

Eng. 587: English Renaissance Literature

Speaking with the Dead



Dr. Jennifer Forsyth

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Office: Lytle 249, x34348

Office Hours T/H 1:30-2:50; W 3-5; and by arrangement

Class: W 6:00-8:50, LY 204



Week One

Jan. 16 Early Poetry (Selection)

Week Two

Jan. 23 *Anthology of Elizabethan Prose Fiction*
(p. 151-309)

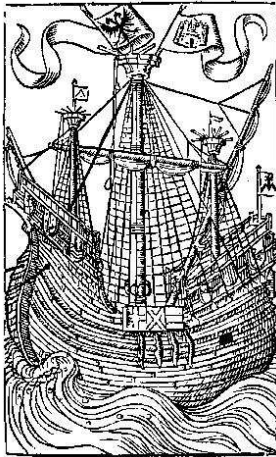
Week Three

Jan. 30 *Norton English Renaissance Drama (NERD):
The Jew of Malta*



Week Four

Feb. 6 Sidney, 5-13, 139-52, 212-250, & *Astrophil and Stella* 1, 14, 24, 27, 39, 47, 49, 52, 54, 59, 62, 63, 69, 71, 73, 78, 91 (these are the sonnet numbers, not the page numbers)



Week Five

Feb. 13 *Voyages and Discoveries:*
1, 7, 9, 10, 12, 13, 14, 18, 24, 28, 29, 42, 47, 59, 65
(The numbers here refer to item/chapter numbers, not page numbers)

Week Six

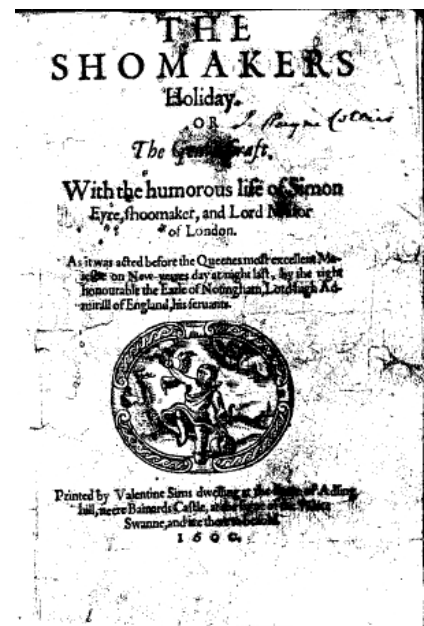
Feb. 20 *The Spanish Tragedy (NERD)*

Week Seven

Feb. 27 Poetry (Selection TBA)

Week Eight

March 5 *The Shoemakers Holiday (NERD)*



SPRING BREAK March 12—NO CLASS



Week Nine

March 19 *The Women's Prize (NERD)*

Week Ten

March 26 **NO CLASS—CALENDAR ADJUSTMENT DAY**

Week Eleven

April 2 Graduate Forum; Poems (Selection TBA)

Week Twelve

April 9 *The Diaries of Lady Anne Clifford* (selection T.B.A.)

Week Thirteen

April 16 *The Alchemist (NERD)*



Week Fourteen

April 23 *The White Devil (NERD)*

Week Fifteen:

April 30 Poems (Selection TBA)

Required Materials:

Clifford, Anne. *The Diaries of Lady Anne Clifford*.

Hakluyt, Richard. *Voyages and Discoveries*.

Norbrook, David, ed. *The Penguin Book of Renaissance Verse*.

Norton Anthology of Renaissance Drama

Salzman, Paul. *Anthology of Elizabethan Prose Fiction*.

Sidney, Philip. *The Major Works*

Material on E-Reserve and Reserve, and on the Internet

Relatively short secondary texts not on the reading list may be required



COURSE OBJECTIVES

You will demonstrate that, at a level appropriate to Master's study, you can:

- read and understand early modern literary syntax, grammar, and vocabulary
- comment intelligently on the plays' thematic and character developments
- appreciate early modern literary works from multiple perspectives including literary, aesthetic, and theoretical
- perform a close reading
- interpret texts and subtexts
- apply select critical theories to the works and understand their value
- place the works in their cultural and historical contexts
- incorporate knowledge of literary and critical practices in formal written papers
- identify and show sensitivity to poetic and rhetorical techniques
- recognize and discuss works as material artifacts and understand the processes of early modern textual production
- respond creatively and affectively
- utilize a variety of research tools
- work responsibly and effectively as an individual and as part of a team
- participate in collegial classroom discussions
- locate personal relevance in assigned readings
- understand our actions, discussions, and writing as part of a larger dialogue occurring in academia



WARNING: ADULT CONTENT

During this class, in order to understand the content and cultural context of the works we read, we will have to discuss potentially sensitive or controversial topics such as sexual acts, procreation, body parts, and sexual orientation. My goal is never to make anyone feel uncomfortable during these discussions, but this may happen simply because of the subject matter. If you believe (or know) already that this will create a difficulty for you, you may wish to consider changing courses.

POLICIES

DISABILITIES

Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Additionally, contact Disability Resources and Services at 610-683-4108 or in Stratton Administration Center 215 to coordinate reasonable accommodations for students with documented disabilities.

COMMUNICATION

My office hours (except during vacations or finals week) are times when I am always available to talk to you. If my regular office hours don't work with your schedule, let me know and we'll try to work out an alternative. If I am already talking with somebody during my office hours, please stick your head in the door to let me know you're waiting.

Our ability to work together depend a great deal on communicating clearly. If you feel lost or confused by a particular lesson or discussion, for instance, let me know as soon as possible—preferably in class, but outside of class if necessary. I want to help facilitate your learning, and I can be much more effective if you let me know how I can help.

I generally check my email daily and check my voice mail less frequently. If you do not receive a response within a reasonable time frame—either by email or phone—there may be a technical difficulty, so please tell me before or after class or leave a note in my mailbox.

PARTICIPATION

A core element of my teaching philosophy is that discussion-oriented classes provide the best scope for developing your skills as a reader and a scholar; therefore, participation is worth 20%, a substantial portion of your grade. The rest of the class depends on your insightful comments, probing questions, and inimitable sense of humor. Disagreements and discussions are also welcome within the bounds of civility, coinciding with the Kutztown Code of Civility, of which the most pertinent points for our class will be your promise to “. . . respect the rights, feelings, and property of others . . . appreciate diversity and encourage its acceptance by others [and] . . . nourish the development of a society in which bigotry, harassment, prejudice, and hatred of any kind is not tolerated.”

ATTENDANCE

Please sign the roll sheet to provide a record of your attendance. Most students have difficulty excelling in my classes if they miss more than 10% (which, in a one-day-a-week course, is only a day and a half). If you know in advance that you must miss a day, please let me know as soon as possible. If you miss a day unexpectedly due to illness, family problems, an emergency, or any other reason, you will need to find out as soon as possible what we discussed and what assignments may have been given. I suggest that you share contact information with a few of your classmates to form a support system. Unexcused late work will be docked one partial grade (A to A-, C+ to C) per calendar day.

All major assignments must be completed in order to pass the class.

ESSAYS

This term, you will be writing one conference-length paper (approx. 7 pages) and one longer (12-15 page) paper. The longer paper is simply a traditional text-based paper that enters into a dialogue with current views in the field, while the shorter paper will address a controversial or very contemporary issue regarding that topic. Everybody will sign up for a night when you will bring your paper and introduce the central idea from your paper to the class for discussion. If you wish, you may help prepare the class by assigning a brief critical reading or study questions the previous week to guide the class's responses as they do the reading. Although you may cooperate with the other person who signs up for that date, I do not require that you work together, and I *particularly* do not require that you meet together outside of class.

All assigned essays for this class **MUST** be computer printed in 12 pt. font (preferably Times New Roman or a similar serif font), double-spaced, with 1" margins. Please use black ink. Please staple or paper-clip the pages together. (This format represents MLA style, which is the predominant style in the English discipline and fairly consistent with other disciplines' styles.)

Academic dishonesty (i.e., plagiarism) has been a growing problem in academia recently. **Plagiarism is the failure to give credit to another author, through quotation marks and parenthetical citation, for the use of his or her words or ideas.** *I report all cases of plagiarism.* If you have any questions about how to cite sources correctly, I would be delighted to help you, and the Library web page has many helpful links on the topic. It is *your* responsibility to make sure that you understand proper citation before it becomes an issue. "But I've never gotten in trouble for this before!" is *not* an appropriate defense. If you ignore these warnings, you should be aware that the *minimum* penalty is a zero (not 50%, which I give for a mere F) for the assignment, without possibility of revision; failure for the course is also a real possibility. Repeat offenders will receive more serious penalties.

GRADING:

- 20% Participation
- 30% Shorter papers
- 50% Long paper

A: Paper is excellent, with a tight focus, no significant logical fallacies, no inappropriate generalizations, and few if any errors in usage or spelling of any kind. Its language is not simply competent but compelling, the organization and development are logical with smooth transitions, and conveys the sense that the writer understands the rhetorical situation and has the skills to respond appropriately. The paper has chosen an unusual yet exciting topic and clearly engages in a high-level dialogue with other voices in the field. The paper is essentially free of mechanical errors. Essentially, an A paper is one which could be given (with pride and confidence!) at any major professional conference in the field or which could easily be developed into a journal article.

B: Paper is very good, but may be slightly broader than appropriate, contain minor logical fallacies, present a few generalizations, make a few notable errors in usage or spelling, and/or stop short of making breakthroughs. The paper is well organized and developed with mostly good transitions, and the language usage is clearly appropriate for college writing. The paper's topic is interesting and relevant, and it engages in a dialogue with other voices in the field. The paper contains only mild mechanical errors. Essentially, a B paper is one which would be

appropriate at a regional conference in the field or which could, with some revision or redirection, be developed into a journal article.

C: Paper may be too general, contain major logical fallacies, rely on generalizations, make substantial or major errors in usage or spelling, and/or not adequately draw conclusions or present a detailed thesis. Transitions may be missing or awkward. However, the paper contains real promise of making a unique contribution to the subject with revision. The paper's topic or approach may be somewhat trite or have been canvassed thoroughly in the field already, keeping it from making a meaningful contribution to a dialogue with other voices in the field. The paper contains moderately severe mechanical errors. Essentially, a C paper should be revised before presentation or publication.

D: Paper fails to respond meaningfully to the assignment; the paper may be short, underdeveloped, or inappropriate. Writer fails to achieve master's-level competence. The writer ignores the work other critics have already performed, or merely repeats, in a less satisfactory way, what has already been done. The paper contains major mechanical errors.

F: Paper was not satisfactory in any way.

R (Revise): Paper did not, through an honest misunderstanding of the author, complete the assignment in a satisfactory manner.

NGR: If you receive an NGR (No Grade Recorded) on your report card at the end of the semester, this is usually because there is a question of academic dishonesty, such as plagiarism, that has not been resolved at the time grades are due.