ENG 241 - British Literature I
ANCILLARY
First of 2 courses in a British-survey set; courses not required in sequence

PREFACE

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This text is designed as a supplement for a British-literature survey course, not as the main textbook. The main textbook is British Literature through History, available under a Creative Commons BY-NC-SA 3.0 license at https://2012books.lardbucket.org/pdfs/british-literature-through-history.pdf Two useful supplemental writing texts are available under the same license on the same website: Writers' Handbook at https://2012books.lardbucket.org/pdfs/writers-handbook.pdf and Creating Literary Analysis at https://2012books.lardbucket.org/pdfs/creating-literary-analysis.pdf

MLA 2016 and APA 2010 documentation styles are available in Writers' Handbook. To my students: Learn the documentation forms yourself. Never trust any online citation tool or any citation tool inside any database. "GIGO" applies here: "Garbage In, Garbage Out." If you don't know what to put into the citation tool, it can't output the correctly formatted information. College and university online card catalogs often contain citation tools. Those are very often incorrect. Again, GIGO. Know the forms yourself.

This text is organized into 7 modules that follow the organization of the first 5 chapters in British Literature through History and include a global component that satisfies the requirements for a course included in our Global Certificate.

- Module 0: Introduction to Class
- Module 1: Old English Literature
- Module 2: Middle English Literature
- Module 3: The Sixteenth Century
- Module 4: The Early 17th Century
- Module 5: The Restoration and 18th Century
- Module 6: Global Essay
- Module 7: Reflection and Post-Test

--Dr. Campbell
01 August 2018

01 August 2018 by D.K.Campbell: Licensed under Creative Commons Attribution-NonCommercial-ShareAlike license. Dr. Campbell can be reached at Mrs. Grundy's email address: <MrsGrundysGrammar@gmail.com>
Module 0: Introduction to Class

- Reading: Syllabus and other handouts (FERPA; College Universal Course Policies; Student Code of Conduct)
- Self-Introduction
- Syllabus Quiz

Assignment: Self-Introduction
Introduce yourself to the class with a brief autobiography. Please use complete sentences and include answers to the following:
1. Your name and any information you would like to share about yourself.
2. What is your major or program of study?
3. When do you plan to graduate from Forsyth Tech?
4. How many online courses have you taken? If so, have they all been taken at Forsyth Tech?
5. What do you expect to learn from this course?
6. How does this course fit into your career plans?
Syllabus Quiz - includes syllabus, FERPA, universal course policies

1. The prerequisite for this course is ______.
   A. DRE 098 or equivalent
   B. ENG 101
   C. ENG 111
   D. The course has no prerequisites

2. According to the College’s grading scale, the grade of 93 is an "A".
   True  False

3. Forsyth Tech allows for accommodations for students with registered disabilities.
   True  False

4. Makeup work is allowed in this class as long as it is not more than two weeks late.
   True  False

5. Extra credit may be earned up to 10% of your course grade.
   True  False

6. Violations of the academic integrity policy may result in grades of zero or removal from or failure of the course.
   True  False

7. In order to initiate email to this instructor, use the Techlink link in the main menu of Blackboard or your Techlink email account.
   True  False

8. For email from your instructor, access Blackboard and reply to her email.
   True  False

9. The FERPA rules allow anyone in your immediate family to have access to your academic records.
   True  False

10. According to the College catalog, a student must satisfy the instructor that he or she should remain in the class if the student has more than _____ hours of absences.
    A. 3
    B. 5
    C. 7
    D. 9

11. If a student drops this class or is dropped from it, a grade of W will be given until the midpoint (50% point) of the term. After that, a grade of WP or WF will be given.
    True  False

12. An average of _____ is the lowest grade needed in order to pass this class.
    A. 75
    B. 70
C. 65
D. 60
Course Learning Outcomes
The course learning outcomes determined by the NC Community College System are these:

• describe, analyze, interpret and evaluate features of literary texts in several genres, applying appropriate literary and cultural terms (test);
• critically analyze and interpret British literature from its beginnings to the Romantic Period within historical and cultural contexts (discussion forum);
• write critical essays about British literature that integrate primary and secondary sources using formal documentation and standard academic written conventions (discussion forum).

Module 1: Old English Literature

Introduction
Module 1 Learning Outcome:
Develop an understanding of the foundation of Anglo-Saxon and related literature--the legends, myths, and histories that informed the early English and pre-British world.

Primary Texts:
1. "Taliesin" from The Mabinogion - the early career of the great poet-magician
2. "Judith" and "The Dream of the Rood" - Christian stories by anonymous Anglo-Saxon poets
3. Chapters on the historical Abbess Hilda and the miracle of Caedmon - from Bede's Ecclesiastical History
4. The epic Beowulf - a son of Cain, a mighty dragon, and a great warrior-lord in action
5. Tain bo Cualnge (The Cattle Raid of Cooley, optional, but interesting; Old Irish epic)
6. Primary works in British Literature through History, "Old English Literature"

Sources for Primary Texts:
"Taliesin" from The Mabinogion, translated by Lady Charlotte Schreiber (Lady Charlotte Guest):
https://www.gutenberg.org/ebooks/5160
"Judith" and "Dream of the Rood" in Anglo-Saxon Poems:
https://www.gutenberg.org/ebooks/15879
Bede's Ecclesiastical History of the English People:
https://www.gutenberg.org/ebooks/38326
Beowulf, translated by J. Lesslie Hall:
https://www.gutenberg.org/ebooks/16328
Tain bo Cualnge, translated by Joseph Dunn:
https://www.gutenberg.org/ebooks/16464
Module 1: Study Guide

Module 1: Texts

- Selections, *Tain bo Cualnge* [optional]
- "Taliesin" from the *Mabinogion*
- "Judith" and "The Dream of the Rood"
- Bede, on Hilda and Caedmon
- Beowulf

Module 1: Literary Terms

Look up each one on the Wheeler site: [http://web.cn.edu/kwheeler/index.html](http://web.cn.edu/kwheeler/index.html)

Be sure to follow all links and view all PDF files included in any of the definitions.

Be prepared to find each one of these in at least one of the primary texts in this module.

- narrative or story
- plot
- alliteration
- assonance
- consonance
- caesura
- epic
- kenning
- litotes
- epithet
- rhyme
- rhymed couplets
- rhythm
- stress
- meter
- personification
- pathetic fallacy
- metaphor
- blazon
- refrain
- repetition
- oral-formulaic style

Module 1: Study Items


Language development

1. In addition to learned languages such as Latin, Greek, and Hebrew, known principally by the clergy, inhabitants of England spoke and wrote a number of vernacular or common languages during the Middle Ages. The anthology divides this period of linguistic flux into three sections. Select the answer below that shows these languages in the proper chronological order.
   A. Old English, or Anglo-Saxon; Anglo-Norman, or Old French; and Middle English
   B. Anglo-Norman, or Old French; Old English, or Anglo-Saxon; and Middle English
   C. Old English, or Anglo-Saxon; Middle English; Anglo-Norman, or Old French
   D. Middle English; Old English or Anglo-Saxon; Old French, or Anglo-Norman

2. The presence of French loan words (such as “marriage” and “parliament”) in our modern English language is due to the fact that Anglo-Norman or Old French was spoken in England after the Norman Conquest for nearly ________ years.
   A. 100
   B. 200
   C. 300
   D. 400
5. The Roman name for England was ________.
   A. Hibernia
   B. Britannia
   C. Druidia
   D. Caledonia

**Prosody**

6. **Prosody:** ________ is a "kenning".
   A. "whale-road" (for "sea")
   B. "crown" (for "king")
   C. "shepherd" (for "lord")
   D. "kin" (for "king")

7. **Prosody:** The oral-formulaic style includes which of the following?
   A. kenning, litotes, multiple epithets, alliteration
   B. rhyme, kenning, litotes
   C. kenning, rhyme, alliteration
   D. none of these

8. **Prosody:** Consider the following lines from *Beowulf*. What literary device does the poet use in these lines?
   A few miles from here
   a frost-stiffened wood waits and keeps watch
   above a mere. (lines 361–363)
   A. personification
   B. pathetic fallacy
   C. metaphor
   D. litotes

9. **Prosody:** Read this line: "[They] then heaved out, / away with a will in their wood-wreathed ship" (line 216).
   The line, from *Beowulf*, is typical of the poem’s form and Old English poetic technique because it ________.
   A. features alliteration
   B. has 4 strong stresses
   C. does not rhyme
   D. all the above

10. **Prosody:** Study the following lines from Marie de France’s Breton lai “Lanval.” Identify the poetic technique used here to stress Lanval’s generosity and his new stature at court, thanks to the fairy’s gifts:
    Lanval gave rich gifts,
    Lanval released prisoners,
    Lanval dressed jongleurs,
    Lanval was offered great honors. (lines 209–212)
   A. blazon
B. refrain
C. repetition
D. alliteration

**Tain**

3. Irish literature, "Cuchaillan": Cathbad is a ______.
   A. knight
   B. lord
   C. druid
   D. servant

50. "Cuchullain": Cuchullain defeats ______ grown men, sons of ______.
   A. two; Conchobar
   B. five; Conall
   C. three; Nechta Scène
   D. three; Conchobar

**"Taliesin"**

1. The *Mabinogion* is a collection of _______ tales.
   A. Scottish
   B. Welsh
   C. English
   D. Irish

2. The word "mabinogi" means __________.
   A. "royal tales"
   B. "tales of wisdom and wit"
   C. "tales of fantasy and satire"
   D. "tales of a hero's boyhood"

3. The royal character ______ is central to all the tales.
   A. Gwion Bach
   B. Olwen
   C. Pryderi
   D. Caradwen

4. Most of the characters in *The Mabinogion* are ______.
   A. historical; real figures from the past
   B. entirely fictional; made up by an unknown author
   C. mythical; so old that they must have come from a past millennia ago
   D. religious; histories of the gods of the Celts
5. Taliesin was/is ________.
   A. a Scottish laird
   B. a Welsh bard
   C. an English lord
   D. an entirely fictional Romanized Celt

6. Taliesin is thought to have lived ________.
   A. 200-164 BC
   B. 164-200 AD
   C. 534-599 AD
   D. 954-1022 AD

7. So far as we know, Taliesin’s story was first told in print in ________.
   A. The Mabinogion, mid-19th century, by Lady Charlotte Guest
   B. The Life of Taliesin, mid-16th century, by Elis Gruffydd
   C. The Ecclesiastical History of the English People, 8th century, by the Venerable Bede
   D. The Book of Taliesin, 10th century, author not given in assigned reading materials

8. Taliesin is the son of ________.
   A. Tegid Voel and Caradwen
   B. Avagddu and Creirwy
   C. Gwion Bach and Morda
   D. Gwreang of Llanfair and an unnamed mother

9. As a boy, Taliesin gains wisdom by ________.
   A. accidentally being burned by 3 drops of magic potion and licking the drops from his finger
   B. being cursed by the gods to bear the burden of foresight
   C. stealing Caradwen’s magic herbs and breaking her cauldron so that no one else can be as great and wise as he
   D. defeating Caradwen in the river, when she is an otter and he is a great log of birch

10. Caradwen becomes pregnant with Taliesin when ________.
    A. as a hen, she swallows the grain of wheat that is Taliesin
    B. as a hawk, she eats the unnamed “bird of the air” that is Taliesin
    C. she is married to Taliesin’s father and faithful to that father
    D. she is blessed by the gods to bear the greatest of bards

11. Taliesin’s name means ________.
    A. “greatest of heroes”
    B. “greatest of bards”
    C. “radiant brow”
    D. “unlucky child”

12. Taliesin is saved by ________ and becomes his ________.
    A. Elphin the heroic; body servant
    B. Elphin the lucky; magical talisman
    C. Elphin the unlucky; primary bard
    D. Gwyddno the lord; herald and musician
13. Taliesin tells Gwyddno that he was born ______ time(s). He means ________.
A. two; first from his mother's womb and then from the bag in the river
B. three; first from his mother's womb, then from Caradwen's magical struggle with him, and finally from the bag in the river
C. three; first from his mother's womb, then from the bag in the river, and finally metaphorically in the court of the king
D. one; as all men are

14. Taliesin is _______ years old when Elphin takes him to the court of ________.
A. 2; Elphin's father Gwyddno
B. 10; Elphin's grandfather Pwyll
C. 13; Elphin's uncle Maelgwn Gwynedd
D. 21; Elphin's friend Creirwy

15. In the text of "Taliesin", the bards who become great heralds are trained in all of these EXCEPT ________.
A. service to kings and princes [court customs and etiquette]
B. discussions concerning foreign kingdoms [political science]
C. recording the annals of the first nobles [history]
D. speaking several languages [linguistics]
E. leading and fighting in battle [military science]
F. framing verses [poetry; literature]

16. Idno and Heini Vardd are ________.
A. soldiers in Gwyddno's court
B. two of Gwyddno's lowest-level bards
C. two of Gwyddno's highest-level bards
D. Elphin's friends
E. Taliesin's friends

17. Rhun is ________.
A. Idno's lucky grandson
B. Vardd's lucky son
C. Gwyddno's graceless son
D. Gwyddno's beautiful son

18. In order to free Elphin from prison, Taliesin hatches a scheme that begins with _____.
A. Elphin's father's servant exchanging clothing and roles with Elphin's father
B. Taliesin exchanging clothing and roles with Elphin
B. Taliesin exchanging clothing and roles with Elphin's father
D. Elphin's wife's kitchen maid exchanging clothing and roles with Elphin's wife

19. Taliesin disgraces Maelgwn Gwynedd's court bards by magically forcing them to ________.
A. make childish noises with their lips when they greet the king  
B. turn into flying brooms and cleaning supplies  
C. jump around the courtyard like children playing hopscotch  
D. speak in a babble of unknown tongues

20. When Taliesin finally speaks to King Maelgwn Gwynedd, he tells the king that _____.
A. he was born with the name "Gwion Bach" but will be known as "the great Merlin"
B. two of the king's bards have called him "Merddin" but all will eventually call him "Taliesin"
C. his name is and always has been "Taliesin" and he is, as his name implies, a fearsome and dangerous enemy of all weak men
D. he has been called "Merlin" and will always be known as that great hunting bird

