

Vincent Carafano

Early Modern Assemblage #2

Captivity and Conversion

Captivity narratives are often discussed as though a uniquely American genre because of the prevalence of Indian captivity narratives in the 17th and 18th centuries. In fact, however, the roots of the genre stretch back much farther in fact and fiction; from *The Epic of Gilgamesh*, to *The Odyssey*, to Biblical jail cell accounts, to Cervantes' *Don Quixote*, to Shakespeare's *the Tempest*, the tropes and narrative arcs at the core of the genre make significant appearances in much earlier works ^{in a} diversity of cultures. In this course, we will consider captivity narratives primarily from the Early Modern English Period (16th-18th centuries) with a critical eye towards the presence, or lack, of "conversion" in these works. For our purposes, "conversion" will be interpreted in a more inclusive sense as we track reported shifts in the narrator's understanding of their personal identity and their belief system(s). Along the way, we will pay close attention to the fraught relationship between what may have been the lived experience of captivity and the "true, reported account" of the produced text, scrutinize the rhetorical strategies of our various authors within their historical moment, and trouble the seemingly obvious issue of authorship.

Sequence of themes & topics:

- Framing the instance of captivity—the shape of the genre—what necessary conditions demonstrate participation in the genre—brief survey of historical and popular genre staples even if they will not be read within the course
- Truth or Fiction—the troubling nature of autobiography & memoir—survey of theories of production and interpretation of trauma—survey of theories of the stability and/or fallibility of memory
- Conversion—shifts in personal identity—tracing the causes of these paradigm shifts as the products of internal (personal development, revelation, Divine encounter) and external (captors, cuisine, circumstances).
- Rescue—a range in the occasion of production (martyrdom, escape, release)—how the moment of composition inflects the content of the captivity narrative—how it affects the rhetorical strategy

- Dissemination—how the captivity narrative is printed and disbursed—does the narrative serve a greater purpose than “one person’s true account” within the readership—historically, how is the experience of captivity and/or conversion interpreted by the readership

Assignments: a short midterm paper, a group presentation, and a final paper.

Course Texts:

Patricia Caldwell’s *The Puritan Conversion Narrative*

Joe Snader’s *Caught between Worlds: British Captivity Narratives in Fact and Fiction*

Charles I’s *Eikon Basilike*

Mary Rowlandson’s *Sovereignty and the Goodness of God*

Anna Trapnell’s *Report and Plea*

Jeanne Guyon’s *The Prison Narratives of Jeanne Guyon*

Martin Luther King’s *Letter from a Birmingham Jail*

William Shakespeare’s *The Tempest*

Selected episodes of *Orange is the New Black*

Excerpts from *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*

+ John Bunyan’s *Pilgrim’s Progress*

+ Emily Williams

Eddie Cooper
ENGL 4200 – Early Modern Lit
May 31, 2018
Assemblage #2

ENGL 2200: Renaissance and Early Modern English Literature and Culture
Conceptions of Power and Debates of Kingship

Course Description

In light of the political and religious conflicts throughout the reigns of Mary and Elizabeth I, the ascension of the House of Stuart prompted serious debates across England regarding conceptions of power and kingship, specifically the right to rule. The political climate surrounding James I and his line instigated polarizing opinions, strongly dividing the public, eventually leading to the English Civil War in the middle of the seventeenth century. Developing conceptions of religion, science, and philosophy widely informed public opinion. This course will investigate this series of cultural and social debates through various forms of literature of the early- and mid-seventeenth century. This literature provides insight into a variety of perspectives on the aforementioned issues: royalty, the wealthy, the lower classes, and women. It further provides insight into both Royalist and Parliamentarian camps and inquires about the nature of both domestic and foreign policy in England, including the formulation of concepts of colonization, of the English imperial project.

Course Texts

Cavendish, Margaret. "The Description of a New World, Called the Blazing World." *Paper Bodies: A Margaret Cavendish Reader*. Ed. Sylvia Bowerbank and Sara Mendelson, Broadview Press, 2000.

"Eikon Basilike" and "Eikonoklastes." *Eikon Basilike*. Ed. Jim Daems and Holly Faith Nelson. Broadview Press, 2006.

Literature of the Stuart Successions: An Anthology. Ed. Andrew McRae and John West, Manchester UP, 2017.

Milton, John. *Paradise Lost*. Ed. John Leonard, Penguin, 2007.

Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*, Routledge, 1994.

Shakespeare, William. *Macbeth*. Ed. Nicholas Brooke, Oxford UP, 1990.

Themes and Topics

The King's Rights and Responsibilities.

Government, Religion, and Science.

Women's Voices.

The English Colonial Project.

The Development of Language and the Poetic Project.

Assignments

Participation	10%
Student Presentations	20%
Midterm Paper	35%
Final Paper	35%

Participation

Participation in this course requires students to be physically present, attentive, and mentally engaged with class discussions and activities.

Student Presentations

Students will form small groups of 3-5 members. The class will be responsible for teaching the *Eikon Basilike* and *Eikonoklastes*. Each group will present on a particular aspect of their choosing for their assigned text. Each member of the group must demonstrate significant knowledge of the topic and must make a notable contribution to the group's research, preparation, and presentation. The project is designed to give each student the responsibility of closely analyzing difficult textual material and presenting it in a coherent and cohesive manner with an emphasis on oral presentation skills.

Midterm and Final Papers

There are to be two papers completed by students over the course of the term. Each paper will be graded based on the student's analysis of central problems raised throughout the course. Each paper will focus on a single primary source text that has been assigned up to that point in the course using a lens of analysis presented in class discussions of the given text. Prompts, based on class discussion, will be provided a week prior to the paper's submission. Several options will be provided. Each paper should be 4-6 pages in length. All assigned work must be typed in Times New Roman, 12 point font with one inch margins and must be double spaced. A works cited page must be included. All citations will be in MLA format. No further research will be required for these particular essays, though students should use textual evidence from any of the texts assigned to that point in the course.

