

ENGL 4/5120-01W:
SEVENTEENTH-CENTURY BRITISH LITERATURE
SPRING 2015 * TR 9:30-10:50 AM * HUMANITIES 209

Dr. Meg Pearson

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Office Hours: TR 11-1 pm, Wednesdays by appt.

Course description

The seventeenth century has no one issue, theme or ideology. Indeed, it is a time of intense disagreement on nearly every aspect of society and culture. This century in Britain featured the Gunpowder Plot, numerous Irish and Scottish rebellions, witch trials, civil war, foreign conspiracies, regicide, and unceasing religious dissent. From this roiling stew of upheaval emerges some of the darkest but also the most stirring poetry and prose in the English language. The course will focus on three major chronological periods: the Stuart Dynasty, the English Civil War, and the Restoration. Within these time frames, which divide the century roughly as 1603-1642; 1642-1660; and 1660-1700, we will focus on several major authors, such as the Johns (Donne, Milton, and Wilmot, Earl of Rochester), as well as the major themes in poetry, prose, and drama.

Course Goals

- Students will develop in-depth understanding of seventeenth-century British literature in its European and world historical and social context.
- Students will develop an understanding of how those specific contextual details affect literary history.
- Students will develop the ability to apply theoretical argument to the historical conditions that shape the production of literature.
- Students will recognize the implications of different critical and theoretical readings as culturally invested products.
- Students will understand the points of congruence between literature and other disciplines.
- Students will demonstrate in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of related material.
- Students will demonstrate their command of academic English and the tenets of sound composition by means of thesis-driven analytical prose.
- Students will learn to use discipline-specific computer technologies related to the study of language such as listservs, word processing, and internet research.

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Texts

You're welcome to buy whatever edition of these plays and poems you can, although the anthology is a requirement.

Behn, Aphra. *The Rover* (1677). (available in the bookstore's Dover Thrift anthology, which is cheap if not particularly scholarly)

Milton, John. *Paradise Lost*. Ed. John Leonard. New York: Penguin Classics, 2000.

Rudrum, Alan, Joseph Black, Holly Faith Nelson, eds. *Broadview Anthology of Seventeenth-Century Verse and Prose*. Ontario, Canada: Broadview Press, 2004.

Wycherly, William. *The Country Wife* (1675) (available in the bookstore's Dover Thrift anthology, which is cheap if not particularly scholarly)

CourseDen Page: a number of our readings both primary and secondary will be available here. Much of your written work will be submitted here or via email to megp@westga.edu (NOT mpearson!)

Requirements

Participation & Discussion (20%): Students will come to class having read the material and having prepared questions and comments for the group. The majority of the class will be discussion, so prepare accordingly. You may not sit in class like a stump. Unpreparedness will result in something nasty, such as a quiz.

Short paper (25%): Students will write a three-to-four page analytical response to the course readings of the first third of the semester. This paper will require you to analyze part of a text from class. It is to be a careful reading – almost a dissection – of passages that you feel are important to look at closely. Each close reading will make a claim about how a certain line or passage or poem should be understood, and then use careful analysis of the text to prove that claim. Each paper should incorporate two critical sources. **This paper will be turned in as a hard copy on the due date listed on the syllabus.**

Analytical Essay (30%): Each of you will write a seven-to-eight page critical analysis paper on a topic of your own choosing related to one of the texts on this syllabus; alternately students may consider two texts or authors from the reading list. Your paper should not just reiterate subjects or ideas that we have discussed in class. Rather, use class discussions, critical sources, and your reading responses to find and define your own niche in the course material. As a formal writing assignment, your paper must argue a specific thesis and support that thesis with clearly organized paragraphs containing appropriate examples and textual analysis. Your writing must be free of grammatical errors and should demonstrate stylistic clarity. Formal papers must

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document their sources using MLA style citations and notes. I wish to see at least a five-source bibliography. Further details about this assignment will be discussed and distributed in class. We will workshop these essays the last week of class. See syllabus for due dates and for the dates of our writing workshops, which are not optional. Missing a writing workshop loses a letter grade on your paper. **This paper will be turned in online on the due date listed on the syllabus.**

Final Exam (25%): A take-home exam covering specifically the connection between the texts we've read and the historical period.

Course Policies

Attendance:

You are expected to attend every class session regularly. What we cover in class is what you need to know. If you are absent, it is your responsibility to contact another student for an explanation of what was covered. I offer you **4** absences to do with as you like—use them wisely for the inevitable "stuff" that will mess up your semester: illness, traffic, death in the family, etc. I do not care whether they are excused or not. **If you miss 5 classes for whatever reason, however, you will not pass this class. You're responsible for counting.**

Deadlines and Late Papers:

The short paper will be due in class on the date listed on the syllabus in hard copy. The long paper will be due online via Course Den (or via email in case of server trouble) at a deadline established on the syllabus and will be graded via turnitin.com. Every day that passes after the due date means that your paper loses a letter grade. Extensions will be granted only in cases of verifiable emergency and/or if we have spoken about it beforehand.

