

## Term Information

Effective Term Autumn 2020  
*Previous Value* Summer 2013

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Request to create online version of existing course.

What is the rationale for the proposed change(s)?

To provide enhanced access for students by providing option for 100% online delivery

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area English  
Fiscal Unit/Academic Org English - D0537  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2201  
Course Title Selected Works of British Literature: Medieval through 1800  
Transcript Abbreviation Brit Lit: Med-1800  
Course Description An introductory critical study of the works of major British writers from 800 to 1800.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
*Previous Value* 14 Week, 12 Week

Flexibly Scheduled Course Never

Does any section of this course have a distance education component? Yes

Is any section of the course offered 100% at a distance  
Less than 50% at a distance

*Previous Value* No

Grading Basis Letter Grade

Repeatable No

Course Components Recitation, Lecture

Grade Roster Component Lecture

Credit Available by Exam No

Admission Condition Course No

Off Campus Never

Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

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## Prerequisites and Exclusions

<b>Prerequisites/Corequisites</b>	Prereq: 1110.01, or equiv.
<b><i>Previous Value</i></b>	<i>Prereq: 1110.01 (110.01), or equiv.</i>
<b>Exclusions</b>	Not open to students with credit for 2201H
<b><i>Previous Value</i></b>	Not open to students with credit for 2201H (201H) or 201.
<b>Electronically Enforced</b>	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

<b>Subject/CIP Code</b>	23.1404
<b>Subsidy Level</b>	General Studies Course
<b>Intended Rank</b>	Freshman, Sophomore, Junior

## Requirement/Elective Designation

General Education course:  
Literature; Global Studies (International Issues successors)  
The course is an elective (for this or other units) or is a service course for other units

## Course Details

<b>Course goals or learning objectives/outcomes</b>	<ul style="list-style-type: none"><li>• Students will recognize and identify important trends, authors, and works from each of the four major periods of pre-1800 British literature and understand the contexts—social, historical, political, cultural—within which works were written and read.</li><li>• Students will be able to identify important forerunners of literary genres that are popular today, including horror, romance, comics, and science fiction.</li></ul>
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### *Previous Value*

<b>Content Topic List</b>	<ul style="list-style-type: none"><li>• Beowulf and the Anglo-Saxon world</li><li>• Chaucer and the Middle Ages</li><li>• Renaissance Epic: Spencer and Milton</li><li>• Shakespeare and the Elizabethan stage</li><li>• Swift, Defoe, Johnson, and the Enlightenment</li></ul>
<b>Sought Concurrence</b>	No

**COURSE CHANGE REQUEST**  
2201 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
06/18/2020

**Attachments**

- Online 2201 AU 2020 June 1 (1).docx: Syllabus Online  
*(Syllabus. Owner: Lowry, Debra Susan)*
- 2201 AU 2019 (1).docx: Syllabus F2F  
*(Syllabus. Owner: Lowry, Debra Susan)*
- English 2201 Review (1).docx: ASC Technical Review Checklist  
*(Other Supporting Documentation. Owner: Lowry, Debra Susan)*
- Assessment for the online iteration of English 2201.docx: Comparative GE Assessment Plan  
*(GEC Course Assessment Plan. Owner: Lowry, Debra Susan)*

**Comments**

- Attached is an updated GE assessment plan to assess outcomes within a comparative framework utilizing consistent methods (distance learning versus in-person delivery). *(by Lowry, Debra Susan on 06/16/2020 04:24 PM)*
- For existing GE courses that are being converted to a distance learning format: an updated GE assessment plan that is specific to the distance learning format is requested. *(by Heysel, Garrett Robert on 06/15/2020 07:24 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	06/15/2020 06:31 PM	Submitted for Approval
Approved	Lowry, Debra Susan	06/15/2020 06:31 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	06/15/2020 07:24 PM	College Approval
Submitted	Lowry, Debra Susan	06/16/2020 04:24 PM	Submitted for Approval
Approved	Lowry, Debra Susan	06/16/2020 04:24 PM	Unit Approval
Approved	Heysel, Garrett Robert	06/16/2020 04:51 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	06/16/2020 04:51 PM	ASCCAO Approval



# SYLLABUS

# ENGLISH 2201

# BRITISH LITERATURE TO

# 1800

# AUTUMN 2020 – ONLINE

## COURSE OVERVIEW

### Instructors

**Lectures** (online)

[Professor Karen Winstead](#)

Email address: [winstead.2@osu.edu](mailto:winstead.2@osu.edu)

Office hours: T/R 1-2PM, via Zoom, and by appointment

**Recitations** (Zoom, Fridays 10:20-11:15 or 11:30-12:25)

[Allison Hargett](#)

[Clint Morrison Jr.](#)

[Meaghan Pachay](#)

### Course description

We teach this course with the conviction that engaging deeply with the literature of the past has the potential to enrich your lives and make you savvier consumers of the present. Everything you read and do is designed to stimulate a creative and productive engagement with the literature and culture of pre-1800 Britain.

The readings and lectures will introduce you to important trends, authors, and works from each of the four major periods of pre-1800 British literature and explore the contexts—social, historical, political,

cultural—within which works were written and read. You will discover important forerunners of genres that are popular today, including horror, romance, comics, and science fiction. Weekly quizzes will help consolidate your knowledge, while weekly writing assignments and discussions will challenge you to actively apply what you read. The final portfolio project encourages you to channel your knowledge and thinking creative ways.

Discover the past! Enjoy it on its own terms, and use it to think about yourselves and your world.

## Course learning outcomes

By the end of this course, you should successfully be able to:

- Identify major authors, works, and genres of the four periods of pre-1800 English literature (Old English Literature, Middle English Literature, Renaissance Literature, Restoration and Eighteenth-Century Literature).
- Interpret and analyze works of literature composed prior to 1800.
- Explain the political, cultural, social, and religious factors that shaped literature composed prior to 1800.
- Adapt “archaic” literary forms in ways that speak to your experience of the present.
- Use the past to think constructively to the issues you face today.
- Understand, truly, that the denizens of the past were as rich and complex as we are.

