I. General Education Review - Writing Course

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course # (i.e. ENEX 200)</td>
<td>ENLT 217</td>
</tr>
</tbody>
</table>

Course Title: British Literature: Medieval through Early Modern

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Ashby Kinch</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>x4462</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
</tr>
</tbody>
</table>

III. Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.

This survey provides students with a historical, cultural, linguistic, and intellectual framework for understanding the literature produced in Britain between the 8th century, when Anglo-Saxon culture produced its first major literary texts, and the 17th century, when citizens of a modern British state published texts in a wide range of literary genres for a rapidly-expanding public readership.

IV. Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.

**Student learning outcomes:**
Use writing to learn and synthesize new concepts

The three short papers are designed to encourage students to engage both with the texts we read and with one another as a means to deepen understanding of the literature. Students also write frequently in class, usually at the end of class periods where they are asked to write paragraphs on their thoughts about the major ideas engaged that day.

Formulate and express opinions and ideas in writing

The short paper assignments ask students to develop a thesis-driven, short paper based on their critical reading of the literary texts for the class.

Compose written documents that are appropriate for a given audience or purpose

The short paper assignment encourages students to develop the standard of literary argumentation based on ideas drawn from a close reading of literary texts, a basic expectation of audiences for literary prose.

Revise written work based on constructive feedback

See work requirements; students revise and expand one of their short writing assignments.
Find, evaluate, and use information effectively (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/))

<table>
<thead>
<tr>
<th>Find, evaluate, and use information effectively</th>
<th>200-level courses in the English department share some common outcomes; the information literacy outcome, developed with Sue Samson, is: “Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation.” In enacting these outcomes, writing assignments require students to utilize proper citation methods for incorporating sources and paper criteria indicate that papers are partly graded on proper use of those methods.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td>200-level courses in the English department share some common outcomes; those relevant to the writing course designation are: “Students will be able to perform a literary close reading, demonstrating an ability insightfully to interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay.” and “Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas.” Writing assignments require students to enact these expectations, which are included in paper criteria and directly addressed in course pedagogy, including (among other pedagogical methods) modeling those conventions in class discussion and assigning short writing exercises in class that allow students to practice them.</td>
</tr>
<tr>
<td>Demonstrate appropriate English language usage</td>
<td>Criteria for the short papers indicate the way students are asked to engage in improvement in their written prose by polishing, refining, and clarifying their writing.</td>
</tr>
</tbody>
</table>

### V. Writing Course Requirements Check list

<table>
<thead>
<tr>
<th>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</th>
<th>☐ Yes ☐ No The English Department would like to cap this class at 25 or hire a Teaching Assistant to aid with the writing pedagogy of the course.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☒ Yes ☐ No The common outcomes for writing for 200-level courses in the English Department are listed on the syllabus (see below)</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Are expectations for Information Literacy listed in the course syllabus?</td>
<td>Yes</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus?</td>
<td>Yes</td>
</tr>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Direct lecture and discussion of writing standards, including an engagement with sample student essays; a discussion of the difference between in-class write-to-learn exercises and formal writing assignments.</td>
</tr>
<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>Yes</td>
</tr>
<tr>
<td>VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.</td>
<td>3 papers at 3-4 pp. each; one revised and expanded paper; and a final, cumulative take-home essays (6-7 pp.); writing makes up 50% of the semester grade.</td>
</tr>
</tbody>
</table>
| VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html | ENLT 217.01: British Literature: Medieval through Early Modern Dr. Ashby Kinch

**Required Texts** (*Required possession for all English majors*)

- **This Syllabus**: Read it thoroughly the first day and bring it to class every day!

