

**ENL 4221:** Authoring The Self in Seventeenth-Century British Literature  
**Section:** 075F

**Instructor:** Jimmy Newlin  
**Office:** Turlington 4315  
**Classroom:** Turlington 2336  
**Times:** MWF 3 (9:35 – 10:25)

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**Required texts:**

Greenblatt, Stephen, et al. Ed. *Norton Anthology of English Literature, Vol. B*. 8th ed. New York: Norton, 2005. ISBN: 978-0-393-92718-4

Class Course Pack. (Only available at Orange and Blue Textbooks.)

**Course Description and Objectives:**

In *Shakespeare's Perjured Eye*, Joel Fineman provocatively claims that, with his Sonnets, Shakespeare invented a “genuinely new poetic subjectivity.” Beginning with (but not necessarily subscribing to) Fineman’s thesis about the novelty of Shakespeare’s work and its impact on the literature that followed, we will survey various portrayals of the self in later Renaissance literature in this course. Particular emphasis will be paid to the way portrayals of the self differ from genre to genre, accounting for historical understandings of these literary types. We will examine drama (*King Lear*, *The Man of Mode*), verse (Donne, Herbert, Rochester, and others), diaries and personal essays (Burton, Pepys), and the epic (*Paradise Lost*). Contemporary theoretical and philosophical treatments of subjectivity will inform our readings of these texts, but prior expertise in literary theory or psychoanalysis is not required.

**Course Requirements**

**BIWEEKLY BLOG POSTS (FIVE 250-WORD POSTS)** due every other week

Each member of the class is required to contribute to the class blog on a biweekly basis. Your group assignment will determine the weeks when you should post your individual responses (see class schedule below).

The class blog is a venue where you can rehearse arguments that may be expanded in the formal writing assignment. You can elaborate on points made in class, or propose a (polite!) rebuttal to a particular point made in class discussion or in the course readings. Your writing does not need to be as formal as the longer close reading, but your grammar should still be correct and your arguments should still be thoughtful. Here is an example from a student’s post about *The Faerie Queene*:

The notion of “original sin” suggests that all humans sin, so Guyon must at some point sin like any other human being. In stanza 68, “grace” and “fall” appear at the end of their lines (605, 606), referring to Sir Guyon’s possible end. This instance of syntax predicts Guyon’s end and his own fall from grace if he chooses to succumb to passions and desires excited by the “wanton Maidens” (586). In describing the blushing and laughing woman in this excerpt, Spenser uses a chiasmus: “That her blushing to her laughter gave more grace / And laughter to her blushing, as did fall” (605-6). This literary device is here used to capture the subtle manipulations of the women as they attempt to entice Guyon. Spenser notes that when the woman laughs, she adds blushing in order to show innocence, and this promotes her “Grace”; then she adds laughter to her blushing to ironically continue the playful enchantment of the knight. The

rearrangement of words and flow of this chiasmus correspond to the subtle craftiness of the women as they lure Guyon toward them. They are manipulating him with their masterful design in tempting men, with the intricate blushing and laughing sequence as an example.

Note how this student identifies a specific literary device that others may have missed (the chiasmus in lines 605 and 606), analyzes its properties (it corresponds to the “wanton maidens” flirtatious irony), and then reads the detail in the context of the poem’s thematic concerns (sin, grace, etc.). The entry is specific, thoughtful, original, and well written.

Please post to the blog by 3 p.m. on Thursday afternoon of your designated week; please write at least two brief comments in response to a classmate’s blog by the following Tuesday. There are six separate weeks marked on the syllabus to designate when each group should post to the blog, but only five entries are required. You can determine for yourself when you would like to take a “week off” from blogging.

#### THE “MILTON MARATHON” held on MARCH 24

Each class member is required to attend and participate in our day-long reading of the entirety of *Paradise Lost*. In groups of three-to-four students, you will prepare and present two separate books of Milton’s epic to the class (as well as anyone else that we invite!). The only requirement for these presentations is that you read or display every word of the assigned book. You can then use music, costumes, puppets, a powerpoint or other media presentation, video, a “magic lantern” display, handouts, or whatever else you can conceive of in order to present your reading of the text. You may also want to incorporate outside research, both to make sure that you are glossing Milton’s language correctly and to illuminate your reading. Of course you will partly be evaluated on your creativity and inventiveness. However, the goal of this assignment is to work with your group to present an interpretation of the original text to your classmates in order to deepen everyone’s understanding of this challenging poem.

