

**ENGLISH 221: INTRODUCTION TO THE ENGLISH MAJOR  
WINTER 2016  
PROFESSOR BEN SAUNDERS**

Office: 366 PLC

Hours: Thursday, 9am-12noon

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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 basic understanding of the chronological development of literary practices and forms is valuable for any scholar in the discipline. Our aim is to acquaint you not only with the traditional outlines of English and American literary history, but also to suggest some possible alternative histories, while providing you with some tools to conduct your own further investigations. In addition, we will consider 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:**

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

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

*Norton Anthology of American Literature, Shorter 8th Edition, Vols. 1 and 2.* [NAAL 1]

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 Canvas. When indicated, you are expected to make hard copies of these readings and bring them to class on the days we discuss them. Some supplementary readings may be read prior to class either on a screen or in hardcopy as you prefer; these texts are marked with an asterisk.\*

## **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 other approved University business 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 the lectures 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 is not only distracting and disrespectful to the instructor; it is also distracting and disrespectful to your 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 1/3 of a 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 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%

See the assignments themselves for further details on requirements.

No extra credit assignments will be given.

A final grade of C or better is required for English Major Credit.

## SCHEDULE OF LECTURES AND READINGS:

### WEEK ONE

- M Jan 4      **Introduction: What We Talk About When We Talk About Literature.**
- W Jan 6      **Inventing Iambic Pentameter: Petrarch, Wyatt, Surrey.**  
On Canvas: Francisco Petrarch, *Rime Sparse* ("Scattered Rhymes").\*  
On Canvas: Sir Thomas Wyatt: "What Vailleth Truth," "There Was Never  
File," "Go Burning Sighs," "The Joy Is Short," "And Will Thou Leave Me  
Thus," "It May Be Good," and "I Am As I Am."\*  
NAEL 1B, "The Sixteenth Century," pp. 531-541.  
NAEL 1B, "Sir Thomas Wyatt The Elder," pp. 646-658.  
NAEL 1B, "Henry Howard, Earl of Surrey," pp. 661-670.

### WEEK TWO

- M Jan 11      **Climbing The Ladder of Love  
and  
Textuality and/as Sexuality in Sidney's *Astrophil and Stella* (part 1)**  
NAEL 1B, "Introduction," pp. 547-555.  
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 Canvas: Sonnets 3, 24, 25, 35, 50, 57, 58, 63, First Song, 83, Eighth  
Song.\*
- W Jan 13      **Textuality and/as Sexuality in Sidney's *Astrophil and Stella* (part 2)  
and  
Decoding Sidney: Rival Interpretive Strategies**  
On Canvas: Arthur Marotti, "'Love is Not Love': Elizabethan Sonnet  
Sequences and the Social Order." **Hardcopy required.**  
On Canvas: Elizabeth Hull, "'All My Deed But Copying Is: The Erotics of  
Identity In *Astrophil and Stella*." **Hardcopy required.**
- F Jan 15      **ELEMENTS OF POETRY ASSIGNMENT DUE, 4 PM**

\*Indicates important supplementary material; a hardcopy is not required for class, but it is still important that you read this material in advance of the lecture. Remember, questions about these supplementary readings could also appear on your exams.

### WEEK THREE

M Jan 18     **MLK Day: No Class.**

W Jan 20     **In and Out of Love with Shakespeare and Donne**  
*NAEL* 1B, "William Shakespeare," pp. 1166-1186, paying special attention to Sonnets 20, 129, 130, 135, 136.  
*NAEL* 1B, "John Donne," pp. 1370-1399, skip "Satire 3" but pay special attention to "The Flea," "The Good Morrow," "The Sun Rising," "The Canonization," "The Ecstasy," "The Relic," "Elegy 19: To His Mistress Going To Bed," and "Sappho to Philaenis."  
On Canvas: "Elegy 8: The Comparison," "Farewell To Love," "Elegy 15: The Expostulation," "Elegy 19: On His Mistress." **Hardcopy Required.**  
*NAEL* 1B, "The Early Seventeenth Century," pp. 1341-1358.  
Also on Canvas: Christopher Ricks, "Donne After Love."\*

### WEEK FOUR

M Jan 25     **Jonson and Lanyer: Authenticity/Authority/Authorship**  
*NAEL* 1B, "Ben Jonson," pp. 1441-1464 (Introduction and *Volpone*: Act 1) and 1539-1557 (the poems), paying special attention to: "To My Book," "On My First Son," "To Sir Thomas Roe," "Inviting a Friend to Supper," and "To Penshurst." Also: "Aemilia Lanyer," pp. 1430-1433, and pp. 1436-1440, "The Description of Cookham."

W Jan 27     **Guest Lecture with Kate Myers**  
**Spectacular Transgressions: *The Duchess of Malfi***  
*NAEL* 1B, pp. 1571-1647.

