

Sixteenth-Century British Literature

ENG 325
FALL 2014
TRIBBLE A204 / TR 12:30-1:45
WAKE FOREST UNIVERSITY

Professor:	Dr. Sarah Hogan
Office:	Tribble C211
Mailbox:	Tribble C201
E-Mail:	hogansa@wfu.edu
Office Hours:	Mondays 1:00-4:00; Thursdays 3:30-4:30, or by appointment

Description:

When the sixteenth century began, and Henry VII—that first Tudor monarch—sat on the throne, England was a resolutely Catholic state, and an island with relatively little power or cultural prestige on the world stage. But by the end of the century Protestantism had become the state-sanctioned religion, a female monarch had held the crown for four decades, London had nearly quadrupled in size, English vessels were already venturing to the newly discovered lands of the Americas, and republican sentiments were on the rise. In the interim, British literature had undergone a revival, or a Renaissance, occasioned in part by a continent-wide spirit of humanist inquiry and an explosion in print culture. More than merely looking backward to classical or medieval traditions, then, writers of the period gave expression to—and found meaning in—the experiences of early modernity by reinventing older literary forms and employing new ones altogether, even building cultural institutions like the commercial stage. In fact, one of the distinct traits of sixteenth-century British literature is its subtle play with stylistic constraints and genre expectations, a tendency that suggests a profound appreciation for and fascination with the suggestive complexities of language, and the capacity for literature to express what is (for various reasons) otherwise difficult to say. Upon close study of this literature, what we'll likely see, then, is that even the most “navel-gazing” love poetry or the most fantastical, otherworldly fictions of the sixteenth century can be said to participate in the construction of a particularly *national* literature and cultural identity—sometimes overtly, sometimes obliquely, and often quite critically representing the ideas, conflicts, and desires of their day and age.

While secondary works of criticism, theory, and history will guide us in our reading, the bulk of this course will be devoted to an examination of the major and minor works of Tudor England. Specifically, the works we'll read include Thomas More's *Utopia*; a couple weeks' worth of sonnets by Wyatt, Howard, Sidney, and Shakespeare; an account of the inquisition and execution of a Protestant martyr, Anne Askew; the first printed book of poetry by a woman, Isabella Whitney; sixteenth-century aesthetic theory like *A Defense of Poesy*; Christopher Marlowe's queer mythological poem *Hero and Leander*; Book Three from Spenser's amazing “Cult of Elizabeth” romance epic, *The Faerie Queene*; the writings of both Elizabeth I and Mary Stuart, Queen of Scots, excerpts from John Stow's *Survey of London*, and

two important plays on dissent and disorder in the absolutist state, Thomas Kyd's *The Spanish Tragedy* and Shakespeare's *Richard II*. Broadly speaking, our inquiry will consider how early modern writers of poetry, prose, and drama reshaped the world and ideas that also shaped them. Consequently, we'll also learn, read about, and practice new historicist and cultural materialist methods of interpretation, while thinking about how historically distant texts ought to be read in the present.

Assessment will likely include two major essays, quick reading comprehension quizzes, participation and writing workshops in a student-centered classroom, short discussion board posts, and an independently researched, student-generated entry to be published by the online Map of Early Modern London. Expect a class environment that involves vocal student participation.

Texts:

All texts are available for purchase at the University Bookstore. Please be advised: early modern texts are not stable works and frequently vary widely. The quality of your edition matters and students should be using these editions. Introductions, notations, and supplemental readings in our editions will frequently be discussed in class.

- *The Broadview Anthology of British Literature: The Renaissance and the Early Seventeenth Century* – Second Edition, Volume 2, 2010 (Paperback/ISBN: 978-1554810284)
- Edmund Spenser's *The Faerie Queene, Books 3 and 4*, edited by Dorothy Stephens. Hackett Publishing Co., 2006 (Paperback/ISBN: 9780872208551)
- Thomas Kyd's *The Spanish Tragedy*, edited by Andrew Gurr and JR Mulryne. New Mermaids Edition, 2010. (Paperback/ISBN: 978-1408120774)
- Shakespeare's *Richard II*, edited by Paul Werstine and Barbara Mowat. Folger Shakespeare Library, 2005. (Mass Market Paperback/ISBN: 978-0743484916)
- Peter Herman's *A Short History of Early Modern England: British Literature in Context*. Wiley-Blackwell, 2011. (Paperback/ ISBN: 978-1405195591)

Several supplementary and secondary materials can also be found on Sakai under Resources. Please bring printouts to class on the day we discuss the material.

