COURSE DESCRIPTION AND OBJECTIVES
This is a survey course that concentrates on the history and development of the English poem in the early modern period. Covering some of the major figures of sixteenth- and seventeenth-century England, students will consider the development of a variety of poetic genres and literary traditions (such as the appropriation of the Petrarchan sonnet and the subsequent transformation of the form by English poets; the tradition of the courtly lyric; Metaphysical poetry; the development of the epic). Through close reading of selected texts, students will be encouraged to consider a variety of elements, such as: the politics of manuscript circulation and the shift from a manuscript to a print culture; poetry in relation to court politics and the question of power; poetry and literary patronage; the use of the classics and classical allusions. Students will further be expected to consider the texts within the broader social, cultural, and historical context within which they were produced and to examine (among other things) the politics of the Reformation and Renaissance humanism; the politics of gender; colonization and England’s expansion in the New World; the ideological context of the English Revolution.

LEARNING OUTCOMES
Students are expected to be able to demonstrate their familiarity with the texts they have studied and to develop the ability to engage critically not only with primary texts but also with the secondary material they have been introduced to during the semester. Further, students are expected to be able to demonstrate their ability to analyse the texts they have studied within the broader social, cultural, and political framework within which they were produced.

TEXTBOOK
Selected secondary material will be distributed to students during the course of the semester (either in class or electronically). Students will also be given a list of secondary material placed on reserve in the library and will further be encouraged to explore books on regular loan, as well as journals articles (many of which may be accessed electronically through the library).

ASSESSMENT
Midterm exam (take-home essay): 40%
Final examination (in class): 50%
Participation and attendance: 10%
Schedule of readings, lectures, exams and deadlines

Week:

1. Sept. 4/7  
   Introduction to the course
   
   Sir Thomas Wyatt (especially: *They flee from me; Whoso list to hunt; Stand whoso list; Who list his wealth and ease retain; Mine own John Poins*)

2. Sept. 11/14  
   Sir Thomas Wyatt, continued
   
   Selected Secondary Reading:

3. Sept. 18/21  
   Sir Philip Sidney, *Astrophil and Stella*
   
   Selected Secondary Reading:

4. Sept. 25  
   Sir Philip Sidney, *Astrophil and Stella*, continued

   Sept. 28  
   William Shakespeare, *Sonnets*

5. Oct. 2/5  
   William Shakespeare, *Sonnets*, continued
   
   Selected Secondary Reading:

6. Oct. 9/12  
   Edmund Spenser, extracts from *The Faerie Queene*
   
   Selected Secondary Reading:

2
7. Oct.16  
**Edmund Spenser**, extracts from *The Faerie Queene*, continued

8. Oct.19  
**John Donne**, *The Flea*; *The Canonization*; *The Sun Rising*; *A Valediction: Forbidding Mourning*; *The Good-Morrow*; *The Apparition*; *The Funeral*; from *Holy Sonnets* (Sonnet 14)

**Selected Secondary Reading:**

8. Oct.23/26  
**John Donne**, continued

**Tuesday, October 23: DEADLINE FOR MIDTERM EXAM**

9. Oct.30/Nov.2  
**George Herbert**, *The Temple* (especially, *The Altar*, *Easter Wings*, *Redemption* and *The Collar*)

**Selected Secondary Reading:**

10. Nov.6  
**Katherine Philips**, *Friendship's Mystery, to my Dearest Lucasia*

11. Nov.9/16  
**Andrew Marvell**, *Bermudas*

**Suggested Background Reading:**
- Sir Walter Raleigh, extract from *The discovery of the large, rich and beautiful Empire of Guyana* (Norton Anthology, pp. 533-536)
- Amadas and Barlowe's *Voyage to Virginia* (Norton Anthology, pp. 639-643)

**Selected Secondary Reading:**
- D. K. Smith, *The Cartographic Imagination in Early Modern England: Rewriting the World in Marlowe, Spenser, Raleigh and Marvell* (Ashgate, 2008), pp. 157-188 (Chapter 5, "'Tis not, what once it was, the world": Andrew Marvell's Remapping of Old and New in *Bermudas* and *Upon Appleton House*")
- Tay Fizdale, "Irony in Marvell's *Bermudas*," *ELH* 42 (1975): 203-13

11. Nov.13/16  
**Ben Jonson**, *To Penhurst*  
**Thomas Carew**, *To Saxham*

**Selected Secondary Reading:**

12. Nov.20/23  
John Milton, excerpts from *Paradise Lost*  

**Selected Secondary Reading:**  

13. Nov.27/30  
John Milton, excerpts from *Paradise Lost*  
Revision

**FINAL EXAM PERIOD:** 7-21 December 2018

**CLASS POLICIES**

You are required to work systematically so as to keep pace with the material assigned for each session. Your active participation in class discussions is essential, so you need to make sure that you always read the relevant material before coming to class. Systematic failure to come to class prepared or contribute to discussions may have a negative impact on your final grade.

You are expected to attend all classes and scheduled exams, except in case of illness or any other exceptional circumstances. In that case, you need to inform me. Please keep in mind that missed in-class exams cannot be made up unless you present a valid medical certificate or other formal document justifying your absence.

All written work needs to be handed in by the deadline and no extensions will be given except in special circumstances. Assignments or exams handed in late will not be accepted.

Finally, you must come to class on time and always bring your textbook with you.

**ACADEMIC DISHONESTY**

Please keep in mind that any form of academic dishonesty (such as cheating in exams or plagiarism) is a very serious offence and will be penalized according to departmental regulations. Students who commit such offences may risk failing the entire course.

**Plagiarism is the use of someone else’s work (language and/or thoughts) as one’s own original work.**

All written work – whether produced in class or at home – needs to be the student’s own work. In order to avoid plagiarism, you should always make sure that any sources used in your work (whether copied directly, summarized or paraphrased) are clearly acknowledged. You are expected to be familiar with the **MLA citation format** and to use that to cite your sources whenever that is required.