

FOUNDATIONS OF THE ENGLISH MAJOR: CONTEXT**PROFS. BOVILSKY, PEPPIS, AND SAUNDERS****Description**

The Foundations of the English Major is a three-course sequence (ENG 303, ENG 304, ENG 305) that introduces students to the discipline of English as it is practiced at the University of Oregon. The sequence provides English majors with a common intellectual experience and a foundation for future coursework in literary, media, and cultural studies and folklore.

ENG 304 is the second part of the year-long Foundations of the English Major series. ENG 304 addresses the following questions: What is a context? How do texts and history interact? We will think about these questions in relation to literary history, intellectual and aesthetic history, political history, and the history of different cultural formations and categories such as gender, race, sexuality, psychology, and religion. As we do so, we'll show how these histories are themselves recovered and created – products of intellectual activity and ideological forces – rather than merely given facts. The course will pursue these questions and their answers by reading texts chosen from the early modern and modernist periods and American popular music.

Learning Outcomes

ENG 304 will (1) acquaint students with numerous and varied examples in which history helps us read texts and vice versa, while (2) training students to identify, understand, and perform the necessary analyses that allow them (3) to generate their own interpretations of texts, histories, and their interactions. To do so students (4) will learn about different kinds of history and historiography, including (5) acquiring some introductory skills for historical research and interpretation of texts.

The course meets Tuesdays and Thursdays from noon-1:20 in McKenzie 240C, as well as for one hour of discussion section for each student.

Contact information and office hours for professors and GEs:**Prof. Bovilsky, PLC 246****Email: bovilsky@uoregon.edu****Office hours: Mondays 1-3, Thursdays 9-10 or by appointment.****Prof. Peppis, PLC 154 (Oregon Humanities Center)****Email: ppeppis@uoregon.edu****Office hours: Thursdays 2-5 or by appointment.****Prof. Saunders, PLC 273****Email: ben@uoregon.edu****Office hours, Thursdays 2-5 or by appointment.**

Teresa Hernández, PLC 355

Email: teresah@uoregon.edu

Office hours: Thursdays 9:30-11:30 and 4-5 or by appointment.

Christopher Roethle, PLC 213

Email: croethle@uoregon.edu

Office Hours: Tuesdays, Wednesdays, Thursdays 10-11 or by appointment

Required Course Materials and Texts

The following required text is available at the Duck Store. Please use the specific edition listed below.

Shakespeare, *Sonnets* (Arden Edition, ed. Duncan-Jones).

All additional course materials will be available on Canvas and/or distributed in class.

Useful Resources when Writing and Citing

The Purdue Online Writing Lab (OWL) offers extensive advice on grammar and usage, as well as clear guidelines for proper citation according to both MLA and Chicago formats. See <https://owl.english.purdue.edu/owl>

For unfamiliar words, <https://www.merriam-webster.com> offers the highest quality online dictionary. But for words whose meanings may have changed over time, use the *OED* (Oxford English Dictionary), which tracks such changes and can help you figure out what meanings are likely/possible/impossible in the text. On the library's homepage, click on "databases," then on the letter O, then on the *OED* (scroll down to 'Oxford') and use your DuckID to log in.

Course and Readings Schedule

Tuesday 1/7 **Course Introduction**

Section I Bovilsky, Shakespeare's Sonnets and Contexts

Thursday 1/9 *(English) Literary History?*
Models and early adopters: selections from Petrarch, Surrey, Wyatt

Tuesday 1/14 *English sonnets, Shakespeare's difference*
Sidney, selected sonnets from *Astrophel and Stella*
Shakespeare, Sonnets 1-4, 9, 13, 15-17, 35

Thursday 1/16 *Forms of Affiliation/Identification; History of Gender/Sexuality*
Wroth and Barnsfield, selected sonnets (+ reread Sidney Sonnet 49)
Shakespeare, Sonnets 20, 22, 24, 26, 49, 56-58

