

## ENL XX: Romance, Religion, and Piracy

XX Quarter 20XX \* CRN XXX

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**Class Time:** XX

**Class Location:** XX

### Course Description

In this course, we will examine the vibrant and shifting debates about romance, religion, and piracy that occupied many writers in the 16<sup>th</sup> and 17<sup>th</sup> centuries and that are still in play in modern representations of piracy. These three seemingly disparate topics intersect in a variety of early modern texts, including Arthurian romances, plays about North Africa, and proto-novels set in strange “New Worlds.” We will explore our course themes by reading these texts in modern editions and also by conducting original research on the rich collection of rare early modern books and maps available to us in the Special Collections room at the Shields Library. Using our work both in class and in the archive, we will trace transformations and appropriations of the romance genre and use two broad questions to shape our study: first, why and how do writers use romance plot devices, motifs, language, or themes in texts as seemingly un-romantic as a play about piracy in the Mediterranean or a travel narrative about a voyage to North America? Second, how and why does romance shape representations of religion and piracy in early modern texts, and how do representations of religion and piracy, in turn, alter or redefine conceptions of romance?

My goals in this class are to help you to

- ✎ gain an understanding of the intersections between early modern conceptions of gender, religion, and the maritime environment
- ✎ discover the excitement and challenge of archival research
- ✎ compare early modern reading practices and technologies to our own modern (digital and other) reading practices
- ✎ work collaboratively with me and with your peers to demystify the research process
- ✎ develop and execute your own research project on texts from the syllabus, Special Collections, or both
- ✎ explore modern forms of piracy, religion, and romance and discuss the continuities and the differences between our own cultural moment and the 16<sup>th</sup> and 17<sup>th</sup> centuries.

### Texts

- Sir Thomas Malory. *Le Morte D'Arthur: A Norton Critical Edition*. Ed. Stephen H. A. Shepherd. New York: Norton, 2003.
- Spenser, Edmund. *The Faerie Queene, Books 3 & 4*. Ed. Dorothy Stephens. Indianapolis: Hackett, 2006.
- Cervantes, Miguel de. *The Bagnios of Algiers and The Great Sultana: Two Plays of Captivity*. Eds. and trans. Barbara Fuchs and Aaron J. Ilika. Philadelphia: University of Pennsylvania, 2010.
- Daniel J. Vitkus, ed. *Three Turk Plays From Early Modern England*. New York: Columbia University, 2000.

- Heywood, Thomas. *Thomas Heywood: The Fair Maid of the West, Parts I and II*. Ed. Robert K. Turner. Lincoln, NE: University of Nebraska, 1967.
- Margaret Cavendish. *Paper Bodies: A Margaret Cavendish Reader*. Eds. Sylvia Bowerbank and Sara Mendelson. Orchard Park, NY: Broadview, 2000.
- Behn, Aphra. *Oroonoko: A Norton Critical Edition*. Ed. Joanna Lipking. New York: Norton, 1997.
- Course Reader (Available at Classical Notes in the Memorial Union).

*Recommended Texts:* As you will discover during this course, in order to become a good researcher, you will need to write a lot! I highly recommend buying and using a writing style handbook. I have ordered John Trimble's *Writing with Style* and Gerald Graff and Cathy Birkenstein's *They Say / I Say* as recommended texts for this class. Both offer excellent, accessible advice on the writing process. You may also wish to purchase a handbook that includes citation style guides; I like Diana Hacker's *Pocket Manual of Style* and Richard Bullock and Francine Weinberg's *The Little Seagull Handbook*.

### **Assignments and Policies**

#### **Grade breakdown:**

Participation: 10%

Mini-papers and other short assignments: 30%

Group project and presentation: 15%

Final research paper: 25%

Final exam: 20%

*Participation:* In addition to reading the assigned texts, you should to come to class ready *both* to absorb information from me and your peers and also to volunteer ideas, impressions, comments, thoughts, etc. Doing so will show me that you are an active member of the class, and that you are invested in contributing to our collective knowledge. If it becomes clear that students are not coming to class prepared, I will give reading pop-quizzes. Class starts promptly; please do not arrive late or leave early without prior permission. If you miss class, it is your responsibility to find out what we covered and whether any writing assignments or handouts were distributed.

*Writing Assignments:* You will complete several short writing assignments during the quarter that will 1) allow you to deepen your reading and understanding of our texts, 2) prepare you for and allow you to practice rare book research techniques, and 3) prepare you to write your final research paper. Papers and assignments **must** be submitted either in hard copy or on SmartSite by the date and time specified on the assignment sheet. Late work will be marked down 1/3<sup>rd</sup> of a letter grade for every day that the assignment is late (i.e. a B paper turned in up to 24 hours after the due date receives a B-, 24-48 hours late receives a C+, etc.). **Communication** is key: if you become ill, have a family emergency, or have other complications, get in touch with me as soon as possible. I am much more likely to grant extensions to students who notify me *before the assignment is due* of their legitimate need for more time.