## How this course works

**Mode of delivery:** This course is 100% online. Video lectures are integrated into the reading packets (called “bundles”) for the week. Synchronous Zoom recitations will take place on Fridays. Students whose schedules do not allow them to attend these synchronous meetings may post to discussion boards.

**Pace of online activities:** This course is divided into 14 modules, each roughly corresponding to a week. We expect you to keep pace with weekly deadlines but you may schedule your efforts freely within that time frame.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**  
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Synchronous Zoom Recitation Meetings: REQUIRED**  
unless you have made arrangements to participate in the discussion forums instead:
- **Participating in discussion forums: 2+ TIMES PER WEEK**  
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks

REQUIRED:

*BRITISH LITERATURE TO 1800*

This online Pressbook is not exactly a book but rather a series of “bundles,” each of which contains readings, links to video lectures, questions for discussion, and written assignments. You will normally be working through one bundle per week. A link to the appropriate bundle will be provided in each week's module.

### Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

### BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills

- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

## REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- [CarmenZoom virtual meetings](#)
- [Recording, editing, and uploading video](#)

## REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

## REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](http://go.osu.edu/office365help).

## CARMEN ACCESS

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

# GRADING AND FACULTY RESPONSE

## How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Weekly online carmen quizzes (2 points each)	26 points
Weekly discussion contribution (1 point each)	13 points
Weekly writing assignments (3 points each)	39 points
Portfolio	16 points
Final exam/quiz	6 points
<b>Total</b>	<b>100</b>

*See course schedule below for due dates.*

## Late assignments

Reading mindfully requires reading consistently, rather than cramming everything into the end of the semester. The deadlines are designed to facilitate and reward consistent engagement with the material over the course of the semester. To receive credit weekly assignments must be uploaded to Carmen by Friday at 10AM and quizzes taken every Saturday by midnight.

Each of the weekly writing assignments, the discussion, and the quiz is worth a small part of your final grade. Missing an assignment won't tank your grade; missing many will.

There are in any semester students coping with big issues that require some relaxation of deadlines. COVID-19 makes this reality especially true in Autumn 2020. **If you are dealing with a crisis that requires a major adjustment of the timeline on this syllabus, please reach out and we will do our best to accommodate you. We are here for you.**

## Grading scale



93–100: A  
90–92.9: A-  
87–89.9: B+  
83–86.9: B  
80–82.9: B-  
77–79.9: C+  
73–76.9: C  
70–72.9: C-  
67–69.9: D+  
60–66.9: D  
Below 60: E

## Instructor feedback and response time

We are providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For weekly assignments, you can generally expect feedback within **7 days**.
- **Email:** We will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** We will check and reply to messages in the discussion boards every **24 hours on school days**.

## OTHER COURSE POLICIES

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. Be polite, gracious, and kind.

- **Citing your sources:** When you make a claim about one of the texts, tell us how you arrived at that claim, either by quoting directly from the text or by referring to specific passages or incidents.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## Academic integrity policy

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. You may ask someone you trust to proofread your assignments before you turn them in—but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

## OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so we recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If we suspect that a student has committed academic misconduct in this course, we are obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

## Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: [ccs.osu.edu](https://ccs.osu.edu). You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## Academic Support Services and Resources

For support on matters relating to scheduling courses, paying for tuition, and viewing grades at the Student Services Center (<http://ssc.osu.edu>).

OSU's Academic Advising website (<http://advising.osu.edu/welcome.shtml>) will help you schedule an appointment with an advisor, obtain tutoring, order a transcript, or run a degree audit.

Students seeking advice on their English major or minor should visit the Advising page of the English Department website (<https://english.osu.edu/undergraduate/advising>)

## **ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

### Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss

your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

## COURSE SCHEDULE

### Week 1: August 25-28

#### Prelude: Reading, Writing, Publishing—Then and Now

Before we experience *what* people read in pre-1800 Britain, we'll examine *how* they read. Here are some of the topics we'll consider:

Our modern editions tend to homogenize—and thereby distort—the reading practices of the past. Modern editions are designed to make us comfortable. Let's get uncomfortable!

Much of what was written pre-1800 was anonymous. How should we refer to anonymous: He? She? They? It depends (on...)? What are the implications of our choices?

We inhabit what you might call an “internet culture,” where many, if not most, texts can be read online. The Middle Ages was a “manuscript culture,” where most texts were written on animal skins. The Renaissance ushered in a “print culture.” We're more familiar with print culture than manuscript culture. But our internet culture is in many ways more like manuscript than print culture. Find out why this week!

**Tasks for the week:**

Work through Bundle 1

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 1

## **Pre-Conquest Literature**

### **Origins to 1066**

#### **Week 2: August 31-Sept. 4**

##### **Codex and Cloister**

Early medieval monasteries produced brilliant theologians and biblical scholars and a richly textured Christianity. Religion was an important facet of their lives, but not the only one. Some monks and nuns enjoyed stories of pre-Christian heroes as much as—or indeed more than—lives of the saints. Some told raunchy riddles. Artists wove the faces and bodies of persons, birds, animals, and exotic beasts into lavishly decorated Gospels. One archeological dig indicates that the denizens of monasteries played board games in their spare time.

Readings include an Old English dream vision and riddles, and a poem about a scholar and their cat. You'll also view pages from the Lindisfarne Gospels.

**Tasks for the week:**

Work through Bundle 2

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 2

**Week 3: Sept. 7-11****Elegy and the Poetics of Loss**

You'll sample the rich Old English body of poetry about loss, loneliness, and survival and learn why J. R. R. Tolkien thought *Beowulf* is really more an elegy than an epic. Building on the riddling skills you developed last week, you'll try your hand at interpreting two elegies that are also riddles.

Reading will include four untitled elegies and selections from *Beowulf*.

