Course description: Shakespeare gets all the glory, but he lived and worked alongside several excellent playwrights in sixteenth- and seventeenth-century England. In this course, we will analyze a selection of those other writers’ comedies and tragedies. Our plays will take us from the English household to urban spaces and decadent foreign courts. Be prepared for a wild ride; the Renaissance stage was home to hilarity, violence, love stories, and more. As we learn about the culture and theater in which these plays were produced, we will pay special attention to their performances of gender and disorder. How do they define appropriate and unseemly behavior for women and men? What happens when characters step outside of accepted gender roles or challenge the status quo? We will consider how Renaissance theater conditions and modern staging possibilities might shape our interpretations of these issues and many others.

In English 4521, I do not assume prior college-level experience with literature of this period, but I do assume experience with the basic tools of college-level literary study: explication (“close reading”) and the ability to analyze literature in writing. Prerequisites include English 1110 (or equivalent) and two English courses at the 2000 or 3000 level.

Required texts:

There will also be some required reading available on Carmen. Please either print out this reading and bring it to class, or have it available during class on your computer.

Course requirements:
This course includes two short writing assignments, a midterm exam, a critical essay (4-6 pages), and a non-cumulative final exam. Each student will also be responsible for one short presentation, which you can choose to do alone or in groups. I provide detailed assignment sheets for all of these. Your course grade will comprise the following:

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<th>Component</th>
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<tr>
<td>Participation</td>
<td>15%</td>
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<tr>
<td>Presentation</td>
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<td>Close reading essay</td>
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<td>Rare book assignment</td>
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<td>Midterm exam</td>
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<tr>
<td>Critical essay</td>
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<tr>
<td>Final exam</td>
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If you are interested in exploring an individualized topic in detail, you have the option to substitute a longer research paper (8-10 pages) for the critical essay and final exam.

**Course Policies:**

**Attendance:** Attendance is required and expected. Because this is primarily a discussion class, a series of absences will harm your participation grade. However, I understand that you may need to miss class for illnesses and emergencies. My attendance policy is simple: you are allowed a maximum of **four absences** during the semester. It is your responsibility to use these absences as you see fit. Because four absences—two full weeks of class—is a generous policy, I usually do not make distinctions between excused and unexcused absences. Each additional absence after the allowed four will lower your final grade by 1/3 of a letter grade. I occasionally grant exceptions to this policy in cases of serious illness or emergency, so keep me posted about situations that might affect your attendance. Just as it is your responsibility to decide how to use your allowed absences, it is also your responsibility to make up work after an absence. I expect you to get basic information from a classmate and then ask me any further questions.

In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note be placed on our classroom door. In addition, I will contact you as soon as possible to let you know what will be expected of you for our next class meeting.

**Participation:** Your active, thoughtful participation is essential to the success of this course. To prepare for class, read all assigned reading before class, take notes in the margins or in a notebook, look up unfamiliar words in the Oxford English Dictionary (more on that soon), bring the reading, and be prepared to discuss it. For every class, try to come with a question or passage to discuss. I will give pop quizzes if the class seems unprepared. Please arrive on time and turn off all phones, music players, and other electronic devices before entering the classroom. Texting in class is strictly prohibited. Tardiness and phone interruptions disrupt the class and irritate me and will therefore negatively affect your participation grade.

Good participators ask intelligent questions and listen to and elaborate on their peers’ comments. They do not wait for a brilliant or complete idea in order to speak in class; instead, they share reactions, questions, and beginning ideas that we can work through together. Your participation grade will consist of: (1) attendance and punctuality and (2) the quality and consistency of your contributions to discussions and in-class activities. I evaluate participation according to the following scale (including +/- grades):

- **A** = Daily, thoughtful participation. Student attends regularly, comes to class prepared and with the text, comes to class on time and stays for the full class, talks at least once a class, stays alert, completes all assignments effectively and on time, and visits my office hours for help when needed.
- **B** = Frequent to occasional participation. Student is partially engaged and alert but talks less often, misses more classes, and shows less dedication.
- **C** = Participation only when called on or prompted, some attendance problems.
- **D** = Lack of preparation, refusal to participate even when called on, attendance problems.
- **E** = No preparation for class, severe attendance problems.
Essay policies: All written work must be typed in 12-pt. Times New Roman, double-spaced, stapled, and with 1-inch margins. Papers must follow MLA format and citation. I prefer to receive hard copies of assignments; if you are unable to submit a paper copy, I will accept essays via email (as .doc, .docx, or .pdf attachments) or Dropbox. You are welcome to revise and resubmit essays; revisions are due one week after I return the graded essays. I am happy to discuss your writing at any step in the process, and the Writing Center provides free individual writing consultation. Please visit http://estw.osu.edu/writingcenter for more information.

