Course Overview

ENGL3020 - Renaissance Drama

Course Outline

Course Coordinator: Hugh Craig
Semester: Semester 1 - 2009
Unit Weighting: 10
Teaching Methods: Seminar

Brief Course Description
Studies plays by major playwrights of the English Renaissance, including Shakespeare, incorporating consideration of a number of genres and of similarities and contrasts between Shakespeare and his peers.

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2009

CTS Download Date: 15 February 2009
Contact Hours
Seminar for 2 Hours per Week for the Full Term
Seminar combines lecture material and group discussion

Learning Materials/Texts

(1) Political tragedy
Marlowe, Christopher  Edward II
(Drama Classics, Nick Hern Books, 1998)
Shakespeare, William  Julius Caesar
Shakespeare, William  Antony and Cleopatra

(2) Romantic comedy, city comedy
Shakespeare, William  The Merchant of Venice
(Oxford Shakespeare, ed. Halio, 2008)
Middleton, Thomas  A Chaste Maid in Cheapside
(Drama Classics, Nick Hern Books, 2008)

(3) Jacobean love tragedy
Shakespeare, William  Othello
(Signet Classics, ed. Kernan, 1998)
Webster, John  The Duchess of Malfi and other Plays
(Oxford World’s Classics, 1998)
Middleton, Thomas  The Changeling
(Drama Classics, Nick Hern Books, 2001)
Ford, John  ’Tis Pity She’s a Whore
(Drama Classics, Nick Hern Books, 2003)

Course Objectives
Upon successful completion of this course, students will be expected to demonstrate:
1. a detailed knowledge of a number of plays from early modern England;
2. comprehension of the theory and practice of representation in drama;
3. skills in interpretation and analysis of literary works at an advanced undergraduate level, founded on directed class discussion, consideration of published literary criticism, and practice in assignments;
4. an ability to research and write analytic essays at advanced undergraduate level;
5. an ability to communicate orally at an advanced undergraduate level, both in formal presentation and in large group discussion.

Course Content
An intensive study of English Renaissance drama, accompanied by study of the early modern culture from which it sprang and to which it contributed. The Shakespeare plays considered will be framed by comparison with examples from other playwrights and by the genres and sub-genres (political tragedy, romantic comedy, city comedy, love tragedy, and so on) to which they belong.

Assessment Items

<table>
<thead>
<tr>
<th>Essays / Written Assignments</th>
<th>(1) Four 500-word papers, worth 50%  (2) One 2000-word essay, worth 50%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group/tutorial participation and contribution</td>
<td>Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.</td>
</tr>
<tr>
<td>Other: (please specify)</td>
<td>Students must submit all assessment items in order to complete the course.</td>
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</table>
Assumed Knowledge
Assumed knowledge for ENGL3020 is 20 units of English courses at 1000 level

Callaghan Campus Timetable
ENGL3020
RENAISSANCE DRAMA
Enquiries: School of Humanities and Social Science
Semester 1 - 2009
Seminar Thursday 13:00 - 15:00 [MCG28C]
or Friday 13:00 - 15:00 [MC132]

Ourimbah Timetable
ENGL3020
RENAISSANCE DRAMA
Enquiries: School of Humanities and Social Science
Semester 1 - 2009
Seminar Thursday 12:00 - 14:00 [O_CS219]

IMPORTANT UNIVERSITY INFORMATION

ACADEMIC INTEGRITY

Academic integrity, honesty, and a respect for knowledge, truth and ethical practices are fundamental to the business of the University. These principles are at the core of all academic endeavour in teaching, learning and research. Dishonest practices contravene academic values, compromise the integrity of research and devalue the quality of learning. To preserve the quality of learning for the individual and others, the University may impose severe sanctions on activities that undermine academic integrity. There are two major categories of academic dishonesty:

Academic fraud is a form of academic dishonesty that involves making a false representation to gain an unjust advantage. Without limiting the generality of this definition, it can include:

a) falsification of data;
b) using a substitute person to undertake, in full or part, an examination or other assessment item;
c) reusing one’s own work, or part thereof, that has been submitted previously and counted towards another course (without permission);
d) making contact or colluding with another person, contrary to instructions, during an examination or other assessment item;
e) bringing material or device(s) into an examination or other assessment item other than such as may be specified for that assessment item; and
f) making use of computer software or other material and device(s) during an examination or other assessment item other than such as may be specified for that assessment item.
g) contract cheating or having another writer compete for tender to produce an essay or assignment and then submitting the work as one’s own.

