

E 465: Renaissance Popular Culture—Spring 2008

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Office Hours	TR 9:30-10:30 and by appointment		

Course Description

This course will focus on English popular literature and culture of the late sixteenth and early seventeenth century. We will gain a sense of what everyday life must have been like for 90% of the population, the common folk, by looking at the social and economic context of the time. We will investigate how the population explosion in London and the burgeoning print market in the period led to an unprecedented proliferation of texts consumed by an audience that included merchants, apprentices, women, and the illiterate. For the purposes of this course, “popular literature” is defined as texts that were accessible, widely read (or seen, in the case of drama, or heard, as in the case of ballads) and—usually—printed multiple times. Under this umbrella falls a wide range of texts: broadside ballads, conduct manuals, prose romances, satirical pamphlets and, of course, plays. Central to this course will be a study of texts that take up the issue of moral depravity in England, a favorite subject across genres. From pamphlets debating the social iniquities of cross-dressing, to the ballads and play that take up husband murder, to the satirical texts that poke fun at the London fop, the early modern period was one intensely concerned with moral corruption and decay.

English 465 is a senior-level capstone course, which means that you should be nearing the completion of your studies. We will be integrating the skills you have learned as a student of literature over the last few years. It is an advanced course; you will be reading literary criticism along with the primary material and will be asked to engage with it in a sophisticated way. Because this is an upper division class designed for English majors, I assume a familiarity with the aims and conventions of literary study, both in the classroom and in your written work.

Texts

1. Anon, *Arden of Faversham*
2. Thomas Dekker, *The Shoemaker's Holiday*
3. Ben Jonson, *Bartholomew Fair*
4. Thomas Dekker, William Rowley, and John Ford *The Witch of Edmonton*
5. Katherine Henderson and Barbara McManus, eds. *Half Humankind: Contexts and Texts of the Controversy about Women in England, 1540-1640*.
6. In an effort to save you money, many primary texts and almost all of the secondary texts are only available through CSU's library on E-Reserve. I have listed which texts these are on the syllabus. I expect that for each of the texts on reserve, you will print out a copy and bring it to class. Please obtain materials well in advance of when you have to read them and please let me know immediately if you are having trouble accessing materials.
7. You will certainly always want to read with a good college dictionary by your side. Early modern language is difficult and sometimes archaic. If you are citing the dictionary for written work, you should use the *Oxford English Dictionary*, which gives in-depth etymology and places words in their historical context. It is located in the reference section of the library. The call number is: [PE1625 .O87 1989](#). Morgan Library also has the OED online (finally!). You can access it by logging on to the library's homepage, clicking on Databases, and then searching under “O.”

Reading Assignments

While the reading load for this course—in terms of page numbers—is not excessive, understanding the language will require a lot of your time and mental energy. You are expected to have finished the reading assignment for the day indicated on the syllabus. In my book, there is a real difference between reading literature and studying it. It is extremely important that you allow yourself enough time to read the texts carefully and thoughtfully. Also, secondary essays are mandatory reading and will be referred to in class discussion.

Reading Responses

You are required to write four 1-2 pp. responses to the weekly reading (double-spaced). Although there are no formal deadlines for these responses, two must be turned in before Spring Break and two after (**no exceptions**). I may post topics on the Writing Studio website for consideration, but you are free to write on anything that interests you about the week's reading. The purpose of these papers is to provide you with a basis for discussion before you walk into class; many of our discussions will generate from your writing. You may write about a provided discussion topic that you find interesting; you may write about a short passage you find stimulating (or difficult, or infuriating) and work through that passage; you may discuss an issue from the text in its historical context; you may discuss the primary text in the context of the secondary reading. Basically, you may write about anything you would like as long as you demonstrate that you are engaged with the text beyond a superficial level. Although these are not formal, argumentative papers, you should still keep a professional, rather than a chatty tone. You should also follow MLA formatting guidelines (see handout on the Writing Studio website). These papers will not be graded, but will count for 10% of your final grade.

Formal Papers

You will be writing two formal papers for this course (note due dates on syllabus and plan ahead). I will make available paper topics, paper writing guidelines, and guidelines for quoting in advance of the due date. All paper assignments will only be available through The Writing Studio website. You will not get a hard copy from me. You cannot pass this class without handing in both papers. A paper that is handed in late (without an extension) will be down-graded one-third of a grade for each week-day it is late. If it is necessary (for whatever reason) for you to have extra time for your first paper, you must ask me for an extension at least two days before the paper is due. I will not accept late final papers.