Kelly Krumrie
W. Scott Howard
ENGL 4200: The Matter of Revolution
Assemblage #2: Syllabus
31 May 2018

**ENGL 2200: Renaissance and Early Modern English Literature and Culture:
Perspectives / Dimensions**



Geometry, Laurent de La Hyre, 1649

Course Description

In this ten week course, we will engage with western visual art and literature from the 16th through 18th centuries through the lens of scientific and mathematical discovery. We will focus most closely on how *ways of looking* in visual art and literature were represented in the advent of linear perspective and optics. For example, how might a poet employ the idea of microscopic imagery? How do paintings of the heavens adhere to geometric terrestrial realities? How do writers and artists from this period engage with point of view? We will read/view primary source texts of scientific writing, poetry, fiction, visual art, and mathematical proof alongside creative writing and drawing exercises. We will also use critical essays and art history to support our understanding. Students will be asked to collect a portfolio of creative work throughout the quarter as well as compose one short and one long critical paper addressing the course topics.

Assignments

Ongoing creative and critical engagement in and out of class

Midterm critical mini-paper: close reading of a literary text that pairs it with a scientific/mathematical concept from the same time period or earlier

Portfolio of creative work (research, writing, and drawing exercises)

Final critical paper: critical argument concerning a literary text and a complementary work of visual art that use a scientific/mathematical concept from the same time period or earlier as well as secondary sources (from in class and through independent research)

Topics / Texts

Lines: Linear Perspective in the Renaissance (2 weeks)

- Ancient Greek mathematics and cosmology (excerpts), esp. Euclid
- *Visual Culture and Mathematics in the Early Modern Period*, Ingrid Alexander-Skipnes (excerpts)
- "Introduction," *The Heritage of Giotto's Geometry*, Samuel Y. Edgerton, Jr. (excerpts)
- "Machine and Mind," *The Science of Art*, Martin Kemp (excerpts)
- various poetry and short prose (handouts)
- ▶ exercises in linear perspective, viewfinders, point of view

Glasses: Microscopes, Telescopes, and Optics (2 weeks)

- *Micrographia*, Robert Hooke (excerpts), misc. Bacon, Decartes, Galileo, Kepler, Newton, etc.
- "Image and Word in 16th Century Printed Technical Books," *The Heritage of Giotto's Geometry*, Samuel Y. Edgerton, Jr. (excerpts)
- "The Colour of Light," *The Science of Art*, Martin Kemp (excerpts)
- various poetry and short prose (handouts)
- ▶ exercises in microscopic and telescopic illustration, setting (near and far), light/color

Midterm critical mini-paper

Worlds (Looking at) Imaginary Cartographies (5 weeks)

- "Geometrization of Heavenly Space: Raphael's *Disputa*," *The Heritage of Giotto's Geometry*, Samuel Y. Edgerton, Jr. (excerpts)
- *Paradise Lost*, John Milton
- *The Blazing World*, Margaret Cavendish
- ▶ exercises in illustration, narrative and visual cartography

→ week 10: cushion / wrap up / work sharing, etc.
Portfolio of creative work
Final critical paper

→ explicit learning goal?

literary

because I got excited

Note: I spent a lot of time researching the art / science / math side and neglected to dig in and find specific examples of works for the first half of the course. I would get an anthology and sift through for pieces on which to practice the proposed analyses in preparation for the final two major texts.

I also have lots of notes for enjoyment/practice, esp. for the first couple of days, but I wasn't able to flesh out the specifics in this crazy week! I do want to write it all up for future use! suggestions welcome/appreciated, of course.

Course Design Document:
“Falling” for the Renaissance and Early Modern Eras

DESCRIPTION:

This course takes as its key moment the iconic (and perhaps apocryphal) story of the falling apple that prompted Newton’s “discovery” of gravity. This moment captures a key intersection between scientific inquiry, the natural world, and the symbolic image of the forbidden fruit; it gives us a new understanding of The Fall.

Our course will consider “falling” in a variety of Renaissance and Early Modern contexts; these will include – among others – the religious understanding of the “Fall of Man,” the scientific understanding of “falling bodies,” the patriarchal/religious/colonial understanding of “falling in line,” and the romantic understanding of “falling in love.”

COURSE MODULES:

Falling from Grace: *Moral Inheritance*

Possible texts: Milton’s *Paradise Lost*, Collins’ *Divine Songs and Meditations*

“Falling Asleep”/
Falling dreams

Falling Bodies: The Lives of Objects

Possible texts: Newton, Galileo, Bennet’s *Vibrant Matter*

Don DeLillo – “The
Falling Man”

Falling in Line: Conduct Literature, Religious Expectations

Possible texts: Broadside ballads, Trapnel’s *A Report and Plea*,

Falling Leaves: Pastoral Aesthetics

Possible texts: Gifford’s *Pastoral*, Drayton’s *Poly-Olbion*, Shakespeare’s *Midsummer Night’s Dream*, *Faerie Queen* ..

Falling in Love: Romance and Gender Dynamics

Possible texts: Donne, Cavendish

Falling Apart: Erasure, Excavation and Explosion

Possible texts: Philip’s *Zong!*, Johnson’s *Radi Os*

ASSIGNMENTS:

Students will keep a weekly journal that traces their ongoing, synthetic, polysemous definition of “falling,” considering how each of the modes’ contexts informs their sense of this word/sensation. There will also be a short midterm paper and a full-length end-of-term research project; the former will invite a personal/narrative-essayistic inquiry into the topic of falling, and the latter will more closely resemble a traditional academic paper.