**Blackboard Course Supplement**: accessible at [http://umonline.umt.edu/](http://umonline.umt.edu/)
Course Description
This survey intends to provide students with a historical, cultural, linguistic, and intellectual framework for understanding the literature produced in Britain between the 8th century, when Anglo-Saxon culture produced its first major literary texts, and the 17th century, when citizens of a modern British state published texts in a wide range of literary genres for a rapidly-expanding public readership. To address such a wide cultural span in such a short space of time—just under a century per week, on average—is a Herculean task. But this kind of survey creates an invaluable context for your future reading, which will augment, amplify, and complicate the narrative of this class. There will be three parts to this course, with an exam following each: the Middle Ages, the Renaissance (16th century) and the Early Modern Period (17th century, through the Restoration). The course will introduce you to specific literary and cultural problems, which you will then address in greater detail in class discussion, group discussion, exams, and short writing assignments. Students will be expected to: master some basic vocabulary for literary analysis (the Department’s list of literary terms, drawn from The Bedford Glossary); develop their skills in close reading of poetry; and read both broadly and deeply in the history of British literature. You will be introduced to major conceptual and theoretical problems relevant to the study of literary history that you will develop further in your undergraduate career: the interpretive impact of historical and cultural context on reading literature, the role of national identity in the formation of a literary canon, and the role of gender relations in the production and interpretation of literary texts.

General Education Goals Met by This Course (from the University Gen Ed Description):
Upon completion of the Literary & Artistic Studies requirement (V), a student will be able:
1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

English Department 200-Level Course Outcomes:
*Students will be able to perform a literary close reading, demonstrating an ability to insightfully interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay.

*Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas.

*Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation.

Course Requirements (further detail provided on Blackboard)
Three Exams: 1) Middle Ages: 25%; 2) Ren./Early Modern: 25%; 3) Final Exam: 20%
Discussion Board Papers: 30% (3 x 30 points each + 10 points for a RESPONSE PAPER)
You will revise one of these three papers for a new grade.
Policy Statements

Attendance
You may miss class three times with no immediate impact on your grade, and you need not provide a reason for doing so. After the third absence, however, each subsequent absence will lower your final grade 3 percentage points regardless of the reason, except in extremely unusual circumstances (death in the family, documented physical illness, etc). So beware: if you sleep through a couple of classes, you are using up your reserve of sympathy for when you may really need to be away from class. If you are required to miss class for a University commitment, you are obliged to let me know that well enough in advance so that you can make up the work missed. The burden lies on you, the student, to communicate with me; I will not come chasing after repeatedly absent students. If you miss more than 8 classes, you will automatically fail the course.

Plagiarism
Plagiarism is an affront to the fundamental values of an academic institution, indicating a lack of respect for intellectual labor and a lack of responsibility for each student’s part in sustaining academic community. Acknowledge, by citation of name, title, and page number, all work that has influenced your thinking. The University’s official warning can be found on pg. 22 of the Catalog, which refers you to the Student Conduct Code (Academic Conduct), available on the web: http://www.umt.edu/SA/VPSA/index.cfm/page/1321.

Add-Drop Deadlines, Incompletes, Disability Accommodation
For information on these topics, please see: the back page of the Class Schedule for add-drop dates; p. 21 in the Catalog for incompletes; and p. 334 in the Catalog for disability accommodation.

Reading Schedule (through Part I; the remainder can be found online; “Course Materials”)
Nota Bene: Students should come to class prepared to discuss the readings listed for that day on the syllabus. Numbers in parenthesis indicate pages in the Norton Anthology.

Part I: The Middle Ages (730-CA. 1485)
Aug. 25: Introductions; Anglo-Saxon “Literature” and Orality; “Caedmon’s Hymn” (24-26)
Lecture/ In-class Reading: Origins of English literature/language
Assign. For Wed: read syllabus; complete "Course Overview" assign. (handout)
Aug. 27 “The Middle Ages” (1-7, 22-3); Bede (24-27); Alfred (108-111)
Lecture: Anglo-Saxon learning, politics; the cultural landscape

Sept.1: LABOR DAY: NO CLASSES
Sept. 3: Intro. to Beowulf and lines 1-2199 (29-80)
Lecture/Discussion: Warrior culture; the culture hero

Sept. 8: Beowulf, 2200-3182 (80-100)

