

ENGLISH 320: BRITISH RENAISSANCE LITERATURE

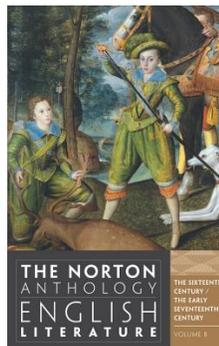
SPRING 2017, MWF 2:00-2:50

Dr. Patricia Taylor	Email:	patricia.taylor@briarcliff.edu	Office Hours:	MWF 11:00-12:00 TTh 2:00-3:00
	Office Phone:	712-279-5516		
	Office:	Heelan Hall 303		

1.1 REQUIRED TEXTS AND MATERIALS

Norton Anthology of English Literature, 9th Edition, Volume B. ISBN 978-0-393-91250-0

A blank book, smaller than 8x11, dedicated to this class
Daily access to e-mail and BrightSpace

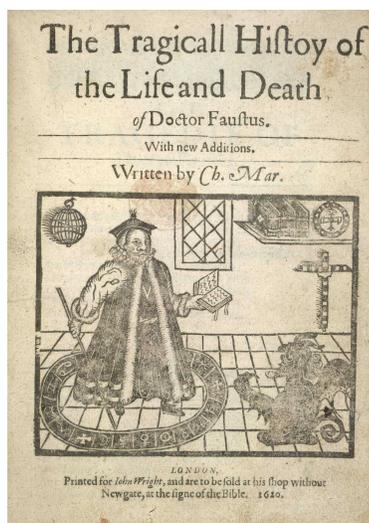


1.2 RECOMMENDED TEXTS AND MATERIALS

Joseph Harris, *Rewriting: How to Do Things with Texts*. Utah State UP, 2005. ISBN 978-0874216424

2.1 COURSE DESCRIPTION

Welcome to English 320, a survey of 16th and 17th century British literature! We will use two terms to describe this period: “Renaissance” and “early modern.” Both terms have their uses and problems; “Renaissance” with its connotation of “rebirth” draws attention to the returning prominence of classical literature and philosophy in education and culture; however, it sometimes neglects the continuity that still existed with medieval literature and ideas. “Early modern,” on the other hand, hints at how the changes of the period set up our own, more modern era, influenced in no small part by the burgeoning print industry and increasing literacy rates.



Frontispiece for *Dr. Faustus*.

Source: [British Library](#).

This course is organized around three main intellectual, religious, and political developments in 16th- and 17th-century England: Humanism, Reformation, and Revolution. Humanism, as you will read about in our textbook, emphasized the importance individual human beings and of human art; it started with the re-discovery and new appreciation of classical texts, but also brought about a new flowering of vernacular literature. The Reformation officially took hold in England when Henry VIII had himself declared the “Supreme Head” of the Church of England so that he might divorce his Catholic wife Catherine, but the country saw persistent arguments and bloodshed over the next century and a half as the English people argued over the direction that the church would take. The English Revolution came in the form of civil war and the beheading of King Charles I; the revolution was partly a result of tensions over religion, for Charles was perceived by many to be attempting to return England to Catholicism. These historical events had lasting effects on the development of English literature with the proliferation of literacy, authorship, and genres.

We will be studying a variety of writings from early modern England—sonnets and sermons, epics and epigrams, tracts and tragedies, and much, much more. We will examine these texts in their historical, religious, philosophical, and literary contexts. The works we will cover are challenging, shocking, and sometimes even entertaining. Many of the authors we will read were actively trying to define what it meant to create a distinctly English literary tradition. Others had more practical—or propagandist—goals. By exploring the range of texts produced in the period, I hope we will get a sense of the potential value and power of the written word in a variety of contexts.

2.2 COURSE DESCRIPTION: COURSE OUTCOMES

Ultimately, this course will seek to hone skills crucial to your career at Briar Cliff, your professional lives afterwards, and your development as cultured, thoughtful human beings. It aims, among other things, to help you grow in your ability . . .

EXPECTED OUTCOME	METHOD FOR AUGMENTING ABILITY	METHOD FOR ASSESSING LEARNING
To read texts closely and critically, so as to identify subtle nuances of language and lines of thought	Commonplace Book Class Discussions	Paper 1: Utopia, Critical Option Paper 2: Sonnets, Critical Option Paper 3: OED Paper 4: Research Paper
To analyze and assess the elements of well-crafted literature, expressing your ideas through logical arguments supported by evidence	Class Discussions Commonplace Book Logical Outlines Meetings with Dr. Taylor	Paper 1: Utopia, Critical & Creative Options Paper 2: Sonnets, Critical & Creative Options Paper 3: OED Paper 4: Research Paper
To write clearly and persuasively for a specific audience, making effective use of research	Logical Outlines Meetings with Dr. Taylor	Paper 1: Utopia, Creative Option Paper 2: Sonnets, Creative Options Paper 3: OED Paper 4: CPB/Research Paper
Explain the role of cultural and historical contexts in the shaping of literary texts	Commonplace Book Lectures Class Discussion	Paper 1: Utopia, Critical & Creative Options Paper 2: Sonnets, Critical & Creative Options Paper 3: OED Paper 4: Research Paper

3.1 GRADES: DISTRIBUTION

Participation	30%
Preparedness, Professionalism, and Participation	30%
Logical Outlines, Proposals, and Drafts	50%
Individual Meetings with Dr. Taylor (4)	20%
Commonplace Book (CPB)	15%
Short Papers (3)	30%
Paper 1: Utopia	33%
Paper 2: Sonnets	33%
Paper 3: OED	34%
Research Paper	20%
Quality of Failure (Final Exam Reflection)	5%

Note: Failure to turn in any major project (short papers, research paper, or CPB) may result in automatic failure for the class, regardless of the numeric grade earned through the other assignments.

Note: Students interested in Honors credit should contact me ASAP to negotiate an additional assignment.



Hans Holbein the Younger. Portrait of Henry VIII. c. 1540. Source: [Wikimedia](#).

3.2 GRADES: CRITERIA

It is important to remember that simply fulfilling the minimum requirements of the course or an assignment warrants an average grade (as in C), not an A. Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work. Below is a breakdown of how I view letter grades; as we move into the semester we will talk about these elements in more detail.

Letter Grade	Scale	Quality of Work
A	94 - 100.00	An “A” project is superior: it has excellent ideas, logical and compelling organization, precise language, and polished prose. It has a complex, convincing, and interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of any source text(s); and clear expression of the student’s own ideas. The author addresses the rhetorical situation (audience, purpose, context) in a sophisticated manner. The paper demonstrates that the author has a clear understanding of the ethical use of sources (that is, he or she does not plagiarize, either intentionally or otherwise), and can synthesize and build on them in innovative ways. Multimodal elements are compelling, fully integrated with the argument, and well executed. The project has been thoroughly and significantly revised; it is also extensively proofread, with few or no grammar, spelling, punctuation, or citation mistakes.
A-	90 - 93.99	<p>The “B” project exceeds expectations with above-average, high-quality work. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any source texts, and genuine intellectual work on the part of the author. It predictably addresses the rhetorical situation. Multimodal elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. All sources are adequately cited. The project may have a few structural flaws, or a few weak points, but overall is a strong piece of work.</p> <p>The “C” project meets minimum expectations with average or mediocre work. The work has some of the good points listed above, but also has serious flaws. The language is often imprecise; the argument isn’t fully developed or clear. The thesis isn’t immediately apparent or is too vague. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. The project attempts to address all the elements of the rhetorical situation, but the attempt is insufficient or inappropriate. A “C” project will also have a few “bright” spots, or areas that might be useful in revising. In short, it has unrealized potential.</p> <p>“D” and “F” projects have multiple serious flaws that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. Multimodal elements hinder the expression of meaning, or contradict the argument. This project may consistently misuse or misrepresent its sources. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an “F” for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)</p>
B+	87 - 89.99	
B	84 - 86.99	
B-	80 - 83.99	
C+	77 - 79.99	
C	74 - 76.99	
C-	70 - 73.99	
D+	67 - 69.99	
D	64 - 66.99	
F	0 - 63.99	

4.1 EXPECTATIONS: ATTENDANCE

In a perfect world, each of you would attend every class, but life tends not to be perfect. I thus offer you **3 free skips** (one week of class); **every absence after that will lower your overall grade one third of a letter grade:** an A- becomes a B+, a B+ becomes a B, etc. I recommend you do not waste these free absences on frivolous pursuits, but save them for the inevitable end-of-semester flu or alarm malfunction. More than eight (8) absences will result in automatic failure for the course.

