English 3117 WA: Renaissance Prose

Course Location: RB3049
Class Times: TTh 1:00-2:30
Prerequisites: One FCE in English at the first-year level including at least one of English 1111 or 1112, or permission of the Department

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Instructor Information
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Course Description/Overview
A study of selected Tudor prose writers, including works of fiction, non-fiction, and polemics.

Course Objectives and/or Learner Outcomes
- Read early modern texts of various kinds critically, and assess their rhetorical, ideological and aesthetic strategies.
- write well (grammatically correct, clear, effective prose).
- communicate ideas effectively and coherently, in both the persuasive essay, and a variety of other forms.
• identify the conventions of a variety of early modern prose genres (dialogue, polemics, oration, prose fiction) and to identify ways in which individual texts work within, or expand the definitions of, that genre.
• analyse specific literary devices and explain how those devices contribute to the meaning of a literary text.
• explain how a text is produced by, and produces, its historical and cultural context, and read texts critically within these contexts
• use library resources to research a topic and use what they discover to illuminate a text
• adapt the tools of literary analysis to cross-disciplinary inquiry (e.g., Sir Thomas More's *Utopia*, though a fiction in the form of a dialogue, addresses issues in political philosophy)
• apply their knowledge of how literature works to their own writing.
• think independently and critically about literature and the issues raised by texts
• identify and assess the social, environmental and other ethical themes presented in texts
• analyse texts from a variety of theoretical perspectives.

**Course Resources**

**Required Course Text(s)**

• Canopy package entitled *Renaissance Prose--English 3117*

**Course Schedule**

Note: This schedule is subject to revision, but does list the texts to be covered in the order in which they will be covered.

Weeks 1-2 (January 4-15): Introduction


Week 5 (February 1-5): Sir Thomas Elyot, *The Book Named the Governor*, selections

Week 6 (February 8-12): Richard Hooker, *The Laws of Ecclesiastical Polity*, selections

February 16-19: Study Break

Week 7 (Feb. 22-26): Elizabeth I, Selections from Speeches

Week 8 (Feb. 29-March 4): Tracts on Women and Gender, selections from various authors

March 4: Final Drop Date (without academic penalty)
Weeks 9-10 (March 7-18): Sir Philip Sidney, *The Apology for Poetry*

Week 11 (March 21-25): Thomas Nashe, *The Unfortunate Traveller*


### Assignments and Evaluation

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<thead>
<tr>
<th>Assignment</th>
<th>Due date</th>
<th>Value</th>
<th>Length</th>
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<tbody>
<tr>
<td>Shorter Assignment</td>
<td>February 4</td>
<td>25%</td>
<td>See descriptions below</td>
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<tr>
<td>Long Research Essay</td>
<td>March 15</td>
<td>40%</td>
<td>2500-3000 words</td>
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<tr>
<td>Final Exam</td>
<td>TBA</td>
<td>35%</td>
<td>3 hours</td>
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### Assignment Policies

- All assignments, unless otherwise specified, are individual assignments and cannot be completed collaboratively.
- Assignments are due by 4:30pm on the dates indicated. If you do not hand in your paper in class, have it date stamped by security and submit it either to the English department office (RB3029), or to the instructor’s office.
- If you require an extension, you must ask for one BEFORE the due date and use my Extension Request Form.
- Policy concerning late assignments: Deadlines for assignments should be adhered to strictly. Unless extensions have been granted, the grades of late assignments will be reduced by 1/3 grade (e.g., from B to B-) on the day after the due date and by an additional 1/3 grade for each subsequent three-day period until the assignments are turned in.
- The final exam must be written on the date scheduled, so do not make travel plans for the exam period until the exam schedule is posted.
- All assignments must be in MLA format, double spaced, with 1” margins, and in 12 point font.
- Exceptions to these policies are allowed only with a doctor’s note or other appropriate documentation.

### Details of Assignments

Shorter Assignment, worth 25% of the final grade: Do one of the four (4) options below. Numbers 1 and 2 have the length and due date requirements noted in the table above.
Since numbers 3 and 4 would need to be worked into the class schedule, there is a bit of flexibility and negotiability, but the marks need to be back in time for the final drop date of March 4.

