

## English 4000: Putting the “Early” in Modernity

Fall 2019 \* T/Th 12:30-1:45 \* Nursing 115

Dr. Leah Haught

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Office Hours: T: 11-12 and 2-3; Th: 11-12 and 5-6 online; other times by appointment

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*"Now in this next scene, Rosalind,  
you disguise yourself as a boy."*

### Course Description

As a pan-European intellectual and cultural movement, the Renaissance was marked by the rediscovery of classical learning and the flourishing of vernacular literatures. In England, these tendencies were especially apparent in drama and poetry, with English “masterpieces” by the likes of Shakespeare and Milton making their debuts in an increasingly global literary marketplace. But the fifteenth and sixteenth centuries were not the first eras to meaningfully engage classical sources or to celebrate vernacular innovation, which begs the question, what is unique about the forms of “revival” being practiced during the period commonly referred to as the English Renaissance or Early Modern England? In this course, we will attempt to answer this and other related questions by reading the authors and genres frequently cited as helping to birth modernity within the English literary tradition.

Fair warning: some of the texts we will read deal with the harsh realities past injustices, such as misogyny, religious persecution, and slavery, which can quite be difficult to read about. If you need

to take a break while reading, that is perfectly okay, as is talking to someone—me, a UWG counselor, or trusted friend—about why you find a particular topic especially difficult to process. Please see the “UWG Cares” section below for more information about the services available to you as a member of the UWG community.

## Required Texts and Instructional Resources

*The Broadview Anthology of British Literature: The Renaissance and Early Seventeenth Century*  
(Vol. 2). Ed. Joseph Black, et al. 3rd ed. (9781554812905)

\*\*\*Supplementary readings are available online or via CourseDen\*\*\*

You will also need to watch the following films:

*Merchant of Venice*. Dir. Michael Redford. Perf. Al Pacino and Jeremy Irons. Sony Pictures, 2004.  
[Available on HBO with subscription or on [YouTube](#)]

*Shakespeare in Love*. Dir. John Madden. Perf. Joseph Fiennes and Gwyneth Paltrow. Miramax,  
1999. [Available on Starz with subscription or to rent via Amazon Prime]

## Course Objectives and Learning Outcomes

The English Program has a commitment to writing instruction and revision in all of our classes.

According to the English Program Learning Outcomes, students in this course will be able to:

- Understand and assess the traditions, conventions, and contexts associated with the study of the English language and its literatures within the Early Modern period.
- Apply critical thinking skills to the analysis, synthesis, and evaluation of information and ideas from diverse oral, written, and/or visual sources.
- Conduct research, develop organizational strategies, and compose professional documents using the academic conventions of English Studies as a discipline.

## Assignments

Fuller descriptions of all of your formal assignments and study guides for your exams will be posted to CourseDen.

- *Daily Participation* (15%): whether you are participating in both modalities or predominately online, you are expected to not only do the assigned readings, but also be prepared to discuss said readings. This does not mean that you have to have everything “figured out” ahead of time; questions and clarifications are perfectly reasonable ways to contribute to class discussions, though you need to make an effort to share your opinions and insights too if you want higher than a “C” in this component of your grade. Challenge yourself to talk at least once a week if not once a “class period,” either in person or via our Slack channel (see CourseDen for more information). To that end, you should take notes while reading, bring those notes to class, and come prepared to take notes during class discussions. Students participating in the weekly in-person sessions will take turns posting their notes to a class Google Doc so that everyone can see what was discussed during these sessions. I will post your participation grade twice: around midterm and at the end of the semester. [L.O. 1 and 2]
- *Weekly Discussion Posts* (10%): at least once a week, you will post a “key passage” to your study buddy groups on CourseDen. These will be due on the days you are not in class if you are participating in both modalities. Those who are predominately online will be asked to produce additional online materials (see CourseDen for more information). [L.O. 1 and 2]