21. In order to free Elphin from prison, Taliesin sings a chant that is also a summoning. His chant includes these lines:

"Discover thou what is
The strong creature from before the flood,
Without flesh, without bone,
Without vein, without blood,
Without head, without feet;
It will neither be older nor younger
Than at the beginning:"

The solution to the riddle and the creature called up by the chant is _____.
A. the Green Man of the Woods  
B. the great wolf Fenrir that will come at Ragnarok  
C. the serpent of Midgard  
D. a mighty storm of wind

Taliesin predicts that a serpent will come from _______ and the only land kept by the Brythons [Britons] will be _______.
A. France; Scotia [Scotland]  
B. Germany; Walia [Wales]  
C. Africa; Anglia [England]  
D. Asia; Eire [Ireland]

"Dream of the Rood": The rood and Christ are alike in that each of them is both _______.
A. servant and master  
B. hero and victim  
C. knight and lord  
D. historically verifiable in many sources and risen again
In “Judith”, the hero is ______.
A. Holofernes
B. Nebuchadnezzar
C. Judith herself
D. a Jewish rabbi

16. *Beowulf*: Hrothgar's great mead-hall is named ______.
A. Halgahall
B. Hroragar
C. Heorot
D. Hapax Legomena

17. *Beowulf*: At the feast in Heorot, Unferth speaks “contrary words” (line 501) against Beowulf. Of what does Unferth accuse Beowulf?
A. miserliness
B. bastardy
C. vanity
D. cowardice

18. Beowulf in turn accuses Unferth of ________.
A. killing his own kith and kin
B. pagan beliefs
C. unchecked atrocity
D. A and C

A. a dagger
B. a broadsword
C. a spear
D. no weapon

20. *Beowulf*: ______ is Grendel’s ancestor.
A. Shield Sheafson
B. Satan
C. Cain
D. Abel

21. According to Beowulf, __________ is the “best and only bulwark” for a warrior against death.
A. faith
22. With what weapon does Beowulf kill Grendel’s mother?
   A. with the “rare and ancient sword named Hrunting”
   B. with no weapon; he uses his bare hands
   C. with an ancient sword from the monster’s own armory
   D. with the “broad whetted knife” belonging to Grendel’s mother

23. As Beowulf relates his battle with Grendel to Hygelac, what interesting new detail about the monster is revealed?
   A. Grendel possessed a dragon-skin bag for storing his prey.
   B. Grendel had a forked tongue.
   C. Grendel could assume a different form in daylight.
   D. Grendel was a distant kinsman to Hygelac.

24. Beowulf: To whom did the treasure in the dragon’s barrow originally belong?
   A. the Geats
   B. the Frisians
   C. the Franks
   D. an unnamed people, who had all died out except the last man who buried their treasure

25. Beowulf: What action awakens the dragon?
   A. A jewelled diadem is stolen from the dragon’s hoard.
   B. A slave takes a golden cup from the dragon’s treasure-heap.
   C. An incantation is uttered by a wise magician.
   D. The dragon wakes because he is hungry.

26. At the end, Beowulf’s body is __________.
   A. pitched over the cliff-top, into the heaving sea.
   B. buried in the dragon’s barrow with the treasure.
   C. burned in a treasure-heaped pyre, and then buried in a barrow facing out to sea.
   D. sent out to sea in a treasure-laden ship.
From the Venerable Bede, *The Ecclesiastical History of the English People*:

Chap. XXIV. That there was in her monastery a brother, on whom the gift of song was bestowed by Heaven. 709 [680 A.D.]

1. Caedmon is ______
   A. proud of his singing
   B. embarrassed at his lack of education in versifying
   C. stingy with his songs, so he refuses to sing them in public
   D. tone deaf and therefore unsure of his singing

2. Caedmon cannot sing trivial or vain poems, but only religious ones, because ______
   A. his gift of song came directly from God
   B. the abbess will not allow him to sing anything but religious songs
   C. the abbot will not allow him to sing anything but religious songs
   D. He can sing trivial songs, but he chooses not to do so.

3. At first, Caedmon is a ______.
   A. priest
   B. acolyte
   C. stable hand
   D. kitchen hand

4. Caedmon is given the gift of song ______.
   A. as a very young child
   B. on the way to town one day
   C. in his sleep one night
   D. at morning prayers during the Lenten season

5. Caedmon sings songs ______.
   A. that he has heard in the past
   B. from the Church's hymn book
   C. that he makes up himself after translating passages from the Bible
   D. that the angels give him each night

6. As a result of his singing, Caedmon is ______.
   A. encouraged to take monastic vows
   B. shunned by the abbess
   C. sent to the stake for heresy
   D. consigned to the stables, forever to be silent

7. Caedmon's death is ____.
   A. a very violent one: a thief stabs him in the night
   B. a very painful one: he suffers from melancholy and illness for 14 years before his death
C. a very peaceful one: he has a mild illness for 14 days, makes peace with all and they with him, and dies in his sleep at vespers
D. a very joyous one: he is welcomed into Heaven by the angels of God

Module 1: Your Essay

Introduction
Before and during the Old English period, the area we know now as the United Kingdom (England, Wales, Scotland, and Ireland) was populated by family and tribal units of warriors and hunter-gatherers. After 44 A.D., when the Romans invaded, the Roman branch of the Christian church became a major influence and began to change many of the cultural practices. Other forms of early Christianity also had an influence in the region. The combination of old and new beliefs and practices formed a syncretic culture that still contains some elements of both pagan and Christian influences, among others.

For the assigned readings in Module 1, these are the cultural productions you have read:
- "Taliesin," from the Mabinogion - a major Welsh epic
- Beowulf - a Danish epic with a strong influence on the British Isles
- Tain bo Cualgne - the great Irish epic [not required reading, but interesting nevertheless]
- "Judith" - a book in some versions of the Christian Bible
- "The Dream of the Rood" - an anonymous piece that is a powerful example of both humility and piety; based on the Christian story of Christ on the cross ("rood" is Old English for "cross")
- Bede's Ecclesiastical History, chapters on the abbess Hilda and Caedmon - a "history" by a Roman-Christian priest, with "history" at the time meaning possibly in some or many parts true, but not provably true in all parts

These readings often refer to king lists and genealogies that pre-date the Roman invasion. If they were known before AD 44, they were probably known only in oral form and told by professional storytellers. The versions we have, however, were written down only after the Romans introduced the Latin alphabet to the Britons and Celts.

Essay Directions
For your essay for this module, choose one of these broad topics to compare across 3 of the readings:
- the roles of women
- the roles of men
- the influence of the Christian church
- spiritual leaders, both priests and wizards
- political leaders (that is, those who controlled or strongly influenced political actions)
- warrior codes (including any differences in male and female warriors)
- the nature and trappings of power
See the first 3 exercises on p. 26 of *British Literature through History*. Those may give you additional ways to look at some of these topics. Exercises for other primary readings may give you additional ideas as well.

**Write a 2-3-page double-spaced essay in which you compare and contrast your single topic across 3 or more primary readings assigned in this module. Narrow your topic to a specific and workable thesis. Include examples of specific events, descriptions, and poetic forms that support your thesis. Draw your own conclusions about the value or relevance of your topic to its own time and ours. Include *Beowulf*, but choose the other 2 for yourself.**

In your paper, for each statement you make, cite the passage that you use for your evidence (proof of your statement). Use line numbers for poetry and, if line numbers are not included in the texts, page numbers in the PDF files. Include at least three of the literary terms you learned for this module.

For interesting discussions of types of arguments for papers like this, see the textbook *Creating Literary Analysis*. Those chapters may help you narrow the broad topics above to a narrowly focused thesis suitable for a 2-3-page paper.

You may add references to other types of art in your paper (the Ruthwell cross, for instance). You may also use references to biographical information taken from Wikipedia, the textbook, or other sources. However, do not use any analytical secondary sources (previously published articles analyzing the primary works) for this essay. Read the texts closely enough that you can write your own essay and draw your own conclusions. You will be using scholarly secondary sources in your global essay, but please do not use scholarly or popular analyses of individual works in any other essays. Do cite any sources you use for background information in the text of your paper and in a bibliography at the end of your paper. Use a standard documentation style, and follow the guidelines for it. Use MLA style for your document format.

**Please note:** Sources like the site *Shmoop* are written for newly literate second graders. Do not use those analyses in your paper. If I can find parts of your paper easily online, you should delete those references before submitting your paper. Trust yourself, not an online service. Anything I can find easily online and is not your own analysis will result in an automatic failing grade.

**Submission Method**

**Filename pattern:** 241SmithJA_M1Essay [Change student name to your own.]

**File format:** Word (.doc or .docx)

**Submission:** Copy and paste entire essay into Discussion forum. Then, attach your correctly named file to the same submission pane.

**Grading Rubrics**

**Essay**

- **75% Content, with thesis, topic sentences, specific details in each paragraph for support, and your own conclusions**
- **15% Grammar** [Long, complicated sentences are not encouraged. Please write clearly.]
- **10% Documentation** (in-text and end-of-text)
NOTE: A paper submitted incorrectly may not be accepted. A paper with an incorrect filename may not be accepted. In both cases, a substantial number of points will be deducted if the essay is accepted. Please follow directions for submission. If you wish to revise your submission, return to your original posting, and reply to that submission. Never create more than one thread in a single submission pane. If I cannot find your last submission, I will grade whichever one I happen to see first. In order to make sure that I grade the last one you posted, always "reply to" your previous posting if you wish to revise.

Responses - 2 or more for each module
50%  For each classmate's paper, at least one strength and one point at which you disagree
50%  Specific details from the classmate's paper and from the primary work to support your response

NOTE: The length of each response should be a minimum of 200 words, about 3/4 page. Responses cannot be attached to a posting; they must be copied from a Word file and pasted into the "reply to" pane. Please write your sentences in Standard Edited English, so that we can all understand what you have to say.

Module 2: Middle English Literature

Introduction

Module 2 Learning Outcome:
Develop an understanding of the English Middle Ages and the syncretic movement toward secularization--myth, mystics, mystery and morality plays.
Primary Texts:
1. *Everyman* - morality play; a Christian life in allegory
2. Julian of Norwich's *Showings* - a Christian anchorite's visit from Christ; her revelations
3. Margery Kempe's *Book of Margery Kempe* - a Christian woman's travelogue; perhaps the first English autobiography
4. *Sir Gawain and the Green Knight* - a medieval romance
5. Geoffrey Chaucer's *Canterbury Tales* - several types of medieval tales (selections, not entire text)
6. Primary works in *British Literature through History*, "Middle English Literature"

Sources for Primary Texts:
*Everyman, with Other Interludes, Including Eight Miracle Plays*, by Ernest Rhys:
[https://www.gutenberg.org/ebooks/19481](https://www.gutenberg.org/ebooks/19481)

*Revelations of Divine Love Recorded by Julian, Anchoress of Norwich*, translated by Grace Warrack:
[https://www.gutenberg.org/ebooks/52958](https://www.gutenberg.org/ebooks/52958)

The Cell of Self-Knowledge: Seven Early English Mystical Treatises: excerpt from the *Book of Margery Kempe*, translated by Edmund G. Gardner:
[https://www.gutenberg.org/ebooks/4544](https://www.gutenberg.org/ebooks/4544)

*Sir Gawain and the Green Knight*, translated by A. S. Kline:
[https://www.poetryintranslation.com](https://www.poetryintranslation.com)

*The Canterbury Tales*, by Geoffrey Chaucer; modernized by A. S. Kline:
[https://www.poetryintranslation.com](https://www.poetryintranslation.com)
- Introduction/General Prologue
- Miller's Prologue/Miller's Tale
- Wife of Bath's Prologue/Wife of Bath's Tale

Supplemental text for *Canterbury Tales*, with side-by-side Middle English and Modern English versions:
[http://www.librarius.com/canttran/gptrfs.htm](http://www.librarius.com/canttran/gptrfs.htm)
Module 2: Literary Terms

Look up each item below on the Wheeler site: [http://web.cn.edu/kwheeler/index.html](http://web.cn.edu/kwheeler/index.html)
Be sure to follow all links and view all PDF files included in any of the definitions.

- morality play
- mystery play
- miracle play
- psychomachia
- eremite
- eremitic tradition
- saints' lives/vitae
- medieval romance
- courtly love
- rhyme
- rhyme scheme
- rhythm
- meter
- qualitative meter
- quantitative meter
- archetype
- symbol
- symbolic character
- anchoreess
- anchorhold
- anchorite
- allusion
- alliteration
- alliterative prose
- Alliterative Revival
- alliterative verse
- assonance
- consonance
- satire (and types)
- medieval estates satire
- quest motif/McGuffin
- quatrain
- lay
- ballad
- fabliau

Module 2: Study Items


1. **Prosody:** Here are four lines of poetry. Are they lines from the Old English or the Middle English?

   Nu sculon herigean  heofonrices Weard
   Meotodes meahte  and his modgeþane
   weorc Wuldor-Fæder  swa he wundra gehwæs
   ece Drihten  or onstealde.

   A. Middle English, because this passage features alliteration
   B. Old English, because there is an obvious caesura
   C. Old English, because the passage is in rhymed couplets
   D. Middle English, because the passage is in rhymed couplets and has five stresses per line

2. **Prosody:** Here are four lines of poetry. Are they lines from the Old English or Middle English?

   Some saiden wommen loven best richesse;
   Some saide honour, some said jolinesse;
   Some riche array, some saiden lust abedde,
   And ofte time to be widwe and wedde.