- Tuesday 1/21 *History of Gender/Sexuality*
 Shakespeare, Sonnets 70, 93, 95, 96, 118, 124, 129, 147
 Sidney, Sonnet 7
 Paster, *The Body Embarrassed*, excerpt
 Orgel, *Impersonations*, excerpt
 Crooke, *Microcosmographia*, excerpt
- Thursday 1/23 *History of Gender/Sexuality*
 Shakespeare, Sonnets 127, 131, 135, 138, 144
 Laqueur, *Making Sex*, excerpt
- Friday 1/24 Shakespeare's Sonnets Context Exercise 1 due (2-3 pp.)**
- Tuesday 1/28 *History of Shakespeare's Sonnets*
 Shakespeare, Sonnets 62, 76, 81, 108, 126, 150, 153, 154
 Timespencil.org, Exhibit 4: Shakespeare's Scandalous Sonnets (read exhibit intro + all 4 examples, accessed on right of Exhibit 4 intro)
- Section II Peppis, Modernist Poetry and its Contexts**
- Thursday 1/30 *Avant-Garde Movements, Manifestos, and Imagism*
 Poetry: Imagist poems by Hulme, Pound, HD, Flint
 Context: Hulme, "Romanticism and Classicism" (excerpts); Flint, "Imagisme" & Pound "A Few Don'ts by an Imagiste"; Marinetti, "First Futurist Manifesto"; *Blast Manifestos*
- Tuesday 2/4 *Mina Loy's Love Songs to Joannes & Contexts I*
 Poetry: Love Songs I-XVII
 Context: Loy, "Feminist Manifesto"; Pankhurst, *The Great Scourge* (excerpts); Browne, "Sexual Variety and Variability among Women"
- Thursday 2/6 *Loy's Love Songs & Contexts II*
 Poetry: Love Songs XVIII-XXXIV
 Context: Pankhurst, *The Great Scourge* (excerpts); Browne, "Sexual Variety and Variability among Women"
- Tuesday 2/11 *Harlem Renaissance Poetry & Contexts I*
 Poetry: poems by Cullen & McKay
 Context: Locke, "Enter the New Negro"
- Thursday 2/13 *Harlem Renaissance Poetry & Contexts II*
 Poetry: poems by Bennett, Hughes, & Johnson
 Context: Hughes: "The Negro Artist and the Racial Mountain"; "Foreword," *Fire!!*

Friday 2/14	Modernist Poetry Context Exercise 2 due (2-3 pp.)
Tuesday 2/18	<i>T. S. Eliot's The Waste Land & Contexts</i> Poetry: <i>The Waste Land</i> Context: Eliot, "Tradition and the Individual Talent," "Metaphysical Poets," "Ulysses, Order, and Myth"; First page, original manuscript of Eliot's poem
Section III	Saunders, 1950s Rock and Roll and its Contexts
Thursday 2/20	<i>Early 20th Century Popular Music and the Idea of Genre</i> Songs: Selection on Canvas
Tuesday 2/25	<i>The Context of the Cover and the Cover as Context</i> Songs: Selection on Canvas Readings: Short essay by Michael Coyle
Thursday 2/27	<i>Chuck Berry's "Maybellene" in Context(s)</i> Songs: Selection on Canvas Reading: Excerpts from <i>Chuck Berry: The Autobiography</i>
Friday 2/28	1950s Popular Music Context Exercise 3 due (2-3 pp.)
Tuesday 3/3	<i>Elvis Presley's "That's Alright, Mama" in Context(s)</i> Songs: Selection on Canvas Readings: Excerpts from Michael Bertrand, Greil Marcus, Peter Guralnick, and Nancy Isenberg
Thursday 3/5	<i>Elvis as Metaphor</i> Songs: Selection on Canvas TV Appearances: Selection on Canvas Readings: selected contemporary newspaper accounts; excerpts from Albert Goldman
Tuesday 3/10	<i>Little Richard and the Queer History of Rock & Roll</i> Songs: Selection on Canvas Readings: Excerpts from <i>The Life and Times of Little Richard</i>
Thursday 3/12	Course conclusion and reflection
Monday 3/16	Final Paper due (5-7 pp.)