1. Write a short parody of one of the works on the syllabus. For example, if you were to choose *Utopia*, you could create a conversation between two people in which one describes a “utopia” he or she has visited, or heard about, perhaps during travels backwards or forwards in time or out into space. It could, perhaps, be a changed Thunder Bay (or any home town) or Lakehead University in the future. In order to properly parody More’s *Utopia*, it is necessary that one person be very enthusiastic about the place, its way of doing things, its essential values, etc., while the other remains skeptical and challenges either the premisses or the institutional embodiment of them in the “utopia.” The form could be a dialogue that is close to being a play, or it could be more like a short story with conversation. If you were to choose Sidney’s *Apology for Poetry*, e.g., you would want to use the major rhetorical divisions of the oration, but probably skip the *digressio*. If you do this, use the rhetorical divisions (*narratio*, *propositio*, etc.) as headings. The object here would be to pick an interesting and/or amusing phenomenon to defend, for packing it with good, or at least amusing, arguments, and for anticipating and speaking to counter arguments. Whatever you choose to parody, you need to imitate its form, tone, language and style, etc.

2. Write a personal response to one of Queen Elizabeth’s speeches or to one of the selections in “Tracts on Women and Gender” in the canopy material (or to a clearly specified part of one of these speeches or tracts). Your work will be evaluated partly for how well you understand the work you are responding to, and partly for a thoughtful, well written response to it. You will need to explain clearly what part of what work you are responding to; you can take whatever position in response to it catches your fancy, preferably something that sparked your interest or curiosity while you were reading it. For example, if you were working on one of Elizabeth’s speeches to Parliament on the issue of marriage and succession, the speech might cause you to want to do some research into Elizabeth’s biography, or into her relations with her parliaments, or into gender issues, etc. The fact that this is a personal response does not imply that you scribble down the first thing that jumps into your mind: you should treat this assignment as both a chance to explore a topic independently of anything I may say about it in class, and as a chance to work on the skills necessary for articulating and supporting your viewpoint in a clear and persuasive way. An acceptable variant on this basic structure of the assignment is to write either two or three shorter responses rather than one longer one to make up the required number of pages, or to do several responses to the same work, or respond to several different works. You could also, as an acceptable variant, respond to one of these works and an article about it, or related to it. In that case please include a photocopy the article along with your response. If you go this latter route of dealing with an article about a work, it would be fine to use any of the works on the course syllabus as your starting point.
3. Some sort of group project. Please consult with me about who is in the group, what you want to do, scheduling, etc. Whatever sort of group project is undertaken, it should contribute something to the understanding of one or more of the works on the syllabus.

4. An individual seminar style presentation to the class, with written version or follow-up. Please consult with me about what exactly you would like to do, scheduling, etc.

For any of these topics, you may well find it helpful to consult with me while you are working on it.

Major Paper, worth 40% of the final grade: Write a 2500-3000 word research paper on one of the topics below. Follow the MLA format. Due date is March 15.

1. There are numerous approaches to both More’s *Utopia*, and to Sidney’s *Apology for Poetry*. Choose one of these works and explain in some detail the main features of three (3) approaches to it; then indicate which of these three you find to be the most persuasive and why. Be as specific and detailed as possible.

2. Compare and contrast More’s *Utopia* with another Utopian (or dystopian) work with which you are familiar (e.g. Plato’s *Republic*; Swift’s, *Gulliver’s Travels*, Book IV; Orwell’s *1984*; Huxley’s *Brave New World*; Zamyatin’s *We*; Atwood’s *Handmaid’s Tale*). Do not get too tied up in matters of plot if the one you pick happens to be in narrative form—more important are matters such as the essential values of the place, its fundamental premisses (about human nature and what is most conducive to human happiness, etc.), the means of putting such premisses into institutional form, etc.

3. Discuss in detail the relations between Book I and Book II of *Utopia*. Book II (the description of Utopia) was written first, so you will want to answer, at least implicitly, the question “Why did More think it was necessary to add Book I?”