**Tasks for the Week:**

Work through Bundle 3

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 3

**Week 4: September 14-18****Early Heroic Literature**

You'll encounter the some of the diverse heroes whose stories were told in early Britain, from pagan warriors to Christian saints. These include Beowulf, the "peace weaver"; CuChulainn, well endowed with nine pupils and seven toes; Judith, the slayer; and Euphrosyne, born female but lived male.

Reading: Selections from *Beowulf*; "Judith"; "Euphrosyne"

**Tasks for the week:**

Work through Bundle 4

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 4

**Post-Conquest Medieval Literature****1066-1485**

## Week 5: September 21-25

### Post-Conquest Medieval Lit 1: The Invention of (B)romantic Love

We will look at some of the changes wrought by the Norman Conquest of 1066, then focus on one of the most important phenomena to arise in the twelfth century: Courtly love.

Ideas of a romantic Middle Ages pervade the popular imagination, fueled by childhood fairy tales: chaste and life-long love, happily forever afters, valiant knights rescuing fair damsels in distress. But actual medieval romance was not very romantic—at least not in the fairy-tale way. Much of it is more bromance than romance. Heterosex is, well, complicated. Fair damsels sometime rescue knights in distress. And basically decent people try to figure out what to do in the face of teenage crushes, emotional blackmail, miscommunication, divided loyalties, broken promises, and conflicted friendships. Our readings for the week will complicate and deepen your ideas of romance.

Readings: Extracts from Andreas Capellanus's *Art of Courtly Love*, Marie de France's *Lanval*, extract from Thomas Malory's *Morte Darthur* (Lancelot and Elaine)

#### Tasks for the week:

Work through Bundle 5

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 5

## Week 6: September 28-October 2

### Post-Conquest Medieval Lit 2: Chaucer and his World

Here you'll meet Geoffrey Chaucer, whom many literary historians consider the "Father of English literature." Brilliant poet. Troubled and troubling human being. He is a great author to "think with." You'll see why as you meet two of his most controversial characters and sample his *magnum opus*, *The Canterbury Tales*.

Readings: Selections from *The Canterbury Tales* General Prologue. The Wife of Bath's Tale or the Clerk's Tale.



**Tasks for the week:**

Work through Bundle 6

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 6

**Week 7: October 5-9****Post-Conquest Medieval Lit 3: Spirituality and Materiality**

You'll read the meditations of a visionary who lived "in a wall" (it's not what you think!) and the autobiography of a wife, mother of fourteen, and entrepreneur who travelled as far as Jerusalem. We'll conclude with a play that both dramatizes and troubles the biblical story of Abraham and Isaac.

Readings include extracts from *The Book of Margery Kempe* and *The Shewings of Julian of Norwich*; the Brome Abraham and Isaac play.

**Tasks for the week:**

Work through Bundle 7

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 7

**The Renaissance****1485-1660****Week 8-9: October 12-16 (AU BREAK October 15-16)**

**Because Autumn Break is October 15-16, the material for this week will be spread over two weeks)**

### **Renaissance 1: Politics & Poesy**

What does Buffy Summers the vampire slayer have in common with Robert Herrick the cleric? This week you'll find out! You'll also sample some outrageous "love" poems, reflect on death, and learn the "sonnet game."

Readings will include poems by Marvell, Donne, Herbert, Shakespeare, and Spenser.

#### **Tasks for the week:**

Work through Bundle 8

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 8

### **Week 10: October 19-23**

#### **Renaissance 2: Drama**

When you think "Renaissance Drama," the first name that comes to mind may be Shakespeare. So we're giving you something different. We'll look at the theater of the period by studying a brilliant play on the age-old plot of selling one's soul to the devil wrought by Shakespeare's contemporary, Christopher Marlowe. Marlowe was a fascinating figure: a student of theology and a spy who died under mysterious circumstances in a bar brawl. His play is an intriguing exploration of whether we have free will, and when/whether it's too late to reverse a bad decision.

Reading/viewing: Marlowe, *Faustus*

#### **Tasks for the week:**

Work through Bundle

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 9

**Week 11: October 26-30****Renaissance 3: Milton & the Art of Persuasion**

What does Milton's Satan have in common with a winning coach? Find out this week! Our readings from *Paradise Lost* will focus on the techniques characters deploy to influence each other—influencing family, colleagues, adversaries—for good or ill. To achieve their ends, Satan and the Son deploy techniques that flourish today in assemblies and boardrooms, within families and among friends.

Reading: Extracts from *Paradise Lost*

**Tasks for the week:**

Work through Bundle 10

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 10

**Restoration and Eighteenth Century****1660-1800****Week 12: November 2-6****Restoration/18<sup>th</sup> Century 1: World-Making and Eco-Poetry**

Lectures will introduce you to the cultural and political changes that the Restoration of Charles II occasioned. Readings will focus on two of the period's most flamboyant authors: Alexander Pope and Margaret Cavendish. Pope's *Rape of the Lock* is surely one of the most brilliant non-apologies ever written. Cavendish was a pioneer in eco-poetry and science fiction. You'll have the chance to use her worldbuilding strategies to create your own world.

Reading: Extracts from Pope's *Rape of the Lock* and Margaret Cavendish's *Blazing World*. Selected poems by Cavendish.

**Tasks for the week:**

Work through Bundle 11

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 11

### **Week 13: November 9-13**

#### **Restoration/18<sup>th</sup> century 2: Fiction**

The novel was one of the most lasting literary legacies of the eighteenth century. The novels that arose in the period were many and varied—historical novels, epistolary novels, true crime novels, gothic novels, novels about adventure, novels about romance, and novels about corkscrews and other things. Lectures will cover the contributions of Daniel Defoe, Samuel Richardson, Frances Burney, Jane Austen and others. You will get a taste of the eighteenth-century novel by reading Eliza Haywood's novella *Fantomina*.