Plagiarism is the presentation of the thoughts or works of another as one’s own. University policy prohibits students plagiarising any material under any circumstances. Without limiting the generality of this definition, it may include:

a) copying or paraphrasing material from any source without due acknowledgment;
b) using another person’s ideas without due acknowledgment;
c) collusion or working with others without permission, and presenting the resulting work as though it were completed independently.

Turnitin is an electronic text matching system. During assessing any assessment item the University may -
• Reproduce this assessment item and provide a copy to another member of the University; and/or

• Communicate a copy of this assessment item to a text matching service (which may then retain a copy of the item on its database for the purpose of future checking).

• Submit the assessment item to other forms of plagiarism checking

RE-MARKS AND MODERATIONS

Students can access the University's policy at: http://www.newcastle.edu.au/policylibrary/000769.html

MARKS AND GRADES RELEASED DURING TERM

All marks and grades released during term are indicative only until formally approved by the Head of School.

SPECIAL CIRCUMSTANCES AFFECTING ASSESSMENT ITEMS

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations items must be submitted by the due date in the Course Outline unless the Course Coordinator approves an extension. Unapproved late submissions will be penalised in line with the University policy specified in Late Penalty above.

Requests for Extensions of Time must be lodged no later than the due date of the item. This applies to students:

• applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

• whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment.

Students must report the circumstances, with supporting documentation, as outlined in the Special Circumstances Affecting Assessment Items Procedure at:

Note: different procedures apply for minor and major assessment tasks.

Students should be aware of the following important deadlines:

• Special Consideration Requests must be lodged no later than 3 working days after the due date of submission or examination.

• Rescheduling Exam requests must be received no later than 10 working days prior the first date of the examination period.

Late applications may not be accepted. Students who cannot meet the above deadlines due to extenuating circumstances should speak firstly to their Program Officer or their Program Executive if studying in Singapore.

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

University is committed to providing a range of support services for students with a disability or chronic illness. If you have a disability or chronic illness which you feel may impact on your studies please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register contact the Disability Liaison Officer on 02 4921 5766, email at: student-disability@newcastle.edu.au. As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester. For more information on confidentiality and documentation visit the Student Support Service (Disability) website: www.newcastle.edu.au/services/disability.
CHANGING YOUR ENROLMENT

Students enrolled after the census dates listed below are liable for the full cost of their student contribution or fees for that term.

For Semester 1 courses: 31 March 2009
For Semester 2 courses: 31 August 2009
For Trimester 1 courses: 18 February 2009
For Trimester 2 courses: 9 June 2009
For Trimester 3 courses: 22 September 2009

<table>
<thead>
<tr>
<th>Block Census Dates</th>
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| Block 1: 16 January 2009  
| Block 2: 13 March 2009  
| Block 3: 15 May 2009  
| Block 4: 10 July 2009  
| Block 5: 11 September 2009  
| Block 6: 16 November 2009 |

Singapore Census Dates
For Trimester 1 Singapore courses: 27 January 2009
For Trimester 2 Singapore courses: 26 May 2009
For Trimester 3 Singapore courses: 22 September 2009

Students may withdraw from a course without academic penalty on or before the last day of term. Any withdrawal from a course after the last day of term will result in a fail grade.

