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British Literature

This course was created by Rebecca Epperly Wire. You can contact her through the [Facebook community group](#) with questions.

Please review the FAQs and [contact us](#) if you find a problem.

Credits: 1

Recommended: 10th, 11th, 12th

Prerequisite: This follows *Literature and Composition* in the progression, but it can be taken without having completed the other.

Test Prep: [CLEP English Literature](#), SAT

Course Description: Students will receive an overview of British literature from early Anglo-Saxon to Modern. Literary study will be infused with historical applications for a better understanding of the social and historical context of the readings. Literary terms and elements of poetry will be discussed throughout this course. The study of grammar and mechanics of writing will continue with a focus on reviewing concepts and avoiding common errors. Students will further improve their writing through the study of problem areas as well as regular use of response journals. Spelling and Vocabulary will largely come from literary terminology, but will also include the study of root words and affixes in preparation for college entrance examinations. Additionally, SAT prep will be included as part of this course. Writing assignments will include Responses to Literature journal entries for each work read, a literary and narrative essay of 500-700 words in length, a research paper of 3-5 pages, and a final literary analysis paper of 5-7 pages. Students will have unit tests at the end of each unit. The final exam will not be cumulative.

*Here is an [Assignment Descriptions](#) sheet with details about each assignment. Refer to this often as you work through the course.

Reading List:

Poetry: Caedmon's Hymn; The Dream of the Rood; The Wanderer; The Seafarer; Sir Gawain and The Green Knight; One Day I Wrote Her Name Upon the Strand; Amoretti XV; Death Be Not Proud (Holy Sonnet 10); Hymn to God, my God, in My Sickness; Sonnet XVIII; Sonnet XXIX; Sonnet 30; Sonnet CXVI; Easter Wings; An Hymn On The Nativity Of My Savior; On My First Son; An Essay on Criticism; The Lamb; Holy Thursday; The Tyger; Auguries of Innocence; There is a Pleasure in the Pathless Woods; She Walks in Beauty; To Autumn; Ode on A Grecian Urn; When I Have Fears That I May Cease To Be; Daffodils; The World Is Too Much With Us; She Dwelt Among The Untrodden Ways; The Rime of the Ancient Mariner; Lift not the painted veil which those who live; The Cloud; The Lady of Shalott; The Charge of the Light Brigade; The Pied Piper of Hamelin; If thou must love me... (Sonnet 14); How Do I Love Thee?

(Sonnet 43); Dover Beach; When You Are Old; A Prayer for my daughter; Sailing to Byzantium;
Do not go gentle into that good night
Plays: Hamlet; A Midsummer Night's Dream
Books: Robinson Crusoe; The Castles of Athlin and Dunbayne; Sense and Sensibility
Selected Readings from: Beowulf; The Canterbury Tales; Le Morte D'Arthur; Tyndale's New
Testament; Utopia; Paradise Lost; Frankenstein; Ivanhoe; Oliver Twist; Mere Christianity

Day 1(*)

Unit: Anglo-Saxon/Old English

1. (*)Print out your [grading sheet](#) for the first quarter or use the [Excel](#) version.

Vocabulary

1. Keep a vocabulary notebook and/or notecards for terms you will be learning about. You will have vocabulary quizzes throughout the course and vocabulary words will appear on your unit tests.
2. You will be identifying the significance of terms over the course of several related lessons. Copy the following terms into your vocabulary notebook: **wyrd, comitatus, scops, mead-hall, lord, thane**

Reading

1. You are going to be learning about The Anglo-Saxons as you study literature from their time period. As you read, take notes and save your document to continue to add to it. You will be using these notes to write journal entries and essays. Be sure to mark down the source this information comes from as you take notes. You always want to credit your sources properly.
2. Read this page about [wyrd](#) and summarize its meaning in your notes.
3. Read about The Anglo-Saxons [here](#) and [here](#). Take notes about their way of life, focusing on the other five terms. In the second link it says "St. Augustine," but it was really just someone named Augustine, not who we know as St. Augustine.

Writing

1. Complete this tutorial on [plagiarism](#). This is referencing college work, but it is important to understand and apply these concepts now.
2. Explain to someone what plagiarism is and how to avoid it.

SAT Prep

1. You are going to be doing some [SAT prep](#) daily. You may choose to create an account with Khan Academy to keep track of your progress.
2. Choose one activity from Reading or Writing to complete every other day.

Day 2

Vocabulary

1. This year we will be studying word roots and affixes. Understanding the meanings of these can help you with quickly identifying definitions of new words as well as prepare you for the vocabulary requirements of college entrance exams.
2. Set up a page in your Vocabulary Notebook as follows: Create columns labeled "Word Part", "Meaning", and "Examples". When you write down "Examples" be sure you

understand their definitions to help you make the connection between the “Word Part” and the “Meanings”.

Reading

1. Another term used to describe the Anglo-Saxon period is Old English. Before we begin reading some Old English poetry, we will look at some of its elements and related terminology.
2. Record the following terms in the same place as yesterday’s Anglo-Saxon notes: [epithet](#), [lyric poem](#), [epic song \(elegy\)](#), [kenning](#), [caesura](#), [alliteration](#). Click on each term and summarize its definition so you have a clear understanding of its meaning. You can revisit this page on [Anglo-Saxons](#) to add more to some of these definitions.

Writing

1. Watch this vidcast on [MLA formatting basics](#).
2. Open your word processing software to go through the instructions from the video for a hypothetical writing assignment.

Grammar

1. Read this page about [independent and dependent clauses](#).
2. Complete the short [exercise](#) and check your [answers](#).

Day 3

Vocabulary

1. Read about [affixes](#) .
2. Copy the following into your vocabulary notebook. List the prefixes under the “Word Part” and its definition under “Meaning”:
3. **anti-**: against
4. **de-**: opposite
5. **dis-**: not; opposite of
6. **en-, em-**: cause to
7. **fore-**: before; front of
8. Fill in one or two examples for each prefix. If you’re having trouble, use a dictionary to find words that contain the prefix and have a definition that fits with its meaning.

Reading

1. Listen to a recording of [Caedmon’s Hymn](#) in the original language. You can read through the text and the [translation](#) while listening.
2. Read about [Caedmon](#) and take notes on what you learn.
3. What is unusual but significant about Caedmon? (answer: He was not a poet. He was a cowherd. He also didn’t participate in the usual way of sharing stories and poems which was singing.)

Writing

1. Watch this vidcast on [MLA Formatting: List of Works Cited](#).
2. How would you properly cite the recording of Caedmon’s Hymn in MLA?
3. Scroll down to “Digital Files” on this [MLA Citation Guide](#) and write the citation for Caedmon’s Hymn in your notes.

4. Write a Response to Literature for Caedmon's Hymn. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 4*

Vocabulary

1. Copy the following into your vocabulary notebook. List the prefixes under the "Word Part" and its definition under "Meaning":
2. **in-, im-:** in
3. **in-, im-, il-, ir-:** not
4. **inter-:** between; among
5. **mid-:** middle
6. **mis-:** wrongly
7. Fill in one or two examples for each prefix. If you're having trouble, use a dictionary to find words that contain the prefix and have a definition that fits with its meaning.

Reading

1. Add key information to your Anglo-Saxon notes as you look over today's information.
2. Read about the [Venerable Bede](#).
3. Read about his [life and death](#).
4. Watch this two minute [video](#) about the Bede's work, *The Ecclesiastical History of the English People*.
5. Who was the Venerable Bede? What were his great accomplishments?

Grammar*

1. *When working with independent and dependent clauses, be careful about comma splices and fused sentences. Complete this [comma splices and fused sentences exercise](#). Print off the [handout](#) to record your answers for grading purposes. This doesn't need to be recorded on your grading sheet, but you should make a mental note of how well you do on this exercise.

Day 5

Vocabulary

1. Copy the following into your vocabulary notebook. List the prefixes under the "Word Part" and its definition under "Meaning":
2. **non-:** not
3. **over-:** over; too much
4. **pre-:** before
5. **re-:** again
6. **semi-:** half; partly; not fully
7. Fill in one or two examples for each prefix. If you're having trouble, use a dictionary to find words that contain the prefix and have a definition that fits with its meaning.

Grammar

1. Read about [using commas properly](#) with independent clauses. Read #4 and #5 on the page.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 6

Vocabulary

1. Look over your growing list of affixes.
2. Pick 10 of them and write down another example for each of them.
3. Use a dictionary if needed. Be sure the definition fits what you know the word part means.

Reading

1. Read some history about the poem, [The Dream of the Rood](#).
2. Read about the [Ruthwell Cross](#).
3. Now read the [poem](#) itself.
4. Who is the speaker in this poem? (answer: the tree/cross)
5. How is Christ portrayed? (answer: brave and strong; like a warrior)

Writing

1. Read through this [Introduction to Writing about Literature](#).
2. Write a Response to Literature for *The Dream of the Rood*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Day 7*

Reading

1. Read the Anglo-Saxon poem, ["The Wanderer"](#).
2. Does "The Wanderer" fit the [elegy](#) genre? If so, why? (answers: Yes, "The Wanderer" is an epic song or elegy. This genre mourns the loss of things or persons. The speaker is mourning the loss of his fellow warriors, his lord, and his comfort in the mead-hall. Everything has changed for him.)
3. Did you notice the word translation on the last line before the first break? Do you remember what "wyrd" meant for Anglo-Saxons?
4. Tell someone about one example each of kenning, caesura, and alliteration in "The Wanderer".

Writing

1. Read about [Literature Topics and Research](#).
2. Write a Response to Literature for *The Wanderer*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar*

1. Complete Exercise 2 for [comma splices and fused sentences](#).
2. *Print off the [handout](#) to record your answers for grading purposes.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 8

Vocabulary

1. Copy the following into your vocabulary notebook. List the prefixes under the “Word Part” and its definition under “Meaning”:
2. **sub-**: under
3. **super-**: above; beyond
4. **trans-**: across
5. **un-**: not; opposite of
6. **under-**: under; too little
7. Fill in one or two examples for each prefix. If you’re having trouble, use a dictionary to find words that contain the prefix and have a definition that fits with its meaning.

Reading

1. Play this interactive game about [Anglo-Saxon village life](#). Click around and follow the directions.
2. Read the poem, [The Seafarer](#). What poetic techniques can you identify from the list we’ve previously discussed (alliteration, caesura, kennings)?

Writing

1. Review [MLA Formatting](#).
2. Write a Response to Literature for *The Seafarer*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Day 9

Vocabulary

1. Review your vocabulary from the past two weeks for your quiz tomorrow.

Reading

1. Watch this video about [The Ruthwell Cross](#) with a section of The Dream of the Rood being read.
2. Read this historical [overview](#) of the Anglo-Saxons.

Writing

1. Read about [Writing in Literature: Writing the Prompt Paper](#)

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 10*

Vocabulary*

1. *Take [Vocabulary Quiz #1](#). Grade it by using the answers on the final page. Record your grade out of 11, not 12. This gives you a potential for extra credit.
2. Complete the [Greek and Latin Word Root Practice Exercise](#) in your Vocabulary Notebook by filling in your Word Parts, Meaning, and Example columns for each of the exercises listed.

3. Grade your answers by scrolling to the bottom. Record your grade out of 9, not 10. This gives you a potential for extra credit. Make any corrections in your notebook.

Day 11

Vocabulary

1. Let's review some important terms for our Anglo-Saxon study. Continue to add to your notes as needed.
2. **alliteration**: the repeating of similar sounds, the initial consonant usually
3. **kenning**: a metaphorical two-word description of something
4. **scop**: traveling composer and poet serving as paid entertainment usually
5. **comitatus**: We've learned this refers to the group of warriors with loyalty to a lord, but a deeper definition is that this is the code of loyalty itself. This was a mutual code between the thanes and their lord. The thanes swore protection and loyalty to their king/lord. In turn, the lord swore protection and generosity to his thanes.

Reading

1. For our next reading, we will be studying some of the epic poem, *Beowulf*. Read this article about [epic poetry](#).
2. Visit this [Beowulf Interactive](#) and read through each of the tabs. Take notes as you read. (Make sure you have Flash enabled for the interactive to work.)
3. Like all Anglo-Saxon literature, different translations are available for the modern rendition of *Beowulf*. We will be listening to some portions of *Beowulf* as translated and read by Seamus Heaney. Portions we will read and listen to are from the translation done by Francis Barton Gummere.
4. Listen to the [Prologue from Beowulf \(lines 1-98\)](#) as translated by Seamus Heaney.

Writing

1. Review some [Literary Terms](#). Familiarize yourself with their meanings.

Grammar

1. We are going to be looking at some commonly confused or misused words.
2. Read the [difference between accept/except](#) .
3. Read about [affect/effect](#). Take this [quiz](#). Record your grade out of 4, not 5. This gives you a potential for extra credit.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 12

Vocabulary

1. Now for some new Anglo-Saxon terms to add to your notes. These will be appearing in our next reading. Click on the links and record the words with their definitions. Unless otherwise noted, use the first definition. Define the following in your notes: [wergild](#), [vexed](#) , [sentinel](#) , [sinews](#), [hoary](#), [pyre](#), [hoard](#) , [scabbard](#), [runic](#), [solace](#), [skulked](#) , [scruples](#)

Reading

1. Read about the [themes](#) in *Beowulf*.

2. Read through and listen to [Chapter 1](#) and [Chapter 2](#) from Francis Barton Gummere's translation.
3. Why does Grendel attack Herot?

Writing

1. Write a Response to Literature entry for what you've read in Beowulf yesterday and today. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Read about [allusion vs. illusion](#). Please stay focused, and safe, and do not click on other links on the sites you are using.
2. Read [complement vs. compliment](#).

Day 13

Vocabulary

1. Play this [vocabulary game](#) for Anglo-Saxon terms.

Reading

1. Read this article about the [different translations of Beowulf](#).
2. Listen to and read along with [Chapters 11-13](#).
3. Listen to "[The Fight with Grendel](#)" from [Beowulf \(lines 710-823\)](#) as translated by Seamus Heaney.
4. Tell someone about the differences between Herot and Grendel's lair.

Writing

1. Read this article about [Denotations and Connotations](#). (This is a reminder to not click on other links on a web page. Stay focused-and safe!)
2. Complete the [denotations and connotations](#) exercise.

Grammar

1. Read [Its and It's](#).
2. Read about [lay vs lie](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 14

Vocabulary

1. Copy the following into your vocabulary notebook. List the suffixes under the "Word Part" and its definition under "Meaning":
2. **-able, -ible** : is; can be
3. **-al, -ial** : having characteristics of
4. **-ed** : past tense verbs; adjectives
5. **-en** : made of
6. **-er, -or**: one who; person connected with
7. Fill in one or two examples for each suffix. If you're having trouble, use a dictionary to find words that contain the suffix and have a definition that fits with its meaning.

Reading

1. Read this [plot summary](#) of Beowulf.
2. Listen to and read along with [Chapters 19-23](#).
3. Why does Grendel's mother attack Herot? What does she take with her?

Writing

1. Read "[Ten Tips for Finding the Right Words](#)" about revising writing for better word choice.
2. Write a Response to Literature entry for what you've read in Beowulf yesterday and today. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Read the [difference between than and then](#).
2. Read about [they're/their/there](#). Take [this quiz](#). Record your grade out of 4, not 5. This gives you a potential for extra credit.

Day 15

Vocabulary

1. Copy the following into your vocabulary notebook. List the suffixes under the "Word Part" and its definition under "Meaning":
2. **-er**: more
3. **-est**: the most
4. **-ful**: full of
5. **-ic**: having characteristics of
6. **-ing**: verb forms; present participles
7. Fill in one or two examples for each suffix. If you're having trouble, use a dictionary to find words that contain the suffix and have a definition that fits with its meaning.

Reading

1. Read through this [character list](#). ([alternate link](#))
2. Watch this silly [music video about Beowulf](#).
3. Listen to and read along with [Chapters 32 through 35](#).

Writing

1. Read about [word choice](#) with avoiding repetition and constructing transitions.

Grammar

1. Read [who vs. which vs. that](#).
2. Read [who vs. whom](#).
3. Take [this quiz](#). Record your grade out of 4, not 5. This gives you a potential for extra credit.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 16*

Vocabulary

1. Copy the following into your vocabulary notebook. List the suffixes under the “Word Part” and its definition under “Meaning”:
2. **-ion, -tion, -ation, -ition:** act; process
3. **-ity, -ty:** state of
4. **-ive, -ative, -itive:** adjective form of noun
5. **-less:** without
6. **-ly:** how something is
7. Fill in one or two examples for each suffix. If you’re having trouble, use a dictionary to find words that contain the suffix and have a definition that fits with its meaning.

Reading

1. Listen to and read along with [Chapters 36 through 38](#).
2. Listen to [“The Last Survivor’s Speech” from Beowulf](#) as translated by Seamus Heaney.

Writing

1. Write a Response to Literature entry for what you’ve read in Beowulf yesterday and today. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar*

1. *Print off and complete this [quiz on Easily Confused Words](#).
2. Check your [answers](#) here. Record your grade out of 19, not 20. This gives you a potential for extra credit.

Day 17

Vocabulary

1. Copy the following into your vocabulary notebook. List the suffixes under the “Word Part” and its definition under “Meaning”:
2. **-ment:** state of being; act of
3. **-ness:** state of; condition of
4. **-ous, -eous, -ious:** having qualities of
5. **-s, -es:** more than one
6. **-y:** characterized by
7. Fill in one or two examples for each suffix. If you’re having trouble, use a dictionary to find words that contain the suffix and have a definition that fits with its meaning.

Reading

1. Listen to and read along with [Chapter 41](#).
2. Listen to [“Beowulf’s Funeral” from Beowulf](#) as translated by Seamus Heaney.
3. Why wasn’t Beowulf afraid of the dragon?
4. What is the significance of the last words exchanged between Wiglaf and Beowulf? What is the significance of what Wiglaf tells the rest of the men?

Writing

1. Write a Response to Literature entry for what you’ve read in Beowulf today. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Read about [commas vs. semi-colons](#).
2. Complete the [commas vs. semi-colons](#) exercise. Check your [answers](#). Record your grade out of 39, not 40. This gives you a potential for extra credit.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 18*

Vocabulary**

1. *Review prefixes and suffixes with this [Vocabulary Prefixes, Roots, and Suffixes for the SAT Guide](#). (I linked the printable version to avoid the ads. Print this and keep it for study purposes.)
2. *Complete the [Prefix, Root Word, and Suffix Study Sheet](#). If you do not know the definition, look the word up at a site like dictionary.com.

Reading

1. Click around and read items on the interactive "[Ages of English Timeline](#)". Stop after Act 3 (The Norman Conquest). This requires Flash in order to work. Or you can use the [non-Flash version](#).

Writing

1. Read about [Improving Sentence Clarity](#).

Grammar

1. Read this lesson on [Conjunctions](#).

Day 19

Vocabulary

1. Review your Vocabulary from Day 10 until now. You will have a quiz tomorrow.

Reading

1. Listen to this [summary of Beowulf](#). ([alternate link](#))

Grammar

1. Read Section 1 about [The "FAN BOYS" Rule for Commas](#).
2. Watch the [The FAN BOYS rule video](#). Follow along with the activities as the video quizzes you.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 20**

Vocabulary**

1. *Take [Vocabulary Quiz #2](#). Grade it by using the answers on the final page. Record your grade out of 11, not 12. This gives you a potential for extra credit.
2. *Print this [word part chart](#) and complete it by following the directions. (Below are the links to use.) Add it to your vocabulary notebook.
 - [Root words, Prefixes, Suffixes](#)
 - [Suffixes](#)

- [Prefixes](#)

Reading

1. Read about the [Norman conquest](#) and the end of the Anglo-Saxons.

Writing

1. You need to begin working on your first essay due on Day 45. Keep in mind you will also have a Unit Test on that day, so pace yourself with the writing. (Bonus: You can use your Responses to Literature journal entries to help you on the “open book” Unit Tests!)
2. Look over the essay assignment description again: Essays are to be 500-700 words long. The student may choose to write a literary analysis exploring an aspect of a chosen work(s) such as character, setting, mood, theme, etc. Here is a [Writing Rubric: Writing a Literary Analysis](#).
3. We will be studying elements of writing an essay to help you prepare.
4. Begin thinking about which text(s) we’ve read that you may want to write about. You may choose from any poems, plays, novels, etc. that we read this quarter.

Day 21

Unit: Middle Ages

Vocabulary

1. Read about [allegory](#) and define it in your notes.
2. Read this document describing the [relationship between allegory and symbolism](#). Make sure you have a sufficient understanding marked in your notes for both terms.
3. Define [archetype](#) in your notes.

Reading

1. Read this summary of the [English Middle Ages](#).

Writing

1. View this power point presentation on [Literary Analysis](#). You may want to refer to this often as you work on this essay and future essays in this course.
2. If the viewer does not work for you, try this [direct link](#) using Microsoft PowerPoint.

Grammar

1. Read section 4 about [Commas and Complex Sentences](#).
2. Watch the video on [Commas and Complex Sentences](#).
3. Take this quiz on [Coordinating Conjunctions](#) . Record your grade out of 9, not 10. This gives you a potential for extra credit.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 22*

Vocabulary

1. Read about the differences between [direct and indirect characterization](#). Read the first two pages. Be sure you have a clear definition of both direct and indirect characterization in your notes.

Reading

1. We are going to be reading some of *The Canterbury Tales* by Geoffrey Chaucer. Chaucer was writing about different types of people and shared their deeds (both right and wrong). Some of the tales might not be very appropriate to read, so we will just be reading certain selections from translations (or adaptations) of *The Canterbury Tales*.
2. Read about [Geoffrey Chaucer](#). Take notes as you usually do.
3. Watch this music video about [The Canterbury Tales](#).

Grammar*

1. Read about [simple and compound sentences](#).
2. *Print and complete these [worksheets on Simple and Compound sentences](#). The answers are on the last page.

Writing

1. Read about [paraphrasing](#) when writing about literature.

Day 23

Vocabulary

1. Read about [poetry vs. prose](#).
2. Define [ballad](#) in your notes.
3. Define [prologue](#) in your notes.

Reading

1. Read about [Chaucer and the Birth of English Literature](#).
2. Click on the sound clip of the Prologue to *The Canterbury Tales* on that same page. Bring up the window showing the [transcription and the translation](#) to follow along with the audio.

Writing

1. Read about [summary](#) writing.

Grammar

1. Complete this [proofreading exercise](#) and check your [answers](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 24

Vocabulary

1. What is a tapestry? Read about the significance of [tapestries in the early Middle Ages in Europe](#) and about [The Bayeux Tapestry](#).
2. Watch this animated version of [The Bayeux Tapestry](#).

Reading

1. *Read about* [The Canterbury Tales](#). (*alternate link*)

Writing

1. Read about [description](#).
2. Take this quiz on [paraphrase, summary, and description](#). Try the 10 question option and see how well you can do. Record your grade out of 9, not 10. This gives you a potential for extra credit.

Day 25

Vocabulary

1. You are going to define some new words. Some of them will be from different translations of Geoffrey Chaucer's *The Canterbury Tales* and some will be common to The Middle Ages. Add these to your notes: [abate](#), [acquiescence](#), [affectation](#), [amenable](#), [assay](#)

Reading

1. Today you are going to begin reading "The Knight's Tale" from *The Canterbury Tales*.
2. Read the [first part](#) of "The Knight's Tale".
3. Take notes as you read. You will be writing a Response to Literature journal entry soon.

Writing

1. Read about [tone](#) in essay writing.

Grammar

1. Complete this [Editing Exercise: Correcting Sentence Fragments](#).
2. You can check your answers when you're done by scrolling down.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 26

Vocabulary

1. Add these words to your vocabulary notes: [axiom](#), [benefice](#), [betide](#), [circumspect](#).

Reading

1. Continue reading "[The Knight's Tale](#)".

Writing

1. Read about [thesis writing](#).

Day 27

Vocabulary

1. Add these words and their definitions to your notes: [clandestine](#), [compunction](#), [conveyances](#), [cosseted](#).

Reading

1. Continue reading "[The Knight's Tale](#)".
2. Write a Response to Literature journal entry for what you've read of *The Canterbury Tales* so far. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Read about thesis statements with [interpretive vs. evaluative claims](#).

Grammar

1. Read about [sentence variety](#) in writing.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 28

Vocabulary

1. Add these words and their definitions to your notes: [decorum](#), [deputation](#), [din](#), [discernment](#), [dispensation](#)

Reading

1. Continue reading [“The Knight’s Tale”](#).

Writing

1. Read about [Structure: The Introduction](#) in essay writing.

Grammar

1. Read about [sentence combining](#).

Day 29

Vocabulary

1. Review your vocabulary from Day 20 until now for tomorrow’s quiz.

Reading

1. Continue reading [“The Knight’s Tale”](#).

Writing

1. Write a Response to Literature journal entry for the last two sections of your reading from “The Knight’s Tale”. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 30*

Vocabulary*

1. *Take [Vocabulary Quiz #3](#). Grade it by using the answers on the final page. Record your grade out of 11, not 12. This gives you a potential for extra credit.
2. Add these terms and their meanings to your notes: [diurnal](#), [divest](#), [ecclesiastic](#), [emolument](#), [engender](#)

Reading

1. Click around and read items on Act 4 “The Resurgence of English” in the interactive [“Ages of English Timeline”](#). This requires Flash in order to work. Or you can use the [non-Flash version](#).

Writing

1. Read about [Structure: The Body](#) in writing.

Day 31

Vocabulary

1. Add these new words and definitions to your notes: [enmity](#), [filched](#), [herald](#), [impediment](#), [importuned](#)

Reading

1. We are going to read another part from *The Canterbury Tales*. Begin reading “The Nun’s Priest’s Tale” starting on [page 109](#). Stop at the end of page 116.

Writing

1. Read about [Structure: The Ending](#).

Grammar

1. Read about sentence variety for [repeated subjects and topics](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 32*

Vocabulary*

1. Record these words and their definitions in your notes: [iniquity](#), [interdict](#), [magnanimity](#), [malignant](#), [paragon](#)
2. *Complete the [crossword puzzle #1](#) for Week 7.
3. Check your answers against your vocabulary notes.

Reading

1. Continue reading “The Nun’s Priest’s Tale” at [page 117](#). It ends at page 125.
2. Read these [notes about “The Nun’s Priest’s Tale”](#).

Writing

1. Read about [Evidence](#) in essay writing.
2. Write a Response to Literature journal entry for “The Nun’s Priest’s Tale”. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Read about sentence variation for [similar sentence patterns or rhythms](#).

