *King Lear*, and come up with 3 traits which describe that character. Include act, scene, and line numbers for each quote.

**Reading Response #8:** Choose 3 poems from the readings and analyze a symbol and theme from each poem. Explain the significance of your observations.

**Reading Response #9:** Review the definition of **satire**. Explain how you know Swift's "A Modest Proposal" is a satire using support from the text.

**Reading Response #10:** The English 221 Exit Survey will be completed online the last week of class.

**Optional** (\*Each is worth up to 10 points of extra credit.)

**Bonus Reading Response, Option A:** See a local play, and type up a response where you describe 1) The Plot 2) Strengths & Weaknesses 3) How Themes Relate to Course. Attach the ticket stub to the front of the reading response. \*Play must be approved by instructor.

**Bonus Reading Response, Option B:** Watch any film version of *Beowulf*, *King Lear*, or *Gulliver's Travels*. Then, address: 1) Differences 2) Strengths and weaknesses. Include year, director, and other film info.

**Bonus Reading Response, Option C:** Choose any work—one longer or 3-4 shorter—from *The Norton Anthology* not covered in class, and write a brief critical analysis. \*Works must be approved by instructor.

**Bonus Reading Response, Option D:** Choose any work from this semester's readings and create a visual representation of some of the symbols and/or themes from this work. You will present this to the class. Type up a reading response explaining the choices you made.

## English 221 Semester Schedule, Part 1

Dates	Tuesday	Thursday
1/31 & 2/2	~Introduction to English 221 ~Film: <i>The Dark Ages</i>	~English 221 Survey & Contract Due ~“The Middle Ages” (3-10)
2/7 & 2/9	~Reading Response #1 Due ~ <i>Beowulf</i> (36-108)	~Anglo-Saxons: Bede and “Cædmon’s Hymn” (29-32), “The Dream of the Rood” (32-36), and “The Wanderer” (117-122)
<b>Friday, 2/10: Last Day to Drop Courses without a “W”</b>		
2/14 & 2/16	~“The Middle Ages” (10-28) ~Anglo-Norman Literature: “The Myth of Arthur’s Return,” Geoffrey of Monmouth, Wace, and Layamon (130-131); Thomas of England and <i>Le Roman de Tristan</i> (132-137); “Romance” (140-142); Marie de France (142-143) and “Lanval” (154-167)	~Reading Response #2 Due ~Malory & <i>Morte Darthur</i> (480-500)
2/21 & 2/23	~Reading Response #3 Due ~ <i>Sir Gawain and the Green Knight</i> (183-238)	~Chaucer (238-242) and <i>The Canterbury Tales</i> : “The General Prologue” (243-264) *Note: A Chaucer translation will be distributed in class on 2/21. You can obtain this translation earlier by visiting your professor’s office hours.
2/28 & 3/2	~Reading Response #4 Due ~ <i>The Canterbury Tales</i> : “The Miller’s Prologue and Tale” (264-280), “The Wife of Bath’s Prologue and Tale” (282-310), and Chaucer’s Retraction (342-343)	~Julian of Norwich (412-424) ~Margery Kempe (424-438)
3/7 & 3/9	~ <b>Exam #1: The Middle Ages</b> (Objective) ~Bonus Reading Response, Option B ( <i>Beowulf</i> ) Due	~ <b>Exam #1: The Middle Ages</b> (Essay) ~Bonus Reading Response, Option C (Middle Ages) Due
3/14 & 3/16	~Reading Response #5 Due ~“The 16 <sup>th</sup> Century” (531-543) ~Sir Thomas More (569-571) & <i>Utopia</i> Book 2 & Letter (597-646)	~“Faith in Conflict” (671-695)
3/21 & 3/23	~Reading Response #6 Due ~“The 16 <sup>th</sup> Century” (544-563) ~Christopher Marlowe (1106-1107) & <i>Doctor Faustus</i> (1127-1163)	~“Women in Power” (721); Lady Jane Grey (727-736) Mary, Queen of Scots (736-749); Elizabeth I (749-757) & “The Golden Speech” (763-766)
3/28 & 3/30	~Spring Recess (No Class)	~Spring Recess (No Class)