HYBRIDITY, IRREGULARITY, & STRANGENESS: SWERVES OF THE CROSS-GENRE, FROM LUCRETIUS TO OCTAVIA BUTLER

Instructor: Erinrose Mager
Email: erinrose.mager@du.edu
Office hours: XXX or by appointment
Office: Sturm XXX
Tuesdays/Thursdays, XXX; LOCATION XXX

I played a bit fast & loose w the title to accommodate my class scope, but taking into

COURSE DESCRIPTION

This course is a survey of strange narrative forms—of that which is beyond or between or without traditional categorization. We will study writers who play with, push against, and fuse together genres, and, furthermore, study how these writers’ hybrid exercises speak to shifting historic, literary, and sociopolitical landscapes (from as early as 100 BC to as recent as 2018). We will read texts that incorporate technological innovation, complicate the fictive and the autobiographical, reinvent archive/artifact, retool and narrativize past historic events, blur lines between poetry and prose, articulate vast shifts/movements within or toward modernity, and work within or toward literary constraints. A hybrid form itself, this class will be both literature class and creative workshop wherein I will ask you to approach existing texts analytically and to create your own irregular, swerving forms as well. You will participate in one creative writing workshop (itself a bit non-traditional) wherein your peers will read and respond to your hybrid work-in-progress; you will write two short (4-5-page) papers that explore cross-genre texts that we read together as a class; and you will participate in myriad in-class exercises that disrupt existing notions of genre, structure, and form. Your final project will consist of 1) an expanded, irregular piece that works within or against multiple forms, and 2) a short, process-oriented reflection that explores and explains your irregular piece through a critical lens. Be prepared to upset expectations, embrace difficulty, and lean into liminal narrative spaces.

consideration requirement of ENGL 2200: ren. + early modern english literature & culture as backdrop

REQUIRED FULL-LENGTH TEXTS (or, as a great professor once called them, INVITATIONS)

- Pamela Lu’s *Pamela: A Novel*
- Lucretius’s *De rerum natura*
- Margaret Cavendish’s *The Description of a New World, Called The Blazing World*
- NourbeSe Philip’s *Zong*
- Bhanu Kapil’s *Humanimal: A Project for Future Children*
- Octavia Butler’s *Kindred* (all available through the campus bookstore)

(additional texts/excerpts of texts & assignment breakdown on pp. 3-4)

- Notebook for in-class writing exercises, notes, and assignments—to be brought to every class
- Additional readings provided by the instructor and/or available on Canvas

GRADING BREAKDOWN

Class participation:	40%
In-class exercises and two short papers:	30%
Workshop pieces and workshop engagement:	15%
Final project/reflection piece:	15%

(Or more simply: I expect that you come to class on time, read actively and openly, engage with all assignments, turn in your work punctually, respect your peers and their work, help to create a safe and inclusive classroom environment, and stay pumped about weird work. If you do all of the above, I can assure you that you will do well.)

COURSE REQUIREMENTS:

PARTICIPATION

Active participation is crucial to the success of this class. As such, I expect you to come prepared to speak up multiple times per meeting. You will be learning from one another, so your input and feedback are incredibly important. In addition, I expect you to read assigned works carefully and actively. When workshops begin, I also expect you to read your peers' stories **AT LEAST TWICE** prior to workshop. We will talk more about workshop etiquette in the days to come.

If verbal in-class participation is, in some way, counter to your learning style and/or proves challenging, please speak with me one-on-one such that we can figure out—together—a way for you to demonstrate engagement in another way.

WRITING EXERCISES

We will be doing many hand-written, in-class writing exercises (in addition to the papers I assign for you to complete at home). When grading these (on a check system [see below]), I will look for effort, originality, and evidence of growth over the course of the quarter. If laptop in-class writing best suits your learning style, please speak with me one-on-one so we can discuss how best to approach this composition method.

Short exercises are graded on a check system. (Roughly, a ✓+ is equivalent to an A; a ✓ is equivalent to an A-; and a ✓- is equivalent to a B+. Work that registers below this check system is subject to one-on-one discussion.) Follow assignment guidelines, hand in your work on time, display effort and growth, and you will do receive a ✓+.

TWO SHORT PAPERS

At the end of Week Three and again at the end of Week Seven, you will hand in a short critical paper (4-5 pages, double-spaced) that engages with texts we've discussed in class. You may focus on just one text (per paper) or engage with multiple texts in conversation with one another. I do *not* require you to incorporate supplementary/secondary sources, though this incorporation is welcome if you see it fit.

Some questions for consideration when approaching these short papers: How does this text speak to a specific sociopolitical current/trend/landscape? What, formally and/or structurally, does this text do to defy convention and—furthermore—*why* might it do so? What elements of traditional genre do you identify within the text at hand, and how do these elements interact and/or complicate one another? Does the work at hand *blur* genre, *combine* genre, *skew*, or *create* it? How do you assess the text maker's creative process as it relates to the work itself? When assessing these assignments, I will look for engagement, clarity, inquiry, and—most importantly—enthusiasm.

FINAL PROJECT & REFLECTION PIECE

Your final project can be an expansion of/elaboration upon/creative response to one or both of your existing short papers or an expansion of/elaboration upon/creative response to a short in-class exercise. It can also be a completely new project, born independent of a class assignment. This project is, ultimately, loose in prompt, as it encourages you to explore your own hybrid inclinations. Please take into consideration the texts that we've explored during our term together. Think about what the blurring of genre, structure, and form does to our experience of the text and, likewise, how it is in service of the narrative itself. I welcome mixed media, hypertext, curation, recorded performance, and page/text/book design, though standard 12-point font, double-spaced work is great too. I impose no page limit/constraint, though I will look for *exceptional* engagement with and devotion to your work.

