ENGLISH 221: INTRODUCTION TO THE ENGLISH MAJOR
WINTER 2014
PROFESSOR BEN SAUNDERS

Office: 366 PLC
Hours: Tuesday, 9 am — 11.30 am
Thursday, 9 am — 9.30 am
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COURSE DESCRIPTION:

This is the second course in a three-part sequence designed to introduce new and prospective English majors and other interested students to the discipline of literary studies. The sequence is founded on the principle that a chronological understanding of literary practices and forms is essential to the discipline. Our aim is to acquaint you with the traditional outlines of English and American literary history, as well as to suggest some possible alternative histories, and to teach you how to conduct your own further investigations. In addition, you will be taught some of the terminology and theoretical perspectives central to contemporary literary studies. English 220/221/222 is thus not only a survey of English and American literatures; it is also a methods course. This second term covers what some literary scholars refer to as the “early modern” period, beginning with key texts of the English Renaissance and ending at the threshold of Romanticism.

REQUIRED TEXTS:


All four volumes are available at the UO Textbook Store. Please note: we will use both volumes of the Norton Anthology of English Literature this term, but only Volume 1 of the Norton Anthology of American Literature. However, Volumes 1 and 2 of the NAAL are required for ENG 222; buying both now will therefore save you an additional expense next term.

Additional required readings will be made available through Blackboard. You are expected to make hard copies of these readings and bring them to class on the days we discuss them.
POLICIES AND PENALTIES (please read with care):

Attendance is mandatory. You are expected to come to every lecture and every meeting of your discussion section. Unexcused absences will result in a lowered grade, at the rate of 1/3 of a letter grade (e.g. from A to A-) for every unexcused absence. No further warnings will be given about this policy. In the event of illness, a family emergency, or approved University business such as participation in a sporting event, your absence may be considered “excused” — at the discretion of your GTF. In most cases, excused absences require some form of official documentation (for example, a doctor’s note, a letter from your coach, and so on) — again, at the discretion of your GTF. Please inform your GTF of the reason for your absence before the class in question or (in the event of an emergency) as soon as reasonably possible afterwards. Remember, if you do have to miss a class, it is your responsibility to make sure you are adequately prepared for the next session.

Use of electronic devices such as laptops, tablets or cell-phones during class or lecture is strictly forbidden (with the exception of students with documented disabilities who may use laptops and/or recording devices with my prior approval). Texting or surfing the web during class time is not only distracting and disrespectful to the professor or instructor; it is also distracting and disrespectful to your more disciplined and mature classmates. Students who violate this policy will be marked as “absent (unexcused)” for the class in question, and will see their final grades lowered accordingly.

All written assignments are due by 4 pm on their due date. Your GTF will explain where and how to hand in assignments. Assignments should observe standard formatting requirements (12-point font, double spaced, etc). There will be no “do-overs” or second-chances on written assignments. You need to make it your best work the first time around. If you are concerned that you will underperform on a particular assignment, you need to speak to me or to your GTF beforehand. Afterwards is too late.

Late assignments will be downgraded, at the rate of one letter grade for every day past the due date. In certain circumstances (an illness or other unavoidable crisis), this penalty may be lifted — at the discretion of your GTF. If you anticipate having a problem completing an assignment on time, let your GTF know as soon as possible. Last minute requests for extensions will not be accommodated except in the event of a documented emergency.

If you miss an examination, you have missed the examination. No “make-up” sessions will be offered except in the case of documented emergency.

Always bring the required text to class. Students without a text will be counted as absent and downgraded accordingly. You can’t even pretend to be interested if you don’t have a book in front of you.
Plagiarism (presenting the research or insights of others as if it were your own work) will result in automatic failure of the course. Loss of financial aid is a common additional consequence. In certain cases (a second offense, for example), plagiarism can result in dismissal from the University. It is not worth the risk. You should be aware that every year I fail students for not citing or for inadequately citing (that is, plagiarizing) online sources. In one particularly unpleasant term I was forced to fail eight students in a class of forty. (Yes, that’s 20% of the class; yes, I failed them all, outright; yes, at least one of those students lost her financial aid and was unable to complete her degree.) Understand further: even if you re-write a source in your own words, if you do not cite that source in both your text and your bibliography you are still committing plagiarism (of the sneakiest, most dishonest kind). This is your only warning about this issue. If you are unsure how to cite sources you have many options: for example, you can consult a style manual, a reference librarian, a writing instructor, or a student-writing advisor. If you remain uncertain, you can even ask me. But remember, it is your responsibility to familiarize yourself with this basic requirement of scholarly writing.