Course Goals:

By the end of the term, you should be able to...

- Read, discuss, and write about some of the key texts by 16th-century English writers.
- Deploy a range of interpretive methods in an informed, self-conscious way.
- Consider the creative praxis of early modern authors—i.e., their attempts to reflect on and transform the forms and functions of their society.

- Examine the role of language in creating a national and cultural identity.
- Better understand the relationships between culture, power, and history.
- Draft and develop literary criticism that you are proud of.

Grading Policy:

- Wake Forest University uses a lettered grading policy, A - F including + and – grades. For the sake of transparency, at the midterm and on the final day of class I will give students a grading report. If at any other time you have questions about your course grade, please see me in office hours.
- An incomplete grade may *only* be given to students who have (1) fulfilled the attendance requirement for the course and (2) completed all but one of the written assignments. Your final grade will be calculated according to the following breakdown:

Essay #1	20%
Contribution to the Map of Early Modern London entry (Annotated bib = 5%)	15%
Final Essay	25%
Reading Quizzes	20%
Blackboard Postings	10%
Participation/Attendance	10%

- ***I believe in grade transparency***, so I'll do my best to keep students informed about their performance in the class. At the midterm, and during our final week of classes, I'll give students a grade report with everything: quiz scores, participation feedback, etc. You'll also see that I write extensively on student essays; expect comments on content and style.
- ***Essays will be graded as follows:***

A An **excellent** essay typically includes an outstanding, innovative thesis, thoughtful consideration of concepts and perceptive analysis of text. Detailed reading, cogent and graceful argument, vivid and sophisticated prose.

B A **good** essay typically includes a strong thesis and coherent argument, effective supporting attention to the text, and generally fine and clear prose with only occasional lapses in grammar. The difference between an excellent essay and a good one lies less in what is wrong with the good essay than in what is right with the excellent one. A good paper is often safer, with less originality or less clarity of purpose than an excellent one.

C A **satisfactory** essay typically includes a thesis that is too general or simplistic, and vague readings of the text. Generally competent prose but marred by consistent grammatical or organizational errors.

D A **below standard** essay typically has an ill-defined or ill-supported main idea, together with serious flaws in grammar, logic, or argumentation. It may or may not fail to meet the minimum expectations of the assignment

F A **failing** reveals little knowledge of the text and may be written in unidiomatic English. It may or may not fail to meet the minimum expectations for the assignment, or it may show signs of plagiarism.

**Essays that are short on minimum length are immediately deducted by the worth of each page's percentage.*

Engagement, Participation, and Attendance:

- On format: This is a small course designed to encourage active student learning. Lively, informed student participation is therefore absolutely crucial to the success of the course. If it helps, think of the classroom not as a place to perform, but as a collaborative workshop space. Your job is to raise interesting perspectives and ask questions that will help move our conversations (large and small) into interesting territory (calling attention to a troubling or lovely passage in a play, posing questions about what a poet means, bringing outside knowledge to bare on our materials, etc.).
- Therefore, your engagement grade will mainly reflect the quality and thoughtfulness of your spoken contributions in class. Please keep in mind that this isn't just about how often you participate, but the *quality* of your participation.
- This is not, then, a class which asks you to regurgitate my ideas. I'm sure you're all perfectly capable of listening and taking notes and paraphrasing them back to me; the much more challenging, crucial task of interpretation involves finding your own inquiries and exploring potential answers. This also means that you should feel free—even encouraged—to disagree with me in class; many of the best students often do. I've been known to play devil's advocate, so expect me to sometimes goad the class into refining and challenging their interpretations. Keep this in mind when composing papers, or reading my comments on your writing, too. The best arguments and analyses often engage with counter-viewpoints and counter-evidence, so I see it as my task to help you reconsider, re-frame, and complicate your own arguments so that they become stronger, and so that they ultimately convince readers that your interpretation is sound.
- Coming to every class, and listening quietly and respectfully doesn't count as participation; simply put, it just isn't an equitable practice. Your peers will not benefit from the knowledge you have to offer them. You've been admitted to Wake Forest because you can *contribute* to our culture of inquiry, not just because the University serves you. I'm pragmatic enough to recognize that no class will ever have a perfectly balanced conversation, but ideally, all students will find ways of contributing to each other's pedagogical experience with some regularity. Remember, too, that English is a discipline about all kinds of language-use, not just writing. It's expected that students formulate and communicate their ideas in speech. That said, I understand that some students struggle with this task. If you consider yourself one of these students, see me sooner rather than later so that we can talk about strategies for contributing to class.