Day 33*

Vocabulary

1. Record these words and their definitions in your notes: [penitence](#), [perfidy](#), [placate](#), [plaintive](#), [pomp](#)

Reading

1. Read about [chivalry](#).

Writing

1. Read about [Conventions That Can Cause Problems: Tense](#).

Grammar*

1. Read about [parallel structure](#).
2. *Read about [parallelism and complete the exercises](#). ([Printable version](#)) The answers are on the next page.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 34

Vocabulary

1. Record these words and their definitions in your notes: [precepts](#), [rancor](#), [sapient](#), [senescence](#), [sojourn](#)

Reading

1. Read about the [legend of King Arthur](#). Stop reading when you come to “Victorian Revival.”

Writing

1. Read about [Conventions That Can Cause Problems: Titles](#).

Grammar

1. Read about [Active vs. Passive](#) voice.
2. Look at some examples of [Active Verb Tenses](#).

Day 35*

Vocabulary*

1. Record these words and their definitions in your notes: [sophistry](#), [succor](#), [supercilious](#), [suppliant](#), [terse](#)
2. *Complete the [crossword puzzle](#) #2 for Week 7.
3. Check your answers against your vocabulary notes.

Reading

1. Read about knights, chivalry, and the feudal system in [How Knights Work](#).

Writing

1. Read about [Conventions That Can Cause Problems: Names](#).
2. Take the quiz on [The Elements of the Essay](#). Choose 5 questions, but record your grade out of 4. This gives you a potential for extra credit.
3. Reminder: Your essay is due in 2 weeks.

Grammar

1. Read about the [passive voice](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 36

Vocabulary

1. Record these words and their definitions in your notes: [umbrage](#), [usury](#), [visage](#), [wan](#)

Reading

1. Read a summary of [The Middle Ages](#).

Writing

1. Read about [The Writing Process Getting Started: Scrutinizing the Assignment](#).

Grammar

1. Read about [verb tense consistency](#).
2. Complete this [verb tense exercise](#).

Day 37

Vocabulary

1. Copy the following into your vocabulary notebook. List the suffixes under the “Word Part” and its definition under “Meaning”:
2. **anthropo:** man; human; humanity
3. **auto:** self
4. **bio:** life
5. **chron:** time
6. **dyna:** power
7. Fill in one or two examples for each word root. If you’re having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Watch this [video about the Dark Ages](#). (Just watch up until 3:03 as the rest is not really relevant to what we’re studying.)

Writing

1. Read about [The Writing Process Getting Started: Choosing A Text](#).

Grammar

1. Read about [Point of View \(Avoiding Pronoun Shifts\)](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 38

Vocabulary

1. Watch this [video about word roots](#).

Reading

1. The legends of King Arthur were an important part of British literature during this time period. One of the stories to come from those legends is about one of Arthur’s knights, Sir Gawain.
2. Read through the [list of characters](#) for *Sir Gawain and The Green Knight*. ([alternate link](#))
3. In *Sir Gawain and The Green Knight*, one of the characters is a married woman who is very flirtatious with Sir Gawain. On multiple occasions she asks him for a kiss and he grants her request each time. She is hopeful that he will choose to love her and questions him about it. He is just trying to be polite to her. Although this is obviously wrong, their interaction is a large part of the plot. Moral courage was very important in the chivalric code, but so was the respect between a woman and a knight. Gawain’s struggles with this awkward situation are part of the lesson to be gained in the poem. You may want to choose to make your own judgments about Gawain’s actions in a Response to Literature journal entry.
4. Read this [summary](#) of *Sir Gawain and The Green Knight*. ([alternate link](#))

Writing

1. Read about [The Writing Process Getting Started: Identifying Topics](#).

Grammar

1. Read about when to use [hyphens and dashes](#).

Day 39

Vocabulary

1. Review your vocabulary from Day 30 until now for tomorrow's quiz.
2. Copy the following into your vocabulary notebook. List the word roots under the "Word Part" and its definition under "Meaning":
3. **dys:** bad; hard; unlucky
4. **gram:** thing written
5. **graph:** writing
6. **hetero:** different
7. **homo:** same
8. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read about [symbolism and medieval literature](#) in *Sir Gawain and the Green Knight*. ([alternate link](#))
2. Listen to the first part of [Sir Gawain and the Green Knight](#). Follow along with the text by scrolling down the page.

Writing

1. Read about [The Writing Process Getting Started: Formulating a Question and a Thesis](#).

Grammar

1. Read about when and how to use [apostrophes](#) correctly.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 40*

Vocabulary*

1. Take [Vocabulary Quiz #4](#). Grade it by using the answers on the final page. Record your grade out of 11, not 12. This gives you a potential for extra credit.
2. Copy the following into your vocabulary notebook. List the root under the "Word Part" and its definition under "Meaning":
3. **hydr:** water
4. **hyper:** over; above; beyond
5. **hypo:** below; beneath
6. **logy:** study of
7. **meter/metr:** measure
8. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.
9. *Complete the [crossword puzzle](#) for Week 8 Vocabulary. (EP Printable) Check your answers against your vocabulary notes.

Reading

1. Listen to the [second part of Sir Gawain and the Green Knight](#). Follow along with the text by scrolling down the page.

Writing

1. Read about [The Writing Process Planning: Moving from Claims to Evidence](#).

2. Write a Response to Literature journal entry for *Sir Gawain and the Green Knight*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.
3. Reminder: Your essay is due in 1 week.

Grammar

1. Read about [using quotation marks appropriately](#).

Day 41

Vocabulary

1. Copy the following into your vocabulary notebook. List the root under the “Word Part” and its definition under “Meaning”:
2. **micro**: small
3. **mis/miso**: hate
4. **mono**: one
5. **morph**: form; shape
6. **nym**: name
7. Fill in one or two examples for each word root. If you’re having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. During the Middle Ages, Sir Thomas Malory wrote the famous *Le Morte D’Arthur*. We will be reading some portions of it this week.
2. Read a brief [biography of Sir Thomas Malory](#).
3. Read this summary of [Le Morte D’Arthur](#). ([alternate link](#))

Writing

1. Read about [The Writing Process Planning: Moving From Evidence to Claims](#).

Grammar

1. Read more ways to use [quotation marks](#) correctly.
2. Complete the quotation marks [exercise](#). The answers are on the same page if you scroll down. Record your grade out of 10, not 11. This gives you a potential for extra credit.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 42

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the “Word Part” and its definition under “Meaning”:
2. **phil**: love
3. **phobia**: fear
4. **photo/phos**: light
5. **pseudo**: false
6. **psycho**: soul; spirit
7. Fill in one or two examples for each word root. If you’re having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read Book I, Chapter V entitled, "[How Arthur was chosen king, and of wonders and marvels of a sword taken out of a stone by the said Arthur.](#)"

Writing

1. Read about [The Writing Process: Drafting](#).
2. Read about [The Writing Process: Revising](#).

Grammar

1. Read about [pronouns and pronoun-antecedent agreement](#).

Day 43*

Vocabulary*

1. Copy the following into your vocabulary notebook. List the roots under the "Word Part" and its definition under "Meaning":
2. **scope:** viewing instrument
3. **techno:** art; science; skill
4. **tele:** far off
5. **therm:** heat
6. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.
7. *Complete the [crossword puzzle](#) for Week 9 Vocabulary.
8. Check your answers against your vocabulary notes.

Reading

1. Read Book I Chapter XXV, "[How Arthur by the mean of Merlin gat Excalibur his sword of the Lady of the Lake.](#)"

Writing

1. Read about [The Writing Process: Revising \(Assessing the Elements\)](#).

Grammar

1. Read about [pronoun reference](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 44

Vocabulary

1. Look over your vocabulary notes for tomorrow's Unit Test.

Reading

1. Read Book III Chapter II, "[How the Knights of the Round Table were ordained and their sieges blessed by the Bishop of Canterbury.](#)"
2. Read about the [Quest for the Holy Grail](#).

Writing

1. Read about [The Writing Process Revising \(Enriching the Argument\)](#).
2. Read about [The Writing Process: Revising \(Editing and Proofreading\)](#).

3. Some of these items will apply more to your final paper, but what can you apply to your essay before it is due tomorrow? Have you revised your essay if necessary and given it a final proofread?
4. You can also try this [online proofreader](#).

Grammar

1. Read about [subject-verb agreement](#).

Day 45*

1. **ESSAY DUE**

- Here is the information for essay expectations from the class assignment instructions: The student is expected to complete one essay at the end of each quarter. Essays are to be 500-700 words long. The student may choose to write a literary analysis exploring an aspect of a chosen work(s) such as character, setting, mood, theme, etc. Here is a [Writing Rubric: Writing a Literary Analysis](#). Students should think of these essays as practice for a longer version in their final paper.
- Score your essay out of 30.
- Read someone else's writing essay from [peer editing](#) and offer feedback according to the directions.
- When you are happy, submit it for the [peer editing](#) page by email me at my gmail address, allinonehomeschool. Tell me level 10, day 45 and which essay that you left feedback for. Please take your last name off of your paper and include an email address for someone to respond to.
 - PLEASE export/save as/convert your document to PDF format and send me that. I need to post it as a pdf on the site.
- Editing other writing will help your writing, so don't skip this step.
- If you don't hear back from someone within a few weeks, then ask someone you know to do it for you. Give them the grading rubric. Ask them for SPECIFIC feedback and a score out of 30. Record the score unless you truly think it's not fair (with parental permission).
- Fix up your essay based on the feedback. Re-score your essay with the rubric and record your score out of 60. (This time multiply.)

1. [Unit Test](#)

- *Print pages 1-3.
- Take your test.
- Check your [answers](#).
- Record your score out of 27.

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the "Word Part" and its definition under "Meaning":
2. **ambi:** both
3. **aqua:** water
4. **aud:** to hear

5. **bene:** good
6. **cent:** one hundred
7. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read about [The Middle Ages](#). A short video auto-plays at the top of the screen and describes how the Black Plague spread. It's described by a doctor and may be a little uncomfortable to listen to. You can skip it if you're squeamish.
2. There has been some debate for quite a while about whether the flea/rat theory could really have carried the plague with that much speed. Recent discoveries have uncovered more about airborne bacteria being a more likely culprit. Read this [article](#) about some historical findings.
- 3.

Grammar

1. Read about [dangling participles](#).
2. Complete this exercise about [dangling modifiers](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 46(*)

Unit: Renaissance, Early Modern, & Shakespeare

1. (*)Print out your new [grading sheet \(Quarter 2\)](#) or use the [Excel](#) version.

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **renaissance** – “rebirth”
3. **patronage** – The arts were funded by persons with wealth (patrons) who would often commission work to be done. This practice wasn't just for art and literature, but also for scientific ventures as well.
4. **morality play** – a popular play in the 15th and 16th centuries where the story was an allegory with characters personifying moral qualities
5. **humanism** – a return to the classics of Greek literature and thought created a renewed interest in secular philosophy with a focus on personal independence and expression
6. **nationalism** – love and loyalty for one's own country (sometimes to an extreme)

Reading

1. We are going to be learning about the next period in British Literature. As you read, take notes and save your document to continue to add to it. You will be using these notes to write journal entries and essays. Be sure to mark down the source this information comes from as you take notes. You always want to credit your sources properly.
2. A lot took place in England's history as the Late Middle Ages (1154-1485) transitioned into the time commonly known as the Renaissance or Early Modern English (1485-1603)
3. A big piece of British history happening during the transition was called The War of the Roses. This was a war from 1455-1485 between two families (the House of York and the House of Lancaster) claiming their right to the English throne through King Edward III.

The war officially ended when Henry Tudor (a Lancastrian) defeated the Yorkist, Richard III. Henry Tudor became King Henry VII. This started the rule of the Tudors. (You can read more detailed info about [The War of The Roses](#) if you'd like to, but this is completely optional.)

4. In the last part of the Middle Ages, British literature gained an important step through the invention of the printing press. Read about it [here](#).

Grammar

1. Let's review the Parts of Speech. There are 8 parts of speech. These are noun, verb, pronoun, preposition, adjective, adverb, conjunction, and interjection. Some of these are easier to identify than others. We will take our time exploring each of them. It is important to know how and when to use them.
2. Look over this summary of [Parts of Speech](#) and read through each term's definition. You don't have to print it, but you can if you'd like to have it as a reference.

Day 47

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **vernacular** – everyday ordinary language; native language
3. **conceits** – an extended metaphor that may be greatly stretching reality
4. **lyric poetry** – poetry that is songlike and full of emotion; gets its name from traditionally being accompanied by a lyre
5. **elegy** – a mournful poem; a poem written with elegiac couplets
6. **prose**

Reading

1. Read about [The Reformation and English Literature](#).
2. Read about [William Tyndale](#), the translator of the first English New Testament.
3. Read Tyndale's [preface to the New Testament](#), (1526).

Writing

1. Instead of an essay for this quarter, you will be writing a 3-5 page Research Paper using at least 3 different resources. Here is your writing rubric for [Writing an Historical Research Paper](#). It is on page 18-19 of the PDF (page 16 & 17 of the document itself). Your research paper will be due on Day 90.
2. To prepare for this, we will be working through the elements of writing a research paper.
3. Read this introduction to [Writing about Literature: The Research Essay](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 48

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **pastoral** – having to do with rural or country life (ex. shepherd's life portrayed in a piece of literature)
3. **pastiche style** – a work of art mixing different styles and techniques

4. **courtier** – a person who spends a lot of time in the royal court; a person who gets their way through flattery
5. **vagabond** – nomad; sometimes seen as someone of little value
6. **prosody**

Reading

1. Read the description entitled "[Tyndale's version of the Epistle to the Romans](#)". Then scroll down or use a search function to find Chapter 8. Read Chapter 8 of Tyndale's version of Romans.
2. Write a Response to Literature journal entry for Tyndale's work. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.
3. Read about [The Renaissance and English Literature](#).

Grammar

1. Let's talk about nouns. A noun is usually described as the part of speech that names or identifies a person, place, thing, quality (idea), or activity.
2. Nouns can be singular or plural. (ex. cat, cats, book, books, library, libraries)
3. Nouns can function in several different ways.
4. First, let's talk about a noun functioning as a subject noun. In most cases, the subject is the "who" or "what" a sentence or clause is about or the "who" or "what" performing the action.
5. Examples: Cassie rode her bike to school. Cassie is the subject, because Cassie is the "who" performing the action.

Day 49

Vocabulary

1. Define the following terms in your vocabulary notebook: [sonnet](#), [Italian \(Petrarchan\) sonnet](#), [English sonnet](#), [iambic pentameter](#)
2. **blank verse** – unrhymed verse, usually unrhymed iambic pentameter
3. **Spenserian stanza** – created by Edmund Spenser, eight lines of iambic pentameter followed by a single alexandrine (a twelve-syllable iambic line). The final line usually has a caesura (a break) after the first three feet. The rhyme scheme of these lines is "ababbcbcc."

Reading

1. Read about [Thomas More](#)
2. Thomas More is well known for his book, *Utopia*. Read a [summary of the book](#). ([alternate link](#)) (Just read the first page of this summary.)
3. Read the [Introduction](#) in *Utopia*. You can listen along if you'd like to use the audio version of the [Introduction](#).
4. Scroll down to read "[Of Their Trades, and Manner of Life](#)". Audio is available [here](#).
5. Write a Response to Literature entry in your journal for *Utopia*. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your

assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Read this [article about students and a lack of research skills](#). What do you think about this article and the study it's describing? Share your thoughts with someone.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 50*

Vocabulary*

1. Print off this vocabulary review [crossword puzzle](#) and complete it.
2. Define the following terms in your vocabulary notebook:
3. **meter** – rhythmic structure of lines in a verse or of the verse itself
4. **quatrain** – a stanza or poem containing four lines, often with an alternating rhyme scheme
5. **couplet** – a pair of lines of verse usually rhyming and sharing the same meter or length
6. **octave** – in verse, a group of eight lines
7. **sestet** – in a sonnet, the final six lines
8. [apostrophe](#)
9. Reminder: There will be a vocabulary quiz on Day 55.

Reading

1. Read about [Edmund Spenser](#).
2. Read over the [Spenserian Stanza](#) (#4 on the page).
3. Read the sonnet, [“One Day I Wrote Her Name Upon the Strand”](#)
4. Look up any words you don't know.
5. The Spenserian sonnet has three quatrains followed by a couplet. Each quatrain deals with the central thought of the poem. This could be the poem's main question or idea. The couplet will give an answer or a summary.
6. Read, [“Amoretti XV”](#). Amoretti means “little note” or “little love poem”. Spenser wrote several Amorettis about Elizabeth Boyle, who became his wife.
7. Write a Response to Literature entry for Spenser's works you've read today. You may write one entry discussing the two sonnets. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Nouns can function as a direct object in a clause or sentence.
2. A direct object is typically what is being acted upon by the subject of the clause. (ex. John wrote a poem. Poem is the direct object.)
3. Nouns can also serve as an indirect object. In this case, it would be showing *to*whom or *for* whom the action is taking place. Using the example from above, we'll add an indirect object: John wrote his mother a poem. Mother is the indirect object. Poem is still the direct object in this example.

Day 51

Vocabulary

1. Define the following terms in your vocabulary notebook: [slant rhyme](#), [assonance](#), [oxymoron](#), [paradox](#)
2. **sight rhyme (eye rhyme, visual rhyme)** – when the ends of words in a line or verse are spelled the same but have different sounds (ex. cough, though. . .stare, are)
3. **consonance** – similar to alliteration, but it's the use of repetitive consonants for rhyming
4. Reminder: You will have a Vocabulary Quiz at the end of this week (for words from Days 46-54).

Reading

1. Watch this 4 minute mini-biography on [Christopher Marlowe](#).
2. Read this summary of Marlowe's play, [Doctor Faustus](#). ([alternate link](#)) We will not be reading this play, but you should be familiar with it as we move ahead.
3. Read this background information on [Doctor Faustus](#). ([alternate link](#))

Writing

1. Read about [The Research Essay: Types and Functions of Secondary Sources](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 52

Vocabulary

1. Define the following terms in your vocabulary notebook: [parallelism \(parallel structure\)](#), [metonymy](#)
2. **juxtaposition** – when something is placed side by side, usually for comparison
3. **turn (volta)** – in literature (poetry) a shift in emotion or thought
4. **parody** – commonly known as a “spoof”, this is an imitation usually meant to mock playfully or criticize

Reading

1. Read about [John Donne](#). Donne is famous for some love poetry, but we will be skipping it because of its language. Later in his life, Donne became a minister and wrote religious poetry.
2. Read [“Death Be Not Proud” \(Holy Sonnet 10\)](#). Tell someone what you think the speaker is trying to say.
3. Read [“Hymn to God, my God, in My Sickness”](#).
4. Write a Response to Literature using both poems. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.
5. For your journal entry, you might want to discuss the general theme Donne is trying to present about death's power and the speaker's beliefs.

Grammar

1. Another job of a noun is called a possessive noun adjective. This is when a possessive noun is acting as an adjective and modifies another noun. A possessive noun shows ownership.
2. We'll look at some examples of Possessive Noun Adjectives:
 - Rebecca's children played in the snow. (Rebecca's is a possessive noun. It is acting as an adjective here because it is modifying another noun, children.)
 - The baker's cake was delivered on time. (Baker's is a possessive noun. It is acting as an adjective here because it is modifying another noun, cake.)
1. A noun functions as object of the preposition when it follows and completes a preposition. (Example: We played in the snow. Snow is the object of the preposition in.)
2. Watch this [video about nouns](#).

Day 53

Vocabulary

1. Define the following terms in your vocabulary notebook: [drama](#) (how it relates to writing or theater), [role](#), [protagonist](#), [antagonist](#), [comedy](#)

Writing

1. For your research paper, first begin to think about possible topics.
2. Your topic will need to be something you can write 3-5 pages about, so think in terms of a subject you can explore for that length.
3. Pick an important historical figure or other aspect from the Late Middle Ages (1154-1485) or The Renaissance (1485-1603) to write your research paper. There are plenty of things to research in the 449 years given. Think about important persons during this time, events, technology/inventions, artists, etc. What are you interested in writing about?
4. Here are some topic examples: The Feudal System, The Black Death, The War of the Roses, The Tudors, Elizabeth I, William Shakespeare, The Globe Theatre, court life, The Reformation, etc.
5. After you choose your general topic, you will need to narrow it down by creating a list of subtopics.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 54

Vocabulary

1. Define the following terms in your vocabulary notebook: [high comedy](#), [comic relief](#), [low comedy](#), [tragic hero](#)
 - tragedy – a form of literature or drama with a somber mood where a character's downfall is usually caused by a character flaw or some external power dooming him to his fate
1. Review your vocabulary from Days 46-54 for tomorrow's vocabulary quiz.

Reading

1. Read about [Elizabeth I](#). Stop after finishing the section labeled "Elizabeth is crowned."

2. Read about the [Elizabethan Period](#) for literature.
3. Read about the [sociopolitical climate](#) of the Elizabethan Period.

Grammar

1. Another role a noun can have is that of the predicate nominative (or subject complement). A noun is a predicate nominative when it follows a linking verb. (Example: He is the doctor. Doctor would be the predicate nominative.)
2. A noun functions as an appositive when it is put next to another word or phrase for renaming it or giving it an identity.
3. There can be nonrestrictive appositives which use commas, parentheses, or dashes.
4. An example of an appositive: The mayor, my father, wants to do more for this town. Father is used in apposition with the subject mayor, so it would be an appositive.

Day 55 *

Vocabulary*

1. *Print off page 1 & 2 of [Vocabulary Quiz #5](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 20 not 21. This gives you a potential for extra credit.
2. Define the following terms in your vocabulary notebook: [monologue](#), [dialogue](#), [soliloquy](#), [pantomime](#), [aside](#) (the definition having to do with an actor)

Reading

1. Read about [An Elizabethan Stage](#).
2. Read about [William Shakespeare](#).

Writing

1. When trying to narrow down your research topic, keep in mind the following thoughts:
2. Remember that your topic should be narrow enough to write a focused piece, but not so narrow that you can't write enough about the topic to reach your length requirements.
3. Think about your own interest in this topic. Why did you choose this topic? What and why do you want to learn more about it? If you're not interested enough in it, it might be difficult to write a paper that interests others.
4. Come up with a list of questions you hope to answer about your topic during your research? (ex. If you're researching a particular person, what would you hope to learn about them? If you're researching an invention, you might ask how might that invention benefit us today?)

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 56

Vocabulary

1. We are going to begin reading William Shakespeare's play *Hamlet* and our vocabulary will be coming primarily from this play.
2. Define the following terms in your vocabulary notebook: [entreated](#), [assail](#), [fortified](#), [illumine](#), [usurp](#), [avouch](#)

Reading

1. Content Issues: The tragedy of Hamlet is full of dark issues. A character is the ghost of a murdered king. There is talk of evil and demonic activity because of the sightings of this ghost. The queen has married her late husband's brother and her integrity is called into question. Hamlet struggles with depression and rage. (His sanity has been questioned in a lot of scholarly works.) There is deception and poisoning. A character commits suicide. And, as tragedies tend to do, the play ends with more death.
2. Read the [background information](#) for Hamlet.
3. Read this [summary](#) for Hamlet.
4. Read the [character list](#).

Grammar

1. Another function of a noun is object complement. This is when a noun follows a direct object and gives it another name.
2. Example: They made him king. Him is the direct object. King is the object complement.
3. The last usage for a noun that we'll talk about is noun of direct address. A noun of direct address is a proper noun. It is the name of who is being spoken to directly in a sentence or question. (Examples: Where are you going, John? John is the noun of direct address. Sarah, you're my best friend. Sarah is the noun of direct address.)
4. A noun of direct address should be offset from the rest of the sentence by commas.

Day 57*

Vocabulary

1. Define the following terms in your vocabulary notebook: [steemed](#), [ratified](#), [mettle](#), [privy](#), [portentous](#) ([portent](#))
2. **resolute** – brave; fearless; relentless people

Reading *

1. *Print out this [Active Reading Worksheet](#) for Hamlet Act I and keep it close by. You will use it several times. As you read, make notes about Hamlet's relationship regarding each of the characters. Look for how Hamlet describes his relationship and how others describe their relationship. Also examine how they interact when they are together. Don't just look for it to be spelled out plainly. Read between the lines and analyze the dialogue.
2. Read [Act I Scene I](#).
3. What is the mood in the opening scene? What are some specific word choices Shakespeare used to create this mood?
4. In this opening scene, we have several guards at the royal palace in Denmark. There is an exchange of the guards for their watch shifts. Two of the guards, Bernardo and Marcellus, discuss that for the past two nights they have seen the ghost of the late King of Denmark. Horatio, considered to be a wise scholar, has been brought along for this third night as a witness. The ghost appears and quickly disappears.
5. The men's conversation changes and the audience is given a little bit of a political background. Marcellus talks about Denmark's military preparations. Did you catch what was happening? Denmark was preparing for a possible invasion by Norway. The late

king Hamlet had killed Norway's King Fortinbras in battle. The prince of Norway (also called Fortinbras) was rumored to be plotting an invasion into Denmark. Since Denmark had lost their king, they might appear weaker and Fortinbras could seek revenge by taking over what Denmark ruled.

6. The ghost gives the players just enough time to explain this backstory for the audience before appearing again. Shakespeare's audience would have probably appreciated the timing on this. Horatio tries to speak to the ghost, but it remains quiet. He tries to get Marcellus and Bernardo to capture it. Their weapons only touch the air. The ghost seems like it is about to speak, but a rooster crows and the ghost disappears. Horatio decides they should tell Prince Hamlet about this, and the men agree as the scene ends.

Writing

1. Think about what resources you would use to find out more information about your research topic.
2. Read this overview of [evaluating sources of information](#). Discuss with someone what would be good resources vs. what would be resources to avoid.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 58

Vocabulary

1. Define the following terms in your vocabulary notebook: [discretion](#), [auspicious](#), [dirge](#), [visage](#), [denote](#), [countenance](#), [requite](#), [dole](#) – sadness; grief; sorrow

Reading

1. Even though I will be giving you some summary and commentary, I still want you to carefully read through these scenes before you look at my notes. Try to take notes on your assigned worksheets and write your general thoughts down as you read. You will have responses to literature journal entries to write for each Act of this play, so you may want to take notes on things that jump out at you as you read.
2. Read [Act I Scene II](#).
3. This scene takes place in the court of King Claudius and Queen Gertrude of Denmark. Claudius is Prince Hamlet's uncle, the brother of the late King of Denmark. Gertrude is Hamlet's mother, the widow of his father. Claudius and Gertrude married soon after the King's death. Claudius says that he is in mourning for his brother, but is celebrating his marriage. He also comments on the military action the guards were discussing in the previous scene. Claudius has talked to Prince Fortinbras' uncle and his uncle (who is the current king of Norway) is going to keep his nephew under control. Claudius has sent two of his men, Cornelius and Voltmand, to Norway in order to seal these peace talks. We meet Laertes, who is the son of Claudius' counselor, Polonius. Laertes has been visiting from France and wants to return. Claudius gives him permission to return to France.
4. During all of this discussion, Prince Hamlet has been standing off to the side not joining these happy exchanges going on with King Claudius. He begins to speak and Claudius talks about Hamlet's disposition. Hamlet has some really great lines here. He is

discussing his grief over losing his father. He avoids directly responding to some of what Claudius says. He also uses puns and some snarky responses.