4. Many of the works we have examined this term have what could be called a “narratorial voice” (or a speaking voice; or indeed more than one such voice)—e.g. *Utopia*, Sidney’s *Apology*, More’s controversial works, the two works of prose fiction (Lyly and Nashe), Elizabeth’s speeches, and perhaps even works like *The Laws of Ecclesiastical Polity*. Choose one such work and examine these narratorial voices in detail, considering matters such as the narrators’ attitudes to the material they are presenting and to the audiences they are presumably addressing (and it may take some thinking to work this out), any biases or limitations they may possess and how these affect what we are presented, etc.

5. Sidney’s *An Apology for Poetry* is in many respects itself a work of poetry (in Sidney’s sense) in that it is a speech composed for an imaginary lawyer whose client is Poetry. Insofar as it is a “poetic” work, its function is to delight, to teach, and to persuade and
move its audience to a virtuous course of action. Discuss the tactics Sidney uses to achieve these ends, and evaluate his success. Be as specific as possible and limit yourself to a small number of strategies so that you can supply sufficient concrete examples to illustrate your points fully.

6. Discuss in detail one of the works on the syllabus in terms of its relation to its intellectual, social, cultural, or political context(s). You will probably want to narrow this topic down somewhat, to, e.g., gender issues, the role of intellectuals in politics and public life, class issues, religious issues, economic matters like the enclosure movement, the strains between monarch and parliament, etc.

7. Discuss in detail what you consider to be a major literary device or pattern shaping one of the works on the syllabus, or conditioning our response to it. Some possibilities here are Nashe’s use of the grotesque in *The Unfortunate Traveller*, Lyly’s use of unnatural natural history in *Euphues* (indeed that is one of the distinguishing features of euphuism, often said to also be Sidney’s style in the *Apology for Poetry*); rhetorical strategies used by Elizabeth I in her speeches; the dialogue structure of *Utopia* and some of More’s controversial writings; an interesting interplay of genres in More’s *The History of King Richard III*; elements that cause strain in the hagiographic intentions of Roper’s *The Life of Sir Thomas More, Knight*.

N.B. If you wish to write on some other topic of your own devising, please consult me. Also, you should note that the reading list on the course outline is the minimum amount you should read of the various authors. You will be able to write a more persuasive and better informed essay if you read more of the authors’ works as well as a fair amount of the secondary literature.

NOTE: I may later provide other materials, such as bibliographies for some of the authors/texts. If so, I will probably either provide them in hard copy, or by email.

FINAL EXAM: Your final examination will be in three parts: Part A is quotation identification and contextualization; Part B is short answer; and Part C is an essay question. Answers should be in the form of paragraphs and/or essays, not in point form. What you will find below are the instructions for each section, followed by a large number of questions/options, from which those on the examination will be selected.

For Part A, ten of the twenty-five passages below (in the section labelled “Part A”) will appear on the examination, and you will be required to do two of them. Ten marks each.

For Part B, ten of the twenty-one items below (in the section labelled “Part B”) will appear on the examination, and you will be required to do two of them. Fifteen marks each.
For Part C, seven of the twelve essay questions below (in the section labelled “Part C”) will appear on the examination, and you will be required to do one of them. Fifty marks.

**PART A—20 MARKS**

Instructions: Place two (2) of the following passages in context, and discuss the function and significance of each of these two within its context. Take into account such things as the passages' contribution to theme, character, and plot, where relevant, and to other contextual matters when that is relevant. When possible, also relate the passage to ideas and opinions expressed elsewhere by the author. Comparisons to other authors may sometimes prove illuminating. Ten (10) marks each.

1. God alone excepted (who actually and everlastingly is whatsoever he may be, and which cannot hereafter be that which now he is not), all other things besides are somewhat in possibility, which as yet they are not in act. And for this cause there is in all things an appetite or desire, whereby they incline to something which they may be; and when they are it, they shall be perfecter then now they are. All which perfections are contained under the general name of goodness....sith there can be no goodness desired which proceedeth not from God himself, as from the supreme cause of all things, and every effect doth after a sort contain, at leastwise resemble, the cause from which it proceedeth, all things in the world are said in some sort to seek the highest, and to covet more or less the participation of God himself.

