

ENGL 331: English Drama to 1642

Fall 2013~ Mon.Wed.Fri. 10:30-11:20
Woodburn Hall G21

Prof. Sarah Neville

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Office: Colson Hall 133 / 304-293-9726

Office Hours: Mondays and Wednesdays, 12:30-2pm



COURSE DESCRIPTION

Everybody knows William Shakespeare – his thirty-odd (depends on how you count) plays are not only famous, but still performed on stages all around the world. But Shakespeare didn't write in a vacuum – between the building of the Hope Theatre in 1567 and the close of the London theatres in 1642, just a few dozen dramatists working alone, against, and alongside each other somehow produced hundreds of plays. Authors such as Lyly, Jonson, Kyd, Marlowe, Dekker, Fletcher, Middleton, and Beaumont influenced or were themselves influenced by Shakespeare and his King's Men playing company. What of those other playwrights who were Shakespeare's teachers, his fellows, his rivals, his partners? What equally interesting, informative and engaging works of early modern drama have we all but ignored in our incredible preoccupation with the works of Shakespeare? This class will examine a selection of plays performed on the sixteenth- and seventeenth-century London stages, not only to enable students to better contextualize Shakespeare and his works, but also to demonstrate the myriad and distinct talents of his under-studied contemporaries as they engaged with common themes in politics, feminism, history, science, and medicine. We will approach the plays through several methods, examining them as not only as historical artifacts rooted in the time and place of their creation, but also as spectacle, investigating the means through which these plays resonate in performance. Class progress will be evaluated by short writing assignments, a longer comparative essay, in-class participation, and a mid-term test.



Image credits, Top: Detail of title page from the anonymous morality play *Everyman* (John Skot, c. 1530); Detail of title page from Q7 of Thomas Kyd's *The Spanish Tragedy* (William White and Thomas Langley, 1615); Detail of title page from Q1 of Thomas Middleton and Thomas Dekker's *The Roaring Girl* (Thomas Archer, 1611); Bottom: Detail of title page from Q4 of *Doctor Faustus* (John Wright, 1616); Detail of title page from Q2 of Francis Beaumont and John Fletcher's *The Maid's Tragedy* (Francis Constable, 1622).

Texts

Texts for the majority of the plays we will study can be found in the course textbook: *English Renaissance Drama: A Norton Anthology*, edited by David Bevington et al. (2002). Texts for the medieval/early Tudor drama we will study in week two and recommended secondary readings are available on e-reserve at the library. If you already own a Norton anthology from a previous English course, you may already have modernized copies of *Everyman* and the *Second Shepherd's Play*.

- Anon, *Everyman*
- The Wakefield Master, *The Second Shepherd's Play*
- Robert Greene, *Friar Bacon and Friar Bungay*
- Christopher Marlowe, *Doctor Faustus*
- Benjamin Jonson, *The Alchemist*
- Elizabeth Cary, *The Tragedy of Mariam*
- John Fletcher, *The Woman's Prize, or, The Tamer Tamed*
- John Ford, *'Tis Pity She's a Whore*
- Thomas Kyd, *The Spanish Tragedy*
- Francis Beaumont and John Fletcher, *The Maid's Tragedy*
- Thomas Middleton, *The Revenger's Tragedy*
- Thomas Dekker, *The Shoemaker's Holiday*
- John Webster, *The Duchess of Malfi*
- Francis Beaumont, *The Knight of the Burning Pestle*

ASSIGNMENTS, summary

- 4 mini essays, **40%** (10% each, one per theme)
- Short answer midterm exam **20%** (Oct 4)
- Short essay final exams **20%** (Dec 2 & 4; students must attend both days)
- Compare and Contrast Final Essay **20%** (Part 1 due Nov 8; Part 2 due Dec 9)

All the writing assignments and all the exams must be submitted in order to pass the course.

SCHEDULE

Week 1 (Aug 19-21-23*): Early Modern Drama: Contexts and Vocabularies

*last day to register for courses

- *Required readings*: "General Introduction" by Katharine Eisaman Maus and David Bevington (in your textbook, pp. xiii-lx)
- *Recommended readings*: "The Shakespearean Stage" by Andrew Gurr (on e-reserve)

Week 2 (Aug 26-28-30) ORIGINS: *Everyman* and *The Second Shepherd's Play*

Week 3 (Sept 2*-4-6) MAGIC/SCIENCE: Robert Greene's *Friar Bacon and Friar Bungay*

* Labor Day: no class (Sept 2)

