

English 224
Literature of the English 16th and early 17th centuries
"Class Matters"
Fall 2014
Department of English and Comparative Literature
San Jose State University

Instructor:	Professor Shannon Miller
Office Location:	FOB 103
Office Telephone:	408-924-4518
Email:	Shannon.Miller@sjsu.edu
Office Hours:	Tuesday 2-3 pm; Wednesday 12-1 pm; by appointment
Class Meeting Time:	4 - 6:45 pm
Class Meeting Place:	FOB 104

Course Description:

Lawrence Levine's Highbrow/Lowbrow highlighted the popularity of Shakespeare's plays across levels of class in nineteenth-century America, an observation that brings into focus the class issues that characterize literary production in the English Renaissance. Writers considered "elite" today, like Shakespeare, were part of an emerging industry, the theater, through which and in which stable categories of class were consistently challenged. As access to print rose, writers from a variety of backgrounds could (try to) make a living by their pen, shifting the forces producing the rise of what is often called the "Golden Age" of English literature. This course will put "elite" writers, like Edmund Spenser and Sir Philip Sidney, in conversation with writers from the middling, even servant classes. Poems by a sixteenth-century serving maid, Isabella Whitney, will be read alongside Sir Thomas More. The Bakhtinian proto-novel The Unfortunate Traveller engages the picaresque travels of an Englishman in a mid-century Europe as a new prose form develops in the hands of Thomas Nashe. Shakespeare's sixteenth-century Midsummer Night's Dream explores the "mechanicals" play in the context of royal celebrations, while seventeenth century plays like The Roaring Girl explore the criminal classes of London through the cross-dressing figure of Moll. Ben Jonson's Bartholomew Faire explores the many market places of the period, including that of the theater. Aemilia Lanyer, daughter of a court musician, pens Salve Deus Rex Judaeorum, a passion poem that explores the challenges for a woman attempting to establish a patronage circle and thus financial support in seventeenth-century England. The intersections of class and gender will be central to our conversations through the semester.

Course Goals and Student Learning Outcomes:

Course Goals:

1. Examination of Renaissance literary techniques, including the development of genres (lyric poetry; narrative poetry; drama; prose)
2. Exploration of the material conditions that shaped the production of 16th and 17th century literature, including the role of class in the production process.
3. Attainment of familiarity with a range of Renaissance texts and authors
4. Attainment of ability to contextualize literary texts within historical events.
5. Practice summarizing, responding to, and presenting on current critical discussions.
6. Further sharpening of students' research and writing skills.

This course will engage four of the seven learning outcomes for the MA program:

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.

and three of the six learning outcomes for the MFA program:

3. Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
4. Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
5. Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline: d) write under time constraints.

Grading:

1 presentation on a work of criticism (224 SLO 3 & 4)	Provide a post on CANVAS on a critical essay. This writing assignment will ask you to raise issues within the secondary articles, to discuss methodology, and/or to establish links between or notable differences between this approach and those in other secondary material. This posting should be the equivalent of 1 or 2 pages, but it will allow you to direct us into the secondary article(s) and pose questions that we can engage within class discussion. The post will be due on 5 pm on the Monday before class.	5%
Class presentation (224 SLO 1 & 2)	A class presentation on the primary (literary) material for one class. You will begin the class period with a presentation of significant issues within the reading for the day. Your presentation will ideally set the agenda for the day's class; it should be approximately 10-15 minutes in length.	10%
Short paper (224 SLO 1, 3, & 4)	Within in a week of your presentation, you will hand in a short paper, at least five pages, which has evolved out of your ideas within your class presentation. Your final paper may draw upon or expand upon	15%

	this paper. (Any student presenting at the very end of the semester should discuss with me how to integrate your short and long papers).	
Research Paper (224 SLO 1-4)	18-20 page essay	50%
Participation (224 SLO 1-3)	Participation in 15 classes & final meeting, including presentation of final paper	20%

Grading is based on A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight which teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

Please note that graduate students have to have 3.0 or better in their coursework to obtain their degree.

Reading and Assignment Schedule

Week	Date	Readings, Assignments, Deadlines
1	August 26	Introduction: The Tudor and early Stuart Period: Class, Politics, and the Production of Renaissance Literature
2	Sept. 2	<u>Utopia</u> , Thomas More Selected Poems of Thomas Wyatt (Canvas) "Will and Testament," Isabella Whitney (Canvas) "The Maid's Lawful Liberty," Patricia Phillippy (Canvas)
3	Sept. 9	Gallathea, John Lyly "The (in)significance of 'lesbian' desire," Valerie Traub (Canvas)
4	Sept. 16	<u>Unfortunate Traveller</u> , Thomas Nashe "Anatomizing the Body Politic," Andrew Fleck (Canvas)
5	Sept. 23	<u>Old Arcadia</u> , Philip Sidney, The First Book or Act - The Second Eclogues "Murdering Peasants: Status, Genre, and the Representation of Rebellion," Stephen Greenblatt
6	Sept. 30	<u>Old Arcadia</u> , Philip Sidney, The Third Book or Act - End "Romance, Sleep, and the Passions in Sir Philip Sidney's The Old Arcadia." Garrett A. Sullivan, Jr. (Canvas)
7	Oct. 7	<u>Astrophil and Stella</u> , Philip Sidney "Love is not Love," Arthur Marotti (Canvas)
8	Oct. 14	<u>Midsummer Night's Dream</u> , William Shakespeare "Why Does Puck Sweep?," Wendy Wall (Canvas)
9	Oct. 21	<u>Venus and Adonis</u> and <u>Rape of Lucrece</u> , William Shakespeare <u>Hero and Leander</u> , Christopher Marlowe (Canvas) "'The Blazon of Sweet Beauty's Best': Shakespeare's Lucrece,"