- *Poetry Recitation* (5%): You will be responsible for preparing and reading a passage of around 25-30 lines from one of the verse texts we read in early modern English. You can either record yourself reading or come to read during my office hours, whichever is easiest and most comfortable for you. We will discuss the variety of online resources available to assist you in this endeavor during the first few weeks of class, and will also practice reading aloud together at several points during the semester. [L.O. 1]
- *Analytical Paper* (15%): A 4 to 5-page paper focusing on the close, analytical reading of a text or texts from the first half of the semester. I will give you a list of suggested topics. Alternatively, you may adapt one these or propose a topic of your own in consultation with me. [L.O. 1-3]
- *Footnoting History Projects* (15%): Working with a team of your peers, you will design an infographic or digital poster on one of the topics listed on the schedule below. Your primary goal is to shed additional light on the texts and themes that we have been discussing as a class by explicating their historical contexts as well as their connections to the present in more detail. [L.O. 1-3]
- *Term Paper* (30%): A 7 to 8-page research paper about a well-constructed subject related to the course topic and chosen in consultation with me. As part of this assignment, you will submit a proposal and annotated bibliography for your paper, which is worth 5% of the overall grade. [L.O. 1-3]
- *Final Exam* (10%): A writing intensive exam covering class readings, discussions, and mini-lectures. [L.O. 1-3]

## Grading and Revision Policies

Grades are based on student performance on each assignment. Simply turning in every assignment does not guarantee that you will receive the grade you want on those assignments, nor does earning a “good” grade on one assignment guarantee that you will earn a similar grade on the next assignment. The grading scale and standards I use are detailed in the “Grading Scale and Guidelines for Formal Assignments” document on CourseDen. Generally speaking, however, they follow a two-point scale in which a 98 is an A+, a 96 an A+/A, a 94 an A, a 92 an A/A-, a 90 an A-, and so on.

I do not offer extra credit for this class. I do accept revisions of analytical papers *if you “meet” with me* to discuss your plans for revision *within a week* of me handing the graded paper back to you. You should come to this meeting with your *revision plan/goals typed up or written out*. We will settle on a due date for your revision during our meeting. Revised papers do not necessarily earn higher grades, but I do guarantee that your grade will not drop in any way should you decide to attempt a revision. If you are revising a paper that was penalized for plagiarism, your old grade and your new grade will be averaged to determine the final grade that you will receive. You are welcome to revise late work, but the late penalties associated with the first assignment are also applicable to your revision.

## Schedule of Homework and Assignments

The work listed below is due on the date on which it is listed. Please make sure that you read the mini-introductions to the authors and texts listed. This schedule is a general plan for the course and might be modified as the semester progresses to meet course objectives or address the needs of the class. Most (if not all) of the changes made will be in consultation with the class as a whole. I will announce any changes made in class before sending out a revised syllabus. It is your responsibility

to check CourseDen and your email regularly to ensure you are up to date on all class announcements, etc. All readings labeled “e-reserve” can be found in the CourseDen module for the corresponding week.

**Week One: Introductions**

Aug. 13	Course overview: establishing expectations. Historical overview: defining early modern.	<i>Email me your top three choices for Footnoting History Assignment by midnight on Friday, 8/14; post discussion board introduction and do Slack worksheet by midnight on Sunday, 9/16</i>
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**Week Two: Imagining a Nation**

Aug. 18	“English” Humanistic Prose	<i>Homework due:</i> pp. xlvii-LI (through the end of the “Scientific Discovery” section) and LXXXII-LXXXIX (“Literature in Prose and the Development of Print Culture”) of General Introduction; More, <i>Utopia</i> , Book 1; <b>Slack work starts this week</b>
Aug 20	Defining utopia, defining republic	<i>Homework due:</i> More, <i>Utopia</i> , Book 2

**Week Three: Playing with Language**

Aug. 25	Poetry: translation versus adaptation	<i>Homework due:</i> pp. LX-LXVI (“Elizabeth I and Gender” and “Homoeroticism and Cross-Dressing”) and LXXXIX-XCII (“Poetry”) of General Introduction; Continental Background and Petrarch (pp. 127-130); Wyatt (pp. 113-17); Howard (pp. 122-26); Lock (p. 133); Marlowe, “The Passionate Shepherd to His Love”; Shakespeare, “Sonnet 20” and “Sonnet 144”; <b>Weekly discussion posts start this week</b>
Aug 27	An epic for England, a romance for Elizabeth	<i>Homework due:</i> Spenser, <i>Fairy Queen</i> , Book 1, Cantos 1, 2, and 7