However, I too have had to attend a family member's funeral, been sent to the hospital with illnesses that must not be named in polite company, and even been chased across campus by hordes of raging zombies; what I mean to say is that if you have a legitimate, serious problem, I'm willing to talk and try to work something out if you bring such problems to my attention **as soon as possible!** If you have mandatory absences (for sports or religious observances), they will not count against you if you bring official documentation to me *in advance*.

Arriving after I call roll at the beginning of class will count as **one-half of an absence**. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Arriving more than 15 minutes late will be a full absence. Students who leave early may be counted absent as well. In-class work may not be made up.



Queen Elizabeth, Darnley Portrait. c. 1575. Source: [Wikimedia](#).

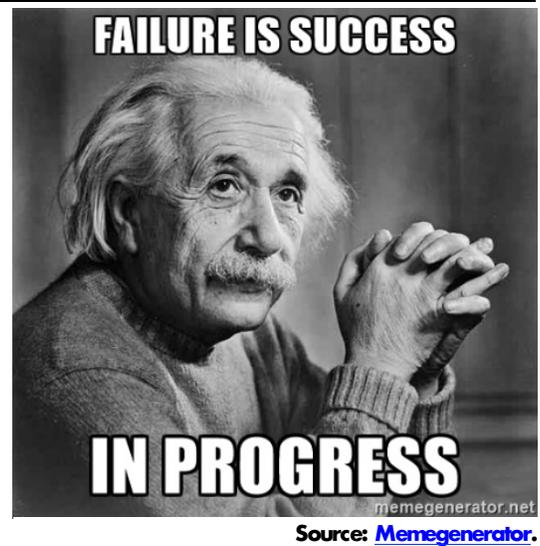
4.2 EXPECTATIONS: PARTICIPATION

I place great value on earnest, enthusiastic engagement. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class, and much of your grade as well. At three points in the semester, you will be expected to turn in a brief self-evaluation of your participation and professionalism with regards to this class. I expect the following:

- **Preparation:** Bring your textbooks, your commonplace book, a notebook and pen/pencil to take notes, and your copy of this syllabus and assignment guide to every class. Complete all the reading and turn in all work on Brightspace by noon on the due date.
- **Frequency and Quality of Comments and Questions:** Try to say *at least* one substantial, thoughtful thing in each large-class discussion—this can include asking good questions. Let others have a turn to speak. Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are encouraged to disagree with other people's positions so long as you refrain from using language that is derogatory or insulting.
- **Listening Skills:** Listen carefully to what others have to say and build on their ideas. During class, your body language should indicate that you are listening; you should be visibly awake, taking notes, etc. Holding side conversations or getting off task (including by texting, checking your phone, etc.) indicates that you are not listening, or do not care about others' ability to listen. Texting or using electronics in an off-task way during class time will result in being considered absent.
- **Professionalism:** Outside of class, any e-mails to me should be professionally formatted with the following elements: 1) a clear subject header, including the course you are referring to (ENGL 320); 2) a salutation ("Dear Dr. Taylor"); 3) complete sentences and paragraphs; 4) a signature with your first and last name.

4.3 EXPECTATIONS: QUALITY OF FAILURE

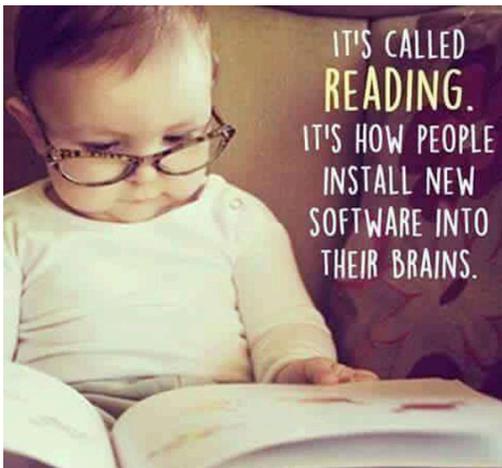
One of the greatest hindrances to a student's active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. Students afraid of failure choose not to take risks; they might even choose not to turn work in because it isn't as good as they think it should be. However, I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, and self-awareness. Failure can even be an important part of learning. Edward Burger argues that "individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation." Rejecting the fear of failure, he writes, can result in "a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities."



Source: [Memegenerator](#).

For this reason, 5% of your grade will be dedicated to "quality of failure." To earn this 5%, you will write a reflection at the time of the final exam in which you discuss the quality of your failure over the semester. You will be graded not on how much you failed, but how you handled that failure. Were you willing to challenge yourself to take risks that might result in failure? Were you aware of when you have failed, and did you refuse to give up in the face of failure? Did you find ways to use your failure to create something new and interesting? Have you grown from your failures? I hope this grade category will give you the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

4.4 EXPECTATIONS: READINGS



Source: [Pinterest](#)

Readings are listed on the course schedule on the day they are due. Please come to class having carefully completed the assigned readings. If it becomes apparent that you as a class have not done the reading, or have not paid close attention to the reading, I will institute quizzes. As you are reading, think about how you can demonstrate that you have paid close attention to the text. What questions do you have after reading? What conclusions can you come to about the purpose of the text? How does the text reinforce, influence, or challenge what you think about the ideas we have been discussing in class?

You should also annotate your text with your thoughts. Do not simply highlight. Instead, write down your understanding of what is happening on the page; underline passages that are important; write questions next to passages that you don't understand or don't agree with. If you don't want to write in your book, write on sticky-notes to serve the same purpose. In-text note taking will be very valuable in writing your outlines and papers, as your ideas and thoughts are suddenly much easier to recall, find, and use in your writing. You will also be expected to keep a commonplace book, in which you record quotations from each day's readings—more details are in the assignment guide below.

4.5 EXPECTATIONS: INDIVIDUAL TUTORIALS

This course emphasizes personalized development—that is, much of this course will be tailored to your particular needs. This will be accomplished by regular individual tutorials. You will need to schedule individual tutorials with me several times during the semester in order to work on some issues one on one. To prepare for these meetings, you need to sign up for the meeting on StarFish, bring a copy of your current outline or draft with you to my office, and come with questions about how you can improve your work. I will have notes for you on your outline or draft, and we will discuss the different avenues for improving your work.

5.1 POLICIES: OFFICE HOURS

Office hours are a crucial form of class engagement and participation. Students who come to office hours are more likely to improve their skills and do well in this class. My office hours are 11 AM-12 Noon every MWF and from 2-3 PM on T/Th. You can reserve a 15- or 30-minute timeslot in advance on StarFish. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.



Carravaggio, "Matthew and the Angel." 1602. Source: [Wikimedia](#).

