

**EN 385 Medieval and Renaissance Drama (3)**  
**Winter 2013**

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CLASS:  
W F 11:15am-12:30pm  
Room L2100  
Office Hours: W F 2:00-3:00pm

INSTRUCTOR:  
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#### DESCRIPTION

Despite the Church's ancient hostility to the theatre, England produced a rich dramatic literature during the Middle Ages and Renaissance. This course examines the dramatic traditions that existed between 1300 and 1642, including religious and nonreligious works by such writers as the Wakefield Master, Marlowe, Jonson, Middleton, and Webster.

#### FURTHER COURSE INFORMATION

This class will devote the majority of our time to the drama of 1580 and later. While the names of these Renaissance dramatists have been obscured for us by Shakespeare's Olympian shadow, Marlowe, Kyd, Jonson, and Webster each contributed in crucial and original ways to what scholars universally acknowledge to be one of the greatest dramatic cultures the world has seen.

#### REQUIRED TEXTS

Bevington, David, et al, eds. *English Renaissance Drama: A Norton Anthology*. New York: Norton, 2002.  
Cawley, A. C., ed. *Everyman and Medieval Miracle Plays*. London: Everyman/Dent, 1993.

#### COURSE REQUIREMENTS

- **Primary readings** must be completed before the class for which they are assigned. Additional secondary reading may be assigned at the instructor's discretion.
- **Extensions** may be granted on essay assignments in exceptional circumstances, but must be arranged in advance. **Late papers** will be marked down one refined letter grade per class day late.
- **All** assignments must be submitted to receive a passing final grade.
- You are responsible not only for assignments and readings, but for everything discussed **in class**, including any **changes** announced to our course schedule.
- The most current version of this syllabus and any supplementary handouts will always be available on Moodle.

*Participation & Reading Quizzes – 10%*

This is a senior English course. As such, it requires active, thoughtful **participation** from each member: look alert, ask questions, share your thoughts, and visit my office when you need help. It goes without saying that all of this requires regular attendance: skip classes and your grade will suffer. Moreover, intelligent participation also depends upon thorough and careful reading of the assigned texts. To encourage this, **short reading quizzes** will regularly be inflicted at the beginning of class.

*Reading Responses – 2 x 5% = 10%*

Write a **two-page** response to the assigned dramatist. These reports are not meant for presentation in class; rather, bring what you have written to bear on the day's discussion. You will be graded on the degree to which your response demonstrates comprehension of important aspects of the texts in question. **Four** response dates are noted on the course calendar; choose any **two**. You may **not** submit a reading response for a play you are assigned to perform. **Due via email at 9:00 am on Jan. 18; Feb. 13; Mar. 8; March 22.**

*Midterm Examination – 10%*

This will consist of quotation-based short- and essay-answer questions about the plays we have read. **In class, February 15.**

*Group Performance – 15%*

We are studying play scripts, which were originally blueprints for performance. This project is meant to reveal how meaning in the theatre is embodied and three-dimensional. Once you have been placed in a performance group, choose a scene of your play to act out. Not everyone in your group has to have a role as an actor, but everyone must be involved in the "production" of your scene in some way (whether as director, actor, or stage manager).

*Term Paper – 30%*

Write a **10-12 page** research paper. You must submit your tentative thesis statement and list of sources by **10:00am April 1 via email**; the essay is due **April 9 in hardcopy only**.

*Final Examination – 25%*

The exam will be comprehensive of the entire course. **April 17.**

*Further directions for these assignments will be given well before they are due.*

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To guide your study in this course:

"...the one thing that is indispensable for the study of literature is intimate familiarity with texts – familiarity of such a kind that the student cannot open any text at random and read more than ten lines without being reminded of a second passage, in some other text, which is relevant, and therefore illuminatory, in form and context. It is this kind of recollection which makes it possible to interpret literature without confinement to paths trodden by previous communications. It does not always come...as a result of deliberate efforts at memorization, it comes rather from the constant reading of texts for different purposes, with different questions in mind." *K. J. Dover*

## CLASSROOM ETIQUETTE

In order for each of us to get the most out of this class, please observe the following points:

- Arrive on time. Attendance will be taken.
- Do not talk compulsively. Be self-aware and leave space for others' voices.
- Do not be silent. Speaking is a crucial aid to formulating your thoughts on a topic.
- Eating in class is barbaric; don't do it. Unslurped beverages are fine.
- Students may not use any device more technologically complex than a pen in our classroom. Beeping mobile phones are also barbaric, and will be confiscated.

