ENGLISH 350A

Seventeenth-Century Non-Dramatic Literature I

R. R. Dubinski

COURSE OUTLINE, TEXTS

1. Introduction

2. Ben Jonson. Discoveries

3. Selected Poems from a) Ben Jonson
       b) Robert Herrick
       c) John Donne
       d) George Herbert
       e) Henry Vaughan
       f) Andrew Marvell

Texts


Assignments

1. A poem explication about 4-6 pages long, worth 20% of the final grade.
2. A research essay on an assigned topic about 10-12 pages long, worth 40% of the final grade.
3. A final examination two hours long, worth 40% of the final grade.

Other Information

1. Instructor
   a) Office - HH 258, Phone 885-1211, Ext. 2121.
   b) Office Hours - 9:00 a.m.-4:30 p.m.
      (or by appointment).
   c) Home Phone - 884-8395
2. Rewrites

   A rewrite will be permitted for one essay.
3. Lates

   Unless acceptable reasons for delay are presented in advance, late essays will be penalized half a grade.

Incompletes

   Incompletes will be permitted only by prior arrangement and for an agreed period of time. Thereafter, a grade based on the work actually completed will be submitted.
DETAILED SELECTIONS

(page numbers to Norton Editions)

a) Jonson

1. Epigrammes

Prefatory Letter

i) 1-3, 18, 36.
   ii) Satiric - 6, 7, 11, 19, 20, 21, 25, 26, 37, 38, 58, 59, 61, 62, 65, 69, 75, 117, 118.
   iv) Epitaphs - 22, 45, 120, 124.

2. Epistles

i) To Katharine, Lady Aubigny, p. 38.
   ii) An Epistle Answering to One that Asked to be Sealed of the Tribe of Ben, p. 73.
   iii) To the Memory of My Beloved, The Author, Mr. William Shakespeare, p. 85.

3. Odes

i) To Penshurst, p. 21.
   ii) To the immortall memorie, and friendship of that noble paire, Sir Lucius Cary and Sir H. Morison, p. 76.
   iii) An Ode to Himself, p. 63.

4. Love Poems

i) A Celebration of Charis in Ten Lyric Pieces, p. 46.

b) Herrick

From Hesperides

   iii) When He Would Have His Verses Read, p. 105.
   iii) Not Every Day Fit For Verse, p. 140.

2. i) The Hock-Cart, or Harvest Home, p. 123.
   iii) His Grange, or Private Wealth, p. 141.
3. i) His Farewell to Sack, p. 110.
   ii) The Welcome to Sack, p. 117.
   iii) To Live Merrily, and to Trust to Good Verses, p. 119.


   ii) To Anthea Lying in Bed, p. 110.
   iii) Julia's Petticoat, p. 112.
   iv) Upon Her Feet p. 134.
   v) Up Tails All, p. 141.
   vi) Upon Julia's Clothes, p. 142.

   ii) To the Virgins, to Make Much of Time, p. 121.

7. i) Discontents in Devon, p. 107.
   iii) The Bad Season Makes the Poet Sad, p. 136.

8. i) Upon the Loss of His Mistresses, p. 106.
   ii) To Daffodils, p. 131.

9. i) To Perilla, p. 105.
   ii) His Request to Julia, p. 108.

     ii) His Prayer to Ben Jonson, p. 135.
     iii) Upon Ben Jonson, p. 146.
     iv) An Ode For Him, p. 146.

11. i) His Poetry His Pillar, p. 121.
     ii) Lyric for Legacies, p. 122.
     iii) The Pillar of Fame, p. 147.

   c) Donne

   1. Songs and Sonets

   i) Song (Go and catch a falling star), p. 1.
   ii) Womans Constancy, p. 2.
   iii) The Indifferent, p. 4.
   iv) The Flea, p. 22.
   v) Love's Alchemy, p. 22.
   vi) Love's Dist, p. 32.
   vii) Twickenham Garden, p. 15.
ix) The Sun Rising, p. 3.
x) Air and Angels, p. 11.
xii) The Ecstasy, p. 29.
xii) A Valediction: Forbidding Mourning, p. 28.

2. **Elegies**

i) The Anagram, Supplement.
iii) The Bracelet, p. 50.
iv) Loves Progresse, Supplement.
v) To his Mistess Going to Bed, p. 54.