Week 4 (Sept 9-11-13) MAGIC/SCIENCE: Christopher Marlowe's *Doctor Faustus*

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Week 5 (Sept 16*-18-20) MAGIC/SCIENCE: Ben Jonson's *The Alchemist*

*Magic/Science mini-essay due (Sept 16)

Week 6 (Sept 23-25-27*) THE WOMAN QUESTION: Elizabeth Cary's *Tragedy of Mariam*

*Reading day: no class (Sept 27)

Week 7 (Sept 30-Oct 2-Oct 4*) THE WOMAN QUESTION: John Fletcher's *The Woman's Prize, or, The Tamer Tamed*

*Midterm Exam (Oct 4)

Week 8 (Oct 7*-9-11^) THE WOMAN QUESTION: John Ford's *'Tis Pity She's a Whore*

* Woman Question mini-essay due (Oct 7)

^ Reading day: no class (Oct 11)

Week 9 (Oct 14*-16-18) REVENGE TRAGEDY: Thomas Kyd's *Spanish Tragedy*

* Fall break: no class (Oct 14-15)

Week 10 (Oct 21-23-25*) REVENGE TRAGEDY: Francis Beaumont and John Fletcher's *The Maid's Tragedy*

* Last day to drop a class (Oct 25)

Week 11 (Oct 28*-30-Nov 1) REVENGE TRAGEDY: Thomas Middleton's *The Revenger's Tragedy*

* Revenge Tragedy mini-essay due (Oct 28)

Week 12 (Nov 4-6-8*) SOCIAL CLASSES: Thomas Dekker's *Shoemaker's Holiday*

* Compare and Contrast Essay, Part 1 due (Nov 8)

Week 13 (Nov 11-13-15) SOCIAL CLASSES: John Webster's *Duchess of Malfi*

Week 14 (Nov 18*-20-22) SOCIAL CLASSES: Francis Beaumont's *Knight of the Burning Pestle*

* Social Classes mini-essay due (Nov 18)

Week 15 (Nov 25-27-29): !!! Thanksgiving Recess: no class !!!

Week 16 (Dec 2*-4*-6^): Exams and Writing Tutorial

* Final short exam days (Dec 2 & 4; students must be present at both days)

^ Writing consultation day: no class (Dec 6)

Week 17 (Dec 9*):

* Compare and Contrast Essay, Part 2 due (Dec 9)

* Last day to withdraw from the university (Dec 9)

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POLICIES

See also: <http://stapleyourpages.tumblr.com/>

Cell Phones and Laptop Computers

Cell phones distract us from communicating fully with those immediately around us and must be turned off (not just silenced) in my class. Students using their phones for any purpose, including texting or “looking something up” will be asked to leave the classroom. If there is a genuine reason why you need to keep your phone on during class time, please speak to me privately. Similarly, because the internet itself is a significant distraction from class activities, I require students who wish to use their laptops to take notes to promise me in writing via email that they will keep their computers in “airplane mode” during class time. Until you have requested and received my written permission, you may not use your laptop.

Social Justice

WVU is committed to social justice. Students have the right to expect their campus to provide a positive and respectful learning environment free from discrimination and harassment both inside and outside the classroom. In ENGL 263, students are expected to uphold the WVU commitment to social justice by demonstrating curiosity, consideration, and tolerance for diversities in race, sex, political affiliation, gender identity, age, disability, economic status, veteran status, religion, sexual orientation, color, or national origin. I don't expect students to agree with each other, but I require that students listen thoughtfully to each others' points of view. Please let me know if you have questions or concerns about this matter.

Student Athletes and Special Needs

If you anticipate needing any type of accommodation in order to participate in this class, please advise me as soon as possible. Athletes must provide me with a schedule of absences and conflicts from their sport supervisor; students requiring other forms of accommodation must make appropriate arrangements with the WVU Office of Disability Services at G-30 Mountainlair. Phone: (304) 293-6700 Voice/TDD: (304) 293-7740 Email: access2@mail.wvu.edu.

Reading

Students are expected to do active readings of both the play and its introductory/concluding material in advance of the lectures, in order that they may most fruitfully participate in classroom discussion. “Active readings” means taking notes as you read, either in the margins or in post-it notes you keep in your textbook. When reading drama, it is always a good idea to write brief (1-2 sentence) summaries after every scene, so that you can keep track of the plots and characters as you read. If you don't understand something, make a note of it so that you can bring up your question in our next class. Please bring copies of your textbook to class.

