

Carleton University
Fall 2019
Department of English

ENGL 4301A/5303: Studies in Renaissance Literature
“History on Stage”

Prerequisite(s): fourth-year standing or permission of the department.

Time: Monday, 2:35 pm-5:25pm

Location: Paterson Hall 234

Instructor: Emma Rosalind Peacocke

Email: emma_peacocke@carleton.ca

Office: Dunton Tower 1914

Office Hours: Monday, 10.30 am-noon

COURSE OUTLINE

I. Course description:

When they saw a white flag flying over the Globe Theatre, London playgoers knew that it was advertising a comedy. A black flag meant tragedy, and a red flag meant a history play. Queen Elizabeth herself was keenly aware of the power of the history play. Rebelling against the Queen in 1600-1601, the Earl of Essex commissioned repeat performances of Shakespeare’s *Richard II*. “I am Richard II, know ye not that?” the Queen demanded of her archivist, William Lambarde. Whoever controlled the history play also commanded the national stage.

Elizabethan and Jacobean audiences must have had a clear idea of just what sort of play the red flag signified – but editors and critics from the 16th century onward have been less certain. This course will explore what defines a history play, and how different authors across the decades wrote and re-wrote England’s history in light of the changing politics of their own day. At times, we will use a film studies approach, which examines how popular forms (such as film, television, or the Renaissance stage) can turn history into an ideological vehicle to teach a particular version of the national story.

Your voice and your ideas are central in Engl 4301/5303. As well as the 20-minute In-class Presentation on a Primary Text, you can take the opportunity to share your insights during structured discussion activities, debates, and questions during each class. I also warmly welcome discussion during my office hours.

II. Preclusions: none.

III. Learning Outcomes:

At the end of this course, you will be familiar with the rise of the history play genre, and you will understand how Shakespeare incorporated the works of historians like Raphael Holinshed. You

will be able to contextualize history plays through literary criticism, theatre history, and diplomatic history, such as how Tudor England's fluctuating relationship with France plays out on the English stage.

IV. Texts:

Texts will be available on cuLearn. Because our primary texts are out of copyright, and we are using only chapters from longer works, this is in accordance with Canadian copyright law.

Primary Texts

Because this course examines the rise and development of the history play, we will read these primary texts mostly in the order in which they were written, although we will depart from this chronological order when we need to highlight a particular influence.

Magnificence (John Skelton, 1519) – a hybrid between the medieval morality play and the history play

The Famous Victories (anon., c. 1590) – the reign of Henry V

Henry V (William Shakespeare, 1599)

Edward II (Christopher Marlowe, c. 1592) – a fascinating parallel to Shakespeare's *Richard II*

Richard II (William Shakespeare, 1595)

Richard III (William Shakespeare, c. 1592-3)

Henry IV, Parts I & II (William Shakespeare, 1596)

When You See Me, You Know Me (Samuel Rowley, 1605) – Elizabeth I's ascent to the throne

King Henry VIII (William Shakespeare and John Fletcher, 1613)

Secondary Texts and Potential Secondary Sources

Please see the Course Calendar below for which secondary source is assigned each week. Most secondary readings are book chapters in the range of 30 pages long.

Dobson, Michael, and Nicola J. Watson. *England's Elizabeth: An Afterlife in Fame and Fantasy*. Oxford; New York: Oxford University Press, 2002.

Doran, Susan and Thomas S. Freeman, eds. *Tudors and Stuarts on Film: Historical Perspectives*. Basingstoke, England; New York: Palgrave Macmillan, 2009.

Grant, Teresa. "Drama Queen: Staging Elizabeth in *If You Know Not Me You Know Nobody*." In *The Myth of Elizabeth*. Eds S. Doran and T.S. Freeman. London: Palgrave, 2003.

Grant, Teresa, and B. Ravelhofer, eds. *English Historical Drama, 1500–1660*. Early Modern Literature in History Series. London Palgrave Macmillan, 2008.

Hattaway, Michael, ed. *The Cambridge Companion to Shakespeare's History Plays*. Cambridge: Cambridge University Press, 2006.

Hertel, Ralf. *Staging England in the Elizabethan History Play: Performing National Identity*. Surrey, England: Ashgate, 2014.

- Howard, Jean E., and Phyllis Rackin. *Engendering a Nation: A Feminist Account of Shakespeare's English Histories*. London; New York: Routledge, 1997.
- Kewes, Paulina. "Marlowe, History, and Politics." *Christopher Marlowe in Context*. Cambridge, UK: Cambridge University Press, 2013.
- Mee, Laura, and Johnny Walker, eds. *Cinema, Television and History: New Approaches*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.
- Ostovich, Helen; Silcox, Mary V; Roebuck, Graham. *Other Voices, Other Views: Expanding the Canon in English Renaissance Studies*. London: Associated University Presses, 1999.
- Rackin, Phyllis. "Women's Roles in the Elizabethan History Play," in *The Cambridge Companion to Shakespeare's History Plays*, p. 71-85.
- Ribner, Irving. *The English History Play in the Age of Shakespeare*. First published 1957. Princeton: Princeton University Press, revised edition, 1965.
- Tillyard, E.M. *Shakespeare's History Plays*. First published 1944. Harmondsworth: Penguin, 1962.
- Von Tunzelmann, Alex. *Reel History: The World According to the Movies*. London: Allen & Unwin, 2016.
- Walsh, Brian. *Shakespeare, The Queen's Men, and the Elizabethan Performance of History*. Cambridge: Cambridge University, 2009.