Your first paper (4-5 pp.) will be due February 26th. Paper topics will be available January 31st. The second paper, due May 15th, will be a research paper (10 pp.). While I will be happy to assist you in exploring a topic in which you are interested, and I may provide you with some topics, I would like your topics to be self-generated. You are required to write a paper proposal and annotated bibliography (2-3 pp) for this paper, due April 22nd.

Attendance and Participation

Regular attendance is mandatory. I define attendance as being present, prepared (you have brought, read, and thought about the reading assignment), and participatory (you are alert, engaged, and contribute to class discussion). If you miss class and are ill enough to go to the doctor, please bring me a signed note, and I will excuse that absence. If you will miss class due to participation in university-sponsored sports or activities, please discuss your schedule with me early in the semester. Provide a letter, signed by a coach or a sponsor, verifying your participation in the activity. All other absences are unexcused, and I don't need to know where you were. After three unexcused absences, your **attendance** grade will go down one third of a grade for every subsequent absence. *You cannot pass the class if you are absent more than ten times.* You are responsible for any missed material (i.e. announcements, notes, handouts, and assignments). You will have access to your classmates' email addresses on the course webpage through the CSU Writing Studio. Before you contact me with basic questions about missed materials (yes, you did miss something), contact a classmate. Also, and this should go without saying, *please do not schedule appointments during class time.*

Tardiness: Please avoid being late; it's disruptive to the class and distracting to me (and it doesn't make you look too good either). After I learn your names, I will take attendance by sending around a sign-up sheet. If you come in late, it is your responsibility to make sure you sign the sheet. Please also avoid leaving class early, which is equally as disruptive as coming in late.

Electronic Devices

Cell phones should be neither seen nor heard. Please turn off your phones during class time. And don't even think about text messaging during class

Academic Honesty

Plagiarism is a serious offense, and occurs when one passes off as one's work the ideas or words of someone else. This can happen whether the ideas or words come from an electronic source (i.e. the internet), a published source (books, journals, magazines, etc.), a spoken source (such as class lecture and discussion), or another student's paper (whether bought, borrowed, or stolen). You are plagiarizing whether the ideas or words that you take are substantial

and multiple, or merely bits and pieces you believe to be unimportant. Since responsibility for one's own intellectual work, and the respect for one another's, is the very foundation of a university community, I take plagiarism very seriously. I am very aware of just how many papers are on the web and I am vigilant about detecting internet plagiarism. Plagiarism is grounds for failing the course. We will discuss correct techniques for attribution to avoid any unintentional plagiarism. If you ever have any question if you are plagiarizing or not, please come see me.

The Writing Studio

An important component of this course will be use of the on-line course manager, The Writing Studio. This is where I keep the syllabus; where I post assignments, handouts, and announcements; where you can access your course grade; and where you can contribute to discussion threads that we don't deal with in class. In addition, you can email me, other students individually, or the whole class, and get linked to helpful websites. Most of you are already familiar with it. For those who are not, it isn't difficult to use; you just need to spend some time exploring it and poking around. *It is not the same thing as Ram CT.*

- Go to <http://writing.colostate.edu>. Bookmark this site.
- Log on to your account in the upper right corner of the page.
 - If you have a Writing Studio account from a previous class, logon with the password you used before. If you've forgotten your username or password, you can click of "create an account" where there are links to retrieve your username and password.
 - If you do not have an account, you must create one. I cannot add you to the class roster until you've created an account for yourself so please do so ASAP.
- After you've logged in, click on "view your classes"
- Select Shakespeare II or Renaissance Popular Culture (depending on which class you're taking)

If you have any questions or problems using the Writing Studio, please email me or come see me in my office.

Final Note

I am a reasonable teacher. If you are having trouble performing in the class and on your assignments please come talk to me or email me as you are having the problem. It is difficult for me to be sympathetic to your problems if you disappear for several weeks and I don't hear from you (or from someone on your behalf). Just as I expect you to be responsible for your success in this class, you should expect that I will be responsive to your questions and concerns. If you have a learning disability, please let me know at the beginning of the semester so I can help organize resources for you. I look forward to a fun and productive semester.

Requirements/Grade breakdown*

Paper 1	25%	Annotated bibliography/paper proposal	15%
Response papers	10%	Research paper	35%
		Attendance/Participation	15%

* Excessive absences override all these percentages for class assignments. See policy below.