2. And in the end, this shall be for sufficient, that a marble stone shall declare that a Queen, having reigned such a time, lived and died a virgin.

3. A public weal is a body living, compact or made of sundry astates and degrees of men, which is disposed by the order of equity and governed by the rule and moderation of reason. In the Latin tongue hit is called respublica, of the which the word res hath divers significations, and doth not only betoken that that is called a thing, which is distinct from a person, but also signifieth astate, condition, substance, and profit. In our old vulgar, profit is called weal.

4. God has withdrawn from man the right to take not only another’s life but his own. Now, men by mutual consent agree on definite cases where they may take the life of one another. But if this agreement among men is to have such force as to exempt their henchmen from the obligation of the commandment…will not the law of God then be valid only so far as the law of man permits? The result will be that in the same way men will determine in everything how far it suits them that God’s commandments should be obeyed….These are the reasons why I think this punishment unlawful.

5. Eagles do not eat men till they are dead, but women devour them alive, for a woman will pick thy pocket and empty thy purse, laugh in thy face and cut thy throat. They are
ungrateful, perjured, full of fraud, flouting and deceit, unconstant, waspish, toyish, light, sullen, proud, discourteous and cruel, and yet they were by God created, and by nature formed, and therefore by policy and wisdom to be avoided, for good things abused are to be refused.

6. Thus did it by his doings throughout the whole course of his life appear that all his travail and pains, without respect of earthly commodities, either to himself or any of his, were only upon the service of God, the prince, and the realm, wholly bestowed and employed. Whom I heard in his later time to say that he never asked the King for himself the value of one penny.

7. Now if nature should intermit her course and leave altogether, though it were but for a while, the observation of her own laws; ...if the frame of that heavenly arch erected over our heads should loosen and dissolve itself; if the prince of the lights of heaven...should, as it were, through a languishing faintness, begin to stand and rest himself; if...the winds breathe out their last gasp, the clouds yield no rain....- what would become of man himself, whom all these things now do serve? See we not plainly that obedience of creatures unto the law of nature is the stay of the whole world.

8 But thus much at least with his no few words he drave into me, that self-love is better than any gilding to make that seem gorgeous wherein ourselves be parties. Wherein, if Pugliano’s strong affection and weak arguments will not satisfy you, I will give you a nearer example of myself, who (I know not by what mischance) in these my not old years and idlest times having slipped into the title of a poet, am provoked to say something unto you in the defense of that my unelected vocation, which if I handle with more good will than good reasons, bear with me, since the scholar is to be pardoned that followeth the steps of his master.

9. Moreover, take away order from all things, what should then remain? Certes nothing finally, except some man would imagine eftsoons Chaos, which of some is expound a confuse mixture. Also, where there is any lack of order must needs be perpetual conflict, and in things subject to nature nothing of himself only may be norished; but whan he hath distroyed that wherewith he doth participate by the order of his creation, he himself of necessity must than perish, whereof ensueth universal dissolution.

10. This purifying of wit, this enriching of memory, enabling of judgment, and enlarging of conceit—which commonly we call learning, under what name soever it come forth, or to what immediate end soever it be directed, the final end is to lead and draw us to as high a perfection as our degenerate souls, made worse by their clayey lodgings, can be capable of.

11. What will they not now say, when it shall be spread that for the safety of her life a maiden queen could be content to spill the blood even of her own kinswoman? I may
therefore full well complain that any man should think me given to cruelty; whereof I am so guiltless and innocent as I should slander God if I should say He gave me so vile a mind. Yea, I protest that I am so far from it that for my own life I would not touch her. Neither hath my care been so much bent how to prolong mine, as how to preserve both: which I am right sorry is made so hard, yea so impossible.

12. And like as the angels which be most fervent in contemplation be highest exalted in glory (after the opinion of holy doctors), and also the fire which is the most pure of elements, and also doth clarify the other inferior elements, is deputed to the highest sphere or place, so in this world they which excel other in this influence of understanding, and do imploy it to the detaining of other within the bounds of reason, and shew them how to provide for their necessary living; such ought to be set in a more high place than the residue where they may see and also be seen, that by the beams of their excellent wit, shewed through the glass of auctority, other of inferior understanding may be directed to the way of virtue and commodious living.

