

R E N A I S S A N C E P O E T R Y & P R O S E

dr. david wilson-okamura

english 4050

autumn 2006

east carolina univ.

Aug. 23	W	What was the Renaissance?
25	F	THOMAS WYATT, "The long love that in my thought doth harbor" (with Petrarch, <i>Rima</i> 140), "Whoso list to hunt" (with Petrarch, <i>Rima</i> 190), "I find no peace" (with Petrarch, <i>Rima</i> 134), "They flee from me"
28	M	"What vailleth truth?," "Forget not yet," "Blame not my lute," "Stand whoso list," "Who list his wealth and ease retain," "Mine own John Poins"
30	W	HENRY HOWARD, EARL OF SURREY, "The soote season" (with Petrarch, <i>Rima</i> 310), "Alas! so all things now do hold their peace" (with Petrarch, <i>Rima</i> 164), "So cruel prison how could betide," "Martial, the things for to attain"
Sept. 1	F	THOMAS MORE, <i>Utopia</i> bk. 1, including letter to Peter Giles (Norton 521–45)
4	M	Labor Day (no class)
6	W	<i>Utopia</i> bk. 2 (545–69, up to but not including "Slaves")
8	F	<i>Utopia</i> bk. 2, incl. letter to Giles (569–90); Tyndale v. More on interpretation (622–24)
11	M	PHILIP SIDNEY, selections from <i>Defense of Poesy</i> (Norton 953–74)
13	W	<i>Astrophil and Stella</i> 1, 6, 7, 9, 10, 28, 31, 37,
15	F	<i>Astrophil and Stella</i> 41, 49, 52, 54, 69, 89, 91, 108
18	M	EDMUND SPENSER, <i>Faerie Queene</i> book 1, cantos 1–2 (hereafter <i>FQ</i> 1.1–2)
20	W	<i>FQ</i> 1.3–4
22	F	<i>FQ</i> 1.5–6
25	M	<i>FQ</i> 1.7–8
27	W	<i>FQ</i> 1.9–10
29	F	<i>FQ</i> 1.11–12
Oct. 2	M	CHRISTOPHER MARLOWE, <i>Hero and Leander</i>
4	W	WILLIAM SHAKESPEARE, <i>Venus and Adonis</i>
6	F	<i>Sonnets</i> 1–25
9	M	<i>Sonnets</i> 26–50
11	W	<i>Sonnets</i> 51–75
13	F	<i>Sonnets</i> 76–100
16	M	Fall break (no class)
18	W	<i>Sonnets</i> 101–25
20	F	<i>Sonnets</i> 126–50
23	M	<i>Sonnets</i> 151–54, "A Lover's Complaint"
25	W	JOHN DONNE, "The Good-Morrow," "Song" ("Go and catch a falling star"), "The Sun Rising," "The Indifferent," "The Canonization"
27	F	"The Ecstasy," "Elegy 19. To His Mistress Going to Bed." CAREW, "A Rapture." HERRICK, "The Vine"
30	M	GEORGE HERBERT, "Redemption," "Prayer (I)," "Jordan (I)," "The Windows," "Jordan (II)," "The Collar"
Nov. 1	W	BEN JONSON, excerpts from <i>Timber</i> (Norton 1448–51), "To My Book," "Inviting a Friend to Supper." AEMILIA LANYER, "To the Doubtful Reader," "To the Queen's Most Excellent Majesty," "To the Virtuouſ Reader."
3	F	LANYER, "The Description of Cookham." JONSON, "To Penshurst." ROBERT HERRICK, "His Prayer to Ben Jonson," "The Hock Cart"
6	M	KATHERINE PHILIPS, "On the Death of My First and Dearest Child, Hector Philips." JONSON, "On My First Daughter," "On My First Son"
8	W	PHILIPS, "A Married State," "Friendship's Mystery," "To Mrs. M. A. at Parting." LANYER, "Eve's Apology in Defense of Women"
10	F	MILTON, <i>Paradise Lost</i> book 1 (hereafter <i>PL</i> 1)
13	M	<i>PL</i> 2
15	W	<i>PL</i> 3
17	F	<i>PL</i> 4

20	M	PL 5
22	W	Thanksgiving holiday begins
24	F	Thanksgiving holiday continues
27	M	PL 8 [In bk. 6, Raphael describes the war in heaven; in bk. 7, the creation of the world.]
29	W	PL 9
1	F	PL 12 [In bk. 10 Adam and Eve repent. In bk. 11 the archangel Michael shows Adam the future of the human race, up through Noah's flood.]
4	M	MARVELL, "Bermudas," "The Garden"
6	W	What was the Renaissance?