Formatting and Submitting Papers:

All take-home papers will have all the appropriate formatting required by MLA standards. All papers should be typed in a simple font in 10-12 point typeface. Always leave one-inch margins on each side. Papers are always to be double-spaced. Always cite your sources. And finally, always make a back-up copy of every paper you write.

You will sometimes find it necessary to email me your papers, such as when you would like me to look over your draft. Please send papers to megp@westga.edu or, if that's not working, to mfpearson@gmail.com. When I receive your email with an attachment, I will email you back right away to say "Got it." If you submit something to *me*, not to CourseDen, and I do not email you back within 24 hours, I have not received your paper. Resend it.

CourseDen will let you know when you've submitted, and you can double check it yourself. If you have having troubles with CourseDen, please get in touch with the University ITS people or Distance Learning (<http://uwgonline.westga.edu/>). I cannot help you, sadly. Plan for such technological failures. They are part of life.

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The departmental grading rubric for all upper-division written work may be found [here](#). I have lots of writing tips and terms and links on my website, too: <http://www.westga.edu/~megp>.

Academic Honesty:

Plagiarism or cheating, whether it is using the words and/or ideas of another without properly giving credit to the source(s), submitting someone else's work as your own, submitting your own work completed for another class without my permission, collaborating on individual exercises, or otherwise violating the university's code of academic integrity will not be tolerated, and infractions will be severely punished. Familiarize yourself with the proper rules for citation for the English department (MLA) and the university's policy on academic dishonesty: <http://www.westga.edu/~engdept/Plagiarism/pladef.html>.

If an idea does not come fully-sprung from your own skull, you need to figure out whose idea it is and give them credit through citation. If you do not do so, it is considered cheating. If you cheat in my class, you will receive an automatic F for the class. Do not test this.

Extra Help:

If you feel you need help or if you have any questions regarding the class, come by my office, 2234 in the TLC. I will be in my office and prepared to offer assistance during my office hours. If for some reason you are unable to see me during my office hours, we will arrange an alternative meeting time. Contact me via email to set up an appointment. Also, do not forget about the Writing Center where the instructors and staff work to assist writers at any point in the writing process. For more information or to make an appointment, e-mail the Writing Center at writing@westga.edu.

Contacting Me:

I am most easily tracked down using email: megp@westga.edu. (Please note that mpearson@westga.edu is NOT ME. You may also contact me using the email function in CourseDen, although I do not check that account regularly. Please e-mail me from your university account in order to make it easier to identify the sender of the e-mail and to avoid unnecessary security or virus risks.

Special Needs:

The University of West Georgia adheres to the Americans for Disabilities Act, known as ADA, which requires that all programs at the university be accessible to people with disabilities. If you have a registered disability that will require accommodation, please see me in my office at the beginning of the semester. If you have a disability that you have not yet registered through the Accessibility Services Office, please contact the **Counseling Center:**

Location: 123 Row Hall

Office Hours:

M-F 8am-5pm

Tel: 678-839-6428

Fax: 678-839-6429

E-mail: counseling@westga.edu

Syllabus

nb: All the critical articles assigned may be found online, full-text, via Ingram's Galileo databases, specifically MLA unless otherwise noted. Check the CourseDen home page for the current Galileo password if you are accessing these from off campus.