In addition to your final project, you will submit a 2-3-page, double-spaced reflection piece that narrativizes/explains the creation of your final piece and likewise articulates critical engagement with your own work. I suggest that you reference texts we've encountered throughout the term as means of contextualizing your final project.

ATTENDANCE

I will allow (but certainly not celebrate) two unexcused absences. Each subsequent absence will lower your grade by five percentage points. Extra excused absences will be granted in only special circumstances. Six unexcused absences may result in a failing grade. Also—please be punctual. Three late arrivals equal one absence. Really and truly.

If you are absent (unexcused) on the day that your work is scheduled to be workshopped, you will receive a failing grade for the story and your final grade will drop a full letter grade.

LATE WORK

Late work will not be accepted unless a modified deadline is discussed beforehand. I grant extensions only rarely and for true extenuating circumstances. If you feel you need an extension, please ask as soon as possible. This goes without saying, but I am not likely to grant you an extension if you email me at 2:00 AM the night before the assignment is due. This also goes without saying, but please understand that late work, if accepted, is subject to grade reduction.

WEEK-BY-WEEK: ASSIGNED READINGS:

WEEKS ONE & TWO: THE HYPERTEXT

Luis Borges's "The Garden of Forking Paths"
 Danny Snelson's *Radios* (a collective glance)
 Shelley Jackson's *Patchwork Girl* (in-class viewing/navigation)
 Amaranth Borsuk's *Between Page and Screen* (in-class viewing/demonstration)
 Tom Phillips's *A Humument* (in-class projections)

WEEKS THREE & FOUR: THE LYRIC ESSAY, THE ARCHIVE, + THE TREATISE

NourbeSe Philip's *Zong*
 Pamela Lu's *Pamela: A Novel*
 Anne Carson's "The Glass Essay"
 Lucretius's *De rerum natura*

Supplementary texts:

Christina Sharpe's *In the Wake* (excerpts)
 Layli Long Soldier's *Whereas* (selected pieces); Robin Coste Lewis's *Joyce Kilmer* (selected pieces); Solmaz Sharif's *Look* (selected pieces)

[Short Paper One due—end of Week Three]

WEEKS FIVE & SIX: THE HISTORIC SPECULATION

Bhanu Kapil's *Humanimal: A Project for Future Children*
 Margaret Cavendish's *The Description of a New World, Called The Blazing World*
 Octavia Butler's *Kindred*

Supplementary text:

Patrick Ourednik's *Europeans* (excerpts)
 Robert Walser's *Selected Stories* (excerpts)

[Mid-term hybrid workshops]

WEEKS SEVEN & EIGHT: THE POETIC PROSE/THE PROSE POETIC

Danielle Dutton's *Sprawl* (excerpts) + Dutton's *Margaret the First* (excerpts)
 Yasunari Kawabata's *Palm of the Hand Stories* (selected stories)
 Dawn Lundy Martin's *Life in a Box: Is a Pretty Life* (selected pieces)

Supplementary text:

Lyn Hejinian's "The Rejection of Closure"

[Short Paper Two due—end of Week Seven]

[Mid-term hybrid workshops]

WEEKS NINE + TEN: THE CONSTRAINT + THE RETOLD TALE

Harry Mathews's "Country Cooking from Central France"
 Lyn Hejinian's *My Life* and *My Life in the Nineties* (excerpts)
 Rikki Ducornet's *The Complete Butcher's Tales* (selected stories)
 Angela Carter's "The Bloody Chamber" (plus: a glance at original tellings of Bluebeard)

Supplementary texts:

George Perec's *A Void* (excerpts)
 Julio Cortázar's *Hopscotch* (excerpts)

[Final project due FINALS PERIOD XXX]

OF NOTE/ADDITIONAL RESOURCES

—The above schedule is subject to change (and will likely crystalize when we figure out our workshop schedule/number of class participants at/around Add/Drop Period).

—RE: Academic misconduct: I will not tolerate plagiarism, cheating, double-submission, or falsification of research. If you have any questions about these misconducts, please refer to the University's Honor Code: <https://www.du.edu/studentlife/studentconduct/honorcode.html> and, of course, speak with me.

—[University-specific notes on The Writing Center, Center for Multicultural Excellence/on-campus diversity, disability accommodations, and counseling services]

Alicia Mountain
Assemblage Two: *Remembering the Field*
29 May 2018

English 4200: *The Matter of Revolution*
Professor W. Scott Howard

Outline for ENGL 2200
Quiet Bodies: Women & Race in 16th, 17th, and 18th Century English Lit and Culture

Course Description:

In this intro-level English literature course, we will turn our attention to the voices of women writing in and about the Early Modern period (the 16th, 17th, and 18th centuries). Taking an intersectional approach to our study of identity through writing and writing through identity, we will place historical autobiographies, narratives, and poems in conversation with contemporary criticism, race and gender theory, and creative re-appropriation. This quarter offers an invitation to dive deep into a world reckoning and wrestling with much of the same socio-cultural issues with which we are still struggling. Your reading will be attentive, expansive, inquisitive, rigorous, and generous. How did Early Modern women render their identities and their lives through text? What role did writing play in courtship and marriage? How have our understandings of race and sexuality transformed since the Early Modern period? In what ways were Early Modern people of color embodied or disembodied on the page? Let's find out!

Perhaps you don't consider yourself a literature buff. Maybe this course fulfills a requirement and worked with your schedule, but you aren't passionate about Early Modern women's literature. That's okay. This class will emphasize specificity, craft, and identity rather than canonicity. I don't believe in the idea of a universal story, but I do believe that the distillation of moments and experiences through text can speak to us, even if we live lives very different from the narratives we encounter. Studying centuries-old texts and contemporary criticism gives us the opportunity to look closely at gendered and racialized human experience. Your work in this class is to discover ways in which this literature can be most meaningful to you in the twenty-first century. We'll start with the texts on the reading list below. I expect that, individually and as a class, we'll digest, discuss, adopt, reject, be confused by, and draw inspiration from these works. You will also hold fast to the work of your classmates, approaching their ideas with curiosity, compassion, and thoughtfulness. They will do the same for you. As with all things in this life, we are in it together.