5. Claudius begins a speech about how it's not good for Hamlet to spend too long in his grief. He wants Hamlet to accept it and move on with his life. Claudius requests that Hamlet stay in Denmark with them instead of going back to school in Wittenberg. Gertrude says she wants that, too. Hamlet agrees to stay. Everyone except Hamlet leaves the stage.
6. Here we have Hamlet's first soliloquy. Have you been making notes in your Act I chart? There has been a lot of information revealed in this scene. How does Hamlet feel about his father? His uncle? How does he feel about his mother marrying his uncle? Hamlet didn't reveal these things in that much detail to his mother and uncle, did he? The soliloquy gives the audience a look into this character's inner thoughts.
7. Hamlet is joined by the trio from Scene 1. We learn a little about his relationship with Horatio. (Make note of that on your chart). Horatio tells Hamlet about seeing the king's ghost. Hamlet plans to wait with them that night to try to see the ghost himself.

Grammar

1. There are several classes of nouns: common, proper, singular, plural, concrete, abstract, count, noncount, collective, and compound.
2. Read about the [functions and classes of nouns](#) here.
3. Watch this video about [nouns](#).
4. Take this [quiz](#) on nouns. Check the answers. Record your grade out of 11 instead of 12, so you can have a potential for extra credit.

Day 59

Vocabulary

1. Define the following terms in your vocabulary notebook: [calumnious](#) ([calumny](#)), [precept](#), [perilous](#), [importuned](#)

Reading

1. [Read Act I Scene III](#)
2. Here we have a family scene in great contrast to the previous one. Laertes is preparing to leave and is saying his farewells to his sister, Ophelia. Hamlet is brought up in the conversation because Ophelia and Hamlet care for one another. Laertes gives Ophelia a warning in his advice. He reminds Ophelia that Hamlet is bound to his allegiance to the nation and may not choose Ophelia when he has to choose. He is also telling her to guard herself and her purity because Hamlet's intentions are probably not as honorable as she might believe.
3. Chastity in that time was not just about physical abstinence, but was about guarding your heart/mind. It is similar to the idea of [Proverbs 4:23](#). At that time, a woman's purity was everyone's business. It seems a little strange, but you have to remember the patriarchal society of the time. Marriages were sometimes used as peace contracts and business arrangements.
4. Ophelia gives her brother an interesting response. She promises to follow his advice, but then she throws it back to him. She tells him not to be a hypocrite who might preach to

her the right way to live, but not make the same choices himself. Laertes says he will not be a hypocrite.

5. Polonius, their father, arrives. Polonius is surprised that Laertes isn't already on the ship. He gives him lots of advice including a couple of famously quoted lines. Did you catch them?
6. Laertes leaves after reminding Ophelia of what they talked about.
7. Polonius asks Ophelia about it, and she says they were discussing Hamlet. Polonius shares Laertes' thoughts on Hamlet and on the idea of Ophelia having any type of relationship with him. Ophelia tries to explain that Hamlet has been honorable and has expressed genuine feelings and vows to her. Polonius disregards this, and implies that Ophelia is too naïve to really understand these matters. He also spends a great deal of time talking about how Ophelia's behavior is making Polonius look to others. He tells Ophelia to spend less time with Hamlet and to not accept his love letters to her. She agrees.

Writing

1. Review the [MLA Formatting for Works Cited](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 60*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it.
2. Define the following terms in your vocabulary notebook: [traduced](#), [pernicious](#), [glean](#), [sovereign](#), [satirical](#), [rogue](#)

Reading

1. Read [Read Act I Scene IV](#) and V.
2. Scene IV takes us back to night watch. Hamlet is with Horatio and Marcellus as they wait to see if the ghost will reappear. The sound of cannons is coming from the castle. Hamlet says they are a sign that Claudius is drinking pledges. Hamlet talks of his opposition to so much drinking and says that it has made Denmark look foolish to surrounding nations.
3. The ghost appears and Hamlet asks for it to speak. It calls for him to follow it away from the other men. Horatio and Marcellus try to keep Hamlet from following it. They are worried about what might happen to Hamlet. Hamlet brushes off their concern and even threatens to kill them if they prevent him from going after the ghost. He follows the ghost and the other men follow at a distance.
4. Scene V has Hamlet alone with the ghost. The ghost speaks and tells Hamlet that he is in Purgatory being tormented for his sins. The ghost tells Hamlet that it was not a snake that killed the king as everyone believed, but this was murder. The ghost says Claudius, his own brother, poisoned him while he took his usual nap in his garden. He wants Hamlet to seek revenge, but he wants him to spare his mother. Then the ghost disappears.

5. Hamlet is angry and distressed at this news. He swears he will kill Claudius. Horatio and Marcellus arrive. Hamlet doesn't tell them the news he received, but he makes them swear to tell no one else of the ghost. In a strange little sequence, the ghost begins speaking along with Hamlet as Hamlet repeatedly makes the men swear secrecy. Hamlet also tells them that his behavior may confuse and surprise them, but he has a reason for it. The scene ends with him leading the men away as he begins to think of his revenge.
6. Write a Response to Literature about Act I. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here. Here are some discussion questions you might want to use to help you:
 1. What is "rotten in the state of Denmark"? What do we discover about the situation in Scene 1? Scene 2?
 2. How do Scene 1 & Scene 2 contrast? What do we learn about Gertrude, Claudius, and Hamlet in Scene 2?
 3. How does the royal family parallel with Polonius, Laertes, and Ophelia?
 4. What do we learn from the ghost's speech?

Grammar

1. Next in parts of speech is the verb.
2. A verb has 5 principal parts: infinitive, present, past, present participle, and past participle.
3. Here's an example using the verb hope:
4. Infinitive – to hope
5. Present – hope(s)
6. Past – hoped
7. Present Participle – hoping
8. Past Participle – hoped
9. The infinitive is the form of the verb that is "to + the verb". Other examples of infinitives are: to eat, to sleep, to drive.
10. The present of the verb hope might be hope for "I hope", but it will be hopes for "She hopes". So, that will depend on the person (1st, 2nd, 3rd) and the number (singular, plural). The past is pretty easy to remember. It will be the "verb + ed".
11. A present participle is the "verb+ing". Read about the [present participle](#).
12. The past participle is the "verb + -ed", "verb + -en", or "verb + -t". This will vary depending on if the verb is regular or irregular. Read this [worksheet](#) for more of an explanation of the participle.

Day 61*

Vocabulary

1. Reminder: You will have a quiz at the end of this week. It will cover Day 55 to Day 64.
2. Define the following terms in your vocabulary notebook:
3. **promontory** – a cliff high above water

4. **firmament** – the sky; the heavens
5. **pestilent** – deadly; epidemic causing
6. **paragon** – perfect example; model; standard

Reading *

1. *Print out this [active reading worksheet](#) for Hamlet Act 2 and keep it close by as you read through this act. In this act, many characters are creating different schemes to determine what is going on with another character. They are trying to discover someone else's intentions and actions. As you read, complete the chart by writing about the different plans and what the hoped effect is for each.
2. Read [Act II Scene I](#).
3. Polonius is talking with a servant, Reynaldo, about Laertes. Laertes has returned to Paris and Polonius wants to make sure his son is behaving himself. Polonius gives Reynaldo some very specific instructions on how to find out this information. He wants Reynaldo to ask random people in Paris about any well-known Danes living in the city. Reynaldo is not to mention Laertes by name, but he is to wait for his name to be brought up by someone else. He is to not give any indication that he personally knows Laertes, but only that he's familiar with his name or family. He is then to tell the person that what he knows of Laertes is that he spent most of his youth gambling, drinking, fighting and just generally not living a very decent life. Polonius' reasoning is that this will prompt the real truth about Laertes' behavior in Paris to come from the person(s) being interviewed. Polonius finishes his plan for spying on Laertes and sends Reynaldo off. This is almost silly, isn't it? Polonius really wants to control his children and his reputation.
4. Ophelia enters the scene and she is very upset. Hamlet has been acting so strangely lately and his recent visit with her was very disturbing. Polonius questions her about it, and she tells him that she has stopped spending time with Hamlet as Polonius requested. She hasn't accepted Hamlet's letters. Polonius says that maybe he was wrong about Hamlet's feelings not being serious, and that Ophelia's rejection of him must be what is making him act this way. He describes him as being mad. He decides that Hamlet must have really loved Ophelia. Polonius leaves to tell Claudius and Gertrude that he believes he knows why Hamlet has been acting so bizarre.

Writing

1. When taking notes during your research, it is important to be aware of possible plagiarism. Are you taking notes in summary, paraphrasing, or directly quoting? These notes will be part of your writing. When sitting down to write your paper, you may not remember if you had directly quoted from a source or if you paraphrased as you were note taking. Be sure that you've made things clear in your notes, so you won't make those costly mistakes.
2. One method for taking notes and organizing them thoughtfully involves creating note cards (usually on index cards). Here is a list of [10 tips for research note cards](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 62

Vocabulary

1. Define the following terms in your vocabulary notebook: [quintessence](#), [cleave](#), [malefactions](#)
2. **calamity** – disaster; cause of great distress

Reading

1. Read [Act II Scene II](#). NOTE: Stop at line 575. This is right before the end after Hamlet says “Ay, so, God be wi’ ye” and the text says Exeunt Rosencrantz and Guildenstern. (We are skipping Hamlet’s last speech because of some inappropriate language. I will summarize it for you below, so it’s okay to skip reading it.)
2. There is a lot going on in this one scene. Were you able to catch all of it? Don’t forget to use your worksheet to take notes.
3. King Claudius has called two of Hamlet’s closest friends from school to court. Rosencrantz and Guildenstern are asked to try to bring some joy to Hamlet, but also to find out what’s going on with him to cause this change in his behavior. Queen Gertrude promises them money for their work and says it is for Hamlet’s benefit that they are doing this.
4. Polonius enters ready to tell Claudius and Gertrude all about Hamlet’s madness. He is to wait until his ambassadors (Voltemand and Cornelius) give their update from Norway. The news from Norway is that King Fortinbras has been able to hold back his nephew from invading Denmark. However, the young Fortinbras wants to invade Poland and he requests that Denmark allow him travel through their land to complete this goal.
5. Polonius talks quite a bit in this scene. Queen Gertrude does not seem to have a lot of patience for him. He tells the king and queen about Hamlet’s feelings for Ophelia and reads them a letter from Hamlet. Polonius tells them that Ophelia was told to reject his pursuit of a relationship with her and that this rejection must be the cause of Hamlet’s madness. Polonius has a plan for Claudius to join him in spying on an exchange between Hamlet and Ophelia. Claudius agrees to this plan.
6. Hamlet enters the scene and Polonius asks to be alone with him. They have an exchange where Hamlet is witty, but Polonius just thinks he’s proving his madness. Polonius leaves. Rosencrantz and Guildenstern enter to meet Hamlet. Hamlet welcomes them to his “prison”. After a little bit of an exchange, the two men admit that the king and queen sent for them to report on Hamlet. Hamlet gives an emotional speech.
7. Rosencrantz tells Hamlet about the arrival of some actors from London. Polonius enters with the players. Hamlet asks the actors to perform a specific speech from Virgil’s *Aeneid* where Aeneas is telling Queen Dido about Phyrus, whose father, Achilles, was killed. Hamlet tells the players that he wants them to perform *The Murder of Gonzago*. Hamlet says he’ll give them some lines he wants them to add to the play. They agree to do this and then they leave.
8. Hamlet is left alone and he tells the audience his plan. Hamlet will write some lines for the play that will be the exact reenactment of how the ghost described the murder. Hamlet will observe Claudius’ reaction to this improvisation. Hamlet believes Claudius will reveal his guilt. This will prove to Hamlet that the ghost has been real and not a

demon or some figment of Hamlet's imagination. Hamlet's last line reads, "The play's the thing Wherein I'll catch the conscience of the king."

9. Write a Response to Literature journal entry for Act II. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.
10. Think about the following questions for Act II for possibilities to write about for your entry:
11. Why does this act begin with the exchange between Polonius and Reynaldo? What does this tell us about Polonius? What theme does it introduce into the play and how is that theme further shown in this act?
12. What do we learn about Hamlet from his interaction with Rosencrantz and Guildenstern? Does this help us to understand Hamlet's actions more? How so?

Grammar

1. A verb has four verb types. These are intransitive, transitive, linking, and helping.
2. Think about transitive being related to the word transfer. A transitive verb transfers action to an object. An intransitive verb does not transfer action to an object. Transitive: Alison pet the dog. Pet is a transitive verb here because it transfers action from the subject (Alison) to the object (dog). Intransitive: Adam sings. Sings is an intransitive verb because there is no action being transferred to an object. There is no object.
3. A linking verb is exactly what it says. It links two words. It joins them together. It acts as an "=" sign between the words. An example of a linking verb: Shayla feels tired. Feels is linking Shayla and tired. You could say, Shayla=tired and that would make sense in its function.
4. Helping verbs (sometimes called auxiliary verbs) are also self-explanatory. A helping verb is helping another verb to show action or existence or being. An example would be, Shayla is taking a nap. The helping verb "is" helps the verb taking in this sentence.
5. Read through this [verb worksheet](#).

Day 63*

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **contumely** – insulting treatment
3. **inoculate** – to cure by introducing some antigenic material
4. **wantonness** – immorality; extravagance
5. **dejected** – depressed; disheartened

Reading**

1. *Act III of Hamlet gives us the climax of the play. Print off your Act III [Active Reading Worksheet](#). As you read, you will be recording events which will be leading up to the climax.
2. Read [Act III Scene I](#).
3. Now it's your turn to summarize what happened in this scene. Write down a few important details of the plot. Make any notes that apply to your chart.

4. Once you've tried to make your own summary notes, you may read through the summary of [Act III Scene I](#) here. ([alternate link](#)) Stop at the end of the summary. Do not read the analysis.
5. *Print off the worksheet [Word Study -Hamlet's Soliloquy "To be or not to be", Hamlet, 3.1](#). Complete it using [Act III Scene I](#) along with a dictionary or a dictionary website.

Writing

1. After you've gathered your notes from various sources, compiling the information into a workable outline is your next step.
2. You may organize your note cards into stacks based on a central theme. Can you find a few main ideas in your note cards? These can serve as your main ideas of your outline. Then concentrate on each stack individually to break that down into possible subheading topics and supporting details for those subheadings. From here, you can begin to formulate your outline.
3. Keep your notecards even after you're done your outline. The detailed notes are still needed later.
4. Read [Four Main Components For Effective Outlines](#)
5. Read [How and Why To Create An Outline](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 64

Vocabulary

1. Define the following terms in your vocabulary notebook: [perceive](#) , [pious](#) , [abominably](#)
2. **resolution** – firmness, resolve
3. **buffet** – to hit or strike against

Reading

1. As we continue on in the play, there will be some parts we will not be reading through directly. William Shakespeare liked to use puns and jokes to entertain his audiences. Some of these were not very polite or appropriate. We will skip reading those parts, but we will be focusing on the important plot aspects of the scenes instead.
2. Continue taking notes for Act III on your worksheet.
3. Act III Scene II begins with Hamlet talking to the actors. He tells them how they should perform the play naturally and not overact. The members of the court and the rest of the audience begin to arrive. Hamlet takes Horatio aside to talk to him. Here the audience finds out that Hamlet has told Horatio at least some part of what the ghost told Hamlet. Hamlet tells Horatio that part of the play is very close to what the ghost told him. He wants Horatio to watch King Claudius carefully to catch his reaction to the reenactment of the murder. Hamlet says that Claudius' reaction will prove his guilt. This would convince Hamlet whether the ghost is an evil spirit or the honest ghost of his father.
4. The play begins with a dumb show (or a pantomime). This was a popular part of English drama. There were no lines in the pantomime. This particular pantomime shows a man murdering a king while he slept in his garden. In the pantomime, at first the queen is devastated, but she then marries the murderer who has become the new king.

5. The pantomime ends and the real play begins. It has the same story as the pantomime. During the play, the play's queen declares that she will never marry someone else if the king should die. Hamlet asks Gertrude what she thinks of the play. Gertrude says, "The lady doth protest too much."
6. The king in the play takes a nap in his garden. The king's nephew, Lucianus, pours poison into the king's ear. Hamlet begins to narrate this part and tells the room that soon the murderer will win over the widowed queen. Claudius stands and asks for the lights to be lit. The play is stopped. Claudius and his royal court quickly leave. Hamlet and Horatio talk together and agree that Claudius' reaction means he is guilty. Hamlet says he can now trust the ghost.
7. Rosencrantz and Guildenstern enter. They tell Hamlet that the King is very unhappy and that Queen Gertrude wants Hamlet to come speak with her. Hamlet says he will do as he is told. He then speaks to Guildenstern in puns. Hamlet tells Guildenstern that he is manipulative and expresses his anger at how Guildenstern has treated Hamlet since being called to Denmark by Claudius.
8. Polonius enters and tells Hamlet to go see his mother. Hamlet speaks in more riddles and confusion to Polonius, then tells everyone to leave.
9. Hamlet speaks alone about the hour being late and the time of evil spirits approaching. He says he will have to be cruel to his mother to do what needs to be done next. Hamlet says he will not hurt his mother, "I will speak daggers to her, but use none."

Grammar

1. Verbs can have different attributes. These are typically categorized as person, number, voice, and mood. Person and number are pretty simple. Person can be 1st(I or we), 2nd (you), or 3rd (he, she, it, or they). Number is singular (1) or plural (more than 1).
2. A verb's voice can be active or passive. A sentence using an active voice verb is one where the subject performs the action. (Example: Shakespeare wrote Hamlet.) Passive voice means the subject is receiving the action. (Example: Hamlet was written by Shakespeare.) Read about [active and passive voice](#).
3. We will discuss a verb's moods next time.

Day 65*

Vocabulary*

1. *Print off page 1 & 2 of [Vocabulary Quiz #6](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 20, not 21. This gives you a potential for extra credit.
2. Define the following terms in your vocabulary notebook:
3. **clemency** – leniency; mercy
4. **beguile** – to deceive; to cheat
5. **contagion** – what causes a disease (ex. virus)

Reading

1. [Read Act III Scene III](#).
2. Read the [summary](#) here. ([alternate link](#))
3. We will not be reading through Act III Scene IV. Instead, I'll summarize it for you.

4. Gertrude tells Hamlet that he has offended his father (Claudius). Hamlet responds that the Queen has offended his father (King Hamlet). Hamlet is very angry and scares Gertrude with his behavior. She cries out that she fears he will murder her. Polonius (still behind the tapestry) cries out for help. Hamlet is enraged and he stabs through the tapestry with a sword. Polonius falls down dead. Hamlet says he thought he was stabbing Claudius.
5. Hamlet very quickly turns to Gertrude and begins to speak angrily to her again. He insults her for marrying her husband's brother. He accuses her of having a part in the murder of his father. Gertrude is confused by his mention of killing the king.
6. Hamlet continues by showing Gertrude a picture of Claudius and King Hamlet side by side. He talks of how great a man and how handsome his father was. Then he begins to compare Claudius' wickedness and evil. Hamlet talks of Claudius being a murderer and how he has taken over the king's life. Gertrude begs Hamlet to stop what he's saying and to leave her alone.
7. King Hamlet's ghost appears, but only Hamlet sees him. Hamlet realizes the ghost is there to protect his mother from Hamlet's anger. Gertrude sees Hamlet essentially talking to himself and she is sure he is insane. Hamlet tells his mother he is not mad, but is in full control of himself. He begs her to seek forgiveness for her actions and asks her to reject Claudius. She is upset and worried for Hamlet.
8. Hamlet tells her that Claudius is making him return to England. Hamlet fears that Rosencrantz and Guildenstern have intentions of bringing him harm under Claudius' direction. Hamlet tells his mother good night and he drags away the body of Polonius.
9. Write a Response to Literature about Act III. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here. Here are some discussion questions you might want to use to help you:
 - In this act, we get a glimpse into Claudius' thoughts during his prayer/soliloquy. What does having this look at Claudius change for you as a reader?
 - Act III gives us Hamlet's cruelty to Ophelia and many negative comments about women in general. What do you think about this? Why might Hamlet be acting this way?
 - Is Hamlet changing in Act III? Think about his "to be or not to be" soliloquy. He almost kills his uncle, but changes his mind. He rashly kills Polonius. What are your thoughts about Hamlet in Act III?
 - Use your Act III worksheet and think about what themes are repeated in this act.

Writing

1. How are you feeling about the research paper? Have you started on some ideas? Your 3-5 page research essay is not due until Day 90, but it's important to be planning and writing as you move through this quarter. Your paper's theme may change as time goes on and that's perfectly fine.

2. Take some time to go back through the last couple of weeks (from Day 46). Look over the process in writing to see if there are any parts you may be able to work on now. Show someone where you are at with your planning. Ask them for some feedback.
3. Look over this [sample research paper in MLA Format](#). This is a longer paper than what you will be writing, but the model is appropriate. Here is another [sample paper](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 66*

Vocabulary

1. Define the following terms in your vocabulary notebook: **annexment** ([annex](#)), [fettlers](#), [compelled](#), [bulwark](#)

Reading*

1. Act IV uses imagery of corruption, disease, and death. One of Shakespeare's goals in this was to show that when the head of the state (the ruling king and queen) are corrupt then the whole state will become corrupt.
2. *Print off your [Active Reading Worksheet](#) for Act IV. You will be looking for words and phrases used to create the imagery of corruption, disease, and death.
3. Read [Act IV Scene I-IV](#). These scenes are very brief.
4. Scene 1: Gertrude tells Claudius that Hamlet is mad, and in his madness he has killed Polonius. Claudius says it could have been him behind that arras. He speaks against what Hamlet has done, but blames himself for not controlling Hamlet better. He asks where Hamlet has gone. Gertrude says that he has gone to take care of the body and that he has shown remorse for his actions. Claudius tells Gertrude they should send Hamlet away and must prepare for how to handle this situation with their people. He calls for Rosencrantz and Guildenstern. Claudius tells them what happened. He tells them to go find Hamlet and bring the body to the chapel. When they leave, Claudius tells Gertrude they should seek wise counsel on how to share this with their subjects without having the blame cast on them.
5. The next two scenes have Hamlet playing with puns and some clever use of language. The subject is morbid as the players are dealing with Polonius' death, but don't miss out on how Shakespeare's word choices.
6. Scene 2: Rosencrantz and Guildenstern find Hamlet and ask him about Polonius' body. Hamlet uses word play with his responses to them and he insults them. He refers to them as sponges in the hands of the king. Hamlet agrees to go with them to see King Claudius.
7. Scene 3: King Claudius is meeting with some men. He talks about Hamlet's popularity with the people. Any action taken against Hamlet would be met with protests by the people, so it is best to send him away. Hamlet is brought to the king and Claudius asks for the body of Polonius. Hamlet plays with his words again talking about death and decay. With another joke, Hamlet reveals where Polonius' body is. Claudius tells Hamlet they will be sending him to England for safety. When everyone else is gone, Claudius

gives a brief soliloquy where he speaks of the King of England owing him a favor. He says killing Hamlet would repay that favor.

8. Read this [summary and analysis of Scene 4](#). ([alternate link](#))

Grammar

1. The mood of a verb can be four types: indicative, imperative, subjunctive, and infinitive.
2. Indicative is usually the way a verb is used. This is when a verb is used to state something or to ask a question. (Example: Washington D.C. **is** the capital of the United States. Have you ever **been** to Washington D.C.?)
3. Imperative means the verb is used to state a command. (Example: **Brush** your teeth.)
4. The subjunctive isn't used very often and is pretty tricky to understand. Read about the [subjunctive](#) here.
5. Infinitive is just as we've talked about previously: "to + the verb". An example from our current play: To be or not to be, that is the question. The infinitive mood of a verb can include participle forms ending in -ed and -ing. Verbs in this mood aren't being used as verbs, but as other parts of speech.

Day 67

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **diadem** – a crown indicating royalty
3. **chide** – to scold; to reprimand
4. **whet** – to sharpen; to stimulate
5. **mandate** – a command; a decree

Reading

1. Act IV Scene V begins with Ophelia being brought to the queen out of concern for Ophelia's behavior. She has lost her father and Hamlet is gone. Ophelia is singing snippets of different songs and not responding directly to any questions on how she is doing. It is remarked that she is overcome with grief and is acting irrational. Ophelia goes to leave. King Claudius orders Horatio to keep an eye on her out of concern for the already unsettled state.
2. Laertes arrives and the people of the kingdom are calling him "lord". They are loyal to him and there is talk of Laertes leading a revolt against the king and queen. Gertrude and Claudius try to calm Laertes as Ophelia enters the room again.
3. Begin reading [Act IV Scene V at line 170](#).
4. Laertes is furious about his father's death, his sister's madness, and the king's part in all of it. Claudius assures him that he is blameless. He tells Laertes that Laertes should ask around to see if any of his trusted friends would say that the kingdom played a part in the blame. Claudius says he will give up his crown and all he has if that is the case. He is really trying to be on Laertes' good side here, isn't he?
5. Setting things up for the next scenes, Claudius tells Laertes he will help him find his vengeance. Claudius says, "And where th' offense is, let the great ax fall" (line 244).

