

**INTRODUCTION TO THE ENGLISH MAJOR
PROF. BOVILSKY**

Course website at: <http://blackboard.uoregon.edu>

Description

This is the second in a three-course sequence introducing new and prospective English majors and other interested students to the discipline of literary studies. Because a sense of history – change, influence, trends – is important for detailed, systematic study and appreciation of literature, the sequence introduces English and American literature in historical perspective. Our aim is to acquaint you with the outlines of a traditional literary history while suggesting 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 the early modern period, beginning with the Renaissance and ending at the threshold of Romanticism.

Learning outcomes

English 221 will (1) acquaint you with how literary study has defined and questioned distinct literary periods, and how literary study can reveal true differences in nearly all human experience at different historical moments; (2) familiarize you with many of the authors presently deemed most important, interesting, and/or representative of their time, suggest some of the ways in which they influenced one another, and teach you about these authors' particular literary, political, and other interests; (3) familiarize you with many of the most significant literary and cultural trends in each period; (4) teach you how to ask and answer interesting questions about the texts you read and how to analyze those texts effectively; (5) acquaint you with important analytic literary terminology and the practice and purpose of close reading; (6) help develop your writing, critical thinking, and argumentation in ways both specific to the discipline of English and of use to you in other classes and outside the university.

The course meets Mondays and Wednesdays from 12:00-1:20 in Global Scholars Hall 123.

Contact information for Prof. Bovilsky:**Office: PLC 246****Email: bovilsky@uoregon.edu****Office hours: Mondays, 3:00-4:30; Thursdays, 11:15-12:45, or by appointment****Required Books**

(At UO Bookstore)

Norton Anthology of English Literature, 9th Edition, Vol. 1B (The 16th and Early 17th Century)

Norton Anthology of English Literature, 9th Edition, Vol. 1C (The Restoration and the 18th Century)

Norton Anthology of American Literature, Shorter 8th Edition, Vols. 1 and 2†

†Note: Volume 2 will be used in English 222 but not this course; Volume 1 will be used in this course and English 222; buying both in this format will save you money if you plan to take English 222.

Reserve Reading/Handouts

All other required texts will be made available as handouts or as reserve reading and may be downloaded through the course Blackboard site: available at <http://blackboard.uoregon.edu>. These readings will be marked with an asterisk (*) below. You will be expected to make hard copies of reserve readings and bring them to class on the days we discuss them.

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POLICIES

ATTENDANCE

You are expected to attend every lecture and every meeting of your discussion section. There will be sign-in sheets at lecture; you are responsible for making sure you sign the sheet. After two unexcused absences from lecture, at each subsequent absence, **your final course grade will drop 1/3 grade.** Thus: if you have 3 unexcused absences from lecture, an A for the course becomes an A-; a B+ becomes a B. Attendance will be taken in section. After one unexcused absence from section, at each subsequent absence, **your final course grade will drop 2/3 grade.** Thus: if you have two unexcused absences from section, an A for the course becomes a B+.

Documented illness and documented personal emergencies are excused absences: you will not be penalized for an excused absence. If you are ill, contact your GTF in advance of any missed class to touch base and find out what you will need to make up before next class.

You are expected to come to class on time, having completed all assigned reading for that day and with the relevant course textbooks and/or handouts/reserve texts and pen and paper for taking notes. Computers will not be allowed in the classroom unless you have a documented disability. Texting, reading Facebook or the web, and other distractions are disrespectful and distracting to me and your classmates. I and your GTF want you to do well and for this class to be a meaningful part of your education. Paying attention is a first step. If I notice attendance or attention lagging, I will give quizzes in lecture. A failing grade on a quiz will be treated as an absence.

Attention and attendance are important because the knowledge and skills taught in this course do not come just from doing the reading and attending section. Lectures will include substantial additional information and will provide and model essential tools for understanding the readings, successfully analyzing the readings in papers, answering questions about the course readings and methods in exams, and applying this knowledge to other English department courses and to life outside the classroom. You skip class at your peril. If you have questions about note-taking or about method, contact your GTF or me.

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COURSE REQUIREMENTS

A final grade of **C or better** in the course is required for English major credit. Final grades are based on papers, exams, and section work.