Reading: Haywood's *Fantomina*

#### **Tasks for the week:**

Work through Bundle 12

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 12

### **Weeks 14-15: November 16-27**

#### **Restoration and 18<sup>th</sup> Century 3: Varieties on Nonfiction**

(Because week 15 includes Thanksgiving Break, it is grouped with Week 14)

The eighteenth century is famous for the variety and richness of its nonfiction writings, including letters, diaries, newspaper essays, and the first modern dictionary. You'll sample Johnson's Dictionary. You'll read Frances Burney's account of an unwanted courtship (Jane Austen fans, you'll love this!) and of her mastectomy (performed without anesthesia), Mary Wortley

Montagu's experiences in Turkey, and the personal narratives of former slaves Olaudah Equiano and Ignatius Sancho.

Readings:

Selections from Samuel Pepys, Samuel Johnson, Frances Burney, Mary Wortley Montagu, Olaudah Equiano, and Ignatius Sancho.

**Tasks for the week:**

Work through Bundle 13

Upload your written responses/exercises to Carmen

Participate in discussion

Take Quiz 13

**Finale November 30-December 9**

Watch review video

Complete SEI's for the course

Submit Portfolio projects to Carmen

Take final "quiz" by December 17 (last day of finals)

**REQUIREMENTS**

**Reading *geornliche* (Middle English for "carefully," "eagerly"):** Students waste too much time reading quickly, without pleasure or understanding, just to get through their assignments. The readings in the bundles in the bundles are purposefully short. Read mindfully. Meditatively. Reread. The reading exercises are meant to guide your reading and slow you down. Jot down ideas you might incorporate into your final portfolio. Try reading parts of the assignments aloud—as the original readers would have done. Once you've mastered the bundle, take the quiz.

**Weekly open-book/notes quizzes:** These quizzes will test your mastery of the material for the week, both the readings and the video-lectures, and also help solidify what you've learned. Each quiz will have 10 questions, and you will have 8 minutes to complete it. Each quiz will be due on Saturday by midnight of the week we complete a bundle.

## Weekly Writing Assignments

The bundles include questions to stimulate your thinking about the readings. Some will be short answers, others will require a paragraph or two. Expect to write about 500 words/week. Upload your answers and have a copy on hand during recitation. There are no right or wrong answers to most of these questions—a thoughtful response will earn you credit. If your answers are so vague that we can't tell whether you've read the material, you will not receive any credit.

## Weekly discussions

Each of you will be registered in a recitation section. Recitations will be held during the scheduled time via Zoom. Have the answers to the bundle questions that you uploaded to Carmen on hand. To obtain the weekly point for discussion, you must be present for the entire Zoom meeting and be prepared to share your answers to the questions posed in the bundles. **Your opinion matters. And yes, we will call on you!**

An online alternative will be available to students whose circumstances prevent them from attending the synchronous Zoom meetings.

## Final Quiz

At the end of the term, there will be a cumulative **final quiz**, consisting of about 20 questions and worth 12 points.

**Portfolio:** Your portfolio, due December 9 (the last day of class), is a genre- and period-bending exercise that will demonstrate your knowledge of each of the four literary periods we covered this semester and challenge you to think creatively about them. We want you not only to *know* the material you've studied, but to *own* it. The various options below are designed to target your strengths and interests—are you an artist, a songwriter, a poet, or a storyteller? Do you love to perform? Are games your passion? There's something for everybody, and we're open to suggestions! We want you to “think outside the box” (“the box” being the standard essay) and to participate by your inventions in a *living* literary tradition.

- 1) Imagine four authors, one from each of the periods we have covered, in a debate about an issue that, as you know from their writings, they have thought deeply about (war, sex, happiness, despair, the nature of good and evil, what women want, etc.). What might they say to each other? Where would they agree and disagree? The scenario you describe must reflect your knowledge of each of their works. Feel encouraged to “document” their ideas by having your interlocutors say things like, “As I tried to show in *Beowulf*...” Or “as I wrote in ‘The Flea,’” etc.
- 2) What better way to appreciate the time, skill, and creativity it takes to write a good sonnet than to try doing it yourself? Write four sonnets, each inspired by one work we studied, each from a

different literary period. These don't have to be literary masterpieces—follow the rules, do your best, and have fun.

- 3) Devise a playable prototype for a game that requires players to demonstrate their knowledge of British literature pre-1800. Your description and instruction must demonstrate *your* expertise in the materials.
- 4) Reading *Evelina* will have familiarized you with the conventions of the epistolary novel. Retell an episode from a narrative from each of the four periods we covered as an epistle. Be sure to indicate who's writing each letter and whom they are addressing. You may embellish or elide the original, but your epistle should be *consistent with* the original telling. Preface this assignment with a paragraph or two reflecting on how rewriting your texts as letters affects themes or characterization.
- 5) Write a poem, story, or essay in a genre from each of our pre-1800 literary periods. You might, for example, write an elegy in the spirit of "The Wanderer," a portrait of a friend or acquaintance using the devices of literary portraiture that Chaucer employed in the General Prologue to *The Canterbury Tales*, a Shakespearean sonnet, and a reflection in the manner of Johnson on one of your own favorite contemporary genres. Your creations should demonstrate your familiarity with the conventions of the genre you're using. Preface your pieces with a short artist's statement identifying and discussing the salient generic features of the early literary forms you are adapting.
- 6) Are you an artist? Create a set of stories, poems, song lyrics, or drawings based on works from each of the four periods we've studied. Preface your "anthology" with a short introduction explaining your artistic choices.
- 7) Much of the literature written prior to the 18<sup>th</sup> century was meant to be read aloud. Some passages, of course, are open to various interpretations. Choose one such passage from each of the four periods of literary history and make a recording that demonstrates and explains how each might have a different meaning, depending on how it was read aloud. Your performance should be polished and well rehearsed.
- 8) Narrate what you feel are crucial episodes from each of our four periods from the point of view of another character. Don't change the "facts"—just the perspective.
- 9) Write something you can imagine published on a blog, explaining the cultural significance of a genre/work/concept encountered in each of the periods we've studied. Tell us about the audience you anticipate and what strategies are you going to use to engage them or to combat misperceptions. Your template could be "What can X teach us about Y today?" (e.g., What can *The Tempest* teach us about race today? What can *Beowulf* teach us about gender today?)
- 10) Perform and record a "concert" of selections representing all four periods that you read aloud. The concert should last about 20 minutes and should introduce the audience to your "vision" of British literature to 1800. Contextualize each of the readings on your list, as a musician would a song: "this next piece I'm going to read to you is from xxx and it's important to me/illustrates y). Your introductions and performances should clearly show that you have read carefully and thoughtfully. Like songs in a concert, your pieces should be polished and rehearsed. Don't stumble along as if you're reading something for the first time!
- 11) Not enough choices? **With the prior approval of your recitation leader**, devise your own project.