Tuesday	Thursday
<p>1/6 Historical Overview HMWK: Research Project (due 1/13)</p>	<p>1/8 READ: John Donne, "The Apparition," "The Sun Rising," "The Canonization," "The Ecstasy," and Elegy XIX (<i>Broadview</i>)</p> <p style="color: red; text-align: center;">Drop/Add ends Sunday the 11th at midnight!</p>
<p>1/13 READ: John Donne Holy Sonnets IX, X, XII, XIV, XV and "Hymn to God my God" (<i>Broadview</i>) READ: Beaston, Lawrence. "Talking To A Silent God: Donne's Holy Sonnets And The Via Negativa." <i>Renascence: Essays On Values In Literature</i> 51.2 (1999): 95-109. Web. 4 Jan. 2015.</p>	<p>1/15 READ: Aemelia Lanyer ("Cooke-ham"), Ben Jonson ("To Penshurst,") (<i>Broadview</i>) READ: Greenstadt, Amy. "Aemilia Lanyer's Pathetic Phallacy." <i>Journal For Early Modern Cultural Studies</i> 8.1 (2008): 67-97. MLA International Bibliography. Web. 4 Jan. 2015.</p>
<p>1/20 Stuart Prose READ: Francis Bacon ("Of Truth," "Of Simulation," "Of Marriage," "Of Love," "Of Studies" (1625 version)), Nicholas Breton (all), Lady Margaret Hoby (all), Owen Felltham ("Of Woman") (<i>Broadview</i>)</p>	<p>1/22 Stuart Prose Querelle de Femmes READ: Swetnam (CourseDen) & Speght <i>A Muzzle for Melastomus</i> (397-99); : READ: Barbara Kiefer Lewalski, "Old Renaissance Canons, New Women's Texts: Some Jacobean Examples," <i>Proceedings of the American Philosophical Society</i> Vol. 138, No. 3 (Sep., 1994) , pp. 397-406 JSTOR http://www.jstor.org/stable/986746</p>
<p>1/27 English Civil War: Poetry & Prose from both sides READ: <i>Cavalier (Royalist):</i> Richard Lovelace ("The Ant"), Robert Herrick ("Delight in Disorder," "Duty to Tyrants," "Fresh Cheese and Cream," "The Bad Season Makes the Poet Sad," "Upon Julia's Clothes") READ: Corless-Smith, Martin. "Herrick's Wild Civility." <i>Ben Jonson Journal</i> 20.2 (2013): 273-282. Literary Reference Center. Web. 4 Jan. 2015. (<i>Broadview</i>)</p>	<p>1/28 English Civil War: Poetry & Prose from both sides READ: <i>Roundhead (Parliamentarian):</i> Andrew Marvell, "Ode Upon Cromwell," Lucy Hutchinson, <i>Memoirs</i> (pp 818 - 28), Wm Walwyn, "The Bloody Project" (<i>Broadview</i>)</p> <p style="color: red; text-align: center;">SHORT PAPER DUE</p>

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2/3 READ John Milton, <i>Areopagitica</i> (If you can, read the whole thing. Otherwise these excerpts): 561-64; 569-70; 573-74; 581-83; 586-87	2/5 READ John Milton, "L'Allegro," "Il Penseroso,"
2/10 READ: <i>Paradise Lost</i> , Book I	2/12 READ: <i>Paradise Lost</i> , Book 2
2/17 READ: <i>Paradise Lost</i> , Book 4 READ: Polydorou, Desma. "Gender And Spiritual Equality In Marriage: A Dialogic Reading Of Rachel Speght And John Milton." <i>Milton Quarterly</i> 35.1 (2001): 22. Web. 4 Jan. 2015.	2/19 READ: <i>Paradise Lost</i> , Book 5 READ: Stella Revard, "Satan's Envy of the Kingship of the Son of God: A Reconsideration of "Paradise Lost," Book 5, and Its Theological Background," <i>Modern Philology</i> Vol. 70, No. 3 (Feb., 1973), pp. 190-198. JSTOR http://www.jstor.org/stable/436068
2/24 READ: <i>Paradise Lost</i> , Book 6	2/26 READ: <i>Paradise Lost</i> , Book 9 READ: Aemelia Lanier (<i>Salve</i> lines 745-end) W DAY IS 2/27!
3/3 Restoration (history) READ: Charles II ("Declaration of Breda"), Anthony à Wood ("The Restoration" pp. 1023-25), George Savile, Marquis of Halifax ("A Character of King Charles II") (<i>Broadview</i>)	3/5 Restoration Prose READ: Aphra Behn (Love Letters), Samuel Pepys' & John Evelyn's diaries on the Great Fire of London, Thomas Sprat (<i>Broadview</i>)
3/10 Restoration Poetry READ: Marvell ("To His Coy Mistress," "On John Milton's Paradise Lost," the "Mower" poems (all 4), (<i>Broadview</i>)	3/12 Restoration Poetry, part 2 READ: Rochester (all), Aphra Behn ("The Disappointment," "On the Death of Rochester") READ: Cynthia Richards. "Wit at War: The Poetry of John Wilmot and the Trauma of War." <i>Eighteenth-Century Fiction</i> 27.1 (2014): 25-54. Project MUSE. Web. 4 Jan. 2015. Introduction to Restoration Comedy & Drama
3/17 SPRING BREAK	3/19 SPRING BREAK
3/24 Restoration Comedy Read Wycherly, <i>The Country Wife</i> (entire thing)	3/26 Read Behn, <i>The Rover</i> (Acts 1-2)

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3/31 Behn, <i>The Rover</i> (Acts 3-5)	4/2 Choosing a research topic Final Paper Proposal Due (Online by 5 pm)
4/7 Research Methods and Final Paper Organization	4/9 Meet with Pearson (bring bibliography of five critical sources)
4/14 Final Paper Workshop I (3-4 pages due)	4/16 LAST DAY OF CLASS Student Evaluations Final Paper Workshop II (5-6 pages due) Final Paper due to Course Den before Friday, 4/17, at 5 pm.
4/21 Final Exam Period (no class)	4/23 Final Exam: 8:00-10:30 am