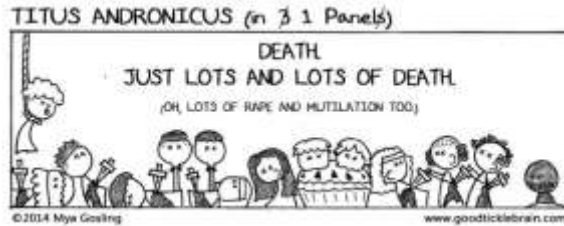


ENGLISH 6105: SEMINAR IN EARLY BRITISH LITERATURE
RENAISSANCE DRAMA
 FALL 2015



DR. MEG PEARSON	WEDNESDAYS, 5:30-8 PM
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EMAIL: megp@westga.edu	OFFICE HOURS: WED., 2-5 PM & BY APPT.

COURSE DESCRIPTION

While William Shakespeare was dazzling many audiences with his poetry and his depth, dozens of other dramatists were selling out theaters with scandalous political plays, raunchy puppets, sordid foreign bloodbaths, and sophisticated special effects. Just like the blockbusters of today's film industry, the early modern English stage was chock full of tent-pole productions by such playwrights as Christopher Marlowe, Thomas Kyd, John Webster, and John Ford. We'll even read Shakespeare's insane early play, *Titus Andronicus*, in this journey through the major plays of 1585-1640.

ASSESSMENT

The Course and Program goals may be found here:
<http://www.westga.edu/~engdept/fr/CourseGuid/6105.html>

In short, at the completion of this seminar, students will be able to:

- demonstrate a familiarity with the characteristics of English Renaissance Drama as well as the social forces, events, and cultural touchstones of the historical period of approximately 1580-1640.
- reveal their understanding by demonstrating both oral and written facility in applying the seminar material to the critical analysis of literary and cultural texts via independent and meaningful course-related research in the form of a correctly documented research paper.

COURSE MATERIALS

Kinney, Arthur, ed. *Renaissance Drama: An Anthology of Plays and Entertainments*. 2nd Edition. New York: Wiley Blackwell, 2005. ISBN: 978-1-4051-1967-2

Shakespeare, William. *Titus Andronicus*. (Any critical edition will suit. I have purchased the Folger edition for the bookstore, which is very reasonably priced.)

CourseDen Website

ASSIGNMENTS AND GRADING

First, a note about rubrics. I'm working on my online pedagogies, and one thing I've found really useful is the use of Rubrics. Not so much for grading, you understand, but for communicating my expectations about what constitutes excellence, competence, needs work, and unacceptable performances. I've developed rubrics for participation and the two papers. (If you need a graded number to make sense of them: excellence = A, competent = B-C; developing = D; unacceptable = F.) The rubrics may be found on course den. We'll review this further.

Participation: (15%) The usual in-class presence, plus each week you will respond to the readings and discussion in the CourseDen Discussions module. Between one class and the next you will be required to check into the Course Den discussion for that week, post at least one question or comment, and respond to two of your peers. This is a great space to test drive ideas for the final research paper and get immediate feedback from your peers. I'll be lurking to read and check-in in case there are questions. We'll use these discussions for a launching pad in the next class, I imagine.

Midterm Paper: (25%) 3-5 pages. Due in CourseDen before class on Wednesday, September 30th. The topic will be announced in the next week or so.

Oral Presentations: (10%) Each week, I'll assign a noteworthy piece of scholarship on that week's play, and each of you (rotating based on numbers) will find a scholarly article from the last **five** years on the same play that you will present to the class. Presentation means that you explain the article's thesis and its relevance for this course and for you. Ten minutes tops. Additionally, each presenter will share the bibliographic info and the main thesis points in the Discussions module called "Criticism Presentations" on class day so that we can all find the texts if we're interested.

Final Research Paper: (50%) A thesis-driven research paper devoted to a text or texts from this semester. 12-15 pages. We'll have a draft workshop for these the last day of class, and the final paper will be due on CourseDen the first day of Finals Week, Monday, November 30th.

COURSE POLICIES

Perfect attendance and active participation are expected in a graduate seminar! If for some reason you *must* miss class, make sure you stay on top of any work you miss and get in touch with your classmates. If you miss more than one class, you should not expect a good grade.

In the past I have requested no electronics in class. I realize, though, that many of you use electronic texts for a course such as this. However, you should still come prepared to take notes and you should be able to find lines in your text quickly and easily. If that's not possible, it's time to hit the library, where all of these plays may be found. I request that you do not bring laptops or tablets to class if at all possible.

Information on UWG Email, Credit Hour Policy, and the UWG Honor Code may be found here: [http://www.westga.edu/assetsDept/vpaa/Common Language for Course Syllabi.pdf](http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf)

Academic Honesty:

Plagiarism or cheating, whether it is using the words and/or ideas of another without properly giving credit to the source(s), submitting someone else's work as your own, submitting your own work completed for another class without my permission, collaborating on individual exercises, or otherwise violating the university's code of academic integrity will not be tolerated, and infractions will be severely punished. Familiarize yourself with the proper rules for citation for the English department (MLA) and the university's policy on academic dishonesty: <http://www.westga.edu/~engdept/Plagiarism/pladef.html>.