Writing and Email Etiquette

I get 40-65 emails every day; in order to make certain that your email isn't directed into my spam folder, please write “ENGL 263” in the subject line of your email, followed by an indication of what your email is about (e.g. “ENGL 263: Exam Questions”). Please use common courtesy and proper grammar in your form of address and signature heading – I reserve the right to ignore emails that are addressed to “Hey” or which use text speak or other slang that is inappropriate in the college/employer environment. Remember that your writing is part of your voice, and as such it is an extension of you; it should be used with the same care and consideration that you use your body.

Assignments

All assignments should:

- be word-processed;
- be double-spaced in a 12 point font;
- have a specific title that indicates the argument or purpose of the assignment

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- itself (note: something like “ENGL 331 Essay” is emphatically not a title);
- contain a properly-formatted Works Cited page listing ALL the resources that you examined, including your textbook;
- have numbered pages; and
- be stapled.

Unless special arrangements have been made in advance, I only accept essays in hardcopy. You must hand in **all** of the assignments and write the final exam in order to pass the course.

Incompletes

A grade of “incomplete” is warranted only if a substantial amount of course work has been completed by the end of the semester. If an emergency comes up, the Office of Student Life can be reached at (304-293- 5611), and you should call them immediately for assistance.

Late Work & Rewrites

Papers may be handed in late on a case-by-case basis provided that the student has sought and been granted an extension **at least 3 days in advance of the due date**. Requests for extensions must be received by email, and include an outline or summary of the delayed paper, a rationale for the extension, and a revised due date. **You have not received an extension until I have sent you an email confirming that you have been granted one.** In the absence of an extension granted in advance, assignments will be penalized at the rate of 2% per day or 10% a week.

I am extremely unsympathetic to excuses based on technological failures, so back up your work by emailing it to your university email account and/or print out rough drafts to avoid the aftermath of printer disasters and nefarious electronic conspiracies. Provided they are legible, I will also accept short assignments the old-fashioned way – longhand.

Students are permitted to *substantially* rewrite their papers in order to improve their original grades. Students wishing to rewrite should see me during my office hours within 1 week of the original paper being returned.

Plagiarism

Because it enables people to take credit for work they did not do themselves, plagiarism undermines not only the worth of a university degree, but the very foundation of the liberal arts tradition, which values students’ scholarly engagement and the individual development of rational thought. As a result, university administrators and professors take plagiarism very seriously, and the academic penalties are high: a failure on the assignment or in the class, a note on your transcript (which can hinder your chances of getting into grad, law or medical school), academic probation, or even expulsion.

Plagiarism is often the result of poor time management – if you’ve left starting to write your paper until the night before it’s due, the temptation to cut and paste your way to a finished essay can be overwhelming; it might take you three or four days to write the essay properly, and you’ve got other classes to study for. Sometimes it can seem like a good idea to cheat rather than take the late penalty of 2%/day or 10%/week. But such risks rarely pay off: besides being immoral, dishonest and a violation of academic honour codes, this kind of cheating is easy for professors to spot (I catch one or two plagiarizers a term – one term, I caught *five!*). And the academic penalties if you are caught plagiarizing are very high.

The WVU Student Conduct Code has this to say about plagiarism:

(from http://studentlife.wvu.edu/office_of_student_conduct/student_conduct_code)

“Plagiarism is defined in terms of proscribed acts. Students are expected to understand that such practices constitute academic dishonesty regardless of motive. Those who deny deceitful intent, claim not to have known that the act constituted plagiarism, or maintain that what they did was inadvertent

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are nevertheless subject to penalties when plagiarism has been confirmed.

Plagiarism includes, but is not limited to, the following:

i. Submitting as one's own work the product of someone else's research, writing, artistic conception, invention, or design; that is, submitting as one's own work any report, notebook, speech, outline, theme, thesis, dissertation, commercially prepared paper, musical piece or other written, visual, oral or electronic/computerized material that has been copied in whole or in part from the work of others, whether such source is published or unpublished;

ii. Incorporating in one's submission, without appropriate acknowledgment and attribution, portions of the works of others; that is, failing to use the conventional marks and symbols to acknowledge the use of verbatim and near-verbatim passages of someone else's work or failing to name the source of words, pictures, graphs, etc., other than one's own, that are incorporated into any work submitted as one's own."

In other words, plagiarism is about gaining credit for another person's *work*, not just another person's *words* – you can still be guilty of plagiarism without copying someone else's words *verbatim*. Because any reader of your work will assume that an idea is yours unless you tell them otherwise, if you are endorsing or responding to someone else's ideas, you must cite your source even if you are reformulating the idea into your own words. If in doubt – just ask!