**Week Four: Playing with Language Cont’d**

Sept. 1	An epic for England, a romance for Elizabeth cont’d	<i>Homework due:</i> Spenser, <i>Fairy Queen</i> , Book 1, Cantos 8-12
Sept. 3	The Queen speaks	<i>Homework due:</i> p. LX (“Edward VI, Mary I, and Elizabeth I”) and pp. LXVI-LXXV (“Economy and Society of the Sixteenth and Seventeenth Centuries”) of General Introduction) of General Introduction; Queen Elizabeth’s poems and speeches (pp. 398-416); <b>Footnoting Court Culture project due</b>

**Week Five: England Breaks Up with Rome**

Sept. 8	Religion, Faith, Confusion	<i>Homework due:</i> pp. LII-LVII (“The Reformation in England”); Tyndale’s <i>English Bible</i> ; “Religion and Devotional Life: Contexts” (whole section); Bacon, “ <a href="#">Of Superstition</a> ”
Sept. 10	Navigating Ambiguity	<i>Homework due:</i> John Donne, “The Canonization,” <i>Holy Sonnets</i> 9, 10, 14, “Hymn to God, My God in Sickness,” “Meditation 17”; George Herbert, “The Collar” and “The Alter”; Andrew Marvell, “A Dialogue Between the Body and the Soul”; <b>Footnoting <i>The English Reformation</i> project due</b>

**Week Six: The Devil Cares**

Sept. 15	The sin of ambition	<i>Homework due:</i> pp. XCII-XCVIII (“Drama”) of General Introduction; Marlowe, <i>Faustus</i> , Acts 1-3
Sept. 17	The sin of ambition cont’d	<i>Homework due:</i> finish <i>Faustus</i> and read contexts after it

**Week Seven: Spiritual Heroism**

Sept. 22	Sympathizing with Satan	<i>Homework due:</i> pp. LXXVII-LXXXII (“The Stuarts and the Civil War”) of General Introduction; Milton, <i>Paradise Lost</i> , Books 1 and 2; <b>no discussion posts this week</b>
Sept. 24	Writing workshop online	<i>Homework due:</i> bring outline to online session; <b>Analytical Paper due by midnight tomorrow, 9/25</b>

**Week Eight: Spiritual Heroism Cont’d**

Sept. 29	The limitations of obedience	<i>Homework due:</i> Milton, <i>Paradise Lost</i> , excerpts from Books 3 and 5, and Book 9
Oct. 1	Fortunate Fall?	<i>Homework due:</i> Milton, <i>Paradise Lost</i> , Book 10 and excerpts from Book 12

**Week Nine: Women Clap Back**

Oct. 6	Speaking for Eve, speaking for women	<i>Homework due:</i> Aemilia Lanyer, “To the Virtuous Reader” and “Eve’s Apology in Defense of Women”; “Contexts: ‘Unconstant Women,’ ‘Excellent Women’: A Seventeenth-Century Debate” (whole section); Lady Mary Wroth, “Railing Rhymes Returned upon the Author by Mistress Mary Wroth”
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Oct. 8	Calling Out Toxic Masculinity	<i>Homework due:</i> Jane Anger, " <a href="#">Her Protection for Women</a> "; <b>Footnoting Early Modern Misogyny project due</b>
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**Week Ten: Shakespearean Ideology**

Oct. 13	On authorship and canon	<i>Homework due:</i> watch <i>Shakespeare in Love</i>
Oct. 15	Racializing difference	<i>Homework due:</i> Shakespeare, <i>Merchant of Venice</i> , Acts 1 and 2 (e-reserve)

**Week Eleven: Religious Persecution**

Oct. 20	Justice: on revenge and mercy	<i>Homework due:</i> finish <i>Merchant of Venice</i> ; <b>Footnoting Early Professional Theater project due</b>
Oct. 22	Seeing is Believing	<i>Homework due:</i> watch <a href="#">Merchant of Venice</a>

**Week Twelve: The Ethics of Suffering**

Oct. 27	Duty	<i>Homework due:</i> Webster, <i>The Duchess of Malfi</i> , Acts 1-3
Oct. 29	Deceit	<i>Homework due:</i> Finish <i>The Duchess of Malfi</i> <b>Poetry recitations are due by tomorrow, 10/30, at midnight</b>