Course Texts:

- Bell, Ilona. *Elizabethan Women and the Poetry of Courtship*. New York: Cambridge University Press, 2010. ISBN: 9780521158725
- MacDonald, Joyce Green. *Women and Race in Early Modern Texts*. New York: Cambridge University Press, 2010. ISBN: 9780521153379
- Philip, M. NourbeSe. *ZONG!* Middleton: Wesleyan University Press, 2008. ISBN: 9780819571694
- Wilcox, Helen, Elaine Hobby, Hilary Hind and Elspeth Graham, eds. *Her Own Life: Autobiographical Writings by Seventeenth-Century Englishwomen*. New York: Routledge, 1989. ISBN: 9780415017008

Sequence of Themes and Topics:

- Weeks 1 & 2 – Introduction / Intersectional Methodologies / The Body as Property
Weeks 3 & 4 – Desirability / Whiteness / Virginity / Religion / Courtship
Weeks 5 & 6 – Enslavement / Marriage / Legality / Maternity

Weeks 7 & 8 – Imagination / Queerness / Witchcraft

Weeks 9 & 10 – Reclamation / Erasure & Excavation / Atemporality / Acts of Resistance

Sequence of Assignments:

Week 1 – Reflective personal narrative on the students' own experiences as embodied texts.

Week 2 – Prepare 3 text-based questions for in-class discussion.

Week 3 – Brief response to one of the critical forwards in Wilcox.

Week 4 – Outline / draft of mid-term paper.

Week 5 – Mid-term paper: close reading of one short piece. (5-7 pages)

Week 6 – Prepare 3 text-based questions for in-class discussion.

Week 7 – Response to critical chapter in either MacDonald or Bell.

Week 8 – Critical or creative engagement with Philip's *Zong*.

Week 9 – Outline / draft of final paper.

Week 10 – Final paper: critical essay on one of the longer texts from syllabus— students will be given three options from which to choose. (10-12 pages)

ENGL 2200 The Tilting World: Early Modern English Literature and Culture

(3 Credits)

Fall Quarter 2018

Instructor: Rowland R. Saifi

Office Hours: TBA

Email Rowland.Saifi@du.edu

Time: 10:00-11:50 T/Th

The Tilting World: Early Modern English Literature and Culture is a survey course that represents three centuries (sixteenth, seventeenth, and eighteenth) of literary and cultural material from England. We will read a variety of texts exploring Early Modern texts, from poetry, philosophy, fiction, and essays in an attempt to get a small glimpse of this overwhelming and rich period at the heart of contemporary western thought. This course will fulfill curricular requirements for ENGL majors as well as for General Education undergraduates,

Texts:

Browne, Thomas. *Religio Medici and Urne-Buriall* (New York Review Books Classics) NYRB
ISBN-13: 978-1590174883

Cavendish, Margaret. *Paper Bodies: A Margaret Cavendish Reader* Broadview
ISBN-13: 978-1551111735

Classical Literary Criticism Penguin Classics
ISBN-13: 978-0140446517

Damrosch, David, et al. *The Longman Anthology of British Literature, Volume 1B: The Early Modern Period (4th Edition)* Pearson
ISBN-13: 978-0205655328

Dolnick, Edward. *The Clockwork Universe* Harper Perennial
ISBN-13: 978-0061719523

Gigante, Denise (ed). *The Great Age of the English Essay: An Anthology (Lewis Walpole Series in Eighteenth-Century Culture and History)* Yale University Press
ISBN-13: 978-0300141962

→ Raymond, Joad. *Pamphlets and Pamphleteering in Early Modern Britain* Cambridge
ISBN-13: 978-0521028776

Rivers, Isabella (ed). *Classical and Christian Ideas in English Renaissance Poetry* Routledge
ISBN-13: 978-0415106474

Shakespeare, William. ^W~~H~~amlet (New edition Norton Critical Edition ed. Robert S. Miola) Norton
ISBN-13: 978-0393929584

Course Title: “Paradise Scattered: Renaissance and Early Modern English Literature through the Lens of Milton”

Course Description: This course will investigate the sixteenth, seventeenth, and eighteenth centuries with John Milton’s *Paradise Lost* as a guide. Each week we will read one book of *Paradise Lost*, with one accompanying text from 1500-1800, and one to three secondary texts that will contextualize the latter. *Paradise Lost* will be used as a light to shine on the subject matter, highlighting subjects that range from the changing significance of free will to gender dynamics to shifting attitudes toward knowledge during this time period.

This course takes as a first principle the fact that a survey course cannot be comprehensive; instead, we will approach the material as a series of distinct points on a multilinear trajectory we can only just begin to chart through Renaissance and Early Modern England. By tethering this long range of foci to Milton’s poem, we will explore not only these texts’ enduring relevance but also notions of canonicity, and how cultural and literary memory shape our discussions of the past today.

List of Primary and Secondary Works:

Along with *Paradise Lost*, the course will include excerpts of the following texts:

Week 1: Thomas More, *Utopia*.

Week 2: First English translation of the Bible.

Week 3: Edmund Spenser, *The Faerie Queen*.

Week 4: John Donne, poems.

Week 5: Lucy Hutchinson’s translation of Lucretius.

Week 6: Shakespeare’s *Sonnets*.

Week 7: Bunyan’s *Pilgrim’s Progress*.

Week 8: *Margaret the First*, Danielle Dutton.

Week 9: Jean-Jacques Rousseau, *Confessions*.