ASSIGNMENTS, detail

The assignments in this course are designed to fulfill the expectations of work required for a B.A. degree, particularly those skills in 1) interpreting texts within diverse literary, cultural, and historical contexts; and 2) demonstrating a general knowledge of the social and structural aspects of the English language.

In order to be accepted for evaluation, all your written assignments must be accompanied by a printout of the grading rubric (attached at the back of this syllabus) and a cover sheet listing the following:

- Your name
- Course #
- Assignment title (your specific title, not the generic title)
- Date assignment handed in
- Estimated number of hours you spent working on the assignment
- Citation method used for your Works Cited list (MLA, Chicago, etc.)
- A brief comment of self-evaluation: did you plan ahead to give yourself sufficient time to produce this assignment? Did any problems arise that may have been reasonably foreseen?
- Other working details you think it might be useful for your professor to know (visits to the writing center, to the library's reference desk, to the professor's office hours, etc.)

Important note on quoting Early Modern drama:

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Most of the plays of Shakespeare and his contemporaries were written in verse (poetry), which makes the format of individual lines important delineations of meaning. When quoting 4 or more lines of verse, make sure that you observe line breaks by recording exact capitalizations:

Being young, I studied physic, and began
To practice first upon the Italian;
There I enriched the priests with burials,
And always kept the sexton's arms in ure
With digging graves and ringing dead men's knells. (2.3.185-89)

If you are quoting less than 4 lines, you can incorporate your quotation into your own writing, marking the line breaks with forward slashes:

As Bosola remarks, "all our fear, / Nay, all our terror, is lest our physician / Should put us in the ground" (2.1.61-3), which is an opinion that the Duchess shares: "physicians thus, / With their hands full of money, use to give o'er / Their patients" (3.5.7-9).

Notice that in both cases, the citation format is the same: the relevant act, scene, and line numbers are provided in parentheses immediately following the relevant quotation using Arabic (not Roman) numerals, separated only by periods. In the latter case, because the quotation is fully incorporated into the text of the essay itself, the closing punctuation "." is located outside of the parentheses.

Mini-papers on the dramatic themes (4 x 10%); due various dates

- Magic/Science (Sept 16)
- The Woman Question (Oct 7)
- Revenge Tragedy (Oct 28)
- Social Classes (Nov 18)

Students are asked to select 4 plays (one corresponding to each theme) for which they will compose a critical response generated out of one or more of the following questions. "Critical response" should be understood to mean "makes a debatable point worth debating (i.e., a thesis) about the text, and supports that point by quoting from the text in question." Short papers should contain at least two short quotations that illustrate the topic a student has chosen for discussion. The best short papers begin with their thesis statement in the first or second sentence. *Papers without 1) a correctly formatted Works Cited, 2) a cover sheet, or 3) a grading rubric will lose one full letter grade.*

Please make sure the cover sheet for your responses have (as well as the information listed above) the following information: the name of the play and its author(s), the play's date of first performance, the play's date of first publication, the edition you read, and the source of your edition's text. I suggest using the following template:

Endymion, by John Lyly
Performed: 1588
Published: 1591
Read in: *English Renaissance Drama*, ed. David Bevington et al. (Norton, 2002).
Source for edition: First quarto of 1591

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Possible response questions that can help you formulate a thesis:

- Who is the protagonist of this play? Is there more than one? What kind of person is/are the protagonist(s)? How do they respond to other characters?
- What is this play “about”? What “type” of play is it?
- What elements are familiar? Do they evoke the works of Shakespeare or another playwright? How? What elements are particularly striking or strange?
- Are there any elements (words, phrases, images) that you’ve noticed reoccur over the course of the play? What function do they serve? Do they change in some way depending on who is speaking?
- What role does setting or spaces have in the play? Are the play’s locations significant to its characters? For its audience?