REQUIRED TEXTS

The Norton Anthology of English Literature. Gen. ed. Stephen Greenblatt. 8th ed. New York: Norton, 2006. Vol. 1B: The Sixteenth Century/The Early Seventeenth Century.

Shakespeare, William. *The Sonnets and Narrative Poems*. New York: Signet, 1986.

REQUIREMENTS

Expertise (10%). Attentive reading will only take you so far. Sometimes you also need to know things: the meaning of rare words, for example, or the significance of names, places, and dates; the poet's birthday; whether she went to university; etc. Everyone is responsible for the words. For the rest, we will look to you for expertise on several occasions (how many depends on enrollment). Experts will prepare for the day's reading in pairs. There will be a sign-up sheet. When your turn comes around, you and your partner will be responsible to know the following for each of the works under discussion: the identities of all the historical figures named, the historical and biographical significance of all the dates (including the date of composition, if that's known), and the geographical location and significance of all the places. If there's an allusion to mythology, philosophy, or theology, you'll be responsible for that, too. Some of these questions can be answered easily enough by means of the internet. Others can be answered using the reference works named below. Still others will require the assistance of a reference librarian.

Recitations (10%). Part of becoming intimate with a poem is learning it by heart. For this course, you will need to memorize and recite two poems. Minimum length: fourteen lines each. Recitations will be given during office hours; a schedule will be posted online at the beginning of the semester. Grades will be assigned on the following basis: you know the poem, but stumble your way through it = C range; you know the poem letter-perfect, but haven't done much with pauses, emphasis, tone = B range; you know the poem letter-perfect and interpret it with your voice = A range. Don't memorize a poem you don't understand; we'll probably have a chat afterwards about what it means, so be prepared.

Biweekly Analysis (80%). Every other Monday, you will submit a written analysis of the previous two weeks' discussion. (First analysis is actually due on a Wed., Sept. 6, because of Labor Day.) Length: 900–1,200 words.

A good analysis will summarize the content of discussion, but it will also evaluate that discussion: what, for instance, got left out of the conversation, and why does it matter? As a general rule, one part evaluation to two parts analytical summary is a good balance. Each written analysis will be submitted in two forms: to me, on paper, and to the other members of the class, by email (renaissance@virgil.org).

- When you're done, do a word count and write the result on the first page of your paper. Word count should not include such things as long quotations.
- Pages should be (a) stapled and (b) numbered by computer. Ask someone at the computer lab if you don't know how to do this already.
- First impressions count; so do spelling, punctuation, and grammar. If you have trouble with these, I recommend *Grammar in Plain English* by Harriet Diamond and Phyllis Dutwin.
- Double-space. Use 12 point Times Roman.

Cell phones should be turned off before class starts.

Office hours are held MWF 12:50–2:30 in Bate 2137 and by appointment. If you need to set up a time, the best way is to grab me after class or give me a phone call. My office number is 328-6714. If you call my office and I'm not there, do try me at home, though not after 9:00 pm, please. My number there is in the phone book.

EXTENSIONS

Everyone gets a two-day extension on two analyses over the course of the semester. You choose which ones. You don't need to ask me ahead of time: just hand in a sheet of paper with the date and your name on it that says "I'm taking my first (or second) extension on this paper." In the interest of fairness, no one will be granted a third extension.