Week 10: Mary Wollstonecraft, *Vindication of the Rights of Women*.

Secondary sources and contextual material will be drawn from *A Companion to English Renaissance Literature and Culture* (ed. Michael Hattaway, Blackwell Publishing, 2007) and *The Oxford Handbook of Early Modern English Literature and Religion* (ed. Andrew Hiscock and Helen Wilcox, Oxford, 2017).

Sequence of Themes or Topics to Be Addressed:

Weeks 1-2: Godliness, omnipotence, and creation.

Weeks 3-4: Evil and free will.

Weeks 5-6: Gender and sexuality.

Weeks 7-8: The lure of secular thought.

Weeks 9-10: Lineage, genealogy, and making a legacy out of literature.

Sequence of Assignments: Each week, on Tuesday, students will turn in a 1-page creative response to the reading. These will be graded for completion. In Week 6, students will turn in a 5-page Extended Research Proposal, outlining possible directions of inquiry for their final paper (12-15 pages), which will be turned in Wednesday of Week 11.

- "others, outcasts, & exceptionalities"

- transhistorical - recontextualizing the contemporary w/ previous periods
↳ onset of "disability" in language

taylor, assemblage 2

ENG 2200: Renaissance and Early Modern English Literature and Culture
disability embodiments

"others, outcasts, & exceptional embodiments"

(Brief) Description: This course will introduce students to the intersections of early modern literature and disability studies through a combination of history, theory, literature/arts, and socio-cultural considerations.

Embodiment Considerations:

- Monsters
- Sinners
- Saints
- Deformity
- Functional impairment

Texts:

- *Recovering Disability in Early Modern England*, Hobgood and Houston Wood, eds.
- *The Cambridge Companion to Literature and Disability*, Barker and Murray, eds. (excerpts)
- *The Birth of the Clinic*, Foucault + *Archaeology of Knowledge*
- "Before Normal, There Was Natural," Bearden
- *Paper Bodies: A Mary Cavendish Reader* - Blainy word
- Excerpts from texts included in *Recovering Disability*
- Excerpts from An Collins / "An Collins and the Disabled Self," Mintz
- Excerpts from *The Disability Studies Reader*, Davis, ed.
- Excerpts from *Staring and Extraordinary Bodies* by Garland-Thomson
- Excerpts from *Others and Outcasts in Early Modern Europe*, Nichols (art)
- "Monster Soup"
- OED

medical history / scientific discovery
pain / stigma

religious texts?
monstrous
embodiments?

universal design of language

"life of dead metaphors"
↳ metaphor, impairment rhetoric
A. Präsis, Thun, mimesis

Topics:

- Knowledge and ways of knowing / power / who determines, creates knowledge / who is included, excluded
- Stigma
- Knowledge and the body // microscope, stethoscope, xray, etc.
- Eugenics, statistics, biopolitics

Assignments:

- Creative or critical application of disability theory to literature/art of period

* nb prompts, reflections on readings, weekly?

McCormick Templeman

ENGL 2200: Renaissance Early Modern English Literature and Culture: The Science of Monstrosity

Course Description:

This course will examine the intersection of monstrosity and science in literature, focusing in on loci during which scientific developments prompted reconfigurations of the monstrous imaginary. Comprehending monstrosity as a means of grappling with the scientific revelations of the universe and the body – a flesh that exceeds the conception of the self – we will consider depictions of monstrosity as forms of *warning* (as in “monster’s” latin root *monere*, to warn), and an indication that humanity’s understanding of science does not always elucidate our understanding of ourselves.

Outline: Major Topics

I: The Scientific Foundations of Early Modern Thought

- Lucretius
- Plotinus
- Paracelsus
- Galen

II: Monstrous Beginnings

- *Beowulf*
- Dante, *The Divine Comedy*

III: Women and Monstrosity

- Milton, *Paradise Lost*
- Cavendish, *The Blazing World*
- Marie De France, *Lais of Marie de France*

IV: Monstrosity Performed: Jacobean Drama

- Shakespeare, William. *Macbeth*. / *Titus Andronicus*
- Marlowe, *Dr. Faustus*
- Middleton, *The Changeling*

V: Tentacles to Modernity

- Julia Kristeva, *Powers of Horror: An Essay on Abjection*
- Jeffrey Jerome Cohen, “Monster Culture (Seven Theses).”
- David, D. Gilmore, *Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors*.

Major Assignments: One final research paper 15-20 pages in length.

Olivia Tracy
 Matter of Revolution
 Dr. W. Scott Howard
 31 May 2018

Assemblage #2

Renaissance and Early Modern English Literature and Culture: Cultivating Words

Course Description: In the Renaissance and Early Modern periods, gardens and writing were deeply connected. Metaphors posited writing as collecting “flowers”; people were expected to read the “book of nature,” nature as a manifestation of God’s word; many, particularly women, applied the symbolic and healing properties associated with flowers. Even our commonly used word “anthology”—meaning, literally, a collection of flowers—bears witness to the metaphorical and material connections between writing and the world of the garden. In this course, we will explore texts from *The Winter’s Tale* to *The Countess of Montgomerie’s Urania*, from manuscript recipe books to pressed flowers, considering the material realities of both gardens and texts. We will interrogate Early Modern questions about authorship, gender, class, and colonialism, considering how these contexts affected the plays, poetry, prose and pamphlets of the Renaissance and Early Modern periods, and how these obsessions continue with us today in the form of Shakespeare gardens, botanic gardens, the role of anthologies in canon formation, and much more.