   A. Old English
   B. Middle English
   C. Both
   D. Neither
A. Middle English, because this passage features alliteration  
B. Old English, because there is an obvious caesura in mid-line  
C. Old English, because the passage is in rhymed couplets  
D. Middle English, because the passage is in rhymed couplets and has five stresses per line  

3. Prosody: A lay is _______.  
   A. a long narrative poem in verse  
   B. a short narrative poem in verse  
   C. an epic  
   D. a lyrical ballad  

4. Prosody: A fabliau is _______.  
   A. a short story in verse  
   B. a tale of sexual or financial trickery or both  
   C. a fable with a moral at the end  
   D. both a and b  

5. Prosody: A bob and wheel is a poetic form that contains _______.  
   A. an abbbb rhyme scheme, with 1 stress in the first line and 4 in each of the other lines  
   B. a poem written so as to mimic a plumb bob and a moveable wheel  
   C. an ababa rhyme scheme, with 1 stress in the first line and 3 stresses in each of the other lines  
   D. a courtly dance  

**Everyman**  

1. Once he receives Death’s message, Everyman quickly seeks out the company of friends. To which character does he turn first?  
   1. Fellowship  
   2. Knowledge  
   3. Strength  
   4. Angel  

2. What does God ask Death to tell Everyman?  
   1. to prepare for death in 12 years’ time  
   2. to take up a pilgrimage  
   3. to make a reckoning of his deeds  
   4. both b and c
3. What figure explains the meaning of the play at its conclusion?
1. Angel  
2. Knowledge  
3. Doctor  
4. Good Deeds

4. One of the dominant features of a morality play is its *psychomachia*. What does the term *psychomachia* mean?
1. The play depicts the struggle of good and evil for the human soul.  
2. The play involves the use of stage machines to portray the soul.  
3. The play alludes to the myth of Psyche.  
4. One of the play’s characters experiences a psychotic episode.

5. Which of the following is NOT an allegorical character in the play *Everyman*?
1. Kindred  
2. Strength  
3. Christian  
4. Discretion

6. One by one, all his professed friends but Good Deeds desert Everyman as he descends into the grave. Choose the answer below that shows the correct order in which Everyman’s friends leave, from first to last.
1. Beauty, Discretion, Strength, Five-Wits, Knowledge  
2. Knowledge, Discretion, Strength, Five-Wits, Beauty  
3. Beauty, Strength, Discretion, Five-Wits, Knowledge  
4. Strength, Beauty, Discretion, Five-Wits, Knowledge

7. Identify the speaker of these lines:
   “I lie here in corners, trussed and piled so high,  
   And in chests I am locked so fast—  
   Also sacked in bags—thou mayst see with thine eye  
   I cannot stir, in packs low where I lie.” (lines 394–397)
1. Good Deeds  
2. Goods  
3. Discretion  
4. Five-Wits

8. What is the relationship between Good Deeds and Knowledge?
1. Good Deeds and Knowledge are sisters.  
2. Knowledge is the mother of Good Deeds.  
3. Good Deeds is the mother of Knowledge.  
4. Good Deeds and Knowledge are cousins.

9. What kind of characters is one most likely to find in a typical morality play?
1. rounded characters  
2. flat characters  
3. allegorical characters  
4. biblical characters
10. The play begins when the Messenger announces its title and intent. What is the “gracious intent” (line 8) of Everyman?
   1. to caution man “Look well, and take good heed to the ending”
   2. to correct those “that loveth riches”
   3. to promote good fellowship and charity
   4. to recommend that “Every man liveth after his own pleasure”

Julian of Norwich, The Book of Showings

1. The texts and collections of the mystical writings in the British Isles were intended for _____.
   A. private devotion for clergy and non-clergy alike, regardless of social class
   B. non-clergy, or "lay people" ("the laity")
   C. only members of the aristocracy
   D. clergy only

2. The growth of literacy in the later Middle Ages was helped along by the popularity of _____.
   A. an open-door policy of British schools
   B. increased Bible sales
   C. efforts by the aristocracy to educate the masses
   D. psalters and books of hours

3. Two movements led to an increased number of Christians looking for immediate and private avenues of spiritual experience. These were _________.
   A. a spiritual crisis among members of the Catholic clergy; more people being dissatisfied with their lives as serfs
   B. the invention of the Gutenberg press; public education
   C. the growth of "affective spirituality," with emphasis on the crises of salvation; dissatisfaction with the established church
   D. so many deaths from the plague; so many corrupt clergy members

4. An "anchoress" (female) and an "anchorite" (male) were persons who _________.
   A. lived on a cave on the top of a mountain and dispensed advice about the meaning of life to seekers of truth
   B. lived in a secluded abbey and took a vow of silence
   C. lived apart from the world in a small, enclosed space, devoting their lives to contemplation and prayer
   D. lived on a ship, full-time, and ministered to the spiritual needs of sailors

5. Julian was successful as an anchoress because _________.

01 August 2018 by D.K.Campbell: Licensed under Creative Commons Attribution-NonCommercial-ShareAlike license. Dr. Campbell can be reached at Mrs. Grundy's email address: <MrsGrundysGrammar@gmail.com>
A. she brought eminence to the churches of Norwich, and she insisted on orthodox interpretations of Christian theology
B. her ideas never threatened the established hierarchy of the church
C. she lived under the direction of a priestly confessor and made no claim to worldly power
D. all of the above

6. Julian’s theology, while using domestic images as metaphors, is also traditionally and socially conservative. She repeatedly speaks of God and Jesus as if they are _______.

A. fellow serfs
B. priests, monks, friars, and vicars of the established church
C. scullery maids and other domestic servants
D. bishop, king, and lord (as in wealthy landowner and vassal of the king)

7. In her conception of the Lord as mother-figure, Julian explores the following phases of motherhood: _______.

A. conception and pregnancy, birth, and diaper-changing
B. conception, labor, breastfeeding, nurture, and upbringing
C. conception, birth, feeding, training, and disciplining
D. birth, potty-training, scraped-knee tending, and feeding

8. Throughout all her writings, Julian is concerned primarily with _______.

A. the entire community of the faithful and their spiritual well-being
B. her own private growth as one of the faithful
C. the redemption and repentance of the corrupt clergy
D. the spiritual growth of the aristocracy

9. In Chapter 5, Julian uses the following from the domestic sphere to explain God’s love: _______.

A. a spinning wheel
B. a hearth and cooking
C. clothing that keeps us warm
D. the marriage bed

10. Julian claims that sin is necessary because it _______.

A. "makes the world go 'round"
B. gives us a negative example ("what not to do")
C. causes us pain, and when we experience pain, it makes us know ourselves; self-knowledge leads us back to God
D. makes God necessary

11. Extending the God-as-mother metaphor, Julian writes that, like a mother, God must sometimes ________

A. wipe out the human race and start over again  
B. allow us to fail, but never allow us to perish  
C. intervene on our behalf with earthly authorities so that we never have to suffer from our mistakes  
D. punish us

12. Julian writes that this pronouncement defeats the devil, once and for all: ________

A. "You will not be overcome."  
B. "I love you."  
C. "Go to hell!"  
D. "Be gone!"

13. The conclusion of all Julian's searching is that ________.

A. God is female, not male  
B. God is there for us  
C. God hates sin  
D. God is love

14. Julian also acknowledges that, in human life, there will be _____.

A. disappointment  
B. work  
C. tragedy  
D. all of the above

15. As a final note of warning, Julian warns that we should beware ________.

A. of Satan  
B. of the power of earthly delights  
C. not to underestimate God's power  
D. not to accept one part of her writings that makes the reader feel good and ignore the rest, because that is what heretics do

The Book of Margery Kempe

1. Margery Kempe's book is another example, like Julian of Norwich's book, of the popularity of ________.
A. medieval satire/humor  
B. lyric poetry  
C. social-protest literature  
D. affective piety

2. Kempe gained ridicule as well as support due to her _______.

A. insistence that she had been intimate with God  
B. drive to express her religious experiences publicly  
C. desire to have her experiences acknowledged and validated by the church hierarchy  
D. B & C only

3. Kempe's lifetime of "religious performance" consisted of _______.

A. the publication of her book  
B. "holy conversations"  
C. bodily gestures, such as weeping and "roaring"  
D. all of the above

4. Margery needed permission from the bishop to do these two things: _______.

A. perform sacraments (such as baptism) and preach  
B. assist the priests during their services and minister to the sick and the poor  
C. refuse to have sex with her husband and preach the Word  
D. receive the Eucharist weekly and wear white clothing

5. Kempe's activities resulted in both of these: _______.

A. her being loved by the Church and by the people  
B. her excommunication from the Church and her exile from her hometown  
C. her alienation of the Church hierarchy, but her being loved by the people  
D. her alienation of the Church hierarchy, but her support by the people

6. Kempe was one of several women who became famous for their religious faith. The other famous women she cites in her work are _______.

A. St. Catherine, La Virgen de Guadalupe, Our Lady of Fatima  
B. Bridget of Sweden, Angela of Foligno, and Julian of Norwich  
C. Sister Mary Margaret, Martha, and St. Cecelia  
D. Joan of Arc, Mary Magdalene, and the Virgin Mary mother of Jesus

7. Although she alienated many male members of the Church hierarchy, Kempe was also supported by these three men: _______.

A. the King, the Pope, and the Archbishop of Canterbury  
B. her husband, the bishop of Lincoln, and the Archbishop of Canterbury  
C. the King, the Prince of Wales, and the Duke of Edinburgh
D. the King, the Duke of Glastonbury, and the Earl of Sandwich

8. The main hindrance to Kempe's ambition was _______.

A. rejection by the people  
B. lack of support from her husband  
C. lack of money  
D. resistance from the male Church hierarchy

9. The event that led Kempe to change her life from a wife and mother to a Christian mystic was ____.

the birth of her first child  
A. the death of her children in a fire  
B. the death of her parents in an accident  
C. her husband's infidelity

10. When Margery met with the Archbishop of York, she requested a letter from him that she could always have with her to show to those who would try to arrest her or prevent her from preaching. She asked that this letter include the fact that ______.

A. she had already been tried and found innocent and that any further trial would constitute double jeopardy  
B. she was personal friends with the Archbishop and anyone who tried to harm her would be punished by him  
C. no charge of heresy had been proven  
D. she could not be forced to go home and be a "regular wife"

Sir Gawain and the Green Knight

1. What literary device or technique does the poet use to heighten our sense of the lady of the castle's beauty?

A. a simile, as she is said to be as beautiful as the sun  
B. a shift in register since the lady is described with more elaborate, elegant words and phrases than those the poet has used thus far  
C. a juxtaposition when the youthful lady is paired with an old crone, who makes the lady seem more beautiful by comparison  
D. a litotes, as the lady's beauty if established by means of understatement by denying the contrary

2. What is the symbolic significance of the spring of holly the Green Knight carries in his hand?

A. peace
B. Christmas greetings
C. a Druidic welcome
D. prickly conflict will ensue

3. What magical property does the lady of the castle's green silk girdle possess for the person wearing it?
   A. safety from blows
   B. protection from hunger
   C. immeasurable wealth
   D. success in love

4. What is the true identity of the Green Knight?
   A. Gringolet le Vert
   B. Bertilak de Hautdesert
   C. Merlin
   D. Bergeron de Mouton

5. How many swings of the axe does Sir Gawain endure at the Green Chapel, and why?
   A. one, as per the original agreement
   B. two, because he shirks the first blow in a cowardly fashion
   C. three, because twice Sir Gawain was truthful to his host, and once he was not.
   D. five, to signify that Sir Gawain's five sets of virtues have been sullied

6. *Sir Gawain and the Green Knight* is written in alliterative verse, with three stresses per line. Locate the alliterative stresses found in line 171: "In all vestments he revelaed himself vertiably verdant!" Choose the answer with the correct stresses below.
   A. all, revealed, himself
   B. vestments, veritably, verdant
   C. he, himself
   D. This is an unstressed line.

7. What golden device appears on the outside of Sir Gawain's shield?
   A. a pentangle
   B. a pentagram
   C. a pentateuch
   D. a constellation of five stars

8. At what time of the year does Sir Gawain finally pursue the Green Knight's command to seek him out?
   A. in spring, when "the world's weather wages war on winter" (l. 504)
   B. in summer, when plants "flower and flourish" (l. 518)
   C. in autumn, at Michaelmas
   D. in winter, when the lavish Christmas festivities begin again

9. After the Christmas feasts, the lord of the castle tells Sir Gawain that the Green Knight's chapel is just two miles away (l. 1078). He urges Sir Gawain to stay on at his castle until New
Year's morning, when he will send Sir Gawain with a guide to the green chapel so that Sir Gawain may fulfill his promise to the Green Knight honorably. The lord then proposes a game to fill the three days before Sir Gawain must ride out. By the terms of this game, Sir Gawain and the lord of the castle will:
A. exchange whatever they gain in the course of the day in the evening.
B. compete in hunting a golden deer, a silver stoat, and a bronze boar.
C. hunt together each day and give the spoils to the most successful hunter.
D. race through an enchanted maze to claim a magic weapon.

10. What Christmas game does the Green Knight propose?
A. quoits, or a game of draughts
B. Blind Man's Buff
C. a tilting tournament
D. a beheading game

11. For the four lines below, which of the following terms best describes the meter?
Before they part the pair
repeat their pact again.
That lord was well aware
of how to host a game. (ll. 1123-26)
A. triambic trimeter
B. iambic trimeter
C. spondaic trimeter
D. spondaic quatrain

12. The opening of the poem emphasizes King Arthur’s nobility by claiming that he is the "most regal of rulers in the royal line" (l. 25). What other noble, nation-founding rulers does the poet mention in order to establish a context for his Arthurian tale?
A. Romulus, Ticius, Langobard, and Felix Brutus
B. Remus, Ticius, Langobard, and Felix Brutus
C. Charlemagne, Romulus, and Felix Brutus
D. Felix Brutus

13. After his trials at the Green Chapel, what does the lady's girdle signify to Gawain?
A. "proof to all chivalrous knights" of this challenge in the chapel
B. "that the frailty of his flesh is man's biggest fault"
C. "cowardice ad covetousness"
D. b and c

14. What happens when Sir Gawain takes up the Green Knight's challenge to Arthur's court?
A. Sir Gawain loses the game.
B. Sir Gawain chops off the Green Knight's head at one blow.
C. Sir Gawain wounds the Green Knight, and green blood and ivy spring from the wound, which immediately grows shut again.
D. Nothing happens as the Green Knight's flesh is impervious to mortal weapons.

15. The golden device on Sir Gawain's shield is richly symbolic of his character and reputation. Sir Gawain is described as "devoid of vices" and "good as the purest gold" (ll. 634, 633) using imagery and allusions to "five sets of five" (l. 656) that illustrate aspects of his character. Which of these answers is NOT correct?
A. Sir Gawain displays friendship, fraternity, purity, politeness, and pity.
B. Sir Gawain's five fingers never felt fear.
C. Sir Gawain is flawless in his five senses.
D. Sir Gawain's faith is founded in Mary's five joys in her son Jesus.

