

Rhodes College
Department of English

English 322 – Renaissance Poetry and Prose

Class meets: Monday, Wednesday, Friday, 11:30 a.m.– 12:30 p.m., Palmer 206

Prof. Michael Leslie
Office: Palmer 400

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Tel: 843 3715

Office Hours: Mondays, Wednesdays, Fridays, 10:30-11:30 p.m.; and by appointment.

My administrative role as Dean of *British Studies At Oxford* means that I sometimes have to be out of my office unexpectedly. I shall try to keep my Office Hours, but for your own convenience I recommend that you phone ahead before climbing all those stairs - usually, Mrs. Mary Allie Baldwin, my assistant, will be there and will be able to confirm whether or not I am.

Texts

Emrys Jones, ed., *The New Oxford Book of Sixteenth-Century Verse*
Alastair Fowler, ed., *The New Oxford Book of Seventeenth-century Verse*
Materials supplied by tutor

Grading

The final grade recognizes the quality of your work over the whole course. It is awarded for a course of study successfully pursued, not simply for a few pieces of written work, and you are expected to be intellectually engaged at all times. Provided that I am confident that that is the case, the exact final grade is normally determined according to the scheme set out below. However, there are two thresholds you must cross successfully before I will award a grade above “D”.

First, this is a 300-level English course, and I expect any formal piece of work to be written with correct grammar and spellings. All students now have access to word processing programs with a spelling checker, so there is little excuse for handing in misspelled work. Grammar is fundamental to communication, and degree-level written work in English has to communicate accurately. Many WP programs also have a grammar checker, though these are of limited usefulness. If you have any doubts about the accuracy of your English usage, you should use the Writing Center to gain advice. Above all, I expect you to proof-read your work and spot errors before I do – if you present work to me that you could not be bothered to read over, you must expect me to feel that you are treating the task with contempt and grade accordingly.

Second, this course requires that you master some facts concerning the literary, cultural, and political history of the time during which these texts were being written. If I become concerned that you are not mastering the material or preparing adequately for class, I shall issue a series of unannounced tests, each based on factual material found in the headnotes and introductions in our anthology, in any study-guides I have made available to you, and in our set readings. You must achieve at least a 60% average on these tests to get above “D”.

Once across these thresholds, the grade is determined as follows:

First paper	15%
Second paper	15%
Midterm exam	15%
Final paper	20%
Final exam	15%
Participation	20%

Everybody wants a top grade for all their courses, and – as Garrison Keillor says of society in Lake Wobegon – we think that we are all above average. But life isn't really like that. Before you complain of harsh grading, bear in mind that satisfactory performance in this College is rewarded with a grade of C. A grade of B recognizes performance well beyond the simply satisfactory. Grades of A for the course will be given to work that is genuinely and consistently outstanding, and that grade is rarely given. For your information, the median grade I gave for my courses in Fall 1999 (I was on sabbatical leave last year) was between B and B-.

Requirements

Participation

Your assessment for this course includes a substantial component for participation and you should be in no doubt that I use the full range of grades. Participation is important because learning is a not a passive activity and one person's failure to be actively engaged in a class adversely affects the experience of others. Participation can take many forms; speaking-up is only one of them. A student who is comparatively silent, but who is also obviously attentive and committed to the class is making a contribution to the overall atmosphere. Conversely, students who attend, but don't bring the text, are visibly bored, wear hats or caps, fall asleep, talk among themselves, or who are repeatedly late ... such students can't expect to be rewarded for participation even if they make the occasional contribution to discussion.

Attendance

You are expected to attend all the sessions of the course and any unjustified absence will affect your grade. With the fifth such absence, I shall assume you have withdrawn from the course, with an automatic F if your name continues to appear on the class roll. You are also expected to be on time, to remain in the classroom throughout the class, and not bring food or drink into it.

Papers

Completion of all written work is required to pass the course; failure to do so is an automatic F. All papers must be submitted by the agreed date. If you encounter difficulties, you must contact me before the agreed deadline. I shall deduct 10% per day for late papers up to one week after the due date; thereafter, although the paper is still necessary for the completion of the course, I shall record a zero as the grade.