If you anticipate a problem meeting a deadline, talk to me about the possibility of an extension. Otherwise, I will deduct one full letter grade for each class period a paper is late. A “B” paper due on Tuesday, for example, becomes a “C” paper if handed in on Thursday. Late papers might not be returned in a timely fashion and cannot be revised.

Plagiarism: Plagiarism is the representation of someone else’s ideas or words as your own. That “someone else” could be a book or article, a friend or classmate, or an online source. It is a serious offense that is easy to spot and never worth it. If you are ever unsure when or how to cite something, please ask. I am required to report all suspected incidents of plagiarism to the Committee on Academic Misconduct. It is the responsibility of this committee to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct.

Accommodations: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://ods.osu.edu/.
### Grading scale:

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<th>Grade ranges as percentages</th>
<th>Grades as percentages</th>
<th>Cut-off points</th>
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<td>A  =  93 – 100%</td>
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<td>A-  =  90 – 92%</td>
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<td>B+  =  87 – 89%</td>
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<td>C-  =  70 – 72%</td>
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<td>D+  =  67 – 69%</td>
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<td>D  =  63 – 66%</td>
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<td>D-  =  60 – 62%</td>
<td>D- = 61</td>
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<td>E  =  less than 60%</td>
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**Class Schedule:**
*Please note: Assignments and due dates are subject to change. NA = Norton Anthology.*

Tu 1/8  Course introduction.
Th 1/10 Introduction to Renaissance performance and culture. “General Introduction” (NA xiii-lvii, skim or skip “Major Themes”); Ingram, “Family and Household” and McDonald, “Men and Women: Gender, Family, Society” (Carmen).

Th 1/17 *Arden of Faversham*, Scene 10-Epilogue (NA 460-480).

Tu 1/22 *Arden of Faversham*. Belsey, “Alice Arden’s Crime” (Carmen).
Th 1/24 Introduction to Renaissance books. Meet at Thompson Library, Room 105C (Rare Books Library classroom). **Close reading essay due.**

Tu 1/29 Russell, Bisham entertainment (Carmen).
Th 1/31 Kyd, *The Spanish Tragedy*, Act 1-Scene 3.3 (NA 8-37).

Tu 2/5 *The Spanish Tragedy*, Scene 3.4-Act 4 (NA 37-72).
Th 2/7 *The Spanish Tragedy*. Presentations.

Tu 2/12 Jonson, *Masque of Queens* (Carmen). **Rare book assignment due.**

Tu 2/19 *The Duchess of Malfi*, Acts 3-4 (NA 1783-1813).

Tu 2/26 *The Duchess of Malfi*. Dolan, “The Duchess of Malfi’s Secrets” (Carmen).
Th 2/28 **Midterm exam.**

Th 3/7 *Women Beware Women*, Scene 3.3-Act 5 (NA 1558-1591).

**Spring Break**


Th 3/28 *Epicene*, Acts 3-4 (NA 808-844) **No in-person meeting—virtual discussion on Carmen.** (Instructor at Shakespeare Association of America conference.)

Th 4/4 *Epicene*. **Critical essay due.**

Tu 4/16  *The Roaring Girl*. Presentations.
Th 4/18  Course wrap up; final exam preparation.

**Final exam Monday, April 29, 10-11:45 a.m. in our normal classroom.**
Close reading essay
Due: Thursday, January 24 in class
Length: 3-4 pages, double-spaced

Your first writing assignment is to analyze one passage from *Arden of Faversham*, 20-50 lines long, to reveal its meaning as fully as possible. While paying close attention to the passage’s language, you will want to examine its function, conflicts, tone, and characters’ agendas.