16. Sir Gawain travels through the country, seeking the Green Knight amidst perils including wolves, bulls, bears, boars, and giants, until at last it is Christmas Eve. Suddenly, an astonishingly beautiful castle appears before him. What act immediately precedes the appearance of the castle and seems to summon it forth?
A. Sir Gawain says a Pater Noster, an Ave Maria, and his creed and crosses himself three times.
B. Sir Gawain prays to God and the Virgin Mary to find a place where he can hear Mass.
C. Sir Gawain prays to St. Julian for some hospitable place to lay his head out of the bitter cold.
D. a and b

17. What relation is Sir Gawain to King Arthur?
A. brother
B. bastard son
C. nephew
D. uncle

18. With what armor, devices, and weaponry is the Green Knight equipped when he makes his surprising appearance at Arthur's court?
A. a sprig of holly, a green broadsword, and a buckle blazing with emeralds
B. a sprig of holly and gold and green hauber and greaves
C. a sprig of holly and a great green axe
D. a sprig of holly, a helm of elm-green, and a grass-green sickle

19. Which game does the lord of the castle hunt over three successive days?
A. stags, boar, stoat
B. does, boar, fox
C. fox, badger, sturgeon
D. stags, boar, fox

20. What time and place comprise the setting of this poem?
A. Martinmas at Camelot
B. All Souls' Day at Avalon
C. Easter at Eastbourne
D. Christmas at Camelot

**Canterbury Tales**
[Some of the items here are given in the original Middle English. Please use the online site if you have difficulty finding the same lines in the modern English text.]

1. Chaucer: The pilgrims, like the medieval society of which they are a part, are made up of three social groups or “estates.” What are the three estates?
   A. nobility, church, and commoners  
   B. royalty, nobility, and peasantry  
   C. royalists, republicans, and peasants  
   D. country, city, and commons

2. Chaucer: In the Host’s original proposal for the tale-telling contest, how many tales must each pilgrim tell?
   A. one  
   B. two: one sad and one merry tale  
   C. two: one on the way to Canterbury and one on the return from Canterbury  
   D. four: two on the way to Canterbury and two on the return from Canterbury

3. Chaucer: What is the prize offered to the winner of the tale-telling contest?
   A. a longe speeche and a plaque  
   B. a good milche cowe  
   C. a soper at our alle costs  
   D. a blessinge from the Pardoner

4. Chaucer: “The General Prologue” describes several of the pilgrims in detail. Identify the character portrayed in these lines:
   . . . he was grounded in astronomye,  
   He kepte his pacient a ful greet deel in houres by his magik naturel.  
   Wel coude he fortunen the ascendent Of his images for his pacient.  
   He knew the cause of every maladye,  
   Were it of hoot or cold or moiste or drye,  
   And where engendred and of what humour:  
   He was a verray parfit praktisour.  
   A. the Surgeyon  
   B. the Apothecarye  
   C. the Astronymer  
   D. the Doctour of Physik

5. Chaucer: Identify the character portrayed in these lines from “The General Prologue”:
   Ful wel she soong the service divine,  
   Entuned in hir nose ful semely;  
   And Frenssh she spak ful faire and fetisly,  
   After the scole of Stratford at the Bowe,  
   For Frenssh of Paris was to hire unknowe.
At mete wel ytaught was she withalle:
She leet no morsel from hir lippes falle,
Ne wette hir fingres in hir sauce deepe;
Wel coude she carye a morsel, and wel keepe
That no drope ne fille upon hir brest.
In curteisye was set ful muchel hir lest.

A. the Prioresse
B. the Wife of Bath
C. the Haberdasshere
D. the Cook

6. Chaucer: Identify the character portrayed in these lines from “The General Prologue”:

A trewe swinkere and a good was he,
Living in pees and parfit charitee.
God loved he best with al his hoole herte
At alle times, though him gamed or smerte,
And thanne his neighebor right as himselve.
He wolde thresshe, and therto dike and delve,
For Cristes sake, for every poore wight,
Withouten hire, if it laye in his might.

A. the Somnour
B. the Pardoner
C. the Person
D. the Plowman

7. Chaucer: Identify the character portrayed in these lines from “The General Prologue”:

A lovere and a lusty bacheler,
With lokkes crulle as they were laid in presse.
Of twenty yeer of age he was, I gesse.
Of his stature he was of evene lengthe,
And wonderly delivere, and of greet strengthe.
And he hadde been som time in chivachye,
In Flandres, in Artois, and Picardye,
And born him wel as of so litel space,
In hope to stonden in his lady grace.

A. the Squier
B. the Knight
C. the Frankelain
D. the Monk

8. Chaucer, Miller’s Tale: What startling prediction of the future does Nicholas make to John the carpenter?

A. that John will die mysteriously in a fall before next Tuesday
B. that he has read in the stars of the coming of the four horsemen of the Apocalypse
C. that there will be a flood of biblical proportions next Monday night
9. Chaucer, Miller's Tale: To what slender animal is the carpenter’s wife Alisoun compared?
   A. a snake  
   B. a weasel  
   C. a mouse  
   D. a squirrel

10. Chaucer, Miller's Tale: Which of the following statements describes Absolon’s character
    A. He is squeamish of farts and rude language.
    B. He is finely dressed and takes great care of his appearance.
    C. He has a high singing voice and a flair for drama.
    D. all of the above

11. Chaucer: "The Miller’s Tale" is one of cuckoldry, and in the prologue to his tale, he declares: “'Who hath no wif, he is no cokewold.'” Which of the following statements is the best representation of the Miller’s attitude toward cuckoldry?
    A. Unmarried men are often cuckolds.
    B. The only men whose wives don’t cheat on them are those men without wives.
    C. Cuckoldry is important only to men.
    D. It is better to remain unmarried than to be a cuckold.

12. Chaucer: The Wife of Bath begins by establishing the setting of her Tale as “th’olde days of the King Arthour” when “Al was this land fulfild of fairye.” Why are there no more fairies in Britain in the present?
    A. The Elfe-Queene and her company decamped to Brittany.
    B. There are so many friars wandering and blessing the lands, fairies have no place there.
    C. The fairies vanished suddenly with the dissolution of King Arthur’s court.
    D. The green meadows in which the fairies danced have been built over or fenced in.

13. Chaucer: In the Prologue to her tale, the Wife of Bath asks the company:
    “Who painted the leon, tel me who?
    By God, if wommen hadden writen stories,
    As clerkes han within hir oratories,
    They wolde han writen of men more wikkednesse
    Than al the merk of Adam may redresse.”
14. Which of the answers below best summarizes the content of her query?
A. If women wrote as many stories about men as clerks have about women, they would reveal more male wickedness than the whole male sex could redress.
B. If women only listened to clerks’ oratory, they would not be so wicked.
C. Wicked women are identifiable by a lion-shaped “mark of Adam” painted on their bodies.
D. If women wrote as many stories about men as men have about women, men would realize just how wicked women really are, and women would gain more power.

15. Chaucer: What crime is committed by the knight who is the protagonist in the Wife of Bath’s Tale?
A. murder  B. rape  C. forgery  D. treason

16. Chaucer, "Wife of Bath": What quest does the queen set the knight?
A. The knight must find the Green Chapel.
B. The knight must seek the Holy Grail.
C. The knight must go on a pilgrimage and do penance.
D. The knight must find out what women most desire.

17. Chaucer, "Wife of Bath": The loathly lady whom the knight meets in the forest tells him that all that women really want is _________.

18. Chaucer, "Wife of Bath": What choice does the loathly lady offer the knight, once they are married?
A. a long contented life or a short one filled with adventure
B. riches and misery or poverty and content
C. an ugly, old, but faithful wife or a young, fair wife who will cuckold him
D. a cottage with plenty or a castle with little to spare
Module 2: Essay Directions
For your essay for this module, choose one of these broad topics to compare across 3 of the readings:
- the roles of women
- the roles of men
- the influence of the Christian church
- spiritual leaders, both priests and wizards
- political leaders (that is, those who controlled or strongly influenced political actions)
- warrior codes (including any differences in male and female warriors)
- the nature and trappings of power
- the rise of the middle class (bourgeoisie)
- differences among the classes
- personal freedom (who has it and who does not; and for those who have it, on what is it based--income from property? income from work? class or support at court? marriage or divorce?)

See the exercises in chapter 2 of British Literature through History. Those may give you additional ways to look at some of these topics. Exercises for other primary readings may give you additional ideas as well.

Write a 2-3-page double-spaced essay in which you compare and contrast your single topic across 3 or more primary readings assigned in this module. Narrow your topic to a specific and workable thesis. Include examples of specific events, descriptions, and poetic forms that support your thesis. Draw your own conclusions about the value or relevance of your topic to its own time and ours. You may choose any 3 readings.

In your paper, for each statement you make, cite the passage that you use for your evidence (proof of your statement). Use line numbers for poetry and, if line numbers are not included in the texts, page numbers in the PDF files. Include at least three of the literary terms you learned for this module.

For interesting discussions of types of arguments for papers like this, see the textbook Creating Literary Analysis. Those chapters may help you narrow the broad topics above to a narrowly focused thesis suitable for a 2-3-page paper.

You may add references to other types of art in your paper. You may also use references to biographical information taken from Wikipedia, the textbook, or other sources. However, do not use any analytical secondary sources (previously published articles analyzing the primary works) for this essay. Read the texts closely enough that you can write your own essay and draw your own conclusions. You will be using scholarly secondary sources in your global essay, but please do not use scholarly or popular analyses of individual works in any other essays. Do cite any sources you use for background information in the text of your paper and in a bibliography at the end of your paper. Use a standard documentation style, and follow the guidelines for it. Use MLA style for your document format.

Please note: Sources like the site Shmoop are written for newly literate second graders. Do not use those analyses in your paper. If I can find parts of your paper easily
online, you should delete those references before submitting your paper. Trust yourself, not an online service. Anything I can find easily online and is not your own analysis will result in an automatic failing grade.

**Submission Method**

**Filename pattern:** 241SmithJA_M2Essay [Change student name to your own.]

**File format:** Word (.doc or .docx)

**Submission:** Copy and paste entire essay into Discussion forum. Then, attach your correctly named file to the same submission pane.

**Grading Rubrics**

**Essay**

75%  Content, with thesis, topic sentences, specific details in each paragraph for support, and your own conclusions

15%  Grammar [Long, complicated sentences are not encouraged. Please write clearly.]

10%  Documentation (in-text and end-of-text)

**NOTE:** A paper submitted incorrectly may not be accepted. A paper with an incorrect filename may not be accepted. In both cases, a substantial number of points will be deducted if the essay is accepted. Please follow directions for submission. If you wish to revise your submission, return to your original posting, and reply to that submission. Never create more than one thread in a single submission pane. If I cannot find your last submission, I will grade whichever one I happen to see first. In order to make sure that I grade the last one you posted, always "reply to" your previous posting if you wish to revise.

**Responses - 2 or more for each module**

50%  For each classmate’s paper, at least one strength and one point at which you disagree

50%  Specific details from the classmate’s paper and from the primary work to support your response

**NOTE:** The length of each response should be a minimum of 200 words, about 3/4 page. Responses cannot be attached to a posting; they must be copied from a Word file and pasted into the "reply to" pane. Please write your sentences in Standard Edited English, so that we can all understand what you have to say.

**Module 3: The Sixteenth Century**

**Introduction**

**Module 3 Learning Outcome:**
An understanding of the 16th century in British literature and the major issues and forms of the period: gender relations, personal experience (quite different from the collective experience valued in earlier periods), political issues, pastorals, sonnets, other forms of poetry popular during that century; histories, tragedies, comedies.

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Primary Texts:
Sir Philip Sidney, selected sonnets
Shakespeare, selected sonnets
Marlowe and Ralegh, one pastoral poem each; notes by Izaak Walton
Queen Elizabeth I, selected speeches
Shakespeare, the tragedy King Lear
Primary works in British Literature through History, "The Sixteenth Century"

Sources for Primary Texts:
For this module, all primary texts except King Lear are copied, with my notes, into the following pages of this document. Unless noted otherwise, all notes on these pages are my own. --Dr. Campbell

Sir P.S.: his Astrophel and Stella, by Philip Sidney:
https://www.gutenberg.org/files/56375/56375-h/56375-h.htm

Shakespeare's Sonnets:
https://www.gutenberg.org/files/1041/1041-h/1041-h.htm

Marlowe and Ralegh:
https://armitageagonistes.wordpress.com/2015/02/10/the-nymphs-reply-to-the-passionate-shepherd/

Izaak Walton:
https://www.gutenberg.org/files/9198/9198-h/9198-h.htm

Queen Elizabeth I, "The Golden Speech":
https://sourcebooks.fordham.edu/mod/elizabeth1.asp
http://www.nationalarchives.gov.uk/education/resources/elizabeth-monarchy/the-golden-speech/

Shakespeare, The Tragedy of King Lear [not included in this document, but available here:]
http://www.opensourceshakespeare.org/

The Sidneys
The textbook discussion of Philip Sidney mentions a lack of women writers during the 16th century--the English Renaissance, also called the Elizabethan Age. That is not quite an accurate assessment of women writers then. Queen Elizabeth herself was a great politician, orator, and writer. Philip Sidney's own sister, Mary Sidney Herbert, was one of the most popular writers of
their time. Her most-read work seems to have been religious texts, but she also had a great influence on contemporary men, including making possible the publication of some of their most famous works. Several online sites contain information about her, but the Wikipedia article "Mary Sidney" seems to be the most complete. Also mentioned in the textbook is Sidney's sonnet #37. So far as I can tell, that should be #21, a sonnet that is not included in that chapter of the textbook. It is included below, in its original English and in a slightly modernized version. --Dr. Campbell

Sidney, *Astrophil and Stella* [<1586]

[Petarcharan sonnets]

Read these in BLtH: #1, #7, #31, #39, #41, #49  [Compare Shakespeare's #130 to Sidney's #7]

[In #21, below, the extended metaphor is *Stella's control of him = his control of his horse* - Cf Donne's conceits]

[Note: The textbook mentions #37, but it seems to be incorrect; perhaps #21? - thus>>

from "Sir P. S. His Astrophel and Stella: Wherein the excellence of sweete Poesie is concluded". 1591.

https://www.gutenberg.org/files/56375/56375-h/56375-h.htm]

#21:

I on my horse, and Love on me doth trie
Our horsemanship, while by strange worke I prove,
A horsman to my horse, a horse to Love;
And now mans wrongs in me poore beast discry.
The raines wherewith my ryder doth me tie
   Are reverent thoughts, which bit of reverence move,
   Curbed in with feare, but with gilt bosse above
Of hope, which makes it seeme faire to the eye:
The wand[e] is will, thou fancie saddle art,
Girt fast by memorie; and while I spurre
My horse, he spurs with sharpe desires my hart,
He sits me fast how ever I doe sturre,
And now hath made me to his hand so right,
That in the manage, myselfe do take delight.