Participation

Come to class having read/reviewed the assigned material and prepared to discuss it with your instructors and peers. Please arrive to class on time, with appropriate materials on hand (course readings, paper, and pen for taking notes) and ready to focus on the day's activities. Lectures may not be copied, taped, or videotaped in any manner unless you have a documented a communication-related disability and have received permission from the course instructors.

The participation grade (see "Grades" below) rewards students who take an active and engaged role in discussions, who are willing to contribute thoughtfully and constructively to the collaborative process of in-class dialogue, and who conduct themselves in a collegial and respectful way. Participation can take many forms: asking questions, offering ideas, making room for others to contribute, visibly paying attention. Conversely, you can hurt your participation grade by talking over others, not listening, not treating others with generosity and respect, or by distracting others.

We expect you to pay attention for the duration of lectures and discussion meetings and not prevent others from doing so. Because they have been shown to make students learn less and earn lower grades, laptops and tablets require special permission to use. If you wish to use one, please contact one of the professors. Turn off and put away cell phones before class begins. **NB: Students using phones who have not received permission will lose all participation points for the day.** Earbuds should be removed. Please bear in mind that it is difficult to lecture or follow a lecture over whispering or "cross-talking." Any activity that disrupts or distracts others from course material is inconsiderate, and GEs will ask you to stop it. Please be considerate and respectful of those around you.

Attendance

Attendance of both lecture and discussion section is mandatory. More than **two** unexcused absences from lecture or **one** unexcused absence from section will result in your final grade being lowered (see below for details).

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

Two lecture absences are allowed. Your final course grade will drop by two points for each subsequent absence unless arrangements have been made in advance. (Example: a final course grade of 94 would drop to a 92; a grade of 88 would drop to an 86.)

One discussion section absence is allowed; your final course grade will drop by four points **for each** subsequent discussion section absence unless you have contacted your GE and worked out an agreement in advance on alternative arrangements. You are responsible for work due or assigned on days you are absent. (Example: with a second absence, a final course grade of 94 would drop to a 90; with a third it would drop to 86).

Absence cap: if students have missed more than 6 lectures or 3 section meetings (i.e. the equivalent of a full unit of the course), they will receive a failing grade in the class except in extraordinary circumstances. We will do our best to alert students if they are nearing the cap, but students are responsible for their own attendance. Please get in touch with any of us if your circumstances are challenging your attendance. We are happy to help students with resources and academic counsel.

If you miss a Lecture or Discussion Section it is your responsibility to contact a fellow student to find out what you've missed.

Grades

A grade of **C or better** is required in the course for English major credit.

Final grades will be calculated as follows:

- 10% Participation in section discussion
- 20% Quizzes (5 best out of 6 quizzes)
- 39% 3 Context Exercises (2-3 pages each, due **1/24, 2/14, 2/28**)
- 31% Final Essay (5-7 pages, due **3/16**)

Late Work

Assignments are due by the day/time indicated on the syllabus. Late assignments will be docked 3 points (approximately 1/3 of a letter grade) for each day they are late, unless explicit arrangements have been made in advance with your GE discussion instructor (see "Extensions" below). Assignments that are extended will be judged late as above if not handed in by the extended deadline.

Extensions

You may ask for an extension if the due date is more than 72 hours (3 days) later, and the earlier the better. When you contact your GE, please let them know how long an extension you are requesting. In case of a looming or unexpected disaster, consideration will be given if you keep your instructors in the loop and communicate in advance – i.e. even if the assignment is due in less than 3 days. Stay in touch.