- Of course, respect shown to class members, your attitude and role in small group exercises, and evidence given of completion of reading assignments counts toward your participation grade, too.
- Keep in mind, too, that PARTICIPATION BEGINS WITH ATTENDANCE. Both absences and tardiness will affect this portion of your grade. You are allowed TWO unexcused absences without penalty. I know that sickness happens, accidents happen, bad weather happens, computer problems happen, over-sleeping happens, the bus never comes...that's what these unexcused absences are for. Save them for these kinds of emergencies. A third absence will result in the reduction of this portion of your grade by a half letter grade. A fourth absence will result in the reduction of your final grade by a full letter grade and so on. A sixth absence results in failure in the course. Arrival in class more than 15 minutes after it begins will be considered an absence.
- At the end of the term, students will write me a short letter explaining what participation grade they believe they deserve. This doesn't mean students receive this grade (though they often do); rather, the letter gives me the chance to reflect on students' own understandings of how they have contributed to the class environment.

Assignments:

- Some of our course writing will be relatively "low-stakes," meaning, we'll be testing out ideas and asking a lot of questions in writing, and some of it will be formal. Most of our shorter writing will be made public to all course members on Sakai (so that students can "speak" to each other and collectively build on ideas outside of class time) but there will also be a 5-7 page paper close to the midterm and a final essay of 8-10 pages. In addition, during October and early November we'll collaboratively generate content for an encyclopedia entry on the popular Map of Early Modern London website. For this assignment, students will independently research, write about, and introduce aspects of a site's history. Assignment sheets for these longer essays and projects will be provided at least three weeks before they are due.
- All essays and major writing assignments are due at the *beginning of class* on the date due. Late essays are subject to having their final grade reduced (typically 1/3 grade for each day late).
- All major writing assignments handed in to me are to be word-processed. Please follow MLA guidelines and format all assignments in Times New Roman, 12-point font, with 1" margins. Also, make sure to double-space your document, and please include page numbers and a Works Cited page crediting any sources that are referenced in your writing.
- ***I will not accept essays electronically.*** My reasons are twofold: I need printouts in order to give students the proper comments they deserve, and it is too easy to lose track of work this way. Of course, students are encouraged to email me with questions, but I ask that you submit all essays in hardcopy format.
- Essays that are more than one week late will receive an F. But if you find yourself in this predicament, come meet with me and we can discuss your performance in the

class. However, you must complete all the major writing assignments in order to earn a passing grade for the course.

SAKAI Posts:

- Over the course of the semester, all students are required to post five responses on our Sakai discussion page. ***Responses should be a minimum of 300 words, but may be longer.*** These will need to be posted on the discussion board forum for each text.
- Sometimes these responses will have explicit prompts I expect you to take up in your writing, but most of the time, you will be allowed to address any of the reading questions I've assigned on the text, or another idea that you've been thinking about on your own. See the calendar for more on this.
- Often, during our class time together, I will explicitly direct students to critically engage with other students' initial responses on a book, or even their own. The idea here is that we should be building on ideas, recursively engaging with them, and developing virtual and physical sites for the free exchange of insights, questions, comments, materials, etc. ***If you address a topic or answer a reading question another student has already answered, be sure to thread your response.***
- Needless to say, ***I expect students to read each other's posts.*** The forum will only work if this happens. When I evaluate your responses, I will be particularly concerned to see that you are seriously and regularly considering the ideas of your peers. Remember that you can also learn a great deal from your peers – we all have areas of expertise and knowledge to share.
- ***See the “Guidelines on Responses” on Sakai under “Assignments” for additional instruction on posts.***
- ***I will not accept late posts,*** since this defeats the purpose of allowing students to shape the direction of our class conversations.
- Please note: I will provide individual feedback on Sakai posts since I see this as exploratory, provisional prewriting that is working towards the longer essays. In other words, students should feel free to revise and expand upon a Sakai post for the midterm or the final essay.