#21 - Translation:  [dkc]

I on my horse, and Love on me doth try
Our horsemanship, while by strange work I prove,
A horseman to my horse, a horse to Love;

And now man's wrongs in me poor beast descry.
The reins wherewith my rider doth me tie
Are reverent thoughts, which bit of reverence move,
Curbed in with fear, but with gilt boss above
Of hope which makes it seem fair to the eye:
The wand[e] is will, thou fancy saddle art,
Girt fast by memory; and while I spur
My horse, he spurs with sharp desires my heart,
He sits me fast however I do stir,
And now hath made me to his hand so right,
That in the manage, myself does take delight.

[DKC: See the last line. Sidney would not have made this error in scansion. The irregular scansion also detracts from the meaning of the line. I suggest this instead, as his more likely line:

That in the manage, myself does delight.

[For iambic pentameter, read the line this way:]

That IN the MANage MYself DOES deLIGH
Shakespeare, Selected Sonnets
NOTE: Many of the words in the sonnets have changed meaning over the centuries, some only slightly, some much more. Although in this version the sonnets are written in modern English, the definitions of the words are still bound by their uses in the 16th century. Please use a dictionary for any words that you may misunderstand. Most of the 16th-century definitions are likely to be included still in our modern English dictionaries.

#1
From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel:
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buryest thy content,
And tender churl mak'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

#18
Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

#30
When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:

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Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
  But if the while I think on thee, dear friend,
  All losses are restor'd and sorrows end.

#33
Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine,
With all triumphant splendour on my brow;
But out! alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
  Yet him for this my love no whit disdaineth;
  Suns of the world may stain when heaven's sun staineth.

#73
That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

#104
To me, fair friend, you never can be old,
For as you were when first your eye I ey'd,
Such seems your beauty still. Three winters cold,
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turn'd,
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn'd,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty like a dial-hand,
Steal from his figure, and no pace perceiv'd;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceiv'd:
    For fear of which, hear this thou age unbred:
    Ere you were born was beauty's summer dead.

#116
Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
    If this be error and upon me prov'd,
    I never writ, nor no man ever lov'd.

#129
The expense of spirit in a waste of shame
Is lust in action: and till action, lust
Is perjur'd, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallow'd bait,
On purpose laid to make the taker mad:
Mad in pursuit and in possession so;
Had, having, and in quest, to have extreme;
A bliss in proof,-- and prov'd, a very woe;
Before, a joy propos'd; behind a dream.
    All this the world well knows; yet none knows well
    To shun the heaven that leads men to this hell.

    #130
    My mistress' eyes are nothing like the sun;
    Coral is far more red, than her lips red:
    If snow be white, why then her breasts are dun;
    If hairs be wires, black wires grow on her head.
    I have seen roses damask'd, red and white,
    But no such roses see I in her cheeks;
    And in some perfumes is there more delight
    Than in the breath that from my mistress reeks.
    I love to hear her speak, yet well I know
    That music hath a far more pleasing sound:
    I grant I never saw a goddess go,--
    My mistress, when she walks, treads on the ground:
        And yet by heaven, I think my love as rare,
        As any she belied with false compare.
Marlowe and Ralegh (or Raleigh)
From https://armitageagonistes.wordpress.com/2015/02/10/the-nymphs-reply-to-the-passionate-shepherd/
See also Luminarium, "Renaissance English Literature"
http://www.luminarium.org/renlit/passionateshepherd.htm

The Passionate Shepherd to His Love
Before 1593; by Christopher Marlowe

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields, Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies, A cap of flowers, and a kirtle Embroidered all with leaves of Myrtle;

A gown made of the finest wool Which from our pretty Lambs we pull; Fair lined slippers for the cold, With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The Shepherds’ Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.

The Nymph’s Reply to the Shepherd
1599?: attributed by Izaak Walton to Walter Ralegh

If all the world and love were young,
And truth in every Shepherd’s tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the flocks from field to fold,
When Rivers rage and Rocks grow cold,
And Philomel becometh dumb,
The rest complains of cares to come.

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The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy’s spring, but sorrow’s fall.

Thy gowns, thy shoes, thy beds of Roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten:
In folly ripe, in reason rotten.

Thy belt of straw and Ivy buds,
The Coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.
See also the relevant passage from Izaak (or Isaac) Walton, published after the death of both Sidney and Ralegh, excerpted below. Walton's *Complete Angler* (or, in some versions, *Compleat Angler*) seems to be the only source for the assertion of the authorship of the satirical poem above to Ralegh:

> As I left this place, and entered into the next field, a second pleasure entertained me, 'twas a handsome Milk-maid, that had cast away all care, and sung like a Nightingale; her voice was good, and the Ditty fitted for it; 'twas that smooth Song which was made by Kit Marlow, now at least fifty years ago; and the Milk maid's mother sung an answer to it, which was made by Sir Walter Raleigh in his younger days.

> They were old fashioned Poetry, but choicely good, I think much better then that now in fashion in this Critical age. Look yonder, on my word, yonder they be both a milking again: I will give her the Chub, and persuade them to sing those two songs to us.

> Pisc. God speed, good woman, I have been a-fishing, and am going to Bleak Hall to my bed, and having caught more fish then will sup my self and friend, will bestow this upon you and your daughter for I use to sell none.

> Milk. Marry, God requite you Sir, and we'll eat it cheerfully: will you drink a draught of red Cow's milk?

> Pisc. No, I thank you: but I pray do us a courtesie that shal stand you and your daughter in nothing, and we wil think our selves stil something in your debt; it is but to sing us a Song, that that was sung by you and your daughter, when I last past over this Meadow, about eight or nine dayes since.

> Milk. what Song was it, I pray? was it, *Come Shepherds deck your heads*: or, *As at noon Dulcina rested*: or *Philida flouts me*?

> Pisc. No, it is none of those: it is a Song that your daughter sung the first part, and you sung the answer to it.

> Milk. O I know it now, I learn'd the first part in my golden age, when I was about the age of my daughter; and the later part, which indeed fits me best, but two or three years ago; you shal, God willing, hear them both. Come Maudlin, sing the first part to the Gentlemen with a merrie heart, and Ile sing the second.

---

**The Milk maid's Song.**

*Come live with me, and be my Love,*  
*And we wil all the pleasures prove*  
*That vallies, Groves, or hils, or fields,*  
*Or woods and steepie mountains yeelds.*

*Where we will sit upon the Rocks,*  
*And see the Shepherds feed our flocks,*  
*By shallow Rivers, to whose falls*  
*Mellodious birds sing madrigals.*

*And I wil make thee beds of Roses,*  
*And then a thousand fragrant posies,*
A cap of flowers and a Kirtle,  
Imbrodered all with leaves of Mirtle.

A Gown made of the finest wool  
Which from our pretty Lambs we pull,  
Slippers lin’d choicely for the cold,  
With buckles of the purest gold.

A belt of straw and ivie buds,  
With Coral clasps, and Amber studs  
And if these pleasures may thee move,  
Come live with me, and be my Love.

The Shepherds Swains shal dance and sing  
For thy delight each May morning:  
If these delights thy mind may move,  
Then live with me, and be my Love.

Via. Trust me Master, it is a choice Song, and sweetly sung by honest Maudlin: lle bestow Sir Thomas Overbury's Milk maids wish upon her, That she may dye in the Spring, and have good store of flowers stuck round about her winding sheet.

The Milk maids mothers answer.

If all the world and love were young,  
And truth in every Shepherds tongue?  
These pretty pleasures might me move,  
To live with thee, and be thy love.

But time drives flocks from field to fold:  
When rivers rage and rocks grow cold,  
And Philomel becometh dumb,  
The Rest complains of cares to come.

The Flowers do fade, and wanton fields  
To wayward Winter reckoning yeilds  
A honey tongue, a heart of gall,  
Is fancies spring, but sorrows fall.

Thy gowns, thy shooes, thy beds of Roses,  
Thy Cap, thy Kirtle, and thy Posies,  
Soon break, soon wither, soon forgotten,  
In folly ripe, in reason rotten.

Thy belt of straw and Ivie buds,
Thy Coral clasps and Amber studs,  
All these in me no means can move  
To come to thee, and be thy Love.

But could youth last, and love stil breed,  
Had joys no date, nor age no need;  
Then those delights my mind might move  
To live with thee, and be thy love.

Pisc. Well sung, good woman, I thank you, I'll give you another dish of fish one of these dayes, and then beg another Song of you. Come Scholer, let Maudlin alone, do not you offer to spoil her voice. Look, yonder comes my Hostis to cal us to supper. How now? is my brother Peter come?

Host. Yes, and a friend with him, they are both glad to hear you are in these parts, and long to see you, and are hungry, and long to be at supper.


Queen Elizabeth I: The Farewell Speech, 1601

The "farewell" Golden Speech to parliament. It is worth comparing her views with those of Machiavelli.

On the afternoon of 30 November, 140 Members of the Commons, 141 with the Speaker, crowded into the Presence Chamber and fell on their knees as their sovereign entered the room. She was sixty-eight and in excellent health, but perhaps some guessed that this would be her last Parliament. She had come to deliver what should have been a rasping harangue on finance, but she turned it into 'golden words', which were to be reprinted time and time again up to the eighteenth century, whenever England was in danger, as the Golden Speech of Queen Elizabeth.

Several versions survive, including a printed pamphlet which it is thought Elizabeth may have checked and corrected, but its text is inferior to the moving account by the diarist, Hayward Townshend, who was among those kneeling before her that November afternoon in the Presence Chamber.

Mr Speaker,

We have heard your declaration and perceive your care of our estate. I do assure you there is no prince that loves his subjects better, or whose love can countervail our love. There is no jewel, be it of never so rich a price, which I set before this jewel: I mean your love. For I do esteem it more than any treasure or riches; for that we know how to prize, but love and thanks I count invaluable. And, though God hath raised me high, yet this I count the glory of my Crown, that I have reigned with your loves. This makes me that I do not so much rejoice that God hath made me to be a Queen, as to be a Queen over so thankful a people. Therefore I have cause to wish nothing more than to content the subject and that is a duty which I owe. Neither do I desire to live longer days than I may see your prosperity and that is my only desire. And as I am that person still yet,
under God, hath delivered you and so I trust by the almighty power of God that I shall be his instrument to preserve you from every peril, dishonour, shame, tyranny and oppression, partly by means of your intended helps which we take very acceptably because it manifesteth the largeness of your good loves and loyalties unto your sovereign.

Of myself I must say this: I never was any greedy, scraping grasper, nor a strait fast-holding Prince, nor yet a waster. My heart was never set on any worldly goods. What you bestow on me, I will not hoard it up, but receive it to bestow on you again. Therefore render unto them I beseech you Mr Speaker, such thanks as you imagine my heart yieldeth, but my tongue cannot express. Mr Speaker, I would wish you and the rest to stand up for I shall yet trouble you with longer speech. Mr Speaker, you give me thanks but I doubt me I have greater cause to give you thanks, than you me, and I charge you to thank them of the Lower House from me. For had I not received a knowledge from you, I might have fallen into the lapse of an error, only for lack of true information.

Since I was Queen, yet did I never put my pen to any grant, but that upon pretext and semblance made unto me, it was both good and beneficial to the subject in general though a private profit to some of my ancient servants, who had deserved well at my hands. But the contrary being found by experience, I am exceedingly beholden to such subjects as would move the same at first. And I am not so simple to suppose but that there be some of the Lower House whom these grievances never touched. I think they spake out of zeal to their countries and not out of spleen or malevolent affection as being parties grieved. That my grants should be grievous to my people and oppressions to be privileged under colour of our patents, our kingly dignity shall not suffer it. Yea, when I heard it, I could give no rest unto my thoughts until I had reformed it. Shall they, think you, escape unpunished that have oppressed you, and have been respectless of their duty and regardless our honour? No, I assure you, Mr Speaker, were it not more for conscience’ sake than for any glory or increase of love that I desire, these errors, troubles, vexations and oppressions done by these varlets and lewd persons not worthy of the name of subjects should not escape without condign punishment. But I perceive they dealt with me like physicians who, ministering a drug, make it more acceptable by giving it a good aromatical savour, or when they give pills do gild them all over.

I have ever used to set the Last Judgement Day before mine eyes and so to rule as I shall be judged to answer before a higher judge, and now if my kingly bounties have been abused and my grants turned to the hurt of my people contrary to my will and meaning, and if any in authority under me have neglected or perverted what I have committed to them, I hope God will not lay their culps and offenses in my charge. I know the title of a King is a glorious title, but assure yourself that the shining glory of princely authority hath not so dazzled the eyes of our understanding, but that we well know and remember that we also are to yield an account of our actions before the great judge. To be a king and wear a crown is a thing more glorious to them that see it
than it is pleasant to them that bear it. For myself I was never so much enticed with the glorious name of a King or royal authority of a Queen as delighted that God hath made me his instrument to maintain his truth and glory and to defend his kingdom as I said from peril, dishonour, tyranny and oppression. There will never Queen sit in my seat with more zeal to my country, care to my subjects and that will sooner with willingness venture her life for your good and safety than myself. For it is my desire to live nor reign no longer than my life and reign shall be for your good. And though you have had, and may have, many princes more mighty and wise sitting in this seat, yet you never had nor shall have, any that will be more careful and loving.