PLAGIARISM

Plagiarism is using someone else's words or ideas in such a way that a reader cannot distinguish them from your own work. As such, it is a form of cheating. If you have questions about plagiarism, please ask me about it before your paper is due; after a paper is handed in it's too late to claim ignorance. The penalty for plagiarism is an automatic F for the course, in addition to whatever penalty the University sees fit to impose.

REFERENCE

These items can be found online or in the reference section on the first floor of the library. For publicly accessible web resources, a URL is given. Online works for which no URL is given are accessible through the Joyner Library web site; currently the entry page for all electronic databases is www.ecu.edu/cs-lib/erdb

- Abraham, Lyndy. *A Dictionary of Alchemical Imagery*. Cambridge: Cambridge UP, 1998. PN56.A44.A27.1998.
- Balay, Robert, ed. *Guide to Reference Books*. 11th ed. Chicago: American Library Association, 1996. Z1035.1.G89.1996 (not on the shelf; ask for at reference desk).
- Bergin, Thomas G., and Jennifer Speake. *Encyclopedia of the Renaissance*. New York: Facts on File, 1987. CB361.B43.1987.
- Catholic Encyclopedia, The*. 15 vols. New York: Encyclopedia Press, 1913. Online: newadvent.org/cathen
- Cross, F. L., and E. A. Livingstone, eds. *The Oxford Dictionary of the Christian Church*. 3rd ed. New York: Oxford UP, 1997. BR95.O8.1997.
- Dictionary of Literary Biography*. Detroit: Brucoli Clark-Gale Research, 1978-. PS221.D49x.
For sixteenth-century poets, see vols. 132, 136, 167, and 172. For seventeenth-century poets, see vols. 121, 126, and 131. For Elizabethan dramatists, see vol. 62. For seventeenth-century dramatists, see vols. 58, 80, 84, and 89.
- Early English Books Online (EEBO)*. Online
Digital facsimiles of all books printed in English or in Britain, 1475-1700, including the Thomason tract collection (1640-61).
- English Poetry and English Drama, 1280–1915*. Chadwick-Healey. Online.
Searchable full-text databases.
- Grendler, Paul F., ed. *Encyclopedia of the Renaissance*. 6 vols. New York, Scribner's, 1999. CB361.E52.1999.
- Hale, J. R., ed. *A Concise Encyclopedia of the Italian Renaissance*. New York: Oxford UP, 1981. DG533.C57x.
- Harner, James L. *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*. 3rd ed. New York: MLA, 1998. PR83.H25.1998.
- Hillerbrand, Hans J., gen. ed. *The Oxford Encyclopedia of the Reformation*. 4 vols. New York: Oxford UP, 1996. BR302.8.O93.1996.
- Lewis, C. S. *English Literature in the Sixteenth Century, Excluding Drama*. Oxford: Clarendon, 1954. PR411.L4 (in stacks, not reference).
- May, Steven W., and William A. Ringler, Jr. *Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603*. 3 vols. London: Thoemmes Continuum, 2004. PR531.M348.2004.
Good for finding poems written on a given subject or composed in a particular meter.
- Oxford Dictionary of National Biography (ODNB)*. 60 vols. Oxford: Clarendon, 2004. DA28.O95.2004 and online.
- Oxford English Dictionary (OED)*. 2nd ed. Oxford: Clarendon, 1989. PE1625.O87.1989 and online.
- Partridge, Eric. *A Dictionary of Slang and Unconventional English*. 8th ed. New York: Macmillan, 1984. PE3721.P3.1984. Check dates to see when an expression came into use.
- Pollard, A. W., and G. R. Redgrave. *A Short-Title Catalogue of Books printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475-1640*. Rev. W. A. Jackson, et al. 3 vols. London: Bibliographical Society, 1976. DA27.5.P65.1976.
- Slavens, Thomas P. *Sources of Information for Historical Research*. New York: Neal-Schuman, 1994. D20.S62.1994.
- Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 vols. London: Athlone, 1994. PR428.S48.W54.1994.
- Wing, Donald. *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America, and of English Books Printed in Other Countries, 1641-1700*. 3 vols.+index. New York: Index Society, 1945–51. DA27.5.W56.1945.