5.2 POLICIES: EMAIL

I try and answer questions via e-mail within 24 hours during the workweek unless there are exceptional circumstances; I expect you to do the same. I often respond on weekends, but cannot guarantee I will do so as quickly. Please plan accordingly. I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

5.3.1 POLICIES: ACADEMIC INTEGRITY (BRIAR CLIFF CATALOGUE)

Briar Cliff strives to create an environment where the dignity of each person is recognized. Accordingly, integrity in relationships and work is supported and rewarded, and honesty in academic matters is Briar Cliff University Catalog 43 expected of all students. Actions which are contrary to the spirit of academic integrity will not be tolerated. Any attempt to misrepresent someone else's work as one's own, receive credit for assignments one did not do, obtain an unfair advantage over other students in the completion of work, or aid another student to do the above will be considered a breach of academic integrity. These include:

- Obtaining, disseminating or using unauthorized materials for the completion (by oneself or another student) of an examination, paper or assignment;
- Unauthorized collusion with another student in completing an assignment;
- Submitting as one's own the work of another student or allowing one's work to be submitted for credit by another;
- Copying from another student's paper or allowing one's paper to be copied;
- Computer theft which includes unauthorized duplication of software, unauthorized access into accounts other than one's own and the use of university resources (computer facilities, networks, software, etc.) for financial gain; and
- Plagiarism: the representation of another's ideas, statements or data as one's own. Plagiarism includes copying, paraphrasing or summarizing another's work (even if that work is found on the Internet) without proper acknowledgment (footnotes, in-text credit, quotation marks, etc.). For a more detailed explanation of what constitutes plagiarism and how to avoid it, the student is referred to *The Little Brown Handbook*, which is available in the university bookstore and the Bishop Mueller Library.

5.3.2 POLICIES: ACADEMIC INTEGRITY (IN MY CLASSROOM)

One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts in and outside of class, and go to the Writing Center with your drafts. You are encouraged to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

Students commit plagiarism if they do ANY of the following:

- “Cut and paste” text, images, or sound into a project and present it as their own without citation.
- Use the internet as a source of ideas without citing
- Modify material from a source (text, image, or sound) and incorporate into a project without citing.
- Put another person's ideas “in their own words” without documenting the source.
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done.
- Submit a project created by someone else while claiming to be the author.
- Submit a project created in another course without the permission of both instructors.

There are numerous resources for helping you avoid plagiarism: Harvard University has produced an excellent [guide](#) on using sources and avoiding plagiarism. You can also use the [Purdue OWL](#). If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.

6.1 CAMPUS RESOURCES: DISABILITY SERVICES AND STUDENT SUPPORT SERVICES

Briar Cliff University offers Student Support Services that includes counseling and tutoring. Please, use this resource if you think it will be beneficial. They are located in Heelan Hall, Room 037, Monday through Friday from 8:00am to 4:30pm. Their phone number is 279-1717.

Persons with disabilities who need accommodations should also contact the Student Support Services Office to discuss needs. Documentation of the disability is required. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at Brenda.parkhill@briarcliff.edu.

6.2 CAMPUS RESOURCES: ACADEMIC ACHIEVEMENT SUPPORT

Academic Resource Commons: Bishop Mueller Library, 2nd Floor

The Academic Resource Commons provides students with the resources and services necessary for academic success and recovery. The ARC includes the Writing Center, Academic Peer Mentors, the Early Alert Project Manager, and the Director of Academic Achievement. Through one-on-one appointments, peer support and mentoring, workshops, and academic advising, the Academic Resource Commons empowers students to develop a comprehensive set of life and academic skills, connects students with all campus bodies, and offers the social, academic and personal support necessary to persist.

Writing Center

The Writing Center, located in the Bishop Mueller Library, is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's number is 712-279-5520 or you can email the Writing Center at writing.center@briarcliff.edu. You can also check out the Writing Center's web presence at <http://bcuwritingcenter.wordpress.com>.

Director of Academic Achievement

Recognizing there are a variety of reasons why a student may struggle academically, the director of academic support and achievement helps students overcome obstacles while empowering them to create their own unique, college experience. The director meets with students to 1) connect them with necessary campus resources; 2) provide the support and services necessary to aid in students' success; and, 3) enable the development of programs that fit students' ever-changing personal and academic needs as they persist at Briar Cliff University. The office of academic support and achievement serves students in all ways, and welcomes the opportunity to meet with a student for any reason—whether it be social, academic or personal. You can find Director Jessica McCormick in Library 204.



James I of England, John de Critz. c. 1605. Source: [Wikimedia](#).

6.3 CAMPUS RESOURCES: TITLE IX MANDATORY REPORTING AND CONFIDENTIAL RESOURCES

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Briar Cliff University's campus with Title IX Coordinator or Deputy Title IX Coordinators.

If you wish to contact someone confidentially, you can speak with three people on campus:

- Jeanette Tobin, Director of Counseling Services
712-279-5433, Jeanette.Tobin@briarcliff.edu
- Carla Jo Morgan, Campus Nurse
712-279-5436, CarlaJo.Morgan@briarcliff.edu

- Sr. Janet May, Director of Campus Ministry
712-279-5227, Janet.May@briarcliff.edu

Please also check [The Briar Cliff University Sexual Violence and Harassment policy](#) for information pertaining to on-campus confidential resources, reporting to University officials, and additional on-campus resources.

7.0.1 ASSIGNMENT GUIDE: LOGISTICS

All work must be turned in on BrightSpace **on the due date by noon**. Each submitted file name should include your last name, first initial, course, assignment, version, and extension.

Example File Names

Granger.H.ENGL320.Paper1.LogicalOutline.docx
Potter.H.ENGL320.Paper2.FinalDraft.docx
Weasley.R.ENGL320.CPB.Reflection.docx

While most assignments have word count requirements, these are not hard limits, but suggestions to help you understand the scope of the intellectual requirements. You will not be penalized just for being under the word count (though if you are substantially short, you probably have misunderstood the other assignment requirements and will not do well for that reason), and if you need to go over, that is fine provided your essay is not padded with fluff or unnecessary material.

All drafts should use MLA formatting, 7th or 8th edition. Proper citation is expected, even in your process documents (outlines, drafts, etc.). Always **cite as you write**—waiting to do it at the last thing is how accidental plagiarism happens. *Drafts or outlines without citations will receive no credit.*

MLA formatting:

- In the upper left of the first page (and first page only), you should list your name, my name, CORE 131, the due date of the paper or draft
- Title that gestures in some way to your argument (yes, even early drafts)
- Your name and the page # in the upper right corner of each page *in the header!*
- Double-spaced, 12-point Times New Roman font [Outlines should be single spaced]
- Works Cited and properly formatted in-text parenthetical citations in MLA style

7.0.2 ASSIGNMENT GUIDE: LATE WORK AND EXTENSIONS

For the major projects, anything turned in more than 10 minutes after the deadline is considered late. Late work will be penalized 10% off the earned grade for each 24-hour period that it is late. Students may request an exception for this policy by sending me an e-mail with the request at least 24 hours in advance, or by providing evidence of a significant, unexpected emergency (hospitalization, death in the family, etc.). I reserve the right to deny requests if a student is abusing this policy.

7.1 ASSIGNMENT GUIDE: COMMONPLACE BOOK

During the sixteenth and seventeenth centuries, one of the most important tools of a writer was a commonplace book (or CPB), though the practice continued long after the early modern period. A CPB would start as a blank book, and readers would then collect “‘commonplaces’ or passages important for reference” under a variety of subject headings (OED, s.v. “commonplace book”). CPBs were something like diaries or journals, but instead of recording the events of the day or one’s emotions or feelings, they served as places to record quotations or summaries of information that one might use in future writings, along with reflections on those quotations and information. Famous people who have kept such books included Francis Bacon, John Milton, Thomas Jefferson, John Hancock, Mark Twain, Charles Darwin, and Virginia Woolf.