**English 221 Semester Schedule, Part 2**

4/4 & 4/6	~Reading Response #7 Due ~William Shakespeare (1166-top of 1169) ~ <i>King Lear</i> (1251-1339)	~“Sonnets” (1170) ~Shakespeare’s Sonnets #18, #55, #116, #129, #130 & #146 (1172-1186)
4/11 & 4/13	~Reading Response #8 Due ~“The Early 17 <sup>th</sup> Century” (1341-1369) ~Donne (1370-1372), “The Flea” (1373), “The Apparition” (1385), & “A Valediction Forbidding Mourning” (1385-1386) ~Herrick (1756) & “To the Virgins...” (1762) ~Marvell (1789-1790) & “To His Coy Mistress” (1796-1797)	~Ben Jonson (1441-1443) & “To the Memory of My Beloved...” (1556-1558) ~Bacon (1661-1663) & <i>The New Atlantis</i> (1681- 1686) ~Mary Wroth (1560-1561) & <i>The Countess of Montgomery’s Urania</i> (1562-1566)
4/18 & 4/20	~Study Guide #1 Due ~John Milton (1897-1901) & <i>Paradise Lost</i> : Book 1 (end at Line 330); Book 2 (Lines 1- 505 & 629-1055); Book 4 (up to Line 843)	~Study Guide #2 Due ~ <i>Paradise Lost</i> Book 9 & Book 10 (2091-2140)
4/25 & 4/27	~ <b>Exam #2: The 16th Century and Early 17th Century</b> (Objective) ~Bonus Reading Response, Option B ( <i>King Lear</i> ) Due	~ <b>Exam #2: The 16th Century and Early 17th Century</b> (Essay) ~Bonus Reading Response, Option C (The 16 <sup>th</sup> Century and Early 17 <sup>th</sup> Century) Due
<b>Friday, 4/28: Last Day to Drop Courses with a “W”</b>		
5/2 & 5/4	~“Restoration/18 <sup>th</sup> Century” (2177-2207) ~John Dryden (2208-2209), “Epigram” (2246) & “Criticism” (2251-2259) ~Samuel Pepys & <i>The Diary</i> (2260-2269) ~John Locke & “An Essay...” (2279-2283) ~Sir Isaac Newton (2283-2289)	~Reading Response #9 Due ~Jonathan Swift (2464-2466) & <i>A Modest Proposal</i> (2633-2639)
5/9 & 5/11	~Study Guide #3 Due ~ <i>Gulliver’s Travels</i> , Part 1 (2487-2531)	~Study Guide #4 Due ~ <i>Gulliver’s Travels</i> , Parts 2 & 3 (2531-2587)
5/16 & 5/18	~Study Guide #5 Due ~ <i>Gulliver’s Travels</i> , Part 4 (2587-2633)	~Bunyan & <i>The Pilgrim’s Progress</i> (2269-2278)
5/23 & 5/25	~ <b>Research Paper Due</b> ~Alexander Pope (2665-2669) & <i>The Rape of the Lock</i> (2685-2704) ~“Debating Women” (2766-2787)	~Samuel Johnson (2841-2843) & <i>A Dictionary of the English Language</i> (2929-2959) ~Bonus Reading Responses, Option A, B ( <i>Gulliver’s Travels</i> ), and C (The Restoration & 18 <sup>th</sup> Century) Due
5/30 & 6/1	~ <u>Finals Week (No Class)</u>	~ <b>Exam #3: The Restoration and the 18<sup>th</sup> Century</b> (Objective & Essay) *Note: Final Exam 1:45-3:45 p.m. ~Reading Response #10 Due ~Bonus Reading Response, Option D Due