Final grades are based on papers, exams, and section work, as follows:

- 8% Paraphrase assignment** (due F, Jan 16, 4 pm)
 - 15% Section Quizzes**
 - 5% Section Participation**
 - 15% Close Reading assignment (3-4 pp)**, due F, Feb 6, 4 pm)
 - 15% Midterm Exam** (W, Feb 11)
 - 22% Final Paper (6-7 pp)**, due F, Mar 12, 4 pm – prospectus due F, Mar 2)
 - 20% Final Exam** (Th, Mar 19, 10:15 am)
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ASSIGNMENT AND EXAM REQUIREMENTS

All written assignments are **due by 4 pm on their due date**. Your GTF will explain where and how to hand in your assignments. Some sections may require electronic submission of assignments.

Assignments must be typed in 12-point font, be double spaced, and have reasonable margins (1 inch is generally standard; greater than 1.25 inch will not be accepted).

Please proofread and revise your written work – a good habit to get into. Sloppiness and mechanical errors will result in a lower grade.

Late assignments **lose one letter grade per day, including weekends and holidays**. You may ask for an extension if the paper is due more than 72 hours (3 days) later, and the earlier the better. Your GTF is not obligated to grant the extension. In case of a looming or unexpected disaster, consideration will be given if you keep your GTF and/or me in the loop and communicate in advance. Stay in touch.

The midterm and cumulative final exam will include materials, ideas, and terminology from the lectures as well as from the reading, including the editors' introductions and notes. You will be expected to know the literary terms and literary trends covered in class, as well as crucial historical developments and important dates. You will be expected to recognize passages from the primary texts and to be able to discuss those passages as an informed reader, e.g. commenting on the style of a given writer or on her contributions to a genre. While they may also test factual information, **exams will emphasize critical thinking: your own application of terminology and analytic concepts**

taught in lecture. Understanding terminology and concepts and being able to apply them on your own are crucial for success in this class.

No make-up exams, quizzes, or in-class assignments will be offered except in case of documented emergency.

No incompletes will be granted except in case of documented emergency.

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PLAGIARISM AND CHEATING

Academic dishonesty will not be tolerated in this course or at this university. All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. This includes ideas you get from your classmates (and we encourage discussion and kicking ideas around, so long as you document where discussion with a peer impacted your argument). This also includes ideas you get from websites as well as books and other media. Even if you rewrite 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). See the library website (under “guides”) for citation practices.

Academic dishonesty will result in an automatic failing grade for this course. Loss of financial aid is a common additional consequence. Definitions of cheating and plagiarism are available in the “Student Conduct Code” section of the Student Life website (<http://studentlife.uoregon.edu>); please familiarize yourself with these if you are not clear on what constitutes cheating or plagiarism. You are also welcome to contact me or your GTF if you have any questions about these definitions. We will be very happy to talk to you about this!

If you are having trouble writing a paper or understanding what we are looking for, please contact your GTF or me. We do not expect that you already know how to do what we are, after all, teaching you. Extra help is always available if asked for in a timely way. There’s nothing wrong with getting something wrong – often it takes mistakes to learn, and this is not something to panic about. However, if you take ideas from elsewhere and pass them off as your own, you learn nothing – so the next paper will therefore be no easier – and risk extreme academic and economic penalties. Plagiarism is not worth the risk.

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COURSE CONTENT

Many of the texts we will read together this term deal with difficult issues and have troubling and disturbing content. Religion, sexuality, and politics will be in our reading and conversation; cruelty and violence are often present in early modern literature and history, as in modern literature and history. We will be thoughtful in taking up issues that can and should disturb us, as they raise special ethical, intellectual, and emotional challenges and questions.

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ACCOMMODATIONS

Appropriate accommodations will be provided for students with documented disabilities. If you have a documented disability and require accommodation, you must meet with or contact Prof. Bovilsky by Friday, January 16 and with your GTF by the second section meeting. We assume that you will also meet with the Accessible Education Center, which will help provide needed accommodations.