13. For I have heard by credible report of such as were secret with his chamberers that after this abominable deed done, he never had quiet in his mind, he never thought himself sure. Where he went abroad, his eyen whirled about, his body privily fenced, his hand ever on his dagger, his countenance and manner like one alway ready to strike again, he took ill rest arights, lay long waking and musing, sore wearied with care and watch, rather slumbered than slept, troubled with fearful dream, suddenly some time start up, leap out of his bed and run about the chamber, so was his restless heart continually tossed and tumbled with the tedious impression and stormy remembrance of his abominable deed.

14. I knew, however, that he was wearied with his tale, and I was not quite certain he could brook any opposition to his views, particularly when I recalled his censure of others on account of their fear that they might not appear to be wise enough, unless they found some fault to criticize in other men’s discoveries. I therefore praised their way of life and his speech and, taking him by the hand, led him in to supper. I first said, nevertheless, that there would be another chance to think about these matters more deeply and to talk them over with him more fully. If only this were some day possible!

15. Which delivering forth is not wholly imaginative, as we are wont to say by them that build castles in the air; but so far substantially it worketh, not only to make a Cyrus, which had been but a particular excellency, as nature might have done, but to bestow a Cyrus upon the world, to make many Cyruses, if they will learn aright why and how that maker made him.

16. I have ever used to set the Last-Judgement Day before mine eyes, and so to rule as I shall be judged to answer before a higher Judge, to whose judgement seat I do
appeal, that never thought was cherished in my heart that tended not to my people’s
good….To be a king and wear a crown is a thing more glorious to them that see it, than
it is pleasant to them that bear it.

17. So it is in the commonwealth. So it is in the deliberations of monarchs. If you cannot
pluck up wrongheaded opinions by the root, if you cannot cure according to your heart’s
desire vices of long standing, you must not on that account desert the commonwealth.
You must not abandon the ship in a storm because you cannot control the winds. On
the other hand, you must not force upon people new and strange ideas which you
realize will carry no weight with persons of opposite conviction. On the contrary, by the
indirect approach you must seek and strive to the best of your power to handle matters
tactfully. What you cannot turn to good you must at least make as little bad as you can.
For it is impossible that all should be well unless all men were good, a situation which I
do not expect for a great many years to come!

18. I have always so behaved myself that, under God, I have placed my chiefest
strength and safeguard in the loyal hearts and good will of my subjects; and therefore I
am come amongst you, as you see, at this time, not for my recreation and disport, but
being at this time resolved, in the midst and heat of the battle, to live or die amongst you
all, to lay down for my God, and for my kingdom, and for my people, my honor and my
blood, even in the dust. I know I have the body of a weak and feeble woman, but I have
the heart and stomach of a king, and of a king of England too…

19. … Satan first assailed the woman because where the hedge is lowest, most easy is
it to get over, and she being the weaker vessel was with more facility to be seduced—
like as a crystal glass sooner receives a crack than a strong stone pot. Yet we shall find
the offense of Adam and Eve almost to parallel; for as an ambitious desire to be made
like God was the motive which caused her to eat, so likewise was it his…

20. A woman in the temperature of her body is tender, soft and beautiful, so doth her
disposition in mind correspond accordingly; she is mild, yielding and virtuous. What
disposition accidentally happeneth unto her is by the contagion of a froward husband…

21. But as the chameleon though he have most guts draweth least breath, or as the
elder tree though he be fullest of pith is farthest from strength, so though your reasons
seem inwardly to yourself somewhat substantial, and your persuasions pithy in your
own conceit, yet being well-weighed without, they be shadows without substance and
weak without force.

22. Old excellent was he at bone-ache. At the first chop with his wood-knife would he
fish for a man’s heart and fetch it out as easily as a plum from the bottom of a porridge
pot. He would crack necks as fast as a cook cracks eggs….Bravely did he drum on this Cutwolf’s bones, not breaking them outright but, like a saddler knocking in of tacks, jarring on them quaveringly with his hammer a great while together….No limb of his was but lingeringly splintered in shivers….Unsearchable is the book of our destinies. One murder begetteth another; was never yet bloodshed barren from the beginning of the world to this day.

