English 330A: The Sixteenth Century I

Section 1
MW 10-11:20; HH 336
HH 246; ex.32124
Winter 2015
k2graham@uwaterloo.ca

Office Hours: Mondays and Wednesdays 11:30-12 and 2:30-3:30, or by appointment

Petrarch, Selections from the Canzoniere and Other Works (Oxford-World’s Classics)

Aims of the Course
This class will introduce you to the short poetry written in sixteenth-century England. One aim will be to develop your ability to talk and write about how this poetry is written, as well as about what it says. A second will be to understand how the forms of lyric poetry contribute to the languages of love, politics, religion, and philosophy in early modern England.

Methods, Requirements, and Policies
The class will function primarily as a seminar. We will spend most class time discussing the readings, and regular contributions to the conversation will be encouraged from everyone. Graded work comprises:

1) Class participation. I will expect you to attend conscientiously and to participate in an informed and productive manner. You will need to be prepared for class—to arrive with perceptions and opinions about the assigned poems. Quality is generally more important than quantity, but I am impressed by a willingness to go out on a limb. I am also as interested in the courtesy and respect with which you listen and respond to what others say as in the sharpness of your own perceptions. Attendance and punctuality count. It is your responsibility to inform me promptly of the reasons for an absence if you wish it to be excused. Weight = 10%

2) Short writing assignments (5). Three will be poem analyses of approximately 600 words each. You will choose your favourite poem from those assigned in the three-week period ending on the due date and explain and defend your choice—that is, write an analysis that argues for the poem’s value. The other two will be poems modelled on the poems we read. The first will be modelled on a poem or poems in the first unit, and the second will be modelled on a poem or poems in the second unit. Your poems must be metrical and at least 12 lines long. You will receive credit for each assignment you turn in on time. Weight = 2% x 5 = 10%

2) Two sixty-minute tests. For each, I will assign four or five poems for you to study closely for a week. I will then choose one of these for you to write about in class. The instructions for these tests are on page 4 of this syllabus. Weight = 10% x 2 = 20%

3) A formal essay, 1800-2700 words. The assignment is on page 5 below. Weight = 30%

4) A cumulative final exam, two hours in length. I will expect you to support your claims by referring to poems studied in the course. Weight = 30%
## Schedule

<table>
<thead>
<tr>
<th>Jan.</th>
<th>M</th>
<th>Introduction: Styles of 16th Century Poetry; Marlowe (310); Ralegh (229)</th>
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<tr>
<td></td>
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<td><strong>Unit 1: Love Poetry</strong></td>
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<tr>
<td>7</td>
<td>W</td>
<td>Petrarch, “Ascent of Mount Ventoux,” <em>Canzoniere</em> 1, 5, 13, 16, 22, 61, 90</td>
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<td>12</td>
<td>M</td>
<td>Petrarch, <em>Canzoniere</em> 134, 189-90; Wyatt (29-30, 43; handout, sonnets)</td>
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<td>19</td>
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<td>Surrey (57, 59); Harington (70-71); Gascoigne (116); Ralegh (226, 228,</td>
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<td>231-32); Whitney (handout, “An Admonition”)</td>
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<td>21</td>
<td>W</td>
<td>Sidney (154, 156, 159, 163, 168, 171, 176); <strong>poem analysis #1</strong></td>
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<td>Greville (209-12; handout 38-40, 84)</td>
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<td>28</td>
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<td>Spenser (142-46)</td>
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<td>Feb.</td>
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<td><strong>Unit 2: Religious, Political, and Philosophical Poetry</strong></td>
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<td>Shakespeare (372-85)</td>
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<td>Shakespeare (386-400); <strong>poem #1</strong></td>
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<td>Shakespeare (401-13)</td>
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<td>Donne (458, 461, 464-65, 468, 470-71); <strong>poem analysis #2</strong></td>
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<td>Campion (425, 428); Madrigals (437-50); Dowland (527, 530)</td>
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<td><strong>Unit 2: Religious, Political, and Philosophical Poetry</strong></td>
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<td>Wyatt (50); Versions of Psalm 32 (handout)</td>
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<td>4</td>
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<td>Sidney (185); Herbert (300-05)</td>
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<td>Greville (213-19, handout 82)</td>
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<td>11</td>
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<td>Nashe (435); Donne (454, 469); <strong>poem analysis #3</strong></td>
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<td>16</td>
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<td>Wyatt (37, 40-42, 44, 49, 54); Vaux (78-79); Googe (84-85); Dyer (187)</td>
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<td>18</td>
<td>W</td>
<td>Wyatt (51-53); Surrey (65); <strong>poem #2</strong></td>
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<td>23</td>
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<td>Askew (74); Whitney (113; handout, “To her sister”); Crowley (handout)</td>
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<td>25</td>
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<td>Gascoigne (114-115, 117-120); <strong>Essays due 1 p.m.</strong></td>
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<td>30</td>
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<td>Ralegh (224-25, 227, 230, 233, 240-41); Queen Elizabeth I (107)</td>
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<td>Apr.</td>
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**Final exam TBA** (Exam period begins April 10 and ends April 25)
Class and University Policies