**Students cannot enrol in a new course after the second week of term**, except under exceptional circumstances. Any application to add a course after the second week of term must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online go to myHub: [https://myhub.newcastle.edu.au](https://myhub.newcastle.edu.au)

STUDENT INFORMATION & CONTACTS

Various services are offered by the Student Support Unit: [www.newcastle.edu.au/service/studentsupport/](http://www.newcastle.edu.au/service/studentsupport/)

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students studying in Australia. Student Hubs are located at:

<table>
<thead>
<tr>
<th>Callaghan Campus</th>
<th>Port Macquarie students</th>
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</table>
| Shortland Hub: Level 3, Shortland Building  
| Hunter Hub: Level 2, Student Services Centre | contact your program officer or  
| | EnquiryCentre@newcastle.edu.au |
| City Precinct | Phone 4921 5000 |
| City Hub & Information Common, University House | Singapore students |
| | contact your PSB Program Executive |
| Central Coast Campus (Ourimbah) | |
| Student Hub: Opposite the Main Cafeteria | |

OTHER CONTACT INFORMATION

**Faculty Website**

**Rules Governing Undergraduate Academic Awards**

**Rules Governing Postgraduate Academic Awards**

**Rules Governing Professional Doctorate Awards**

**General enquiries**
*Callaghan, City and Port Macquarie*
Phone: 02 4921 5000  
Email: [EnquiryCentre@newcastle.edu.au](mailto:EnquiryCentre@newcastle.edu.au)

*Ourimbah*
Phone: 02 4348 4030  
Email: [EnquiryCentre@newcastle.edu.au](mailto:EnquiryCentre@newcastle.edu.au)

**The Dean of Students**
Resolution Precinct  
Phone: 02 4921 5806;  
Fax: 02 4921 7151  
Email: [resolutionprecinct@newcastle.edu.au](mailto:resolutionprecinct@newcastle.edu.au)

**Deputy Dean of Students (Ourimbah)**
Phone: 02 4348 4123;
This course outline will not be altered after the second week of the term except under extenuating circumstances with Head of School approval. Students will be notified in advance of the change.

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End of CTS Entry
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Essential Criteria in Assessment

This course contains compulsory components or assessment items that must be satisfactorily completed in order for a student to receive a pass mark or better for the course. These essential elements are described in the CTS. Refer - [http://www.newcastle.edu.au/policylibrary/000648.html](http://www.newcastle.edu.au/policylibrary/000648.html)

1. Attendance

Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.

Participation in discussion in the seminars is an important part of students’ learning in the course. Students need to understand the full range of views of the texts and topics discussed and to see the relationships between the texts and topics. A roll will be taken at each class. Students can check with the lecturer at any time how many classes they are recorded as having attended.

2. Assignments

Students must submit all assessment items in order to complete the course.

The assessments are designed to give exposure to a variety of texts and practice in a variety of approaches. Feedback on each will assist in the development of students’ analysis and writing skills. Students can check with the lecturer at any time if they are unsure of how many seminar papers they have submitted.

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - [http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm](http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm)

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - [www.blackboard.newcastle.edu.au](http://www.blackboard.newcastle.edu.au/)

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer - [www.blackboard.newcastle.edu.au](http://www.blackboard.newcastle.edu.au/)

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students
Students must submit four seminar papers in the course of the semester. Papers are due at the beginning of the classes to which they refer (see the Schedule of Seminars). They should be 500 words in length. They should be presented as essays, fully written out, with references in MLA style. Hardcopy only needed (no Turnitin submission required).

1. Performance and publication

Describe briefly one technical aspect of the performance or publication of Elizabethan and Jacobean plays, and give an example, drawn from your reading in the scholarly literature on these subjects, of how knowledge of this aspect might affect the interpretation of a given play (not necessarily one on the course). Quote at least one of the readings on the list for the session, with references.

2. Edward II

Gaveston alludes to the story of Diana and Acteon (1.1.60-9). What happens in that myth, and how might it serve as a gloss to the entire play?

3. Julius Caesar

Discuss Cassius's objection to Caesar, as he explains it in Act 1 Scene 2. How much this objection personal, and how much political? Do you think it is supported by what we see of Caesar in this scene?