V. Course calendar:

Date	Primary Text	Secondary Text
Sept 9	<i>Magnificence</i> (John Skelton, 1519) In-class reading: you do not need to read this play beforehand.	None assigned
Sept 16	<i>The Famous Victories</i> (anon., c. 1590)	Brian Walsh, “Theatrical time and historical time: the temporality of the past in <i>The Famous Victories of Henry V.</i> ” In <i>Shakespeare, the Queen’s Men, and the Elizabethan Performance of History.</i>
Sept 23	<i>Henry V</i> (William Shakespeare, 1599)	Thomas S. Freeman, “Introduction: It’s Only a Movie.” In <i>Tudors and Stuarts on Film.</i>
Sept 30	<i>Edward II</i> (Christopher Marlowe, c. 1592)	Paulina Kewes, “Marlowe, History, and Politics.” In <i>Christopher Marlowe in Context.</i>
Oct 7	Visit to the Carleton University Art Gallery	-----
Oct 14	Uni closed on Oct 14 Oct 15 – CUAG Worksheet Due	-----
Oct 21	Oct 21-25 no classes	-----
Oct 28	<i>Richard II</i> (William Shakespeare, 1595) Essay Outline Due	E.M. Tillyard, “ <i>Richard II.</i> ” In <i>Shakespeare’s History Plays.</i>
Nov 4	<i>Henry IV, Parts I & II</i> (William Shakespeare, 1596)	Darl Larsen, “‘Is Not the Truth the Truth?’ (Ab)uses of History.” In <i>Monty Python, Shakespeare and Renaissance Drama.</i>
Nov 11	Visit to the Archives and Special Collections	-----
Nov 18	<i>Richard III</i> (William Shakespeare, c. 1592-3) ASC Worksheet Due Nov 22 - Essay Due	Ralf Hertel, “Nationalizing History? The <i>Anglica Historia</i> , <i>Richard III</i> and the Appropriation of the English Past.” In <i>Staging England in the Elizabethan History Play.</i>
Nov 25	<i>When You See Me, You Know Me</i> (Samuel Rowley, 1605)	Teresa Grant, “History in the Making: the Case of Samuel Rowley’s <i>When You See Me You Know Me</i> (1604/5).” In <i>English Historical Drama, 1500–1660.</i>
Dec 2	<i>King Henry VIII</i> (William Shakespeare and John Fletcher, 1613)	R.A. Foakes, “Shakespeare’s other historical plays.” In <i>The Cambridge Companion to Shakespeare’s History Plays.</i>

VI. Evaluation:

This course rewards consistent effort and class participation. Marks are divided so that there is no single “make-or-break” assignment, but rather a variety and number of lower-stakes assignments. If you keep up with the readings, you will be able to play to your strengths and to succeed.

Marking scheme

20-minute In-class Presentation on Primary Text (including Primary Text Writeup) – 20%

4-Page Writeup on Secondary Source – 15%

Essay Outline (with Thesis Statement and Annotated Bibliography) – 15%

Complete Essay – 30%

Reading Journal (1 page per week) – 10%

Carleton University Art Gallery Worksheet – 5%

Archives & Special Collections Worksheet – 5%

Due Dates

20-minute In-class Presentation on Primary Text – individual dates will vary; throughout the term

Primary Text Writeup – 1 week after the In-Class Presentation on Primary Text

4-Page Writeup on Secondary Source – 1 week after the secondary source is discussed in class.

Individual dates will vary; throughout the term.

Essay Outline (with Thesis Statement and Annotated Bibliography) – October 28

Complete Essay – November 22

Reading Journal (1 page per week) – Weekly. No entries are due when you have another assignment (e.g., in-class presentation, writeup on a primary or secondary text, field trip, field trip worksheet)

Carleton University Art Gallery Worksheet – 1 week after the visit to the CUAG

Archives & Special Collections Worksheet – 1 week after the visit to the ARC

20-minute In-class Presentation on Primary Text and Primary Text Writeup

This mark will lean towards your best performance, whether that is in front of the class or on paper.

Your 20-minute in-class presentation must include at least 5 minutes of class discussion. I strongly recommend having 3 questions planned to ask your classmates, although you do not have to ask all 3. You may intersperse your questions throughout your presentation or cluster them at the end; either format is equally good.

In all other respects, you are welcome to shape the in-class presentation yourself. You may wish to include one or more of the following elements:

a very brief (2-minute) summary of the play, a brief biography of the playwright, an explanation of the history that the play showcases and how closely the play adheres to that history, an explanation of the exact historical moment in which the play was written and an analysis of how

the play reflects that historical moment, a close-reading of a particular passage in the play, a commentary on a particular image or character or setting.