'For I, oh Lord, what am I, whom practices and perils past should not fear? Or what can I do? That I should speak for any glory, God forbid.' And turning to the Speaker and her councilors she said, 'And I pray to you Mr Comptroller, Mr Secretary and you of my Council, that before these gentlemen go into their countries, you bring them all to kiss my hand.'

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Fordham University, from "Modern History Sourcebook: Queen Elizabeth I of England (b. 1533, r. 1558-1603) Selected Writing and Speeches"
https://sourcebooks.fordham.edu/mod/elizabeth1.asp
"The Golden Speech" is also included in the National Archives of the United Kingdom, at this location:
http://www.nationalarchives.gov.uk/education/resources/elizabeth-monarchy/the-golden-speech/
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Module 3: Essay Directions
For your essay for this module, choose one of these broad topics to compare across 3 of the readings:

- the roles of women
- the roles of men
- political leaders (that is, those who controlled or strongly influenced political actions)
- the nature and trappings of power
- differences among the classes
- personal freedom (who has it and who does not; and for those who have it, on what is it based--income from property? income from work? class or support at court? marriage or divorce?)
- representations of love
- family relationships
- the pastoral strain in literature
- the subjects of satire

See the exercises in chapter 3 of British Literature through History. Those may give you additional ways to look at some of these topics. Exercises for other primary readings may give you additional ideas as well.

Write a 2-3-page double-spaced essay in which you compare and contrast your single topic across 3 or more primary readings assigned in this module. Narrow your topic to a specific and workable thesis. Include examples of specific events, descriptions, and poetic forms that support your thesis. Draw your own conclusions about the value or relevance of your topic to its own time and ours. You may choose any 3 readings.
In your paper, for each statement you make, cite the passage that you use for your evidence (proof of your statement). Use line numbers for poetry and, if line numbers are
not included in the texts, page numbers in the PDF files. Include at least three of the literary terms you learned for this module.

For interesting discussions of types of arguments for papers like this, see the textbook Creating Literary Analysis. Those chapters may help you narrow the broad topics above to a narrowly focused thesis suitable for a 2-3-page paper.

You may add references to other types of art in your paper. You may also use references to biographical information taken from Wikipedia, the textbook, or other sources. However, do not use any analytical secondary sources (previously published articles analyzing the primary works) for this essay. Read the texts closely enough that you can write your own essay and draw your own conclusions. You will be using scholarly secondary sources in your global essay, but please do not use scholarly or popular analyses of individual works in any other essays. Do cite any sources you use for background information in the text of your paper and in a bibliography at the end of your paper. Use a standard documentation style, and follow the guidelines for it. Use MLA style for your document format.

Please note: Sources like the site Shmoop are written for newly literate second graders. Do not use those analyses in your paper. If I can find parts of your paper easily online, you should delete those references before submitting your paper. Trust yourself, not an online service. Anything I can find easily online and is not your own analysis will result in an automatic failing grade.

Submission Method
Filename pattern: 241SmithJA_M3Essay [Change student name to your own.]
File format: Word (.doc or .docx)
Submission: Copy and paste entire essay into Discussion forum. Then, attach your correctly named file to the same submission pane.

Grading Rubrics

Essay
75% Content, with thesis, topic sentences, specific details in each paragraph for support, and your own conclusions
15% Grammar [Long, complicated sentences are not encouraged. Please write clearly.]
10% Documentation (in-text and end-of-text)

NOTE: A paper submitted incorrectly may not be accepted. A paper with an incorrect filename may not be accepted. In both cases, a substantial number of points will be deducted if the essay is accepted. Please follow directions for submission. If you wish to revise your submission, return to your original posting, and reply to that submission. Never create more than one thread in a single submission pane. If I cannot find your last submission, I will grade whichever one I happen to see first. In order to make sure that I grade the last one you posted, always "reply to" your previous posting if you wish to revise.

Responses - 2 or more for each module
50% For each classmate's paper, at least one strength and one point at which you disagree
50% Specific details from the classmate's paper and from the primary work to support your response

NOTE: The length of each response should be a minimum of 200 words, about 3/4 page. Responses cannot be attached to a posting; they must be copied from a Word file and pasted into the "reply to" pane. Please write your sentences in Standard Edited English, so that we can all understand what you have to say.
Module 4: The Early 17th Century and John Milton

Introduction

Module 4 Learning Outcomes:

- An understanding of the political, religious, and literary currents during the 17th century, including John Donne, the Metaphysical Poets, and the Cavalier Poets.
- A more detailed understanding of the historically influential John Milton and his questions about and answers to friendship, emotions, history, theology, liberty, and philosophy in several of his shorter poems, one of his essays, and his great epic poem *Paradise Lost*.

Primary Texts:
John Donne - poems
Andrew Marvell - poems
Robert Herrick - poems
John Milton - poems, a political treatise, the epic *Paradise Lost*

Sources for Primary Texts:
The poems by Donne, Marvell, and Herrick are included in *British Literature through History*, Chapter 4.

For Milton's works, see these online locations:
"L'Allegro", "Il Penseroso", "Lycidas":
http://www.gutenberg.org/cache/epub/397/pg397-images.html
https://www.gutenberg.org/files/608/608-h/608-h.htm
*Paradise Lost* [12-book edition]:
http://www.gutenberg.org/cache/epub/26/pg26-images.html
Module 4: Notes and Literary Terms
For literary terms, see Wheeler site at [http://web.cn.edu/kwheeler/index.html](http://web.cn.edu/kwheeler/index.html)

**Literary terms: Elizabethan England**
- Puritans
- divine right of kings
- Oliver Cromwell
- Puritan Revolution
- Interregnum
- 2 texts that standardized English
- Metaphysical Poets
- metaphysical conceit
- paradox
- apostrophe
- allusion
- sonnets
  - English sonnet
  - Italian sonnet
- Cavalier Poets
- closing of theaters (date)
- carpe diem
- lyric
- elegy
- epic
- masque
- enjambment
- inversion
- elision
- in media res
- catalogues
- epic similes
- sprung rhythm
- *felix culpa*

**Literary terms: Milton**
- anagram
- epic
- epic simile
- metaphor
- oxymoron
- enjambment
- zeugma
- dedication
- apostrophe
- epigraph
- anaphora

*Paradise Lost* [All 12 books] NOTE: The entire text is included in the PDF file in this module, but the annotated text on the Reading Room site is strongly recommended as supplemental to the text included in this module. The John Milton Reading Room is here: [http://www.dartmouth.edu/~milton/reading_room/pl/intro/text.shtml](http://www.dartmouth.edu/~milton/reading_room/pl/intro/text.shtml)

NOTE: In introduction to *PL*, see the types of poetry included in *PL*:
- epic
- lyric
- aubade
- georgic
- tragedy
- --apostrophe
- --soliloquy
- --affective powers

**Supplemental texts for *Paradise Lost***:
***Modern English: http://www.paradiselost.org/*
- For PL discussions, see site *Darkness Visible* at [http://darknessvisible.christs.cam.ac.uk/](http://darknessvisible.christs.cam.ac.uk/)

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Additional notes on Milton's *Paradise Lost*:

(1) Any connections that you can make to "Areopagitica" should help you in your study of *PL*. Milton was a rebel. Do not expect him to write what any other person believes to be Christian. Read his work closely. Understand what he is writing, not what you expect him to be writing. Do not make assumptions. I doubt that anyone has ever agreed completely with Milton's version of "the ways of God to man"—which he states he is attempting to "justify" (that is, "explain"), not praise wholeheartedly.

(2) When Milton writes "God", he means "Yahweh" or "Jehovah". He does not, at any point, mean "Christ." For Milton, the two are completely separate. The angels and other heavenly powers are also separate beings from God and Christ. Be careful not to confuse any of those beings.

**Milton**

"L'Allegro"

These lines are an example of _____.

Sometime walking not unseen
By hedgerow elms, on hillocks green,

- apostrophe
- enjambement
- simile
- zeugma

The overriding image is _____.

- urban
- pastoral
- elegiac
- both B & C

"Il Penseroso"

In this poem, the image of the cloister study is _____.

- positive
- negative
- frightening
- both B & C

"Lycidas"

The poem's form is _____.

- pastoral elegy
• threnody
• monody
• both A & C

In line 174, "him who walked the waves" refers to _____.
• Orpheus
• Namancos
• Lycidas
• Christ

Milton, Areopagitica

Those books "which are likeliest to taint both life and doctrine" should be
A. prohibited from publication
B. supported for publication
C. burned as heretical
D. read by no one

All books should be allowed publication because
A. they are like drugs that can be used to create strong medicines, because the best books lead to greater strength of argument and mind from those who read them
B. books are only paper, meaning very little and having little effect on anyone
C. only the richest persons with the best minds will be able to read them
D. the poor who cannot afford them are the only ones likely to be hurt by them

The desire to learn will always lead to _______.
A. searching for answers only in the "right" texts and from the authors supported by the government
B. much arguing and writing and many opinions
C. Both of these.
D. Neither of these.

Ideally, the desire for Truth will lead to _______.
A. the correct amount of state control of the press
B. the correct amount of popular control of the press
C. no state control of the press
D. a brotherhood of perpetual seekers after Truth

The first stage of God's reforming efforts is _____; the second stage is _______.

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A. the appearance of many false teachers and seductive arguments; the appearance of intellectual leaders with rare abilities who can lead others to new enlightened steps in the discovery of truth
B. the appearance of intellectual leaders with rare abilities who can lead others to new enlightened steps in the discovery of truth; the appearance of many false teachers and seductive arguments
C. total destruction of all books; republishing of new books in His own image
D. A and C
E. B and C

Milton, *Paradise Lost*

*Paradise Lost* contains these characteristic elements of epic poetry: _____.

A. invocation to the Muses
B. military battles
C. epic similes
D. all of the above

At the beginning of the epic, Satan's most immediate task is _____.

A. to explore the Garden of Eden
B. to investigate the daily routine of Adam and Eve
C. to rouse the newly fallen devils from their lethargy
D. to invent gunpowder for use in the war in heaven

_______ is NOT part of the daily routine of Adam and Eve before the Fall.

A. expressing gratitude to God through prayer
B. cutting back the plants and shrubs in the Garden of Eden
C. having recourse to their "bower" for sex and sleep
D. setting out traps for snakes

Satan's soliloquies tend to deal most often with _____.

A. hatred of God and self-doubts
B. regret at offending the Son of God
C. new military strategy
D. plans for refurbishing Hell

For Adam and Eve, the most immediate consequence of their eating the forbidden fruit is _____.

A. a sense of hopelessness and lethargy
B. a feeling of intoxication and the desire for sex
C. a demand for revenge on all snakes
D. an eagerness to move away from the Garden of Eden

After the Fall, the archangel Michael offers this promise as consolation to Adam and Eve: _____.
A. They will receive a generous pension  
B. They can apply for an eventual return to the Garden of Eden  
C. They will possess an internal Paradise  
D. Their sins will be obliterated at the Day of Judgement

The concluding tone of the epic is best described as ____.

A. angry  
B. guardedly optimistic  
C. despairing  
D. frightened

The last lines of the concluding scene of the epic consist of ____.

A. the angels celebrating the assertion of divine justice  
B. Satan expressing regret  
C. Adam and Eve leaving the Garden of Eden, hand in hand  
D. God re-seating himself on his throne in Heaven

Module 4: Essay Directions
For this essay, please make no assumptions. It may be more difficult for a person with extensive knowledge of the Christian Bible to discuss Milton's great poem. As Christian as he was, he was a rebel and adhered to some radical beliefs, and his knowledge of religious traditions, myths, and scholarship was extensive. Choose ONE of the 7 topics below (the complete topic) for your essay:

1. In *Paradise Lost*, what is the nature of creation, sin, and punishment? Consider these points:
   • the nature of the paradise or other earthly existence into which the first human beings were created;
   • order of creation of all existence (physical universe, human beings, animals, plants, society, etc.);
   • number of human beings created;
   • reason for creation;
   • method of creation;
   • nature of sin;
   • punishment for sin.

2. The scholar William Empson wrote that Satan is the epic hero of *Paradise Lost*. Satan, then, would be the protagonist and God the antagonist. [Look up "epic hero" in the Wheeler site, and be certain you understand what such a figure should be.] What characteristics does Milton give Satan that indicate he is the hero? Cite your examples from *Paradise Lost*. For every statement you make, cite a specific passage from the poem itself. If Milton wrote this epic to "justify the ways of God to man," then what are those "ways"? Why would Milton reverse the roles of God and Satan in his epic poem about the beginnings of Christianity? [Also note carefully: This epic does not include the Christian Era. It sets the stage for Christianity, but Christ has not yet been born to womankind in *Paradise Lost*.]

3. Milton's knowledge of Christian doctrine, myth, and received texts spanned many languages (he could read at least 13 languages, including Aramaic, and speak 7). He could and did read several translations of the
Christian Bible and could probably read every part of it in its own original language (Hebrew, Greek, etc.). However, the King James Version (KJV) is the closest version in English that I can find as a free download. It is available here: https://www.gutenberg.org/ebooks/10

If you choose this essay question, compare the similarities and differences in Paradise Lost and the first 6 chapters of the Book of Genesis in the KJV. Include both creation stories in Genesis and the reference to the nephilim in Chapter 6, verse 1. How does Milton’s version differ from the KJV? How is it similar? What is Milton attempting to convey in his own version of the creation story and his use of the many demons in Paradise Lost?

(4) Discuss at least 3 of Milton’s epic similes. Again, see the Wheeler site for a definition of "epic simile" before you begin on this topic. Why would Milton emphasize those three things in his epic? Why are they so important as to need such extensive descriptions? What do those descriptions add to the central idea of Paradise Lost? [You’ll need to determine the central idea of this epic before you write this essay.]

(5) Compare Adam and Eve throughout the epic. Who is stronger? Who is weaker? Why would Milton portray each of them the way he does?

(6) Follow Satan from the beginning to the end of the epic. Does he change from Book I through the end of the epic or does he stay the same? Why would Milton portray him as a developing, instead of a static, figure?

(7) Read all the dialogues between Adam and Eve. What is the topic of each discussion? Does their relationship develop throughout the epic, or does it stay essentially the same as the epic unfolds, proceeds, and ends? Finally, end this discussion by evaluating that relationship for Milton’s readers in his own time and in ours. Is their relationship a good one for a marriage or a poor one? Why?