23. The foul toad hath a fair stone in his head, the fine gold is found in the filthy earth, the sweet kernel lieth in the hard shell, virtue is harbored in the heart of him that that most men esteem misshapen. Contrarywise, if we respect more the outward shape than the inward habit, good God, into how many mischiefs do we fall! Into what blindness are we led! Do we not commonly see that in painted pots is hidden the deadliest poison, that in the greenest grass is the greatest serpent, in the clearest water the ugliest toad?

24. Prepare your ears and your tears, for never, till this, thrust I any tragical matter upon you. Strange and wonderful are God’s judgements; here shine they in their glory. Chaste Heraclide, thy blood is laid up in heaven’s treasury, not one drop of it was lost, but lent out to usury. Water poured forth sinks down quietly into the earth, but blood spilt on the ground sprinkles up to the firmament.

25. Nay, he would swear she was his Geraldine, and take her white hand and wipe his eyes with it as though the very touch of her might stanch his anguish. Now would he kneel and kiss the ground as holy ground which she vouchsafed to bless from barrenness by her steps. Who would have learned to write an excellent passion might have been a perfect tragic poet had he but attended half the extremity of his lament. Passion upon passion would throng one on another’s neck. He would praise her beyond the moon and stars, and that so sweetly and ravishingly as I persuade myself he was more in love with his own curious forming fancy than her face; and truth it is, many become passionate lovers only to win praise to their wits….My master beat the bush and kept a coil and a prattling, but I caught the bird; simplicity and plainness shall carry it away in another world.

PART B—30 MARKS

Instructions: Discuss two (2) of the following, and when possible, relate them to works discussed this term.

1. Elizabeth I’s persona as reflected in her speeches.

2. The digression in Sidney’s *The Apology for Poetry*.

3. The purpose(s) of Elyot’s *Boke Named the Governor*
4. The scene in Cardinal Morton’s house.

5. The *via media* defended by Hooker.

6. The *peroratio* of *The Apology for Poetry*

7. The inability topos.

8. Sidney's characterization of either the philosopher or the historian.

9. The ‘framing situation’ of *Utopia*.

10. Differences in character between Persona-More and Hythloday.

11. The charges against which Sidney defends imaginative literature.

12. Elyot’s practice of creating neologisms.

13. The reasons learning is not esteemed by the aristocracy, according to Elyot.

14. The importance of fiction-making in Sidney’s thought.

15. Sidney’s conception of poetry as metamorphic.


17. The purpose of Roper's life of More.

18. More’s use of descriptions or anecdotes in his life of Richard III.

19. Unquestioned assumptions underlying More’s dialogue against heresies and his apology.

20. The major features of the different prose styles discussed in this course.

21. Litotes

**PART C—50 MARKS**

Instructions: Do one (1) of the following questions. Be as specific and complete (e.g. use precise and concrete examples whenever possible) in your response as possible. Give carefully thought out and well-illustrated reasons for your claims.

1. What is the genre of *The Unfortunate Traveller*? What conventions, expectations, possibilities, and limitations characterize this genre? What are the outstanding features of Nashe’s handling of the genre? How does all of the above affect our understanding of
the book? Be as specific and precise as possible, and use examples to justify your points.

2. Many of the writers we have looked at in this course (e.g., More, Elyot, Hooker, Lyly, Elizabeth I) base their arguments on nature or what is “natural” (including human nature). Discuss in detail the use of such argumentation by two of the writers covered in the course. Consider such things as what their conception of nature or the natural is, what exactly it means when they say we should “follow nature,” what they see as natural to human beings, whether the conclusions they reach from their premises are the only logical conclusions that could be reached, whether their view of nature is simple and straightforward or complex and ambiguous, etc.

3. Compare and contrast Sir Thomas More and William Roper as biographers/historians. You could consider such things as their purposes in writing, their use of evidence, their projection of an image of themselves in their writing, their styles, etc.

4. One of the most pressing concerns of Renaissance humanists, as they contrasted themselves to the Scholastics, was to not appear to be too “Ivory Tower.” Discuss the role of the intellectual in the public life of the realm as seen, discussed, and/or practised by any two writers on the syllabus.