Writing

1. Once you have an outline together, you can use it to begin to create your thesis statement. Your thesis statement is the last sentence in your opening paragraph. It is the focal point of the entire paper. Think of it as the hypothesis you are trying to prove throughout the paper.
2. You're writing a research paper about some historical figure or aspect from the time period. Your thesis may describe the significance of the topic to the time period, to British literature, to history in general. Get creative.
3. Review this information about [writing a thesis](#).
4. Now, sometimes you may come up with a thesis idea BEFORE your outline. That's okay, too. Use these tips and ideas to make your paper work for you.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 68

Vocabulary

1. Define the following terms in your vocabulary notebook: [discord](#), [dismay](#), [garrisoned](#), [exhort](#), [imminent](#)

Reading

1. Read [Act IV Scene VI](#)
2. Read the [summary and analysis of Scene VI](#). ([alternate link](#))
3. Continue on to read [Act IV Scene VII](#).
4. The scene opens with Claudius and Laertes talking. Claudius tells Laertes it was Hamlet who killed Polonius, but Claudius was the intended victim. Laertes argues that he doesn't understand why Claudius has not punished Hamlet. Claudius explains he has had to restrain himself due to the queen, but he does not intend for Hamlet to remain unpunished. A messenger brings a letter from Hamlet announcing that he will soon arrive back home. The messenger leaves.
5. Claudius tells Laertes he has a plan to kill Hamlet and that Laertes can prove his love for Polonius by joining in the plan. Laertes asks to be the one to do it. Claudius tells Laertes he will arrange a fencing match for Hamlet and Laertes. Hamlet will be given the standard fencing foil, but Laertes will have an unblunted point. Laertes can kill Hamlet in front of the audience at the fencing match and it will appear as an accident. Laertes adds that he will dip the blade in a lethal poison to ensure Hamlet's death. Claudius offers to poison a goblet of wine for Hamlet to drink in case Laertes cannot kill him with the poisoned sword. These two are quite the pair, aren't they?
6. The Queen enters to tell them that Ophelia has drowned. She was picking flowers and a branch broke. She fell into the water and did not try to save herself. Laertes is even more distraught and infuriated. He leaves. Claudius and Gertrude go after him. Claudius says he must try to help Laertes with his rage.
7. Write a Response to Literature about Act IV. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response](#)

[to Literature](#) here. Here are some discussion questions you might want to use to help you:

1. Is Hamlet really insane/mad in this play, or is he just pretending? (Find lines that support your answer.)
2. What has caused Ophelia to go mad? Does she make any sense at all in the things she says? What happens to her at the end of Act IV? Does her madness and death symbolize anything for us in this play?
3. A foil is a character who is like the main character in some ways. However, the foil character has contrasting qualities which really highlight the traits of the protagonist. Who are Hamlet's foils? How do they shed light on his characteristics?
4. Why is Hamlet not in this act as much as he is in other acts?

Grammar

1. There are 12 total verb tenses. There are 3 times (Present, Past, and Future). There are 4 forms (Simple, Perfect, Progressive, and Perfect Progressive).
2. We start with the basics: Simple Present, Simple Past, Simple Future. (Example: I hope. I hoped. I will/shall hope.)
3. Perfect tense is made with a form of "to have" combined with a past participle. There are present perfect, past perfect, and future perfect tenses. (Example: I have hoped. I had hoped. I will have hoped.)
4. Progressive tense is made with a form of "to be" combined with a present participle. Again, there can be present progressive, past progressive, and future progressive. (Example: I am hoping. I was hoping. I will be hoping.)
5. Perfect progressive tense is made with a form of "to have", "been", and a present participle. So present perfect progressive would be: I have been hoping. Our example as past perfect progressive would be, I had been hoping. Finally, the future perfect progressive would be, I will have been hoping.
6. Read this worksheet about [verb tenses with helpers](#).
7. Take this [quiz on verbs](#). Grade your quiz. Record your score out of 11 instead of 10. This will give you the potential for extra credit.

Day 69

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **conjectures** – guesses; suppositions
3. **superfluous** – extra; more than what is needed
4. **incensed** – angered; infuriated
5. **obscure** – not well known; hidden

Reading

1. Read [Act V Scene I](#).
2. Read the [summary and synopsis](#) of this scene. ([alternate link](#))
3. Why do you think we have a scene here with so many jokes in the midst of a graveyard? Remember this is a tragedy, and we are about to have the last scene of the play.

Writing

1. Let's discuss thesis statements a little bit more.
2. Do you have a thesis or a couple of ideas for one? Is your thesis something that works well with the assignment given?

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 70*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it.
2. Define the following terms in your vocabulary notebook: [remiss](#), [prate](#)
3. **abate** – to lessen; to decrease
4. **abhorred** – hated; disgusting

Reading

1. We've come to the final scene of the play. A lot has been building up to this point and there is quite a bit happening in the final scene.
2. At the beginning of Scene II, Hamlet is telling Horatio about Claudius sending Rosencrantz and Guildenstern with letters to the King of England asking for Hamlet's imprisonment and beheading. Hamlet had intercepted the letters and replaced them with a forgery of a letter requesting that Rosencrantz and Guildenstern receive the orders meant for Hamlet.
3. Osric enters the scene at line 91. Begin reading [Act V Scene II](#) there and finish reading the scene.
4. Did the end of the play surprise you? What are your thoughts?
5. Write a Response to Literature about Act IV. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here. Here are some discussion questions you might want to use to help you:
 - Look again at lines 225-238. Does Hamlet realize that he might not come out of this fight alive?
 - Has your opinion of Hamlet changed over the course of the play? How so?
 - How do you feel about Hamlet's reaction to finding Ophelia has died?
 - Did Hamlet's decision on how to deal with Rosencrantz and Guildenstern surprise you? What does it say about Hamlet?
 - When Gertrude drinks from the cup, Claudius asks her not to drink and she refuses. She has listened to him every other time. Why not now?
 - How is Hamlet a tragic hero? (Remember the definition from Day 54.)
 - Why is Fortinbras in this last scene? Why is his presence important?

Grammar

1. Next, we're going to talk about pronouns.
2. Pronouns have a noun or noun phrase they are referring to and that is called the pronoun's antecedent.

3. Pronouns also have a person (1st person, 2nd person, 3rd person) and number (singular or plural). Pronouns go a step further and have 3rd person as either masculine (he/him), feminine (she/her), or neuter (it, they/them (when gender isn't known)).
4. The appropriate pronoun will depend on its usage in the sentence, but pronouns can include: I, me, you, he, him, her, she, it, we, us, they, them.
5. Similar to a noun, a pronoun can function as a subject, predicate nominative, object, or complement.
6. When a pronoun acts as the subject of a sentence, we would call it a subjective (nominative) pronoun. Subjective pronouns are performing the action in the sentence. Subjective pronouns are: I, you, he, she, it, we, and they. (Examples: I ate the pizza. She and I walked to the store.)
7. On Day 50, we discussed a noun's function as predicate nominative. A pronoun can do the same thing.

Day 71

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **faction** – a group
3. **aloof** – distant; indifference
4. **palpable** – capable of being felt; obvious; real; tangible
5. **treachery** – betrayal of trust; deception

Writing

1. If you have a reliable outline and a working thesis, it is time to begin working on your introduction.
2. You may want to begin your introduction in one of a few different ways. You could begin with a quotation, perhaps something someone like Queen Elizabeth or William Shakespeare said which fits in line with your topic. Maybe your research uncovered a great quote from a scholar you'd like to include in your introduction. Another choice could be to ask a question to your reader to capture their attention. Along these lines, you may want to present an interesting fact from the time period. Read this article about [writing introduction paragraphs](#) for some examples and tips.
3. Does your introduction represent the topic well? Is it leading into the thesis statement or does it not quite mesh? Read it aloud to yourself or someone else to discover how it flows.
4. Is the tone of your introduction appropriate for a research essay? You can be a bit humorous for that attention grabber, but remember that your paper is dealing with historical facts and it should not get too informal or casual in its tone.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 72

Reading

1. What are your thoughts on Hamlet's actions? Should he have taken different steps? Should he have sought to avenge his father's death?
2. Write a Response to Literature about your personal thoughts on Hamlet, specifically focusing on what you would have tried to do differently if you were Hamlet. Use examples of Hamlet's choices in your writing. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Grammar

1. Objective pronouns are the object of the sentence (direct object, indirect object, object of preposition). Objective pronouns are: me, you, her, him, it, us, and them.
2. A pronoun acting as the object of a sentence will receive the action of the verb.
3. Example: Travis gave me the book. In this example, me is the objective pronoun.

Day 73

Vocabulary

1. Study your vocabulary words from Day 65 onward for Day 75's quiz.

Reading

1. We are going to be reading another play by Shakespeare. This time we'll be reading a comedy, *A Midsummer Night's Dream*.
2. Again, there may be sections we intentionally don't read. Follow the directions carefully.
3. *A Midsummer Night's Dream* was Shakespeare's first comedy. It was written early in his career. Shakespeare incorporated many different themes into this writing. Like other Renaissance and Elizabethan authors, Shakespeare used classical ideas from Greek and Roman literature in his works.
4. Comedy plays typically would have a lot of mix-ups, confusion, witty bantering of characters, and lots of talk of love. They also would usually end with a marriage or some type of celebration.
5. Read this [summary](#) of the play. ([alternate link](#)) You may want to refer to this [character map](#) as you read. ([alternate link](#))

Writing

1. Once your introduction is ready to go, it's time to begin writing your draft.
2. Gather your note cards and your outline. Spend some time reviewing the note cards and the outline. Now that you have your introduction and thesis complete, does your outline still work as it is? Does the information in your outline and note cards support your thesis statement? Do you need to change your thesis a bit? Or do you need to toss out some note cards because they no longer fit your paper's direction?
3. Your outline was set up with main ideas and subheadings organizing your notes in a specific way. Are you happy with the way they are organized? Has anything changed for you about how you'd like to develop your paper?
4. Now, take a look over your outline's main headings and subheadings to begin to think about how you might be able to use transitions to connect the ideas. You might want to choose one main heading with at least two subheadings. Think of how each idea is

related to the one before it. What transitional idea or words could you use to make each transition? Here is a great resource all about [writing transitions](#).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 74*

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **austerity** – strictness, harshness
3. **cloister** – to remain in isolation in a manner such as monastery or convent.
4. **dote** – to love to a foolish extreme
5. **extenuate** – to lessen the severity or seriousness of

Reading*

1. *Print off this [Active Reading Worksheet](#) for Act 1. The play begins by presenting some problems for the characters. As you read act 1, record what problems Theseus, Hermia, Lysander, and Helena face and how they decide to solve them.
2. Read [Act I Scene I and II](#). You can listen along to Act I with this [audio](#).
3. Read through this [summary](#) of Act I Scene I. ([alternate link](#)) Only read the summary, not the analysis.
4. What are Theseus and Hippolyta planning at the beginning of the scene? How did they become engaged? (answer: Their upcoming wedding. Theseus defeated Hippolyta (an Amazon queen) in battle and they fell in love.)
5. Why is Egeus angry with his daughter, Hermia? What will happen to her because of her choice? (answer: Egeus wants Hermia to marry Demetrius. Hermia loves Lysander and wants to marry Lysander. The law says Egeus can have Hermia killed or sent away to a nunnery for her refusal.)
6. Why is Helena jealous of Hermia? (answer: Helena loves Demetrius. He used to love her, but now he loves Helena.)
7. What is the plan Hermia and Lysander create? (answer: They will meet each other in the woods the next night and run away together to escape the law of their people.)

Grammar

1. Possessive pronouns show ownership.
2. When used alone possessive pronouns are: mine, yours, his, hers, ours, and theirs. (Example: That car is mine.)
3. When used to modify a noun, possessive pronouns are: my, your, his, her, its, our, and their. (Example: That is my car.) These modifiers are called possessive determiners, possessive adjectives, weak possessive pronouns, or possessives.
4. None of the possessive pronouns use apostrophes. The correct form is **its** not **it's**. It's is a contraction for it is. Its is the possessive pronoun.

Day 75**

Vocabulary

1. *Print off page 1 & 2 of [Vocabulary Quiz #7](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 20, not 21. This gives you a potential for extra credit.
2. Define the following terms in your vocabulary notebook:
3. **feign** – to pretend
4. **idolatry** – worshiping something as if it is a god
5. **reveling** – noisy partying/festivities
6. **filch** – to steal
7. **abjure** – to shun; to take back what you've said/believed; to recant

Reading*

1. Read the [summary](#) of Act I Scene II. ([alternate link](#)) Only read the summary, not the analysis.
2. *Act I takes place in the daytime, but there is a lot of mention of the moon. This is foreshadowing of the events about to take place in the night. Print out page 1 of the [Moon Imagery Worksheet](#). List some ways moon imagery is used in Act 1. Then write your thoughts on what those usages might mean. If you get stuck, there are examples on page 2 of the document. Try to come up with your own first before referring to the answers.

Writing

1. As you're working through your draft consider the audience for your paper. During your research on your particular topic you will find relevant background information that may need to be shared in order for someone reading your paper to have a complete understanding.
2. For example, if you're writing about a particular author you'll want to consider the political, social, and economic time in which that person lived? Works of literature should be viewed in the context of the time period they were written.
3. If you're writing about an event, you will want to discuss a bit of background leading up to that event. What smaller events brought about a change in how things were happening politically, religiously, etc.?
4. Review your notecards to see where you might have gathered this type of information and work to include it into your draft.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 76

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **persuasion** – the act of convincing
3. **revenue** – a government's income; any amount of money coming in
4. **base** – low in morality
5. **perjured** – having intentionally told a lie while under oath

Reading

1. Due to some content and language issues, we will not be reading Act 2 Scene 1. Instead, read the summary below.
2. The second act opens in the forest. Immediately we are introduced to some fairies and it is made clear that the wood is home to the fairies. The fairies are ruled by King Oberon and Queen Titania. Oberon's attendant, Robin Goodfellow, is speaking with an unnamed fairy attendant of Titania. He is telling her to keep Titania away from this area of the woods because Oberon will be here and they will begin fighting. Oberon is upset with Titania because she will not let him turn Titania's adopted son into his own personal "henchman".
3. While they are talking, the unnamed fairy recognizes Robin as a fairy also called Puck, who has been creating pranks and causing trouble around the villages. Puck admits that it is he.
4. Oberon and Titania enter and begin arguing. They both accuse each other of being unfaithful spouses. Titania says that Oberon's constant meanness toward her is causing chaos all around them. She says the rivers are flooding, the people have disease, and their crops are going bad. Oberon says it's all Titania's fault. If she let him have the boy, everything would be fine. Titania says she will not let the boy go. She promised his mother, who died during childbirth, that she would raise him.
5. Oberon comes up with a plan to distract Titania, so he can have the boy. He has Puck collect a flower in the woods called love-in-idleness. The flower is magic. If you put some of its nectar on the eyelids of a sleeping person, they will fall in love with the first living thing they see when they awake. Oberon hopes Titania will fall in love with some wild creature and then he will only release her when she gives him the boy.
6. Puck leaves to search for the flower and Oberon stays. Demetrius and Helena enter, but they can't see Oberon. Helena is begging Demetrius to give her a chance and Demetrius is telling Helena to leave him alone. He is very cruel to her. He runs on and she chases after him. After they are gone, Puck returns. Oberon feels sorry for Helena. He tells Puck to go put some of the nectar on the eyes of the Athenian man so he will fall in love with the woman. Puck agrees to go find the Athenian man.
7. Why is Oberon angry with his wife? (answer: She won't let him raise her adopted son to be his henchman. She is keeping her son to herself.)
8. What task does Oberon give Puck? (answer: He is to go find a magical flower (love-in-idleness) so Oberon can use its nectar as a love potion to distract Titania.)
9. When Oberon sees Demetrius and Helena what does he tell Puck to do? (answer: Oberon tells Puck to go find the Athenian man and use the nectar on him, so he falls in love with the woman.)

Grammar

1. Reflexive pronouns are pronouns ending in *-self* or *-selves*. These pronouns are used as an object. A noun or pronoun has previously been named in the sentence and this reflexive pronoun is referring back to that one.
2. Intensive pronouns have the same form as reflexive pronouns, but are not essential to the meaning of a sentence.
3. Watch this brief [song about pronouns](#).

4. Take this [quiz on pronouns](#). Record up to 6 points for six correct answers.

Day 77

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **perforce** – out of necessity
3. **undistinguishable** – unable to set apart as different
4. **rheumatic** – to do with disease of pain and stiffness
5. **chaplet** – beads on a string
6. **promontory** – a high cliff looking over water; a bluff

Reading

1. Read [Act II Scene II](#).
2. Read the [summary](#) for Act II Scene II. ([alternate link](#))
3. Whose eyes does Puck put the potion on? (answer: Lysander)
4. When he wakes up, who does Lysander see first and love? (answer: Helena)
5. What is Helena's reaction to Lysander's claims that he loves her? (answer: She think he is mocking her.)

Writing

1. It is time to share what you've written for your research paper with someone to get some feedback. Let the person read what you have and have them answer some questions. This could be a parent, an older sibling, an aunt you have to email your paper, etc. Use whatever works for you.
2. Have someone read just the introduction. Is the topic and thesis statement easily understood?
3. Have them read the rest of what you have. After reading the introduction, the reader should have had a picture in their mind of what your paper's purpose was and some thoughts on how you were planning on developing the paper. When they finished reading your draft, did they find that their expectations were met or not? In other words, is it easy for someone else reading your paper to determine your intention and understand the direction you are going?
4. Sometimes it is difficult for us to step back and look at our own paper objectively because we know what our thoughts are behind writing it and we fill in the gaps as we go over it by ourselves. Having someone else look at it with fresh eyes is always helpful.
5. Are there any parts of the paper where what is being discussed does not fit in line with the thesis? Any parts that could be a little more organized or written more concisely? Be careful of long tangents that throw the paper off its focus.
6. Have the reader look for any sections of your paper which may need more facts to support what you've stated.
7. Now look at places you have used sources. Are there too many direct quotes? Perhaps using a paraphrase instead would make the writing smoother in some spots. Your goal should be for sensible transitioning between your own writing and your usage of direct quotes.

8. Be sure to take notes on any feedback you get from the reader of your paper and make decisions on which suggestions you will implement.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 78

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **dulcet** – a sweet sound; melodious
3. **spurn** – to reject
4. **clamorous** – full of loud noise
5. **flout** – mock; to treat with hate

Reading

1. As we continue to read, remember that some words have changed meaning over time. There is a seemingly inappropriate word used as a significant part of the play from here on out. It is just another word for donkey. Sometimes Shakespeare used it as an insult, because comparing someone to a donkey would be insulting.
2. Read [Act III Scene I](#). You can follow along with the [audio for Act III](#). (Take a note of the time Scene 1 ends, so you can pick back up for your next reading.)
3. Read the [summary](#) for Act III Scene 1. ([alternate link](#))
4. Why does Bottom say the play needs a prologue? (answer: There are parts that he thinks need to be explained to the audience. He thinks they will not understand. Deaths will not be actual deaths. Actors are just playing parts. The lion is not a real lion.)
5. What does Puck do to Bottom? (answer: He gives him the head of a donkey.)
6. What happens to Titania when she awakes? (answer: She sees Bottom, who now has the head of a donkey, and falls in love with him.)

Grammar

1. Read about [Demonstrative Pronouns](#).
2. Read about [Interrogative Pronouns](#).

Day 79

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **mote** – a small speck
3. **preposterously** – absurd, beyond what is reasonable
4. **extort** – to gain by force or threat
5. **sojourn** – travel; journey
6. **incorporate** – to combine into one body or group

Reading

1. Read [Act III Scene II](#). You can follow along with the [audio for Act III](#).
2. Read the [summary](#) for Act III Scene II. ([alternate link](#))
3. What is going on with Helena at this point in the play? (answer: She is now loved by Lysander and Demetrius. She thinks everyone is mocking her.)

4. Why does Oberon have Puck confuse Lysander and Demetrius? (answer: They are prepared to fight for Helena. He wants to prevent them from fighting, so Puck has enough time to fix the mistake.)
5. What does Puck do to remedy the situation between the couples? (answer: Puck gives Lysander the potion so he will love Hermia again. He leaves Demetrius loving Helena.)

Writing

1. As you continue on in your research paper writing, you will want to be careful to cite resources correctly. Read this article about [citing resources](#). Refer to this as needed while completing your draft.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 80*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it.
2. Define the following terms in your vocabulary notebook:
3. **jowl** – cheek; lower jaw
4. **derision** – the act of mocking or ridiculing
5. **recreant** – unfaithful; cowardly
6. **abate** – to reduce

Reading

1. Read all of [Act IV](#). You can follow along with the [audio for Act IV](#) here.
2. Read the summary of [Act IV Scene 1](#) and [Scene 2](#). (alternate links [scene 1](#) and [scene 2](#))
3. Why does Oberon remove the spell from Titania? (answer: Titania gave him the child. He feels sorry for her that she thinks she is in love with a donkey. He wants her back to normal.)
4. What order does Theseus give the two couples? (answer: Theseus wants them to follow him back to the city where they will be able to be married.)
5. What is the news Bottom has for his friends? (answer: Bottom tells them the Duke has chosen for their play to be performed as entertainment. They need to get ready and go to the palace.)

Grammar

1. Indefinite pronouns are pronouns that are not specific about the noun they replace.
2. Some indefinite pronouns refer to a nonspecific noun. These are: anybody, anyone, anything, everybody, everyone, everything, nobody, none, no one, nothing, somebody, someone, and something
3. Another kind of indefinite pronoun is one whose noun is understood because it was previously mentioned or other words in the sentence make it clear. These indefinite pronouns are: all, another, any, both, each, either, few, many, neither, one, some, and several.

4. Pronouns must always match the verb in their number and that's the same for indefinite pronouns. You can have singular or plural indefinite pronouns. Some common plural indefinite pronouns would be: both, few, many, and several.

Day 81

Vocabulary

1. Reminder: You have your next vocabulary quiz on Day 85.
2. Define the following terms in your vocabulary notebook:
3. **amiable** – pleasant and agreeable
4. **bay** – barking; loud call from far away
5. **sixpence** – a British coin worth half a shilling and used in the past
6. **discourse** – conversation

Reading

1. Read [Act V](#). You can follow along with the [audio for Act V](#) here.
2. Read this [summary](#) of Act V. ([alternate link](#))
3. What do the fairies do after the palace goes to sleep? (answer: Oberon sends them to sing, dance, and bless the new couples future and their future children.)
4. Who does Puck address at the end of the play? (answer: He is talking to the audience (Shakespeare's audience).)
5. Write a Response to Literature journal entry for A Midsummer Night's Dream. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. We are going to learn about revising the draft in the next few lessons.
2. One of the first steps in revising your paper is to actually take a break from your paper. Taking a step back from it before continuing to work on it helps you to look at it with new eyes. You may then be able to see where changes should be made that you hadn't noticed from looking over it so much before.
3. If you have completed your first draft, you may set your paper aside for now. We'll pick back up with it soon.
4. If you haven't completed it, continue to work on it. Use the writing skills discussions we have had for the past several weeks as you need them.
5. Remember that your 3-5 page research paper is due on Day 90!

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 82

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the "Word Part" and its definition under "Meaning":
2. **circum**: around
3. **contra/counter**: against

4. **dict:** to say
5. **duc/duct:** to lead
6. **fac:** to do; to make
7. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Watch the video [Shakespeare: Original Pronunciation](#) until the video reaches 7:58. Begin it again [here at 9:25](#) and then watch it until the end. (We are skipping a discussion that isn't appropriate.)
2. Tell someone three new things you learned about Shakespeare's time.

Grammar

1. Read about [relative pronouns](#).

Day 83

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the "Word Part" and its definition under "Meaning":
2. **form:** shape
3. **fort:** strength
4. **fract:** break
5. **ject:** throw
6. **jud:** judge
7. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. We are going to read a few of Shakespeare's sonnets.
2. Read [Sonnet XVIII \(18\)](#).
3. Look at the first two lines and clap out the syllables as you read them. Do you hear the iambic pentameter?
4. Read the entire sonnet aloud to yourself or someone else to get a feel of the rhythm and the flow of the language.
5. What does [temperate](#) mean?
6. What does the speaker personify in the third line? (answer: the wind)
7. What are two problems the speaker finds with a summer's day? (answer: The summer sun can be too hot or too hazy. Summer doesn't last long.)
8. Try summarizing this sonnet in your own words. Find the definition of any words that are difficult for you to understand. Look over each line to see what the metaphor is trying to say.
9. When you are done, share your version with someone.

Writing

1. Read over this article about [Revising Paragraphs and Essays with a checklist](#).
2. Use the checklist questions to assess your draft.
3. Make any changes you think are necessary.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 84

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the “Word Part” and its definition under “Meaning”:
2. **mal**: bad
3. **mater**: mother
4. **mit**: to send
5. **mort**: death
6. **multi**: many
7. Fill in one or two examples for each word root. If you’re having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read [Sonnet XXIX \(29\)](#).
2. Read the entire sonnet aloud to yourself or someone else to get a feel of the rhythm and the flow of the language.
3. What is the mood of the first eight lines? (answer: The speaker is upset about his life’s situation. He is pondering with a “why me?” attitude.)
4. What are some of the problems the speaker has? (answer: not wealthier, doesn’t have more friends, isn’t more artistic, doesn’t have more opportunities that other men have)
5. What happens in the last six lines? (answer: The speaker begins to think of his love and this makes him feel better about everything.)
6. Try summarizing this sonnet in your own words. Find the definition of any words that are difficult for you to understand. Look over each line to see what the metaphor is trying to say.
7. When you are done, share your version with someone.

Grammar

1. Read the definition of a [preposition](#).
2. Watch this [video](#) about prepositions.
3. Take this [quiz](#) on prepositions. Record your grade out of 21 instead of 20. This gives you a potential for extra credit.

Day 85*

Vocabulary*

1. *Print off page 1 & 2 of [Vocabulary Quiz #8](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 20, not 21. This gives you a potential for extra credit.
2. Copy the following into your vocabulary notebook. List the roots under the “Word Part” and its definition under “Meaning”:
3. **pater**: father
4. **port**: to carry

5. **rupt**: to break
6. **scrib/script**: to write
7. **sect/sec**: to cut
8. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read [Sonnet XXX \(30\)](#).
2. Read the entire sonnet aloud to yourself or someone else to get a feel of the rhythm and the flow of the language.
3. What is the overall theme of Sonnet 30? (answer: The speaker is talking of loss and failure he has experienced.)
4. What happens when the speaker remembers his losses? (answer: The speaker will "weep afresh". Remembering these losses brings all the pain back to his mind.)
5. What is the extended metaphor beginning in lines 7/8? (answer: The speaker uses imagery of money or banking (cancell'd, expense, account, pay, paid))
6. What changes in the final couplet? (answer: The speaker feels better thinking of his great friendship with the subject.)
7. Try summarizing this sonnet in your own words. Find the definition of any words that are difficult for you to understand. Look over each line to see what the metaphor is trying to say.
8. When you are done, share your version with someone.