Beyond 2201, Beyond OSU....

The requirements for this course were designed not only to teach you a whole lot about British literature before 1800 but also to have you develop and practice the skills, or “**competencies**,” that prospective employers will be looking for, as identified by the National Association of Colleges and Employers (NACE). These include

**Critical Thinking/Problem Solving:** You’ll be analyzing challenging and complex texts and tackling tricky questions, such as, “How can we understand a text if we don’t know who wrote it, or why, or when (within a few hundred years) it was written?” “How can we solve a riddle whose answer is to be found a world that existed a thousand years ago?” “How can we at once use and respect the past?” The creative assignments are designed to cultivate originality and inventiveness that will help you shine in so many different situations.

**Oral/Written Communications:** Every week you’ll be asked to write clearly about challenging issues and to communicate your views effectively and persuasively to others.

**Professionalism/Work Ethic:** You’ll practice making responsible choices and cultivating the work habits that will help you get the most out of the class (e.g., reading well, being prepared, pacing yourself). You’ll develop the ability to distill the essential points of presentations.

**Intercultural Fluency:** Understanding the diverse and complex cultures of the past will give you the wherewithal to better appreciate the diverse and complex cultures that coexist and intermingle in the present. It will reinforce how fallacious it is to make sweeping statements about people of other cultures, past or present, such as “back then they thought” or “[Fill in the race, ethnicity, nationality, gender, sexuality, generation, or religion of your choice] people think.”



## **Meetings**

### **Lectures**

T/R 10:20-11:15

Dreese Laboratories 113

### **Friday Recitations**

10:20-11:15, McPherson 2017

11:30-12:25, Denney 213

10:20-11:15, PAES Building A111

11:30-12:25, Denney 250

10:20-11:15, McPherson 2008

11:30-12:25, Denney 206

## **Contact Info & Office Hours**

Professor [Karen Winstead](#), [winstead.2@osu.edu](mailto:winstead.2@osu.edu)

Hours: Tuesdays 3-5; Mondays 10-11:30

& by appointment, Denney 532

[Bethany Christiansen](#)

Hrs: F 12:30-2:30, Denney 547

[Nicholas Hoffman](#)

Hrs: W 1-4 & by appointment, Denney 547

[Shaun J Russell](#)

Hrs: R/F 9-10:15, Denney 515

## **English 2201**

### **Survey of British Literature to 1800**

#### **Objectives**

The goal of this course is to increase both your knowledge and your enjoyment of British literature before 1800. The lectures will acquaint you with important trends, authors, and works from each of the four major periods of pre-1800 British literature. They will explore the contexts—social, historical, political, cultural—within which works were written and read, and they will draw attention to important forerunners of genres that are popular today (for example, horror, romance, comics, and science fiction). Recitation sessions and the short writing assignments that accompany them will allow you to engage more deeply with individual texts and to further explore issues raised by lectures. The quizzes are meant to highlight the key points of the lectures and to help you consolidate your knowledge. The portfolio project encourages you to use your knowledge of the four periods of British literary history in creative ways. In short, through reading, writing, and discussion, you will cultivate an appreciation for the literature of the past—an ability to enjoy it on its own terms, as well as to think about how it speaks to you and to your world.

#### **Required Textbooks:**

*Broadview Anthology of British Literature*, Concise/3<sup>rd</sup> Edition, Vol. 1, packaged together with Frances Burney, *Evelina*

## Schedule

- August 20 Introduction  
**Because there's no required reading for this week, it would be a great opportunity to get started on *Evelina*. It may be slow going at first, but it gets better (and creepier) as you go along! Don't forget to jot down answers to the study questions as you read.**
- August 22 Overview: Reading, Writing, Publishing—then and now
- August 23 **Recitation 1: History, Imagination, and Word Play**  
**Extra Credit Exercise 1 due in class.**

### Pre-Conquest Literature Origins to 1066

#### Pre-Conquest Literature 1: Spirituality, History, & the Imagination

- Aug. 27 **Take Quiz 1 by 10 AM**  
Dreams, Spirituality, Imagination  
The Lindisfarne Gospels & Book of Kells  
Read: "The Dream of the Rood" (72-74)  
Irish Lyrics: "Fair lady will you go with me?" Scholar & Cat (59-60).
- Aug. 29 Truth(iness) and History; Old English and Irish Poetry  
Read: Selection from Bede's *Ecclesiastical History*, "Conversion of Edwin" (46-49); "Abbess Hild" (51-55).
- Aug. 30 Recitation 2: More Word Play—Riddles  
**Read: Riddle(s) distributed in Recitation 1**  
**Exercise due in class**

#### Pre-Conquest Literature 2: Elegy

- Sept. 3 **Take Quiz 2 by 10 AM**  
*Ubi sunt?* Old English Elegy & the Poetics of Loss  
Read: "The Wanderer" and "The Ruin" (66-68, 71)
- Sept. 5 Elegiac *Beowulf*: Heroism, Loneliness, and Loss  
Read: *Beowulf*, 85-86, 114-5 (lines 2230-2270, "The Last Survivor")  
You might want to read on in *Beowulf*—the reading for next Tuesday is a little heavier than usual.

