



BRITISH LITERATURE: 1500-1700 (ENGL 2319)

English 2319.002

Spring 2015 (Jan. 20 – May 16)

MWF, 10:00-10:50

COBA 348

Instructor: Dr. Catherine Clifford

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Office: Carlisle Hall 408

**Office Hours: Mondays and Wednesdays,
2:00-4:00, and by appointment.**

Course Description:

Although the controversially termed English “Renaissance” is often popularly associated solely with the works of William Shakespeare, the period between 1500 and 1700 was indeed a literary renaissance for England, with Shakespeare’s plays and poems forming only a small part of what these years have to offer. The new practice of publishing and the birth of the commercial stage encouraged an influx of literary materials by playwrights, poets, preachers, polemicists, and (keeping with this alliterative bent) potentates, providing us with a fuller picture of this period than the plays of Shakespeare alone are capable of doing.

This course will explore some of the exciting literature produced in the British Isles between 1500 and 1700, years, not coincidentally, of great political and religious turmoil for these regions. This is not a survey course; rather, this course offers the opportunity to engage with a wide range of texts spanning multiple genres during an important period of English literature.

Goals:

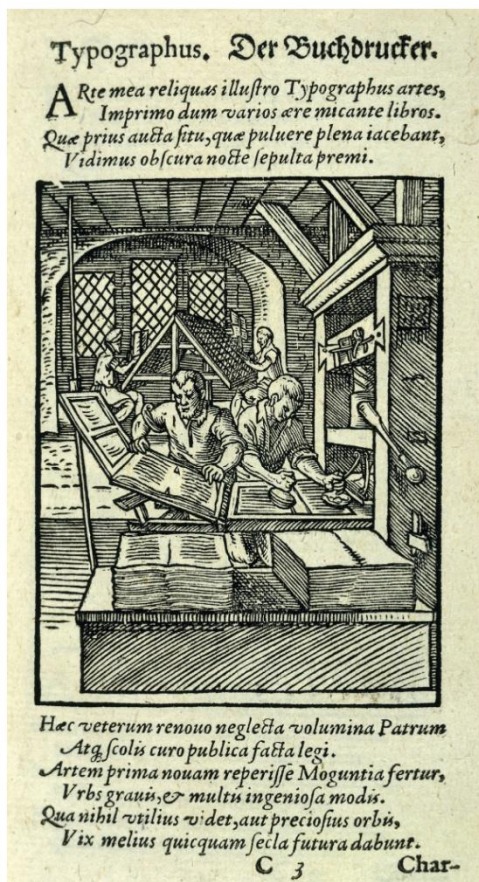
This course satisfies the University of Texas at Arlington’s core curriculum requirements in Language, Philosophy, and Culture. The required objectives of these courses are the development of students’ critical thinking, communication skills, personal responsibility, and social responsibility. Many elements of this course foster development of these objectives, which are explicitly addressed in the “Signature Assignment” (see below).

The departmental guidelines for sophomore literature can be found by typing “sophomore literature” in the “Search UT Arlington” box on the University website:

<http://www.uta.edu/uta>.

At the completion of the course, students should be able to:

- Demonstrate an understanding of and an ability to analyze literary texts both orally and in writing.
- Show an understanding of literary terms and concepts appropriate to the assigned readings.
- Describe in some detail and discuss literary, historic and cultural periods, movements, philosophies, and/or techniques as covered in the readings and lectures.
- Demonstrate critical thinking and effective academic writing skills.
- Demonstrate personal responsibility in writing.
- Locate, appraise, and select scholarly research materials from print, electronic media, and internet sources appropriate to research question.



- Synthesize research findings, avoid plagiarism, and use MLA style of documentation.
- Explain why the English Renaissance is an awesome literary period.

Assignment Submission Protocol and Make-Up/Late Assignments:

Submission: All written assignments must be submitted in through the appropriate SafeAssign link on Blackboard for students to receive full credit. Students must also submit a completed *Essay Checklist* (which can be downloaded from Blackboard) with each written assignment. Each Essay Checklist is worth a quiz grade.

If you have trouble accessing our course's Blackboard page, contact the site's helpdesk (not me – I have no idea how to help you!).

Assignments are due on the date indicated on the attached calendar. If a student is absent on the day an assignment is due, s/he must nonetheless submit a copy of the assignment online.