Robert Darnton writes in the *New York Review of Books* (Dec. 21, 2000) that commonplace books both required and encouraged forms of reading that are different from most modern practices:

Unlike modern readers, who follow the flow of a narrative from beginning to end, early modern Englishmen read in fits and starts and jumped from book to book. They broke texts into fragments and assembled them into new patterns by transcribing them in different sections of their notebooks.

Then they reread the copies and rearranged the patterns while adding more excerpts. Reading and writing were therefore inseparable activities. They belonged to a continuous effort to make sense of things, for the world was full of signs: you could read your way through it; and by keeping an account of your readings, you made a book of your own, one stamped with your personality. (47.20)

Assignment Purpose

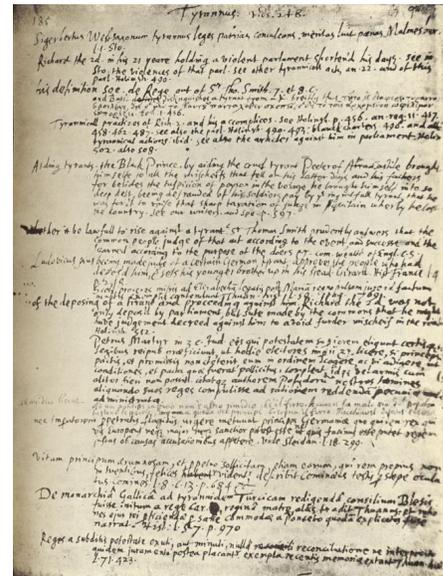
To experiment with early modern composition practices of collection and invention; to develop collections of passages related to topics that may be useful in your research project.

Skills you will develop with this assignment:

- Close reading
- Collecting and organizing material
- Identifying and analyzing patterns of meaning

Knowledge you will develop:

- Systematic awareness of the major themes and concerns of early modern literature
- Understanding of the different perspectives and attitudes towards common concepts across the early modern period



John Milton's Commonplace Book
 "Tyranny." Source: [Getty Images](#).

Prompt

Keep a commonplace book modeled on the early modern practice of reading and recording quotations. Each author kept track of topics of interest to them; the content might differ from reader to reader, though there were standard terms. For this assignment, you will keep track of at least 5 different topics chosen from the list below that you are particularly interested in. You also might add additional topics as you encounter them or become interested during the course of the semester. Ultimately, one of these topics may become the subject of your research paper, so some level of variety could be important.

Power	Tyranny	Justice	Corruption
Freedom	Love	Women	Sex
Friendship	Loyalty	Ambition	Jealousy
Knowledge	Truth	Language	Poetry
Death	God	Church	Prayer
Grace/mercy	Faith	Honor	Time
Nature	Imitation	Revenge	Failure

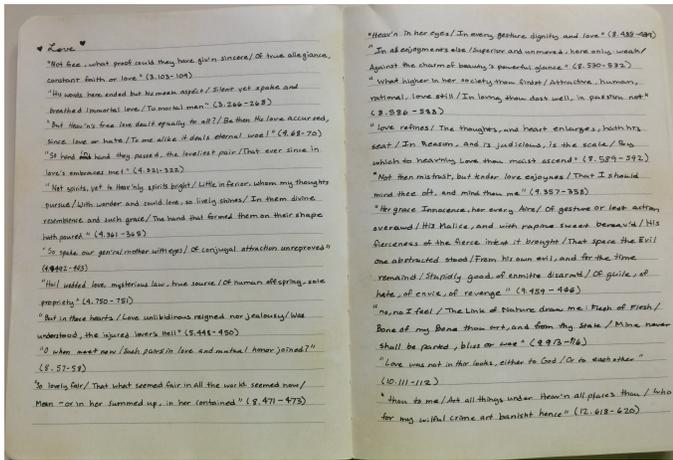


John Hancock's Commonplace Book"
 c. 1687. Source: [Harvard University](#)

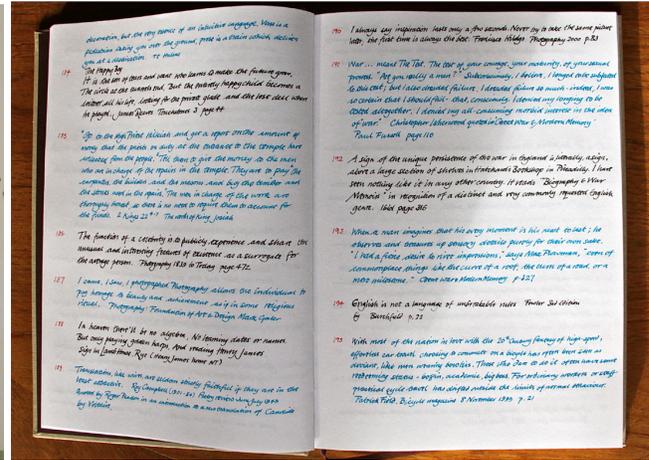
Task

- Start by purchasing a blank book that you can use as a commonplace book. I recommend something relatively small; most students in past classes have preferred 5x9. You may want it to be completely blank, or you might want it lined or with graph paper. Some students prefer spiral bound books; others like hard bound or paper back. Some even prefer mini 3-ring binders, so they can add pages and move them around. I recommended Paperblanks or Moleskins, but there are plenty of other blank books producers out there.

- Decide if you plan to organize your book topically (see left example below) or chronologically (right example). If topically, you will need to create different sections of your notebook dedicated to different topics. Chronological organization will require more careful noting of topics for each quotation.



Emily Yates. "Love." Spring 2016 Paradise Lost Class. Used with Permission.



George Redgrave. "The Large Version of My Notebook" Available Under CC-BY-ND. Source: Flickr.

- For each class, record quotations from each day's readings, providing citations (author, title, and page or line numbers). Aim for four or more quotations each day if you want to earn an A or B; 3 if you want to earn a C; 2 if you want to earn a D.
 - Note: transcribing a whole poem (10 lines or more), can count as two quotations.
 - Extra Credit:** You can earn up to 5% extra credit if you write brief annotations explaining why you chose each quotation—was it amusing, thought provoking, infuriating? Did it echo or contradict another quotation? Did you have a question about the quotation?
- Keep an index of your quotations or topics at either the front or the back of your book.
 - You should also keep track of which requirements you have satisfied in the index so I can easily check that you have fulfilled them.
 - Consider color coding entries during the semester to make creating the index easier later on.
- Over the course of the semester you will need to read additional sets of texts (1 for a C, 2 for a B, 3 for an A) from the following list that we are not reading as a class, and record quotations from them. Remember to read the introduction to the author or text before starting the text; these introductions will provide crucial contextual information.
 - Henry Howard, Earl of Surrey, poems (661-671)
 - Sir Thomas Hoby, translation of Castiglione's *The Courtier* (704-721)
 - Edmund Spenser, "Epithalamion" (990-1000)
 - John Donne, "The Canonization" (1377), "Air and Angels" (1380), "A Valediction: Of Weeping" (1381), "A Valediction: Forbidding Mourning" (1385), "A Hymn to Christ, at the Author's Last Going into Germany" (1416), "Hymn to God My God, in My Sickness" (1417), "A Hymn to God the Father" (1418)
 - Ben Jonson, *Epigrams* (1439-1546)
 - Mary Wroth, "Pamphilia to Amphilanthus" (1566-1571)
 - Francis Bacon, *Essays* (1662-1674)
 - Thomas Browne, *Religio Medici* (1696-1705)
 - Henry Vaughan, *Silex Scintillans* (1728-1740)
 - Richard Crashaw, *Steps to the Temple* (1745-47) and *Carmen Deo Nostro* (1747-1756)

- Over the course of the semester, keep an eye out for quotations, images, or other materials you can include that come from outside our course readings—they might be from class discussion, readings from other courses, research, news articles, memes, artwork, images from popular culture, etc. To earn an A, you will need quotations from at least 10 such outside sources.
- At the end of the semester, you will write a reflection on keeping your commonplace book. You should talk about what you have learned from keeping the book *and* what you learn upon going back over the book once it is complete. What benefit was there for you in keeping a commonplace book? What did you learn to see in the texts we read that you might not have if you had not kept one? Please be as specific in your examples as possible—quoting from your CPB is much appreciated.