Grading Scale

A+ 100	A 93-99	A- 90-92	
B+ 87-89	B 83-86	B- 80-82	
C+ 77-79	C 73-76	C- 70-72	
D+ 67-69	D 63-66	D- 60-62	F 0-59

Academic Integrity

The University of Oregon requires academic honesty. You are here to engage your own mind in rigorous intellectual work. 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 (discussion and kicking ideas around is encouraged, so long as you document where discussion with a peer impacted your argument) and ideas you get from websites as well as books and other media. See the library website (under “How-To Guides” on the library homepage) for citation practices. You are not allowed to cut and paste from internet sites into your paper.

N.B. Most internet essays aimed at students are not written at the college level. Taking from this work, even in the case that you are not caught, often results in a lower grade.

In accord with English Department policy, **academic dishonesty (plagiarism or cheating) will minimally result in an automatic failing grade for this course.** All incidents will be reported to the Office of Student Conduct, as required by the University. Definitions of cheating and plagiarism are available in the “Student Conduct Code” section of the Student Life website (<http://studentlife.uoregon.edu>). Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism. Plagiarism is the use of another person’s words or ideas without due acknowledgment. It may be intentional or unintentional. To make sure you have avoided plagiarism in your work, you should:

- Accurately quote the original author's words if you are quoting.
- Enclose the quotation within quotation marks.
- Follow the quotation with an in-text citation.
- Introduce quotations with a phrase that includes the author's name (Orgel argues that...)
- **If you are paraphrasing someone else’s ideas or words rather than quoting, you must still cite the source** with in-text citation, footnote, or a phrase that includes the author’s name.
- Provide a list of references with full citation information at the end of the paper.

Please familiarize yourself with the above resources if you are not clear on what constitutes cheating or plagiarism. You are also welcome to contact any of us if you have any questions about these definitions. We are very happy to talk to you about this.

Vericite is a plagiarism detection service employed by the UO that identifies potentially plagiarized or improperly cited text. The service automatically checks submitted work against an index of online sources. It can be accessed through our Canvas course site. Your GEs will explain how to submit your written work.

Finally, if you are having trouble writing a paper or understanding what we are looking for, please contact one of us. We do not expect that you already know how to do what we are teaching you. Extra help is always available. 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 penalties.

Inclusive Learning Environments

This is an inclusive learning environment. Please notify one of the professors teaching this course by the end of week 2 if there are aspects of the instruction or course design that result in disability-related barriers to your participation so that we may make prompt changes. We also expect you to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu for additional resources and support.

NB If your work with AEC determines you may need accommodations, **you must meet with your GE or one of the faculty** within a week of meeting with the AEC to discuss details of the accommodations.

Course Content

You should be aware that the texts we will read this term deal with adult themes and subject matter. Encountering, analyzing, and discussing aesthetic, political, and cultural differences—including differences that challenge and even offend current day beliefs and ideals—and learning about the histories of current urgent debates, struggles, and conflicts are essential aspects of the discipline of the English major and the work of majoring in English. We believe that cultivating these skills will help best prepare students to live as effective and ethical citizens. To develop these skills, we remind all of you that it is vital that each of you is able to take risks and explore arguments—arguments you may continue to revise or may move away from. Similarly, we ask each of you to be respectful of viewpoints with which you may disagree strongly.

Lecture Notes and Missed Classes

Should you miss a lecture or discussion, it is your responsibility to obtain notes from your colleagues, so get to know other students who can help you and whom you can help. In no case should you take notes regularly for another student, unless you obtain the professor's approval. However, comparing notes with a study partner or a small group can assist you with the course; please feel free to collaborate as you learn.

Tutorial Help

The Tutoring and Learning Center offers useful programs, workshops, courses, tutors, mentors, and **drop-in assistance** to help you learn and write successfully. The TLC is located on the fourth floor of Knight Library and their website is <http://tlc.uoregon.edu>.