Lecture/Discussion: Crisis, conflict, and cultural continuity; physical and spiritual journeys; lyric and epic perspectives on the individual; pessimism

Sept. 10: “The Middle Ages” (7-10); excerpts from Chronicles/Legendary Histories (115-128); Marie de France, *Lanval* (141-155)

Lecture: Norman Conquest; Anglo-Norman rule/language policy; a new myth of origins

Sept. 15: Intro to *Sir Gawain and the Green Knight* and Fitts 1-3 (160-202); illustration c8

Lecture/Discussion: the challenge of the margins; English critique of monarchy

Sept. 17: *Sir Gawain and the Green Knight*, Fitt 4 (202-213)

Geoffrey Chaucer, Intro to “Gen Prol to *The Canterbury Tales*” and lines 1-78 (213-220)

"Middle English Literature" (10-14); “Medieval English” (15-17)

Lecture: Honor/Shame Culture; The Order of the Garter; Middle English as literary and political language; compare Bible translations (handout)

GROUP A: Online Paper I due by noon, Sept. 19th.


Lecture/Discussion: “Father” of English Poetry


Lecture/Discussion: Medieval Community and Conflict

GROUP B: Online Paper I due by noon, Sept. 26th.

Sept. 29: Selections of Middle English Lyric (367-370, 435-437)


Lecture/Discussion: marginal British literatures


Lecture: Medieval Popular Literature and Culture; the War of the Roses

Oct. 6: “Second Shepherd’s Play” (discussion, cont’d); review for exam

Oct. 8: Exam: The Middle Ages

Part II: The Renaissance/Early Modern (1485-1674)

Oct. 13: “The Sixteenth Century” (485-511); Timetable of Major Events (512-3)

Sir Thomas Wyatt (592-3) and the following poems: “The Long Love That in My Thought Doth Harbor” (594); "Whoso list to hunt" (595); "They flee from me" (599-600); "My lute, awake"; "Forgot not yet"; "Blame not my lute"; "Stand whoso list"; "Who list his wealth and ease retain"; "Mine own John Poins" (600-606).

Henry Howard, Earl of Surrey (607-8) and the following poems: “The Soote Season” (570), “Love that doth reign and live within my thought” (608); “Alas! So all things now do hold their peace” (609); “Wyatt resteth here that quick could never rest” (612)

Lecture: the New Men and the New Literature; the making of a poetic self; the unattainable object of desire; the political culture of poetry (Henry VIII, Elizabeth I)

Oct. 20: *The Faerie Queen* Book III (Britomart)
**Lecture/Discussion:** The Virgin Queen
*Elizabeth I* (687-8), "The doubt of future foes" (695); "Speech to the House of Commons" (690-2); "Speech to the Troops at Tilbury" (699-700)

Oct. 22: Christopher Marlowe, *Dr. Faustus*, Scenes 1-6 (1002-04, 1022-1042)
**Sir Phillip Sidney** (947-8); from “The Defense of Poesy” (953-4, 959-61, 967-75)

Oct. 29: The Sonnet
*Edmund Spenser* (705-7) *Amoretti* 1, 34, 54 (903-7)
*Sir Phillip Sidney* (947-8) *Astrophil and Stella* 1, 2, 45 (975-992);
*William Shakespeare* (1058-1061), Sonnets 1, 15, 73, 130, 138, 146, 152
*Lady Mary Wroth* (1451-53), excerpts from *Pamphilia to Amphilanthus* Sonnets 1, 16, 40, 68, 77, 103.
**Lecture/Discussion:** Italian form, English style; the Sonnet sequence; the sonnet subject and the “invention” of personality

Nov. 3: *Christopher Marlowe* (1001-1003), “The Passionate Shepherd to his Love” (1022)
**Sir Walter Raleigh,** “The Nymph’s Reply to the Shepherd” (917);
*John Donne*, “The Bait” (1274);
*John Donne* (1260-1262), and the following poems: “The Good-Morrow,” “The Sun Rising,” “The Canonization” “A Valediction: Forbidding Mourning” “The Ecstasy”; Holy Sonnets 1, 2, 7, 14
**Lecture/Discussion:** the pastoral debate; the meaning of pastoral desire; Donne and the metaphysical conceit; Donne and apostasy