What to do:
1. Select a passage that is verbally rich and interesting and that contributes significantly to the play’s meaning. This could be a speech by one character or a dialogue between two or three characters. It doesn’t matter whether we discussed it in class.
2. Paraphrase the passage to make sure you understand what is literally happening. Look up any words you don’t know. You do not need to turn in your paraphrase.
3. Write an essay about the passage. Your essay should first identify the passage you analyze (e.g. “Franklin advises Arden of the best way forward in 1.8-53.”). Then provide a clear thesis statement that makes a specific argument about the function of your passage. The rest of the essay should give evidence for the thesis through a close reading of the passage’s language. Use quotations to support your claims, and explain the meaning of all quoted text. Toward the end of your essay, you will want to consider briefly your passage’s meaning within its scene and the play as a whole. For example, does it foreshadow future events or provide important clues about the character?
4. As you examine your passage, identify one key word that seems significant to the passage’s meaning. Look up that word in the Oxford English Dictionary. It is a historical dictionary that defines words as they change over time. Identify the various meanings of your word, especially those in use around the turn of the century (~1580-1605). Which definitions might be at play in your passage? How do those meanings affect your interpretation?

Requirements and grading criteria:
1. A thesis statement that presents a specific claim about the passage’s function or meaning.
2. Specific evidence from the words of your passage to support your thesis. Correct citation of the text. (See the “Tips for Writing” handout on Carmen.)
3. Clear organization of your ideas.
4. Use of the OED to examine the possible meanings and significance of one word.
5. Clear, concise writing with few to no grammatical or proofreading errors.

Formatting guidelines:
1. Number your pages and staple your essay.
2. Include the following in the top corner of your paper: Your name, English 4521, Professor Kolkovich, and date you turn in the essay. No need for a cover sheet.
3. Give your essay an informative title (not “Essay 1” or “Close Reading”).
**Class presentation assignment**  
**(Sign up for specific date)**

On your assigned day, you are responsible for presenting something to the class to jump-start our discussion. I estimate 5-15 minutes per presenter. The time will vary depending on which activity you choose, and how long you take is not that important. It is up to you whether your presentation is a paired, group, or individual project.

These presentations should be fun and can be as informal or formal, creative or “safe” as you wish. I do not expect you to be an authority; simply identify something you would like to discuss. Here are some possibilities:

- Perform a scene or monologue. You can perform live in class, or you can film your performance ahead of time and show it in class. You might even consider offering two interpretations of the same scene back to back.
- Read a critical essay about the play. (I can recommend some if you choose this option.) Explain its perspective and whether you agree or disagree.
- Offer us some questions (maybe 2-3 per presenter) to start our discussion. You can explain why you chose these questions and offer some beginning ideas, or you can let the class jump right in.
- Select and read aloud a particularly interesting passage. Guide the class in analyzing this passage.
- Analyze a piece of the text for us: give your interpretation of one passage, character, or word.
- Present two contrasting interpretations of a passage, scene, or character. Explain each.
- Lead a short discussion about one of our Carmen readings.
- Look up the play on Early English Books Online (EEBO) and explain how the title page and other material helps us interpret the play or think about its readers.

You may choose one of the above options or combine a couple of approaches. I welcome other ideas as well. I am available to chat in person or over e-mail if you have any questions or concerns about this assignment, or if you want to bounce ideas off me. You are not required to use outside sources to prepare your presentation, but if you do, you must tell us what they are.

What not to do: This assignment is about analysis, not plot summary. Don’t simply explain who characters are and what they do.

Grading criteria:
- Shows preparation and conscientiousness.
- Demonstrates familiarity with the play.
- Encourages and/or demonstrates analysis (not summary) of that play.
Rare book assignment
Due: Tuesday, February 12 in class
Length: 1-2 pages, double-spaced

This short assignment will allow you to play with old books, either in person or online, and practice some of the strategies we learned in our library instruction. These books can teach us a great deal about Renaissance literature and culture. Choose one of the following options, either A or B. If you choose B, you will earn extra credit for the extra effort: an additional 5% to your essay grade.

This assignment is not a standard essay; it does not need to have a thesis statement, although it certainly can. I will grade based on your ability to follow the directions and your descriptions and analysis of the book you choose. Be prepared to share your findings in class.