Compare and Contrast Final Essay (20%); Part 1 due Nov 8; Part 2 due Dec 9

Students are to construct their own essay thesis out of the following options. Part 1 essays (1,200-1,500 words) will examine **ONE** play; Part 2 essays (1,800-2,000 words) will incorporate the feedback received on Part 1 and then compare and contrast elements of the chosen theme in **TWO** plays. Your final paper should seamlessly transition between Part 1 and Part 2 to make a single argument with a unifying conclusion. *Papers without 1) a correctly formatted Works Cited, 2) a cover sheet, or 3) a grading rubric will lose one full letter grade.*

1. **Messages, Letters, and Communication.** Consider the ways in which difficulties in communication may be used as a plot device in *Spanish Tragedy*, *Revenger’s Tragedy*, *Shoemaker’s Holiday*, *Duchess of Malfi*, *Friar Bacon and Friar Bungay*.
2. **Race and the Other.** Examine the treatment of visible and invisible difference in *The Tragedy of Mariam*, *Spanish Tragedy*, *Shoemaker’s Holiday*.
3. **Metatheatre and Framing:** Explore the ways that the playwright’s content calls attention to the form of his art using *Knight of the Burning Pestle*, *Spanish Tragedy*, *Everyman*.
4. **Allegory.** Consider the changing role of abstract personification on the early modern stage using *Spanish Tragedy*, *Everyman*, *Doctor Faustus*.
5. **Women and Power:** Consider the ways in which female characters manipulate situations and/or take advantage of stereotypes or ambiguities about women’s proper position in society to suit their own ends. Possible plays: *Maid’s Tragedy*, *Second Shepherd’s Play*, *Revenger’s Tragedy*, *Alchemist*.
6. **Intelligence, Class and Authority.** Examine the ways that lower-class characters conspire to take money or status from upper-class characters using ingenious (and often duplicitous) methods. Possible plays: *Alchemist*, *Shoemaker’s Holiday*, *Duchess of Malfi*, *Revenger’s Tragedy*, *Knight of the Burning Pestle*.

Name:

Assignment Title:

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Achievement Categories	F	D-range	C-range	B-range	A-range
Formatting	Misleading formatting affecting page count	Incorrect formatting not affecting page count	Some incorrect formatting choices	Mostly correct formatting, with only a single error	Perfect formatting
Citation	No citations; lack of works cited	Some material not cited; works cited missing proper information	Improper citation formatting; works cited incorrectly formatted	Mostly correct citation formatting; works cited correctly formatted	Perfect in-text citation formatting; works cited correctly formatted
Quotation	No quotations /irrelevant quotations	Minimal quotations	Some quotations that illustrate the validity of the argument	Quotations are consistently used to illustrate the validity of the argument	Quotations are skillfully interwoven into the fabric of the essay to illuminate the validity of the argument
Title	No or a poor title	Title with limited effect	Somewhat effective title	Interesting and effective title	Clever and engaging title
Thesis/Argument	No/vague thesis indicating the essay's main idea	Thesis does not examine a debatable point/proves an obvious point	Awkwardly worded thesis, but justification for the examination is provided	Simple thesis, but it sufficiently explains the argument and justifies the purpose of the essay	Effective, carefully-worded thesis that justifies the value of the provided analysis
Paragraphing	Paragraphs show no planning; are too small to offer complete concepts or too large to be useful to a reader	Paragraphs show little planning; sentences are disordered or lack a clear flow of ideas	Paragraphs show some planning, but sentences could be better organized for the clear flow of ideas	Paragraphs show considerable planning, sentences clearly demonstrate the flow of ideas	Paragraphs are well-designed for the most effective plan and sequence to illuminate ideas
Introduction & Conclusion	No introduction and/or conclusion	Simplistic introduction and conclusion	Introduction and conclusion that tend to be weak, despite some effective elements	Introduction and conclusion that include effective elements	Introduction and conclusion that are strong and effective
Transitions between ideas	No transitions	Few transitions	Some transitions, but they are inconsistent	Consistent and appropriate transitions	Skillful and effective transitions
Organization of ideas to optimize reader comprehension	Organization that interferes with reader comprehension	Some lapses in organization interfering with reader comprehension	Organization that is mostly consistent with some lapses	Organization that is clear and consistent	Organization that enhances reader comprehension
Diction or word choice	Inappropriate or inaccurate word choices	Limited word choice and/or questionable word choices	Mostly appropriate and accurate word choices	Consistently appropriate and accurate word choice	Mature, varied word choice that is appropriate and effective
Grammar and sentence syntax	No sentence variety, frequent sentence errors	Limited sentence variety, sentences tend to be simple, repetitive, awkward, flawed	Little variety of sentences, one pattern dominates, some grammatical errors	Sentences show some variety and effectiveness, few grammatical errors	Sentences are varied, well-constructed and effective, none or very few grammatical errors
Rhetorical style and word flow	Text that is not fluent, lacks unity and coherence	Text that has major lapses in fluency, unity and coherence	Text that sometimes shows fluency, unity and coherence	Text that consistently shows fluency, unity and coherence	Text that shows remarkable fluency, unity and coherence

Comments: