

English 320: English Renaissance Literature Spring 2012

Prof. Paula McQuade

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Course description and goals: English 320 surveys English literature from 1550 to 1650, covering poetry, prose and drama. Through readings, lectures, and class discussions, students will increase their understanding of early modern English literature and its relation to sixteenth- and seventeenth-century English culture. Students who complete the course successfully will be able to explain significant period terms and concepts, read and enjoy the major works of the period, and trace the development Renaissance themes.

Requirements:

Texts: *The Longman Anthology of British Literature: The Early Modern Period*

Bolt, *A Man for All Seasons*

Written work:

Essays: All essays must be typed (or computer printed) on 8-1/2 by 11 inch paper. All essays should be proofread, spell-checked and stapled. They must meet college standards in grammar and usage. For every five grammar or spelling errors that I detect, I will deduct one half letter grade. So, for example, an "A" paper with five errors becomes an A- paper.

All of our course materials, including essay prompts and syllabi, will be available on Blackboard. I will also use this function to send emails to the entire class.

All late papers will be downgraded one half grade for each class day late. (For example, an "A" paper handed in late becomes an A- paper.) I will not accept papers more than one week after they are due. In order to be fair to everyone in the class, I will not make any exceptions to this rule, so please, do not ask!

I am unable to receive papers by fax or regular email.

Plagiarism: Failure to acknowledge your sources is plagiarism, and the minimum penalty for plagiarism, as for other forms of cheating, is a failing grade. If you have any questions concerning what constitutes plagiarism, please see me. You may also consult the DePaul Student Handbook.

Attendance: Because this class is based heavily upon discussion, attendance is mandatory. I will take attendance every day. If you miss more than 3 classes, your grade will be lowered considerably. Frequent tardiness or repeated evidence of poor preparation will lower your grade, as will inattentive or discourteous classroom behavior.

Evaluation: Your grade will be based upon your three essays. I consider a student's active and engaged participation when determining borderline grades.

Three essays @ 33.3 % each

Grading Scale:

94-100	A
90-93	A-
89-86	B+
85-82	B
81-80	B-
79-76	C+
72-75	C
71-70	C-
69-66	D+
65-62	D
61-60	D-
59-	F

Class Schedule (subject to change)

All page numbers are from the Longman Anthology, Second edition, unless otherwise specified. Poems are listed by poem title. It is your responsibility to read the biographical headnotes for each author that we study.

The 16th Century

Week One

- M Introduction to course and to one another

- W Christian Humanism: Thomas More, Bolt, *A Man for All Seasons*;
Thomas Moore, *Utopia* (Selections in The Longmann)

Week Two

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M A Woman for All Seasons: Anne Askew's *Examinations*. Available on Blackboard.
Beilin, "Anne Askew's Dialogue with Authority" (Available on Blackboard)

W Essay #1 due. Thomas Wyatt, all selections, including the "companion readings" by Petrarch and Castiglione.

Week Three

M 16th Century Sonnet Sequences: Sidney, *Astrophil and Stella*, sonnets 1,5,7,10, 16.

W 16th Century Sonnet Sequences: Shakespeare, *Sonnets* 20, 30, 55,

Week Four

M Shakespeare, *Sonnets* 60, 73, 87,94,

W Shakespeare. 126, 129,130,138.

Extra credit: Sonnet recitation

Week Five

M Seventeenth Century Poetry: Begin John Donne, "The Flea"
17th Century Poetry: Donne, "The Canonization" "A
Valediction Forbidding Mourning

W "Elegy 19: On His Mistress Going to Bed." "The Good
Morrow,"

Week Six

M Essay #2 due. Donne, “The Sun Rising,” “Air and Angels,” “The Break of Day,”

W 17th Century Religious Poetry: Donne, “Holy Sonnets, 1-10,” “Devotions Upon Emergent Occasions: For whom the bell tolls;” “Good Friday, Heading Westward;”

Week Seven

M *Paradise Lost*. Introduction and Book 1, lines 1-331

W *Paradise Lost*, Book 1, lines 331- end

Week Eight

M *Paradise Lost*, Book 2, lines 1-505

W *Paradise Lost*, Book 2, lines 506-end

Week Nine

M *Paradise Lost*, Book 3, lines 1-415

W Essay #3 due. Herrick, “The The Virgins” “Corrina’s Gone A Maying,” Marvell, “To my Coy Mistress”

Week Ten

M *No Class—Memorial Day*

W Herbert, Selections from *The Temple*

Essays—Due on date assigned on the syllabus.

Essay #1

Write a 3-4 page essay that addresses the one following questions. State clearly whether you agree, disagree, or partially agree with the following statements. Whatever your position, be sure to support your argument with passages from the text.

- “Thomas More’s *Utopia* is a work of satire. Nothing more and nothing less. Those who think it a “thought experiment” or, worse, as serious attempt at societal reformation are gravely mistaken.”
- “In her *Examinations*, Anne Askew uses her gender as a strategy. In contrast to her interrogators, who see gender as a fixed, natural category, Askew deploys her gender strategically: when it suits her argument, she will refer to women’s inherent, natural weakness, but at other times, she asserts a gender-neutral self.”

Essay #2

Write a 4-5 page essay that addresses one of the following questions.

1. In our discussion of Elizabethan sonnets, we saw that while such sonnets ostensibly discuss the relationship between a lover and his beloved, they are often concerned equally with exploring the male speaker’s anxieties surrounding his poetic compositions.

Modern critics often remark that when compared to such sonnet sequences, Donne’s love poems appear remarkably different. This question asks you to reflect upon this difference in one of Donne’s poems: what is ‘new’—i.e. innovative, unusual—about Donne’s conception of the lovers and love in “The Ecstasy?” Let me be clear: this question is not asking you to enumerate the differences between the two types of poetry; instead, I am interested in learning how you see Donne as conceptualizing love in this poem. How does he conceive the love relationship? Be sure to support your claims with an analysis of how Donne uses specific devices—poetic language, syntax, and characterization—to develop his conception of love.

Essay #3

Write a 3-4 page essay that addresses the following question. You can agree, disagree, or partially agree, but be sure that you support your claims with evidence from the text.

“Milton was of the Devil’s Party without knowing it,” urged one Romantic critic. “Satan is the true hero of the first three books of *Paradise Lost*.”