Quizzes:

- Instead of testing you comprehensively with a midterm or final exam, I will end each major work with a 15-20 minute reading comprehension quiz.
- Quizzes will include mainly “objective” questions with irrefutable answers concerning plot (name the character...what happens when...identify the speaker or passage, etc), as well as short-answer questions that require interpretation and explanation.
- I strongly suggest you review the entire text before each quiz.
- **There will be NO make-ups for missed quizzes,** unless individual permission is given ***in advance*** of the original quiz date.

Map of Early Modern London Assignment:

- I've been invited to serve as a pedagogical partner with The Map of Early Modern London (online at <http://mapoflondon.uvic.ca/>). This is an impressive, interactive version of the famous 1560s Agas Map of the city that allows public users to navigate their way through London, clicking on landmarks and retrieving descriptions of the city's history from 1550-1650. In other words, the website is what's called a "gazetteer," or a geographical dictionary. Together as a class we will research, draft, and edit a single entry for this website on a famous landmark of your choosing. Halfway through the semester I will begin to assign student pairs a section of the entry and we will then periodically share our work as a class, discuss our findings (in the form of annotated bibliographies), draft and edit our individual sections, and finally compile a publishable entry on our landmark. In December, after the class ends, I'll edit the entry and submit it to the MoEML's director, Dr. Janelle Jenstad. If the article is accepted for publication, all of your names will appear as co-authors on the entry.
- Why do this? Because it's a great opportunity to practice primary and secondary research; to write in a different genre, for a different medium, and for a more public audience; and it will hopefully enrich our conversations about what it means to read literature historically, thinking beyond author biography or royal history to consider the social and geographical world of early modern England.

Plagiarism and Academic Dishonesty:

- Plagiarism is using another person's words and ideas as though they were your own. It is easy to avoid plagiarism: simply put the material you have taken from someone else's writing in quotation marks and cite the person's name and publication in your paper. Plagiarism is a serious offense which can result in expulsion from the University. A paper which contains *any plagiarized material at all* (a paragraph, a SENTENCE, a long phrase) will receive an F; two such plagiarized papers will result in the student receiving an F for the course. (Note: plagiarism is not restricted to the use of published work; the passing of another student's work as your own, or a paper you wrote for another course, is also a case of plagiarism).
- For a more thorough explanation of what constitutes plagiarism, please see <http://college.wfu.edu/english/course-information/academic-writing/#V>

Special Needs:

- If you have a disability and will require accommodations in this course, I would be happy to discuss your needs. Accommodations are coordinated through the Learning Assistance Center (<http://lac.wfu.edu/>).

Course Calendar

Week One:

Day	In-class	Homework
T, 8/26	<ol style="list-style-type: none"> 1. Course Introduction 2. Student Introductions 3. Close Reading: "The Canonization" 	<ol style="list-style-type: none"> 1. Swing by the bookstore and purchase our course texts. 2. Read and annotate the first two chapters of Peter Herman's <i>A Short History of Early Modern England</i>, pages 1-54.
Th, 8/28	<ol style="list-style-type: none"> 1. Intro lecture on the major events of the sixteenth century and the lives of England's subjects. 2. Discussion of Herman's history. 	<ol style="list-style-type: none"> 1. Read and annotate the first book of More's <i>Utopia</i> (<i>Broadview</i>, p. 12-36). 2. Read Chapter 3 from Herman's book, pages 59-87. 3. Also read the two very short chapters from Marx's <i>Capital</i> on "Primitive Accumulation," posted as a pdf on Sakai.