## GRADING SCALE

Letter Grade	Percentage	Description
A+	96-100	Excellent
A	91-95	
A-	86-90	
B+	82-85	Good
B	75-81	
B-	72-74	
C+	68-71	Satisfactory
C	63-67	
C-	60-62	
D+	56-59	Poor
D	50-55	Minimum Pass
F	0-49	Failure

## AMBROSE UNIVERSITY COLLEGE ACADEMIC POLICIES

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Student Handbook and Academic Calendar. Personal information, that is information about an individual that may be used to identify that individual, may be collected as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at [privacy@ambrose.edu](mailto:privacy@ambrose.edu).

### Extensions

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a "Course Extension" from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the appropriate deadline (as listed in the Academic Calendar; online). Course extensions are only granted for serious issues that arise due to circumstances beyond the student's control.

### Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University College as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to give credit to another person's ideas or words. **Plagiarism and cheating can result in a**

**failing grade for an assignment, for the course, or immediate dismissal from the university college.**

Students are expected to be familiar with the policies in the current Academic Calendar and the Student Handbook that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

Students are strongly advised to retain this syllabus for their records.

EN 385 Course Schedule

Wednesday	Friday
January 9 <b>Course Introduction</b> Background to medieval miracle plays and the early modern English stage	January 11 <i>Noah's Flood</i> (Chester) <i>Herod the Great</i> (Wakefield)
January 16 <i>The Second Shepherds' Pageant</i> (Wakefield)	January 18 <i>Everyman</i> <b>Response (due at 9am via email)</b>
January 23 <b>Introduction to the early modern English stage</b> <i>Norton Anthology</i> , "General Introduction" pp. xiii-xxvi <b>Christopher Marlowe</b> - "Marlowe's mighty line" <i>1 Tamburlaine</i> Prologue; 1.2.165-209; 2.7.12-29; 5.1.135-190	January 25 Marlowe, <i>Doctor Faustus</i>
January 30 Marlowe, <i>Doctor Faustus</i>	February 1 Performance Workshop – Group 1
February 6 <b>Thomas Kyd</b> <i>The Spanish Tragedy</i>	February 8 Kyd, <i>Spanish Tragedy</i>
February 13 Kyd, <i>Spanish Tragedy</i> <b>Response (due at 9am via email)</b>	February 15 <b>Midterm Examination</b>
<i>TERM</i>	<i>BREAK</i>
February 27 <b>Community Day - Class Cancelled</b>	March 1 <b>Ben Jonson</b> <i>Volpone</i>
March 6 Jonson, <i>Volpone</i>	March 8 Jonson, <i>Volpone</i> <b>Response (due at 9am via email)</b>

Wednesday	Friday
March 13 Performance Workshop – Group 2	March 15 <b>John Webster</b> <i>The Duchess of Malfi</i>
March 20 Webster, <i>Duchess of Malfi</i>	March 22 Webster, <i>Duchess of Malfi</i> <b>Response (due at 9am via email)</b>
March 27 <b>Professor away – class cancelled</b>	March 29 <b>Good Friday – class cancelled</b> <b>Essay thesis/Sources list (due 10am April 1 via email)</b>
April 3 Performance Workshop – Group 3	April 5 <b>Final Class:</b> Course Review <b>Essay (due April 8 in hardcopy)</b>
<b>Final Examination: Wednesday, April 17, 9:00am-12:00pm</b>	