You will also be required to turn in (individually, not as a group) a two-to-three page informal paper explaining the interpretative choices that you made for your reading. There will also be extra-credit opportunities available for anyone willing to assist with the logistical matters of the marathon (finding a venue, providing snacks and lunch, working any necessary A/V equipment, promotion, etc.).

#### FINAL PAPER: CLOSE READING WITH THEORY (5-7 PAGES) due APRIL 25

In addition to a close analysis of a passage of your choice, you must also apply one of the theorists or critics that we have read in class as well. The point of this assignment is not to “plug-and-play” one text into another, but rather to use the skills of close reading and critical thinking that you have been developing in class and with the blog assignments to test the “conversation” between a literary text and its critic or theorist. This paper will evaluate your ability to understand and apply the insights of another thinker to your own individual interpretation of a literary work. We will practice “reading with theory” in our in-class discussions; it may also be useful to practice such arguments on the class blog. If you would prefer to select a theorist or critic that you found through outside research, and that we have not read in class, please make arrangements with the instructor ahead of time to discuss the goals of your project. Please cite all sources, including ones we have covered in class, according to MLA

guidelines. Please use in-text citations for any material that you are directly quoting *or* paraphrasing or alluding to.

A 100-word paper proposal or abstract is also required (due APRIL 13); please publish this abstract on the class blog, and make an effort to post helpful comments and suggestions on one another's paper proposals.

### **Format Guidelines**

All essays must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Also, unless requested specifically by the instructor, all papers *must be handed in as paper copies. Electronic submissions will not be accepted.*

### **Grading Criteria**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

Additionally, late work will be penalized by one letter grade per day (unless a prior agreement with the instructor was made). Assignments are due at the beginning of class.

### **Breakdown of Final Grade (by percentage):**

Close Reading With Theory:	40%
Participation in Milton Marathon:	25%
Blog Posts:	20%
Class Participation:	15%

**NB:** This is a predicted breakdown of the class's final grades and percentages. The instructor reserves the right to amend the syllabus.

### **Course Grading Scale**

A	94 – 100 %
A -	90 – 93 %
B+	87 – 89 %
B	84 – 86 %
B -	80 – 83 %
C+	77 – 79 %
C	71 – 76 %
C -	70 – 73 %
D+	67 – 69 %
D	64 – 66 %
D -	60 – 63 %
F (E)	60 % below

### **Points 1000**

(940-100)
(900-939)
(870-899)
(840-869)
(800-839)
(770-799)
(740-769)
(700-739)
(670-699)
(640-669)
(600-639)
(001-609)

### **Final Grade Appeal**

If you have concerns about your **final** grade in the course and have met with me to discuss your final grade, you may pursue an appeal process by contacting Professor Robert Thomson, Director of Undergraduate Studies in the Department of English. Grade appeals may result in a higher, unchanged, or **lower** final grade. Grade appeals should only be pursued if you and I have an irresolvable dispute regarding your final grade. The English department will not intervene in disputes over individual assignment grades.

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

### **Attendance & Participation**

Class discussion is a major element of this course; therefore, attendance is vital for the success of the class. **You cannot miss more than three days of class and still receive an “A” in the class. If you miss more than two weeks of class (or six days), you will fail the course.** You will be expected to participate in class discussion, which entails being prepared to discuss the readings, handing in assignments on time, etc.

### **Academic Honesty**

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://itl.chem.ufl.edu/honor.html>. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the aforementioned website.

### **Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. Accommodations are only granted when the student provides official documentation from the Students with Disabilities Office.

### **Plagiarism**

Plagiarism is a serious violation of the student academic honor code. You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person’s essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book, encyclopedia, CD-ROM, online www. page, etc.
- c) any idea from another person or writer, even if you express that idea in your own words.

**Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location from which it came.** All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can

occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own.

### **CLASS SCHEDULE:**

**NB:** “N” denotes a reading from the Norton, “CP” denotes a reading from the Course Pack

#### **WEEK 1:**

- M 1/9: Course Introduction  
W 1/11: Shakespeare’s Sonnets, plus Norton’s introductions (N: 1058-77). Read all of the sonnets included in the Norton, but focus on numbers 1, 18, 20, 35, 105, 116, 126, 127, 129, 130, 135, 138, 144, and 147.  
F 1/13: Sonnets (cont.)