Write a 2-3-page double-spaced essay in which you discuss one of these 7 topics. Narrow your topic to a specific and workable thesis. Include examples of specific events, descriptions, and poetic forms that support your thesis. Draw your own conclusions about the value or relevance of your topic to its own time and ours.

In your paper, for each statement you make, cite the passage that you use for your evidence (proof of your statement). Use line numbers for poetry and, if line numbers are not included in the texts, page numbers in the PDF files. Include at least three of the literary terms you learned for this module.

For interesting discussions of types of arguments for papers like this, see the textbook Creating Literary Analysis. Those chapters may help you narrow the broad topics above to a narrowly focused thesis suitable for a 2-3-page paper.

You may add references to other types of art in your paper. You may also use references to biographical information taken from Wikipedia, the textbook, or other sources. However, do not use any analytical secondary sources (previously published articles analyzing the primary works) for this essay. Read the text closely enough that you can write your own essay and draw your own conclusions. You will be using scholarly secondary sources in your global essay, but please do not use scholarly or popular analyses of individual works in any other essays. Do cite any sources you use for background information in the text of your paper and in a bibliography at the end of your paper. Use a standard documentation style, and follow the guidelines for it. Use MLA style for your document format.
Please note: Sources like the site Shmoop are written for newly literate second graders. Do not use those analyses in your paper. If I can find parts of your paper easily online, you should delete those references before submitting your paper. Trust yourself, not an online service. Anything I can find easily online and is not your own analysis will result in an automatic failing grade.

Submission Method
Filename pattern: 241SmithJA_M4Essay [Change student name to your own.]
File format: Word (.doc or .docx)
Submission: Copy and paste entire essay into Discussion forum. Then, attach your correctly named file to the same submission pane.

Grading Rubrics

Essay
75% Content, with thesis, topic sentences, specific details in each paragraph for support, and your own conclusions
15% Grammar [Long, complicated sentences are not encouraged. Please write clearly.]
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Responses - 2 or more for each module
50% For each classmate's paper, at least one strength and one point at which you disagree
50% Specific details from the classmate's paper and from the primary work to support your response

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Module 5: The Restoration and Eighteenth Century

Introduction

Module 5 Learning Outcome:
An understanding of the topics and socio-cultural conditions explored by 18th-century writers from Dryden through Goldsmith: the art of literature; slavery; the incursion of the city into the country; other personal, social, and political concerns acknowledged by many literary figures at the beginning of the Industrial Revolution; the rise of satire, the beginnings of the English novel, and a focus on rational thought.

Primary Texts:
- Jonathan Swift, "A Modest Proposal"
- Alexander Pope, "The Rape of the Lock"
- Frances Burney, short selection from her diary
- Lady Mary Wortley Montagu, selections from *Letters*
- Samuel Johnson, "The Vanity of Human Wishes"
- Thomas Gray, "Elegy Written in a Country Churchyard"
- Oliver Goldsmith, "The Deserted Village"

Sources for Primary Texts:
Swift's essay "A Modest Proposal":
https://www.gutenberg.org/ebooks/1080

Pope's satirical poem "The Rape of the Lock":
https://www.gutenberg.org/ebooks/9800

Burney's diary:
short passage included in *British Literature through History*

Montagu, *Letters*:
https://www.gutenberg.org/ebooks/17520

Johnson's "Vanity of Human Wishes" and 2 *Rambler* papers:
https://www.gutenberg.org/ebooks/13350

Gray's "Elegy Written in a Country Churchyard":
https://www.gutenberg.org/ebooks/30357

Goldsmith's "The Deserted Village":
https://www.gutenberg.org/ebooks/50500

Module 5: Study Guide

Directions:
Choose the correct answer for each item below.

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Study Items:

Literary Terms:
A. Restoration [dates and causes]
B. Great Fire of London [date and effects]
C. Great Chain of Being
D. Glorious Revolution
E. Enlightenment - 3 characteristics/emphases
F. Rise of democratic/humanist ideals
G. neoclassicism
H. changes in English language
I. women and the theater
J. comedy of manners
K. stock characters in comedy of manners
L. rise of the novel & authors
M. epistolary novel
N. diaries/journals & authors
O. satire
P. Horatian
Q. Juvenalian
R. heroic couplet
S. closed heroic couplet
T. mock epic
U. zeugma
V. personification
W. elegy
X. Graveyard School
Y. topographical poetry

Readings:

Johnson, "Vanity of Human Wishes"

1. In the poem, the famous military leader _____ serves merely to "point a moral, or adorn a tale."
   A. Charles XII of Sweden
   B. Alexander the Great
   C. Cardinal Wolsey
   D. Xerxes

2. In the poem, a healthy mind seems to be characterized by _____.
   A. patience
   B. ambition
   C. hope
   D. imagination

Pope, "The Rape of the Lock"

1. The Sylphs are ______.
   5. exiled goddesses who walk on earth as vain, spoiled women with special powers
   6. spirits who ride in chariots and are the descendants of the Gnomes
   7. jealous guardians of their human mates' sexuality
   8. playful creatures who act simply as chorus or narrator, not taking part in the action of the poem

2. In Canto 3, Belinda and her friends are playing the game of _____.
   5. ombre
   6. loo
   7. faro
   8. quadrille

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3. At the end of Canto 4, Belinda cries, "Oh, hadst thou, cruel! been content to seize / Hairs less in sight, or any hairs but these!" She is distressed because ______
5. her Sylph has been murdered by the scissors, never to live again
6. she is especially upset that the lock of her hair that has been cut has been taken from the hair on her head and not somewhere else on her body
7. she has been raped, and her virginity is lost
8. the hair that has been stolen contains special, magical properties

4. At the end of the poem, the poet reassures Belinda that ______.
   A. now that the battle for her lock of hair has caused millions of fashionable men to die, their souls will be imprisoned in vases on her mantle
   B. her lock of hair will streak into the sky like a shooting star, forming a constellation that will amaze astronomers
   C. now that her beauty and her lock of hair have been restored in the battle where the lock was recovered by brave men, her name will live on
   D. her lock of hair will eventually be restored by the vain, fashionable men who have wronged her

**Lady Mary Wortley Montagu**

1. Montagu visited Turkey because ______.
   A. she had relatives there
   B. her husband was appointed the English ambassador to the Turkish court
   C. she was searching for a cure for smallpox
   D. she was fulfilling a lifelong dream

2. In her description of a Turkish women's bath, Montagu observes that it was a location in which news and scandal were exchanged. She writes, "In short, 'tis the women's _____."
   A. salon
   B. coffee-house
   C. Royal Exchange
   D. Parliament

3. Montagu brought back a great medical advance to England from Turkey. That advance is ______.
   A. penicillin
   B. use of foxglove for heart ailments
   C. inoculation against smallpox
   D. use of anesthesia

4. In her letter to Lady Bute, Montagu writes that being good at ______ is "the best proof of understanding" [that is, of intelligence].
   A. poetry writing
   B. reading
   C. Latin
   D. arithmetic

5. In her reference to the letter from Mrs. Yonge, Montagu identifies the political figure ______ as the patron and model of Mrs. Yonge's husband.
   A. La Fontaine
   B. Montaigne
   C. George II
   D. Robert Walpole

6. Montagu became close friends with, and then had a falling-out with, the famous poet ______.
   A. Swift
   B. John Gay
7. At the end of Montagu's "The Lover: A Ballad", one of Ovid's parables about trees and rivers is included. The parable suggests that the poet _____.
   A. really wants a husband, not a lover
   B. would never want to have a lover, because she is chaste
   C. will never give away her virginity to a womanizer
   D. lacks a sex drive

8. The Restoration writer _______ had a particularly strong influence on Montagu.
   A. Mary Astell
   B. Aphra Behn
   C. Margaret Cavendish
   D. Eliza Haywood

9. Complete the passage from "Epistle from Mrs. Yonge": "All bargains but conditional are made; / The purchase _____, the creditor unpaid."
   A. large
   B. done
   C. void
   D. small

10. Montagu writes that she cannot become accustomed to the fashionable practice of Turkish women _______.
    A. dying their hair
    B. wearing pants
    C. bathing in groups
    D. dying their fingernails

Gray, "Elegy Written in a Country Churchyard"

In the poem, the dead buried in the churchyard _________.
   • never became famous poets, but also never became murderers
   • should be pitied because they labored pointlessly for their entire lives
   • lived happy lives because they lived in the country
   • have wasted their lives because they never reached their full glory

In the last half of the poem, the poet seems to be discussing _______.
   • a pastor
   • a stonecutter
   • a musician
   • a gardener

Goldsmith, "The Deserted Village"

Goldsmith was born in _______.
   A. Wales
   B. Ireland
   C. Scotland
   D. Shropshire

The poet describes the village of ________.
   • Lissoy
   • Lichfield
   • Auburn
   • Tornio

Complete these lines: "Ill fare the land, to hastening ills a prey, / Where _____ accumulates and men decay."
   • wealth
   • joy
The following lines refer to ______: "Pleased with his guests, the good man learned to glow, / And quite forgot their vices in their woe."
- the poet himself
- the village inn keeper
- the village preacher
- the village schoolmaster

In the view of the poet, the rural village about which he writes has become depopulated because _______.
- wealthy men have enclosed common lands
- the crops have failed
- a drought has occurred
- the young have lost interest in country life

This line refers to ______: "Low lies that house where nut-brown draughts inspired."
- the village tavern
- the village school
- the poet's birthplace
- the village preacher's home

In the final stanza of the poem, the poet bids farewell to the personified figure _____.
A. Truth
B. Youth
C. Ambition
D. Poetry

Classical argument - Define these and be able to give examples from Swift’s "Modest Proposal":
A. exordium
B. narratio
C. partitio
D. confirmatio
E. refutatio
F. peroratio

Be able to define these terms (Use the Wheeler site):
A. anagram
B. villanelle
C. ottava rima

Module 5: Essay Directions
For this essay, choose one of these general topics:
- reason vs. emotion
- the relationships between men and women
- the city vs. the country
- the decline or loss of the past

Write a 2-3-page double-spaced essay in which you discuss one of these 4 topics across at least 3 of the primary works, comparing the treatment of that topic in one work to its treatment in the others. Narrow your topic to a specific and workable thesis. Include examples of specific events, descriptions, and poetic forms that support your thesis. Draw your own conclusions about the value or relevance of your topic to its own time and ours.
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Responses - 2 or more for each module
50% For each classmate’s paper, at least one strength and one point at which you disagree
50% Specific details from the classmate's paper and from the primary work to support your response

NOTE: The length of each response should be a minimum of 200 words, about 3/4 page. Responses cannot be attached to a posting; they must be copied from a Word file and pasted into the "reply to" pane. Please write your sentences in Standard Edited English, so that we can all understand what you have to say.

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Module 6: Global Essay

Module 6 Learning Outcome:
Develop a deeper understanding of the differences and similarities between non-English cultures during the period of early British literature and the influences from that period that continue to shape our literary and cultural experiences today.

Directions:
A handout related to each of the modules 1-5 is included at the end of these directions. Choose ONE of the topics and chapters there. Also read the directions below:

For this module, you will compare at least one of the primary works we have already read for this class to one or more works from another, non-European culture. "Non-European" means Middle Eastern, African, Chinese, Southeast Asian or South Asian, or indigenous peoples from any of those cultures.

Please note: The works you compare must be the primary works themselves, not summaries of those works. If you have doubts about the acceptability of a particular text, email me the full publication information or webpage for that text and ask whether you may use it.

For this module, you will need at least 2 analytical scholarly articles from JSTOR, NC LIVE, Google Scholar, or the Directory of Open Access Journals. Ideally, one article will be about one of your primary works and one will be about the other. However, you may use any two scholarly, peer-reviewed articles that can add some ideas or some support for your own ideas. Articles with which you disagree can be very good choices. They give you an excellent way to begin your paper.

See the "Textbooks" section of the main Learning Modules and Textbooks page in Blackboard. Chapter 8 of Writing and Literature gives an overview of literary argument. All chapters in Creating Literary Theory can help you think about the type of questions you may want to ask while you read and ways to answer them in your paper. All three volumes of World Literature can give you additional primary works from these cultural areas: Middle East, Near East, Greece; China; India; Rome; Japan; Southeast Asia; Korea; Native America. You may find additional primary works online or in a library. Choices for topics are included in the handouts below for each module we have covered in this class. You may use many of the ideas that you have already used in those modules--comparing Milton's creation story in Paradise Lost to Native American creation stories, for instance.

For MLA 2016 and APA 2010 documentation styles, you may use the Purdue OWL. You may also use the Lumen Guide to Writing included in the "Textbooks" section.

Please note: This essay will be a little longer than the others in this class--at least 5-6 pages, instead of 2-3. You are unlikely to be able to make a good case for your thesis without 4-5 pages of serious, well-organized, non-repetitive thought.

For all papers, this one included, avoid the use of any phrases or clauses like "I believe" or "I think" or "In my opinion." Everything in the paper except the sentences that you cite is your opinion. Be sure to cite all ideas and passages that are not your own. Use a standard documentation style and include a bibliography in that style.

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You may add references to other types of art in your paper. You may also use references to biographical information taken from Wikipedia, the textbook, or other sources. However, do not use any analytical secondary sources (previously published articles analyzing the primary works) for this essay. Read the text closely enough that you can write your own essay and draw your own conclusions. You will be using scholarly secondary sources in your global essay, but please do not use scholarly or popular analyses of individual works in any other essays. Do cite any sources you use for background information in the text of your paper and in a bibliography at the end of your paper. Use a standard documentation style, and follow the guidelines for it. Use MLA style for your document format.

Please note: Sources like the site Shmoop are written for newly literate second graders. Do not use those analyses in your paper. If I can find parts of your paper easily online, you should delete those references before submitting your paper. Trust yourself, not an online service. Anything I can find easily online and is not your own analysis will result in an automatic failing grade.

Submission Method
Filename pattern: 241SmithJA_M6GlobalEssay [Change student name to your own.]
File format: Word (.doc or .docx)
Submission: Copy and paste entire essay into Discussion forum. Then, attach your correctly named file to the same submission pane.

