



ENGL 4343/5343:
English Renaissance Drama
Performance and Identity
Spring 2017

Matthew Needham as Rafe, *The Knight of the Burning Pestle*,
Sam Wanamaker Playhouse, 2014; Photo: Alastair Muir

Instructor	Dr. Paige Reynolds
Office	Irby 424
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Office Hours	T/R, 12:30-4:30; by appointment is always best
Class Location	Irby 303
Class Time	9:25 am -10:40 am

Course Description This course surveys the drama of the English Renaissance (excluding Shakespeare) through close readings of representative plays. With the construction of James Burbage's "The Theatre" in 1576, followed by others, the creation, production, and performance of plays became an economic enterprise in the rapidly growing city of London. One effect of the building of permanent playing facilities was the need for more plays—acting companies had to be attentive to the desires of specific audiences who craved variety and novelty. This highly competitive and collaborative environment produced a voluminous body of plays by many writers other than Shakespeare. In this course, we will examine plays by such writers. Specifically, we will focus on the ways in which the works we read address issues of identity in terms of gender, language, history, and nationalism.

Read this!

In our reading material this semester we will encounter "adult situations." If you choose to take this course, you are choosing to consider in a mature and constructive manner religious, political, and ethical perspectives that differ from your own. I promise to do the same.

Course Objectives This semester, I invite you to:

- Increase your confidence and enjoyment in reading, discussing, and writing about the early modern drama
- Detect cultural assumptions about what constitutes identity in the works we read, and in the process become aware of your own cultural assumptions about identity
- Explore the specific ways in which identity is constructed and performed in these texts
- Engage ideas and critical approaches to early modern drama that may or may not reflect your personal beliefs
- Critically view and analyze specific performances, paying particular attention to the performance of identity in various ways
- Develop your skills as a scholar and writer through research and sustained analysis

Required Text *English Renaissance Drama: A Norton Anthology*, ed. David Bevington, Lars Engle, Katharine Eisaman Maus, Eric Rasmussen.

Any other required readings will be provided by the instructor.

Course Readings

Your reading in this course will be both demanding and rewarding. Please read carefully, completely, and repeatedly. THIS WILL BE TIME-CONSUMING. Please plan ahead accordingly. We will be using the text during class regularly, so be sure to bring yours with you. Annotate your text, keep track of questions that come to mind as you read, and be prepared to contribute your ideas and questions to the class. Attending class without having read the material for that day's discussion is unacceptable.

Participation

The most crucial thing you bring to this class is your desire to actively participate. *You are expected to engage thoughtfully and meaningfully in every class meeting.* You will note that we have no exams in this course—this makes your active participation mandatory if you wish to pass the course. Participation comes in various forms, and below I have listed several important factors contributing to your participation grade for this course. Take note that your final grade may be swayed by the *quality* of your participation.

- **Discussion:** you must speak in class if you hope to be successful. Please come to class having read all of the assigned material and be prepared to engage in a meaningful discussion of the issues it raises. Keep track of questions that come to mind as you read, and share those with the rest of the class. Commenting on the texts in class is a crucial part of learning to analytically think, read, and write about literature.
- **Conduct:** please be on time, stay awake, and refrain from carrying on private conversations, tweeting, texting, or working on other coursework during class. Respect, trust, and courteous classroom conduct are essential in this course. Please silence cell phones and other gadgets and *remove them from your desk or lap.* Laptop use is not permitted during class. Failure to behave in an appropriate manner will result in the lowering of your participation grade. In extreme cases, I will ask you to leave the class.
- **Commitment:** you must attend class to be an active participant. If your schedule has constraints that will not allow you to attend regularly or to come to class prepared to participate, you may choose not to join us this semester. *If you decide to take this course, you are deciding to attend the class every time it meets.* In return, I am promising you that I will do my part to make class meetings meaningful learning experiences. *You will be unable to pass the course if you are absent more than four times* (this includes both excused and unexcused absences—written excuses are not necessary).
- **Text:** in order to fully participate, *you must purchase your own copy of the text and you must bring it to class with you.* We will use it every day. Failure to regularly bring your text to class will result in the lowering of your participation grade. Further, you may be marked absent if you come to class without your text.

Reading Responses

Over the course of the semester, you will complete 4 reading response assignments (2-3 pages). For each reading response, focus on one specific element (a passage, character, scene, image, theatrical device, etc.) related to the play we are currently reading.

All reading responses should:

- Be typed in Times New Roman or Garamond 12-point font.
- Be double-spaced, on an 8.5 x 11 inch sheet, with margins of one inch or less.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).

- Be no less than 2 pages and no more than 3.
- Include a proper heading (your name, course, my name, date, and a title).
- Include multiple citations from the play. That is, you should incorporate direct quotations from the play's dialogue or stage directions into your response.
- Always avoid summarizing the material.

You will receive credit only if the response meets the above technical requirements and fulfills the given assignment. Assignments inadequate in length will not be graded.