Course Schedule

Week	Date	Topic	Required Reading	Assignments/Notes
Week 1	Tues. 1/22	Intro to course		
	Thurs. 1/24	Cultural Studies: The Theories, Texts, and Contexts of Renaissance Popular Culture	1. Storey: "Cultural Studies and the Study of Popular Culture" (E-Reserve) 2. Bristol: "Everyday Custom and Popular Culture" (E-Reserve) 3. Burke: "Popular Culture in Seventeenth-Century London" (E-Reserve)	
Week 2	Tues. 1/29		1. Capp, "Popular Literature" (E-Reserve) 2. Reay, "Orality, Literacy, and Print" (E-Reserve)	
	Thurs. 1/31	Domestic Tragedy	Anonymous, <i>Arden of Faversham</i> , scenes 1-2	Paper assignment available
Week 3	Tues. 2/5		<i>Arden of Faversham</i> , scenes 3-10	
	Thurs. 2/7		1. <i>Arden of Faversham</i> , scenes 11-Epilogue 2. Sullivan, "Arden of Faversham and the early Modern Household" (E-Reserve)	<i>Please also read the introduction to the Mermaids edition of the play before you finish the play.</i>
Week 4	Tues. 2/12		1. Holinshed, "The Source of <i>Arden of Faversham</i> " (Appendix of Play, 104-112) 2. "The Arraignment & Burning of Margaret Ferneseed for the Murther of her Late Husband" (in <i>Half Humankind</i>)	
	Thurs. 2/14	Representations of Labor	Deloney, <i>Jack of Newbury</i> , Chapter 1 (E-Reserve)	
Week 5	Tues. 2/19		<i>Jack of Newbury</i> , Chapters 2-5	
	Thurs. 2/21		1. <i>Jack of Newbury</i> , Chapters 6-11 2. Hentschell, "Clothworkers and Social Protest: The Case of Thomas Deloney" (E-Reserve)	
Week 6	Tues. 2/26			Paper Due
	Thurs. 2/28		Dekker, <i>Shoemaker's Holiday</i> , scenes 1-6	<i>Please also read the several pages of front matter before the play (title page, dedication, etc.)</i>
Week 7	Tues. 3/4		<i>Shoemaker's Holiday</i> , scenes 7-13	

	Thurs. 3/6		1. <i>Shoemaker's Holiday</i> , scenes 14-21 2. Kastan, "Workshop and/as Playhouse: <i>The Shoemaker's Holiday</i> " (E-Reserve)	<i>Please also read the introduction to the Mermaids edition of the play before you finish the play.</i>
Week 8	Tues. 3/11	Rogue Literature	Greene, <i>A Notable Discovery of Cozenage</i>	
	Thurs. 3/13	Satire	Dekker, <i>Gull's Hornbook</i> (E-Reserve)	Paper assignment available
Week 9	Tues. 3/25	Carnival	Jonson, <i>Bartholomew Fair</i> , Act 1-Act 2, scene 2	
	Thurs. 3/27		<i>Bartholomew Fair</i> , 2.3-3.4	
Week 10	Tues. 4/1		<i>Bartholomew Fair</i> , 3.5-4.5	
	Thurs. 4/3		1. <i>Bartholomew Fair</i> , 4.6-Epilogue 2. Marcus, "Pastimes and the Purging of Theater: <i>Bartholomew Fair</i> " (E-Reserve)	<i>Please also read the introduction to the Mermaids edition of the play before you finish the play</i>
Week 11	Tues. 4/8	The Controversy Over Women	1. "The Social Contexts" (pp. 47-92 in <i>Half Humankind</i>) 2. Swetman, "The Arraignment of . . . Women" (in <i>Half Humankind</i>)	
	Thurs. 4/10		Sovernam, "Esther Hath Hanged Haman" (in <i>Half Humankind</i>)	
Week 12	Tues. 4/15	The Cross-Dressing Controversy	1. Anon, "Hic Mulier, Or the Man-Woman" (in <i>Half Humankind</i>) 2. "Haec Vir, Or the Womanish-Man" (in <i>Half Humankind</i>)	
	Thurs. 4/17	Witchcraft	1. Anon, "The Wonderful Discovery of the Witchcrafts of Margaret and Phillipa Flower" (in <i>Half Humankind</i>) 2. Emerson, "Witches, Magic, Necromancy and Superstition" (E-Reserve)	
Week 13	Tues. 4/22		1. Dekker, Rowley, and Ford <i>The Witch of Edmonton</i> , 1.1-2.2	Annotated Bibliography and Paper Proposal Due
	Thurs. 4/24		<i>The Witch of Edmonton</i> , 2.3-3.1	
Week 14	Tues. 4/29		<i>The Witch of Edmonton</i> , 4.1-Epilogue	<i>Please also read the introduction to the Mermaids edition of the play before you finish.</i>

	Thurs. 5/1	Ballads	1. Selection of Ballads (E-Reserve) 2. Essays on Ballads (will email attachments to you)	
Week 15	Tues. 5/6	Ballads	Selections of Ballads (E-Reserve)	
	Thurs. 5/8			Paper workshop
	5/15			Paper due