Grading Rubrics

Essay
75% Content, with thesis, topic sentences, specific details in each paragraph for support, and your own conclusions; must include requirements for Global Essay, given below.
15% Grammar [Long, complicated sentences are not encouraged. Please write clearly.]
10% Documentation (in-text and end-of-text)

NOTE: A paper submitted incorrectly may not be accepted. A paper with an incorrect filename may not be accepted. In both cases, a substantial number of points will be deducted if the essay is accepted. Please follow directions for submission. If you wish to revise your submission, return to your original posting, and reply to that submission. Never create more than one thread in a single submission pane. If I cannot find your last submission, I will grade whichever one I happen to see first. In order to make sure that I grade the last one you posted, always "reply to" your previous posting if you wish to revise.

Responses - 2 or more for each module
50% For each classmate’s paper, at least one strength and one point at which you disagree
50% Specific details from the classmate’s paper and from the primary work to support your response

NOTE: The length of each response should be a minimum of 200 words, about 3/4 page. Responses cannot be attached to a posting; they must be copied from a Word file and pasted into the "reply to" pane. Please write your sentences in Standard Edited English, so that we can all understand what you have to say.

Review of Directions:
Value of this module:
- A deeper understanding of the differences and similarities between non-English cultures during the period of early British literature and the influences from that period that continue to shape our literary and cultural experiences today.
Each student will choose one of the essay topics and sets of readings in this module. The essay directions may be revised a bit before this assignment is due, but the paper should be a comparative discussion of primary texts, noting especially the cultural similarities, differences, and implications for the past and the present. Secondary research is required and will be used to understand more of the time, place, and real content of the primary texts. However, your own comparative analysis of the texts should be the core and greater part of your paper.

- Length: 5-6 pages (body) + 1-page bibliography [an alphabetized list of your secondary sources with full publication information in correct documentation style]
- Form: MLA 2009 or MLA 2016 or APA 2010 documentation form; MLA 2016 document form

Students may choose some of the same primary sources, but not the same topics and primary sources. Your thesis and treatment of the primary works must be your own. As soon as you determine your primary texts AND your specific focus, post those in the Discussion forum "Global Essay-Topic."

Your paper and all secondary-source files will be posted in the forum "Global Essay."

NOTE: Since only one draft of this essay is allowed, having a professional tutor read your paper before submission is strongly recommended. You may use the link in the main menu "Smarthinking Online Tutoring"; or you may consult one of our own tutors in the Reading and Writing Center or the Learning Center. The information for those centers is included in the syllabus. In either case, make sure the tutor has the assignment directions, so that he or she will know the assigned purpose, content, and form.

In the pages that follow, the general rubric for all courses in the Global Scholar of Distinction Program is given first. Then, a way to find sources to which to compare one of the English-literature readings is given. Then, the directions for each of the modules is given. Choose only ONE set of those directions, for ONE of the modules already covered.

**Global Scholar of Distinction Program Rubric**

**Global Scholar of Distinction Program**

This rubric is designed to serve as a guide when preparing one or more global assignments that will total 25% of the weighted grade to ensure a course is globalized.

**Table 1. Global Scholar of Distinction Program Rubric**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Minimum Expectations</th>
<th>Perspective</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connection to Learning Outcome</td>
<td>Integrates awareness of the need for global competencies across content areas in response to student, community, workforce and/or global issues and concerns</td>
<td>Integrates perspective of how course subject/assignment ties in with global competencies to student, community, workforce and/or global issues and concerns</td>
<td>Integrates participation in some capacity across areas in response to student, community, workforce and/or global issues and concerns</td>
</tr>
<tr>
<td>Global Issue Emphasis</td>
<td>Assignment(s) completion incorporates knowledge, understanding, and/or reflection of the global dimension of the course</td>
<td>Identifies and analyzes global issues in the assignment(s) that ties into course material</td>
<td>Justifies analysis and interpretation of global issues in relation to course material</td>
</tr>
<tr>
<td>Completion of Assignment</td>
<td>Describes/distinguishes contemporary issues in a modern</td>
<td>Addresses diverse perspectives of contemporary</td>
<td>Evaluates contemporary issues in a modern</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Minimum Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focused on Modern Global Context</td>
<td>global context</td>
</tr>
<tr>
<td>Student Media Use - Obtains Access to Material or Presents Research</td>
<td>Uses text and supplemental resources originating from culture other than student’s own to frame the subject of the course in global terms</td>
</tr>
<tr>
<td>Intentional effort to prepare to live and work in an interconnected world</td>
<td>Identifies global issues relevant to the course but reaching beyond the classroom</td>
</tr>
</tbody>
</table>

Global dimension is broadly defined as “exploring the world’s interconnections” while recognizing and addressing issues and phenomena at global, international and local levels.

Global competence refers to the acquisition of in-depth knowledge and understanding of international issues, an appreciation of and ability to learn and work with people from diverse linguistic and cultural backgrounds, proficiency in a foreign language, and skills to function productively in an interdependent world community.

Global context demonstrates multidimensional view involving more than one culture and/or subculture that is not your own.

Essay Rubric to combine with Global Rubric for Final Grade

<table>
<thead>
<tr>
<th>Essay - 250-500 words each</th>
<th>70%</th>
<th>Submitted correctly in a single submission pane: A. copy/paste B. file attached C. all secondary-source files attached</th>
<th>Up to 100%; please submit correctly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Editing English; correctly documented primary and secondary sources; complete bibliography</td>
<td>30%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Responses to all Discussion forums - 150+ words each

| 40% | Student responds to 2+ classmates’ postings with substantive, incisive comments, adds additional material or insights to each posting, and engages in a serious discussion of the original posting. | 40% |
| 10% | Before posting response, student has proofread and edited carefully for Standard American Edited English. | 10% |

Source Sample: Global Component

Saving files: Save all your source texts as PDF files. If you cannot save the entire text properly, save whatever you can. Most Web pages will save entirely; a few will not. Chrome is supposed to have a
This built-in PDF converter, so it may be the best browser to use for this assignment. To save a Web page as a PDF file, simply "Print to" and choose "PDF". See the Discussion forum for required filenames.

This sample of primary sources includes 3 cultures: Chinese Buddhist, Native American, and Hindu. All except "Dream of the Rood" were written in a country other than England. Whichever primary texts you choose to compare with one of the assigned readings, you must (1) choose texts originally written and published by non-English and, preferably, non-European, writers and (2) be able to find at least a large portion of each of them translated into English.

The topic for a set of sources like these would be "the journey to enlightenment in Buddhism, Native American spirituality, and Hinduism." All these texts are still very widely read in their own and other cultures.

All full-text sources below were found with a general Google search. Add the words full text to your search for a title or author when you are looking for a primary reading and not just a biography. See the second page here for additional notes and sources.

Reading short biographies and introductions is encouraged in order to understand what you are reading. In this paper, Wikipedia cannot be cited as a source for literary interpretation, but it does have generally good information for many author biographies and summaries for many primary readings. You must, however, read the primary texts for yourself.

**Example:** Assigned primary source to which to compare the others below: *Everyman*; topic: a religious journey

**China & Buddhism:**
Shen Yung Performing Arts. *Journey to the West.*
http://www.shenyunperformingarts.org/learn/article/read/item/y3sCsCFkRu4/journey-to-the-west-classic-chinese-literaturature.html

*Journey to the West.* [Additional information.] http://www.vbtutor.net/xiyouji/journeytothewest.htm

*The New Legends of Monkey.* Currently on Netflix as a series.

*The Monkey King 1 & 2.* Movies; also on Netflix.

**Native America & Spirituality:**
National Humanities Center. "Native American Religion in Early America." TeacherServ.
http://nationalhumanitiescenter.org/serve/eighteen/ekeyinfo/natrel.htm
[See especially "Historians Debate" at the end of this page. The "Links to online resources at the bottom of the page is also a good source for primary texts.]

[Note: This book was written by a European-American, not a Native American. It may or may not be factual, so treat it as "literary" rather than "historical". Also, it just barely satisfies the requirements of this assignment, since it was written by a European-American male who did not give his original sources as written.]

**India & Hinduism:**

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http://www.dlshq.org/download/bgita.pdf

Directions for Research:
You will need to find your non-European examples of primary works either online or in one of the volumes World Literature, available in the "Textbooks" section of this course and online here:
https://ung.edu/university-press/books/world-literature-i-beginnings-to-1650.php

After choosing your primary texts from the ones already assigned in earlier modules and at least one from a non-European culture, make your own notes for your paper, decide what you think, and then do some research for at least 2 scholarly peer-reviewed articles in JSTOR, NC LIVE, Google Scholar, or the Directory of Open Access Journals. Include ideas from those journal articles in your paper, cite them correctly, and respond to them--either in agreement or in disagreement. They should help you think about the primary works, not take up most of your paper. Confine your use of secondary sources to important but very short direct quotations or paraphrases. Do not over-quote or otherwise use too much of previously published articles. Trust yourself and your own ability to read.

Questions to Answer for the Topic You Choose:
1. Introduce your analysis with an identification of the type of text, the historical background of the author, and the history and means of production of the text.
2. Analyze the text in terms of its content and form, and explain how it satisfies the requirements of that form. Indicate also in what ways it does not fit its form and what effect those differences might have had on a reader or listener.
3. Find a text in a non-European culture that contains a particular topic and some of the same cultural values. Explain the similarities and differences—in content, form, and likely audience reception. What is valued in each culture? How does each text prove the efficacy of its own value system?
4. Discuss the value of your primary texts to us—to contemporary readers in a globalized world. How is the text presented now in literature, film, art, theater, or literary criticism? Do we seem to value the text for the same reasons the original audience might have valued it? If not, what are the differences?

Topics - Choose one.
Power
Relationships among men and women
Journey or pilgrimage
Epic hero

Religious epiphany
City vs. country
Secular love or passion

Examples of pairings:
Power:
King Lear and the Epic of Son-Jara (or Sunjiiata) or The Lion King (animated movie)

Relationships among men and women:
Tain bo Cualgne or "The Wife of Bath's Prologue and Tale" AND Shahnahme [from Iran] or The Arabian Nights/The Book of 1001 Nights [from Persia and Arabia]

Journey or pilgrimage:
Either Margery Kempe or Lady Mary Wortley Montague or Everyman AND Journey to the West/The Monkey King [from China]

Epic hero:
Satan in Paradise Lost or Beowulf AND Popol Vuh [from Guatemala] or Shanameh [from Persia] or Epic of Gilgamesh [from Mesopotamia]

Religious epiphany:
Margery Kempe or Julian of Norwich AND Bhagavad-Gita [from India]

City vs. country:
Samuel Johnson or Thomas Gray or Oliver Goldsmith AND The Journey to the North [from Japan]

Secular love:
Gawain and the Green Knight or "The Wife of Bath's Tale" or some of Shakespeare's sonnets AND a selection of Persian ghazals.

The following sections give some additional choices for each module.

Module 1: Essay Choice - Epic

First, review the characteristics of epic on the Wheeler site.

Primary works: Module 1 - Choose one or more of these:
A. "Taliesin" from The Mabinogion - the early career of the great poet-magician
B. Chapters on the historical Abbess Hilda and the miracle of Caedmon - from Bede's Ecclesiastical History
C. The epic Beowulf - a son of Cain, a mighty dragon, and a great warrior-lord in action
D. Tain bo Cualnge (The Cattle Raid of Cooley, optional, but interesting; Old Irish epic)

Examples of non-European and contemporary epics - Choose one of these:
A. Lion King - animated movie + the Epic of Son-Jara (or Sunjiata); from Mali, the source of the movie
B. Journey to the West; often title The Monkey King - Chinese epic about a search for Buddhist texts; a Netflix series; also available in several movie versions, either in English or with English sub-titles + the novel Journey to the West
C. Any of the non-European epics listed in the Wikipedia article "List of world folk-epics"
D. Popol-Vuh - a Mayan-K'iche' epic; included in the World Literature textbooks in the "Textbooks" section of this course
E. Any of the other selections from epics in the World Literature textbooks

Module 2: Essay Choice - Travel/Journey/Pilgrimage

A picaro is someone who journeys from the country to the city. A picaresque novel is the story of that person, whom he or she meets along the way, what he or she learns along the way. It is often seen as a "country-bumpkin" story--country kid goes to the big city—and it has a long and old tradition in the literature of many cultures.

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A pilgrimage is a story of a person (a pilgrim) or persons (pilgrims) who make their way to a holy shrine in order to worship there or give alms (offerings) there. Their story is also one of the journey—more how they got to the shrine than what happened after they arrived. That type of story also has a long history in many cultures.

For Module 2, most of the readings involve journeys. You may use either or both of the types of journeys above, but be sure you can find a solid focus for your paper.

**Primary works: Module 2 - Choose one or more of these:**
- *Everyman*
- Margery Kempe, travels
- *Sir Gawain and the Green Knight*
- *Canterbury Tales, selections*

**Examples of non-European and contemporary journeys - Choose one of these:**
A. *Journey to the West* will fit this topic, too. You may compare one of the primary works above to parts of the novel or to the movie or television series.
B. Basho's *Narrow Road to the Deep North*.
C. See also the *World Literature* textbooks. Those three volumes contain some journey stories.

**Module 3: Essay Choice - Secular love or Misuse of power**

**Module 3 primary works: Choose one of these:**
Secular love: Sidney's sonnets or Shakespeare's sonnets
OR
Misuse of power: *King Lear*

**Examples of non-European tales (primary works) of**
A. secular love: selections of ghazals [from Persia/Iran]
B. misuse of power: the king's brother in *Sunjiata* or *The Lion King*
C. See also the *World Literature* textbooks.

**Module 4: Essay choice - Creation myths**

**Module 4 primary work:**
Milton's *Paradise Lost*

**Non-European examples:**
See the Wikipedia article "Creation myth" for some examples of these.
See also the *World Literature* textbooks.
Module 5: Essay choice - City/social vs. country/individual

Module 5 primary works:
Goldsmith (loss of country) or Gray (loss of country) or Pope (social life)

Non-European examples:
Sei Shonagaon's *Pillow-Book* (courtly social life) [from Japan]
Murasaki Shikibu's *Tale of Genji* (courtly social life) [from Japan]
Basho's *Narrow Road to the Deep North* (a country journey) [from Japan]
Ibn Battuta's *Travels* (country and city) [from Morocco]