Sept. 6            Recitation 3: Elegies and Life-Riddles  
**Read: Poem distributed in Recitation 2**  
**Exercise due in Class**

### **Pre-Conquest Literature 3: Early Heroic Literature**

Sept. 10            **Take Quiz 3 by 10 AM**  
Heroism and Horror; Weaving Peace and Making War  
Read: *Beowulf*, pp. 86-106 (feel encouraged to read to the end of this wonderful epic!)

Sept. 12            Alternate Heroics: Old English Religious Epics;  
The Old Irish Ulster Cycle  
Read: Get started on the reading for Friday, which is a bit longer than usual.

Sept. 13            Recitation 4: Anglo-Saxon Heroines  
**Read: The Old English “Judith” and “Euphrosyne” (Carmen)**  
**Exercise due in class**

### **Post-Conquest Medieval Literature 1066-1485**

#### **Post-Conquest Medieval Lit 1: Arthurian Literature**

Sept. 17            **Take Quiz 4 by 10 AM**  
Introduction to Post-Conquest Medieval Literature  
The Arthurian Tradition  
Read: Extract from Geoffrey of Monmouth’s *History of the Kings of Britain*  
The conception and kingship of Arthur (145-52)  
[A recommendation: If you’re familiar with Shakespeare’s *King Lear*,  
you might also enjoy reading the original story King Leir (137-39),  
first told by Geoffrey of Monmouth!]

Sept. 19            Medieval Arthuriana and Malory’s *Morte Darthur*  
Desiring men, desiring women; What do Uther and Igraine (not) want?  
Read: Malory’s version of Arthur’s conception and rise to kingship (490-96)

Sept. 20            Recitation 5: A Medieval Feminist at King Arthur’s Court:  
Or, what do women want?  
**Read: Marie de France, *Lanval* (188-202)**

## Exercise due in class

### Post-Conquest Medieval Lit 2: Chaucer and his World

- Sept. 24      **Take Quiz 5 by 10 AM**  
Chaucer & His World: Life and Literature After the Plague  
Professional Rivals: A Wife from Bath vs. a Scholar from Oxford  
Read: “General Prologue” to the *Canterbury Tales*, lines 1-42 (p. 30);  
portraits of the Clerk (lines 285-308, p. 305) and Wife of Bath (lines 445-75,  
pp. 308-9)
- Sept. 26      Chaucer’s Wife of Bath on Marriage  
Read: Chaucer, Wife of Bath’s Prologue, lines 587-828, pp. 340-44 (in which  
the Wife describes her favorite husband)
- Sept. 27      Recitation 6: The Wife of Bath’s Tale: What *do* (men think) women want?  
**Read: Chaucer’s Wife of Bath’s Tale (pp. 345-50)**  
**Exercise due in class**

### Post-Conquest Medieval Lit 3: Spirituality and Materiality

- Oct. 1      **Take Quiz 6 by 10 AM**  
Julian of Norwich: “All shall be well”  
Read: Extracts from Julian of Norwich’s *Revelations*: Julian dying (390-91);  
Jesus dying (pp. 395-6); Mother Jesus (pp. 400-403).
- Oct. 3      Urban Piety: Margery Kempe, Mysteries, and Moralities  
Read: Extracts from the *Book of Margery Kempe* (407-17)
- Oct. 4      Recitation 7: Testing Faith, Testing Family  
**Read: Brome, *Abraham & Isaac* (Carmen)**  
**Exercise due in class**

## The Renaissance 1485-1660

### Renaissance 1: Politics & Poesy

Oct. 8 **Take Quiz 7 by 10 AM**  
Politics and Poesy

Oct. 10-11 **NO CLASS – AUTUMN BREAK**

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### **Renaissance 2: Epic & Drama**

Oct. 15 **Take Quiz 8 by 10 AM**  
Spenser's *Faerie Queene*: Judgment Calls  
Read: *Faerie Queene* Canto 1 [A knight sets out on adventure] (670-78)  
Optional: Canto 9 [Despair and Suicide] (699-704)

Oct. 17 Shakespeare & the Renaissance Theater

Oct. 18 Recitation 8: Shakespeare's *Tempest*  
**DETAILS TBA**

**Exercise due in class**

### **Renaissance 3: Poetry**

Oct. 22 **Take Quiz 9 by 10 AM**  
Literary Games: "Playing" the Sonnet  
Read: Spenser: "One day I wrote her name upon the strand" (728)  
Shakespeare, "When I do count the clock" (886)  
Donne: "Batter my heart" (938)  
Herbert: "Redemption" (962)

Oct. 24 Metaphysical Poetry; Death & "Carpe diem"  
Donne, "The Flea" (920),  
Herrick: "To the Virgins" (959)  
Marvell: "To His Coy Mistress" (979-80)  
Donne: "Death be not proud" (936), "Meditation 17" (940-41)

Oct. 25 Recitation 9:  
Read: Donne, "Good Friday, 1613" (939); Wroth, "Sonnet 14" (944); Herbert,  
"Love (3)" (973)  
**Exercise due in class**

### **Renaissance 4: Milton**

**Take Quiz 10 by 10 AM**

- Oct. 29 Milton's *Paradise Lost*: Satan & the Heroics of Evil  
The Council in Hell, or, How to Run a Meeting  
Read: *Paradise Lost*, Book 2 (1030-44)
- Oct. 31 The Council in Heaven, or, How to Manage a Deity  
Read: *Paradise Lost*, Book 3 (1044-50)
- Nov. 1 Recitation 10: "Sympathy for the Devil"  
Read: *Paradise Lost*, Book 4 (argument & lines 1-171) (1050-52)  
**Exercise due in class**