		Nancy Vickers (Canvas)
10	Oct. 28	<u>Faerie Queene</u> , Book 1, Edmund Spenser "Hymnic Epic and The Faerie Queene's Original Printed Format: Canto-Canticles and Psalmic Arguments," Kenneth Borris (Canvas)
11	Nov. 4	<u>Faerie Queene</u> , Book 6, Edmund Spenser "Spenser's Late Pastorals," Paul Alpers Prospectus Due
12	Nov. 11	Veteran's Day -- Holiday -- No Class
13	Nov. 18	<u>Roaring Girl</u> , Thomas Middleton and Thomas Dekker "'The Voice That Will Drown All the City': Un-Gendering Noise in The Roaring Girl," Jennie Votava (Canvas)
14	Nov. 25	<u>Salve Deus Rex Judaeorum</u> , Aemilia Lanyer "Aemilia Lanyer and the Invention of White Womanhood," Barbara Bowen
15	Dec. 2	<u>Bartholomew Fair</u> , Ben Jonson "The Devil or the Physician: The Politics of Cooking and the Gendering of Cooks in Jonson and Massinger," Huey-Ling Lee (Canvas)
16	Dec. 9	John Donne, Selected poems George Herbert, Selected poems "The Intimate Other," Esther Gilman Richey
17	Dec. 16	Student Presentations of Final Paper Papers Due on Dec. 18th, 5 pm

Required Texts:

Astrophil and Stella (In Major Works), Sir Philip Sidney
Bartholomew Fair, Ben Jonson
Faerie Queene, Edmund Spenser
Gallathea, John Lyly
Midsummer Night's Dream, William Shakespeare
Poems of Aemilia Lanyer, Aemilia Lanyer
The Roaring Girl, Thomas Middleton and Thomas Dekker
The Old Arcadia, Sir Philip Sidney
Sonnets and Narrative Poems, William Shakespeare
Utopia, Thomas More
Unfortunate Traveller, Thomas Nashe

Materials available on Canvas or distributed as xeroxes:

Poetry of Thomas Wyatt, Isabella Whitney, Christopher Marlowe
 Secondary articles (required material)

Recommended Texts:

Riverside Shakespeare, William Shakespeare

Library Liaison

Contact Toby Matoush via email: Toby.Matoush@sjsu.edu, or phone: (408) 808-2096 if you have library research questions that have not been answered in class.

Classroom Protocol:

All readings are to be completed before class time, and students are to come prepared to discuss. To facilitate discussion (in addition to assigned articles and class presentations), please jot down questions, confusions, inspirations in the margins of your texts, in a notebook, or for the computer savvy, on tablets. Please silence cellphones before class, though if an emergency situation requires that they remain on, consult with the professor.

University Policies:

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](http://www.sjsu.edu/senate/S07-2.htm), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Bibliography for Assigned Articles

- Alpers, Paul, "Spenser's Late Pastorals." ELH 1989 Winter (56:4): 797-817.
- Borris, Kenneth, "Hymnic Epic and The Faerie Queene's Original Printed Format: Canto-Canticles and Psalmic Arguments." Renaissance Quarterly 2011 Winter (64:4): 1148-1193.
- Bowen, Barbara. "Aemilia Lanyer and the Invention of White Womanhood" in Maids and Mistresses, Cousins and Queens: Women's Alliances in Early Modern England, eds. Susan Frye, et. al. New York, NY: Oxford UP; 1999: 274-303.
- Fleck, Andrew. "Anatomizing the Body Politic: The Nation and the Renaissance Body in Thomas Nashe's The Unfortunate Traveller." Modern Philology 2007 (Feb) 104.3: 295-328.
- Greenblatt, Stephen. "Murdering Peasants: Status, Genre, and the Representation of Rebellion." Representations 1983 Feb. (1): 1-29.
- Lee, Huey-Ling, "The Devil or the Physician: The Politics of Cooking and the Gendering of Cooks in Jonson and Massinger." English Literary Renaissance, 2006 Spring (36:2): 250-77.
- Marotti, Arthur. "'Love is Not Love': Elizabethan Sonnet Sequences and the Social Order." ELH 1982 Summer v. 49(2): 396-428.
- Phillippy, Patricia. "The Maid's Lawful Liberty: Service, the Household, and 'Mother B' in Isabella Whitney's A Sweet Nosegay," Modern Philology 1998 May; 95 (4): 439-62.
- Richey, Esther Gilman. "The Intimate Other: Lutheran Subjectivity in Spenser, Donne, and Herbert." Modern Philology 2011 Feb; 108 (3): 343-374.
- Sullivan, Garrett A., Jr., "Romance, Sleep, and the Passions in Sir Philip Sidney's The Old Arcadia." ELH 2007 Fall (74:3): 735-57.
- Traub, Valerie. The Renaissance of Lesbianism in Early Modern England. Cambridge: Cambridge UP, 2002.
- Wall, Wendy. "Why Does Puck Sweep? Fairylore, Merry Wives, and Social Struggle." Shakespeare Quarterly 2001 Spring 52.1: 67-106.
- Vickers, Nancy. "'The blazon of sweet beauty's best': Shakespeare's Lucrece," Shakespeare & The Question of Theory. Eds. Patricia Parker and Geoffrey Hartman. New York: Methuen, 1985. pp. 95-115.
- Votava, Jennie, "'The Voice That Will Drown All the City': Un-Gendering Noise in The Roaring Girl." Renaissance Drama, 2011 (39): 69-95.