Primary and Secondary Works with Related Themes:

Primary

- Herbals and Cookbooks: Gardens in the Home, Gardens of the World
 - John Gerard, *The Herball, or General Historie of Plants* (Selections-PDF) (1597).
 - Hannah Wooley, *The Ladies Directory* (Selections- PDF) (1662).
 - *Secondary:* Amy L. Tigner, “Introduction,” *Literature and the Renaissance Garden from Elizabeth I to Charles II: England’s Paradise*, 2012.
 - *Secondary:* Londa Schiebinger, *Plants and Empire* (Excerpt-PDF), 2004.
- Drama: Gardens and Nationhood
 - William Shakespeare, *Richard II* (1595).
 - William Shakespeare, *The Winter’s Tale* (1623).
 - *Secondary:* Roy Strong, *The Quest for Shakespeare’s Garden* (Excerpts- PDF), 2016.
- Poetry and Prose
 - Collecting Flowers: Gardens and Authorship
 - Desiderius Erasmus, *On Copia of Words and Ideas* (Selections-PDF)
 - Isabella Whitney, *A Sweet Nosgay* (1574) (Contextualized with Hugh Plat’s *Floures of Philosophie* (1572)).
 - *Secondary:* Leah Knight, “Intro/Chapter 1,” *Of Books and Botany in Early Modern England*, 2009.
 - Out in Nature: Garden and Romance
 - Edmund Spenser, *The Faerie Queene* (1590)
 - Mary Wroth, *Pamphilia to Amphilanthus* OR *The Countess of Montgomerie’s Urania* (1621).
 - *Secondary:* Jennifer Munroe, “Introduction: Laying the Groundwork,” *Gender and the Garden in Early Modern English Literature*, 2008.

Sequence of Assignments:

Daily Participation and Daily Commonplace Postings (40%)
 Project 1: Emulating the Herball: Plant Investigation (15%)
 Project 2: Self and Nation: Gardens and Identity (15%)
 Project 3: Creating Authorship: Collection and Copia (Research Paper) (20%)
 Project 4/Final: Planting On Campus: Garden Design and Rationale (10%)

Alison Turner
Assemblage 2
31 May, 2018

ENGL 2200: Renaissance and Early Modern English Literature and Culture
Creating Self, Home, and History

Course Description: In this course we will study work from writers blazing new trails in Early Modern England and work created in our own time that sets Early Modern England ablaze. Topics of emphasis include the creation of identity, understandings of home and nationality, and the work of historical reimagining.

Primary and Secondary Works:

Cavendish, Margaret. The Convent of Pleasure. 1668.

-- Blazing New World. 1666.

Dutton, Danielle. *Margaret the First*. 2016.

Gyasi, Yaa. *Homegoing*. 2016.

Philp, M. NourbeSe. *Zong!* 2008.

Shakespeare, William. King Lear, 1606.

-- The Tempest. 1611.

Shatzman, Aaron M. *Old World, the New World, and the Creation of the Modern World, 1400-1650 An Interpretive History*. 2013. (selections)

Wild Card Text: [something about India, either historical fiction or writing during colonization...honestly, I haven't been able to find the "right" text yet]

Other readings, as assigned.

Schedule of Readings and Assignments:

Weeks 1-4: Creation of Identity

Cavendish (both texts)

Shakespeare (both texts)

Shatzman (selections)

Due end of week 4: Mini-Essay (4-5 pages). Using formal analysis, trace the creation of identity in one of the characters from something we've read so far.

Weeks 5-6: The struggle for and creation of home

Gyasi

Shatzman (selections)

Due end of week 6: Creative/Critical Family Tree. Gyasi selected formative moments to tell the story of the shaping of multiple generations of one family. Select equally formative moments from your own family heritage, from your own life, or from the heritage of one of the characters we've read about (outside of Gyasi) and display them in the format of your choosing.

Weeks 7-11

Dutton

Philip

Wild Card Text

Shatzman (selections)

Due end of week 11: Re-creating/Unearthing history (4-5 pages). Select a moment from the Shatzman text that signals a gap in our knowledge of Early Modern English history. Using the historical fiction we've read as inspiration, as well as relevant research, begin to fill in this gap. This could be creative, critical, or anything in between.

Alise Wisniewski
Howard
ENGL 4200
31 May 2018

Assemblage Two: *Remembering the Field*

Course Title: ENGL 2200: *Renaissance and Early Modern English Literature and Culture*

Course Description: This course examines the treatment of women in English literature and society throughout the sixteenth, seventeenth, and eighteenth centuries. Works from female writers and about females will be examined in conjunction with secondary texts to add to the overall discourse surrounding English society. Themes surrounding the treatment of women's minds and bodies will be at the center of this course as the agency of women in time and literature is discussed. Students will be asked to apply their knowledge in a series of examinations, presentations, and research, which is designed to advance their overall academic abilities.

Primary Texts:

- *The First Examination of Anna Askew*, Anne Askew
- *The White Devil*, John Webster
- *The Duchess of Malfi*, John Webster
- *A Mouzell for Melastomus*, Rachel Speght
- *Mortalities Memorandum with a Dream Prefixed*, Rachel Speght
- *Eve's Apology in Defense of Women*, Aemilia Lanyer
- *The History of Miss Betsy Thoughtless*, Eliza Haywood

Secondary Texts:

- *Witchcraft in Early Modern Literature*, in *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, Diane Purkiss
- *Witchcraft in England, 1558-1618*, Barbara Rosen
- *The Arraignment of Lewd, Idle, Froward, and Unconstant Women*, Joseph Swetnam

Themes:

- Women in Renaissance Drama
- Witchcraft and Cunning Women
- Education of Women
- Emergence of the Novel
- Female Agency

Course Requirements:

- Close Reading Analysis (3-5 pages): 10 points
- Midterm Exam (covers Weeks 1-5): 20 points
- Annotated Bibliography / Final Research Paper Proposal: 10 points
- Research Presentation (5 minutes): 10 points
- Final Exam (covers Weeks 6-10): 25 points