Writing

1. Use this [Research Paper Checklist](#) to go over your draft.
2. Make any needed changes and work on typing up your final draft.
3. If you have followed along with the pace of the writing skills presented (or have been ahead) then your paper should be complete and ready to turn in. If you have not kept at the pace, remember your paper is due in 1 week (on Day 90).

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 86

Vocabulary

1. Copy the following into your vocabulary notebook. List the roots under the "Word Part" and its definition under "Meaning":
2. **sent**: to feel; to send
3. **spect**: to look
4. **struct**: to build
5. **vid/vis**: to see
6. **voc**: voice; to call
7. Fill in one or two examples for each word root. If you're having trouble, use a dictionary to find words that contain the word root and have a definition that fits with its meaning.

Reading

1. Read [Sonnet CXVI \(116\)](#).

2. Read the entire sonnet aloud to yourself or someone else to get a feel of the rhythm and the flow of the language.
3. What does [impediments](#) mean?
4. What are [tempests](#)?
5. Does the author think love is real if it can be lost when there is trouble or time? (answer: No)
6. Try summarizing this sonnet in your own words. Find the definition of any words that are difficult for you to understand. Look over each line to see what the metaphor is trying to say.
7. When you are done, share your version with someone.

Grammar

1. An adjective modifies a noun or pronoun. It can answer several questions such as: What kind? How many? Whose? Which?
2. Watch this [video](#) on adjectives.

Day 87*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it.

Reading

1. Read more about [iambic pentameter](#).

Writing

1. Continue working on your research paper if it is not complete.
2. Write a rhyming couplet in iambic pentameter about something you've been learning about in another subject.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 88*

Reading

1. Watch these two videos about Shakespeare.
 1. [Shakespeare in a Nutshell](#)
 2. [Shakespeare Biography](#)
1. Share 5 things they learned about Shakespeare with someone as their "quiz". Record a score of 11 out of 11 if you found 5 interesting facts to share.

Grammar*

1. Adjectives can be descriptive when they answer "what kind?" (ex. courageous, red, soft, etc.)
2. Adjectives can be possessive when they tell us "whose". We have previously talked about possessive noun adjectives and possessive pronoun adjectives. (ex. the boy's laugh, my book)
3. *Complete this [adjectives exercise](#) by printing off the PDF option under the title. Treat this like a quiz. Check your answers and record your grade out of 9 instead of 10. This gives you the potential extra credit.

Day 89

Reading

1. Read about [King James I.](#)

Writing

1. Your paper is due tomorrow. Is it ready?
2. Write a quatrain in iambic pentameter about a favorite book or movie. You can create the lines by summarizing it and/or writing why you like it.

SAT Prep

1. Choose [one activity](#) from Reading or Writing to complete.

Day 90*

1. Your 3-5 page Research Paper is due. Here is your writing rubric for [Writing an Historical Research Paper](#). It is on page 18-19 of the PDF (page 16 & 17 of the document itself). Grade your score out of 30.
2. Unit Test*
 - *Print [Unit Test #2](#).
 - Take your test.
 - Check your answers using the answer key on pages 4-6.
 - Record your grade out of 27.

Reading

1. Read about the [King James Bible](#).

Unit: 17th & 18th Century

Day 91*

1. (*)Print out your [grading sheet](#) for the third quarter or use the [Excel](#) version.

Vocabulary

1. For the second half of this course, the vocabulary will be focusing on literary terminology which may be found on the English Literature CLEP. We will also be reviewing literary terms previously discussed in this class.
2. Define the following terms in your vocabulary notebook: [hyperbole](#), [simile](#), [metaphor](#)

Reading

1. Elizabeth I died in 1603 ending the Elizabethan age/era. Her death left the kingdom of England and Ireland to her cousin James Stuart, the king of Scotland. So, James VI of Scotland became James I of England. James' time ruling is referred to as the Jacobean era.
2. Some of our units will overlap as we continue our studies. We have talked about some early 17th century writers during our Renaissance studies because these time periods aren't always so concrete. William Shakespeare and John Donne are two authors we have discussed and their works overlap these time periods.
3. William Shakespeare was still writing plays during James I's rule. Some plays he wrote during that time were: *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *The Winter's Tale*, and *The Tempest*.

4. [John Donne](#) was considered one of the great metaphysical poets. Read about [metaphysical poets](#) of the 17th century.

Grammar

1. An adverb modifies an adjective, a verb, or another adverb.
2. Watch this video on [adverbs](#).
3. Read through and complete this [exercise on identifying adverbs](#). Check your [answers](#) on the second page. You do not have to record this as a grade.

CLEP Prep

1. Use the CLEP Prep exercises to further your understanding of terminology, authors, and works discussed in class. You may want to use these exercises to create a CLEP study guide for your test preparation. (Many of the following examples can be found at <http://literarydevices.net/>.)
2. Here are some examples of **hyperbole** in British Literature:
 1. William Shakespeare's tragedy play, *Macbeth*, Act II, Scene II: "Neptune's ocean wash this blood/Clean from my hand? No. This my hand will rather/The multitudinous seas incarnadine,/Making the green one red." (Macbeth has committed murder and he says all of the oceans could not wash away what he's done.)
 2. Joseph Conrad's novel, *The Heart of Darkness*: I had to wait in the station for ten days – an eternity.
3. Here are some examples of **simile**:
 1. William Wordsworth's poem, "Daffodils": I wandered lonely as a cloud/that floats on high o'er vales and hills.
 2. Virginia Woolf's novel, *To The Lighthouse*: ". . . impressions poured in upon her of those two men, and to follow her thought was like following a voice which speaks too quickly to be taken down by one's pencil . . ."
1. Examples of **metaphor**:
 1. William Shakespeare's [Sonnet 18](#) is an extended metaphor: Shall I compare thee to a summer's day. . .
 2. William Shakespeare's play, *As You Like It*: All the world's a stage,/And all the men and women merely players;/They have their exits and their entrances;

Day 92*

Vocabulary

1. Define the following terms in your vocabulary notebook: [masque](#), [epigram](#) (for poetry), [metaphysical](#) (poetry)
2. **Cavaliers** – supporters of Charles I, who became king after his father, James I, died.
3. **Roundheads** – supporters of Parliament (mostly Puritans), they were called Roundheads by their opponents as a way of mocking their haircut

Reading

1. Another of the metaphysical poets was George Herbert. Read about [George Herbert](#).
2. Read the poem "[Easter Wings](#)" by George Herbert.
3. What is unique about the look of this poem? (answer: It is written in the shape of wings.)

4. This poem is written in a form of poetry called carmen figuratum or shaped verse. The words or lines are intentionally placed in a way to create a visual image for the reader that has to do with the poem's subject.
5. What is the rhyme scheme of this poem's stanzas (answer: ababacddc)
6. How does the speaker discuss the progression of man? (answer: The speaker begins with man as God's creation, then discusses the fall into sin, and finally the need for Christ's salvation.)

Writing*

1. *Complete the proofreading exercise Lesson 8: Run-on Sentences from page 28 of the [Editing & Proofreading PDF](#). Use the answer key on page 13 of the PDF to check your work when you're done. There is no need to record a grade for these exercises.

Day 93

Vocabulary

1. Define the following terms in your vocabulary notebook: [Puritans](#), [Parliament](#)
2. **divine right** – a belief that a ruler's power was granted to them by God
3. **Commonwealth, Protectorate** – referred to England when there was not a defined monarch in charge

Reading

1. Last quarter we learned a little about the struggle between Catholics and Protestants in England as we read about authors like William Tyndale. The 17th & 18th centuries have their own religious problems as well.
2. The history of England (as with most countries) is full of various groups trying to obtain and maintain power in order to influence the masses. This influence was tied closely to religion and carries over into the arts, literature, and entertainment.
3. We will trace the history of these different religious factions as we learn about different authors and their works. We will learn which side of the fight some authors were on. It is important to understand if an author was for or against a particular agenda when they wrote their work. This will help us to have a clearer picture of the motivation behind their writing and help us to better analyze the literature.
4. During the 17th century there were some competing groups producing the majority of the literature of the time. These were the metaphysical poets, Puritan writers, and the Cavaliers.
5. Read about the [Cavalier poets](#) and the literary term Cavalier [here](#).

Grammar

1. Adverbs modify another word by answering the questions: how? when? where? why? how often? how much? to what extent? under what condition?
2. Another way of thinking of it is that adverbs can describe direction, location, manner, time, and frequency.
3. Read about [adverbs](#) (Stop right before the header "Using Adverbs in a Numbered List".)

Day 94*

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **irony** – what is expected to happen and what actually happens contrast or contradict
3. **tone** –the attitude the author presents about his chosen subject
4. **style** – an author’s personal or characteristic way of writing (“his own personal style”)

Reading

1. A famous peer of William Shakespeare was the playwright and poet, Ben Jonson. Read about [Ben Jonson](#). He was considered a Cavalier. Most Cavaliers were also called “Sons of Ben” because they modeled their work after Ben Jonson.
2. Jonson’s most well-known plays are *Volpone*, *The Alchemist*, and *Bartholomew Fair*. We will be reading some of Ben Jonson’s poetry.
3. Read “[An Hymn On The Nativity Of My Savior](#)” by Ben Jonson.
4. What is the rhyme scheme of this poem? (answer: AABCCB)
5. List the ways the speaker refers to Jesus throughout the poem. (answer: the author of life and light, Son of God, the Eternal King, The word, The Son, Flesh, the price of sin, Babe, martyr)
6. Read “[On My First Son](#)” by Ben Jonson.
7. What is this poem about? (answer: The speaker’s (Ben Jonson’s) 7 year old son died.)
8. What do lines 9 & 10 mean? (answer: The speaker is saying his best work was his son.)

Writing*

1. *Complete the proofreading exercise Lesson 9: Run-on Sentences II from page 30 of the [Editing & Proofreading PDF](#). Use the answer key on page 15 of the PDF to check your work when you’re done. There is no need to record a grade for these exercises.

CLEP Prep

1. There are generally four types of literary **style** most authors fit into:
 1. narrative: Samuel Coleridge’s “The Rime of The Ancient Mariner” uses this style as it is telling a story through action, events, dialogue, etc.
 2. descriptive: Oscar Wilde’s, *The Picture of Dorian Gray*, Chapter 1: “. . .the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flamelike as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains. . .”
 3. expository or argumentative: This focuses on explaining a specific subject or topic. Joseph Addison’s “The Pleasures of Imagination” uses this style when he writes, “Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy. . .”
 4. persuasive: Jonathan Swift’s “A Modest Proposal uses persuasive techniques throughout the satire as the author makes ethical, logical, and emotional appeals to the audience.
1. Here are literary examples of **irony**:
 1. Samuel Coleridge’s “The Rime of the Ancient Mariner”: Water, water, everywhere,/And all the boards did shrink;/Water, water, everywhere,/Nor any drop to drink.(They are out to sea, but cannot drink the water.)

2. William Shakespeare's tragedy *Romeo and Juliet*, Act I, Scene V: Go ask his name: if he be married./My grave is like to be my wedding bed.
2. Examples of **tone**:
1. Charles Dickens' novel, [A Tale of Two Cities](#): There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all. (This passage uses words like "forlornness" and "steaming mist" setting the tone as something mysterious, that there may be something to fear.)
 2. Mary Shelley's novel, *Frankenstein*, sets an ominous tone with: Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world.

Day 95*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it
2. Define the following terms in your vocabulary notebook:
3. **imagery** – words or phrases meant to create a picture in the reader's mind
4. **audience** – who the author is speaking to
5. **purpose** – the central point of the work
6. **rhetoric** – the use of words and writing to persuade or influence

Reading

1. In 1609, King James I delivered a speech to Parliament about his divine right to rule. Read the [speech](#).
2. James I died in 1625 and his son, Charles I became king. Both James I and Charles I angered Parliament with their insistence on their divine right to rule. Parliament wanted a king to have to answer to them.
3. Read about [Civil War and Revolution in England](#). Scroll down to continue reading each of the headings and their sections.
4. What happened to King Charles I as a result of the conflict? (answer: He was charged with high treason, found guilty, and beheaded in January 1649.)
5. In 1653 Oliver Cromwell took on what role? (answer: He became the "Lord Protector" of the Commonwealth of England, Scotland and Ireland. He led the nation for 5 years until his death.)

Grammar

1. Read about how to properly order [adverbs](#) by scrolling down to "Order of Adverbs". (Stop reading right before the header "Adjuncts, Disjuncts, and Conjuncts".)

CLEP Prep

1. **Imagery** can use any of the senses. There may be visual imagery, auditory imagery, olfactory (smell) imagery, tactile (touch) imagery, and gustatory (taste) imagery
2. Examples of **imagery**:
 1. John Keats' "To the Autumn" uses auditory imagery here: Or sinking as the light wind lives or dies;/And full-grown lambs loud bleat from hilly bourn;/Hedge-crickets sing; and now with treble soft/The redbreast whistles from a garden-croft,/And gathering swallows twitter in the skies.
 2. William Shakespeare's *Romeo and Juliet* uses light and dark imagery in Act I, Scene V: O, she doth teach the torches to burn bright!/It seems she hangs upon the cheek of night/Like a rich jewel in an Ethiope's ear;

Day 96*

Vocabulary

1. There will be a vocabulary quiz on Day 100. Review your words from Day 91-Day 99 for it.
2. Define the following terms in your vocabulary notebook: [ballad stanza](#)
3. **emblematic form** – serving as an [emblem](#)
4. **in medias res** – Latin for “in the middle of things”, when a work of literature begins in the middle of action or events in a narrative
5. **invocation** – at the beginning of a poem the author calls for help from a Muse or from a deity
6. **epic** – a narrative poem about a hero where the story reflects something about the values and culture of the society

Reading

1. As you learned in yesterday's reading, Charles II had been exiled to France under Oliver Cromwell's rule. Oliver Cromwell died in 1658. His son, Richard, took over but left his role after only 8 months. Things weren't going well, and Charles II was welcomed back to rule.
2. Following the restoration of Charles II to the throne of England in 1660, history marks a period known as Restoration Literature. This time period is usually seen as taking place during 1660-1689. Charles II's reign ended in 1685, and his brother James II took over until 1688.
3. This restoration time saw a great reaction to the Puritans losing the control they had during Charles II's exile. During the time when the Puritans and Oliver Cromwell had been in power, there was a lot of censorship introduced in literature and in drama.
4. The theaters had been closed because the Puritans saw theater as evil. In 1642, a law was passed which banned the production of plays. A few years later, another law was passed which labeled actors and anyone involved with putting on plays as criminals. This allowed for the closing

down and destruction of theaters. William Shakespeare's Globe theater was demolished in 1644.

5. Charles II was a big fan of theater and he happily brought it back when he came to power. He established two new theater companies, the King's Company and the Duke of York's company.

Writing*

1. *Complete the proofreading exercise Lesson 10: Subject-Verb Agreement from page 31 of the [Editing & Proofreading PDF](#). Use the answer key on page 15 of the PDF to check your work when you're done. There is no need to record a grade for these exercises.

Day 97

Vocabulary

1. Define the following terms in your vocabulary notebook:
[anthropomorphism](#), [personification](#), [heroic couplet](#)

Reading

1. Read about [John Milton](#).
2. John Milton's most famous work was Paradise Lost. Read a [summary](#) of Paradise Lost. (Only the first page is needed.) ([alternate link](#))
3. We are only going to be reading Book 1. Read [Book 1 of Paradise Lost](#), stopping at Line 330. You can follow along with the [audio version](#). Here is the audio for [Book 1, Section 1](#).
4. Milton writes in medias res, beginning Book 1 in the middle of action.
5. Who does the speaker ask for help in telling this story (line 6)? (answer: The Heavenly Muse, some scholars say this is the Holy Spirit.)
6. What is Milton's purpose in writing this (lines 24-26)? (answer: He wants to show God's way or will to men.)

Grammar

1. Take this [adverb quiz](#). Record your score out of 8 instead of 9. This will give you a potential for extra credit. The answer functionality may not be working. (answer key: 1.D 2.B 3.C 4. A 5.B 6.D 7. A 8. B 9. B)

CLEP Prep

1. Example of **anthropomorphism**:
 1. George Orwell's *Animal Farm* uses a cast of animal characters to comment on what was happening in Europe leading up to the Russian Revolution of 1917. The animals decide that the things man does are evil and they should adopt some commandments. One of those is, "All animals are equal." As time goes on that becomes, "All animals are equal, but some animals are more equal than others"
2. Example of **personification**:
 1. John Keat's Ode on Melancholy uses personification to describe joy: And Joy, whose hand is ever at his lips/Bidding adieu

Day 98*

Vocabulary

1. Define the following terms in your vocabulary notebook: [conflict](#), [external conflict](#), [internal conflict](#)

Reading

1. Read the next section of [Book 1 of Paradise Lost](#) starting at Line 331. You can follow along with the [audio version](#). Here is the audio for [Book 1, Section 2](#).
2. Read just the [summary](#) of Book 1, not the analysis. ([alternate link](#))
3. At the beginning of the poem, what has happened to Satan and his followers? And why? lines 35-45 (answer: They were angels who were cast out of heaven for trying to oppose God and gain equal power with him.)
4. What does Satan say can be used against Heaven instead of violence? (answer: Guile. They can use trickery and manipulation.)
5. Write a Response to Literature journal entry for Book 1. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing*

1. *Complete the proofreading exercise Lesson 11: Capitalization from page 32 of the [Editing & Proofreading PDF](#). Use the answer key on page 16 of the PDF to check your work when you're done. There is no need to record a grade for these exercises.

CLEP Prep

1. Examples of **internal conflict**:
 1. William Shakespeare's *Hamlet* gives us an example of internal conflict. It is spelled out in Hamlet's "To be or not to be" speech in Act III Scene I: To be, or not to be—that is the question:/Whether 'tis nobler in the mind to suffer/The slings and arrows of outrageous fortune/Or to take arms against a sea of troubles/And by opposing end them. To die, to sleep...
 2. Christopher Marlowe's *Doctor Faustus* is another example of the title character facing internal conflict. Faustus sells his soul to the Lucifer for fame and power, but struggles with whether he should try to repent.
2. Example of **external conflict**:
 1. Hamlet has external conflicts as well with Claudius, Ophelia, and Laertes.
 2. William Golding's novel, *The Lord of the Flies*, has an obvious external conflict as the characters of Jack and Ralph lead their groups to fight against each other.

Day 99

Reading

1. An important British work coming from the 17th century is *Pilgrim's Progress* by John Bunyan. This book was assigned in [English 8](#), so we will not be reading it this year. We will be talking about it briefly as it had such an impact.
2. Read about [John Bunyan](#).
3. Read this [summary](#) of Pilgrim's Progress. ([alternate link](#))
4. Read about [The English Restoration](#).

Grammar

1. Another part of speech is the conjunction. Conjunctions connect words, sentences, phrases or clauses. Watch this video of a song about [conjunctions](#).
2. One type of conjunction is called the coordinating conjunction. A tool for memorizing these is to think of the word FANBOYS. FANBOYS stands for For, And, Nor, But, Or, Yet, So.
3. Coordinating conjunctions are used to connect two grammatically equal (or coordinate) parts. They are given equal importance in the sentence.
4. For clauses, these would be two main clauses or two coordinate clauses. A main clause can stand alone and still make sense. When two or more main clauses are joined together by a coordinating conjunction, we call that a compound sentence.

Day 100*

Vocabulary*

1. *Take [Vocabulary Quiz #9](#). Grade it by using the answers on the final page. Record your grade out of 20, not 21. This gives you a potential for extra credit.
2. Define the following terms in your vocabulary notebook: [context](#), [poetic license](#)

Reading

1. Read about [Alexander Pope](#).
2. Read the [introduction](#) about Pope and his work, "An Essay on Criticism".
3. "An Essay on Criticism" is written in the style of Horatian satire.
4. There are many references made to classic authors and mythology. By doing this, Pope emphasizes the value he (and his society during this time period) saw in the classics.
5. Each pair of lines is a heroic couplet.
6. Read [Part I](#) of "An Essay on Criticism". The [full audio](#) for all 3 parts is here.
7. Alexander Pope's essay is set up like an instructional guide for poetry and for those who critique poetry.
8. In Part I, Pope discusses the importance of a critic understanding himself. He needs to be careful of flawed/biased judgment. His ability to pass

judgment doesn't guarantee that he has appropriate literary ability. Pope writes in Lines 11 and 12, "In poets as true genius is but rare/True taste as seldom is the critic share"

9. Look at lines 46-67. The critic needs to be aware of his own abilities and just how far those abilities reach. Can we critique something which we don't ourselves know much about? Would that be a fair criticism?
10. In line 68, Pope says to "First, follow nature". According to the rest of that stanza, why is this important? Pope says nature is a "just standard" that doesn't change. It's a fair form of measuring what is beautiful.
11. Line 88 says the rules of nature are "discovered, not devised". What's the significance of this? Does Pope think writers should seek to discover (and reveal) truth and beauty or try to create it?
12. The remainder of Part I highlights the value of looking to the classics as the best guide for writing and for critiquing.

Day 101

Vocabulary

1. Read about [classical meter](#)
2. Define the following terms in your vocabulary notebook: [ode](#), [neoclassic](#)
3. [decorum](#) (Scroll down to read the encyclopedia explanation as a literary style)

Reading

1. Read [Part II](#) of "An Essay on Criticism".
2. Line 15 reads, "A little learning is a dangerous thing" This line has become a famous quote although you may have heard it as, "A little knowledge is a dangerous thing". What do you think would be an example of a little learning being a dangerous thing?
3. According to the footnote, what is the Pierian Spring (line 16)? On Day 119 we learned that the muses were seen as providers of inspiration for artists, writers, musicians, etc. The spring was considered a sacred place for them, so it was considered somewhat of a source of inspiration. Pope says that a little learning is bad. We should "drink deep" (really try to seek knowledge) or we will miss out on the inspiration from this source.
4. In the next stanza (beginning with line 33) what does Pope say a good judge (critic) should do when examining a work? He should look at the whole work, just as the author did. He shouldn't pick and choose parts to examine apart from the whole. What metaphor does he use in lines (43-46) to relate this idea? (answer: He talks about nature and that we do not look at just an eye or a lip to say someone is beautiful.)
5. Lines 52-53 read, "Whoever thinks a faultless piece to see, /Thinks what ne'er was, nor is, nor e'er shall be. Pope thinks that critics looking for perfection in writing will never find it.

6. Lines 109-110 say, "Words are like leaves, and where they most abound /Much fruit of sense beneath is rarely found." Would Pope think the amount of words is most important in writing or the quality of the words?
7. Let's look at the stanza beginning with line 137. Pope mentions some of the poorest excuses for criticism. He talks about numbers and syllables being the focus instead of the critic examining the point of the work. "Not mend their minds, as some to church repair, /Not for the doctrine but the music there" (lines 142-143) He then goes on to mock "expected rhymes" which are not quality writing but sound pretty.
8. In this stanza, Pope is playing around with the lines as he talks about bad poetry. Read line 147. How many words is that line? See how Pope makes his point?
9. Now look at lines 156-157. An Alexandrine is a poetic line of 12 syllables. How many syllables does line 157 have?
10. What famous quote can be found on line 325? (answer: To err is human, to forgive, divine.)
11. Starting at line 326 to 355 Pope does speak about being critical of any obscene or blasphemous writings. Even then he warns to be careful that the critic does not "mistake an author into vice" (356-359).

Grammar

1. Read about [subordinating conjunctions](#).

Day 102

Vocabulary

1. Define the following terms in your vocabulary notebook: [closed couplet](#), [enjambment](#), [iambic tetrameter](#) (Use the definition paragraph on this page), [Hudibrastic verse](#), [The Enlightenment](#)

Reading

1. Read [Part III](#) of "An Essay on Criticism".
2. Pope discusses the characteristics (specifically, the moral qualities) of a good critic.
3. Critics should be honest and open. They should demonstrate integrity (lines 1-6).
4. A good critic should stay silent if they are unsure about something and should admit when they are wrong (lines 7-12).
5. What does Pope say critics should have in lines 13-18? He is telling them to practice tactfulness. Bluntness is not always needed. "Men must be taught as if you taught them not" (15).
6. While tact is needed, truth is important. One should not be afraid to tell the truth in criticism. Courage is an important quality for the critic to possess (19-24).
7. Starting at line 25 to line 71, Pope begins to talk about the qualities critics should avoid or the opposites of what he has previously been discussing. There are many poor critics to avoid.

8. Another famous quote appears in this part, "Fools rush in where angels fear to tread"(line 66). Explain to someone what you think this means.
9. Pope expresses the need to find good critics (72-83).
10. Pope concludes by once again returning to the classics as the models to emulate (lines 84-185).

CLEP Prep

1. A **closed couplet** is a rhymed and end-stopped couplet containing a complete thought.
2. Example of **closed couplet**:
 1. William Shakespeare's "Sonnet 94": For sweetest things turn sourest by their deeds;/Lillies that fester smell far worse than weeds.
 2. Alexander Pope's *An Essay on Criticism*: True wit is nature to advantage dressed,/What oft was thought, but ne'er so well expressed
3. Example of **enjambment**:
 1. T.S. Eliot's poem, "Wasteland": Winter kept us warm, covering/Earth in forgetful snow, feeding/A little life with dried tubers. (There is only an end stop in the third line here. The other lines have thoughts which run over to the following line.)
 2. John Keats', "Endymion": A thing of beauty is a joy forever:/Its loveliness increases; it will never/Pass into nothingness but still will keep/A bower quiet for us, and asleep/Full of sweet dreams, and health, and quiet breathing. (Only first and last lines have end stops. The lines in between show enjambment.)
4. Example of **iambic tetrameter**:
 1. William Wordsworth's "Daffodils": I wandered, lonely as a cloud/That floats on high o'er dales and hills/When, all at once, I saw a crowd/A host of golden daffodils.
 2. Alfred Lord Tennyson, "In Memoriam A.H.H.": Strong Son of God, immortal Love,/Whom we, that have not seen thy face,/By faith, and faith alone, embrace,/Believing where we cannot prove;

Day 103

Vocabulary

1. Define the following terms in your vocabulary notebook: [Deism](#), [Glorious Revolution](#)

Reading

1. Read this literary summary of [The Restoration & The 18th Century](#).
2. Read about [Daniel Defoe](#).
3. Read a [summary](#) of *Robinson Crusoe*. ([alternate link](#)) You can find the whole [book](#) here.