If you cheat in my class, you will receive an automatic F for the class. Do not test this.

COURSE CALENDAR:

HAVE THE ENTIRE TEXT READ BY THE DATE IT IS LISTED.

Wednesday, 8/26 Act One of *Spanish Tragedy*
 Introductions to genre and period

THE OLDIES BUT GOODIES (INFLUENCE)

Wednesday, 9/2 Thomas Kyd, *The Spanish Tragedy*
 Article: Smith, Molly. "The Theater And The Scaffold: Death As Spectacle In The Spanish Tragedy." *SEL: Studies In English Literature, 1500-1900* 32.2 (1992): 217-232. *MLA International Bibliography*. Web.

Wednesday, 9/9 William Shakespeare, *Titus Andronicus*
 Article: Rowe, Katherine A. "Dismembering and Forgetting In *Titus Andronicus*." *Shakespeare Quarterly* 45.3 (1994): 279-303. *MLA International Bibliography*. Web.

LIVE THEATRE OPPORTUNITY: Shakespeare's late romance, *Cymbeline*, at the Shakespeare Tavern in Atlanta, 9/12-9/27

LONDON

- Wednesday, 9/16 Ben Jonson, *Bartholomew Fair*
Article: Haynes, Jonathan. "Festivity And The Dramatic Economy Of Jonson's *Bartholomew Fair*." *ELH* 51.4 (1984): 645-668. *MLA International Bibliography*. Web. 22 Aug. 2015.
- Wednesday, 9/23 Work on Midterm Paper (NO CLASS)
READ: Selections of Anti-theatrical pamphlets (CourseDen)
- Wednesday, 9/30 Francis Beaumont, *Knight of the Burning Pestle*
Article: Osborne, Laurie E. "Female Audiences And Female Authority In *The Knight Of The Burning Pestle*." *Exemplaria: A Journal Of Theory In Medieval And Renaissance Studies* 3.2 (1991): 491-517. *MLA International Bibliography*. Web.
Midterm Paper Due on CourseDen before class

LIVE THEATRE OPPORTUNITY: *Duchess of Malfi* at the Shakespeare Tavern in Atlanta 10/1-10/4

THE DOMESTIC

- Wednesday, 10/7 Anonymous, *Arden of Faversham*
Article: Belsey, Catherine. "Alice Arden's Crime: *Arden of Faversham* (c.1590)." *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*. Ed. David S. Kastan and Peter Stallybrass. New York: Routledge, 1991. 133-50. Print. (PDF available on CourseDen)
- Wednesday, 10/14 Thomas Heywood, *A Woman Killed with Kindness* (W DAY)
Article: Panek, Jennifer. "Punishing Adultery in *A Woman Killed with Kindness*." *Studies in English Literature, 1500-1900*. 34.2 (Spring, 1994): 357-378. JSTOR. Web.

LEADERSHIP AND GENDER NORMS

- Wednesday, 10/21 Christopher Marlowe, *Edward II*
Article: Stymeist, David. "Status, Sodomy, and the Theater in Marlowe's *Edward II*." *SEL* 44.2 (Sp 2004): 233-53. MUSE. Web.
- Wednesday, 10/28 John Webster, *Duchess of Malfi*
Article: Whigham, Frank. "Sexual And Social Mobility In *The Duchess Of Malfi*." *PMLA: Publications Of The Modern Language Association Of America* 100.2 (1985): 167-186. *MLA International Bibliography*. Web. 24 Aug. 2015.

LIVE THEATRE OPPORTUNITY: Marlowe's *Dr. Faustus* at the Cumming Playhouse in Forsyth, GA (about 90 minutes away), 10/29-11/1

SEXUALITY

Wednesday, 11/4 Thomas Middleton and Wm. Rowley, *The Changeling*
Article: Malcolmson, Cristina. "'As Tame As The Ladies': Politics And Gender In *The Changeling*." *Revenge Tragedy*. 142-162. Basingstoke, England: Palgrave, 2001. *MLA International Bibliography*. Web. 24 Aug. 2015.

LIVE THEATRE OPPORTUNITY: Shakespeare's *The Tempest* at the American Shakespeare Tavern in Atlanta 11/7-29

Wednesday, 11/11 John Ford, *'Tis Pity She's a Whore*
Article: Martin, Mathew R. "The Raw And The Cooked In Ford's *'Tis Pity She's A Whore*." *Early Theatre: A Journal Associated With The Records Of Early English Drama* 15.2 (2012): 131-146. *MLA International Bibliography*. Web. 24 Aug. 2015.

LIVE THEATRE OPPORTUNITY: Shakespeare's *Romeo and Juliet* at UWG, 11/11-11/14 at the Townsend Center

LIVE THEATRE OPPORTUNITY (PLS. CONFIRM): *The Changeling* at the American Shakespeare Tavern in Atlanta 11/16-11/20.

Wednesday, 11/18 Classwork on Researching and Writing

Wednesday, 11/25 THANKSGIVING BREAK

Wednesday, 12/2 LAST CLASS – Draft Workshop on final paper

Monday, 12/7 **Final Paper due on CourseDen**