Nov. 5: “The Early Seventeenth Century” (1235-51); Timetable of Major Events (1258-59)
"The English Bible" (616-621)
*Ben Jonson* (1324-1326), and the following poems: “On Something, That Walks Somewhere” “To John Donne” “On My First Son” “To…Shakespeare” “Ode to Himself
*George Herbert* (1605-7), and the following poems: “The Altar,” “Redemption,” “Jordan (1)” “The Windows” “Virtue”
**Lecture/Discussion:** the public and private voice of lyric; contemplative lyric; meditation, interiority, and the new religion; the King James Bible

Group A Paper II due on November 7th by NOON.

Nov. 10: *Aemilia Lanyer* (1313-4), excerpts from *Salve Deus RexJudaeorum* (1314-8)
*Elizabeth Cary* (1536-7); excerpts from *The Tragedy of Mariam* (1537-1541)
"The Gender Wars" (1543-49)
*Katherine Philips* (1690), and "A Married State" (1691)
**Lecture/Discussion:** female subjects and their desires.

Nov. 12: “The Early Seventeenth Century” (1251-1257); review timetable of events surrounding the Deposition of Charles I and Cromwell’s Protectorate
*Robert Herrick* (1653-4), and the following poems: “The Argument of His Book” “Delight in Disorder” “Corrinna’s Going A-Maying” “To The Virgins, to Make Much of Time” “His Prayer to Ben Jonson”
*Sir John Suckling* (1676), and “Loving and Beloved” “Out upon It!”
Richard Lovelace (1681), and “To Althea, from Prison”
Abraham Cowley (1687), and “Ode: of Wit”
Andrew Marvell (1695-6), and the following poems: “To His Coy Mistress” “The Garden” “An Horatian Ode: Upon Cromwell’s Return from Ireland”
Lecture/Discussion: “Sons” of Ben, Donne, and Herbert; the Civil War; Cavalier Poets

Group B Paper II due on November 14th by NOON.

Nov. 17: John Milton, from Aeropagitica (1816-8; 1823-5); Paradise Lost, Book 1 (all); Bk. 2, ll. 1-105; Bk 3, ll. 588-742; Bk 4, ll. 172-392; 611-775
Lecture/Discussion: the Culture of Protestantism; Satan: Hero as Scapegoat?

Nov. 19: Paradise Lost, Bk 5 ln.1-135, 209-245, 519-543; Bk 7 ln. 1-69, 111-174; Bk 8. 179-216, 249-653
Lecture/Discussion: Evil: The Price of Consciousness?
GROUP A and B: Online Paper V due by noon, Nov. 21st.

Nov. 24: Paradise Lost, Bk 9 (all), Bk 10. 1-228; Bk. 12. 574-649.
Nov. 26: THANKSGIVING BREAK: NO CLASSES

Dec. 1: EXAM: Renaissance
Dec. 3: Wrap-up; hand out exam question; course evaluations.

Exam: Due at the time scheduled for the Final Exam in the Catalog
ENLT 217: Literary Terms

*The English Department has constructed this list of literary and critical terms from the Bedford Glossary. You should review the list, circle or underline any terms that you do not immediately recognize, and look them up in the Bedford (many can also be found in the Norton Anthology appendix; see “Literary Terminology,” pp. A23-A44). They may feature in class discussion, lecture, and quizzes. In addition, look for opportunities to use these terms in your written work.