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COURSE SCHEDULE

M Jan 5 Introduction

W Jan 7 The “English” Renaissance: Petrarch, Wyatt, Surrey

Norton, Introduction to the Sixteenth Century, part 1 (see pp. below)

*Francisco Petrarch, *Rime Sparse* (“*Scattered Rhymes*”): Sonnets 1, 3, 20, 140, 186, 190 [reminder: * means this reading is on reserve]

Thomas Wyatt, “The long love that in my thought doth harbor,” “Whoso list to hunt,” “My galley,” “Divers doth use,” “Madam, withouten many words,” “They flee from me”/ “The lover showeth how he is forsaken of such as he sometime enjoyed,” “My lute, awake!” “Blame not my lute,” “Stand Whoso List,” “Who list his wealth and ease retain”

Henry Howard, styled the Earl of Surrey, “The soote season,” “Love that doth reign and live within my thought,” “Alas! so all things now do hold their peace,” “Th’ Assyrians’ king, in peace with foul desire,” “Wyatt resteth here, that quick could never rest,” “O happy dames, that may embrace,” “Martial, the things that do attain”

• *Norton Anthology of English Literature* [‘NAE’], 531-542 (intro); 646-661 (Wyatt); 661-669 (Surrey); + Petrarch reserves. N.B. read Wyatt and Surrey poems listed above (you may choose to read additional poems).

M Jan 12 Sonnet sequence; Elizabethan literary celebrity: Sidney

Norton, Introduction to the Sixteenth Century, part 2 (see pp. below)

Philip Sidney, *The Defense of Poesy*: “The Lessons of Horsemanship”; “The Poet as Prophet and Creator”; “Definition and Classification of Poetry”; “Poetry Versus Philosophy and History”; “The Poetic Kinds”; most of “Answers to Charges Against Poetry”; and from *Astrophil and Stella*: Sonnets 1, 2, 7, 9, 15, 28, 37, 41, 45, 47, 49, 53, 69, 71, 74, 87

*also from *Astrophil and Stella*: 13, 32, Second Song (appears after sonnet 72), 90

• *NAE*, 542-549 (intro); 1037-1039 (top of page), 1044-1069 (top paragraph), 1084-98 *passim* (i.e. just the Sidney poems listed above) + Sidney reserves.

W Jan 14 Epic, allegory, nationalism: Spenser

Norton, Introduction to the Sixteenth Century, part 3 (see pp. below)
Elizabeth I, "The doubt of future foes," "On Monsieur's Departure," Speech to the
Troops at Tilbury
Edmund Spenser, from *The Faerie Queene*, "A Letter of the Authors," Book 1,
Proem, Canto 1
*also from *The Faerie Queene*: Book 3, Proem

- *NAE*, 549-563 (intro); 749-50, 758-59, 762-63 (Elizabeth); 766-68, 775-95 (Spenser)
+ Spenser reserves

F Jan 16 **PARAPHRASE assignment due, 4 pm**

M Jan 19 Martin Luther King, Jr. Holiday: No Class

**W Jan 21 Sonnet sequence, part 2; sexuality; literary opacity: Shakespeare
+ Ben Jonson, preview**

William Shakespeare, *Sonnets*: Sonnet 1, 3, 15, 20, 35, 62, 87, 93, 116, 127, 129, 130,
135, 138, 144, 147, 152
*also from Shakespeare's *Sonnets*: Sonnet 16, 24, 27, 95, 108, 118, 131, 150
Ben Jonson, "To the Memory of My Beloved, the Author, Mr. William Shakespeare,"
"Ode to Himself,"

- *NAE*, 1166-86, *passim* (Shakespeare sonnets listed above) + Shakespeare reserves;
NAE 1441-43, 1556-59 (Jonson)

**M Jan 26 Authorship: Jonson
+ John Donne, preview**

Norton, Introduction to the Early Seventeenth Century, part 1 (see pp. below)
Ben Jonson, "To My Book," "On Something, That Walks Somewhere," "On Giles and
Joan," "On My First Son," "On Lucy, Countess of Bedford," "To Lucy,
Countess of Bedford, with Mr. Donne's Satires," "Inviting a Friend to
Supper," "On Gut," "To Penshurst," "Song: To Celia," "A Celebration of
Charis," "A Sonnet to the Noble Lady, the Lady Mary Wroth," "My Picture
Left in Scotland," The Cary-Morison Ode, selections from *Timber*
John Donne, Holy Sonnet 14 ("Batter My Heart")

- *NAE*, 1341-55 (intro); 1539-55 *passim* (Jonson poems listed above); 1370-72,
1413-14 (Donne)