Examples Commonplace Books from Course on *Paradise Lost*, Spring 2016

Video Example 1: <https://www.dropbox.com/s/95lab45ljzq0urd/Patel%20Commonplace%20Book.mp4?dl=0>

Video Example 2: <https://www.dropbox.com/s/gu0s2dnnxcsv3ws/Carnahan,J.cpb.MOV?dl=0>

Criteria

Unlike other assignments, your commonplace book will be graded on a contract basis. This means you are graded on completion of different elements; in order to receive a particular grade, you must complete all the elements at the level required. You will receive the highest grade for which you have completed *all* requirements. There are two options for extra credit for all levels, but both require some long-term planning.

	D+, 67%	C+, 77%	B+, 87%	A, 97%
<i>Quotations from Daily Readings</i>	2 per day, missing no more than 6 days	3 per day, missing no more than 4 days	4 per day, missing no more than 2 days	4+ per day, missing no days
<i>Citations</i>	For all materials	For all materials	For all materials	For all materials
<i>Index</i>	Full index of entries that meet requirements	Full index of entries that meet requirements	Full index of <i>topics and entries</i> that meet requirements	Full index of <i>topics and entries</i> that meet requirements
<i>Quotations from additional textbook readings</i>		3+ from 1 set of additional readings (see list below)	3+ from each of 2 additional sets of readings (see list below)	3+ from each of 3 additional sets of readings (see list below)
<i>Quotations, Images, etc., from outside sources</i>		2+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)	6+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)	10+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)
<i>Extra Credit 5%</i>	Brief annotations or reflections on each entry	Brief annotations or reflections on each entry	Brief annotations or reflections on each entry	Brief annotations or reflections on each entry
<i>Extra Credit 2%</i>	Personalized Artistic Cover	Personalized Artistic Cover	Personalized Artistic Cover	Personalized Artistic Cover

7.2 SHORT PAPERS

Purpose: These assignments will build your ability to understand, interpret, and respond to difficult texts. You must turn in three (3) short papers over the course of the semester. The first two papers have two options, one critical and one creative. **You must complete one creative and one critical option.** Each paper is worth 10% of your final grade. Please note that while there are very specific, directed prompts for each assignment, I am open to you altering the assignments to fit your own interests provided you discuss your ideas with me in advance. You should not engage in any outside research for these papers, unless specifically directed to do so (as in the case of short paper 3).

Skills you will cultivate:

- Close Reading
- Critical Thinking
- Argumentation
- Clear and concise writing

Knowledge you will use:

- Major issues and themes in early modern literature
- Literary structures, tropes, and arguments

Criteria:

For your short papers, you will be graded especially on the following elements:

- 1) The construction of a clear, interesting, logical argument, made explicit in a thesis statement (for creative projects, the thesis should appear in the accompanying explanation)
- 2) Extensive use of textual evidence in the form of quotations and accurate paraphrase (with citations)
- 3) Effective organization
- 4) Notable “so what” factor explaining the significance of your argument or creative approach
- 5) Specificity of language and clarity of writing more generally.

7.2.1 SHORT PAPER: UTOPIA

Today, when we use the word “utopia,” we usually mean an ideal place or society. Sometimes we use the word positively: it is an ideal, something we want and crave, a perfect place where everything works as it should. In these cases, what is utopian, of course, differs from person to person; not everyone can agree on what is perfect or ideal, especially when it comes to social or political practices. However, sometimes the word “utopian” is more negative: it is an impossible place, too idealistic, and it reflects a certain naiveté about human beings and their innate condition.

It is for precisely these reasons that it is difficult to know what to do with Thomas More’s *Utopia*: each person has a different idea about what is ideal, or may even be conflicted about what is ideal, and More is no exception. We cannot make assumptions about what he thought was ideal. The word “utopia” is one that More made up, and it is a pun simultaneously on the ideas of “no place” and “good place.” More’s text, then, may be examining simultaneously what is good for society, and what is impossible for society even when it seems good or ideal. However, it is often difficult to tell which aspects he actually considered ideal and possible, which he created as thought experiments that might not be either ideal or impossible, and which he deemed impossible, but still served his goal of satirizing his own society.



Thomas More’s *Utopia* (1518).

Source: [The Guardian](#).

Critical Option: In a paper of 1200 words (about 4 pages), try to answer the question: “what did More hope to gain from thinking and writing about ‘utopian’ ideas?” The difficulty of this assignment will be

narrowing down this question to something manageable in this space; I highly recommend that you focus on Book 1, which serves as More’s “framing” device for his discussion of Utopia. Try and deduce from the text what his goals and methods are for the second book from the setup of the first book. [Note: Be very careful as well not to confuse Morus the character with More the author—More’s own perspectives might be found in a variety of characters, or in no character at all.]

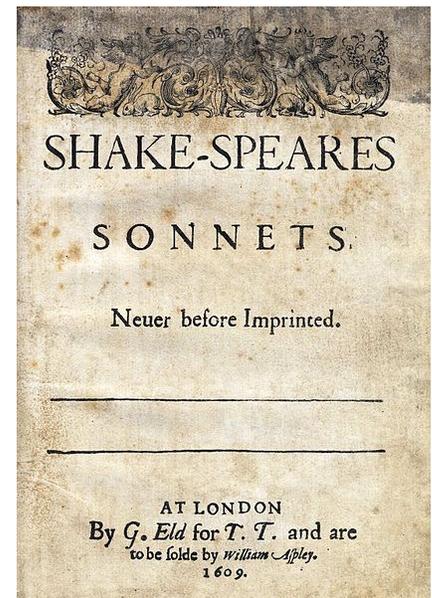
Creative Option: In *Utopia*, Thomas More offers pointed criticism of his own society’s concerns, foibles, and weaknesses by contrasting Hythloday’s accounts of Utopia and other societies with discussion of what goes on in his own. For example, in the section on Utopian attitudes towards gold and silver, More criticizes his own society’s obsession with precious stones and metals (which Hythloday points out are less useful than iron) by having the Utopians treat jewels as children’s toys. In a 1000-word narrative (about 3 pages), mimic one section of *Utopia* Book 2, but addressing a problem you identify in American society (or another, more specific social group you are a part of) today. You should, like More, focus on creating a social attitude in an imaginary culture that you can contrast with the element in our own, illustrated in vivid, practical differences. Additionally, write a 300-word (about 1 page) explanation of your goals, noting specific moments in your narrative where you mimic elements of More’s project.

7.2.2 SHORT PAPER: SONNETS¹

The sonnet is perhaps the single most famous form of literature to come out of the early modern period. We have now read several individual sonnets, as well as parts of several sonnet sequences: Petrarch’s initial sonnet sequence describing his unattainable, sometimes unhappy love for Laura; Wyatt’s more cynical attitudes towards women, even as he translated Petrarch’s sonnets; Sidney’s adaptation of the sequence with his stylized narrator and object of devotion; Spenser’s rejection of unhappy love in favor of anticipating wedded bliss; or Shakespeare’s double sequence, each addressed to an unlikely object of affection, first a young man and then a dark lady. This assignment asks you to pay attention to the form *and* content of these sequences.