<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
<th>Term</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act</td>
<td>Allegory</td>
<td>Alliteration</td>
<td>Ambiguity</td>
</tr>
<tr>
<td>Antagonist</td>
<td>Aside</td>
<td>Assonance</td>
<td>Ballad</td>
</tr>
<tr>
<td>Blank verse</td>
<td>Canon</td>
<td>Carpe diem</td>
<td>Catastrophe</td>
</tr>
<tr>
<td>Character/ization</td>
<td>Classicism</td>
<td>Climax</td>
<td>Comedy</td>
</tr>
<tr>
<td>Conceit</td>
<td>Conflict</td>
<td>Connotation</td>
<td>Couplet</td>
</tr>
<tr>
<td>Crisis</td>
<td>Criticism</td>
<td>Denotation</td>
<td>Didacticism</td>
</tr>
<tr>
<td>Drama</td>
<td>Discourse</td>
<td>Elegy</td>
<td>Epic</td>
</tr>
<tr>
<td>Figurative language</td>
<td>Flat/round characters</td>
<td>Genre</td>
<td>Humours</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>Ideology</td>
<td>Image/imagery</td>
<td>Lyric</td>
</tr>
<tr>
<td>Masque</td>
<td>Metaphor</td>
<td>Meter</td>
<td>Mimesis</td>
</tr>
<tr>
<td>Mood</td>
<td>Motivation</td>
<td>Myth</td>
<td>Narrative/narration</td>
</tr>
<tr>
<td>Narrator</td>
<td>Novel</td>
<td>Paradox</td>
<td>Parody</td>
</tr>
<tr>
<td>Pastoral</td>
<td>Persona</td>
<td>Petrarchanism</td>
<td>Picaresque</td>
</tr>
<tr>
<td>Plot</td>
<td>Poem/poetry</td>
<td>Prosody</td>
<td>Protagonist</td>
</tr>
<tr>
<td>Resolution</td>
<td>Rhetoric</td>
<td>Rhyme</td>
<td>Romance</td>
</tr>
<tr>
<td>Romanticism</td>
<td>Satire</td>
<td>Scene</td>
<td>Setting</td>
</tr>
<tr>
<td>Simile</td>
<td>Soliloquy</td>
<td>Sonnet</td>
<td>Stanza</td>
</tr>
<tr>
<td>Story</td>
<td>Style</td>
<td>Symbol</td>
<td>Text</td>
</tr>
<tr>
<td>Theme</td>
<td>Tone</td>
<td>Tragedy</td>
<td>Unities</td>
</tr>
</tbody>
</table>

**ENLT 217 Literary Terms: Organized By Category**

**Literary/Cultural History:** Canon, Classicism, Criticism, Didacticism, Humours, Myth

**Genre:** Drama (comedy, masque, parody, tragedy), Epic (historical, romantic, national), Lyric (elegy, pastoral), Novel, Parody, Picaresque, Romance, Satire, Tragedy

**Drama:** Act, Aside, Catastrophe, Character/ization, Comedy, Flat/round characters, Motivation, Scene, Setting, Soliloquy, Unities (of time, place, setting; Aristotelian theory of dramatic unity)

**Poetry/Poetics:** Ambiguity, Ballad, Blank verse, Carpe diem, Conceit, Connotation v. Denotation, Couplet, Figurative language (metaphor, simile, symbol), Hyperbole, Image/imagery, Mood/Tone, Paradox, Persona, Petrarchan/ism, Prosody (meter, rhyme, alliteration, assonance, consonance), Sonnet (Petrarchan v. Elizabethan/Shakespearean), Stanza, Style

**Narrative Theory:** Antagonist/Protagonist; Character/ization, Conflict, Crisis, Climax, Resolution, Discourse, Narrator, Novel, Plot, Theme

**Critical/Analytical Vocabulary:** Allegory, Ideology, Mimesis, Rhetoric
Discussion Board Papers: Three x 30 points each

Minimum of 750 words or 3 pages each.

Three times this semester, you will post an online essay based on a passage that interests you. You will conduct a close reading of the passage in which you analyze it in terms of:

1) style (features of word choice, diction, narrative articulation, syntactical variation for prose; or technical analysis of rhyme, meter, rhythm; sound for poetry;
2) theme or concept (what ideas interest you in the passage and why; how are they connected to the larger work;
3) historical or cultural context (how does the cultural or historical context amplify or inflect your understanding of specific images, incidents, or characters).