Critical Responses

Over the course of the semester, you will complete 3 critical response assignments (2-3 pages). For each critical response, please engage the assigned secondary reading on the schedule. You will find each assigned article in the "Content" section of Blackboard for this course. You will also find a link to a handout that can give you some tips on writing this type of response.

All critical responses should:

- Be typed in Times New Roman or Garamond 12-point font.
- Be double-spaced, on an 8.5 x 11 inch sheet, with margins of one inch or less.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).
- Be no less than 2 pages and no more than 3.
- Include a proper heading (your name, course, my name, date, and a title).
- Include multiple citations from the article (in MLA format).
- Include a brief summary of the author's main argument and *your* response to it.
- Include the full citation of the article in MLA format.

You will receive credit only if the response meets the above technical requirements and fulfills the given assignment. Assignments inadequate in length will not be graded.

Playwright Partner Presentation

With a partner, you will give a brief background presentation on the playwright of your choosing (I will provide a sign-up sheet with the available options). The presentation should be 15-20 minutes long. The presentation will be your opportunity to share with the class what you have learned about your assigned playwright's life, works, influences, and any cultural contexts particularly relevant to our discussions. *Your team must submit to me via e-mail an outline for your presentation at least 48 hours beforehand.*

Project & Presentation

You will complete a project individually and then present your results to the class. You will earn two separate grades: one for the project, and one for the presentation. The presentation will replace the final exam in this course. You may choose which type of project you would like to pursue, out of the options provided below. Whichever option you choose, you will present material from your project to the class during the scheduled time. Your presentation should be 15-20 minutes long.

Option 1: Critical Paper

If you prefer a more traditional approach, you are invited to write an 8-10 page paper on one of the plays we read this semester. This is a particularly good option for students interested in presenting at the Undergraduate Research Symposium at the end of April. The essay should:

- Be a clear and coherent analysis of a particular aspect—an overarching theme, a character, a motif, structure, language, context, etc.—of the play(s) in question.
- Be typed in Times New Roman or Garamond 12-point font.

- Be double-spaced, on an 8.5 x 11 inch sheet, with margins not exceeding one inch.
- Be as free of errors as possible (use spell and grammar check, and edit carefully).
- Observe MLA format.
- Cite 6-8 secondary sources (scholarly articles or books).

For the presentation, you will read your paper aloud to the class, as you might at a professional literary conference.

Option 2: Dramaturgy Focus

If you are particularly drawn to the practicalities of performance, this might be the right option for you. You will compile a portfolio containing your research and background materials for an imaginary production of one of the plays on our reading list (you will sign up for the play at the beginning of the semester). Choose 4-6 topics relevant to your play and compile a body of research on each that would be useful to the cast and crew of your imaginary production. Your portfolio should include detailed outlines of each topic, along with audiovisual materials or handouts (when helpful). Additionally, you should include other materials that you deem useful for theatre artists working on this play. You should also write your version of “program notes” for the play (500 words). Please use MLA format to cite no fewer than 4 scholarly sources.

For the presentation, you will convey selections of the work you have already compiled in your portfolio. Presentations should be creative and fun, but also must be critically sound, professionally executed, and academically appropriate for your scholarly audience (your peers in class as well as the fictional cast and crew of your production).

Option 3: Pedagogy Focus

If teaching is in your future, you may wish to consider this option. You will create lesson plans for a complete unit (consisting of 6 class periods) on one of the plays from our reading list (you will sign up for the play at the beginning of the semester). A successful lesson plan should include clear pedagogical objectives for the type of lesson plan that you are creating—secondary (middle or high school) or undergraduate (introductory or advanced), a calendar, lecture notes, discussion questions/prompts, and assessments (reading quizzes, exam questions, and/or essay topics.) You should also include a justification for the deliberate pedagogical choices you will pursue, which might take the form of a self-reflective narrative. Please use MLA format to cite no fewer than 4 scholarly sources.

For the presentation, you will convey selections of the work you have already compiled in your lesson plans. Presentations should be creative and fun, but also must be critically sound, professionally executed, and academically appropriate for your scholarly audience (your peers in class as well as your fictional students).

You must submit a proposal (of 3 sentences or more) for your paper on **March 9**. You must bring a complete rough draft of your project to class for a peer editing session on **April 11**. Incomplete drafts will not be eligible for participation. *Failure to participate will result in the lowering of your project grade by one letter.*

Course Grade	Participation	10 %
	Reading & Critical Responses	25 %
	Playwright Presentation	20%
	Project	25%
	Project Presentation	20%

Academic Integrity

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

Read this!

If caught plagiarizing, **you will be dismissed with an “F” in the course.** Using unauthorized assistance of any kind in taking quizzes, tests, or exams is also grounds for failing the course. If ever tempted to plagiarize or cheat, I encourage you first to talk with me. This will be far more productive than plagiarism.

Open Door Policy

Feel free to come see me whenever you need to discuss a quiz, exam, problem, or anything else related to the course. If you cannot come to my office hours, please make an appointment with me. The easiest and best way to contact me outside of my office hours is via e-mail.