F Jan 29     GLOSSING ASSIGNMENT DUE, 4 PM

### WEEK FIVE

M Feb 1     MIDTERM EXAM IN CLASS

\*Indicates important supplementary material; a hardcopy is not required for class, but it is still important that you read this material in advance of the lecture. Remember, questions about these supplementary readings could also appear on your exams.

## WEEK FIVE (cont.)

- W Feb 3      **The Christian Baroque: Donne, Herbert, Crashaw**  
NAEL 1B, "John Donne," "Holy Sonnets," pp. 1410-1415.  
NAEL 1B, "George Herbert," pp. 1705-1725, paying special attention to  
"The Altar," "Affliction," "Prayer," "Jordan (1)," "Denial," "Jordan (2),"  
"The Holdfast," "The Pulley," "The Flower," "The Forerunners."  
NAEL 1B, "Richard Crashaw," pp. 1740-41 (intro), pp. 1746, "On the  
Wounds of Our Crucified Lord," and "Luke 11.[27]," and pp. 1753-1755,  
"The Flaming Heart."

## WEEK SIX

- M Feb 8      **Puritan Poetics: Anne Bradstreet**  
NAAL 1, "Anne Bradstreet," pp. 110-126.  
Please note change of book for this class: from NAEL to NAAL.
- W Feb 10     **Vegetable Love: Andrew Marvell**  
NAEL 1B, "Andrew Marvell," pp. 1789-1834, paying special attention to  
"The Nymph Complaining for the Death of Her Fawn," "To His Coy  
Mistress," "The Definition of Love," "The Picture of Little T. C. in a  
Prospect of Flowers," "The Mower Against Gardens," "The Garden," and  
"Upon Appleton House."

## WEEK SEVEN

- M Feb 15     **Of The Devil's Party?**  
NAEL 1B, "John Milton," pp. 1897-1901.  
NAEL 1B, *Paradise Lost* Books One and Two, pp. 1943-1986.
- W Feb 17     **Back To The Garden**  
NAEL 1B, *Paradise Lost* Books Three and Four, pp. 1987-2024.

## WEEK EIGHT

- M Feb 22     **Gender, Sexuality, and Satire: Rochester, Swift, Montagu, Hogarth**  
NAEL 1C, "The Restoration and the Eighteenth Century 1660-1785," pp.  
2057-2066; "John Wilmot, Second Earl of Rochester," pp. 2167-2177;  
"Debating Women: Arguments in Verse," pp. 2766-2772 (Swift and  
Montagu); "William Hogarth," pp. 2833-2841.  
On Canvas: Rochester: "Regime D'viver," "A Ramble in St. James's Park,"  
"By All Love's Soft Yet Mighty Powers."

## WEEK EIGHT (cont.)

- W Feb 24     **Guest Lecture: Professor Dianne Dugaw**  
**Aphra Behn and *Oroonoko***  
NAEL 1C, "The Restoration and the Eighteenth Century 1660-1785," pp. 2177-2193; "Aphra Behn," and "Oroonoko," pp. 2307-2313.
- F Feb 26     PARAPHRASE/CLOSE READING ASSIGNMENT DUE, 4 PM

## WEEK NINE

- M Feb 29     **Guest Lecture: Professor Steven Shankman**  
**Pope's Homer and the Shape of His Poetic Career**  
NEAL 1C. "Alexander Pope," pp. 2493-2496; "Essay on Criticism," pp. 2496-2513, paying special attention to lines 68-73; 88-89; 124-140; 215-218; 233-246; 337-383; 631-680; "Rape of the Lock," pp. 2513-2532, paying special attention to Canto 1. 1-12 and Canto V. 1-34; "Eloisa to Abelard," pp. 2532-2540, paying special attention to lines 1-28; 263-276; "Essay on Man," pp. 2540-2548, paying special attention to Epistle 1: 189-206; Epistle 2: 1-18; "Epistle to Arbuthnot," pp. 2548-2559, paying special attention to lines 1-26; 115-134; "Dunciad," pp. 2559-2565, paying special attention to lines 1-30; 619-656.  
On Canvas: Short essay by Shankman: "Homer in English Verse."\*  
On Canvas: Pope's imitation of "The First Satire of the Second Book of Horace."\*
- W Mar 2     **Guest Lecture: Professor Gordon Sayre**  
**Protestant Spiritual Autobiography: Bradstreet, Edwards, Franklin**  
NAAL 1. "Benjamin Franklin" pp. 234-236, "The Autobiography," pp. 248-308.

## WEEK TEN

- M Mar 7     **Guest Lecture: Professor Gordon Sayre**  
**On Mary Rowlandson and the Captivity Narrative**  
NAAL 1. "Mary Rowlandson," pp. 126-143.
- W Mar 9     **Guest Lecture: Professor Elizabeth Bohls**  
**On *The Interesting Narrative of ... Olaudah Equiano***  
NAAL 1. "Olaudah Equiano," pp. 354-387.

## WEEK ELEVEN

- M Mar 14     FINAL EXAM: Exact Time and Location TBA