Critical Option: Many authors used the sonnet sequence as a vehicle for authors to engage in conversation about different important cultural ideas: the ideal romantic love, the nature of women, the goal of poetry, how to deal with disappointment, and so on. Choosing at least one sonnet from each of three different authors, make an argument about one such conversation; how do the three sonnets you have chosen represent a range of ideas or attitudes, and how does each use the particulars of the sonnet form (rhyme, meter, metaphor, volta/turn, etc.) to respond to or challenge one another over time as the genre developed? Your paper should be about 1200 words (4 pages).

Creative Option: As we saw in Raleigh’s response to Marlowe’s poems, early modern writers often composed responses to each other’s works, criticizing the perspectives and ideas that they represented, often from the perspective of the very character to whom the poem was first addressed. For this assignment, write a poem in response to a sonnet of your choice by Sidney, Spenser, or Shakespeare. The poem should conform to the number of lines, rhyme scheme, meter, and other traditions of the sonnet, though it can be in either Italian/Petrarchan or English format. The content should visibly connect to the sonnet to which you are responding.



Shakespeare’s Sonnets.

Source: Folger Library via [Wikipedia](#).

¹ Assignment adapted from [Dr. Kip Wheeler](#).

After you have composed your sonnet, write a roughly 700-word explanation of your poetic choices; this should include some analysis of the original sonnet, and explain any unusual features or effects you were trying to create in your own poetic response. Please make sure to identify the author and # of the original sonnet in your explanation. Your sonnet will be graded with regards to the following:

- 1) Poetic Response: does your poem adequately and creatively respond to the poem that you initially chose?
- 2) Rhyme Scheme: Does your sonnet's rhyme pattern correspond to the traditional sonnet form? Do you create unique rhymes rather than clichéd ones? (Check out a rhyming dictionary if necessary)
- 3) Form: Do you have 14 lines in your sonnet? Do you employ a turn or volta?
- 4) Meter: is your poem predominantly in iambic pentameter, but varying primarily for poetic effect? (be sure to mention any intentional deviations in your commentary)
- 5) Simile and Metaphor: does your poem employ powerful comparisons, as was common in Elizabethan sonnets?
- 6) Pizzazz: is the poem more than the sum of its parts? Do you have humor, or emotional punch, or cleverness, or memorability?

7.2.3 SHORT PAPER: OED¹

Many words have a number of connotations; the variety of meanings can create a multiplicity of ways to read or even perform the poems and dramas of early modern literature. Your assignment is to pick one such word from one of the texts we have read recently (*Doctor Faustus*, Mary Sidney's poems, John Donne's poems, or George Herbert's poems) and discuss it in terms of the way it is used in the poem or prose you have selected, and in terms of the different definitions you find in the Oxford English Dictionary, or OED. The OED not only provides definitions of words; it also provides you a history of the word's usage through quoted examples. Any dictionary can tell you what a word means now; the OED can tell you what a word like "nice" meant in the 14th, 16th, 18th, and 20th centuries. As you can imagine, this makes the OED a useful tool for reading non-contemporary literature.

For this assignment, I would like you to learn two things: (1) how to use the OED; and (2) how to use the OED to read, reread, and even transform the meaning of passages you thought you understood. This assignment thus has a bit more of a structured process to it than the first two:

1. Choose a word from *Doctor Faustus*, Mary Sidney's poems, John Donne's poems, or George Herbert's poems, that strikes you as being particularly loaded with meaning. [Note: the first word you choose might not be the best word for this assignment. You may want to go through the next few steps of the process with several words before you settle on one.]
2. Consider the meanings of the word that you can deduce from context. Does the word appear more than once? What does the word mean where it first caught your eye? Does it change over the course of text? What are its connotations? Does it appear to mean something different in other appearances? Does the word appear in different variations (a verb form, a noun form, adjective, adverb) that might need to each be examined separately?
3. Look up the word and any relevant variations in the OED.
 - a. To get to the OED, go to the Library homepage; click on "Databases," and then search for the OED (databases are listed alphabetically).
 - b. Search for your word in the OED.
 - c. Consider the various meanings of the word, and make note of the different uses from the examples provided the OED. Does the word appear to have a complicated history?
 - i. The OED cites examples of usage from the beginnings of modern English until now, and you can chart the interesting shifts in the meaning of words. The examples, as you will

¹ Assignment adapted from [Dr. Carla Mazzio](#).

see, are often from authors you will be reading) **and make sure you get all the appropriate meanings** (definitions with examples only from the eighteenth century onward are not applicable). Note which definitions are “obs” or obscure.

4. Check if the word is derived from another word, or if there are other terms associated with the word that you need to repeat the process.
5. Then, write an essay (roughly 700 words or 2 full pages) in which you use your deductions from the text and the different definitions from the OED to make an argument about the word’s importance to or influence on the text. What are the possible slants, implications, or innuendoes of the word? How do the different meanings influence the way you read the passage or poem? How does the word affect/complicate a larger theme? How does the word embody/implode its meaning? Take us through what you see as the possible range of interpretations for both the word and the passage or poem.

Note on citation: The OED is well known enough that citing it in-text requires little introduction; it is *the* standard dictionary for English majors to use. A definition for any individual word should include that it is from the OED, with the word listed “s.v.” or *sub verbo* (“under the word”). Many words will come with primary and sub-senses, indicated by letters and numbers, which must also be referenced in your in-text citations. For example, if you wanted to talk about the definition of the word “rhyme,” you might write something like this:

The most commonly known meaning of the word “rhyme” today is “correspondence of sound between the endings of two or more words or metrical lines” (OED, s.v. “rhyme,” 1b), but the word can also refer more generally to any piece of rhyming poetry (2a, 3).

Example Essays:

“Ear” in *Hamlet*: <http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/ear.shtml>

“Hypocrite” in *Hamlet*: <http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/hypocrite.shtml>

“Villain” in *Hamlet*: <http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/villain.shtml>

7.3 RESEARCH PAPER

Over the course of the semester, if you have been keeping up with your commonplace book, you have been tracing out common themes, terms, issues, and ideas that appear across the early modern period. For your research paper, I want you to flesh out your understanding of one of these concepts, situating it in the historical and cultural context of the early modern period. Your paper may take a broad approach, looking at one idea across multiple texts, or it might focus on just a single text.

For example, perhaps one of the terms you have traced in your CPB is “grace.” You might want to explore the depiction of grace in a single poem by John Donne, or you might want to contrast his view of grace with that of Herbert or Milton. Or perhaps you’ve noticed that many mentions of grace are described in terms of the author’s emotional reactions towards grace; your paper could take mentions from multiple authors and trace out the different kinds of reactions people represented themselves having, categorizing and analyzing them. In other words, look for patterns in what you have recorded to help you identify a potential topic.

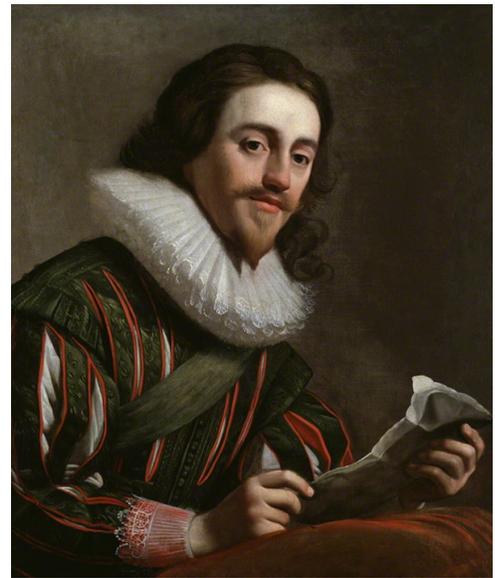
Obviously, because many of the potential topics that you have traced have focused on a particular word or term (though you are certainly not limited in this respect), you might want to borrow the strategies we practiced in short papers 2 and 3—tracing an ongoing conversation about a particular idea or topic, or using the OED to examine the multiple meanings of a single word. And, of course, you are welcome to combine these strategies if it fits the project that you want to create.