4. Antony and Cleopatra

Read Act 2, Scenes 6 and 7. According to the picture presented in these scenes, what are the principal sources of political power, and what are the main factors in success in political manoeuvring?

5. Merchant of Venice

Consider the scenes involving Portia and the choice of caskets (1.2, 2.1, 2.7, 2.9, and 3.2). Where do you think this elaborate mechanism, involving a will, suitors, riddles, sudden-death choices and an arranged marriage for Portia, fits in the overall economy of the play?

6. Chaste Maid in Cheapside

What happens in the Promoters' scene (2.2), and what do these events suggest about the society the participants belong to?

7. Othello

Compare and contrast the terms in which Othello is described by Iago before he appears in person (1.1) with the way he behaves and speaks in Act 1 Scene 2.

8. Duchess of Malfi

Describe the mood of the wooing scene between the Duchess and Antonio and the way it is created. How does this mood compare with the exchange between the Cardinal and Julia at the beginning of Act 2 Scene 4?

9. The Changeling

In a world obsessed with female chastity and kinship bonds, why might it be easier to kill an unwanted suitor than break off the match? How does Alsemero's solution to the Alonzo problem compare with Beatrice-Joanna's?

10. 'Tis Pity She's a Whore

Why does Giovanni feel he can pursue his incestuous love? Why does Annabella? Why do the Friar's arguments fail to persuade Giovanni while they do work on Annabella?
ENGL3020 Renaissance Drama
Callaghan and Ourimbah, Semester 1, 2009

Final Essay

2,000 words. Due 5pm, Wednesday 17th June, at a Student Hub.

Answer on one topic. Treat two or more plays in your answer, choosing plays you have not written on in your seminar papers. Submit an electronic copy to Turnitin and a hardcopy to a Hub.

1. Briefly define a sub-genre among the plays, one in which Shakespeare participates, and then compare Shakespeare’s treatment of it with that of another playwright or playwrights.

3. Discuss the importance of the other women characters in their plays to the definition of the roles of the leading women characters in two or more plays.

4. Discuss the part played by improvisers, upstarts and usurpers in the plays. What sort of attitudes to social mobility in general are implied?

5. Discuss the application to the plays of Bourdieu’s dictum that interpersonal relationships are never just individual-to-individual ones.

6. What is the relationship between public heroism and private virtues for the protagonists of the plays?

6. “Gender opposition is . . . the most significant dynamic of Renaissance tragedy.”

– Dymphna Callaghan

Discuss.

8. Choose a substantial general argument about English Renaissance tragedy from your critical reading and assess its strengths and shortcomings in relation to a group of the plays you have read for the subject.

9. Discuss death scenes in any two of the plays. How is the audience directed to respond to the moment of death, and to the presence of corpses on stage?

10. Discuss the degree of individual choice as against an implacable determinism in the represented worlds of any two of the plays.

11. Discuss the importance of set-pieces of dialogue (soliloquies, long speeches of confession or persuasion, rhetorically heightened descriptions and narratives) in two of the plays. How do individual instances of these interact with the other resources of drama in creating effects?

12. How much does the presence of characters from outside the ruling class (servants, clowns, porters, nurses and so on) contribute to the plays you have chosen?

13. Compare two or more scenes from different plays where a momentous choice is made. How is the audience made to feel the importance of the moment, and to understand the forces involved in the decision?

14. How is marriage treated in the plays? Is there in your chosen plays such a thing as the “heroics of marriage” – a celebration of commitment to, and sacrifices for, companionate marriage?

15. Summarise the arguments made by one or more modern observers for a change in the cultural understanding of death in the Renaissance. Do you find evidence for such a change in the plays you have chosen?

16. How is the natural world shown to bear on the human sphere through the discourse of the plays?
17. Discuss the nature and strength of family and family-like structures in the plays. What can we deduce from the plays about the Early Modern understanding of the family?