*Group project and presentation:* With your group, you will select a book (or section of a book), a map, or a set of short texts from Special Collections. Together, you will research your chosen material(s) and prepare and give a 15-20 minute presentation of your findings to the class. Your presentation will include visuals and time for Q&A with the class. Then, each of you will write a brief essay reflecting on the research and presentation process and discussing your goals for future research. I will give you detailed instruction and ample in-class time for completing this project (though it will require research and possibly group meetings outside of class).

*Final Exam:* On the final exam, I will ask you to 1. define concepts and terms that we have covered, 2. identify and discuss key passages from our texts, and 3. write an essay comparing several of our texts. You will do significantly better on the exam if you attend class regularly than if you don't.

**Plagiarism:** Plagiarism is the act of taking credit for other writers' ideas, information, or language, without acknowledging the source *explicitly*. It is also plagiarism to recycle your own work from other courses. Please see the University guidelines for plagiarism (<http://sja.ucdavis.edu>) or meet with me if you have questions or concerns. All potential plagiarism cases will be turned over to Student Judicial Affairs. If convicted of plagiarism by the SJA, you will receive an "F" on the assignment.

**Incompletes:** Specific rules and procedures govern the granting of an Incomplete; if you have not done the required work for the course, you will not automatically receive an Incomplete.

**E-mail:** I check my email on a regular basis and will reply to your emails during regular working hours (roughly 8-4 M-F). I am happy to answer quick or logistical questions over email, but if you have a question about course content or if you need help on a specific assignment, I would prefer that you come to my office hours, or set up an appointment with me at a mutually convenient time. Please note that I cannot read full drafts of papers; the tutors at the writing center would be better able to do that. I am eager, though, to talk with you about your ideas, paper outlines, and excerpts.

## **Course Schedule**

All readings and assignments are due on the day under which they are listed. This schedule is subject to change as needed at my discretion.

All articles, required and optional, will be available in the Course Reader (unless otherwise specified). The **optional** readings will for the basis of part of my lectures; you are welcome to read them for your own edification, as the basis of an extra credit assignment (details TBA), or as part of your research for your final papers.

Key: XXX, S = SmartSite.

	<b>Readings and Assignments</b>
<b>Week 1:</b>	<p><b><u>What is Romance?</u></b></p> <p>T: Introductions to the course</p> <p>Th: Malory, <i>Le Morte D'Arthur</i>, selections</p> <p><b>DUE Friday: Mini-Paper 1</b></p>
<b>Week 2:</b>	<p>T: Malory, <i>Le Morte D'Arthur</i>, selections; Helen Cooper, "Counter Romance" (in the Norton); <u>Optional</u>: Carol Meale, "Sir Thomas Malory and Arthurian Romance" (in the Norton)</p> <p>Th: Malory, <i>Le Morte D'Arthur</i>, selections; Spenser, <i>The Faerie Queene</i>, BK 3, Canto 1; Dorothy Stephens, "3. How to Read the Poem" (in the Hackett)</p>
<b>Week 3:</b>	<p><b><u>What is Religion?</u></b></p> <p>T: Spenser, <i>The Faerie Queene</i>, BK 3, Cantos 1 &amp; 2; Spenser, "A Letter of the Authors" (in the Hackett)</p> <p><b>DUE in class AND on S: Mini-Paper 2</b></p> <p>Th: Special Collections, Day 1; Spenser, <i>The Faerie Queene</i>, BK 3, Canto 4</p>
<b>Week 4:</b>	<p>T: Spenser, <i>The Faerie Queene</i>, BK 3, Canto 6 &amp; 11; Lauren Silberman, "Singing Unsung Heroines: Androgynous Discourse in Book 3 of the <i>Faerie Queene</i>" (in the Course Reader)</p> <p><b>DUE in class AND on S: Mini-Paper 3</b></p>

<b>Week 4:</b>	<p>T: Spenser, <i>The Faerie Queene</i>, BK 3, Canto 6 &amp; 11; Lauren Silberman, “Singing Unsung Heroines: Androgynous Discourse in Book 3 of the <i>Faerie Queene</i>” (in the Course Reader)</p> <p><b>DUE in class AND on S: Mini-Paper 3</b></p>
<b>Week 4, cont.</b>	<p><b><u>What is Piracy?</u></b></p> <p>Th: Spenser, <i>The Faerie Queene</i>, BK 3, Canto 12; Cervantes, <i>The Bagnios of Algiers</i></p> <p><b>DUE in class AND on S: Mini-Paper 4</b></p>
<b>Week 5:</b>	<p>T: Cervantes, <i>The Bagnios of Algiers</i>; Special Collections, Day 2 (Group Proj. Work)</p> <p>Th: Cervantes, <i>The Bagnios of Algiers</i>; Javier Irigoyen-García, “‘La música ha sido hereje’: Pastoral Performance, Moorishness, and Cultural Hybridity in <i>Los baños de Argel</i>,” <i>Bulletin of the Comediantes</i> 62.2 (2010): 45-62 (in the Course Reader)</p>
<b>Week 6:</b>	<p><b>DUE Monday: Preliminary Findings Report and Research Plan</b></p> <p>T: Massinger, <i>The Renegado</i>; Special Collections, Day 3 (Group Proj. Work)</p> <p>R: Massinger, <i>The Renegado</i>; Barbara Fuchs, “Faithless Empires: Pirates, Renegadoes, and the English Nation,” <i>English Literary History</i> 67 (Spring 2000): 45-69 (in the Course Reader)</p>
<b>Week 7:</b>	<p><b>DUE Monday: “The Best Detail/Discovery” Paper</b></p> <p>T: Massinger, <i>The Renegado</i>; Heywood, <i>The Fair Maid of the West, Part 1</i></p> <p>Th: <b>Group Project Presentations</b>; Heywood, <i>The Fair Maid of the West, Part 1</i></p>
<b>Week 8:</b>	<p><b>DUE Monday: Mini-Paper 5</b></p> <p>T: Heywood, <i>The Fair Maid of the West, Part 1</i>; Claire Jowitt, “East versus West: Seraglio Queens, Politics, and Sexuality in Thomas Heywood's <i>Fair Maid of the West, Parts I and II</i>” (in the Course Reader); Cavendish, <i>Blazing World</i></p> <p>Th: Cavendish, <i>Blazing World</i></p>
<b>Week 9:</b>	