Finally, you should be aware that many of the texts we will read this term deal with adult themes and subjects: religion, politics, and sexuality — by which I mean the full range of human sexual practices — are all potential topics for lecture and discussion. Nor will we shy away from the frank acknowledgment of human cruelty and violence. Kneejerk displays of moral indignation are generally at odds with good scholarly practice. You are not required to like everything you read — indeed, I hope for a more complicated response than that — but you must be ready to meet the various intellectual and ethical challenges of this material with an open mind if you chose to take this course.

PERCENTAGE VALUES OF GRADED WORK:

Your final grades will be based on your written assignments and exams, as follows:

- Assignment One — Elements of Poetry: 20%
- Assignment Two — Literary Glossing: 20%
- Assignment Three — Close Reading: 20%
- Mid Term Examination: 20%
- Final Examination: 20%

No extra credit assignments will be given.

Please note that a final grade of C or better is required for English Major Credit.
SCHEDULE OF LECTURES AND READINGS:

WEEK ONE

M Jan 6  Introduction: What We Talk About When We Talk About Literature.

W Jan 8  Inventing iambic Pentameter: Petrarch, Wyatt, Surrey.

WEEK TWO

M Jan 13  Textuality and/as Sexuality: Sidney’s *Astrophil and Stella*.
NAEL 1B, “Sir Philip Sidney,” pp. 1037-1039, and pp. 1084-1101, paying special attention to Sonnets 1, 6, 9, 15, 18, 21, 34, 37, 47, 52, 69, 71, 81, Fourth Song, 106.
On Blackboard: Sonnets 3, 24, 25, 35, 50, 57, 58, 63, First Song, 83, Eighth Song.

W Jan 15  Decoding Sidney: Rival Interpretive Strategies
On Blackboard: Arthur Marotti, “‘Love is Not Love’: Elizabethan Sonnet Sequences and the Social Order.”
On Blackboard: Elizabeth Hull, “‘All My Deed But Copying Is: The Erotics of Identity In Astrophil and Stella.”

F Jan 17  **ELEMENTS OF POETRY ASSIGNMENT DUE, 4 PM**

WEEK THREE

M Jan 20  MLK Day: No Class.
W Jan 22  **In and Out of Love with Shakespeare and Donne**
On Blackboard: Christopher Ricks, “Donne After Love.”

**WEEK FOUR**

M Jan 27  **Spectacular Transgressions: The Duchess of Malfi**
*NAEL* 1B, pp. 1571-1647.

W Jan 29  **Ben Jonson: Authenticity/Authority/Authorship**

F Jan 31  **GLOSSING ASSIGNMENT DUE, 4 PM**

**WEEK FIVE**

M Feb 3  **Gods/Monarchs/Fathers: King Lear with Donne and Herbert**
*NAEL* 1B, pp. 1251-1339.

W Feb 5  **Puritan Poetics: Anne Bradstreet**

**WEEK SIX**

M Feb 10  **MIDTERM EXAM IN CLASS**
**W Feb 12**  Vegetable Love: Andrew Marvell  

**WEEK SEVEN**

**M Feb 17**  Of The Devil’s Party?  

**W Feb 19**  Back To The Garden  

**WEEK EIGHT**

**M Feb 24**  Gender, Sexuality, and Satire: Rochester, Swift, Montagu, Hogarth  

**W Feb 26**  Guest Lecture: Professor Lara Bovilsky  
Aphra Behn and *Oroonoko*  

**F Feb 28**  **PARAPHRASE/CLOSE READING ASSIGNMENT DUE, 4 PM**
WEEK NINE

M Mar 3  Guest Lecture: Professor Steven Shankman
Pope’s Homer and the Shape of His Poetic Career
On Blackboard: Short essay by Shankman: “Homer in English Verse.”

W Mar 5  Guest Lecture: Professor William Rossi
On Benjamin Franklin’s *Autobiography*

WEEK TEN

M Mar 10  Guest Lecture: Professor Gordon Sayre
On Mary Rowlandson and the Captivity Narrative

W Mar 12  Guest Lecture: Professor Elizabeth Bohls
On The Interesting Narrative of ... Olaudah Equiano

WEEK ELEVEN

***FINAL, 3.15 PM MONDAY MARCH 17***