3. **Satyres**

i) I, Supplement.
ii) III, p. 59.

4. **Divine Poems**

i) La Corona, p. 80.
ii) Holy Sonnets, P. 82.
iv) A Hymn to Christ, at the Author's Last Going Into Germany, p. 92.
v) A Hymn to god the Father, p. 94.
vi) A Hymn to God my God, in my Sickness, p. 93.

d) **Herbert**

*From The Temple*

1. The Altar, p.4.
2. The H. Scriptures I, p. 27.
3. The H. Scriptures II, p. 27.
4. The Bunch of Grapes, p. 49.
5. Love I, p. 23.
7. The Holdfast, Supplement
8. The Thanksgiving, p.11.
15. Easter Wings, p. 17.
16. Denial, p. 34.
17. Vanity (I), p. 36.

e) Vaughan

From Silex Scintillans

1. Regeneration, p. 139.
2. The Morning Watch, p. 150.
3. And do they so, p. 154.
4. Man, p. 163.
5. I walked the other day, p. 163.
7. Childhood, Supplement

f) Marvell

1. To his Coy Mistress, p. 104.
2. The Definition of Love, p. 105.
3. The Mower to the Glownoms, p. 110.
4. Damon the Mower, p. 108
5. The Mower's Song, p. 110.
7. On a Drop of Dew, p. 95.
8. A Dialogue Between the Resolved Soul and Created Pleasure, p. 93.
9. A Dialogue between the Soul and Body, p. 100.
10. The Coronet, p. 96.
12. The Garden, p. 112.
A. Grading and Assessment of Assignments

I will follow the Faculty of Arts grading scale by assigning a letter grade from A+ to F- on your assignments. For purposes of averaging, I will use the numerical equivalent assigned to each letter grade from a 95 for an A+ to a 32 for an F-.

2. Besides marginal commentary and internal corrections, I will attach to the assignments a summary evaluation sheet, pointing out strengths and weaknesses and offering suggestions for improvement.

3. In the "General Instructions for Preparing Assignments" that follow, I note some of the qualities I look for in a good essay. The main purpose of my assessment is not to attach a label to your essay, but to provide you with suggestions on how to improve your work.

B. General Instructions for Preparing a Formal Essay

1. The assigned topics provide you with a central theme or problem which is intended as a focus for your paper.

2. Before you start to write an essay, it is essential for you to do some concentrated thinking about the issues raised by the topic. I suggest you make a list of "random reflections" as a way of surveying your thoughts on the subject. Once you have such a list, try to order these reflections in some coherent manner. Make an outline of the main divisions and subdivisions in your argument. Then, try to keep to your outline as you compose the essay.

3. Limit your analysis and discussion to the topic and avoid introducing peripheral or extraneous material that has little or no bearing on your topic.

4. You must support your analysis or interpretation with evidence from the text(s) in question. This may take the form of a direct quotation or a brief paraphrase or summary. However, try to avoid including summaries for their own sake or evidence that may be either peripheral or redundant.

5. Organize your essay carefully so that it has a
central idea or argument and a coherent structure. Make sure that there are adequate transitions between the various paragraphs and sections of your essay and that it ends with a logical conclusion based on the evidence that you have provided in support of your argument or thesis.

6. In topics requiring comparisons and contrasts, organize your essay around points of comparison and contrast rather than examining each work separately and then drawing some comparisons. This type of organization will help you to avoid repetition.

7. Write your essay in a style that is clear, precise and concise. You should use as few words as necessary to make your points clearly and precisely. Avoid loose and rambling sentences and exclude all redundancy and repetition. Avoid vagueness, ambiguity and awkwardness in expression. If a sentence seems awkward to you, rephrase it.

8. After you have completed a rough draft, I suggest you let it sit for a day or two before beginning revisions. This is to allow for second thoughts and reconsideration. In revising make sure that your points are well supported, that there are adequate transitions between parts of your essay, and that the essay has a firm conclusion. Finally, examine the essay for style. Remove all needless verbiage, tighten and rephrase sentences, try to vary the syntactical structure of your sentences, and especially avoid sentences that string together clauses joined by the conjunction "and". Needless to say, you should ensure that your sentences are grammatically correct and that your spelling and punctuation are accurate.