Week Two:

Day	In-class	Homework
T, 9/2	<ol style="list-style-type: none"> 1. Intro lecture on <i>Utopia</i>. 2. Students are encouraged to come to class with observations and questions about Book One. 	<ol style="list-style-type: none"> 1. Read and annotate <i>Utopia</i>, Book Two, pages 36-58. 2. Also read and annotate Peter Barry's "New Historicism and Cultural Materialism," posted as a pdf in Sakai. 3. Read the introduction to Stephen Greenblatt's <i>Renaissance Self-Fashioning</i> (pdf).
Th, 9/4	<ol style="list-style-type: none"> 1. In-class exercise in small groups, applying the methods of inquiry overviewed by Barry to <i>Utopia</i>. 2. Intro to Essay #1. 	<ol style="list-style-type: none"> 1. Finish More's <i>Utopia</i> (and be sure to read the "In Context" section, through page 72). 2. Read the chapter by Dick Hebdige, "From Culture to Hegemony." (pdf) 3. Read the two brief essays, "Of Plantations" by Francis Bacon (<i>Broadview</i> 387-389) and Michel Montaigne's "Of Cannibals" (<i>Broadview</i> 358-360). 4. Post #1: Respond to one of the Reading Questions in a 300-word (minimum) post OR place <i>Utopia</i> in dialogue with at least one of the three supplementary readings from this weekend (Hebdige, Bacon, and/or Montaigne). Please be sure to thread posts on similar topics.

Week Three:

Day	In-class	Homework
T, 9/9	<ol style="list-style-type: none"> 1. Quiz #1 on More's <i>Utopia</i>. 	<ol style="list-style-type: none"> 1. Read the introduction to Patrick Cheney's <i>Reading Sixteenth-Century Poetry</i>, through page 14.

	2. Class debate: eutopia and/or outopia? Come to class prepared to consider whether or not you think More's book tends to subvert and/or re-affirm power as it operated in his time.	2. Read NF Blake's "The English Language of the Early Modern Period" (pdf). 3. Read and annotate the poems by John Skelton collected in the <i>Broadview</i> (1-11).
Th, 9/11	1. Plenary discussion on Cheney and Blake, and their relevance to Skelton's poem.	1. Read the <i>Broadview's</i> "Reading Poetry," pages 939-958. 2. Read and annotate the poems by Sir Thomas Wyatt collected in the <i>Broadview</i> , pages 107-116. 3. Also read the following sections on the sonnet: "The Continental Background" (121) and Petrarch's Sonnets 134 and 190 (pages 122 and 123) 4. Read Rachel Falconer's "A Reading of Wyatt's 'Who so list to hunt'" (pdf).

Week Four:

Day	In-class	Homework
T, 9/16	1. We'll discuss the history of the sonnet form and then "Who so list to hunt" vis-à-vis Falconer's essay. 2. Small group close readings of Wyatt, examined using some of the terms from the <i>Broadview</i> essay on poetry.	1. Read and annotate the poems by Henry Howard in the <i>Broadview</i> (116-120). 2. Also read Sir John Davies's Sonnet 3 from <i>Gulling Sonnets</i> (page 127). 3. Post #2: Select one of tonight's poems (or one of the Wyatt poems other than "Who so list to hunt") and perform a 300-word close analysis, using some of the terms and concepts from the Cheney and <i>Broadview</i> essays on Renaissance poetry.
Th, 9/18	1. Continued informal group presentations on short poems. 2. We'll look closely at a few of Howard's poems analyzed by students in their posts.	1. Read the <i>Broadview's</i> selections in "Contexts: Religion and Devotional Life" (87-107), paying particular attention to the words of Anne Askew and the poem attributed to her, "I am Woman Poor and Blind" (pages 88-92). 2. Read Chapter 4 from Herman's history (p. 92-114). 3. Start drafting Essay #1.