4. As this is a book written in the 18th century, there is quite a bit of talk of slavery as if it is an ordinary part of life. This can be quite disturbing to read about, but I'd like you to try to look at the entirety of the book. There is also some talk about people outside of Europe being "savages". Robinson shows some struggles with his acceptance of other people's ways of living. Some of the things he says or the thoughts he expresses seem rather rude and cruel. It is easy to read something like this and critique it morally while missing the author's intent. You'll have to try to put yourself in the shoes of an 18th century reader and see what the author was trying to convey.

Writing

1. As we read through *Robinson Crusoe*, we will begin exploring how to write a personal narrative. You will have a narrative essay due on Day 135. Essays are to be 500-700 words long. Here is the [rubric](#) you will be using to grade this essay. Your personal narrative should tell a real-life story of something that happened to you. It will be told from the first-person point of view. The narrative should close with a focus on your thoughts about the experience, what you learned from it, and what it means to you now.
2. Read about the [Narrative Essay](#).

Day 104

Vocabulary

1. Define the following terms in your vocabulary notebook: [figurative language](#)
2. **foil** – a character who has contrasting qualities with a second character which really highlights the traits of the second character.

Reading

1. Read [Chapter 1](#).
2. What warning does Robinson Crusoe's father give him about a life that is anything other than the "middle station"? (answer: His father says there is hardship or pride waiting on either end of the spectrum. Whether one is poor and struggles with hard labor or rich and struggles with ambition and pride, neither will make him happy.)
3. Why does Robinson Crusoe want to travel? (answer: He has always considered himself to be filled with "rambling thoughts" and is not content in his life.)
4. Why doesn't Robinson want to return home? (answer: He is ashamed thinking about how others will react to his return.)

Day 105

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it

Reading

2. Define the following terms in your vocabulary notebook: [foreshadowing](#)
3. **mood** – overall feeling or atmosphere created in a work and felt by the reader

1. Read [Chapter 2](#) and [Chapter 3](#).
2. What happens to Robinson Crusoe which would make him believe his father's words came to pass? (answer: A pirate captain takes Robinson as his slave after the ship to Guinea is attacked. Robinson's father said that people who live their lives in the middle station don't end up sold as slaves for someone's bread.)
3. Robinson finds an opportunity to escape from his slavery and he is successful. He shoves one of the men off the boat and threatens to shoot him if he tries to get back on board. This is one example of our main character not being a "good guy" at all times. He seems to be convinced that the man can swim safely back, but this still comes across as an aggressive and self-centered move. What would you do if you had been enslaved for two years and you finally found a way to escape?
4. Robinson meets a very generous captain who offers to take him to Brazil. This captain refuses to take any money from Crusoe and treats him very kindly.
5. What do you think of how Robinson treats Xury when they are rescued by the captain from Portugal?

CLEP Prep

1. Example of **foreshadowing**:
 1. William Shakespeare's, *Macbeth* uses witches to foreshadow the evil which will take place as the play progresses. Their prophecies move Macbeth to take actions which have horrible consequences.
 2. Charles Dickens' novel, *Great Expectations*: "So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all." (The description of the weather foreshadows destructive changes coming to the life of the main character, Pip.)
2. Example of **mood**:
 1. Emily Bronte's novel, *Wuthering Heights*: Bronte gives the reader contrasting moods in how she chooses to describe her two main settings. *Wuthering Heights* is described in a sad, depressing way. This is contrasted with Thrushcross Grange being described as a place of peace.

- Jonathan Swift's novel, *Gulliver's Travels*, uses diction to create a mood of repulsion at the idea of war: "And being no stranger to the art of war, I have him a description of cannons, culverins, muskets, carabines, pistols, bullets, powder, swords, bayonets, battles, sieges, retreats, attacks, undermines, countermines, bombardments, sea-fights..."

Day 106

Vocabulary

- Define the following terms in your vocabulary notebook: [motif](#), [onomatopoeia](#), [plot](#)

Reading

- Robinson Crusoe has a lot of success while living in Brazil, but he still isn't satisfied. He agrees to another journey on the sea and ends up stranded on an island.
- Read [Chapter 4](#).
- Crusoe makes great use of the items available on the ship as he cleverly plans for his long-term survival.
- What do you think about Crusoe's thoughts when discovering the money? Do you remember the motivation that brought him to get on the ship leaving Brazil?

Writing

- Read this article about [tips for writing a personal narrative](#).

CLEP Prep

- Examples of **motif**:
 - George Orwell's novel, *1984*, has a motif of urban decay. The city is falling apart all over. Buildings are crumbling. Winston Smith's home is run-down. This motif is used to support the theme Orwell has of total government control leading to these sad results.
 - Joseph Conrad's novel, *Heart of Darkness*, has a motif of observation and eavesdropping. The character, Marlow, learns many things from observing and from listening to conversations around him.

Day 107

Vocabulary

- Define the following terms in your vocabulary notebook: [rising action](#), [exposition](#), [falling action](#), [resolution \(denouement\)](#)
- climax** – an intense moment or a turning point in the story

Reading

- Read [Chapter 5](#).
- In this chapter, Robinson has begun to journal his days. He will repeat things we've already read about as he attempts to record events.

Grammar

1. Another type of conjunction is the correlative conjunction. These are conjunctions that work in pairs.
2. Read about [correlative conjunctions](#).

CLEP Prep

1. Example of **exposition**:
 1. William Shakespeare's, *Othello* opens with an argument between Roderigo and Iago where the audience discovers that Iago has hopes of bringing about Othello's end. This gives us the main conflict of the play and also introduces the themes of racism and deception.
2. Example of **climax**:
 1. William Shakespeare's, *Romeo and Juliet*'s climax takes place in the first scene of Act III when Romeo challenges Tybalt (Juliet's cousin) to a duel. Tybalt has killed Romeo's friend, Mercutio. In the duel, Romeo kills Tybalt. Romeo says, "O! I am Fortune's Fool!" He realizes things will never be the same again.

Day 108

Vocabulary

1. Define the following terms in your vocabulary notebook: [point of view](#), [1st person](#), [3rd person limited](#), [3rd person omniscient](#)

Reading

1. Read [Chapter 6](#).
2. The bottom of page 130 reads, "If so, nothing can happen in the great circuit of His works, either without His knowledge or appointment. And if nothing happens without His knowledge, He knows that I am here, and am in this dreadful condition. And if nothing happens without His appointment, He has appointed all this to befall me." Share your thoughts about this idea with someone.
3. What kind of realization does Robinson come to on July 4th (pg 135)? (answer: He has been spending time reading the Bible he found and he discovered his need for spiritual "rescue" or repentance. He cries out to God to deliver him spiritually.)

Writing

1. Think about what topic you'd like to write your narrative about. Is there a particular experience or observation you'd like to write about?
2. Brainstorm some possible ideas for topics.

CLEP Prep

1. Examples of **3rd person omniscient**:
 1. George Elliott's novel, *Middlemarch*, uses 3rd person omniscient. This allows the author to share the relationships between all of the

characters to carry the story along until the relationships become tied together.

2. J.R.R. Tolkien's, *Lord of the Rings* series uses this point of view to tell a huge story with many characters, lands, histories, etc.
2. Examples of **3rd person limited**:
 1. J.K. Rowling's, *Harry Potter and the Chamber of Secrets* uses 3rd person limited. Harry's thoughts and how he feels about things are made known, but the story is not told in first person.
 2. James Joyce's, "The Dead" in *Dubliners* is told in 3rd person, but the reader is only aware of Gabriel's thoughts and feelings: Gabriel could not listen while Mary Jane was playing her Academy piece, full of runs and difficult passages, to the hushed drawing-room. He liked music but the piece she was playing had no melody for him and he doubted whether it had any melody for the other listeners, though they had begged Mary Jane to play something.

Day 109

Vocabulary

1. There are several themes introduced in Robinson Crusoe. These themes were important to this particular novel, but also to the time period in which Daniel Defoe was writing.
2. Read about [themes](#) of the novel.

Reading

1. Read [Chapter 7](#).
2. On page 156, we read: "It was now that I began sensibly to feel how much more happy this life I now led was, with all its miserable circumstances, than the wicked, cursed, abominable life I led all the past part of my days. And now I changed both my sorrows and my joys; my very desires altered, my affections changed their gusts, and my delights were perfectly new from what they were at my first coming, or indeed for the two years past." How does this attitude contrast with Robinson's inability to settle in his life previously?

Grammar

1. Read this handout about [conjunctive adverbs](#).

Day 110

Vocabulary*

1. *Take [Vocabulary Quiz #10](#). Grade it by using the answers on the final page. Record your grade out of 20, not 21. This gives you a potential for extra credit.
2. Define the following terms in your vocabulary notebook: [speaker](#), [structure](#), [theme](#)

Reading

1. Read [Chapter 8](#).
2. Write a paragraph or two about your thoughts on this quote from page 190, "Thus we never see the true state of our condition till it is illustrated to us by its contraries; nor know how to value what we enjoy, but by the want of it."
3. Write a Response to Literature journal entry for *Robinson Crusoe* up to this point. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Who are the people/characters from your narrative? What is their significance to the story?
2. How can you tell your reader about them in ways that are interesting to read?

Day 111

Vocabulary

1. Define the following terms in your vocabulary notebook: [repetition](#), [setting](#)

Reading

1. Read [Chapter 9](#).
2. Robinson Crusoe begins to talk about cannibals on the island as he comes across human remains. This might be a little disturbing to read about. The cannibals will be important throughout the novel, so we will read more about them.
3. Tell someone about what happens in this chapter.

Grammar

1. Take this [conjunction quiz](#). Record your score out of 9 instead of 10. This will give you a potential for extra credit.

Day 112

Vocabulary

1. Define the following terms in your vocabulary notebook: [connotation](#), [denotation](#)

Reading

1. Read [Chapter 10](#).
2. Crusoe finally finds evidence of another person on the island. What is his reaction? (answer: Fear. He doesn't know what it means for him. He builds on his house for better protection.)
3. Defoe writes, "How strange is the life of man! Today we love what tomorrow we hate. Today we seek what tomorrow we shun." Can you

think of an example in your own life of how this has applied to you? Share it with someone.

4. Crusoe discovers that there are cannibals on the island. One of the ways he reacts is to thank God that he was born in a place that practices something so awful. Do you think this is a fair attitude for Crusoe to have? Why or why not?

Writing

1. Think about the setting for your narrative. When did this personal story take place? Where? If the location changes during the course of telling the narrative, are you able to make that clearly known.
2. Remember that you will be familiar with the place in your narrative, but your reader may not be. Close your eyes and think about what details are important enough to include.
3. "Show don't tell" is important to remember. Don't tell your reader what to think about what you're sharing. Paint the picture of the setting for them to imagine it.

Day 113

Reading

1. Read [Chapter 11](#).
2. This chapter gives us another visit by the cannibals.
3. Crusoe discovers a ship close to the island. What happens to the ship and those on board? (answer: The ship wrecks and there doesn't appear to be any survivors.)
4. The last paragraph on page 252 shows another reflection of Robinson on God's provision. What does Robinson's perspective tell you?

Grammar

1. Read about [interjections](#).
2. Watch this [video](#) on interjections.

Day 114

Vocabulary

1. Define the following terms in your vocabulary notebook: [empirical](#), [eschatology](#)

Reading

1. Read [Chapter 12](#).
2. This chapter talks rather graphically about the cannibals capturing and killing prisoners. There is also some graphic detail about human remains. Let your parent/teacher help you decide if you will skip any of this chapter.
3. Something significant happens in this chapter and I will try to summarize it here for you in case you skip the reading. Robinson comes upon the cannibals with some prisoners. One of the prisoners escapes and

Robinson recalls his dream about capturing a “savage” to become his guide and companion. Robinson helps this young man and saves his life.

4. Defoe writes on page 274, “. . .he spoke some words to me; and though I could not understand them, yet I thought they were pleasant to hear; for they were the first sound of a man’s voice that I had heard, my own excepted, for above twenty-five years.” This is a very significant detail for Defoe to point out in the middle of such dramatic action.
5. The young man swears loyalty to Robinson. Robinson names him Friday. Friday was a cannibal taken prisoner due to some fighting amongst the tribes. Robinson makes it clear to Friday that he is no longer to be cannibal.
6. From the bottom line of [page 280](#) (to the top of page 282), Defoe introduces a very deep theological discussion about man’s nature and God revealing himself to man. He is paraphrasing several verses from the book of Romans. Read those [verses](#) here. Share your thoughts with someone.
7. Crusoe expresses his thankfulness in having the chance to save the life of Friday and to possibly bring him to a knowledge of Jesus. Again, Crusoe is grateful for his being stranded on the island.
8. On page 295-296, Defoe uses this opportunity to speak about the accessibility of Scripture. He describes the Gospel message as being profound, yet simple enough for Crusoe and Friday to be exploring it together on their island. He contrasts that with how people all around the world try to make that accessibility difficult or bog it down with unnecessary things.

Writing

1. Create an outline of the chronological events in your narrative to help you organize your thoughts.
2. Depending on your topic choice, you may want to include flashbacks or flash forwards. Be sure any changes in time are understandable.

Day 115*

Vocabulary*

1. *Print off this vocabulary review [crossword puzzle](#) and complete it
2. Define the following terms in your vocabulary notebook: [sectarian](#) writing, [devotional](#) literature (having to do with religion), [broadsheet](#)

Reading

1. Read [Chapter 13](#).
2. From a spot on the island, Friday sees his country and is very excited. Robinson worries Friday will abandon him and everything he has learned. He fears that Friday will bring his people to capture and kill Robinson. Friday insists he has no thoughts of betraying Robinson. He says if he

could go back to his nation, he would tell them to change their ways and to pray to God.

Grammar

1. Read this [handout](#) about interjections.
2. For the remainder of this course, grammar instruction will cease. You are expected to be applying the concepts we've discussed and focus on improving your writing.

Day 116

Vocabulary

1. Define the following terms in your vocabulary notebook: [periodical](#), [journalism](#), [novel](#)

Reading

1. This next chapter has quite a bit of violence in it as there is an attempt to rescue prisoners from their cannibal captives.
2. Read [Chapter 14](#).
3. Some big things happen in this chapter. What do Friday and Robinson realize when they see more cannibals coming to the island? (answer: They see that the prisoners are not other tribesman, but Spaniards Friday knew to be living among the people. Robinson thinks the man must be from the ship he saw wreck a few years ago.)
4. While making plans to better sustain themselves and figure out if they could leave the island, the men discover a ship has made its way safely to the island.

Writing

1. As you are working on an outline for the events of your narrative, begin to fill in the details.
2. You don't have to create one particular paragraph focusing on the setting, but instead you could weave the setting throughout the story as seems appropriate.
3. Think about using dialogue. What do you remember about what was said during this event? How can you use dialogue to paint a clearer picture for the reader?

Day 117

Vocabulary

1. Define the following terms in your vocabulary notebook: [fiction](#)
2. **fictional biographies** – a story told using a real person and some real events from their life, but includes a fictional narrative

Reading

1. Read [Chapter 15](#).
2. Robinson goes to talk to the prisoners and discovers there has been a mutiny on the ship. The commander of the ship is one of the prisoners.

Robinson agrees to help him under the condition that they will take him and Friday to England upon their success.

Day 118

Reading

1. Read [Chapter 16](#).
2. Tell someone what happens to Robinson upon his return.
3. Write a Response to Literature journal entry for the second half of *Robinson Crusoe*. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Read this example of a [student's personal narrative](#).
2. What did you like about it? What did you not like about it?

Day 119

Vocabulary

1. Define the following terms in your vocabulary notebook:
2. **sarcasm** – the use of mocking or irony to show insult
3. **Horatian satire** – named for the Roman poet Horace, this satire is usually mild and the critique carries some humor with it
4. **Juvenalian satire** – named for the Roman poet Juvenal, this satire is more of a severe criticism and moral reprimand
5. **muse** – in Greek mythology the muses are daughters of Zeus. They are gifted in song, dance, beauty, grace, etc. It is said they helped to inspire artists, writers, and musicians to create greater works.

Reading

1. Read about [Jonathan Swift](#).
2. Jonathan Swift is most known for two satirical works, *Gulliver's Travels* and "A Modest Proposal".
3. Read about satire [here](#).
4. Some of what Swift wrote really angered and offended people. Satire's goal is to use language in a clever way to point out wrongdoings and shame the wrongdoer. Sometimes this is meant to address the wrongs of a certain group of people or of the government.
5. Read a [summary](#) of Gulliver's Travels. ([alternate link](#))

Day 120*

Vocabulary*

1. *Take [Vocabulary Quiz #11](#). Grade it by using the answers on the final page. Record your grade out of 20, not 21. This gives you a potential for extra credit.

2. Define the following terms in your vocabulary notebook:
3. **verbal irony** – what is said or written is not the same (or is even the opposite) of what was actually meant
4. **dramatic irony** – a situation or speech where the audience is aware of something which the characters aren't; the audience knows more than the characters
5. **situational irony** – the result of events is different than what was expected to happen

Reading

1. A Modest Proposal is a satire Jonathan Swift wrote to mock Protestant England's treatment of poor Irish Catholics. His proposal was that the Irish people start selling their children as food to the rich in order to be less of a burden to the government and to the people. As you can imagine, this was a bold thing to write about. It angered many people.
2. A Modest Proposal is a great example of Juvenalian satire.
3. Read the [summary](#) here.
4. Read the [analysis](#) here.

Writing

1. Writing a strong personal essay is important for a college application.
2. Essay questions for these applications usually focus on a particular theme such as identity, failure, challenge, contentment, transition, etc.
3. As you continue working on your personal narrative essay due on Day 135, you'll spend some time writing paragraph responses to some personal narrative essay questions.
4. Whether you plan to attend college or not, personal writing skills will always be a great tool for you to use.
5. Write a paragraph or two about a book that has special significance for you. (It's okay if you want to write more than one or two paragraphs.)

CLEP Prep

1. Example of **dramatic irony**:
 1. In William Shakespeare's, *Othello* the audience is aware of Iago's deception and watches as the tragedy unfolds with Othello clueless about the truth of Desdemona's faithfulness and Iago's betrayal.
2. Example of **verbal irony**:
 1. In Jane Austen's *Pride & Prejudice* the opening lines present verbal irony that becomes more obvious the more the novel progresses: It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

Day 121*

Vocabulary

1. Read the passage entitled [gothic literature](#).

Reading*

1. Read about [Anne Radcliffe](#).
2. Watch this [video](#) about Radcliffe's works and the gothic novel.
3. *We are going to read Anne Radcliffe's novel, *The Castles of Athlin and Dunbayne*. Print off the [Elements of Gothic Literature Worksheet](#) worksheet. While reading through the story, write down common elements of the gothic novel and specific examples of its use from the text. The goal of this worksheet is to help you identify what makes a novel a gothic novel.
4. Read [Chapter 1](#). (If you'd like to, you can choose to follow along with the audio available.)
5. What have we learned in this first chapter? Who have we met?
6. The novel opens in the Highlands in medieval Scotland. The clan of Athlin lost its Earl when Malcom, the Baron of Dunbayne, murdered him. The Earl of Athlin's death left his widow, Matilda, to care for their two children, Mary and Osbert.
7. Twelve years have passed. Osbert is old enough now to want to seek revenge for his father's death, but his mother forbids it.
8. One day Osbert is wandering the fields as he likes to do and he comes across a peasant named, Alleyn. Alleyn is loyal to the clan of Athlin and talks to Osbert about others who would rise up to join him in seeking vengeance on Dunbayne.

Day 122

Reading

1. Read [Chapter 2](#).
2. This chapter begins with an annual celebration in the tradition of the late Earl. The celebration included games of physical skill with the lance and the bow. Alleyn won the competition.
3. During the celebration, Osbert declares his intentions for vengeance to the people. Everyone swears their allegiance and agreement.
4. Alleyn's prize for winning the competition was a dance with Mary. Alleyn very quickly falls for Mary, who he realizes is far above his station. She is the daughter of the Earl. He is just a peasant.
5. What does Osbert reveal to Matilda and how does she react? (answer: Osbert tells his mother that he is planning to attack Malcolm. She is devastated. She is worried for his safety.)
6. What happens with Osbert's plans? (answer: Malcolm was ready for the attack. Many of Osbert's men were killed. Some are unaccounted for, including Osbert.)

Writing

1. Write a paragraph or two about your long-term career goals. (It's okay if you want to write more than one or two paragraphs.)

CLEP Prep

1. Read about [The Augustan Age](#).
2. Read about [Samuel Johnson](#).

Day 123

Reading

1. Read [Chapter 3](#). (As you read, continue to take notes on your Gothic novel worksheet.)
2. The Earl (Osbert) is alive and imprisoned by Malcolm. He hears someone playing an instrument, but can't figure out where it's coming from. Malcolm visits him in his cell and taunts him.
3. The Countess learns that Osbert is imprisoned and she tries to negotiate his release. Malcolm rejects her offers. We learn that Malcolm has become interested in Mary and may wish to trade Osbert for the ransom of Mary as Malcolm's bride.
4. Mary has been ill and weak lately. She goes for a walk and becomes lost. She is soon captured by armed men. Who does she discover has rescued her? (answer: Alleyn)
5. We get a detailed flashback of how Alleyn got away from Malcolm when Alleyn returns Mary to her mother.
6. Mary has been considering Alleyn's virtue and courage. She is beginning to have romantic feelings for him.
7. Alleyn pledges to lead an attempt to rescue Osbert. First, he returns to his home to see his father.

Day 124*

Reading

1. Read [Chapter 4](#).
2. Osbert hears the lute playing and someone singing again. He sees it is a young lady and that she is joined by an older widow. He believes they are prisoners of Malcolm.
3. Malcolm is angered to hear of Alleyn's escape. He had planned to execute Osbert, but changed his mind. He still wanted the chance to marry Mary.
4. The people believed Osbert had been executed and word of this got back to the Countess and Mary. Mary was very sick. The Countess was struggling with this news. A letter arrives for the Countess from Osbert saying he is still alive and asking that his clan try to arrange his release.
5. Alleyn and the clansmen leave to rescue Osbert. Mary is upset about how strongly she feels for Alleyn and how much she worries about him. Mary confides to her mother about her feelings for Alleyn. The Countess is torn about how she feels about this information. She respects Alleyn, but he is

not of noble birth. Matilda tries to talk her daughter out of considering these feelings as realistic. Mary agreed that she would overcome them.

6. Osbert continues to admire the young lady prisoner. He writes a poem to her and carefully delivers it.

Writing

1. Write a paragraph or two about your approach to life. What is your life philosophy?

Day 125

Reading

1. Read [Chapter 5](#).
2. Alleyn and the other men begin their attempt to rescue the Earl Osbert. What announcement does The Baron make? (answer: The Baron says he will only accept marriage to Mary as payment to release the Earl. Either Mary marries the Baron or the Earl dies.)
3. What does the Earl tell his people to do and what is their response? (answer: The Earl tells his people to revenge his death rather than allow the dishonor of the marriage. Alleyn leads the people to back down. They can't bear to see The Earl killed. Alleyn leads the people back to The Countess to tell them of The Baron's demands.)
4. What does Mary decide? (answer: She wants to save her brother. She will sacrifice her own happiness to save her brother's life.)
5. What do The Countess and Alleyn decide? (answer: They will tell the Baron that the Countess needs time to think. Then they will come up with another plan for rescuing the Earl.)

Day 126

Reading

1. Read [Chapter 6](#).
2. What does the Earl discover in his new prison room? (answer: He finds a panel which opens to a passageway. That passageway leads to an apartment. The prisoner women he kept hearing were in the apartment.)
3. What changes for the Earl's situation as a result of his discovery? (answer: He meets The Baronness and Laura. He develops feelings for Laura. He finds hope in a chance to visit with The Baronness and Laura again.)
4. After Alleyn's return to The Countess and Mary who else arrives? (answer: Men who were with Malcolm, but chose to leave him because of his evil ways. They wanted to help Alleyn and The Earl.)
5. What do the visitors tell Alleyn? (answer: They know where the Earl is located. James says that his brother, Edmund, is a guard and he can help.)

6. What appears to be a cause for interrupting the plans? (answer: One of the guards overhears the conversation and plans between James and Edmund. He tells his comrades all he hears.)
7. Write a Response to Literature journal entry for the first half of the novel. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Have you ever struggled for something and failed? How did you respond?
2. Write a paragraph or two describing this situation.

Day 127

Reading

1. Read [Chapter 7](#)
2. How is Louisa, Baroness Malcolm related to the current Baron Malcolm? (answer: He is her brother-in-law.)
3. What brought Louisa and Laura to be prisoners in this apartment? (answer: Louisa was married to the previous Baron Malcolm. They had two children, Laura, and a son who died. Baron Malcolm died in a hunting accident. The estates turned over to the Baron's brother, the current Baron Malcolm. He took over everything and was cruel. He said she could stay there until the year was over, but then he said she could have no claims to any of her former property. He said she must relinquish her rights (by relinquishing the will). He told her she could stay in the apartment in the castle, but could not leave and try to make claims that he would win against anyway. She felt she had no choice but to stay. The Baron continued to gain revenues from his brother's lands and used this to hold more power over the Baroness.)

Day 128

Reading

1. Read [Chapter 8](#).
2. Who does Osbert find in his cell? (answer: Edmund, who was there to let Osbert know of Alleyn's plan to rescue him.)
3. Why does Osbert feel torn about his possible escape from the prison? (answer: He has fallen in love with Laura and doesn't want to leave her. He doesn't think she feels the same way.)
4. Remember the guard who overheard the rescue plans and told the other guards? News of this plan made its way to Malcolm, so he knew the rescue attempt was coming.
5. How does the Earl get away? (answer: The guards thought they were watching the only way out.)

Writing

1. It's time to take a look at your narrative essay and make sure you're happy with it.
2. Look over the introduction and ask yourself these questions: What am I trying to say? Does my narrative thesis tell the reader what the story is going to be about? Does the intro give away too much of the story? (It shouldn't!) Do I have a clear thesis in the first paragraph?

Day 129

Reading

1. Read [Chapter 9](#).
2. What happens in the beginning of the chapter which brings a new character into the story? Who is it? (answer: A shipwreck brings The Count de Santmorin from Switzerland. He is related to the Baroness Malcolm.)
3. How does the guest complicate matters? (answer: He falls in love with Mary and wants to marry her. Mary is still upset over her feelings for Alleyn and him not being a good match for her. Alleyn still loves Mary. The Countess wants Mary to give The Count a chance. Mary says, "for never will I give my hand where my heart does not accompany it")

Day 130

Reading

1. Read [Chapter 10](#).
2. What does Baron Malcolm attempt and what is the result? (answer: Malcolm leads his men to try to take Athlin. The Earl is ready for him and they defeat the men. Malcolm is injured and ends up dying from his wounds.)
3. What news does Baron Malcolm give Baroness Louisa? (answer: The son she thought had died was actually sent away to be raised by a family living out in the countryside.)
4. Alleyn overhears Mary singing and playing the lute. She is crying and upset. She runs off. The Earl sees this and thinks that Alleyn has done something to upset Mary. Alleyn leaves. Mary tries to make it right, but The Earl has returned to Dunbayne. The Earl considers he may have overreacted and he attempts to find Alleyn to make things right.

