

English 399–03: Rule, Rebellion, & Ravishment

Spring 2006, WF 2–3:15 in Stein 314

Christine Coch

Office hours: W 3:30–4:30, F 10:30–11:30 and 3:30–4:30, & by app't, in Fenwick 224

ccoeh@holycross.edu

508/793.3947

<http://www.holycross.edu/departments/english/ccoeh/home.htm>

Description:

This course introduces the literature of the first half of the seventeenth century in England, from James I's accession in 1603 to the publication of *Paradise Lost* in 1667. We will be reading poetry, prose, and drama from across this volatile period, which saw the Stuart monarchs toppled by civil wars and the English Church split apart. When subjects can justify beheading a king, what constitutes right rule – not only for the country, but for church, city, family, and self? In an individual, passions were said to be like unruly subjects, and reason like a monarch. So how should heart and mind relate in a moral life? Varied answers to this question shaped varied roles for literature, whose pleasures appealed to both sides of a person.

Goals:

- To read and enjoy some of the major writers and genres of the later English Renaissance
- To understand how changing conceptions of self, family, and state influenced each other and shaped our modern perspectives
- To investigate how texts interacted with their cultural contexts
- To consider what qualities give a text literary value
- To hone close reading skills by learning to ask and answer interesting questions

Texts:

Please use the listed editions so we can refer to passages quickly and easily in class. Always bring the assigned text with you to our meetings.

- *The Longman Anthology of British Literature*, 2nd Edition, Vol. 1B, The Early Modern Period
- Elizabeth Cary, *The Tragedy of Mariam*, ed. Stephanie Hodgson-Wright (Broadview)
- Diana Hacker, *A Pocket Style Manual*, 4th Edition (Bedford)
- a number of shorter texts available on ERes: password “rebellion”

Expectations:

Class participation, reading responses, and quizzes (10%): This is a discussion-based course. Plan to read all material closely and be ready to participate actively and thoughtfully in class discussion. More than two unexcused absences will lower your final grade. If you must miss a class, it is your responsibility to borrow the notes from another student, acquire any materials that were handed out, and learn if changes have been made to the syllabus.

To help you think critically about our readings, for many sessions I will assign questions or ask you to write on questions of your own. Sometimes I will collect the responses, sometimes not. Since the writing in these short exercises is informal and exploratory, collected reading responses will receive general marks (✓, ✓-, or ✓+) based on how thorough and thoughtful they are. For legibility's sake, I ask that reading responses be typed. Reading responses must be on time to receive credit.

Quizzes will be given as needed to ensure that everyone is keeping up. There will be no make-up quizzes.

Papers (45%): one 5–7pp paper (20%) and one 6–8pp paper (25%), each due *at the beginning of class* on the dates specified in the Schedule. We will discuss specific requirements for each paper in advance. I encourage you to consult with me in developing your own paper topics.

No extension of deadlines will be granted without prior permission or a dean's letter. Late papers will be accepted only at my discretion. If I accept one, it will drop 1/3 of a grade for each class period or part of a class period it is overdue. For example, if a paper is due at the beginning of class on Friday, an A- essay submitted after Friday 2:00 and before Wednesday 2:00 will receive a B+. I will not accept papers more than two class periods late.

Papers must be printed single-sided, in a conventional twelve-point text font (like Times), and double-spaced, with one-inch margins all around. In the upper left corner of the first page, list your name, my name, the course number, and the date on separate lines. At the center of the next line, please provide a title designed to prepare your reader for your argument. Remember to proofread carefully for spelling and mechanical errors before you print. I will not read papers whose pages are not numbered and stapled.

Midterm exam (20%): there will be an in-class exam on Friday, February 24th. Part I will ask you define terms and demonstrate their importance to our texts; Part II will ask you to identify and analyze passages.

Final exam (25%): a cumulative final exam will be given during exam period. Part I will ask you to identify and analyze passages from our texts; Part II will request short essays.

Academic Honesty: Your work should be your own and should be prepared specifically for this class. Whenever you make use of outside sources for language **or ideas** (*including web sites*, books, roommates, etc.) you must acknowledge them in formal citations. Failure to do so constitutes plagiarism, a serious academic offense. First-time plagiarists earn a zero

on the assignment, a letter in their college file, and two semesters of academic probation. Second-time offenders will be suspended for a year, and third-time offenders will be dismissed from the college. If you ever have questions about what needs to be cited and what does not, please ask me.

Please use MLA format for all citations. You'll find an overview of MLA format in *A Pocket Style Manual*. For issues the overview doesn't address, consult the *MLA Handbook for Writers of Research Papers* in the Dinand Library reference room.

Schedule:

This schedule offers a tentative outline of the course; it may change as the course progresses. It does not contain the short exercises that will be assigned throughout the term.

Wed. 1/18: Introductions

Weeks 1–3: Heart, mind, soul

Fri. 1/20: Longman introduction: opening, "The Humanist Renaissance and Early Modern Society," and "Lyric Poetry and Romance," pp. 641–647 and 652–655
John Donne, "The Good Morrow," "The Sun Rising," "The Canonization," "Air and Angels," "The Flea," "A Valediction: Forbidding Mourning," "The Ecstasy," "Elegy 19: To His Mistress Going to Bed," pp. 1647–1653, 1655–1656, 1657–1660 and 1661–1662

Wed. 1/25: John Donne, Holy Sonnets 1, 5, 6, 8, 9, 10, 12, pp. 1662–1666

Fri. 1/27: George Herbert, "Easter," "Prayer (1)," "Jordan (1)," "The Window," "Man," "Jordan (2)," "The Forerunners," pp. 1685–1687, 1690–1691, 1693–1694, and 1696–1697

Wed. 2/1: George Herbert, "The Altar," "Easter Wings," "Affliction," "Church Monuments," "The Collar," "Love (3)," pp. 1686, 1688–1691, 1695, and 1697–1698
"Perspectives: Emblem, Style, and Metaphor": introduction and selections from Geoffrey Whitney's *A Choice of Emblems* and Conte Emmanuele Tesauro's *Through the Lens of Aristotle* pp. 1699–1702 and 1707–1709
Discussion of Paper 1

Weeks 3–6: Right rule

Fri. 2/3: Ben Jonson, *The Masque of Blackness* (ERes) and *Pleasure Reconciled to Virtue*, pp. 1528–1530 and 1638–1646
Quick review of thesis and topic sentences

- Wed. 2/8: Longman introduction, “Drama and Social Satire,” pp. 650–652
William Shakespeare, *The Tempest* (all), pp. 1222–1225 and 1292–1345
- Fri. 2/10: *The Tempest* cont’d
“Perspectives: England in the New World”: introduction, pp. 1354–1355
Michel de Montaigne, “Of cannibals” (ERes)
PAPER 1 DUE
- Wed. 2/15: Longman introduction, “The Languages of Literature: The New Science and the Old Nature,” pp. 658–660
Francis Bacon, “Of Truth,” “Of Marriage and Single Life,” “Of Plantations,” pp. 1747–1754. Also “Of Gardens” and “Of Masques and Triumphs” (ERes).
- Fri. 2/17: Aemilia Lanyer, “The Description of Cookham” and selections from *Salve Deus Rex Judaeorum*, 1093–1103
- Wed. 2/22: Longman introduction, “The Business of Literature,” pp. 656–658
Ben Jonson, “To John Donne,” “On My First Son,” “To Penshurst,” “To the Memory of My Beloved, the Author, Mr. William Shakespeare, and What He Hath Left Us,” pp. 1629–1635

Fri. 2/24: **MIDTERM EXAM**

Weeks 7–10: Unruliness and gender

- Wed. 3/1: Thomas Dekker and Thomas Middleton, *The Roaring Girl; or, Moll Cut-Purse* (all), pp. 1406–1477
- Fri. 3/3: *The Roaring Girl* cont’d
Longman introduction, “Changing Social Roles,” pp. 655–656
“*The Roaring Girl* and Its Time: City Life”: introduction and selections from Thomas Dekker’s *Lantern and Candlelight* and Thomas Nashe’s *Pierce Penniless*, pp. 1477–1480, 1482–1485, and 1491–1494
- Wed. 3/8–
Fri. 3/10 Spring break. No class.
- Wed. 3/15: “Perspectives: Tracts on Women and Gender”: introduction
Selections in Appendix B of *The Tragedy of Mariam* volume (Broadview edition) from Juan Luis Vives’s *A very fruitful and pleasant book called the Instruction of a Christian Woman*,” “The Sermon of the state of Matrimony” in *The second tome of homilies*, Robert Cleaver’s *A godly form of household government*, and James VI and I’s *Basilikon Doron*, pp. 163–172
Back to Longman for “Perspectives: Tracts on Women and Gender”: selections from Joseph Swetnam’s *An Arraignment of Lewd, Idle, Froward,*

and *Unconstant Women* and Rachel Speght's *A Muzzele for Melastomus*, pp. 1502–1511.

- Fri. 3/17: Elizabeth Cary, *The Tragedy of Mariam* (Broadview edition)
- Wed. 3/22: Katherine Philips, "Friendship in Emblem," "Upon the Double Murder of King Charles," "To Mrs. Mary Aubrey at Parting," "To My Excellent Lucasia, on Our Friendship," "The World," pp. 1738–1747. Also "A Married State" and "On the Death of My First and Dearest Child, Hector Philips" (ERes).
Discussion of Paper 2
- Fri. 3/24: Robert Herrick, "The Argument of His Book," "Another," "Another," "Delight in Disorder," "Corinna's Going A-Maying," "To the Virgins, to Make Much of Time," "Upon Julia's Clothes," pp. 1674–1680
Richard Lovelace, "To Lucasta, Going to the Wars," "The Grasshopper," "To Althea, from Prison," "Love Made in the First Age: To Chloris," pp. 1711–1716

Weeks 11–15: Civil war & back to the garden

- Wed. 3/29: Andrew Marvell, "The Coronet," "To His Coy Mistress," "An Horatian Ode Upon Cromwell's Return from Ireland," pp. 1724–1726, 1730–1731, and 1735–1738. Also "A Dialogue Between the Soul and Body" (ERes).
- Fri. 3/31: Andrew Marvell, "The Mower Against Gardens," "The Mower's Song," "The Garden," pp. 1732–1735
Working with secondary sources and online bibliographies
- Wed. 4/5: Longman introduction, "History and Epic" and "The War and the Modern Order of Things," pp. 647–650 and 660–661
"Perspectives: The Civil War, or the Wars of Three Kingdoms":
introduction and selections from John Gauden's *Eikon Basilike*, John Milton's *Eikonoklastes*, *A True Copy of the Petition of Gentlewomen and Tradesmen's Wives, In and About the City of London*, and John Lilburne's *England's New Chains Discovered*, pp. 1779–1798
- Fri. 4/7: John Milton, *Paradise Lost*, Book 1, pp. 1810–1812 and 1836–1856
[Students who wish to read the epic in unabridged form are advised to use the edition in *John Milton: Complete Poems and Major Prose*, edited by Merritt Y. Hughes, from which the Longman edition is excerpted. Lineation in the two editions is identical, so it will be possible to locate passages in class.]
- Wed. 4/12: *Paradise Lost*, Book 2 and selections from Book 3, pp. 1856–1893
- Fri. 4/14: Easter break. No class.
- Wed. 4/19: *Paradise Lost*, selections from Books 4–5, pp. 1893–1922

Fri. 4/21: *Paradise Lost*, selections from Books 6–7 and Book 8, pp. 1922–1934
PAPER 2 DUE

Wed. 4/26: *Paradise Lost*, Book 9, pp. 1934–1959

Fri. 4/28: *Paradise Lost*, selections from Books 10–12, pp. 1959–1985
Conclusions

Wed. 5/3– Study period
Fri. 5/5

FINAL EXAM