Option A: Early English Books Online

Early English Books Online (EEBO) is an online database of virtually all of the books printed in England between 1475 and 1700. These books are available in facsimiles of their original editions. To use EEBO, go to http://library.osu.edu/ and enter “eebo” in the title search box. Select the second item, the one marked simply “EEBO.” Once there, you will want to restrict your search to the date range 1558-1642 (from the beginning of Elizabeth’s reign to the end of Renaissance drama).

For this assignment, you will need to find one text on EEBO printed during this time period. How you find the text is up to you. I recommend that you do a keyword search (use the “Limit to” drop-down box to select “Items with keyed full text”). Use any word you like. For example, I had good luck with “gender,” “education,” “anatomy,” “travel,” “court,” and “food.” If you have trouble coming up with search terms that work, ask me.

Once you find a text, spend some time reading and observing it. If your text is especially long, it is fine to select only one part to read.

Then, write a short response in which you:
- Give the text’s title, author (if given), and year of publication.
- Explain what kind of text it is (play, collection of poems, recipe, conduct book, etc.) and why it interests you.
- Identify a few interesting or noteworthy characteristics about any of the following (no need to discuss all—just most striking or relevant to your interests): title, title page, images, prefatory material such as notes to readers or dedications, headers, font or layout of the words on the page, the content of the text itself.
- Answer one or both of these questions: What seems to be the book’s function(s) and intended audience? What does it reveal about the culture or readers of Renaissance England?
**Option B: Rare Books and Manuscripts Library**

This option invites you to visit the library (105 Thompson Library) and look at one book in person. If you choose this option, you will need to make an appointment. Contact Rebecca Jewett at jewett.36@osu.edu or 614-292-5938 to do so. The library hours are:

- M, W, Th: 9:00 AM - 5:45 PM
- Tu: 9:00 AM - 7:45 PM
- F: 9:00 AM - 4:45 PM
- Sa: 9:00 AM - 12:45 PM
- Su: Closed

Select one of the following plays from the Stanley J. Kahrl collection:

- *The Lamentable and True Tragedy of Master Arden of Feversham* (1633), STC 735.
- Beaumont, Francis and John Fletcher. *A King and No King* (1631), STC 1672
- Chapman, George. *The Revenge of Bussy D’Ambois* (1613), STC 4989
- Haughton, William. *A Pleasant Comedie Called A Woman will have her Will* (1631), STC 129333
- Heywood, Thomas. *The English Traveller* (1633), STC 13315
- Jonson, Ben. *Catiline His Conspiracy* (1611), STC 14759
- Kyd, Thomas. *The Spanish Tragedy* (1633), STC 15094
- Middleton, Thomas. *A Chaste Mayd in Cheape-side* (1630), STC 17877
- Shakespeare, William. *A Most pleasant and excellent conceited Comedy of Sir John Falstaffe, and the merry W’vives of VWindsor* (1619), STC 22300
- Shakespeare, William. *The Historie of Henry the Fourth* (1639), STC 22287
- Webster, John. *The Dyvtchesse of Malfy* (1640), STC 25177

Spend some time observing your book. Pay attention to the binding and other elements of the physical book we discussed in our library instruction day. You might want to skim the text (looking at headers, illustrations, handwriting, etc.), but you do not need to read it all.

Then, write a short response in which you:
- Give the text’s title, author (if given), and year of publication.
- Identify a few interesting or noteworthy characteristics about any of the following (no need to discuss all—just most striking or relevant to your interests): binding, marginalia (anything handwritten), size, number of pages, title page, images, prefatory material such as notes to readers or dedications, headers, font or layout of the words on the page, the content of the text itself.
- Address this question: What do the physical features of this book tell us about its possible uses and intended audience? If you’d like, consider what the book might suggest about the culture, theater, or readers of Renaissance England.
Critical essay
Due: Thursday April 4 in class
Length: 4-6 pages, double-spaced

Whereas the first essay focused on close reading of a specific passage, this essay will concentrate on larger themes related to our course topic. For this essay, you may choose any play on our syllabus except *Arden of Faversham*. You might want to write about the same play that your presentation covered. Then address one of the following questions about that play:

1. How does the play define appropriate roles for women or for men? What happens when characters step outside of those accepted roles?
2. How does the play represent the household, court, or city? What does the play suggest about that space’s function in society?
3. A topic of your choosing, with my approval. I also plan to add more options to this assignment as our course develops.