Writing

1. Look over the body of your essay.
2. Ask yourself the following questions: Does my story go in chronological order? Does each paragraph have a transition? Does each paragraph have only one idea or action? Is the story clear?

Day 131

Reminder: Your personal narrative is due on Day 135 and your 17th&18th century unit test will be on Day 135. Essays are to be 500-700 words long. Here is the [rubric](#) you will be using to grade this essay. Your personal narrative should tell a real-life story of something that happened to you. It will be told from the first-person point of view. The narrative should close with a focus on your thoughts about the experience, what you learned from it, and what it means to you now.

Reading

1. Read [Chapter 11](#).
2. Who is missing in the beginning of this chapter? (answer: Alleyn)
3. What happens to the Earl? (answer: He follows two strangers entering the castle and is stabbed. He becomes very sick with a fever because of his injury, but recovers.)
4. Who is missing at the end of this chapter? (answer: Alleyn and Mary are both missing.)

Day 132

Reading

1. Read [Chapter 12](#).
2. What has happened to Mary? (answer: Her party was attacked on the way to Dunbayne. She was kidnapped and taken to an abbey.)
3. Who is responsible for what happened to Mary? (answer: The Count de Santmorin had bribed a servant of the Earl to help kidnap Mary to be the Count's wife.)
4. How is Mary recovered? (answer: Alleyn finds Mary and begins to fight off her attackers. The Earl appears and helps. He takes pity on The Count and lets him go.)
5. What happens when the trio returns to Athlin? (answer: The Baroness sees Alleyn and recognizes him (through his features and a birthmark) to be her son, Philip. It is confirmed that he is her son.)
6. How does the book end? (answer: Alleyn/Philip can now marry Mary, because he is royalty. There is a double wedding with the couples (Alleyn/Philip & Mary, Osbert & Laura.)
7. Write a Response to Literature journal entry for the novel. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

Writing

1. Read over the conclusion of your essay and ask yourself the following: Is there a meaningful significance to this narrative essay? Can people who read the story relate to the message behind it? What is my message?

Day 133

Unit: Romanticism & 19th Century/Victorian

Reading

1. Read about [Romanticism](#).
2. Read about [William Blake](#).
3. Read "[The Lamb](#)"(04 on the page).
4. Read "[Holy Thursday](#)"(13 on the page).
5. Read "[The Tyger](#)" by William Blake (24 on the page).
6. Read "[Auguries of Innocence](#)"(30 on the page).
7. Read about [Lord Byron](#).
8. What is a [Byronic hero](#)?
9. Read "[There is a Pleasure in the Pathless Woods](#)" (09 on the page).
10. Read "[She Walks in Beauty](#)" (13 on the page).
11. Write a Response to Literature journal entry for today's reading. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

CLEP Prep

1. Look again at "[The Tyger](#)". The meter in this poem is trochaic tetrameter with catalexis at the end of all the lines. Let's break that down. Trochaic means there is a stressed syllable followed by an unstressed syllable. The poem is in what appears to be tetrameter, having 4 feet with 8 syllables. However, there is also the use of catalexis which means the final unstressed syllable is dropped from the line. Here's an example where the bold caps section is the stressed syllable. There are four feet, but only seven syllables:

Tiger Tiger **BURN** ing **BRIGHT**
IN the **FOR** ests **OF** the **NIGHT**

1. Let's look at "She Walks in Beauty".
2. What is the rhyme scheme of the three stanzas? (answer: ababab, cdcdcd, efefef)
3. What is the meter mostly presented in? (answer: iambic tetrameter)
4. What technique is used in the combining of the first two lines? (answer: enjambment)
5. What contrasting imagery does Byron use throughout the stanzas? Look at line 3. (answer: bright and dark, light and dark)
6. The first stanza focuses on her physical beauty. What other aspect of her beauty is discussed in the second and third stanzas? (answer: intellectual, spiritual)

Day 134

Reading

1. Read about [John Keats](#).

2. Read ["To Autumn"](#).
3. Read ["Ode on A Grecian Urn"](#) (07 on the page). Read this [summary and analysis](#). ([alternate link](#))
4. Read ["When I Have Fears That I May Cease To Be"](#) (11 on the page).
5. Read about [William Wordsworth](#).
6. Read ["Daffodils"](#) (20 on the page).
7. Read ["The World Is Too Much With Us"](#) (18 on the page).
8. Read ["She Dwelt Among The Untrodden Ways"](#) (07 on the page).
9. Write a Response to Literature journal entry for today's reading. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

CLEP Prep

1. Take another look at ["To Autumn"](#). This is an ode with three stanzas. The meter is iambic pentameter. The first stanza's rhyme scheme is ABABCDEDCCE. The last two stanzas share the rhyme scheme of ABABCDECDDE. The theme focuses on the fruition and fulfillment of the season. The poem contains alliteration in several places as in, Season of **m**ists and **m**ellow fruitfulness (line 1). The poem also contains personification as lines 1-4 personify both Autumn and the sun.
2. Let's look at ["She Dwelt Among The Untrodden Ways"](#) again. The rhyme scheme is ABAB CDCD EFEF. There is an eye rhyme (or visual rhyme) in lines 5 and 7 between the words stone and one. The meter is made up of lines in iambic tetrameter and iambic trimeter. There is use of both simile and metaphor in the second stanza. Lucy is compared to "a violet by a mossy stone" and is called "fair as a star".

Writing

1. Look over what you have for your narrative essay and make any final changes you would like to make. Check for any spelling or grammatical errors. It is due tomorrow.

Day 135* ESSAY DUE

1. Essays are to be 500-700 words long. Your personal narrative should tell a real-life story of something that happened to you. It will be told from the first-person point of view. The narrative should close with a focus on your thoughts about the experience, what you learned from it, and what it means to you now.
2. Record your grade out of 30 using the [rubric](#).

Unit Test *

1. *Print pages 1-4.
2. Take your [test](#).

3. Check your answers on pages 5-6.
4. Record your score out of 30.

Reading

1. Read about [Samuel Coleridge](#).
2. Read "[The Rime of the Ancient Mariner](#)". Here is a great [audio version](#) to accompany your reading.
3. Write a Response to Literature journal entry for today's reading. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#) here.

CLEP Prep

1. The Rime of the Ancient Mariner is told in a framed story. Read the [definition](#). How is this a framed story? (answer: The narrator tells the reader about a mariner. The mariner begins to tell his story.)
2. The structure of the poem has each line alternating between four and three feet per line. The syllables read unstressed-stressed, unstressed-stressed, etc. What would we call the meter of this poem? (answer: The lines with four feet per line are in iambic tetrameter. The lines with three feet per line are in iambic trimeter.)
3. The pattern seen in bold is an example of what? (answer: internal rhyme)

The ice did **split** with a **thunder-fit** (line 69)

In mist or **cloud**, on mast or **shroud** (line 75)

1. The following two lines have one thought continuing over to the next line without a pause. This is an example of what? (answer: enjambment)

Instead of the cross, the Albatross

About my neck was hung. (lines 141-142)

Day 136*

Unit: 19th Century/Victorian, and Modern

1. (*)Print out your [grading sheet](#) for the 4th quarter or use the [Excel version](#).

Vocabulary

1. Record these words and their definitions in your notes: [epigraph](#), [explication](#), [diction](#)

Reading

1. Read about the [Regency era](#)
2. Read about [Jane Austen](#) (1775–1817).
3. We are going to be reading Austen's novel, *Sense & Sensibility* (1811). Read this [background info](#) and the character list.
4. What is the difference between [sense](#) and [sensibility](#)?
5. Read [Chapters 1- 3](#).
6. Quite a bit of time is spent on the financial circumstances of the Dashwood family after the passing of Mr. Dashwood. As readers we are immediately introduced to the themes

of money/inheritance, gender, and marriage. Share with someone what is significant about the inheritance situation here.

7. Can you determine if a particular character is primarily using sense or sensibility?
8. How do the women view marriage and finding a match? Do you see a difference in their expectations? Think about how Marianne and Elinor describe Edward.

Writing

1. Your final paper of this course will be a 5-7 page Comparative Analysis, a literary analysis comparing and contrasting two (or more) works from anything we have covered in this course. You might want to compare/contrast characters, themes, characteristics of the particular literary movements, literary techniques, etc. You will need to use your understanding of the societal and historical changes taking place around the time of the works you choose. This paper will use the various skills you've been practicing as you respond to literature, analyze it, and discuss significant historical aspects. Here is the rubric for grading purposes. The paper will be due on Day 180. A grade should be recorded out of 50 points.

CLEP Prep

1. Examples of **diction**:
 1. Authors may choose to use formal or informal language depending on the message they are trying to convey.
 2. Look at John Keats' poem, "[The Living Hand](#)". Keats chose words like cold, icy, chill, tomb, and nights to point to an idea of death. He himself was near death when he wrote this poem.
1. As part of your independent CLEP study, you should familiarize yourself with the works (perhaps using summary sites like CliffsNotes, etc.) mentioned in these sections even if we did not have time to explore them in class.
2. *Author identification*: We'll be discussing authors from various time periods, some we've discussed and others we didn't have a chance to talk about in class. There will be listings of the author's name, when they lived, some of their famous works, and something about their writing style. You may want to create some study cards for this test preparation. Some of the author information we're going to review was found [here](#).
3. What is important to know about **Geoffrey Chaucer**? He was born sometime between 1340 and 1345. It's believed he lived until 1400. His most well-known work is *The Canterbury Tales*. The Canterbury Tales was a collection of stories told by a group of pilgrims for entertainment on their way to the Shrine of Saint Thomas Becket in Canterbury. His themes focused on chivalry and honor. His works also described how society had declined morally. He wrote in Old (Middle) English. He is considered "the father of the English language" because he was writing in the English vernacular instead of the more common Latin or French.
4. **Daniel Defoe** lived from 1660-1731. He is most famous for Robinson Crusoe, especially since this is considered the first English novel. Another famous work is Moll Flanders. Daniel Defoe wrote more than 500 books. He wrote to entertain and to discuss politics. In politics, Defoe was a [Whig](#) activist and he was found to be a political spy for them. He

wrote literature pretending to be in support of the Tories, but his writings were actually meant to weaken and sabotage the Tory efforts.

Day 137

Vocabulary

1. Record these words and their definitions in your notes: [ambiguity](#), [antithesis](#), [aphorism](#)

Reading

1. Read about the [plot and theme](#) of *Sense and Sensibility*. ([alternate link](#))
2. Read [Chapters 4-6](#).
3. Austen uses description and dialogue to demonstrate the importance of someone's ability to maintain a certain code of behavior. She uses words like "civility" and "taste" to show what is considered a person to admire.
4. Jane Austen often adds some sort of witty commentary in as an aside. She does so with humor or some irony. Chapter 6 has an example of this when the ladies are in need of a topic for conversation, "On every formal visit a child ought to be of the party, by way of provision for discourse."

CLEP Prep

1. Examples of **aphorism**:
 1. Francis Bacon, in *Of Praise*, wrote: PRAISE is the reflection of virtue; but it is as the glass or body, which giveth the reflection.
 2. William Shakespeare, in *Macbeth*, wrote: "Life is a tale told by an idiot — full of sound and fury, signifying nothing."
 3. William Shakespeare, in *A Midsummer Night's Dream*, wrote: Lord, what fools these mortals be!
1. Example of **ambiguity**:
 1. Hamlet is a very ambiguous character in William Shakespeare's *Hamlet*. Is he insane? Is he just trying to seek justice for his father's death? Does he really love Ophelia? He treats Ophelia horribly, but then mourns her so strongly at her graveside. What about how he kills and reacts to the murder of Polonius?
1. Read about [John Skelton](#).
2. **John Skelton** lived 1460-1529. Some of his most famous works were the poems, *The Garland of Laurel* and *The Bowge of Court*. He was famous for writing satire about the court and religion (specifically against the pope and the Cardinal). He wrote in short lines with perfect rhymes, called Skeltonics. He was a Poet laureate of England. Skelton was tutor to Henry VIII.
3. **Alexander Pope** lived from 1688-1744. Pope is perhaps best known for his mock-epic, *The Rape of the Lock*. This work is about a stolen lock of hair. You can read a [summary](#) of it here. Alexander Pope is also famous for his translations of Homer. His typical style focused on heroic couplets. He is considered the "greatest poet of the century".

Day 138

Vocabulary

1. Record these words and their definitions in your notes: [atmosphere](#), [caricature](#), [colloquial](#)

Reading

1. Read [Chapters 7-9](#).
2. Here we see Marianne's sensibility in full display. Compare how she responds to both Colonel Brandon and Willoughby.
3. Austen shares a thought of Marianne's with us when she writes, "His person and air were equal to what her fancy had ever drawn for the hero of a favourite story. . ." How does this further demonstrate Marianne's romantic notions?
4. Another important theme in this novel is that of expectations vs. reality. Marianne has previously shared her opinion of Edward Ferrars. She has also made her feelings for Colonel Brandon known. Now, we see that she is fascinated by Willoughby.
5. What do we learn about Willoughby from his words, his actions, and from what others say about him? Write a character summary for him in your notes.

Writing

1. Think about some possible authors or works you'd like to discuss for your paper.
2. Read through this handout on [Comparing and Contrasting](#). Take notes for how you'd like to begin thinking about your paper. (It's okay if you want to use authors or works that we will be discussing as we move through Victorian and Modern literary periods. Go through the writing process tips as you are ready for them always keeping in mind how you want to pace yourself to complete the paper by Day 180.)

CLEP Prep

1. Example of **caricature**:
 1. In Charles Dickens' novel, [Bleak House](#), he writes: Mr. Chadband is a large yellow man with a fat smile and a general appearance of having a good deal of train oil in his system. Mrs. Chadband is a stern, severe-looking, silent woman. Mr. Chadband moves softly and cumbrously, not unlike a bear who has been taught to walk upright. He is very much embarrassed about the arms, as if they were inconvenient to him and he wanted to grovel, is very much in a perspiration about the head, and never speaks without first putting up his great hand, as delivering a token to his hearers that he is going to edify them (Chapter 19).
2. **Edmund Spenser** (1552-1599) is most famous for *The Faerie Queene*. Read a [summary](#) of it here. He wrote in allegory with a focus on morality and virtue. Spenser's style was a focus on long epic poems. He used archaic language and rhyme, since he was trying to return to a more medieval use of language. It's important to remember that Spenser made his own verse form, the Spenserian stanza. [Spenserian Stanza](#) (#4 on the page).
3. **Dorothy Osborne** (1627-1695) is known for the letters she wrote during a 7 year courtship with Sir William Temple, the man who later became her husband. Their families disapproved of their marriage because of economic standings. They remained married for 40 years until her death. Osborne's letters were considered very witty and progressive for the time. Read a [letter](#) where Dorothy describes an argument with her brother. (Find the letter on page 3-4 of the PDF).

Day 139

Vocabulary

1. Record these words and their definitions in your notes: [didactic](#), [euphemism](#), [figure of speech](#)

Reading

1. Read [Chapters 10-12](#).
2. What do you think of the line, "Marianne began now to perceive that the desperation which had seized her at sixteen and a half, of ever seeing a man who could satisfy her ideas of perfection, had been rash and unjustifiable"? What is Austen trying to tell us about Marianne's judgment?
3. Marianne and Willoughby have a conversation where they are taking turns insulting Colonel Brandon. Up until then Marianne's comments about Colonel Brandon were not this cruel. What are your thoughts on this?
4. Elinor helps to focus our attention on another theme in the novel as we are introduced to the ideas of propriety and discretion. Marianne and Willoughby behave in such a way as if they are engaged to be married, without any official announcement given. Marianne doesn't seem to mind what others may say or that her reputation may be at stake. While this concerns Elinor, Mrs. Dashwood seems to be content with assuming an engagement has been agreed upon.

CLEP Prep

1. Read about [didacticism](#) in literature.
2. **Elizabeth Cary** (1585-1639) is best known for the play, *The Tragedy of Mariam*. She focused on historical tragedies in drama. Cary was the first female playwright to have a play performed in England under her real name. In the play, Mariam is a member of the [Hasmonean](#). She is the second wife of Herod the Great, the king of Palestine in 39-4 B.C. The play begins in 29 B.C. and it is believed Herod has been killed by Octavian (later known as Caesar Augustus). Mariam has lost her husband, but her feelings about it are confused because Herod had murdered part of her family. In Act IV, Herod returns and is fine. Herod's sister, Salome I, lies to Herod and tells him that Mariam had been unfaithful while he was gone. Herod orders Mariam's execution. The play shows a lot about Herod's court and how the Jewish society was treated under his reign. There is quite a bit involved in themes of divorce and a female's role, which brought interest with future generations exploring feminism.
3. **George Gascoigne** (1539-1678) wrote *A Discourse of the Adventures of Master FJ*, *The Supposes*, and an essay about English verse. He wrote in essay, poems, fiction, and drama. Read about [Gascoigne](#).

Day 140*

Vocabulary*

1. Record these words and their definitions in your notes: [genre](#), [homily](#), [inference](#)
2. *Print off this vocabulary review [Crossword Puzzle](#).

Reading

1. Read [Chapters 13-15](#).
2. There is a lot of secrecy happening in these few chapters. Colonel Brandon's odd behavior continues to be the talk of the group. Willoughby further attaches himself to the Dashwoods. There is more talk of others being convinced of a secret engagement between Willoughby and Marianne. Willoughby suddenly makes an abrupt change in behavior, rushing off to leave Marianne devastated and the other ladies confused.

Writing

1. Read about [Comparative Analysis](#). Take notes for how you might be able to work on your paper.

CLEP Prep

1. Read about [Arthur Golding](#).
2. **Arthur Golding** (1536-1605) He translated many works from Latin into English, particularly Ovid's *Metamorphoses*, Caesar's *Commentaries*, and John Calvin's writings. It was unusual for him to be interested in translating writings which were considered pagan, like Ovid's work. Golding was a [Calvinist](#) who was mostly interested in the translation of Protestant works.
3. **Ben Johnson** (1573-1635) is famous for his plays *Volpone*, *The Alchemist*, and *Every Man in His Humor*. He spoke against the religious hypocrisy and greed he saw in his time. Ben Johnson was well known for his dramas and masques. He was looked upon as second only to Shakespeare.

Day 141

Vocabulary

1. Record these words and their definitions in your notes: [invective](#), [litotes](#), [narrative](#)

Reading

1. Read [Chapters 16-18](#).
2. Marianne's reaction to Willoughby being gone is a perfect display of her sensibility. She is physically suffering with lack of sleep, constant crying, headaches, etc. Her family is miserable because of her actions, but she seems oblivious to it.
3. Edward's return is met with happiness, but it quickly becomes strange as he doesn't seem to share in the Dashwood's joy. Elinor is left confused about where they stand.
4. Marianne and Elinor again point us to the themes of money and gender in their discussions. Furthermore, Elinor discusses the importance of judging someone correctly.

CLEP Prep

1. Read about [invectives](#) in literature.
2. Read about [litotes](#) in literature.
3. **George Herbert** (1593-1633) had such popular works as *The Altar*, *A Priest to the Temple*, and *The Sacrifice*. He focused on religion in his writing. His poems were styled like hymns and he wrote in witty proverbs. Some of his poems have become modern hymns and some of his proverbs became common sayings.
4. **Henry Howard- Earl of Surrey** (1517-1547) wrote *Two Translations of Virgil's Aenid*. He wrote the first English sonnets and is known as the "Father of the English sonnet". Shakespeare later used some of his sonnets. Howard was executed for being Catholic.

Day 142

Vocabulary

1. Record these words and their definitions in your notes: [pedantic](#), [semantics](#), [syllogism](#)

Reading

1. Read [Chapters 19-20](#).
2. Elinor's behavior after Edward's strange exit is in great contrast to Marianne's behavior after Willoughby's. Neither woman could help the situation, but they both respond to their perceived rejections in vastly different ways. What do you think this says about their personalities?
3. and Mrs. Palmer are interesting characters. What do you think might be their purpose? Do you think they offer some comic relief or are their interactions more uncomfortable than entertaining?

Writing

1. Read about "Compare and Contrast" in [Writing in Literature: Writing the Prompt Paper](#). (Did you catch that? Yes, you did read this before on Day 9. Now I want you to read it with your upcoming paper in mind.)
2. Take any notes to help you generate thoughts for your paper.

CLEP Prep

1. Read about [syllogism](#) in literature.
2. Read about [Henry Vaughan](#).
3. **Henry Vaughan** (1621-1695), from Wales, wrote a large collection of poems, entitled *Silex Scintillans*. He wrote mostly poetry. His focus was a love of nature and mysticism. There has been some debate about whether Vaughan had an influence on William Wordsworth. Vaughan is said to have had a religious conversion and to speak against some of his own writings. Vaughan credited his conversion to George Herbert.
4. Read about [James Thomson](#).
5. **James Thomson** (1700-1748) wrote *Liberty and The Castle of Indolence*. Thomson dedicated his poetry to royalty. Thomson's writing was very political, so it wasn't always well received.

Day 143

Vocabulary

1. Record these words and their definitions in your notes: [synecdoche](#), [synesthesia](#), [syntax](#)

Reading

1. Read [Chapters 21-22](#).
2. Elinor and Marianne meet Anne and Lucy Steele. The Miss Steeles are troublesome to Elinor and Marianne. Anne is especially inappropriate. Marianne wanted nothing to do with the Steeles, while Elinor began to spend time with Lucy.
3. Tell someone about the news Elinor receives from Lucy and how Elinor reacts to it.

CLEP Prep

1. Read about [synecdoche](#) in literature.

2. Read about [syntax](#) in literature. (Be sure to know the difference between syntax and diction.)
3. **John Bunyan** (1628-1688) is best known for the religious allegory, *Pilgrim's Progress*. He wrote an autobiography entitled, *Grace Abounding*. He also wrote many sermons. His writing is largely considered easy to read and inspiring. *Pilgrim's Progress* was so widely read and translated book, it was second only to the Bible.
4. **John Donne** (1572-1631) wrote *Holy Sonnets*, *Of the Problems of the Soul*, *Problems and Paradoxes*, and *Devotions*. His style was classical and he focused on love poems as well as spiritual thoughts. Donne was a pastor and wrote about spiritual matters. After the death of his wife, his writings took on a darker feel.

Day 144

Vocabulary

1. Record these words and their definitions in your notes: [thesis](#), [transition](#), [understatement](#)

Reading

1. Read [Chapters 23-25](#).
2. Tell someone about how Elinor feels about Lucy and Edward now that she has learned new things.
3. Write a Response to Literature for the first half of *Sense and Sensibility*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#)

CLEP Prep

1. Read about [thesis](#).
2. Read about [understatement](#).
3. Read about [John Dryden](#). Read the first two paragraphs, stopping before the information about his birth begins.
4. **John Dryden** (1631-1700) Dryden was considered one of the greatest English poets of the 17th century (alongside John Donne and John Milton). He wrote in satire, prose, literary criticism, and he translated works. He wrote heroic plays (*The Conquest of Granada*) and tragicomedies (*Marriage A-la-Mode*). His work, *All for Love*, was considered the greatest tragedy of the Restoration. His most famous poem was "Absalom and Achitophel". He is considered to be the first to make the use of heroic couplets popular in English literature.
5. Read about [John Gay](#).
6. **John Gay** (1685-1732) wrote *The Beggar's Opera* and a dramatic skit entitled, *What d'ye call it?* He was known for his drama writing and for writing with several different patrons. John Gay and Alexander Pope were good friends.

Day 145*

Vocabulary*

1. *Print off page 1 & 2 of [Vocabulary Quiz #12](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 20, not 21. This gives you a potential for extra credit
2. Record these words and their definitions in your notes: [wit](#), [ad hominem](#), [anadiplosis](#)

Reading

1. Read [Chapters 26-27](#).
2. Marianne and Elinor arrive in London with Mrs. Jennings. Marianne is completely occupied with thoughts of seeing Willoughby and is disappointed that her constant attempts to reach out to him are fruitless.
3. Elinor sees that Colonel Brandon's feelings for Marianne continue to grow, but it is rather awkward for her since Marianne is only focused on Willoughby.

CLEP Prep

1. Read about [ad hominem](#) and [anadiplosis](#).
2. **John Milton** (1608-1674) is most well-known for his works Paradise Lost and Paradise Regained. His writings were mostly religious, but he wrote lots of poetry. Milton was a big influence to many writers.
3. **Jonathan Swift** (1667-1745) was a satirist who wrote Gulliver's Travels and A Modest Proposal. He wrote political satire, pamphlets, essays, and poems. Swift published works under different names (pseudonyms).

Day 146*

Vocabulary

1. Record these words and their definitions in your notes: [anastrophe](#), [chiasmus](#), [malapropism](#)

Reading

1. Read [Chapters 28-29](#).
2. Write a paragraph or two about what has happened between Willoughby and Marianne. How do you feel about the actions of both characters?

Writing*

1. Read this resource about [Comparison/Contrast Essays](#).
2. *Where are you at with your paper planning? Print off the worksheets for [Comparing/Contrasting by Subject](#) and [Comparing/Contrasting by Points](#). Which direction do you want to go with your paper?

CLEP Prep

1. Read about [chiasmus](#).
2. Read about [malapropism](#).
3. Read about [Matthew Prior](#).
4. **Matthew Prior** (1664-1721) wrote City Mouse and Country Mouse, The Progress of the Mind, and Queen Mary. He focused on humor in his lyrical poetry, but also wrote satire. He modeled his work after Horace. He wrote the longest humorous poem, "Alma" ("The Progress of the Mind").

5. **Richard Baxter** (1659-1691) wrote *The Saint's Everlasting Rest*. His focus was on Puritanism. Baxter was considered to be very concerned for the poor and he worked with local ministers to help them.

Day 147

Vocabulary

1. Record these words and their definitions in your notes: [ellipsis](#), [epanalepsis](#), [epistrophe](#), [anaphora](#)

Reading

1. Read [Chapters 30-31](#).
2. Colonel Brandon helps put all the pieces together about Willoughby's change in character and his treatment of Marianne.
3. Willoughby made some selfish choices and chose to run away from his responsibilities.
4. What do you think of Colonel Brandon after learning this news?

CLEP Prep

1. Read about [epistrophe](#). (Be sure you know the difference between epistrophe and [anaphora](#).)
2. Read about [Richard Crashaw](#).
3. **Richard Crashaw** (1613-1649) wrote *Steps to the Temple and The Delights of the Muses*. He was one of the Metaphysical Poets and wrote religious poetry. His passionate writing was considered alarming or disturbing. Crashaw was fluent in many romantic languages (Latin was one of them). During the English Civil War, Crashaw escaped to France where he converted to Catholicism.
4. Read about [Richard Hooker](#).
5. **Richard Hooker** (1554-1600) wrote *Of the Laws of Ecclesiastical Politics*. His theme of choice was theology. He came to the defense of the Church of England as it faced opposition from Catholics and Puritans. Richard preferred to let Biblical scripture stand on its own.

Day 148

Vocabulary

1. Record these words and their definitions in your notes: [ethos](#) and [etymology](#)

Reading

1. Read [Chapters 32-34](#).
2. Write a brief summary of what happens or what is learned in these three chapters.

Writing

1. Continue working on your paper. Remember the skills we discussed previously about outlining and drafting. Refer to those lessons again if you need to have a refresher. Keep in mind your writing assignment's description as you move forward in your writing.

CLEP Prep

1. Read about [ethos](#).
2. **Robert Herrick** (1591-1674) wrote *To the Virgins, to Make Much of Time and Hesperides*. His message was about how short life was and how beautiful love was. He

wrote as part of the “carpe diem” (seize the day) genre. Herrick’s writing style was easily understood compared to his contemporaries. He used an ABAB rhyme scheme.

3. **Samuel Johnson** (1709-1771) wrote the Dictionary of the English Language, The Idler, The Rambler, and Lives of the English Poet. He wrote essays, biographies, and he wrote pieces for “The Gentleman’s Magazine”. Johnson was known for attacking Bishop Berkeley’s [subjective idealism](#).

Day 149

Vocabulary

1. Record these words and their definitions in your notes: [jargon](#), [pathos](#)

Reading

1. Read [Chapters 35-36](#).
2. Lucy’s jealousy and competitiveness is shown in a more aggressive way in her interactions with Elinor. She is boastful about her connections with Mrs. Ferrars and her ability to spend time with Edward.
3. In contrast with the rest of his family members, Edward seems even kinder and more worthy of admiration.
4. Austen uses the Ferrars family in another scene of social criticism, particularly with Elinor’s comments regarding Robert as not deserving, “the compliment of rational opposition”.

CLEP Prep

1. Read about [pathos](#).
2. Read about [Samuel Rutherford](#).
3. **Samuel Rutherford** (1600-1671) wrote *Lex Rex*, *Liberty of Conscience*, devotional works, and personal letters. Rutherford’s theological views were looked upon as controversial. His ideas about new forms of government inspired John Locke. *Lex Rex* was banned and burned. Rutherford was accused of committing treason simply because of the ideas expressed in his writing.
4. Read about [Sir Francis Bacon](#).
5. **Sir Francis Bacon** (1561-1626) wrote *Novum Organum*, *The Advancement of Learning*, and political essays. He focused on politics, learning, and observation. His works are very educational in style. Bacon was considered a Renaissance man. He was an inventor, writer, philosopher, and a politician.

Day 150*

Vocabulary*

1. Record these words and their definitions in your notes: [pun](#), [aesthetics](#), [argumentation](#)
2. *Print off this vocabulary review [Crossword Puzzle](#).

Reading

1. Read [Chapters 37-38](#).
2. The secret Elinor had been keeping about Lucy and Edward’s engagement is finally brought to light. We see hypocrisy in how Fanny and Mrs. Ferrars treated the Steeles.

Lucy could be their friend. She could be a welcomed guest. However, she was not good enough to marry into their family.

3. Marianne forgets her own heartache when she learns what Elinor has had to endure all this time. Marianne also shows some growth when she keeps the story to herself.
4. Anne Steele reveals much about her character in her dialogue. Jane Austen uses this method of characterization quite often.

Writing

1. Do you have a thesis for your comparison/contrast paper yet?
2. Read about [thesis writing tips](#).

CLEP Prep

1. Read about [pun](#).
2. Read about [Sir Phillip Sidney](#).
3. **Sir Phillip Sidney** (1554-1586) wrote *Arcadia* as well as *Astrophel and Stella*. He wrote sonnets and songs focusing on love, romance, and longing. He was a favorite of Queen Elizabeth. Sidney was a knight and thought of as “the flower of chivalry”.
4. Read about [Sir Walter Raleigh](#).
5. **Sir Walter Raleigh** (1554-1618) wrote *What is Our Life?*, *The Lie*, *The Passionate Shepherd to his Love*, and *the Nymph’s Reply to The Shepherd*. Raleigh wrote about romance, but also about a feeling of contempt toward the things of the world. He wrote in simple rhyme scheme of AABB. Besides being a writer, he was also a courtier, explorer, aristocrat, and a soldier. He was jailed in the Tower of London and executed for treason.

Day 151

Vocabulary

1. Record these words and their definitions in your notes: [fate](#), [free will](#), [Deus ex machina](#)

Reading

1. Read [Chapters 39-41](#).
2. In an interesting twist of irony, Elinor is the one to attempt to make Edward’s marriage to Lucy possible by helping to arrange housing for them with Colonel Brandon. Further irony comes into play when Mrs. Jennings overhears their conversation and assumes the Colonel and Elinor are discussing their own marriage plans. Mrs. Jennings really wants to marry everyone off, doesn’t she?
3. Austen uses a lot of presumption throughout this novel. (The relationship between Marianne and Willoughby was a big example of this.) Now, Edward suspects there is more than friendship between Elinor and Colonel Brandon.
4. The selfishness and insincerity of Lucy, Fanny, Robert, and John is shown again in how they react to Edward’s current situation. Even as he is trying to make the best of what has happened, Robert mocks and ridicules his plans.

CLEP Prep

1. Read about [Deus ex machina](#).
2. Read just the first paragraph about [Thomas Gray](#).
3. **Thomas Gray** (1716-1771) wrote *Elegy Written in a Country Courtyard* and *Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes*. Gray wrote in a traditional

ode, but with new ideas. He wrote with a classical focus, but he paved the way for the romantic revival.

4. Read about [Thomas Nashe](#).
5. **Thomas Nashe** (1567-1601) wrote *The Unfortunate Traveller* and *Dido: Queen of Carthage*. Nashe's theme of choice was controversy through satire. He wrote poems, pamphlets, plays, and stories.
6. **William Shakespeare** (1565-1616) wrote many works. You should know something about his most popular works and the characters you would find in them. He wrote romance, comedies, tragedies, sonnets. His style was soliloquy and blank verse. Shakespeare had a great vocabulary and he brought many new words and phrases to the English language. Here is a great resource for a [synopsis of each play](#) and a list of characters.

Day 152

Reading

1. Read [Chapters 42-43](#).
2. The ladies go to the Palmer's home in Cleveland. The idea of being that close to Willoughby upsets Marianne and she is back to her grieving.
3. Elinor (and Austen) seem to look at the Palmers and Mrs. Jennings with a little more graciousness. They are much kinder company than what the ladies had to endure in London.
4. After her walks in the rain, Marianne becomes ill. It soon becomes clear that her illness is very serious.

Writing

1. Continue working on your Compare/Contrast paper.
2. As you work through the comparison parts of your paper, here are some connecting words to assist you: in addition, similarly, likewise, correspondingly, just as, same as, compared to, as well as, at the same time
3. Here are some connecting words to show contrast: however, even though, unlike, on the contrary, in contrast, conversely, on the other hand, although, meanwhile

CLEP Prep

1. Who is credited with writing *Sir Gawain and The Green Knight*? (answer: The Pearl Poet)
2. Who wrote "A Valediction Forbidding Mourning"? (answer: John Donne)
3. Robert Herrick, Sir John Suckling, and Richard Lovelace were associated with kind of poetry? (answer: Cavalier poets)
4. Who was the Jesuit poet from England who authored "Wreck of the Deutschland"? (answer: Gerard Manly Hopkins)

Day 153

Reading

1. Read [Chapter 44](#).
2. Write about your thoughts toward Willoughby after reading this chapter.

CLEP Prep

1. Which Victorian poet wrote “Aurora Leigh” and *Sonnets from the Portuguese*? (answer: Elizabeth Browning)
2. Who is the author of *Pilgrim’s Progress*? (answer: John Bunyan)
3. Who wrote “To Lucasta, Going to the Wars” (answer: Richard Lovelace)
4. Who was the 20th century writer of *Jude the Obscure*, *Tess of the d’Urbervilles*, *Far from the Madding Crowd*, *The Return of the Native*, *The Mayor of Casterbridge*? (answer: Thomas Hardy)

Day 154

Reading

1. Read [Chapters 45-47](#).
2. Write a paragraph or two regarding Marianne’s character development. How has she changed? Use specific evidence from the chapters.

Writing

1. When writing your paper, remember to support your argument with evidence from the text. Remember to properly cite what you use. If you are quoting directly from the text or using a paraphrase of a section, always include a citation. If it’s not your own thought, you need to give proper credit.
2. Review [MLA formatting](#) for citation.

CLEP Prep

1. What happens in “The Nun’s Priest’s Tale” in *Canterbury Tales*? (answer: The Nun tells a story of a fox and a rooster. The fox tries to trick the rooster in order to eat it, but then the rooster tricks the fox into releasing him.)
2. Who is the author of “Paradise Lost”? (answer: John Milton)
3. Who wrote “An Elegy upon the Death of the Dean of St. Paul’s, Dr. John Donne” (answer: Thomas Carew)

Day 155*

Vocabulary*

1. *Print off page 1 & 2 of [Vocabulary Quiz #13](#). Complete the quiz and check your answers using the answer key on page 3. Record your grade out of 19, not 20. This gives you a potential for extra credit.
2. This is your last vocabulary quiz of the class. Your final unit test will be on the last day of the course (180).

Reading

1. Read [Chapters 48-50](#).
2. What did you think of how the book ended? Would you have ended it differently?
3. Write a Response to Literature for *Sense and Sensibility*. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#)

4. A few of Jane Austen's other famous novels are *Persuasion*, *Pride & Prejudice*, and *Emma*. You should familiarize yourself with each of these works as part of your personal CLEP preparation for identifying Austen's novels.

CLEP Prep

1. In what work would you find the characters Cordelia, Goneril, and Regan? (answer: *King Lear* by William Shakespeare)
2. Who wrote *Volpone* and *The Alchemist*? (answer: Ben Jonson)
3. The author of the most famous Carpe Diem poem, "To The Virgins, to Make Much of Time" (answer: Robert Herrick)

Day 156

Reading

1. Read about [Mary Shelley](#) (1797–1851)
2. Read a [summary](#) of *Frankenstein* (1818). (There are two pages to read for the summary.) ([alternate link](#))
3. The novel is too long for us to get through in the remainder of this course, but we're going to read excerpts from it to get a glimpse of Shelley's writing.
4. Read [Chapter 5](#) of *Frankenstein*.
5. How did Victor feel about his creation when it was finally done? (answer: He was disgusted at it. He thought it was a monster. The text reads, "the beauty of the dream vanished, and breathless horror and disgust filled my heart". Victor was so upset that he ran away and had a sort of mental breakdown.)
6. Read the critical essay, [Frankenstein as a Gothic Novel](#). ([alternate link](#))

Writing

1. When writing your paper, you may choose to support your argument with secondary sources. Review what you've previously read about [writing with secondary sources](#).

CLEP Prep

1. Who wrote "The Lamb", "The Tiger", and "A Poison Tree"? (answer: William Blake)
2. Who wrote "The Charge of the Light Brigade" and, in response to a friend's death, "In Memoriam"? (answer: Lord Alfred Tennyson)
3. Who wrote "Tintern Abbey", "The Lyrical Ballads", "I Wandered Lonely as a Cloud", "We Are Seven", "The Prelude", and "The World is Too Much With Us". (answer: William Wordsworth)

Day 157

Reading

1. Read about [Percy Shelley](#) (1792-1822)
2. Read the [introduction](#) section for Shelley's essay, *A Defense of Poetry*.
3. Read "[Lift not the painted veil which those who live](#)"
4. Read "[The Cloud](#)" (1820). Read this [summary and analysis](#). ([alternate link for summary](#))
5. Part of studying literature requires explicating a work. Explicate means to make understood or clear. It is a way of explaining what the author may have intended in the

poem. You can examine the word choice, imagery, and other parts of the piece and discuss why they may have been put together in such a way.

6. First, we should look at the big picture. Remember that the poem has a speaker and an audience. As you read through a poem, think about what this speaker is trying to tell his or her audience. Is there a conflict or a theme being presented? Is there something being questioned?
7. Try this with "[Lift not the painted veil which those who live](#)". What do you think the speaker is trying to tell the audience about life? Write a paragraph or two in the same place as your Response to Literature entries. Don't worry about recording a grade for this.
8. Read this [short analysis](#) of the poem from The Norton Field Guide to Writing. You may want to try reading this [PDF version](#) of it. Did you have any similar thoughts in your short analysis? Do you agree or disagree with this author's analysis?

CLEP Prep

1. Who wrote "My mistress' eyes are nothing like the sun"? (answer: William Shakespeare)
2. The Early English poet who dreamed about what he should sing and ended up in a monastery is _____ (answer: Caedmon)
3. Where would you find the characters of Puck, Oberon, Hermia, and Lysander? (answer: William Shakespeare's comedy, *A Midsummer Night's Dream*)

Day 158

Reading

1. There are many important novels from this time period, and we simply cannot cover them all in our time left in this course. We will be reading some excerpts or chapters from different works to get a small taste of what the author's writing was like.
2. Read about [Sir Walter Scott](#) (1771-1832).
3. Read a summary of [Ivanhoe](#) (1820). ([alternate link](#))
4. Read Chapters 1 & 2 of [Ivanhoe](#).
5. Each chapter is introduced by an epigraph. An epigraph is usually going to point the reader to a theme in that chapter.
6. What can you tell about the setting? (answer: The story takes place in England, after the Norman Conquest of 1066. King Richard I is reigning.)
7. Scott likes to give very detailed descriptions of a new character's clothing and their physical appearance when they enter the story.
8. *Ivanhoe* fits into the Romance genre with a quest, the need to combat societal problems, and the focus on chivalric ideals.
9. Write a Response to Literature journal entry for what you've read of *Ivanhoe*. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#)

CLEP Prep

1. Who is considered the founder of English history and is the author of *Ecclesiastical History of the English People*? (answer: Venerable Bede)

2. John Donne, George Herbert, and Andrew Marvell were associated with what type of poetry? (answer: Metaphysical Poetry)
3. John Dryden and Alexander Pope are associated with what type of poetry? (answer: Augustan poetry)
4. Who wrote a collection of stories about King Arthur and the Knights of the Round Table which discusses a young Arthur removing the sword Excalibur from the stone? What was the work called? (answer: Sir Thomas Malory, *Morte d'Arthur*)

Day 159

Reading

1. Read about [Lord Alfred Tennyson](#).
2. Read "[The Lady of Shalott](#)".
3. By the road to King Arthur's Camelot, there is a river with a small island in the middle. On the island, is a towered building where a woman lives. The lady of Shalott weaves in a magic web. It is believed that she is cursed. She can't leave her weaving. She can't even look at what is going on around her (except through reflections). She does not know what will happen to her if she does. She is very lonely, and this is emphasized by her witnessing marriages and funerals taking place in the world around her. One day, Lancelot comes riding by and the lady looks out toward Camelot. This causes the mirror to break and the curse takes place. The lady leaves her home and carves her name in a boat. She climbs into the boat and lets it take her to Camelot. She sings a sad song and dies. The people of Camelot (including Lancelot) mourn The Lady of Shalott.
4. Tennyson wrote this poem based on an Italian story from the 13th century, "Qui conta come la Damigella di Scalot mori per amore di Lancialotto de lac," ("How the Lady of Scalot Died for Love of Lancelot of the Lake"). In that story, a woman loves Lancelot, but he rejects her because he loves Queen Guinevere, King Arthur's wife. As time goes on, the lady's health fades and she asks to be put in a boat sent to Camelot.
5. Read "[The Charge of the Light Brigade](#)".
6. Read about the historical [battle](#) which this poem is describing.
7. Read about Tennyson's [themes and motifs](#).

CLEP Prep

1. What is poetry written in 14 lines broken into groups of 8 and 6 lines? (answer: Petrarchan sonnet)
2. A group of 6 lines in a sonnet is called (answer: sestet)
3. Who wrote *The Shepheardes Calender*, *The Faerie Queene*, and *Amoretti*? (answer: Edmund Spenser)
4. Who wrote *Dalloway* and *To the Light House*? (answer: Virginia Woolf)

Day 160

Reading

1. Read about [Victorian England](#).
2. Read about [Charles Dickens](#). (The video on the page auto plays. Go ahead and stop it. Just read the text on the page.)

3. Read about [Oliver Twist](#) (1838). ([alternate link](#)) Read [chapter 1](#).
4. Read the [summary and analysis](#) for chapter 1.
5. As part of your personal CLEP preparation, you should familiarize yourself with the plot, characters, and themes of Charles Dickens' most famous works: *Oliver Twist*, *David Copperfield*, *Great Expectations*, *A Tale of Two Cities*, *Bleak House*, etc.

Writing

1. Share with someone the progress you have made with your paper.
2. Ask for feedback and take notes on what is given.

CLEP Prep

1. Read about the [serial novel](#).
2. Read about the [social novel](#) and the [Bildungsroman](#).

Day 161

Reading

1. Read about [Robert Browning](#).
2. Read "[The Pied Piper of Hamelin](#)". Read the [summary and analysis](#).
3. Read about Browning's [themes and motifs](#).

CLEP Prep

1. A group of 8 lines in a sonnet is called. . .(answer: octave)
2. Who wrote the first English dictionary? (answer: Samuel Johnson)
3. What writer often wrote about orphans? (answer: Charles Dickens)
4. What New Zealand author wrote short stories such as "Miss Brill", "Prelude", "The Garden Party", "The Doll's House", and "The Fly"? (answer: Katherine Mansfield or Katherine Mansfield Beauchamp Murry)

Day 162

Reading

1. Read about [the Bronte sisters](#).
2. Read about [Wuthering Heights](#) (1847). ([alternate link](#))
3. Read about [Jane Eyre](#) (1847).
4. As part of your personal CLEP preparation, you should familiarize yourself with the plot, characters, and themes of their most famous works: *Wuthering Heights*, *Jane Eyre*, and *The Tenant of Wildfell Hall*

Writing

1. Continue working on your paper. Remember it is due on Day 180. From here on out, you should be making any additional changes you'd like, revising, and proofreading. Use the writing skills we've discussed all year to make this paper the best you can.

CLEP Prep

1. Read about [Women in The Victorian Age](#).

Day 163

Reading

1. Read about [William Makepeace Thackeray](#).

2. Read about [Vanity Fair](#) (1848). ([alternate link](#))

CLEP Prep

1. What type of story is the “Miller’s Tale” from *The Canterbury Tales*? (answer: a fabliaux, a story known for vulgar humor)
2. What is Pygmalion about? (answer: A man attempts to turn a flower girl into a refined young lady through teaching her proper etiquette.)

Day 164

Reading

1. Read about [Elizabeth Barrett Browning](#).
2. Read “[If thou must love me... \(Sonnet 14\)](#)”.
3. The speaker doesn’t want to be loved for what may change, because then that love may change.
4. Read “[How Do I Love Thee? \(Sonnet 43\)](#)”.
5. Browning wrote these two sonnets about her husband-to-be, Robert Browning. Many of her sonnets show how her trust in Robert’s love grew over time.
6. As in other sonnets, the author uses [iambic pentameter](#).
7. Sonnet 43 uses [anaphora](#) throughout the poem. “I love thee” is used in eight lines. “I shall but love thee” is used in the last line.

Writing

1. As you move toward the due date of your comparative analysis paper, ask yourself some questions.
2. How well does the analysis show the similarities and differences between the texts?
3. How well does the analysis show an understanding of the texts, their type and purpose, and their possible contexts (historical, religious, etc.)?
4. Do you support your comments with text references which are appropriate choices?

Day 165

Reading

1. Read about [Lewis Carroll](#).
2. Read about [Alice’s Adventures in Wonderland](#).
3. As part of your personal CLEP preparation, you should familiarize yourself with the plot, characters, and themes of Carroll’s famous works: *Alice’s Adventures in Wonderland*, *Through the Looking-Glass*, and *Jabberwocky*

Day 166

Reading

1. Read about [Matthew Arnold](#) .
2. Read [Dover Beach](#) .
3. Another part of explicating is to look at what is happening in the poem. Can you see a plot or some action to be followed? If there is a conflict or problem presented, is there also a resolution given?

4. Who is the speaker? Who is their intended audience? This might require knowing something about the author's political, religious, or ideological standing. Is the author using the speaker to critique something about his culture or society? A poem may seem straightforward in its meaning, but the imagery has a double meaning.
5. Look at [Dover Beach](#). Write a paragraph or two about what you think is the speaker's message and audience in the same place as your Response to Literature entries. Again, do not worry about recording a grade for this. Then continue on to #4.
6. The beginning of the poem seems to be a lovely description of the sea. However, the poem changes direction and begins to talk about ancient dramatists and the disappearance of faith. Arnold was living in a time where scientific interest was leading to a pulling away from matters of religion and faith. This troubled him because of his strong faith in God.

Writing

1. How well does your comparative analysis show that you grasp that meaning is conveyed in the stylistic features of the texts you are comparing (ex. language, structure, tone, technique and style)?
2. How well does your comparative analysis show what stylistic features provide for the reader?

Day 167

Reading

1. Read about [George Eliot](#).
2. Read about [Middlemarch](#).
3. As part of your personal CLEP preparation, you should familiarize yourself with the plot, characters, and themes of Eliot's most famous works: *Middlemarch*, *Silas Marner*, *The Mill on the Floss*.

CLEP Prep

1. Read about [19th Century Realism and Symbolism](#).

Day 168

Reading

1. Read about [Oscar Wilde](#) (1854-1900). ([alternate link](#))
2. If you took English 8 with Easy Peasy, then you've already read Wilde's play, *The Importance of Being Earnest* (1895). Another famous work of his is, *The Picture of Dorian Grey* (1891).

Writing

1. How well organized and coherent is the comparative analysis?
2. Have you written a balanced paper treating the works equally in your discussions of them?

Day 169

Reading

1. Read about [H.G. Wells](#).

2. Read about [The Time Machine](#).
3. Read about [The War of the Worlds](#). Read the first two pages and the first paragraph of the third (Stop before the “Discussion Activities” section begins).

Day 170

Reading

1. Read about [Joseph Conrad](#).
2. Read about [The Heart of Darkness](#). You will read most of the first two pages, but on the second page stop before the “Discussion Activities” section begins.

Writing

1. How appropriate is the language used in your comparative analysis?
2. Think about your word choice and sentence variety. Is your vocabulary, tone, sentence structure and terminology right for the type of paper you have prepared?

NOTE: Your final will be on Day 180. Be sure to study all vocabulary, notes on literature read, and CLEP Prep notes from this quarter (starting on Day 136) as well as notes from the readings. Remember you may use your Response to Literature journal for the test.

Day 171

Reading

1. Read about [George Bernard Shaw](#).
2. Read about [Pygmalion](#) and its [analysis](#).

CLEP Prep

1. Read about [stream of consciousness](#) and examples [here](#).

Day 172

Reading

1. Read about [James Joyce](#).
2. As part of your personal CLEP preparation, you should familiarize yourself with the plot, characters, and themes of Joyce’s famous works: *Dubliners* 1914, *Portrait of the Artist as a Young Man* 1916, *Ulysses* 1922, and *Finnegan’s Wake* 1939.

CLEP Prep

1. Read about the [20th century and literature](#).
2. Read about [WWI and literature](#).

Day 173

Reading

1. Read about [W. B. Yeats](#).
2. Read [“When You Are Old”](#).
3. Read [“A Prayer for my daughter”](#).
4. Read [“Sailing to Byzantium”](#).
5. Read about the use of [themes, motifs, and symbols](#) in W.B. Yeats’ work.
6. Read about [S. Eliot](#).

CLEP Prep

1. Read about [dystopian literature](#).

Day 174

Reading

1. Read about [Virginia Woolf](#) and [To The Lighthouse](#).
2. Read about [Aldous Huxley](#).

Day 175

Reading

1. Read about [Dylan Thomas](#).
2. Read "[Do not go gentle into that good night](#)".
3. Tell someone about what you think the speaker is trying to say.
4. This poem is considered a [villanelle](#). Read about this form.

CLEP Prep

1. Read about WWII (Read the [Home Front summary](#) on the section titled "More information about: The Home Front").
2. Read about [The Twentieth Century, Modernisms and Modernity](#).

Day 176

Reading

1. Read about [C. S. Lewis](#).
2. Although he wrote many books after the 1950's, we're going to focus on his WWII radio broadcasts. They were later compiled into the book *Mere Christianity*.
3. Read about [Mere Christianity](#). Between today and tomorrow, listen to the first recording of the section "[Meaning of the Universe](#)".

Day 177

Reading

1. Finish listening to the section "[Meaning of the Universe](#)".
2. Write a Response to Literature journal entry for what you've listened to of *Mere Christianity*. Each entry should be at least 250 words in length. Follow the directions for your journal entries as found in your assignment descriptions. Record your grade out of 30 using the [Writing Rubric: Writing a Response to Literature](#)

Day 178

Reading

1. Read about George Orwell.
2. Read about [Animal Farm](#). Read about its [motifs and themes](#).
3. Watch this summary video for the book, [Nineteen Eighty-Four](#).

Day 179

Reading

1. Read about [Graham Greene](#).

2. Read about [The Power and the Glory](#). Read about its [motifs and themes](#).

Note: Be sure you are ready for your paper and your final test for tomorrow.

Day 180

1. PAPER DUE: Here is the [Comparative Analysis Paper Rubric](#) for grading purposes. The paper will be due on Day 180. A grade should be recorded out of 50 points.
2. Unit Test*
 1. Print [pages 1-4](#)
 2. Take your test.
 3. Check your answers using pages 5-6.
 4. Record your score out of 30
1. Congratulations on completing this course! I hope you enjoyed it as much as I enjoyed putting it together for you.