Skills:

- To engage in genuine inquiry, identifying a serious question and pursuing answers
- To identify and analyze important concerns within individual works of literature and across the early modern body of literature
- To identify, summarize, and synthesize important research on early modern history and culture as it relates to your chosen topic
- To integrate your own ideas with existing scholarship on Renaissance literature and history.
- To formulate a well-planned, logical argument, supported by textual evidence

Knowledge you will need to use:

- Early modern literary genres, devices, and themes
- Historical and cultural changes of the early modern period



Gerit van Honthorst. "King Charles I." (1628).

Source: [Wikimedia](#).

Things you must do as you write this paper:

1. Engage in "close reading," or, to use the language from the syllabus: "identify the meaning of and lines of reasoning in individual passages and larger texts." In other words, use lots of textual evidence and analysis to develop your argument.
2. Use 5-6 scholarly sources, carefully selected from a broader range of research. (See instructions for paper proposal and annotated bibliography.)
3. Keep the historical and cultural context of early modern England in mind by thinking about the "so-what" factor. I want to know that you can not only identify important, recurring ideas, but that you can think about their significance to our understanding of the time period and develop your own justification of why they are important.
4. Consider consulting me for help as you develop a topic, start your research, get stuck on your research, write your outline, develop an argument, etc. I'm here to help at any point, but you need to determine when you've exhausted your own ideas or abilities at a certain stage and require help. Don't be afraid to e-mail me with a question or for an appointment.

7.3.1 RESEARCH PAPER: PAPER PROPOSAL

Your paper proposal should be 400-500 words plus a bibliography.

In the narrative section, you should identify the topic you are focusing on, the primary texts you will be working with, the questions you will be asking about your topic, and the areas or issues you feel you need to learn more about. And, above all, you must explain to me *why* you think it is important for you to work on this particular topic or issue. Quoting from your primary sources to explain what prompts your interest in the topic is acceptable and even encouraged!

Your bibliography should include **12 scholarly sources** that you think might be potentially useful. These can be books, book chapters or sections, or journal articles. You need to access them through online databases or request them through interlibrary loan. I do not expect you to have read all of them before you turn in your proposal, though having read or skimmed some of them will help you write a better proposal.

If you are unsure what constitutes a scholarly source, or how to find the best scholarly sources, come to office hours early and often! Feel free to also see the research mentors in the library.

Sample Proposal Narrative

In my research paper, I would like to examine the theme of corruption that has appeared throughout early modern literature, though I will focus primarily on Webster's *The Duchess of Malfi* and Milton's *Areopagitica*. As I have kept my commonplace book, I have noticed a distinct link between gender and corruption, and power and corruption; both Webster and Milton consider these issues in detail, considering corruption as an individual trait and something that can occur as a social phenomenon. Both texts also offer strategies for fighting corruption, though they are very different; I would like to examine some of the research on attitudes of sexual and political corruption, and the extent to which both texts are in line with or in conflict with other attitudes in the period.

I am still picking through the fine details of the texts, but I currently plan to look primarily at corrupt figures deflect their own corruption onto others. This is most prominent in *Duchess of Malfi*, and seems to happen particularly with men attributing corruption to women—either the Cardinal seeing it in Julia (“You fear / My constancy, because you have approved / Those giddy and wild turnings in yourself” [2.4.10-12]), the accusations leveled at the Duchess, and even in the general assumptions made about women (Ferdinand: “Foolish men,/ That e’er will trust their honor in a bark/ Made of so slight weak bulrush as is woman,/ Apt every minute to sink it” [2.5.33-36]). I will link Webster’s depiction of feminine corruption to Milton’s focus on the “fortunate fall”, exploring why Milton presents something typically considered as being the “fault” of a woman, can be celebrated in its release of corruption upon mankind (“It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say of knowing good by evil” [1817]). I will also look at Milton’s attitude towards authority, particularly religious authority, and how this relates to Webster’s corrupt Cardinal (“They are the troublers, they are the dividers of unity, who neglect and permit not others to unite those dis severed pieces which are yet wanting to the body of Truth” [1821]).

I plan to conclude my essay by looking at how each text frames the attainment of virtue as a solution to corruption; in *The Duchess of Malfi* the audience is faced with the demise of almost the entire cast, virtuous and corrupt alike, but it does seem to offer some hope for the character of Bosola (“My estate is sunk / Below the degree of fear. Where were / These penitent fountains while she was living?” 4.2 340-342). Milton suggests that one can only truly become virtuous through the knowledge of evil, so I will consider whether Bosola could ever have claimed to have become “virtuous”, and whether the Duchess had enough knowledge of evil to truly earn the title of “virtuous” for herself.

7.3.2 RESEARCH PAPER: ANNOTATED BIBLIOGRAPHY

I suggest you complete your annotated bibliography before writing your logical outline, though they are due at the same time. Begin by skimming your 12 sources. Then, choose **5-6** of the sources that you think will be useful to your project for an annotated bibliography. This will give you the opportunity to practice winnowing your research to find the most useful sources for your paper.

- Each entry in your bibliography should have full bibliographic information (the example below is MLA 8th edition, but MLA 7th edition and CMS 16th edition are also acceptable). The bibliography entry should be bolded, with a hanging indent of 1/2 inch.
- Each annotation should be 150-200 words, concisely summarizing the argument and the most important points of the source, using paraphrase and very brief quotations. The annotation should not be bolded.
- One sentence in your annotation should also explain the specific use you will make of the source in your project; if a source is not useful to your project, it should not be included in the bibliography.
- The list of sources should be alphabetized.

Sample Annotation

Kerrigan, William, and Gordon Braden. “Milton's Coy Eve: *Paradise Lost* and Renaissance Love Poetry.” *English Literary History* vol. 53, no. 1, 1986, pp. 27-51.

Braden and Kerrigan examine the influence of Petrarchan conventions on Milton's portrayal of Adam and Eve's relationship. Their main argument is that Adam and Eve's relationship is actually a poetically re-imagined version of the dominant sexual fantasy of the Renaissance—the idea of the ‘coy’ lover who is eventually won over; the man chases, the woman ultimately yields. They also argue that Petrarchan devotion is a way of measuring female worth. Historically speaking, a woman measures her worth by the degree of her elusiveness, so by fleeing initially, Eve was expressing “the consciousness of her worth.” Braden and Kerrigan go on to say that Eve is actually the reason why Adam fell; he was so enamored by her looks that he was persuaded to eat the fruit—which then they relate back to the Renaissance tradition of love poetry: courtly love was charged early on with idolatry. This source helps me connect Milton's poem to the sonnet tradition that is the focus of the first half of my paper.

7.4 ASSIGNMENT GUIDE: FINAL EXAM / QUALITY OF FAILURE ESSAY

For your final exam, you will be expected to write a short essay in which you reflect on your quality of failure. The exam will be open note. As stated in the syllabus, part of this course is learning to embrace failure without letting it define you. “The road to innovation is a perilous one,” writes Bengt-Arne Vedin, “paved with failure” (83). Repeated studies prove that failure is integral to learning, creativity, growth, and success (Vedin 83-91). Moreover, reflecting on failures is an expected part of common workplace development.