You will write 3 of these postings throughout the semester (3 x 30 points each = 90); you may re-write any single posting for more points, but you must accompany the posting with a clear prefatory statement that clarifies precisely what you did to elaborate, expand, or develop the previous posting.

Grading Scale:

10 points for quality and vigor of analysis of text:
* essay cites the text directly and correctly
* essay argues directly from observations of the text
* essay recognizes complexity of development of concepts within a text
* essay does more than DESCRIBE the text; essay makes a CLAIM about the text

10 points for accuracy, vigor, and depth of understanding of context:
* essay refers specifically to a concrete cultural context, within a specific period, citing the relevant class readings to clarify.
* essay cites relevant facts and information, and develops ideas from them.
* essay makes a substantial link between text and context.

10 points for clarity, vigor, eloquence, and structure in prose.
* prose style is comfortable, clear, precise, and free of grammatical error
* essay has a logical sequence of ideas, as well as a structure, form, plan, and direction
* essay demonstrates command of citational norms (use Hacker for reference/citation)
* essay uses literary vocabulary where pertinent

Short Response: One = 10 points

Minimum of 500 words

For your final 10 points, you will post an online RESPONSE to a paper from one of your peers in the other group (if you’re in Group A, respond to Group B; if you're in Group B, respond to Group A). In a minimum of 250 words, you will do the following things: 1) identify and summarize the major assumptions/claims of the writer; 2) agree or disagree with the assumption and/or elaborate on its importance in the text; 3) cite evidence from SOME OTHER PART of the same text that either supports or undermines the claim of your peer. Write with good humor and grace: practice the art of staging a discussion with somebody in ways that engage, rather than deflate the person you address. Your response should be posted in Blackboard as a response to
the thread to which you are responding: write clearly in the subject line of your message, “RESPONSE” so Tom and I can find it.

**Medieval Literature**  
*GROUP A: Online Paper I due by noon, Sept. 19th.*  
*GROUP B: Online Paper I due by noon, Sept. 26th.*

**Renaissance Literature**  
*GROUP A: Online Paper II due by noon, Oct. 24th.*  
*GROUP B: Online Paper II due by noon, Oct. 31st.*

**Close Reading of a Single Sonnet**  
*GROUP A: Online Paper III due by noon, Nov. 13th.*  
*GROUP B: Online Paper III due by noon, Nov. 13th.*

**Response Paper**  
Due when the Muse hits you, provided that Muse hits you before Thanksgiving (i.e., November 24th).

I would strongly encourage you to read one another’s responses throughout the semester, as your peers will often have creative and interesting interpretations of passages that might stimulate your own thinking in useful new ways.

**Paper Revision**  
After receiving feedback, each student will have the opportunity to revise one of these papers for a new grade. The revision should do **more** than make superficial changes or corrections (though it should do that), but should rather do the following: 1) re-think the thesis, seeking to clarify or deepen the central claim; 2) re-order or re-structure the paper to provide great coherence and clarity in the argument; 3) reconsider the evidence, including augmenting the literary evidence through citation and discussion of other relevant passages from the text; and 4) polish the style, attending to matters of syntax and diction to construct your strongest and most engaging writing voice.

**Exams**  
At the end of each section (Middle Ages, Renaissance/Early Modern), you will take an exam. The first two exams will test material only from that section of the course, and will be made up of short answer questions (on relevant historical context), passage identifications, and a brief essay question. The weighting of the Middle Ages exam reflects the fact that you will cover roughly 7 centuries of material, whereas in the early Modern exam you will only cover roughly 70 years.

The final exam will be a **comprehensive essay exam** that asks you to synthesize your knowledge of the material from the course in a thematic essay on the history of British literature.
ENLT 217.01: British Literature Take-Home Final

Long ago, I told you what the final examination question was: "Write a history of British literature from the 7th (Caedmon) to the 17th century (Milton)." You knew then it was an absurd question and I told you as much. The class itself has an “absurdist” dimension: we cover a lot of ground in a very short space of time. But you also know now that this class is intended to open up avenues of reading into the literature of the past that you may never have encountered before, or may have only encountered in passing. It is not meant to give you the definitive final word on early British literature, but a basis for further investigation.