9. You are free to use whatever primary or secondary material you find helpful in writing your essay. But, it is important that you try to assemble your own insights and tentative conclusions before turning to the secondary material. This will enable you to enter into dialogue with other critics and to integrate other views into your own. Be sure that you acknowledge any borrowings from secondary sources.

10. I do not insist that your essays be typewritten, though I would prefer it. If you turn in a hand-written essay, make it as legible as possible, and
please leave a good margin on the left hand side for comments.

11. For matters of form, I refer you to W.K. Thomas's *Correct Form in Essay Writing*. You are expected to follow this manual for such matters as the correct form for quoting from a text, for footnoting and for bibliographies.
ESSAY I

Choose one of the following poems and (1) write a short critical interpretation, and (2) compare and contrast the poem's theme and style to other poems by the same poet.


Instructions

1. A critical analysis involves consideration of some or all of the following items as they contribute to the effect of a poem and its theme or meaning:
   a) The nature of the speaker in the poem as inferred from what he says
   b) The dramatic situation - is there an implied audience or listener?
   c) The scene, setting or situation of the poem
   d) The tone of the speaker's works - his attitude to the subject or to the listener or to the reader
   e) The structure of the poem - its movement, organization and resolution
   f) The vision of human experience implied in the poem
   g) The language of the poem - the meaning and connotations of the words the poet uses (both explicit and implied).
   h) The imagery of the poem - the figurative use of language (metaphors, similes, allusions)
   i) The rhythm of the poem - its meter as well as other devices of sound such as rhyme, alliteration, assonance, consonance, parallelism, etc.

2. The items listed above will help you to ask important questions about the poem you have chosen for analysis. Answers to the questions will give you raw material for your essay. Please do not organize your essay by making brief comments about each of the points listed above. Your essay must have a central idea or argument which can be defended or supported by some or all of the material you have assembled. There is no need for you to say something about all of the points I've listed. For instance, you may become fascinated with the imagery of the poem and choose to organize your essay around this or you may find the ironic tone of the poem interesting and decide to focus your essay on this element. It is likely, however, that as part of
1. Choose one of the following topics.

2. Write a short essay about 4-6 pages in length (double-spaced typewritten).

3. Weight: 20% of the final grade

4. Due Date: 29 October 1991

1. What social and moral values are implied in Jonson’s "To Sir Robert Wroth" (Norton, p. 24) and how do these compare with "To Penshurst"?

2. Though not primarily a love poet, Jonson could on occasion write love poems that remind readers of Donne. In what ways does the lyric "Another, in Defence of Their Inconstancy" (Norton, p. 55) remind you of Donne. Refer to specific poems by Donne in your essay.

3. Show in what ways Herrick’s "Corinna’s Going A-Maying" (Norton, p. 113) deals with themes and motifs that are typical of the Hesperides collection.

4. Though Donne’s "The Good-Morrow" is usually read as the rapturous experience of new love, it is in fact deeply equivocal. Discuss.

5. According to one critic (George Parfitt), the truthfulness of Donne’s Songs and Sonnets lies in their refusal to be consistent and in their conveying of the equal "sincerity" in distrust, hatred, tenderness, and lust. Discuss this comment by referring to two poems that are juxtaposed in the collection, "Community" (p. 17) and "Love’s Growth" (p. 18).
Essay II

1. Write a research essay on one of the following topics. If you prefer you may choose an alternative topic in consultation with the instructor.

2. Length: 10-12 pages double-spaced typewritten.

3. Weight: 40% of the final grade.

4. Due Date: 3 December 1991

1. Jonson's Heroes in *The Epigrammes*.


4. Herrick's Love Poems: Erotic or Pornographic?


6. Donne's Use of Alchemy in the *Songs and Sonnets*.

7. The Valediction Poems in the *Songs and Sonnets*.

8. Antifeminism in Donne's *Elegies* and the *Songs and Sonnets*.

9. Betrayal in the *Songs and Sonnets*.

10. Despair and Complacency in Donne's *Holy Sonnets*.

11. Herbert's God in *The Temple*.

12. Typological Imagery in Herbert and Vaughan.

13. Vaughan's Use of the Metaphor of Childhood.