Your 20-minute in-class presentation can (and in nearly all cases will) form the basis of your Primary Text Writeup. Unlike the final essay, this writeup does not need to have a thesis, although it most certainly may have one. You may also wish to incorporate ideas from the class discussion into your writeup.

I expect your Primary Text Writeup to be between 5 and 10 pages in length.

4-Page Writeup on Secondary Source

You are welcome to shape this writeup yourself. At least a one-paragraph summary of the secondary source is necessary, but only summarizing the secondary source is not sufficient. You may wish to include one or more of the following elements:

positioning this secondary source in its author's career or in relation to other literary criticism, evaluating which of its arguments and/or analytical techniques is most convincing and which is least convincing, extending the criticism's argument to another aspect of this play or to another play altogether, focusing closely on one passage from the secondary source, disagreeing thoroughly with the critic and explaining your reasoning.

Essay Outline (with Thesis Statement and Annotated Bibliography)

Each part of this assignment will be weighted equally.

The purpose of the essay outline is to ensure that you have a strong foundation that you may use for your final essay, and to ensure that you have significant feedback before you embark on the term's major assignment, the final essay. Your final essay does not have to be on the same topic as your essay outline assignment; you may wish to add another play to your essay, or you may wish to write on a completely different set of plays or on a completely different question.

You should come up with an original thesis statement or question to ask. An assignment with a daring thesis that you cannot quite prove will do better than an assignment with a thesis statement that is very obviously true, or one that asks a question whose answer is readily apparent.

You may write your outline either in point form or complete sentences. It should be between 1 and 3 pages long. This outline should convey the flow of your argument, with your ideas and how they are connected. Outlines that include examples from the text, and that highlight quotations and explain the relevance of the quotation, tend to do best.

Your annotated bibliography should include three peer-reviewed secondary sources, at least one of which must be from the last ten years. Write two or three sentences to explain your choice of secondary source. Your explanation may include a sentence of summary, a sentence explaining the source's exact relevance to your essay's thesis/question, and a sentence explaining what makes this secondary source particularly appealing to you (e.g., innovative use of maps).

Complete Essay

This essay should be 12-15 pages long. You may write on just one primary text, or two or three primary texts. You must engage with at least one peer-reviewed secondary source. At this level,

you are welcome to use the first person in your writing if you choose (e.g., “I disagree with critic X on this point,” “I will use the recurrence of this image to prove . . .”).

An A-range essay will begin with an original, bold thesis statement/question. There will generally be reasonable arguments both for and against an A thesis, and the answer to an A question will not be immediately obvious.

Your arguments will be persuasive, and it will always be clear how each argument springs from the thesis. You will support each argument with apposite quotations from the primary text, relying significantly more on quotation than on plot summary. Where it is appropriate, the writer of an A-range essay may marshal evidence on both sides of an argument, and then explain why they believe that one side of the argument is stronger.

An A-range essay will not be dominated by its secondary sources, but will deploy them to strengthen its argument.

On a paragraph and sentence level, your meaning will always be clear. Any grammatical or orthographical errors will be few and minor.

Your conclusion will proceed logically from the body of the essay, but will not feel obvious from the very beginning of the essay. Your conclusion may well gesture toward bigger questions than you have the space to answer in one essay.

Reading Journal (1 page per week)

This journal is to reward diligence in keeping up with the reading, and to offer you a more casual place to exchange ideas and garner feedback. We should always strive to write clearly and correctly, including in journal entries; however, a more casual tone than in the final essay or the primary and secondary text writeups is quite appropriate here. Students frequently choose to use the first person in journal entries.

You must write about the week’s primary and/or secondary text; if you wish, you may compare it with another text (on or off the syllabus). You may wish to focus on one passage, to focus on one character or setting, to recount what surprised you most about the text, or to discuss a feature which you found captivating or alienating.

Carleton University Art Gallery Worksheet; Archives & Special Collections Worksheet

Both of these worksheets will pose very short questions to be answered; they will both ask you simply to fill in your answers to each question.

Late Penalty

10% per day will be deducted on all late assignments, including Saturdays and Sundays.

Submitting your assignment electronically will provide a digital time-stamp and stop the late penalties. Also, if you submit a hard copy before 8.30 am on a weekday morning to the English Departmental Office, the assignment will count as submitted on the previous weekday, regardless of the digital time-stamp. This can work particularly to your advantage if you electronically submit an assignment on the weekend, and drop it off before 8.30 am on Monday. In the case of conflicting digital time-stamps and physical time-stamps, I will always apply the fewest possible late penalties.

Although the 10% penalty is quite stiff, I am very willing to grant extensions if you contact me in advance, and will always grant an extension if there is proper documentation (including but not limited to documentation from another Carleton centre or from a healthcare provider). The further in advance you contact me, the higher your chances of winning your extension and the less justification you need offer.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

VII. Statement on Plagiarism

The policy can be found at:

<https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

VII. Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>