Penalties: Because your work is submitted electronically, you will be penalized **10 points per day (a full letter grade)** for *each day* you fail to submit your work after the due date (including weekends and other days on which our class doesn't meet). Due to my own scheduling constraints, **I cannot accept assignments more than three days after the assignment's due date. For instance, if an assignment is due on Monday, you must submit it by Thursday to receive credit.** If you don't submit an assignment within these parameters, you will receive a zero on the assignment. Don't make me enact these penalties, though: turn in your assignments on time!

Extensions: Extensions will be granted in advance of an assignment's due date if a student can demonstrate a legitimate need.

Absences:

Regular and punctual class attendance is expected and required of all students, and a poor attendance record will prevent students from earning passing grades in this course. I understand that you may have work, family, and/or other obligations in your lives, but you need to make arrangements to attend class. **The maximum number of permissible absences before a student automatically earns an "F" in this course is 5 absences, excused or not.**

It is your responsibility to track your number of absences and to make sure that you are within the number of permissible absences. You can always ask me if you're not sure how many absences you have.

There is no need to contact me about your absences. No matter the excuse, you are allowed 5 absences in this course. Except for...

Excused Absences for Religious Holidays:

In accordance with State law, students absent due to the observance of a religious holiday may take exams or complete assignments scheduled for the day missed within a reasonable time after the absence. Travel time required for religious observations will also be excused. State law also requires that students notify their teachers at the beginning of the semester if they expect to miss class for a religious holiday during the semester. Students will be allowed to make up the work provided they have informed their instructors in writing within the first 15 days of the semester or term.

Electronics Policy:

The use of cell phones, laptops, and smart pads is permitted in this class, provided they do not prove disruptive to our class. **Be responsible and courteous with your electronics.** If you disregard common courtesy to your classmates or your hard-working professor, you may be the reason this progressive electronics policy is ruined for future classes. Do you want that on your conscience?



I do ask that if you have **headphones** of any kind on your person that you make sure they are at least six inches from your ears. Thank you in advance for your courtesy with this!

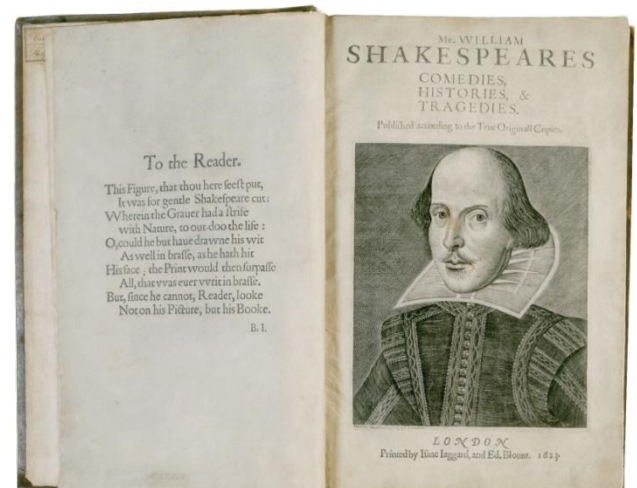
Behavior:

I enjoy conducting class with a degree of informality, but at no point should you take that relative informality to mean that you are free to say offensive or unkind things to me or any of your classmates. Behavioral misconduct in this class, including, but not limited to, disruptiveness, engaging in offensive dialogue, and threatening others physically or verbally, will not be tolerated. Students who misbehave will be asked to leave class and, depending on the nature of the incident, reported to the university's Behavior Intervention Team and/or the Office of Student Conduct.

On this note, if you feel that anyone in our class acts or has acted inappropriately towards you or another student in the class, please speak with me or email me about it. Your remarks would, of course, be kept strictly confidential from all parties involved. I am committed to helping facilitate a safe intellectual environment for all of my students.

Disability Accommodations:

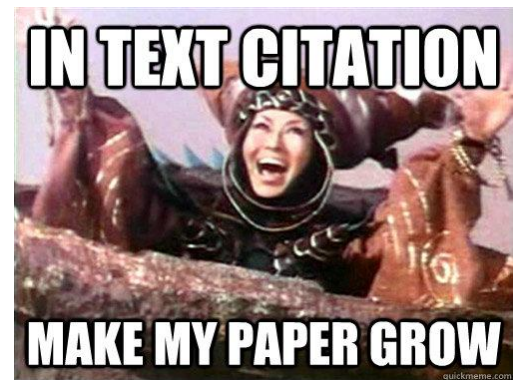
The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide



“reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Plagiarism and Academic Dishonesty:

When you submit your assignments online through Blackboard, they will automatically be checked for originality. I will also be on the lookout for work that appears suspicious. **If you are caught intentionally plagiarizing or cheating on any of your assignments, you will automatically receive a “0” on the assignment. If it happens a second time, you will fail the class, no questions asked.** Additionally, cases of academic dishonesty will be reported to the Office of Student Conduct, which could result in disciplinary action. There is no excuse for academic dishonesty.



If you are unsure about how to properly cite or use secondary sources, please talk with me about it. There are no stupid questions in this regard.

Contacting Me:

I will only respond to messages sent directly to my email address (clifford@uta.edu). This is because the Blackboard message center has proven unreliable in previous semesters. In other words, **do not message me through Blackboard**...unless you don't want me to see your message.



Formatting Your Assignments:

To keep everyone in our class on the same page (so to speak), you must format your papers using MLA (Modern Language Association) format. This means you must: 1) cite in parentheses

texts you refer to throughout your papers; 2) include a Works Cited page if you cite any sources; 3) and include a proper heading, complete with an original title of your own devising and page numbers. **These guidelines are required for every assignment you submit this semester.**

If you are confused about how to use MLA format, you're in luck because the following website has everything you might need to know on the matter:

<https://owl.english.purdue.edu/owl/resource/747/01/>

Formatting your essays correctly might not seem important, but it shows that you've taken the time to think of even the small details with your essays. Citing sources properly isn't just a matter of mechanics: it's a question of personal responsibility that overlaps with your responsibility to the academic community of which you are a part. Plus, it makes me, as a grader, more sympathetic to you, the writer, if I don't have to correct lots of little mistakes.

Grade Percentages:

Your grade will depend upon the following:

Syllabus Scavenger Hunt: 5%

Reading Quizzes: 10%

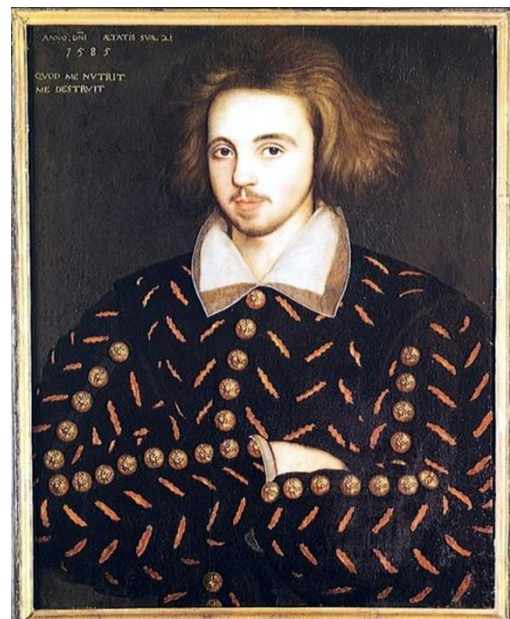
Analysis Essay: 15%

Annotated Bibliography: 10%

Final Essay: 30%

Midterm Exam: 15%

Final Exam: 15%



Assignment Descriptions:

Analysis Essay (15%):

Description: You will submit a shorter Analysis Essay. In this short paper (800-1,000 words), you will choose a theme, motif, or idea of interest to you from one of the works we read during the semester so far, and develop an argument around it.

In this essay, your aim is to convince a logical person to agree with you on a debatable idea about your text. An argument is not a fact; it is, more interestingly, an original idea that requires evidence.

Example: When you read John Donne's poem, "Elegy 19. To His Mistress Going to Bed" (pp. 674-5), you may notice several metaphors relating the female body to

exploration and discovery. In lines 27-8, the narrator exclaims to his mistress, “Oh my America, my newfound land, / My kingdom...” Here, Donne’s narrator overtly compares his mistress to a “land” or “kingdom” to be owned or possessed (“my” is his operative pronoun), and, perhaps, “discovered”, explored, or even conquered. What is Donne suggesting about his mistress’s sexual agency, and why does he use discovery and exploration metaphors in his vivid description of his mistress?

Rather than simply explaining that Donne uses these metaphors (a relative fact that nobody would refute), your task would be to answer the types of questions you see at the end of the above paragraph. How does this observation affect the way we should read and understand this poem?

Because you only have 800-1,000 words with which to explain your idea, you should try to be as specific as possible from the early lines of your paper. Going beyond a basic understanding of plot and characters (a summary, in other words), your essay should show that you understand some of the questions and concepts with which these texts engage. The goal of this essay is to demonstrate your critical engagement with the texts we are studying. This essay, therefore, should be an intelligent response to both the texts and our class discussions.