18. Do these plays have a message? Can one draw out from them a clear moral guide to behaviour?

19. Is it the social dimension or the individual one that strikes you most in English Renaissance plays? Is what is at stake finally a matter of the individual and his or her fate or a matter of social structures and institutions? Discuss these two dimensions as they appear in a number of the plays.

20. Do you see any signs of change and development in English Renaissance drama? Discuss a number of the plays in relation to possible progressive changes in subject matter, social attitudes, or artistic form, or in one or two of these.

21. What are the characteristics of the tragic form, judging from the English Renaissance tragedies you have studied? Discuss common features, noting any exceptions, in a range of the tragedies.

22. How important are class conflicts in English Renaissance tragedy?

23. Discuss the importance of religion to the tragedies. What picture of the relationship of man to God and to the supernatural is given in the tragedies you choose to write about? Is tragedy a religious form?

24. Discuss the endings of a number of the plays. In each case, is the predominating impression one of resolution, or of continuing contradictions? How is this impression achieved?

25. Discuss two or more plays where you think there is an attack on human vices and follies. What is the evidence for a satirical intent on the part of the dramatists? What are the methods by which the plays carry out these attacks?

26. Discuss the way the plays show the interaction between personality -- individual preferences and abilities -- and the exercise of power. What are the sharpest contrasts between personalities exercising power this within the plays? Are there common threads between the plays in these contrasts?

27. Discuss the treatment and fate of outsiders (characters sharply different by race or class from the majority of the society represented) in two or more plays. Do the plays tend towards social inclusiveness, or to social exclusiveness?

28. Discuss a group of scenes from two or more plays where the physical body is the focus, through pain, pleasure, injury, physical contact between characters, representation as a foodstuff, and so on. Does the sense of the body implied seem different from our own society’s conception of the body, or the same?

29. Discuss the part played by the setting in a particular place and time in the overall effect in two or more plays. Where there is an exotic or historical setting, does the play direct the audience towards an awareness of difference from their own society, or of underlying sameness? Where there is a contemporary and local setting, does the play project a sense of critical commentary on it, or of affectionate recognition and acceptance?

30. Choose scenes in two or more plays where a prop (i.e. a portable physical object used for dramatic purposes) is foregrounded. How does its use in each case add to the effects possible on stage through the normal expressive means of language and action?
## Schedule of Seminars

<table>
<thead>
<tr>
<th>Week beginning</th>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 2</td>
<td>1</td>
<td>Introduction</td>
</tr>
<tr>
<td>March 9</td>
<td>2</td>
<td>Performance and publication</td>
</tr>
<tr>
<td>March 16</td>
<td>3</td>
<td><em>Edward II</em></td>
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<tr>
<td>March 23</td>
<td>4</td>
<td><em>Julius Caesar</em></td>
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<tr>
<td>March 30</td>
<td>5</td>
<td><em>Antony and Cleopatra</em></td>
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<tr>
<td>April 6</td>
<td>6</td>
<td>=No class=</td>
</tr>
<tr>
<td>April 13</td>
<td>6</td>
<td>=Easter recess=</td>
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<tr>
<td>April 20</td>
<td>7</td>
<td><em>Merchant of Venice</em></td>
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<tr>
<td>April 27</td>
<td>8</td>
<td><em>Chaste Maid in Cheapside</em></td>
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<tr>
<td>May 4</td>
<td>9</td>
<td><em>Othello</em></td>
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<tr>
<td>May 11</td>
<td>10</td>
<td><em>Duchess of Malfi</em></td>
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<tr>
<td>May 28</td>
<td>11</td>
<td><em>Changeling</em></td>
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<tr>
<td>May 25</td>
<td>12</td>
<td><em>‘Tis Pity She’s a Whore</em></td>
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<tr>
<td>June 1</td>
<td>13</td>
<td>Conclusion</td>
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<tr>
<td>June 8</td>
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<tr>
<td>June 15</td>
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<td>=Essay due 5 pm Wednesday 17th June=</td>
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