

## English 321-01: Rule, Rebellion, & Ravishment

Fall 2013, TR 12:30–1:45 in Stein 307

Christine Coch

Office hours: M 1–2, T 9–10, R 2:30–3:20, & by appointment, in Fenwick 224

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### 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.

- ☛ Rumrich, John P. and Gregory Chaplin, eds, *Seventeenth-Century British Poetry, 1603–1660* (Norton Critical Edition)
- ☛ Shakespeare, William, *The Tempest*, eds. Peter Hulme and William H. Sherman (Norton Critical Edition)

- ☛ Middleton, Thomas and Thomas Dekker, *The Roaring Girl*, ed. Jennifer Panek (Norton Critical Edition)
- ☛ Milton, John, *Paradise Lost*, ed. Gordon Teskey (Norton Critical Edition)
- ☛ Diana Hacker, *A Pocket Style Manual*, 5<sup>th</sup> Edition with 2009 MLA update (Bedford) or equivalent
- ☛ a number of shorter readings available on Moodle

## 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 three 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.

**Presentation (10%):** each member of the class will offer a 10-minute oral report on a broader critical, historical, or textual context for one of our readings. You may choose from among the topics I will provide or propose a topic of your own for my approval.

**Papers (45%):** one 5–7pp paper (15%) and one 8–10pp paper (30%), each due *at the beginning of class* on the dates specified in the Schedule. We will discuss specific requirements for each paper in advance. For the second paper, which we will workshop in class, grades will be based on completion of first drafts, thoughtfulness of peer reviews, and quality of revision work as well as final drafts.

I am delighted to meet with you to discuss your papers as you develop them. I find that email is not an effective medium for substantive discussion, so I ask that you come to talk with me in person, either in office hours or by other arrangement. To ensure that I can be helpful to you, please come in well before a paper is due. I will gladly sit down with you anytime up until two days before a final due date. Please plan your drafting schedule with this timetable in mind.

If you foresee needing an extension on a final draft, please talk to me well in advance. 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 Tuesday, an A- essay submitted after Tuesday 12:30 and before Thursday 12:30 will receive a B+. I will not accept papers more than two class periods late.

Papers must be printed in a conventional twelve-point text font (like Times) and double-spaced, with one-inch margins on all sides. 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 (15%):** there will be an in-class exam on the date specified in the Schedule.

**Final exam (20%):** a cumulative final exam will be given during exam period.

**Academic Honesty:** Your work must be your own and must be prepared exclusively for this class. Whenever you make use of language **or ideas** from outside sources (**including web sites**, books, other classes, roommates, etc.), you must acknowledge the sources in formal citations, formatted according to MLA guidelines. 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.

Failure to acknowledge sources constitutes plagiarism, a serious violation of academic honesty. Other violations include cheating and collusion. Just as you need to be able to trust that I will evaluate your work fairly, I must be able to trust that the work you present as your own is, in fact, your own. Therefore any violation of academic honesty will incur a zero on the assignment and academic probation, suspension, or dismissal from the College, as determined by the college-wide academic honesty policy described on pages 17–19 of the College Catalog (<http://www.holycross.edu/catalog/>).

The process of learning which sources need to be cited and how takes time. I am always happy to field questions about acknowledging sources before you submit an assignment. Afterwards is too late. Always err on the side of giving credit where credit may be due.

Schedule:

This schedule offers a tentative outline of the course; it may change as the course progresses.

Thurs. 8/29: Introductions

**Weeks 1–3: HEART, MIND, SOUL**

Tues. 9/3: **John Donne:** biographical timeline, “The Good Morrow,” “The Canonization,” “Air and Angels,” “Twickenham Garden,” “Love’s

Alchemy,” “A Nocturnal upon St. Lucy’s Day, Being the Shortest Day,” “The Ecstasy,” and “Elegy 14. Love’s Progress” (*Seventeenth-Century British Poetry* pp. 21–24, 25–30, 32–35, 37–39, 49–51)

Thurs. 9/5: **John Donne**: Holy Sonnets 2, 4, 6, 10, 17, 19, “Good Friday, 1613. Riding Westward,” and “A Hymn to Christ, at the Author’s Last Going into Germany” (*Seventeenth-Century British Poetry* pp. 70–77)

Tues. 9/10: **George Herbert**, biographical timeline, “Easter [I],” “Easter [II],” “Prayer [I],” “Jordan [I],” “The Windows,” “Man,” “Jordan [II],” “The Forerunners,” “Death” (*Seventeenth-Century British Poetry* pp. 225, 238–239, 243, 247, 252, 261–262, 264, 284, 288–289)  
Discussion of Paper 1

Thurs. 9/12: **George Herbert**, “The Altar,” “Easter-wings [I],” “Easter-wings [II],” “Affliction [1],” “Church-monuments,” “The Collar,” “Love [III]” (*Seventeenth-Century British Poetry* pp. 227, 239–243, 251, 276–277, 291)

### Weeks 3–5: RIGHT RULE

Tues. 9/17: **Ben Jonson**, biographical timeline (*Seventeenth-Century British Poetry* pp. 281–282), *The Masque of Blackness* (Moodle) and *Pleasure Reconciled to Virtue* (Moodle)

Use Dinand’s online collection of Oxford Reference Books to learn a bit more about James I and his court.