Week Five:

Day	In-class	Homework
T, 9/23	1. Intro lecture on the Protestant Reformation. 2. We'll discuss the case of Anne Askew and how she	1. Read the poems by Isabella Whitney in the <i>Broadview</i> (pages 556-569). Also spend some time exploring the MoEML and try to locate

	finds authority in her interrogation and persecution.	the sites Whitney references in her mock will (563-9).
Th, 9/25	1. Quiz #2 on the poetry of Skelton, Wyatt, Howard, Askew, and Whitney. 2. Conversation on Whitney's poetry.	1. Complete Essay #1. 1. Read Michelle Callaghan's "Publication: Print and Manuscript" (pdf) 2. Also read and annotate Wendy Wall's "Authorship and the Material Conditions of Writing" (pdf)

Week Six:

Day	In-class	Homework
T, 9/30	1. Essay #1 due today. 2. Class today will be held in the library's Special Collections room. We'll peruse Wake's sixteenth-century holdings, learn more about the history of books from our awesome librarian, Megan Mulder, and discuss strategies for researching Renaissance writers.	1. Read the excerpts from John Stow's <i>Survey of London</i> (pdf) 2. Read the chapter from Mullaney's <i>The Place of the Stage</i> (pdf) 3. Read the links posted on Sakai to webpages from the MoEML.
Th, 10/2	1. Introduction to the MoEML Project. 2. Discussion of the pdf materials from Stow, by way of exploring the MoEML. 3. Quick tutorial on the ODNB and EEBO and if time, some "quick and dirty" research on Ludgate.	1. Begin <i>The Spanish Tragedy</i> . Read Acts 1-2. 2. Read Chapter 5 from Herman's history, pages 115-148. 3. Spend time in the catalog and databases finding at least three <i>secondary</i> sources on Ludgate for the MoEML. Read some of these sources and write at least one of your entries for the annotated bibliography.

Week Seven:

Day	In-class	Homework
T, 10/7	1. Intro lecture on the early modern stage 2. Early remarks on <i>The Spanish Tragedy</i> .	1. Read <i>The Spanish Tragedy</i> , Acts 3-4. 2. Post #3: Explore one of the Reading Questions on Kyd in a 300-wd+ response. Posts due before our class meeting on Thursday.
Th, 10/9	1. First half of class on Hieronimo's soliloquies.	1. Finish <i>The Spanish Tragedy</i>

	2. Second half of class: collaboration with peer on entry.	2. Read James Shapiro's "'Tragedies Naturally Performed': Kyd's Representation of Violence" (pdf). 3. Read Foucault's "The Spectacle of the Scaffold" (pdf) 4. Over the weekend, find as many relevant primary texts on the entry topic in EEBO.
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Week Eight:

Day	In-class	Homework
T, 10/14	1. Quiz #3 on <i>The Spanish Tragedy</i> and recent secondary materials. 2. Discussion on the amazing finale to Kyd's play. 3. Class sharing of primary Ludgate resources.	1. Read the Broadview poems and speeches by Elizabeth I (301-309). 2. Read the letters and sonnets by Mary Stuart, Queen of Scots in the Broadview (328-335). 3. Continue to work on annotated bib.
Th, 10/16	1. Plenary discussion on the Elizabeth and Mary Stuart's writings.	1. Read the <i>Astrophil and Stella</i> sonnets by Sir Phillip Sidney collected in the Broadview, pages 257-268. 2. Read Sidney's <i>The Defense of Poesy</i> , pages 268-297. 3. Read Kinney's "The Position of Poetry: Making and Defending Renaissance Poetics" (pdf) 4. Write your remaining annotations (remember: you need at least 5 sources, and 2 of these need to be primary). Finalize the annotated bibliography for submission on Tuesday.

Week Nine:

Day	In-class	Homework
T, 10/21	1. In groups, we'll work through some of the more difficult sections of Sidney's essay. 2. We'll also discuss how Sidney's essay alters our relationship to his poems and those we read earlier in the term.	1. Read Donald Cheney's "Narrative, Romance, and Epic" (pdf) 2. Begin <i>The Faerie Queene</i> . Read the prefatory materials, "The Letter to Raleigh" (240-243) the "proem" and Cantos 1 and 2 in the Broadview (pages 138-155) from Book ONE of <i>the FQ</i> .
Th, 10/23	1. Intro lecture on <i>The Faerie Queene</i> followed by discussion on Book One excerpts.	1. Switch to the Hackett edition of <i>The Faerie Queene</i> , and read the proem and Cantos 1-3 (pages 2-68) from <u>Book Three</u> .