Skills you will need for this project:

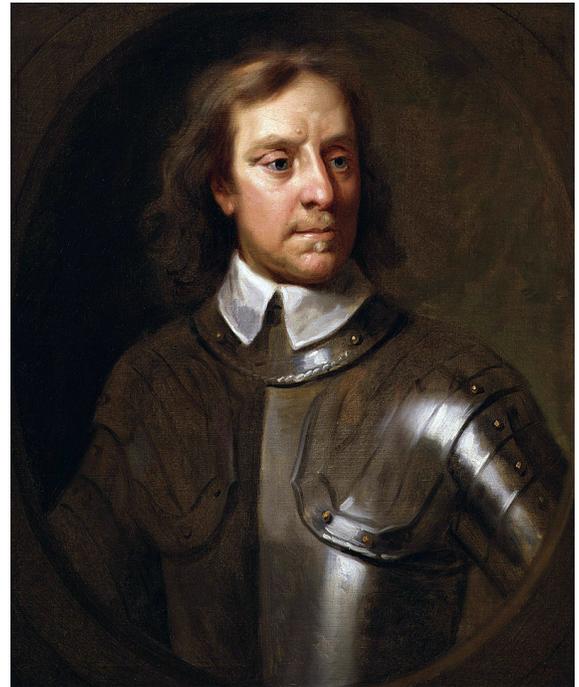
- Reflection
- Creating and organizing an argument
- Using evidence and analysis

Knowledge you will need:

- Self-awareness of your failures
- Purpose of course projects
- What you have learned this semester

Task:

- Provide insight into where and why failure occurred and how failure helped you grow as a student, intellectual, or human being.
- Consider: Have you been willing to challenge yourself and take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures?



Samuel Cooper. *Oliver Cromwell*. c. 1656.

Source: [Wikimedia](#).

Final Exam Time: 12:30-2:20 PM, Thursday, May 18th, 2017

Works Cited

Vedin, Bengt-Arne. “On the Quality of Failure.” *International Journal of Business and Social Research* vol. 4, no. 5, 2014, pp. 82-92.

8.1 COURSE SCHEDULE

This schedule is subject to change in the case of blizzards, plague, alien invasions, etc. Readings must be completed before class; assignments (other than the daily CPB entries) must be turned in BrightSpace by noon unless otherwise noted.

Wk	Day	Date	Readings	Assignments
1	M	1/23	Syllabus	
	W	1/25	Introduction to the 16 th Century (531-561) Writing Guide (skim)	
	F	1/27	More, <i>Utopia</i> , Book 1 (572-97)	CPB
2	M	1/30	More, <i>Utopia</i> , Book 2: Their Officials (602-603); Their Occupations (603-606); Social Relations (606-609); Their Philosophy (613-620); Marriage and Divorce (624-26); Religions of the Utopians (634-645)	CPB
	W	2/1	“Renaissance Love and Desire” (1000-03) Sir Thomas Wyatt (646-58; focus on Wyatt’s translations of Petrarch)	CPB; Schedule Individual Tutorial; Paper 1 Logical Outline (critical option) or Rough Draft (creative)
	F	2/3	Sidney, <i>Defense of Poesy</i> (1037-39, 1044-62)	CPB
3	M	2/6	Sidney, <i>Defense of Poesy</i> (1062-83)	CPB
	W	2/8	Marlowe, “The Passionate Shepherd to His Love” (1126); Raleigh, “The Nymph’s Reply to the Shepherd” (1024)	CPB; Paper 1
	F	2/10	Sidney, <i>Astrophil and Stella</i> (1084-1101); Focus on #1, 5, 7, 10, 16, 108	CPB; Participation Evaluation 1
4	M	2/13	Spenser, <i>Amoretti</i> (985-) Focus on #1, 34, 37, 64, 67, 79	CPB
	W	2/15	Shakespeare, <i>Sonnets</i> (1170-1182) Focus on #1, 20, 55, 60, 73, 87, 94, 116, 126	CPB
	F	2/17	Shakespeare, <i>Sonnets</i> (1183-1186) Focus on #127, 129, 130, 138, 152	CPB
5	M	2/20	Donne “The Flea” (1373), “The Bait” (1384), “The Relic” (1390)	CPB; Paper 2 Logical Outline (critical) or Rough Draft (creative); Schedule Office Hour Meeting
	W	2/22	Elizabeth I, Speeches (753-757, 762-766)	CPB
	F	2/24	Faith in Conflict Introduction (671-73); Tyndale (677-79); More (679-81); Calvin (681- 84); Book of Homilies (692-95)	CPB
6	M	2/27	Marlowe, <i>Doctor Faustus</i> , Prologue-Scene 6	CPB; Paper 2
	W	3/1	Marlowe, <i>Doctor Faustus</i> , Chorus 2-Epilogue	CPB
	F	3/3	[Faustus Trial]	Trial Preparations
7	M	3/6	Spring Break – no class	
	W	3/8		
	F	3/10		
8	M	3/13	Introduction to Mary Sidney, (1102-1106) Mary Sidney, “ Even Now that Care ” and “ To the Angel Spirit ”; Donne, “ Upon the Translation of the Psalms ”	CPB
	W	3/15	Psalm Translations [On BrightSpace]	CPB
	F	3/17	Donne, <i>Holy Sonnets</i> ; Focus on #1, 5, 14, 18	CPB; Participation Evaluation 2

Wk	Day	Date	Readings	Assignments
9	M	3/20	Herbert (1705-1726); focus on “The Altar,” “Redemption,” “Easter,” “Jordan (I),” “The Windows,” “Denial,” “Jordan (II),” “Love (3),”	CPB
	W	3/22	Webster, <i>Duchess of Malfi</i> (Acts 1-2)	CPB; Paper 3 Logical Outline/Draft
	F	3/24	Webster, <i>Duchess of Malfi</i> (Acts 3-4)	CPB
10	M	3/27	Webster, <i>Duchess of Malfi</i> (Act 5)	CPB
	W	3/29	Dr. Taylor at RSA – no class	
	F	3/31		
11	M	4/3	Lanyer, <i>Salve Deus Rex Judaeorum</i> (1430-1435); “The Moderate,” (1834-1838); Milton, “Areopagitica” (1929-39)	CPB; Paper 3
	W	4/5	Milton “Tenure of Kings and Magistrates” (1846-49); Milton, <i>Paradise Lost</i> Book 1	CPB
	F	4/7	Milton, <i>Paradise Lost</i> Book 2	CPB
12	M	4/10	Milton, <i>Paradise Lost</i> Book 4	CPB
	W	4/12	Milton, <i>Paradise Lost</i> Books 5-6	CPB; Participation Evaluation 3
	F	4/14	Easter Break – no class	
M	4/17			
13	W	4/19	Milton, <i>Paradise Lost</i> Book 8	CPB; Proposal and Bibliography for Research Paper
	F	4/21	Milton, <i>Paradise Lost</i> Book 9	CPB
14	M	4/24	Milton, <i>Paradise Lost</i> Book 10	CPB
	W	4/26	Milton, <i>Paradise Lost</i> 11.1-369, 12.270-649	CPB
	F	4/28	Katherine Philips, “Upon the Double Murder of King Charles” (1875); “Writing the Self” selections (1867-80)	CPB
15	M	5/1	Marvell, “Bermudas” (1791), “To His Coy Mistress,” (1796); Herrick, “To the Virgins, to Make Much of Time” (1762), “The Vine” (1758), “The Bad Season Makes the Poet Sad” (1765)	CPB; Logical Outline and Annotated Bibliography due by midnight Schedule Meeting with Dr. Taylor on 5/3 or 5/5
	W	5/3	Individual Meetings	
	F	5/5	Individual Meetings	
16	M	5/8	Margaret Cavendish, “From <i>The Description of a New World, Called The Blazing Sun</i> ” (1891-97)	CPB Participation Evaluation 4
	W	5/10		Commonplace Book and Reflection
	F	5/12		Final Paper Due
17	Th	5/18	[Final Exam is 12:30-2:20]	Quality of Failure Reflection