Secondary sources are not required for this essay, but I would encourage you to try to engage scholarly sources in this paper as practice for your final essay.

Annotated Bibliography (10%):

Directions:

A few weeks before you submit your final essay, you will submit a topic proposal, at least two research questions (that is, questions you hope to answer or explore during your research of this topic), and a three-item annotated bibliography. Your final essay requires you to engage with three academic sources, so in this assignment, you will list each source (using MLA citation style); give a one- or two-sentence summary of the source; and then explain in at least three sentences why this source is useful to your argument and/or research. You can find a sample of this assignment posted on Blackboard.

In previous semesters, students have failed or done poorly on the Annotated Bibliography because they didn’t follow directions. This assignment is not meant to trick you: follow the directions in the above paragraph, and you will do fine!

Purpose: This assignment is designed to help you make sure that you approach your Signature Assignment through research first. A good research-based essay does more than use secondary sources for “back up”; it draws on questions and ideas raised by other

scholars to reach new conclusions and questions. You should, in other words, engage with your secondary sources as part of a “conversation” about your primary text.

Midterm and Final Exams (15% each, or 30% of your final grade):

Description: The exams will consist of two parts. Part one will contain four to six short answer questions, in which you will be asked to identify a quotation and to give a brief explanation of the significance of that quotation in the texts we’ve covered. Part two asks you to write an essay about concepts we’ve discussed, using evidence from the texts (which will be allowed as resources during the exam).

How to Prepare for Your Exams: Your exams will assess your ability to analyze our texts based on ways we’ve examined them in class. I will not test you on passages we didn’t discuss in class, so that means that anything we talk about in class is fair game. Make sure, then, that you jot down, highlight, or otherwise indicate for yourself passages we do discuss in class.

Open-Book Exams: Both of your exams are open book, but only hard copies of your books or print outs of e-texts will be allowed during the exams, so plan accordingly as you purchase your books for the semester.



Reading Quizzes (10%):

Reading quizzes are designed to ensure that you are keeping up with your readings. Since this course relies heavily on discussion and participation, you must keep up with the reading in order to help me make it interesting. Quizzes give you a little extra incentive. These weekly pop quizzes are not meant to trick you, and they are not analytical. In other words, if you are caught up with your assignments, you should have no problem getting an easy 10%. However, bearing in mind that life throws curveballs which are not always homework-friendly, I will drop your two lowest quiz grades at the end of the semester.

Essay Checklists: With each essay, you will electronically submit an **Essay Checklist** (posted on Blackboard), which will be counted as a quiz grade. These are designed to help you boost your assignment grades by keeping you from making small, but potentially costly errors.

Syllabus Scavenger Hunt (5%):

Follow the directions on the sheet entitled “Syllabus Scavenger Hunt” (posted on Blackboard) and submit it by the date indicated below. The purpose of this assignment is

to help to engage with the syllabus on your own, to assess your ability to follow directions, and to make sure you know how to format your papers in MLA.

Signature Assignment (Final Essay) (30%):

For the Signature Assignment, also known as your final essay (1200-1800 words), you will choose one or more of the works/authors from our syllabus, and write a critical essay with a clear analytical thread related to an issue of social responsibility. Within these parameters, your topic is entirely up to you, and you are welcome to develop an idea from your Analysis Paper if you would like.

Objectives: The Signature Assignment addresses all four of the University-prescribed objectives. **Personal responsibility:** This essay includes the integration of outside sources (see next paragraph); it, therefore, requires students to demonstrate personal responsibility as they use the words and ideas of other writers in an accurate and ethical manner. The construction of a clearly articulated thesis statement supported by a careful analysis of textual evidence demonstrates **critical thinking** and **communication skills**. The development of a well-organized essay that demonstrates the correct use of grammar and other writing mechanics, and demonstrates an awareness of how to appeal convincingly to an audience further addresses the communication objective. The critical analysis of the way the selected text(s) engages a significant issue of social responsibility addresses the **social responsibility** objective.

Citing Sources: You will also need to engage with at least **three scholarly, secondary sources** in this paper in order to show that you have taken care to locate your argument within a wider conversation about the work at hand. Examples of scholarly sources include:

- Scholarly articles (e.g. academic articles published in peer-reviewed journals; you can find citations for these articles by using the MLA International Bibliography database, JSTOR, or Project Muse – all of which you can access through UTA’s library online)
- Scholarly books or book chapters (it’s a good bet that a book is scholarly if it was published by an academic press, such as Oxford University Press; if you’re not sure, ask me!)