Rewrites

I encourage rewrites, but these must be substantive: merely changing a few words I've queried or deleting things I've found challengeable will not do. Indeed, if I find that I have wasted my time reading a rewrite that is not substantive, expect my frustration to be made manifest in the overall grade for the course. Bear in mind that the difference between, for instance, a paper that receives a B and one that receives an A is not the occasional error or infelicity but quality of thought. If you decide to

rewrite a paper, you should expect to start almost from scratch, using your first version as the foundation for a complete rethinking of the topic and your approach. If you approach rewriting in this spirit, it can be one of the most powerful tools for your intellectual development.

For each of the first two papers (but not the final paper, for obvious reasons) one rewrite is permitted, and it should be presented within two weeks of the return of the paper. The recorded grade will be the average of the first and second grades.

What are the characteristics of the different grades of performance?

Full description of what will lead to various grades is both impossible and unwise. Again, bear in mind that the satisfactory student should receive a C grade; a B recognizes performance well above satisfactory. A grade of A or A- is for outstanding work and is received rarely. Here are some of the characteristics of the excellent and the poor student:

Excellent students attend the class without fail; they have always prepared for the class well; they are self-motivated learners, using the library and other resources to discover additional materials for the subject; they are curious and enquiring; and they constantly reflect on the relationship between subjects under immediate discussion and earlier discussions in the class. Their writing is ambitious: they seek to grapple with substantial subjects, which they pursue with clarity, accuracy, determination, and rigor, and they reread and rewrite their work before submitting it. They are perceptive and make sophisticated, educated, and independent-minded enquiries concerning issues to do with literature, language, and culture more generally. They seek to present their work with professionalism and proof-read it carefully before handing it in.

Poor students have poor attendance records. They have put little into preparation for class and they are visibly disengaged. In their written work they are more concerned with “set length” than with intellectual substance, and they fail to observe obvious professional standards (spelling, grammar, getting simple things like authors’ names and quotations right). They produce only one draft of papers and fail to read their work through to ensure its quality and accuracy. They seek simple answers to complex questions and do the bare minimum, rarely bringing to bear any reading or thinking not explicitly required by the professor.

PROVISIONAL SCHEDULE

All schedules are the product of hope and ambition, so we shall probably have to adjust this in the light of experience as the semester goes on.

- 1 **Wed., Aug. 22** Introduction to course
- 2 **Fri., Aug. 24** John Skelton, from *The Bowge of Court* [Jones, p. 4] and from “Philip Sparrow” [Jones, p. 9]
- 3 **Mon., Aug. 27** Sir Thomas Wyatt, “Whoso list to hunt” [Jones, p. 76]; “The pillar perished is” [Jones, p.86]; “They flee from me” [Jones, p. 34] + supplement supplied; and “Mine own John Poyns” [Jones, p. 89]
- 4 **Wed., Aug. 29** Henry Howard, Earl of Surrey, “The soote season” [Jones, p. 102]; “Alas, so all things now do hold their peace” [Jones, p. 103]; and “An excellent epitaph of Sir Thomas Wyatt” [Jones, p. 111]; “Epitaph for Thomas Clere” [Jones, p. 113]; “Dido in Love” from *Certain Books of Virgil’s “Æneis”* [Jones, p. 108]
- 5 **Fri., Aug. 31** George Gascoigne, “Gascoigne’s Lullaby” [Jones, p. 202] and “Gascoigne’s Woodmanship” [Jones, p. 196]
- 6 **Mon., Sept. 3** **LABOR DAY RECESS - NO CLASS**
- 7 **Wed., Sept. 5** Sir Thomas More, *Utopia* , Book 1 (supplied by tutor)
- 8 **Fri., Sept. 7** Sir Thomas More, *Utopia*, Book 2 (supplied by tutor)
- 9 **Mon., Sept. 10** George Gascoigne, *The Adventures of Master F.J.* (supplied by tutor)
FIRST PAPER DUE
- 10 **Wed., Sept. 12** Baldassare Castiglione, *The Book of the Courtier* tr. Sir Thomas Hoby (supplied by tutor)
- 11 **Fri., Sept. 14** Sir Philip Sidney, *The Apology for Poetry* (supplied by tutor)
- 12 **Mon., Sept. 17** Sir Philip Sidney, *The Arcadia*, Book 1 (supplied by tutor)
- 13 **Wed., Sept. 19** Sir Philip Sidney, “My true love hath my heart” [Jones, p. 298]; “Ye goat-herd gods” [Jones, p. 299]
- 14 **Fri., Sept. 21** Sir Philip Sidney, *Astrophil and Stella* selections [Jones, pp. 303-320]
- 15 **Mon., Sept. 24** Edmund Spenser, selection from *Amoretti* [Jones, pp. 281-282] and *Epithalamion* [Jones, p. 282]
- 16 **Wed., Sept. 26** Edmund Spenser, *The Faerie Queene*, Book 1, Canto 1 (supplied by tutor)

- 17 **Fri., Sept. 28** Edmund Spenser, *The Faerie Queene*, Book 1, Cantos 11 and 12 (supplied by tutor)
- 18 **Mon., Oct. 1** Edmund Spenser, *The Faerie Queene*, *The Faerie Queene*, Book 2, Canto 12 (supplied by tutor)
- 19 **Wed., Oct. 3** Edmund Spenser, *The Faerie Queene*, Book 3, Canto 6 (supplied by tutor)
- 20 **Fri., Oct. 5** Christopher Marlowe, *Hero and Leander* [Jones, p. 488]
- 21 **Mon., Oct. 8** continued
- 22 **Wed., Oct. 10** Sir Walter Raleigh, from *The 21st and Last Book of the Ocean to Cynthia* [Jones, p. 374] and “Sir Walter Raleigh to his son” [Jones, p. 369]

MIDTERM EXAM

- 23 **Fri., Oct. 12** William Shakespeare, *Sonnets* : “When forty winters shall besiege thy brow” [Jones, p. 581]; “When I have seen by Time’s fell hand defaced” [Jones, p. 588]; “That time of year thou mayst in me behold”, [Jones, p. 590]; “When in the chronicle of wasted time” [Jones, p. 594]; “Let me not to the marriage of true minds” [Jones, p. 596]
- 24 **Mon., Oct. 15** **FALL RECESS: NO CLASS**
- 25 **Wed., Oct. 17** William Shakespeare, “My mistress’ eyes are nothing like the sun” [Jones, p. 599]; Samuel Daniel, “Look, Delia, how we stem the half-blown rose” [Jones, p. 508], “When winter snows upon thy golden hairs” [Jones, p. 510], and “Care-charmer sleep, son of the sable night”; and Michael Drayton, Sonnet LXI [Fowler, p. 40] and *To the Reader of these Sonnets* [Fowler, p. 36]
- 26 **Fri., Oct. 19** John Donne, “The Good Morrow” [Fowler, p. 99]; “Song [“Go and catch a falling star”], [Fowler, p. 106]; “The Indifferent” [Fowler, p. 99]; and “A Valediction: of Weeping” [Fowler, p. 109]

SECOND PAPER DUE

- 27 **Mon., Oct. 22** John Donne, selection from “Devotions upon Emergent Occasions” (supplied by tutor) and from *Divine Meditations*, Sonnets VII and X [Fowler, p. 117], and “Good Friday, 1613. Riding Westward” [Fowler, p. 120]
- 28 **Wed., Oct. 24** John Donne, “Elegy 19: To his Mistress Going to Bed” and selection from “A Sermon Preached to the Honorable Company of the Virginia Plantation”, supplied by tutor
- 29 **Fri., Oct. 26** Ben Jonson, “Epigram XXII: On My First Daughter” and “Epigram XLV: On My First Son” [Fowler, p. 125], and “Epigram CI: Inviting a Friend to Supper” [Fowler, p. 129]; and Robert Herrick, “His Prayer to Ben Jonson” [Fowler, p. 274]

- 30 **Mon., Oct. 29** Ben Jonson, "II: To Penshurst" [Fowler, p. 135]
- 31 **Wed., Nov. 1** Selections from the "King James Bible" and from Sir Thomas Browne, *Hydriotaphia* (supplied by tutor)
- 32 **Fri., Nov. 3** Francis Bacon, all essays in the anthology (supplied by tutor)
- 33 **Mon., Nov. 5** George Herbert, "The Altar" [Fowler, p. 305], "Easter Wings" [Fowler, p. 307], "Prayer (1)" [Fowler, p. 309], and "Jordan (1)" [Fowler, p. 379]
- 34 **Wed., Nov. 7** George Herbert, "The Collar" [Fowler, p. 330], "The Pulley" [Fowler, p. 331], and "Love (3)" [Fowler, p. 334]
- 35 **Fri., Nov. 9** **NO CLASS – MPL AWAY**
- 36 **Mon., Nov. 12** **NO CLASS – MPL AWAY**
- 37 **Wed., Nov. 14** **NO CLASS – MPL AWAY**
- 38 **Fri., Nov. 16** John Milton, *Lycidas* [Fowler, p. 420]