#### **WEEK 2: GROUP 1: post on the class blog by Thursday 3 p.m.**

- M 1/16: NO CLASS  
W 1/18: Sonnets (cont.)  
F 1/20: Joel Fineman “Shakespeare’s Perjured Eye” (CP)

#### **WEEK 3: GROUP 2: post on the class blog by Thursday 3 p.m.**

- M 1/23: *King Lear* Introduction and Act I-II (N: 1139-80)  
W 1/25: *King Lear* Act III (N: 1180-95)  
F 1/27: *King Lear* Act IV-V (N: 1195-1223)

#### **WEEK 4: GROUP 1**

- M 1/30: *King Lear* (cont.)  
Film screening: either Peter Brook’s *Lear*, *The King Is Alive*, or *Ran*  
W 2/1: discuss film and *Lear*  
F 2/3: Continue discussing *Lear* and film

#### **WEEK 5: GROUP 2**

- M 2/6: Coppelia Kahn “The Absent Mother in *King Lear*” (CP)  
W 2/8: Sigmund Freud “The Theme of the Three Caskets” (CP)  
F 2/10: finish discussing *Lear*, film, and criticism; begin Donne

#### **WEEK 6: GROUP 1**

- M 2/13: John Donne, Norton intro and “The Flea” (N: 1260-1263); Ted-Larry Pebworth “John Donne, Coterie Poetry, and the Text as Performance” (CP)  
W 2/15: John Donne “Song and Sonnets,” elegies, satires, etc. (N: 1263-1288). Read all of them, but focus on “The Sun Rising,” “The Indifferent,” “The Canonization,” “A Valediction: Forbidding Mourning,” “The Relic,” “To His Mistress Going to Bed,” and “Sappho to Philaenis.”  
F 2/17: John Donne (cont.)

#### **WEEK 7: GROUP 2**

- M 2/20: Francis Bacon, introduction and essays (N: 1550-1563)  
W 2/22: Robert Burton, from *Anatomy of Melancholy* (N: 1573-1581)  
F 2/24: Poems by Herbert, Vaughn, and Herrick

WEEK 8: **GROUP 1**  
M 2/27: John Carey: "Milton's Satan" (CP), *Paradise Lost* 1.1-124 (N: 1832-1835), **PICK GROUPS AND ASSIGN BOOKS FOR "MILTON MARATHON"**  
W 2/29: *Paradise Lost* Books 1-2 (N: 1832-1871)  
F 3/2: *Paradise Lost* Books 3-4 (N: 1872-1908)

#### SPRING BREAK

WEEK 9: **GROUP 2**  
M 3/12: *Paradise Lost* Books 5-6 (N: 1908-1946)  
W 3/14: *Paradise Lost* Books 7-8 (N: 1946-1973)  
F 3/16: discuss *PL*

WEEK 10:  
M 3/19: *Paradise Lost* Books 9-10 (N: 1973-2021)  
W 3/21: *Paradise Lost* Books 11-12 (N: 2021-2055)  
F 3/23: discuss *PL*  
**S 3/24: "MILTON MARATHON,"** venue TBD, 8 a.m. to 8 p.m.

WEEK 11: **GROUP 1**  
M 3/26: "Milton Marathon" recovery day, NO CLASS  
W 3/28: Stanley Fish "The Harassed Reader in *Paradise Lost*" (CP)  
F 3/30: either Diane McColley "Milton and the Sexes" or Gordon Campbell "The Son of God in *De Doctrina Christiana* and *Paradise Lost*" (CP), **MILTON MARATHON EXPLANATION PAPERS DUE**

WEEK 12: **GROUP 2**  
M 4/2: excerpts from the diaries of Samuel Pepys (CP)  
W 4/4: John Dryden "An Essay of Dramatic Poesy" (CP)  
F 4/6: selected poems by John Wilmot, Earl of Rochester (CP)

WEEK 13: **GROUP 1**  
M 4/9: Jonathan Kramnick, "Rochester and the History of Sexuality" (CP)  
W 4/11: continue discussing Rochester, begin Etherege *Man of Mode* (CP)  
F 4/13: *Man of Mode* Acts I-III (CP), **PAPER PROPOSALS DUE TO CLASS BLOG BY 5 P.M.**

WEEK 14: **GROUP 2**  
M 4/16: *Man of Mode* Acts IV-V (CP)  
W 4/18: finish discussing Rochester and Etherege  
FILM SCREENING: *The Libertine*  
F 4/20: discuss film

WEEK 15:

M 4/23: Jonathan Swift "Digression Concerning the Original, the Use, and Improvement of Madness in a Commonwealth" from *A Tale of a Tub* and "Verses On The Death of Dr. Swift" (CP)

W 4/25: **FINAL PAPER DUE**