<b>Week 10:</b>	<p>T: Behn, <i>Oroonoko</i>; Joanna Lipking, “The New World of Slavery” (in the Norton); <u>Optional</u>: Michael de Montaigne, “<i>From Of Cannibals</i>” and “<i>From Of Coaches</i>” (in the Norton); Mary Beth Rose, “Gender and the Heroics of Endurance in <i>Oroonoko</i>” (in the Norton)</p> <p>Th: Behn, <i>Oroonoko</i>; closing thoughts, final exam review, evaluations.</p>
	<b>DUE XX: Final Research Paper</b>
<b>Final Exam</b>	XXX

### **Mini-Paper Descriptions and Assignment Goals (for Teachers):**

*Note: These assignments are designed with a small, seminar-style class in mind (15-18 students). If I were teaching this class to a larger group, I would cut mini-paper 1, and find a way to combine mini-papers 5 and 6, aiming for no more than 4 graded short assignments over the term.*

*Mini-Paper 1:* Annotation, explication, brainstorming, and inquiry exercise on *Le Morte D’Arthur*. The goal will be to have students practice close reading skills and write about 1-2 pages of focused analysis based on their close work with the text. They’ll create a proto-thesis statement in the final paragraph.

*Mini-Paper 2:* An extension and deepening of the close reading skills emphasized in mini-paper 1, this time on a stanza from *The Faerie Queene*. Students will reflect on my comments on mini-paper 1, and try to improve their close readings while also grappling with poetic terms and concepts (meter, rhyme, line breaks, etc.) specific to studying Spenser’s poetry. They will again write about 1-2 pages of focused analysis based on their close work with the text, and aim for a proto-thesis statement in the final paragraph.

*Mini-Paper 3:* In this paper, students will bring their developing close reading skills to bear on new objects: books in Special Collections. During the first visit, we will discuss a little bit of the history of book making, and look together at the second edition of *The Faerie Queene*. Students will also have time to examine other texts like maps, dictionaries, collections of poems, pamphlets, and sermons (roughly contemporaneous with *The Faerie Queene*). Then, students will substantially revise mini-paper 2 in light of a close examination of the second edition of the FQ; the aim is for the student to discuss how his or her new knowledge of early modern reading practices or the physical object of the second edition might alter or complicate the thesis that the student developed about his or her FQ stanza. The final product would be 2-3 pages and still a somewhat informal assignment.

*Mini-Paper 4:* In this assignment, students will extend and develop the skills they will need in order to complete both the group project and the final paper. Students will select and do initial research about any of the other texts that we examined in Special Collections. The task will be to close read the text itself (during our visit, and hopefully during another independent visit), and then pursue one or two research questions (with the help of the librarian and other resources!) in relation to some aspect of the text—content, historical context, religion, book making, etc. Students will then write 1-2 pages, again aiming for a thesis in the final paragraph. The challenge here will be to start thinking about how one might make a compelling *argument* about the material history of a text or about an obscure or little known text, etc. This assignment might also help a student to launch the close, independent study of a text that might become a part of the student's final research paper.

*Mini-Paper 5:* Final paper proposal. Students will write 2-3 paragraphs proposing a specific final research topic and describing how they plan to execute their research (or, if they are already working on the final paper, this could be a progress report). The document will end with (or will contain) three specific research questions that the student wants to pursue and a list of 2-5 texts that the student wants to examine (primary and secondary).

*Mini-Paper 6:* Annotated bibliography, outline, and working thesis for the final paper. This document will contain citations and annotations on 3 or more texts (primary and secondary) that describe how each text furthers the goals of the paper, an outline (in whatever format is most useful to the individual student, as long as I can see the general shape of the paper), and a working thesis setting out the argument. With a small group, I would do an individual conference with each of them on mini-paper 6, to make sure they're on track, address questions/concerns, brainstorm about how to move forward, etc.