Requirements and grading criteria:
1. A thesis statement that presents a specific claim about the passage’s function or meaning.
2. Specific evidence from the words of your passage to support your thesis. Correct citation of the text. (See the “Tips for Writing” handout on Carmen.)
3. Clear organization of your ideas.
4. Use of the OED to examine the possible meanings and significance of one word.
5. Clear, concise writing with few to no grammatical or proofreading errors.

Formatting guidelines:
1. Number your pages and staple your essay.
2. Include the following in the top corner of your paper: Your name, English 4521, Professor Kolkovich, and date you turn in the essay. No need for a cover sheet.
Research paper option
Due: by or before our final exam (Monday, April 29, 10-11:45 a.m.)
Length: 8-10 pages

If you would like to examine one topic more extensively, you can substitute an 8-10-page research paper for the critical essay and final exam. The research paper would be worth 40% of your final grade.

If you choose this option, you will select your topic in consultation with me. I recommend you do so shortly after the midterm exam, or at least right after spring break. You might write a comparative analysis of one issue in two plays or an extended analysis of one play alongside primary materials or literary criticism. I recommend that you start with a fairly narrow focus but stay flexible and open-minded about its development. Try to approach the research with a single question in mind, but be prepared for your question to evolve as you proceed. Identifying your specific interest early will help you sift through the available resources.

Here are some sample approaches and topics for inspiration:

- Select two plays and analyze their representations of one topic, such as marriage, masculinity, common folk, court culture, the household, or cross-dressing.
- Several instructional guides for women’s behavior were published during the Renaissance. Compare the lessons in one or two of these to the representation of women in one play.
- Consider one issue in one play at length. You might take one of our critical articles as a jumping-off point for your analysis.

You must cite at least four scholarly sources, and most or all should be published after 1980. You are also welcome to use the OED, EEBO, or primary sources at the Rare Books Library. Please do not hesitate to ask for my help; I can recommend sources, help refine topics, and direct you to librarians and other resources.

Requirements and grading criteria:
1. An original, well-developed claim about your topic. The essay should present this claim as a strong, specific thesis statement in the first paragraph, and your own original claim and analysis should guide the paper.
2. Good use of textual evidence and ethical, effective use of outside sources. The essay should support its claims with evidence from your play(s). It should also cite sources correctly to avoid plagiarism, and it should demonstrate a productive conversation between your voice and the sources. Make clear why you are using these particular sources, and do not rely on them so much that you say nothing yourself.
3. Strong organization.
4. Clear, concise writing with few to no grammatical or proofreading errors.

Don’t forget:
1. Number your pages, staple your essay, and include a title.
2. Include the following in the top corner of your paper: Your name, English 4521, Professor Kolkovich, and date. No need for a cover sheet.
Guidelines for Revision
Optional revisions due one week after papers are handed back

You are welcome to revise and resubmit papers in this class. Late papers are not eligible for revision, nor is the optional research paper. If you decide to revise, follow these guidelines:

1. Reread the essay and my comments about it, reread the original assignment’s criteria, and then consider how best to strengthen and revise your essay. Write down any questions, confusions, or concerns you might have.

2. Revise substantially. Do not simply proofread or fix mechanical errors. Although you will want to proofread, your goal is to rewrite the essay, considering such concerns as organization, thesis statement, analysis, and evidence. I will be looking for substantial revision; in other words, the revised essay should be quite a bit different—as a rough guide, at least 50% different. Although you should read and consider my suggestions, you also need to think on your own about what will best strengthen your essay.

3. Get further feedback. You might visit the Writing Center and discuss a draft with a writing consultant. Or meet with me about your revision.

   If you meet with me, bring to our meeting: your original paper with my comments, any further drafts, thoughts about how you will revise, questions and concerns, and the text you are analyzing. Make notes during our meeting about how you will change your paper.

4. Attach a short paragraph to the front of the essay explaining what you changed and why. Be specific, and be sure to attach the original essay with my comments so I can see what you changed.

5. I will grade according to the original assignment’s criteria and will take the higher grade of the two versions of your essay. For example, if you earn a “C” on your first draft and an “A” on your second draft, you will receive an “A” on that essay.