Now, we have come to the end of the semester and you get a chance to demonstrate what you have learned. Remember that survey you filled out on Day 1 in which I asked you to identify the major periods of literature and culture? Some of you had some details to fill in, others were more or less blank slates. Think now about the compelling authors you have encountered, the inspiring ideas and penetrating writing you have read. Your horizons have expanded and, though you may not read deeply in these earlier periods (I hope you do!!!), you now have a much richer sense of the literary tradition of writing in English than you had when we started. You may well be sorting out, clarifying, and deepening reading experiences you had in this class for several semesters to come. You may not, in fact, realize for several semesters or years how this class has affected you.

Now, the point of this takehome final is to get you to:

1) look back on the course as a whole and survey the ground we have covered;
2) re-enforce the period distinctions we have made (Anglo-Saxon, Anglo-Norman, Middle English, Renaissance, Early Modern); and
3) give you a chance to inject your own understanding of specific literary texts into this conventional chronology based on a theme or idea that has fascinated you throughout the course.

The instructions, then, are quite simple. **For each major period, choose an author or a text** and write about that text in relationship to the specific cultural context in which it was composed. The best essays will think about the course as a whole and try to construct an essay with a common theme, a “through-line” that connects texts across time. Think about the issues and themes that have been most important or most interesting to you and write an essay in which you develop that idea through these 5 texts in 5 periods. The problem might address style, poetic form, and language, or it might address socio-cultural values and norms, or it might address some more abstract literary problem (characterization, for example) The best essays will make specific, concrete, and culturally-relevant claims about the texts, citing and analyzing them directly as evidence for the larger argument. The best essays will reveal, in other words, a student’s own analytical engagement with the course materials throughout the semester. What have you been thinking about these past fifteen weeks?

**You do not need to be comprehensive about the cultural history,** hitting on every major historical or cultural event. **You do, however, need to be specific:** immediately cut all sentences that begin with some version of historical generalization that will not lead directly to a claim
about the text. Take this opportunity to synthesize what you have learned into your own compelling narrative of the literature we have read this semester.

Considering the complexity and interest of the texts under discussion, I would anticipate at least a page of writing per text will be necessary to develop your ideas well. With an introduction and a conclusion, that would make 6-7 pages of writing. Some of you may find that you have more to say about one text than another, and that’s fine, as well. You might have 1-2 texts that are “anchor” texts on which you write more. You need not feel hindered by page limits, but when you get to 10 pages you might ask yourself: “Is everything I have written relevant to developing my central theme/idea?”

I will expect you to re-read and copy-edit your papers so they are not riddled with spelling or grammatical errors, and to insure that there is a logical flow and development of thought. I will not be particularly stringent on your prose, except in cases where lack of clarity hinders my understanding of your argument. I will also expect you to have, if not exactly a thesis, at least a governing claim rooted in a clear, specific theme, stated early in the paper to guide the reader through your ideas. **Cite texts accurately by line number (poetry), act_SCENE_line (drama), and page (prose).** You may choose/wish to cite the historical material from the Norton Introductions or from the Online material: if you do so, please be accurate with your citations, as well.

Please e-mail the paper to me at ashby.kinch@umontana.edu when it is complete or bring a hard copy to class on the time appointed for the final in this class, which is Wednesday, December 10th, at 1 p.m. I WILL NOT GRADE ANY PAPER RECEIVED AFTER THIS TIME WITHOUT PRIOR PERMISSION. You may, however, turn your paper in EARLY if you so choose.

I will not comment on these papers, but simply read them and post your grades. If you wish to discuss your paper, please send me an e-mail to set up an appointment to do so: I will be in and around Missoula through Dec. 18th, and back after Jan. 5th, though my availability will be sporadic until the beginning of next semester’s classes.

Thanks for a stimulating semester! Enjoy your Break!! Happy Holidays!