W Jan 28 Lyric masters; Body, Soul, and Mind: Donne, Herbert, Marvell

Norton, Introduction to the Early Seventeenth Century, part 2 (see pp. below)
John Donne, "The Flea," "The Sun Rising," "The Canonization," "A Valediction: Of Weeping," "Elegy 19: To His Mistress Going to Bed," "Sappho to Philaenis," Holy Sonnet 18 ("Show Me, Dear Christ")
George Herbert, "The Altar," "Redemption," "Easter Wings," "Prayer (1)," "Jordan (1)," "The Collar," "The Flower," "Love (3)"
Andrew Marvell, "A Dialogue Between Soul and Body," "The Nymph Complaining for the Death of her Fawn," "The Mower Against Gardens," "The Mower to the Glowworms," "The Mower's Song," "The Garden,"

- *NAE*, 1355-69 (intro); 1373-1414 *passim* (Donne); 1705-26 *passim* (Herbert); 1789-1806 *passim* (Marvell)

M Feb 2 *Paradise Lost* I

John Milton, *Paradise Lost*, Book 1

- *NAE*, 1897-1901, 1943-64

W Feb 4 *Paradise Lost* II

Milton, *Paradise Lost*, Book 2

- *NAE*, 1964-86

F Feb 6 **CLOSE READING assignment due, 4 pm**

M Feb 9 Perspectives and Prospects on the New World and its Inhabitants

*Thomas Hariot, from *A brief and true report*
*John Cotton, "God's Promise to His Plantations"
*Roger Williams, from *A Key into the Language of America*

- *Norton Anthology of American Literature*, (NAA), 102-110 (Williams) + Hariot, Cotton and Williams reserves

W Feb 11 **MIDTERM EXAM in class W Feb 11**

M Feb 16 Restoration Life and Innovations: Pepys, Rochester

Norton, Introduction to the Restoration and the 18th Century (see pp. below)
Samuel Pepys, from the *Diary*: the Great Fire of London and the Deb Willett affair
John Wilmot, Second Earl of Rochester, "The Disabled Debauchee," "The Imperfect Enjoyment," "A Satire Against Reason and Mankind" (CONT NEXT PAGE)

*also by Rochester, “Song” (“Fair Chloris in a Pigsty Lay”), “Regime de Vivre”

- *NAE*, 2177-2207 (intro); 2260-69 (Pepys); 2296-2307 (Rochester); 2307-09 (Behn) + Rochester Reserves

W Feb 18 Enter the Novel: Behn

Behn, *Oroonoko*

- *NAE*, 2313-2358 (Behn)

M Feb 23 Irony and Satire: Swift

Jonathan Swift, “A Description of a City Shower,” “A Modest Proposal,” *Gulliver’s Travels*: “A Letter from Captain Gulliver,” “The Publisher to the Reader,” Part 4, Chpts 1, 3, 5, 8, 12

- *NAE*, 2464-68, 2633-2639, 2487-2492, 2587-2591, 2594-2598, 2601-2605, 2613-2617, 2629-2633

W Feb 25 Wit as Analytic Tool: Pope

Alexander Pope, “An Essay on Criticism,” “An Essay on Man,”

- *NAE*, 2665-2685, 2713-2721

F Feb 27 **FINAL PAPER PROSPECTUS due, 4 pm**

M Mar 2 Wit as Philosophy; A Scholar’s Life: Johnson

Samuel Johnson, *Rambler* No. 4, No. 60, Preface to the Dictionary, Some Definitions, from *Lives of the Poets: Paradise Lost*

James Boswell, from *The Life of Samuel Johnson*: Plan of the *Life*, Johnson’s Early Years, Boswell Meets Johnson, ‘A Bottom of Good Sense,’ Johnson Prepares For Death, Johnson Faces Death

- *NAE*, 2841-43, 2923-36, 2950-55 (Johnson); 2959-2960, 2962-69, 2972-75, 2987-92 (Boswell)

W Mar 4 American Master Narratives I – Captivity/Election: Rowlandson

*Mary Rowlandson, *The Sovereignty and Goodness of God*

- *NAA*, 126-143 + Rowlandson reserves: you will want to integrate in sequence

M Mar 9 American Master Narratives II – Enslavement/Freedom: Equiano

Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano*

• NAA, 354-87

W Mar 11 American Master Narratives III – Virtue, Self-Making: Franklin Conclusion

Benjamin Franklin, “The Way to Wealth,” selections from *The Autobiography*

• NAA, 234-242, 248-49, 252-64, 275-78, 284-92, 297-308

F Mar 13 **FINAL PAPER due, 4 pm**

THURSDAY MARCH 19

****FINAL EXAM in Global Scholars Hall 123, 10:15 am****