### **Restoration and Eighteenth Century 1660-1800**

#### **Restoration/18<sup>th</sup> Century 1: Describing our World and Creating New Worlds**

- Take Quiz 11 by 10 AM**
- Nov. 5 Restoration Genres: Epistles, Diaries, Drama, and the Mock Heroic  
Read: Alexander Pope, *Rape of the Lock* (1521-34)
- Nov. 7. Humans and Nature: Eco-poetry  
Read: Margaret Cavendish, "Earth's Complaint," "The Hunting of the Hare,"  
and "Nature's Cook" (1150-57)
- Nov. 8. Recitation 11: World-Making & Proto-SciFi  
Read: Cavendish extract from *The Blazing World* (1157-63)  
**Exercise due in class**

#### **Restoration/18<sup>th</sup> century 2: Fiction**

- Take Quiz 12 by 10 AM**
- Nov. 12 The Eighteenth-Century Novel: From Defoe to Austen  
Read: Johnson, *Rambler* 4 (on fiction) (1636-9)
- Nov. 14 Stories in Images: William Hogarth
- Nov. 15 Recitation 12: *Evelina*  
***Evelina* assignment due in class**

#### **Restoration and 18<sup>th</sup> Century 3: Varieties on Nonfiction**

- Take Quiz 13 by 10 AM**
- Nov. 19 Essayists Frances Burney & Samuel Johnson

Read: Burney, “First Journal Entry,” “Mr. Barlow’s Proposal,” and “A Mastectomy” (Carmen); Johnson, *Rambler* 60 (on biography) (1639-41) and extract from *Dictionary of the English Language* (1648-51)

Nov. 21      Olaudah Equiano & Slave Narrative  
Read: Extract from *The Interesting Narrative of the Life of Olaudah Equiano* (1722-37)

Nov. 23      Recitation 13: *Evelina*, cont. and Evaluations of Recitations

### **Finale**

Nov. 26      **Take Quiz 14 by 10 AM**  
NO CLASS: WORK ON PORTFOLIOS

### **NOVEMBER 27-29 – THANKSGIVING BREAK**

Dec. 3      Review and Course Evaluation for Lectures

**The PowerPoint slides** for the lectures will not be posted online; however, if you wish to review any of them, you are welcome to come to Professor Winstead’s office hours or make an appointment with her.

### **Course Requirements and Grading**

Weekly Carmen quizzes, 28 points (2 per quiz); a cumulative final exam quiz, 12 points; weekly reading responses and participation in recitation, 30 points (3 per recitation for recitations 2-11); *Evelina* study questions and recitations, 10 points; and a final portfolio project, 20 points; total 100 points.

**Attendance:** Attendance is not taken for the lectures, but if you want to do well in this course, plan on attending them.

**Reading *geornliche*:** Students waste too much time reading quickly, without pleasure or understanding, just to get through their assignments. In 2201, we don’t want you to read *lots*, we want you to read *well*. Set aside 30 minutes per lecture to spend with the reading material assigned for that lecture. Turn off the technology for that half hour. Read mindfully. Meditatively. Reread. Use the reading questions posted on Carmen to guide your reading. Jot down ideas you might incorporate into your final portfolio. Try reading parts of the assignments aloud—as the original readers would have done. Half an hour should give you

plenty of time to finish the readings for the lectures. The reading and writing assignments for each recitation should take about an hour.

**Weekly open-book/notes quizzes:** These quizzes will deal mostly with the information imparted in lectures, though there might also be questions drawn from the reading questions, so be sure to think about those as you read for each lecture. The quizzes will be posted on Carmen, usually by Friday afternoon but always by 10 AM Monday morning (so that you will have at least 24 hours to complete them). There are 14 quizzes. Each is worth 2 points towards your final grade. Each will have 10 questions, and you will have 8 minutes to complete it. If you attend class and take thorough notes, you should do well on these quizzes. You must take each quiz by 10 AM on Tuesday morning. Each quiz will be activated at least 24 hours before its deadline. **There are no make-up quizzes.** If you find yourself doing poorly on the quizzes despite faithful attendance and diligent notetaking, see Professor Winstead. Bring your notes so that she can suggest more effective notetaking strategies.

At the end of the term, there will be a cumulative **final quiz**, consisting of about 20 questions and worth 12 points.

**Recitation 1:** Kick off the recitation series and earn up to 3 extra-credit points by doing the writing assignments and sharing them with your colleagues.

**Recitations 2-11:** The grading for these recitations is designed to reward consistently conscientious engagement with the course materials. A short writing assignment will be due at each recitation. It will ask you to respond to the readings for the week and to formulate some ideas on an issue that will be discussed that day. Bring a **printout** of your assignment to class to refer to during discussion and to turn in at the end of class. Each of these written assignments is worth 2 points toward your final grade. Be prepared to share your responses with the class. Each recitation meeting, with the exception of the *Evelina* meetings, is worth 3 points: 1 point for attendance/participation and 2 points for the written part. In order to ensure productive discussions, **to receive the 1 point for attendance/participation, you must 1) Be present for the whole class (no leaving early or arriving late), 2) Bring your written assignment (typed) and be ready to share its ideas with your classmates, and 3) Bring the reading material assigned for the recitation so that you can consult it during discussion.**

***Evelina* assignment and recitations (See Carmen for the questions):** The novel, which evolved during the eighteenth century, is a major genre of pre-1800 literature that continues to thrive today—though its conventions have changed somewhat. This assignment has you read and write about *Evelina*, one of the earliest and finest examples of the novel. Get the reading questions from Carmen and answer them as you go along. Bear in mind that *Evelina* is a long novel, so don't save the reading and writing for the week it's due!

**Portfolio:** Your portfolio, due the last day of class, is a genre- and period-bending exercise that will demonstrate your knowledge of each of the four literary periods we covered this



semester and challenge you to think creatively about them. We want you not only to *know* the material you've studied, but to *own* it. The various options below are designed to target your strengths and interests—are you an artist, a songwriter, a poet, or a storyteller? Do you love to perform? Are games your passion? There's something for everybody, and we're open to suggestions! We want you to “think outside the box” (“the box” being the standard essay) and to participate by your inventions in a *living* literary tradition.