The purpose of this essay is to show that you have given serious critical thought to an element of at least one of these works. Students must properly integrate material from two secondary sources into their analysis in a way that gives credit to the author(s) whose ideas and language they are incorporating. **This is not a research paper or a summary of the work of literature, but a paper in which you draw on secondary sources to communicate an interpretive argument about your chosen text through the lens of**

social responsibility. The library's on-line plagiarism tutorial (which you will complete during the first two weeks of class for a quiz grade), offers an excellent overview of citing sources responsibly: <http://library.uta.edu/plagiarism/>.

Social Responsibility: An issue of "social responsibility" can encompass anything from: religious discrimination or persecution; race and/or slavery; class and/or economic oppression; colonialism and/or empire; humanity's relationship with nature and/or the environment and/or animals; national identity controversies; sexual orientation and gender issues; disability and trauma; globalization and/or neo-colonialism; and the way the work of literature itself can be seen as a rhetorical attempt to engage effectively in significant regional, national, or global issues.

As the semester progresses, I encourage you to take note of topics or works you find interesting. If you write about something you find important or interesting, your paper will be better!

Required Course Texts:

The following editions are required for this course. Print books are preferred, but e-books are also acceptable. Note that tablets, phones, and laptops will not be allowed during exams, but print books will be.

NOTE: The film, *Shakespeare in Love* is available on several streaming and VOD services. If there is interest, I may show a free screening of it before our class discussion.



Behn, Aphra. *Oroonoko*. Norton Critical Edition. Ed. Joanna Lipking. New York and London: Norton, 1997. ISBN: 978-0-393-97014-2

Black, Joseph, et al., eds. *The Broadview Anthology British Literature*. Vol. 2: The Renaissance and the Early Seventeenth Century. 2nd ed. Toronto: Broadview Press, 2013. ISBN: 978-1-55481-028-4

Shakespeare in Love. Dir. John Madden. Perf. Joseph Fiennes, Gwyneth Paltrow, and Judi Dench. Miramax, 1998. Film.

Shakespeare, William. *Macbeth*. Ed. Nicholas Brooke. Oxford World's Classics. Oxford: Oxford UP, 2008. ISBN: 978-0-199-53583-5

Shakespeare, William. *Twelfth Night*. Broadview/Internet Shakespeare Editions.
Ed. David Carnegie and Mark Houlahan. Toronto: Broadview Press, 2014.
ISBN: 978-1-554-81094-9



Homework Calendar:

It is your responsibility to keep up with upcoming assignments and readings, regardless of whether I mention them in class.

Week 1:

Topics: Introduction; Literature of the Reformation

1/21: Introduction

1/23: Anne Askew's "martyrdom" (Anthology, pp. 87-93 [start with the introduction to the "Religion and Devotional Life" section, and read through the end of the poem "I Am a Woman Poor and Blind"])

(If you don't have your book yet, you can find this and next week's readings as PDFs on our Blackboard page.)

Week 2:

Topics: Literature of the Reformation; The Golden Age of Queen Elizabeth I

1/26: John Foxe, from *Acts and Monuments of These Latter and Perilous Days* (Anthology, pp. 96-102)

1/28: Elizabeth I, verses, speeches, and in context (Anthology, pp. 301-9); **Syllabus Scavenger Hunt due by class time today**

1/30: Wednesday's readings, cont. (Elizabeth I is the coolest!)

Week 3:

Topics: Elizabethan Verse

2/2: Short sonnet/verse selections from the Anthology: Henry Howard, "Love, that Doth Reign and Live within My Thought" (p.117); Francesco Petrarch, #140 (p. 122); Michael

Drayton, #63 (p. 127); William Shakespeare, from *Romeo and Juliet* (p. 127); Sir John Davies, #3 (p. 127); Richard Barnfield, from *Cynthia*, #14 and #17 (p. 128)

2/4: Wednesday's selections, cont.; **Confirmation of your completion of the library's plagiarism quiz (<http://library.uta.edu/plagiarism/>) due in my inbox by class time today for a quiz grade.**

2/6: Shakespeare, Sonnets #116 and #130 (Anthology, pp. 463-4, 465); Christopher Marlowe, "The Passionate Shepherd to His Love" (p. 415); Sir Walter Raleigh, "The Nymph's Reply to the Shepherd" (p. 345)

Week 4:

Topics: Elizabethan Verse, cont.; Marlowe's "Hero and Leander"

2/9: Friday's selections, cont.