		2. Draft your section of the MoEML entry (independently of your co-writer). Post to the forum and bring a copy to class on Tuesday.
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Week Ten:

Day	In-class	Homework
T, 10/28	1. Small group allegorical mapping of selected characters from Book Three.	1. Continue with Book Three of <i>The Faerie Queene</i> , Cantos 4-5 (pages 69-107, Hackett).
Th, 10/30	1. MoEML workshop. We'll project, compare, and discuss student contributions, offering advice for improvement and compilation.	1. Continue to read Book Three of <i>The Faerie Queene</i> , Cantos 6-8 (pages 108-167, Hackett). 2. Working with your partner, combine and revise the two entries into one fact-checked section for the MoEML. This means you'll need to meet with your collaborator in person or work remotely on GoogleDocs. Email your section to me (hogansa@wfu.edu) by Monday at 8pm.

Week Eleven:

Day	In-class	Homework
T, 11/4	1. Class conversation on Book Three.	1. Read Cantos 9-10 of <i>The Faerie Queene</i> , Book Three (pages 168-206, Hackett). 2. Read Greenblatt's "To Fashion a Gentleman" (pdf)
Th, 11/6	1. We'll work through Greenblatt's essay and consider its relevance to Book Three.	1. Finish Book Three of <i>The FQ</i> (206-243). 2. Read Nicola Ryan's "Writing the Nation" (pdf) 3. Working with your partner, revise your section of the entry into its "final" form. Email to me by class time on Tuesday and bring a print copy to class for professor feedback.

Week Twelve:

Day	In-class	Homework
T, 11/11	1. MoEML entries due today. 2. Quiz #4 on Sidney and Spenser 3. Final thoughts on Book Three of <i>The FQ</i> , put into conversation with Ryan.	1. Read Christopher Marlowe's <i>Hero and Leander</i> , pages 402-415. 2. Post #4 on <i>Hero and Leander</i> , due by class meeting time on Tuesday.
Th, 11/13	1. Plenary discussion on Marlowe's poem.	1. Read Part One of the pdf collection of writings on New World exploration from

		Hakluyt's <i>Voyages and Discoveries</i> (the selections by John Hawkins, Sir Francis Drake, Sir Humphrey Gilbert, and Sir Walter Raleigh).
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Week Thirteen:

Day	In-class	Homework
T, 11/18	1. Quick lecture on English exploration and their early colonial experiments. 2. Plenary discussion on the Hakluyt materials.	1. Read the Shakespeare sonnets collected in the Broadview (450-466).
Th, 11/20	1. Quick lecture on the sonnet sequence. 2. Most of day will be devoted to group work on selected sonnets.	1. Read <i>Richard II</i> , Acts 1-2. 2. Read Jonathan Dollimore's "Shakespeare: Cultural Materialism and New Historicism" (pdf)

Week Fourteen:

Day	In-class	Homework
T, 11/25	1. Intro lecture on <i>Richard II</i> and passage close analysis. 2. We'll also discuss the case of Robert Devereux, the Earl of Essex, and his performance of the play.	1. Finish <i>Richard II</i> . 2. Post #5: Respond to one of the Reading Questions on <i>Richard II</i> in 300+ words or attempt to put Dollimore into conversation with <i>Richard II</i> .
Th, 11/27	Thanksgiving Break: No class.	

Week Fifteen:

Day	In-class	Homework
T, 11/2	1. Quiz #5 on Marlowe and <i>Richard II</i> (through Act 4) 2. We'll look at a few filmed performances of Richard's "Let's talk of graves" monologue and discuss the play's ending.	1. Bring an intro, outline, and bibliography to the final class for workshop.
Th, 11/4	1. Course evaluations. Recap on the course goals and expectations for the final essay. 2. Final essay idea workshop.	Final Essays will be due on Tuesday, 12/9 between 10am-noon. Please submit them in person in Tribble C211. If you have a scheduling conflict, please see me before the due date.