- 1) Imagine four authors, one from each of the periods we have covered, in a debate about an issue that, as you know from their writings, they have thought deeply about (war, sex, happiness, despair, the nature of good and evil, what women want, etc.). What might they say to each other? Where would they agree and disagree? The scenario you describe must reflect your knowledge of each of their works. Feel encouraged to “document” their ideas by having your interlocutors say things like, “As I tried to show in *Beowulf*...” Or “as I wrote in ‘The Flea,’” etc.
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- 7) Much of the literature written prior to the 18<sup>th</sup> century was meant to be read aloud. Perform an extract of a passage from each of our four periods. Your performance should be polished and evince your interpretation of a passage that might be open to various interpretations. Be prepared to answer questions about your selection and interpretation. Each performance should run, say, 3-5 minutes.
- 8) Narrate what you feel are crucial episodes from each of our four periods from the point of view of another character. Don't change the “facts”—just the perspective.

- 9) Write something you can imagine published on a blog, explaining the cultural significance of a genre/work/concept encountered in each of the periods we've studied. Tell us about the audience you anticipate and what strategies are you going to use to engage them or to combat misperceptions. Your template could be "What can X teach us about Y today?" (e.g., What can *The Tempest* teach us about race today? What can *Beowulf* teach us about gender today?)
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## Other important information

### **Disability Services:**

The Office for Disability Services, located in 098 Baker Hall, 113 W. 12th Ave, offers services for students with documented disabilities. Contact them at Tel.: 614-292-3307; VRS: 614-429-1334; Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu)

**If you are entitled to disability-related accommodation, bring your paperwork to us as soon as possible.**

### **An Important Message from Mental Health Services:**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS), or by visiting [ccs.osu.edu](http://ccs.osu.edu), or by calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

**If a crisis is affecting your performance in English 2201, don't hesitate to talk to us about temporary accommodations that might help you through.**

### **Plagiarism**

Plagiarism is the representation of another's works or ideas as one's own. It includes unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or inappropriate, unacknowledged use of another person's ideas. All cases of suspected plagiarism will, in accordance with university rules, be reported to the Committee on Academic Misconduct. **If you're not sure whether something you've written might fall under the category of plagiarism, ask before turning it in!**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors

shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.'

## **GE Course Information**

- GE Diversity (Global Studies) & GE Literature
- GE Goals and Expected Learning Outcomes:
  1. The goals of the **GE Literature** category are that Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing. The expected Learning Outcomes are that 1) Students analyze, interpret, and critique significant literary works and that 2) Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.
  2. The goals of the **GE Diversity (Global Studies)** Category are that Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens. The learning outcomes are that 1) Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S. and 2) Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.
- The lectures, written assignments, and discussions are designed to fulfill these learning outcomes by requiring you to analyze and interpret works of British literature and to understand the cultural, social, philosophical, political, and economic factors that gave rise to these works. This course challenges you to appreciate the diversity of the past and teaches you to see how its values and aesthetics have helped shape the world you inhabit.

## **Assessment for the online iteration of English 2201:**

### **I. General effectiveness:**

We can assess the effectiveness of the online iteration of English 2201 by comparing student success in and satisfaction with the online course against the baseline provided by the abundant data the department has recorded for the traditional, in-person version of 2201. Relevant measures are performance in written work (tests, projects, etc.) and the students' assessments through evaluations (discursive and SEI).

### **II. Meeting the General Education ELOs for Literature:**

The Expected Learning Outcomes for Literature are (1) Students analyze, interpret, and critique significant literary works; and (2) Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

The effectiveness of the online version of 2201 in meeting these goals and in achieving the ELOs for the GE Literature requirement will be measured as follows:

- 1) Direct method: comparing results from a pre-test with those from a post-test.
- 2) Indirect method: student evaluation

#### **Direct Method:**

Before they begin the first module of the term, students will have to complete a Carmen pre-test designed to measure their knowledge of the literature and culture of pre-1800 Britain. There will be 10 questions, and the students will have 15 minutes to take the test. The questions will be equivalent to the questions on the final exam.

#### **Sample pre-test/post-test questions for English 2201**

- 1) This author was discriminated against for his religion and sneered at for his physical disability; nonetheless, his writings made him a rich man. He pioneered the sale of books through subscription. His mock epic features the "Cave of Spleen," an underworld in which people have become commodities, a transformation which became a horrible reality in slaving ships like the *Brookes*.
- 2) In 2-3 sentences, characterize the representation of women in *Beowulf*. Refer to at least two female characters.
- 3) This author wrote poetry about humans' violence against the natural world and a story set in an imaginary world that some literary historians view as the prototype of science fiction.
- 4) "Where has the horse gone? where is the rider? where is the giver of gold?" and "Where have all the flowers gone?" are examples of this literary topos:
- 5) Define "carpe diem" and give an example of it from a Renaissance poem.

Results of the pre-test will be compared with student scores on the final exam. Goal: an average of 85% correct answers on the final.

**Indirect method: Student evaluation:**

At the end of the course, an online anonymous survey will be distributed to students, which will read as follows:

In order to help the Department of English assess whether English 2201 is meeting the Expected Learning Outcomes for the General Education requirement, please record your opinion on the grids below; you may, if you wish, explain your answer further in the space provided. All responses are anonymous and will in no way affect your grade for the class. Thank you for your help.

Literature ELO 1

Students analyze, interpret, and critique significant literary works.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please comment:

Literature ELO 2

Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree Strongly

Please comment:

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: English 2201**

**Instructor: Karen Winstead**

**Summary: British Literature to 1800**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			Carmen. Office 365.
6.2 Course tools promote learner engagement and active learning.	X			Carmen discussion boards.
6.3 Technologies required in the course are readily obtainable.	X			All software is available free of charge via OSU site license.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Policy is listed.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are included.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.				All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 6/3/20
- Reviewed by: Ian Anderson

**Notes: This one is all set!**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.  
<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.