5. Sir Philip Sidney analyzes poetry (i.e., imaginative literature) as an intellectual and educational tool, in effect, as a branch of learning. Discuss in detail his conception of the goals of poetry and his discussion of whether other disciplines might do the same job as well or better than poetry. A successful answer here will also deal with his conception of the goals of education.

6. Discuss in detail the ways in which women are portrayed in any two of the writers on the syllabus. These female figures can, of course, include those not actually present in the works in the traditional sense of speaking and acting directly before us (as Tabitha is, e.g.), but whose presence and significance and meaning to the writer can be inferred from various signals in the works (as in Utopia). They can also be either specific identifiable women (as in Nashe, Lyly, Roper, etc.), or women in general, as in the selections from tracts on women and gender.

7. “Many major works in the Renaissance are profoundly affected by the social, political, religious, and cultural climates in which they were written.” Discuss, using two of the writers we have studied this term. If you wrote an essay on this topic, pick different writers for this question.

8. A number of the writers covered in this course (e.g., Elizabeth I, Elyot, Lyly, Roper, and More) write works in which advice is given, or in which the giving of advice is a
thematic concern. Pick two of the writers on the syllabus for this course and discuss in detail their treatments of the problems and opportunities associated with advice-giving: for instance, you could deal with the appropriate style and approach to the offering of advice, the responses to advice (whether welcome or unwelcome), etc. How do the would-be advisers assert or establish their authority, their right to give advice, their trustworthiness? How, if at all, is the recipient of said advice to assess the reliability and sincerity of the advice-giver?

9. One of the main issues of many of the works covered this term is the pursuit of human happiness, both in an individual and in a collective (e.g., social or political) sense, and both in a material and in a spiritual sense. Discuss this issue in detail using two of the writers on the syllabus. You can consider such matters as what appears to be the writer’s conception of authentic happiness, what is conducive to it, what detracts from it, what merely appears to offer happiness, etc.

10. Outline the main features of Renaissance humanism and discuss the humanistic aspects of two of the writers studied this term.

11. It has been said, of Utopian literature as a genre, that “society ceases to be a live organism in the utopia. It becomes rather a machine for manufacturing that type of man which the author sees as the best man. Any attempt to impose a utopia on people will become a dangerous exercise likely to lead to totalitarianism. Nonetheless, human psychology being what it is, the impulse to dream up utopias is virtually necessary. The important thing to know is how to play utopia, and why.” On the basis of what you have read by and about More and his Utopia, write an essay assessing this claim, exploring the implications of this view of Utopian fiction in general and examining in what ways, if any, this view might help in our understanding of More’s Utopia.

12. Discuss in detail the theme of the relationship between passion and reason as handled by two different writers we have studied this year. Note that, although Nashe or Lyly may be the first thing that springs to your mind, there are passions other than love and this question could equally well be dealt with by discussing Sidney’s Apology, More's controversial writings, etc.

Marking Standards
All assignments will be marked in accordance with the English Department Marking Standards.

Collaboration/Plagiarism Rules
Plagiarism is the unacknowledged use of someone else’s words and/or ideas. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, buying essays from essay banks, copying another student’s work, or working together on an individual assignment, all constitute
plagiarism. Resubmitting material you’ve submitted to another course is also academic dishonesty. All plagiarized work (in whole or in part) and other forms of academic dishonesty will be reported to the Dean, who is responsible for judging academic misconduct and imposing penalties. The minimum penalty for academic misconduct is a 0 on the assignment in question. It might also be subject to more severe academic penalties. See the Code of Student Behaviour.

Course Policies
In order to keep the environment as conducive to learning as possible, students are expected to attend class regularly, and behave in a respectful and professional manner. All work is to be done individually, not collaboratively (except in the case of shorter assignment, option three.

University Policies
- Students in this course are expected to conform to the Code of Student Behaviour:
- Lakehead University provides academic accommodations for students with disabilities in accordance with the terms of the Ontario Human Rights Code. This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the course.

This course outline is available online through the English Department homepage.