FINAL PAPER DUE

- 39 **Mon., Nov. 19** continued
- 40 **Wed., Nov. 21** **NO CLASS – THANKSGIVING RECESS**
- 41 **Fri., Nov. 23** **NO CLASS – THANKSGIVING RECESS**
- 42 **Mon., Nov. 26** Robert Herrick, "Delight in Disorder" [Fowler, p. 257], "Corinna's Going A-Maying" [Fowler, p. 258], "To the Virgins, To Make Much of Time" [Fowler, p. 264]
- 43 **Wed., Nov. 28** Robert Herrick, "The Hock Cart, or Harvest Home" [Fowler, p. 266]; and "Upon Julia's Clothes" [Fowler, p. 276]
- 44 **Fri., Nov. 30** Andrew Marvell, "The Nymph Complaining the Death of Her Fawn", "To His Coy Mistress" [Fowler, p. 590], and "The Garden" [Fowler, p. 602]
- 45 **Mon., Dec. 3** Richard Lovelace, "The Grasshopper" [Fowler, p. 566] and "To Althea, from Prison" [Fowler, p. 569]
- 46 **Wed., Dec. 5** Andrew Marvell, "An Horatian Ode Upon Cromwell's Return from Ireland" [Fowler, p. 593]

TUESDAY, DEC. 11, 8:30-11:00: FINAL EXAM

Renaissance Poetry and Prose book. Read reviews from world's largest community for readers. A fresh and exciting approach to the poetry and prose of the ... A fresh and exciting approach to the poetry and prose of the Renaissance which discusses the best-known writers and poets of the age - Shakespeare, Milton, Spenser and Donne - alongside writers much newer to the canon, such as Mary Sidney, Anne Locke and Aemilia Lanyer. ENGL 322 Theories of the Text (Fall). ENGL 345 Literature and Society "How Shakespeare Created Modern Society (Winter). ENGL 346 Materiality and Sociology of the Text (Fall). Major Author Courses. ENGL 315 Shakespeare (Winter). ENGL 316 Milton (Fall). ENGL 357 Chaucer- The Canterbury Tales (Winter). ENGL 303 Restoration and 18th Century Literature 2: Poetry and Prose (Fall). ENGL 304 Later Eighteenth Century Novel (Winter). ENGL 305 Renaissance English Literature 1: Elizabethan Romance (Fall). ENGL 307 Renaissance English Literature 2 (Winter). ENGL 309 English Renaissance Drama 2 (Fall). ENGL 310 Restoration & 18th Century Drama (Fall). ENGL 315 Shakespeare (Winter). A study of 16th and 17th century poetry and prose. Possible authors: Wyatt, Surrey, Sidney, Marlowe, Spenser, Shakespeare, Jonson, Raleigh, Donne, Marvell, Herbert, Herrick, More, Bacon, Browne. (Course offered in alternate years.) Prerequisite: Any 190 or 200 level literature course or permission from instructor. Term: Spring, Fall. Credits: 4. A study of 16th and 17th century poetry and prose. Possible authors: Wyatt, Surrey, Sidney, Marlowe, Spenser, Shakespeare, Jonson, Raleigh, Donne, Marvell, Herbert, Herrick, More, Bacon, Browne. (Course offered in alternate years.) ENGL 328AA - Poetics of Faith: Renaissance This course studies Renaissance poetry and prose texts that exemplify the confrontation between literature and questions of faith and religion. Authors include Spenser, Sidney, Queen Elizabeth, and Thomas Nashe. ** Prerequisite: ENGL 100 and either ENGL 110 or completion of 48 credit hours.*** ENGL 328AC - Romancing Renaissance Narrative This course focuses on sixteenth-century prose fiction and the various genres ranging from satire to romance. We study issues raised by the texts, such as the nature-nurture controversy and the virtues of the active a language, and politics in Renaissance prose writing, and the essays that follow are largely, though not exclusively, concerned with the intersec-. between these areas. Another way in which. tions. historical scope. This. is. drama, have firmly avoided the term "Renaissance," privileging instead the seventeenth century as the period when prose had its Renaissance. This. is. true. even of the recent single-volume history of the. Pooley's English Prose of the Seventeenth Century, 1590-1700, stretches back to Lyly's Euphues