Although in rare cases an electronic submission may show that an assignment has been completed (e.g. a late essay completed on a Saturday), you must turn in a paper copy of all written assignments to receive credit. Late short writing assignments will receive credit only if prior permission has been granted. Late essays will be accepted without penalty only if prior permission has been granted; otherwise, the penalty will be 2% per day, including weekends. Late assignments should be turned in either directly to me or to the English Department’s drop box on the second floor of Hagey Hall. Missed exams may be made up only with a valid medical excuse.

I will normally reply to email messages within 24 hours, weekends excepted. In the case of emails requiring lengthy replies, I may indicate to you that you should see me in person. Laptop computers, smartphones, and other portable electronic devices may become distractions both to the user and to others and so may not normally be used in class. E-book readers with limited connectivity may be used only if I grant permission.

Note for students with disabilities: The AccessAbility Services office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

Academic Integrity: in order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline, http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70.

Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-72.

Academic Integrity website: https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior

Academic Integrity Office (UW): https://uwaterloo.ca/academic-integrity/

All sources of information that you use in your written work in this class must be cited fully and scrupulously. If I suspect that you have committed an academic offense, including plagiarism, I will report it to the Associate Dean; if the offense is confirmed, the normal result is a failing grade on the assignment and a further five marks off the course grade.
Write a well-organized essay about the assigned poem. Describe it, analyze it, evaluate it. That is, say what you think needs to be said about it, organizing your response in the form of an argument. Considering some or all of the following questions may provide support for your argument:

--what is the poem’s subject?
--what appears to be the author's attitude toward this subject?
--who appears to be speaking? If it isn’t the author, does the speaker’s perspective seem to be different from the author’s? Is there more than one speaker?
--is a particular audience implied?
--is a dramatic situation implied?
--how is the poem organized? Is there an argument?
--what sort or sorts of language are used in the poem?
--what is the syntax, or word order, like?
--is there figurative language in the poem?
--what is the poem’s metre? Its rhyme? Of what importance are these? Are there significant metrical variations?
--what is the poem’s tone? what gives it this tone? does the tone change?

If it will support your argument, you may also consider interpretive questions of an historical nature, whether biographical, political, religious, or literary historical.
English 330A--Essay Assignment

Write an essay on one of the topics below. Your essay must argue a clear thesis, and it must take the form of a unified and well-structured defence of your thesis. It will be judged on the strength and originality of its thesis, on the quality, clarity, and coherence of its supporting arguments, and on the felicity and correctness of its expression. The essay must be 1800-2700 words, typed, and double-spaced, and follow a consistent documentation format (e.g. MLA, Chicago). Late essays will be accepted without penalty only if prior permission has been granted. Otherwise, the penalty will be 2% per day, including weekends.

It is not necessary to consult secondary sources to write this essay, and doing so could hinder your creativity. If you do make use of such sources, however, be sure that they do not control or determine your argument; rather, your critical engagement with them, whether it takes the form of agreement or disagreement, must serve to advance, and must be clearly subordinate to, your own original thesis. Also be sure to cite all use of such sources fully and scrupulously.

Topic 1: the goals, methods, and poetic success of one sixteenth-century psalm translator.

Topic 2: the representation of the material world in Gascoigne, Crowley, or Whitney.

Topic 3: the use of the plain and pleasant styles by Greville or Ralegh.

Topic 4: Petrarchan influence on one sixteenth-century poet.

Topic 5: iambic tetrameter—or any other metre—in sixteenth-century verse.


Topic 7: the aural pleasures of poetry in Spenser or Campion.

Topic 8: the representation of masculine strength and/or weakness by one or two poets.

Topic 9: the use of poetic form to create a distinctive voice or ethos by one poet.

Topic 10: a topic of your own. You must discuss this topic with me and receive my approval by March 16.

DUE DATE: March 26, 1 P.M.
The Passionate Shepherd to his Love

Come live with me, and be my love,
And we will all the pleasures prove,
That valleys, groves, hills and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lines slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy-buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherd swains shall dance and sing
For thy delight each May-morning;
If these delights thy mind may move,
Then live with me, and be my love.

--Christopher Marlowe

The Nymph’s Reply to the Shepherd

If all the world and love were young,
And truth in every shepherd’s tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,
Is fancy’s spring, but sorrow’s fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

--Sir Walter Ralegh