2/11: Marlowe, "Hero and Leander" (Anthology, pp. 402-15)

2/13: Marlowe, "Hero and Leander" cont.

Week 5:

Topics: Elizabethan Lit Crit; *Macbeth* in Context

2/16: Sir Philip Sidney, *The Defense of Poesy* (Anthology, pp. 268-81) (*Read to paragraph that begins with, "But I am content not only to decipher him by his works...")

2/18: Sidney, *The Defense of Poesy*, cont. (Anthology, pp. 281-97)

2/20: Shakespeare, *Macbeth*, Act 1 (Oxford edition, pp. 95-121)

Week 6:

Topics: Shakespeare's *Macbeth*, cont.

2/23: Shakespeare, *Macbeth*, Act 2 (Oxford edition, pp. 122-41)

2/25: Shakespeare, *Macbeth*, Act 3 (Oxford edition, pp. 141-67)

2/27: Shakespeare, *Macbeth*, Act 4 (Oxford edition, pp. 167-193); **Analysis Essay and Essay Checklist due by class time today on Blackboard.**

Week 7:

Topics: *Macbeth*, cont.; Exam

3/2: Shakespeare, *Macbeth*, Act 5 (Oxford edition, pp. 193-211)

3/4: Midterm Review. No reading due today!

3/6: **Midterm exam**

3/9 – 3/15: Spring Break!!

Week 8:

Topics: The Elizabethan Public Stage

3/16: Marlowe, *Doctor Faustus*, Act 1 (Anthology, pp. 416-26)

3/18: Marlowe, *Doctor Faustus*, Act 2-3 (Anthology, pp. 426-36)

3/20: Marlowe, *Doctor Faustus*, Act 4-5 (Anthology, pp. 437-45)

Week 9:

Topics: Jacobean revenge tragedy

3/23: John Webster, *The Duchess of Malfi*, Act 1 (Anthology, pp. 690-9)

3/25: Webster, *The Duchess of Malfi*, Act 2 (Anthology, pp. 699-708)

3/27: Webster, *The Duchess of Malfi*, Act 3 (Anthology, pp. 709-20)

Week 10:

Topics: Webster's *Duchess of Malfi* cont.; Writing about Literature

3/30: Webster, *The Duchess of Malfi*, Act 4 (Anthology, pp. 720-9)

4/1: Webster, *The Duchess of Malfi*, Act 5 (Anthology, pp. 729-41)

4/3: **NO CLASS TODAY**

Week 11:

Topics: Shakespeare's *Twelfth Night*

4/6: Shakespeare, *Twelfth Night*, Act 1 (Carnegie and Houlahan ed., pp. 75-109)

4/8: Shakespeare, *Twelfth Night*, Act 2 (Carnegie and Houlahan ed., pp. 109-38)

4/10: Shakespeare, *Twelfth Night*, Act 3 (Carnegie and Houlahan ed., pp. 139-72);

Week 12:

Topics: Shakespeare's *Twelfth Night*; The "Age of Discovery"

4/13: Shakespeare, *Twelfth Night*, Acts 4-5 (Carnegie and Houlahan ed., pp. 172-202)

4/15: Mary Rowlandson, from *A Narrative of the Captivity and Restoration of Mary Rowlandson* (Anthology, pp. 375-9)

4/17: Aphra Behn, *Oroonoko* (Lipking edition, pp. 5-23)

Week 13:

Topics: The "Age of Discovery" and *Oroonoko*; Metaphysical Verse

4/20: Behn, *Oroonoko* (Lipking edition, pp. 23-44); **Annotated Bibliography and Essay Checklist due by class time today on Blackboard.**

4/22: Behn, *Oroonoko* (Lipking edition, pp. 44-65)

4/24: John Donne, “The Flea” and “Elegy 19: To His Mistress Going to Bed” (Anthology, pp. 669, 674-5)

Week 14:

Topics: Metaphysical verse

4/27: Donne, “The Relic” (p. 672) and Holy Sonnet #10 (p. 685)

4/29: George Herbert, “The Altar” (p. 760) and “Church-Monuments” (pp. 763)

5/1: Katherine Philips, selected poems (Anthology, pp. 783-7)

Week 15:

Topic: *Shakespeare in Love*; Exam review

5/4: Come to class having watched the film, *Shakespeare in Love*. **Signature Assignment (final essay) and Essay Checklist due by class time today on Blackboard.**

5/6: **LAST DAY OF CLASS:** Final exam review

5/11, Monday: Final Exam, 8:00 – 10:30am