Diana Hacker, “Integrating literary quotations,” “Using the ellipsis mark,” “Using brackets,” and “MLA in-text citations: Verse plays and poems,” *A Pocket Style Manual*, pp. 116–119, 110–111, 126. Please also look at “MLA list of works cited” pp. 127–131 and “MLA manuscript format; sample pages” pp. 148–154. For those using a different style manual, these readings are available on Moodle. Please bring either the full *Manual* or the Moodle print-outs to class today.

Quick review of thesis and topic sentences

Thurs. 9/19: **William Shakespeare**, *The Tempest* (all). Read Hulme and Sherman’s Preface pp. vii–xi.

Tues. 9/24: *The Tempest* cont’d  
**Michel de Montaigne**, “Of cannibals” (Moodle)  
**PAPER 1 DUE**

Thurs. 9/26: David Lindley, “Music, Masque, and Meaning in *The Tempest*” (*Tempest* volume pp. 187–200)  
Peter Hulme, “Prospero and Caliban” (*Tempest* volume pp. 233–249)  
Diana Hacker, “Avoiding plagiarism” and “Integrating nonfiction sources,” *A Pocket Style Manual*, pp. 107–115. Please also skim through “MLA

documentation style,” especially pages 120–121 and 134ff. For those using a different style manual, these readings are also available on Moodle. Please bring either the full *Manual* or the Moodle print-outs to class today.

Working with secondary sources and online bibliographies

Tues. 10/1: Use Dinand’s online collection of Oxford Reference Books to find and read short, substantial biography of Francis Bacon.

**Francis Bacon**, “Of Truth,” “Of Marriage and Single Life,” “Of Plantations,” “Of Gardens,” “Of Masques and Triumphs” (Moodle)

Thurs. 10/3: **Aemilia Lanyer**, biographical timeline, “To the Queen’s Most Excellent Majesty,” “To All Virtuous Ladies in General,” “From *Salve Deus Rex Judaeorum*,” and “The Description of Cookham” (*Seventeenth-Century British Poetry* pp. 3–19)

**Ben Jonson**, “To Penshurst” (*Seventeenth-Century British Poetry* pp. 97–100)

Tues. 10/8: **MIDTERM EXAM**

### **Weeks 6–9: UNRULINESS AND GENDER**

Thurs. 10/10: Selections from didactic and polemical texts on gender: Juan Luis Vives, *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, *A godly form of household government*; and James VI and I, *Basilikon Doron* (Moodle)

*Hic Mulier; or The Man-Woman and Haec Vir; or the Womanish Man* (pp. 123–146 of *The Roaring Girl* volume)

Discussion of Paper 2

Tues. 10/15 &

Thurs. 10/17: Fall break. No classes.

Tues. 10/22: **Thomas Dekker and Thomas Middleton**, *The Roaring Girl; or, Moll Cut-Purse* (all). Read Panek’s Introduction pp. ix–xvi.

Thurs. 10/24: *The Roaring Girl* cont’d

Tues. 10/29: **Katherine Philips**, biographical timeline, “Upon the Double Murder of King Charles I . . .”; “To My Excellent Lucasia, on Our Friendship”; “To Mrs. M.A. at Parting” (*Seventeenth-Century British Poetry* pp. 653, 655, 662–664). Also “Friendship in Emblem,” “The World,” “A Married State,” and “On the Death of My First and Dearest Child, Hector Philips” (Moodle)

- Thurs. 10/31: **Robert Herrick**, biographical timeline, “The Argument of His Book,” “Delight in Disorder,” “Corinna’s Gone A-Maying,” “To the Virgins, to Make Much of Time,” “Upon Julia’s Clothes” (*Seventeenth-Century British Poetry* pp. 179, 181, 185, 189–191, 195–196, 214)  
**Richard Lovelace**, biographical timeline, “To Lucasta, Going to the Wars,” “The Grasshopper,” “To Althea, from Prison,” “Love Made in the First Age. To Chloris” (*Seventeenth-Century British Poetry* pp. 489–492, 494–495, 497–498, 503–504)

### **Weeks 10–14: CIVIL WAR & BACK TO THE GARDEN**

- Tues. 11/5: “The Revolutionary Era, 1640–60,” pp. 1251–1254 of the Norton introduction titled “The Early Seventeenth Century, 1603–1660” (Moodle)  
**Andrew Marvell**, biographical timeline, “The Coronet,” “To His Coy Mistress,” “An Horatian Ode Upon Cromwell’s Return from Ireland” (*Seventeenth-Century British Poetry* pp. 531, 536–7, 543–544, 556–559). Also “A Dialogue Between the Soul and Body” (Moodle).
- Thurs. 11/7: **Andrew Marvell**, “The Mower Against Gardens,” “The Mower’s Song,” “The Garden” (*Seventeenth-Century British Poetry* pp. 547–548, 551–552, 553–555)
- Tues. 11/12: Writing workshop – peer reviews  
**FULL DRAFT OF PAPER 2 DUE**
- Thurs. 11/14: **John Milton**, *Paradise Lost*, Book 1  
 Read “The Life of John Milton” in Teskey’s Introduction, pp. xv–xxvii
- Tues. 11/19: *Paradise Lost*, Books 2–3
- Thurs. 11/21: *Paradise Lost*, Books 4–5  
**PAPER 2 DUE**
- Tues. 11/26: *Paradise Lost*, Books 6–8 (a lengthy assignment – start early!)
- Thurs. 11/28: Thanksgiving. No classes.
- Tues. 12/3: *Paradise Lost*, Book 9 (consider reading ahead into Thursday’s assignment, another long one)
- Thurs. 12/5: *Paradise Lost*, Books 10–12 & Conclusions

### **Final Exam**