Compliance with Americans with Disabilities Act

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need accommodation under this act due to a disability, contact the Office of Disability Support Services at 450.3135.

Sexual Harassment Policy

Please consult the current UCA *Student Handbook* for the university's policies regarding sexual harassment.

Title IX Disclosure

If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee-on-student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any allegations made by a student may or may not trigger an investigation. Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information, please visit: <https://uca.edu/titleix>. **Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*

Building Emergency Plan

An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

Schedule of Readings and Assignments (subject to change)

Week 1	January 12	Welcome to English Renaissance Drama! Discuss in class: Class policies, projects, and schedule
Week 2	January 17	Discuss in class: <i>The Business of Theatre in Early Modern England</i> Sign up for Playwright Presentations
	January 19	Read before class: Entire syllabus, including all assignment descriptions Playwright Presentation meetings in lieu of class meeting
Week 3	January 24	Discuss in class: Kyd, <i>The Spanish Tragedy</i> (1585-7?) Read before class: Intro; Acts 1 & 2
	January 26	Discuss in class: <i>The Spanish Tragedy</i> Read before class: <i>The Spanish Tragedy</i> , Acts 3-5 Due at start of class: Reading Response 1 (<i>The Spanish Tragedy</i>)
Week 4	January 31	Discuss in class: Lyly, <i>Endymion</i> Read before class: Intro; Acts 1 & 2
	February 2	Presentation: John Lyly Discuss in class: Lyly, <i>Endymion</i> Read before class: <i>Endymion</i> , Acts 3-5 Due at start of class: Reading Response 2 (<i>Endymion</i>)
Week 5	February 7	Discuss in class: <i>Endymion</i>
	February 9	Discuss in class: Marlowe, <i>The Jew of Malta</i> Read before class: Intro; Acts 1 & 2 Presentation: Christopher Marlowe
Week 6	February 14	Discuss in class: <i>The Jew of Malta</i> Sign up for Project 2 Read before class: <i>The Jew of Malta</i> , Acts 3-5 Due at start of class: Reading Response 3 (<i>The Jew of Malta</i>)
	February 16	Discuss in class: <i>The Jew of Malta</i>
Week 7	February 21	Discuss in class: Marlowe, <i>Edward II</i> Read before class: Intro; Acts 1 & 2
	February 23	Discuss in class: <i>Edward II</i> Read before class: <i>Edward II</i> , Acts 3-5
Week 8	February 28	Discuss in class: <i>Edward II</i> Read before class: Thomas, "Land, Law, and Desire in Marlowe's <i>Edward II</i> " Due at start of class: Critical Response 1 (please directly respond to the article above, which you can find on Blackboard)
	March 2	Discuss in class: Beaumont, <i>The Knight of the Burning Pestle</i> (1607) Read before class: Intro and entire play
Week 9	March 7	Discuss in class: <i>The Knight of the Burning Pestle</i>
	March 9	Work day for final projects in lieu of class Due by e-mail: A proposal for your final project (3 sentences or more); please submit before 5:00 pm.

Week 10	March 14	Discuss in class: Read before class: Presentation:	Beaumont and Fletcher, <i>The Maid's Tragedy</i> (1610-11) Intro; Acts 1 & 2 Beaumont and Fletcher
	March 16	Discuss in class: Read before class: Due at start of class:	<i>The Maid's Tragedy</i> <i>The Maid's Tragedy</i> , Acts 3-5 Reading Response 4 (<i>The Maid's Tragedy</i>)
Week 11	Spring Break!		
Week 12	March 28	Discuss in class: Read before class: Presentation:	Middleton and Dekker, <i>The Roaring Girl</i> (1611) Intro; Acts 1 & 2 Middleton and Dekker
	March 30	No class today	
Week 13	April 4	Discuss in class: Read before class:	<i>The Roaring Girl</i> <i>The Roaring Girl</i> , Acts 3-5
	April 6	Discuss in class: Read before class: Due:	<i>The Roaring Girl</i> Paul, "The Power of Ignorance and <i>The Roaring Girl</i> " Critical Response 2 (please directly respond to the article above, which you can find on Blackboard)
Week 14	April 11	Project Peer Review Due at start of class:	You must bring a rough draft of your project to class today. The draft must be as complete as possible in order for you to participate in the peer editing session. <i>Failure to participate will result in the lowering of your project grade by one letter.</i>
	April 13	Discuss in class: Read before class: Presentation:	John Webster, <i>The White Devil</i> (1612) Intro and Act 1 John Webster
Week 15	April 18	Discuss in class: Read before class:	<i>The White Devil</i> <i>The White Devil</i> , Acts 3-5
	April 20	Discuss in class: Read before class: Due at start of class:	<i>The White Devil</i> Strycharski, "Ethics, Individualism, and Class in Webster's <i>The White Devil</i> " Critical Response 3 (please directly respond to the article above, which you can find on Blackboard)
Week 16	April 25	Begin Project Presentations	
	April 27	Please attend the Undergraduate Research Symposium in lieu of class	

***Tuesday, May 2, 8:00 am-10:00 am**

Finish Project Presentations