- Final Research Paper (7-11 pages): 25 points

Course Schedule:

- Week One- Introduction
 - T: Syllabus and course Introduction
 - Th: *The First Examination of Anna Askew*
- Week Two- Witchcraft and Cunning Women
 - T: *Witchcraft in Early Modern Literature*, Medical Women of Magic
 - Th: *Witchcraft in England, 1558-1618*, Introduction
- Week Four- Witchcraft and Cunning Women
 - T: *The Arraignment of Lewd, Idle, Froward, and Unconstant Women*
 - Th: *A Mouzell for Melastomus*
- Week Five- Witchcraft and Cunning Women
 - T: *Mortalities Memorandum with a Dream Prefixed* (Close Reading Due)
 - Th: *Witchcraft in Early Modern Literature*, Cunning Women in Drama
- Week Six- Women in Renaissance Drama
 - T: Midterm Exam
 - Th: *The White Devil* Acts 1-3
- Week Seven- Women in Renaissance Drama
 - T: *The White Devil* Act 4-5
 - Th: *The Duchess of Malfi* Acts 1-3 (Annotated Bibliography Due)
- Week Eight: Women in Renaissance Drama
 - T: *The Duchess of Malfi* Acts 4-5
 - T: Research Presentations
- Week Nine- Female Agency
 - T: *Eve's Apology in Defense of Women*
 - Th: *The History of Miss Betsy Thoughtless*
- Week Ten- Female Agency
 - *The History of Miss Betsy Thoughtless*
 - *The History of Miss Betsy Thoughtless*
- Week Eleven:
 - Final Exam
 - Final Paper Due

ENGL 2200: Renaissance and Early Modern English Literature and Culture

This is a course emphasizing the formation of poetics within this historical period and corresponding traditions of modist poetics generated by this robust intellectual history. As a Renaissance is a form of reinterpretation and signals reinvention into new processes and modes, a wide-ranging selection of authors are included below. By familiarizing ourselves with contributing, and rebellious, intellectual traditions, we'll be able to track and identify how these strains of thought contribute, and continue to form, their descendants in contemporary poetics. By way of interpretive prophecy, poetries, commentary, and reassembling forms of knowledges, we'll gain a clear understanding of the "elements" at play—sometimes competing, often subversive—and pay detailed attention to how ideas are discovered, identified, interpreted, constructed, and responded to—in this particular lineage of Early Modern English literature.

Aristotle, Poetics (handout)
 A.R. Ammons, Essay on Poetics (handout)
 Anne Boyer, Garments Against Women
 Aphra Behn, Oroonoko
 Margaret Cavendish, Paper Bodies: A Margaret Cavendish Reader (The Blazing World)
 John Donne, Meditations (some poems too, handout)
 Danielle Dutton, Margaret the First
 Michel Foucault, selections from The Archaeology of Knowledge (handout)
 Elspeth Graham, Hilary Hinds, Elaine Hobby, Helen Wilcox, Her Own Life:
 Autobiographical writings by seventeenth-century Englishwomen (handout)
 Robert Hooke, selections from Micrographia or Some Physiological Descriptions of Minute
 Bodies (handout)
 Susan Howe, handout from The Nonconformist's Memorial
 W. Scott Howard, Historical Figuration (article)
 Lucy Hutchinson, De Rerum Natura (introduction, handout)
 Thomas Middleton, The Changeling, the The Owl's Almanac
 John Milton, Paradise Lost (a few additional poems, handout)
 Aemilia Lanyer, poems (handout) The Description of Cooke-ham
 Lucretius, De Rerum Natura
 M. Nourbese Philip, Zong!
 Patricia Philipp, selections from A History of Early Modern Women's Writing (handout)
 Plotinus, On the Intellectual Beauty (handout)
 Isabel Rivers, Classical and Christian Ideas in English Renaissance Poetry
 Thomas Roebuck, 'Middleton's Historical Imagination' (handout)
 Anna Trapnel, The Cry of the Stone (handout)
 William Carlos Williams, Spring and All

Justin Wymer
Professor Howard
English 4200
31 May 2018

Assemblage #2: Syllabus Outline

Queering Genre: Working in and Against Rhetoric in Early Modern Literature

Early modern literature is intricate, and therefore uniquely fascinating, because authors were forced to work in and against rhetorical structures common to the texts of that time. More specifically, authors utilized rhetoric to maintain decorum, appeal to reading audiences who had certain expectations of gender and class, and mask (or amplify) their own ambitions. It is in these interstices, where narrative voice supersedes or torques rhetorical convention, that authors' subjectivity is most apparent. Early modern authors were not confined to the rhetoric expected of them to establish ethos; rather, they often used these inherited forms to critique the very cultures that mandated them.

In this course, we will examine rhetorical conventions of early modern England and put them in conversation with rhetorical structures and linguistic artifice used in contemporary literature to compare what commentaries can be made using rhetoric depending on the historical moment. Some aspects we will cover include preambles, occupatio and utterance, gender and textual performance, inherited and invented forms, and hybrid texts. By the end of the course, students will have a better understanding of how the homogeneity and seemingly disparate forms and genres of early modern literature are performing important work, both for the benefit of the author and for authors who inherit their legacies.

Course Texts:

Paper Bodies: A Margaret Cavendish Reader

The Sciences of Homosexuality in Early Modern Europe

Anna Trapnel

Sex, or the Unbearable by Lauren Berlant and Lee Edelman

Excerpts from Lady Jane Grey

Excerpts from Mary Queen of Scots (e.g., *Casket Letters*)

Lucy Hutchinson's Introduction to translation of *The Nature of Things*

The Countess of Montgomery's Urania by Mary Wroth

Assorted ephemeral documents, including serialized conduct literature

The Master Letters by Lucie Brock-Broido