INTRODUCTION TO THE ENGLISH MAJOR
PROF. BOVILSKY

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

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 is important for any detailed, systematic study and appreciation of literature, the sequence introduces English and American literature in historical perspective. Our readings will include the works of canonical literary figures as well as lesser known authors. Our aim is to acquaint you with the outlines of a traditional literary history, as well as to suggest 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.

The course meets Mondays and Wednesdays from 12:00-1:20 in Lillis 182.

Contact information for Prof. Bovilsky:
Office: PLC 246 Email: bovilsky@uoregon.edu
Office hours: Mondays, 2:00-3:00; Tuesdays, 12:00-2:00, or by appointment

Required Books
(At UO Bookstore)

*Norton Anthology of English Literature, 8th Edition, Vol. 1B (The 16th and Early 17th Century)*

†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.
POLICIES

ATTENDANCE
You are expected to attend every lecture and every meeting of your discussion section. After one unexcused absence from section, at each subsequent absence, your final course grade will drop a 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 a section 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.

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.

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- **8% Paraphrase assignment** (due F, Jan 14, 4 pm)
- **15% Section Quizzes**
- **5% Section Participation**
- **15% Close Reading assignment** (3-4 pp, due F, Jan 29, 4 pm)
- **15% Midterm Exam** (M, Feb 7)
- **22% Final Paper (6-7 pp)**, due Tues, Mar 8, 4 pm – prospectus due W, Feb 22
- **20% Final Exam** (F, Mar 18, 10:15 am)
ASSIGNMENTS AND EXAMS

All written assignments are **due by 4 pm on their due date**. Your GTF will explain where and how to hand in your 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.

Midterm and final 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.

**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.**

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. See the library website (under “guides”) for citation practices.

**Academic dishonesty will result in an automatic failing grade for this course.** 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 – sometimes 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 penalties.

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 15 and with your GTF by the second section meeting. We assume that you will also meet with the Office of Disabilities Services, which will help provide needed accommodations.

COURSE SCHEDULE

M Jan 3 Introduction

W Jan 5 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,” “Madam, withouten many words,” “They flee from me”/ “The lover showeth how he is forsaken of such as he sometime enjoyed,” “My lute, awake!” “Divers doth use,” “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'], 485-496 (intro); 592-604 (Wyatt); 607-14 (Surrey) + Petrarch reserves. N.B. read Wyatt and Surrey poems listed above (you may choose to read additional poems).
M Jan 10  Sonnet sequence; Elizabethan literary celebrity: Sidney

Norton, Introduction to the Sixteenth Century, part 2 (see pp. below)
Philip Sidney, *The Defense of Poesy* (all Norton selections), 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*, 496-506 (intro); 947-948, 953-74, 974-89 *passim* (Sidney poems listed above)
+ Sidney reserves.

W Jan 12  Sonnet sequence, part 2; sexuality; literary opacity: Shakespeare

Norton, Introduction to the Sixteenth Century, part 3 (see pp. below)
135, 138, 144, 147, 152
*also from Shakespeare’s *Sonnets*: Sonnet 16, 24, 27, 95, 108, 118, 131, 150

• *NAE*, 506-513 (intro); 1058-76, *passim* (Shakespeare sonnets listed above) +
Shakespeare reserves

F Jan 14  **PARAPHRASE assignment due, 4 pm**

M Jan 17  Authorship: Jonson

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, “To the Memory of My Beloved,
the Author, Mr. William Shakespeare,” “Ode to Himself,” selections from
*Timber*

• *NAE*, 1235-50 (intro); 1324-26, 1427-51 *passim* (Jonson poems listed above)

W Jan 19  Lyric masters; Body, Soul, and Mind: Donne, Herbert, Marvell

Norton, Introduction to the Early Seventeenth Century, part 2 (see pp. below)
Weeping,” “Elegy 19: To His Mistress Going to Bed,” “Sappho to Philaenis,”
Holy Sonnet #14 (“Batter My Heart) and #18 (“Show Me, Dear Christ”)
George Herbert, “The Altar,” “Redemption,” “Easter Wings,” “Prayer (1),”
“Jordan (1),” “The Collar,” “The Flower,” “Love (3)”  

CONT P. 6

• *NAE*, 1250-59 (intro); 1260-99 passim (Donne); 1605-25 passim (Herbert); 1695-1712 passim (Marvell)

M Jan 24  *Paradise Lost I*

John Milton, *Paradise Lost*, Book 1

• *NAE*, 1785-89, 1830-50

W Jan 26  *Paradise Lost II*

Milton, *Paradise Lost*, Book 2

• *NAE*, 1850-71

F Jan 29  **CLOSE READING assignment due, 4 pm**

M Jan 31  Perspectives and Prospecti 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*

• *NAE*, 938-43 (Hariot); *Norton Anthology of American Literature*, (NAA), 87-97 (Williams) + Cotton and Williams reserves

W Feb 2  Restoration Life and Innovations: Pepys, Rochester, Behn

Norton, *Introduction to the Restoration and the 18th Century*, part 1 (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”*
Aphra Behn, *Oroonoko*, part 1 (see pp. below)

• *NAE*, 2057-75 (intro); 2133-42 (Pepys); 2167-77 (Rochester); 2178-88 (Behn) + Rochester Reserves

M Feb 7  **MIDTERM EXAM in class M Feb 7**

W Feb 9  Enter the Novel: Behn
Norton, Introduction to the Restoration and the 18th Century, part 2 (see pp. below)
Behn, *Oroonoko*, part 2 (see pp. below)

- *NAE*, 2175-82 (intro); 2188-2203 (Behn)

**M Feb 14**  
*Oroonoko concluded*

Behn, *Oroonoko*, part 3 (see pp. below)

- *NAE*, 2203-2225

**W Feb 16**  
*Irony and Satire: Swift*


**M Feb 21**  
*Wit as Analytic Tool: Pope*


- *NAE*, 2493-2513, 2540-48

**T Feb 22**  
**FINAL PAPER PROSPECTUS due, 4 pm**

**W Feb 23**  
*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*


- *NAE*, 2664-66, 2743-55, 2769-74 (Johnson), 2778-79, 2781-87, 2790-93, 2805-10 (Boswell)

**M Feb 28**  
*American Master Narratives I – Captivity/Election: Rowlandson*

*Mary Rowlandson, The Sovereignty and Goodness of God*

- *NAA*, 117-125, 126-134 + Rowlandson reserves: you will want to integrate in sequence

**W Mar 2**  
*American Master Narratives II – Enslavement/Freedom: Equiano*
Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano*

- *NAA, 355-90*

**M Mar 7**  
American Master Narratives III – Virtue, Self-Making: Franklin


- *NAA, 218-256*

**Tu Mar 8**  
**FINAL PAPER due, 4 pm**

**W Mar 9**  
Self-Making; Conclusion

Franklin, from *The Autobiography*

- *NAA, 256-292*

**FRIDAY MARCH 18**  
**FINAL EXAM in Lillis 182, 10:15 am**