**Week Thirteen: Liminal Spaces**

Nov. 3	Celtic Borderlands	<i>Homework due:</i> pp. LVII-LX ("Wales, Scotland, Ireland") in General Introduction; Mary Stuart, Queen of Scots, poems and letters (all); "Literature in Ireland, Gaelic Scotland and Wales" (whole section)
Nov. 5	Exotic others and locales	<i>Homework due:</i> LXXV-LXXVI ("The Round Earth's Imagined Corners") of General Introduction; Walter Raleigh, excerpts from <i>The Discovery of the Large, Rich, and Beautiful Empire of Guiana</i> ; "Contexts: Other Lands, Other Cultures," pp. 470-475 and 481-499; <b>Footnoting Early Colonialism project due</b>

**Week Fourteen: Brave New World?**

Nov. 10	Enslaving an empire	<i>Homework due:</i> Behn, <i>Oronooko</i> (e-reserve); excerpts from <i>The Tempest</i> (pp. 477-78)
Nov. 12	Incorporating research workshop	<i>Homework due:</i> finish proposals and annotated bibliographies; <b>Proposals and Annotated Bibliographies due by midnight tomorrow, 11/13</b>

### Week Fifteen: Term Papers

Nov. 17	Workshop TBD by class	<i>Homework due:</i> work on paper
Nov. 19	Online peer review of first three pages and overview of rest of paper minimum; fuller drafts encouraged but not required	<i>Homework due:</i> send me a recording of your meeting

### Week Sixteen: Thanksgiving/Wrap Up

Nov. 24	Remote Learning Day: work on paper	<i>Homework due:</i> email me a progress report of your work
Nov. 26	No class: Thanksgiving	<b><i>Term papers are due by midnight on Monday, 11/30</i></b>

**Final Exam: Thursday, December 3<sup>rd</sup> from 11am to 1pm**

## Course Policies and Expectations of Students

### Attendance

We are living in the midst of a global pandemic, which likely means that some weeks will be tougher than others for all of us. It is okay to not be okay sometimes. While I have to take attendance for the sake of submitting final grades and contact tracing, I trust you all to do what you need to do to stay well, so I will not be factoring attendance into your final grades. That said, please know that what you will get out this class will depend a lot on what you are able to put into it. Thus, I encourage you to do the best you can to make your presence (virtual or otherwise) as consistent as possible. I will work with you to the best of my ability to make this class as meaningful and flexible as possible, but such collaboration necessitates you communicating with me frequently should you need to miss several class sessions.

### Deadlines and Submitting Assignments

All of your work is due on the days and times indicated by the above schedule. You will submit your work electronically via CourseDen (or email if there happens to be server trouble). Your grade will drop by two grade scales (four points) for every day that it is late, including weekends, and I will not accept work that is over a week late. If you are going to be absent the day that something is due, it remains your responsibility to make sure that your work is turned in on time. Failure to do so will result in your grade dropping. If you are having trouble with an assignment, come and talk to me **well ahead** of that assignment's due date; I do not grant last minute extensions for assignments nor can I be of much help the night before an assignment is due. I am, however, happy to do everything in my power to help you produce work that you are proud of, including granting extensions that are requested in a reasonable timeframe ahead of that assignment's due date.

It is your responsibility to regularly back up your work and to ensure that the submitted product is formatted correctly. "My computer ate my file" and "I thought I submitted that file" are not accepted excuses for late work, so I strongly suggest you save your work to a USB drive regularly, back your work up on Google Drive or Dropbox, and double check that **all** of your submissions to CourseDen

go through as planned. If you have questions or concerns about CourseDen, you should contact the Distance Learning [office](#).

### **Academic Honesty**

The act of plagiarism—claiming someone else’s ideas, language, images, or other original materials as your own without giving full credit to your source—is a serious offense. As members of an academic community, it is important that we engage in responsible and honest communication with one another. Plagiarism, whether accidental or intentional, will result in a failing grade for the assignment in question and will, as a result, negatively impact your overall grade. Repeat offenders will fail the course and might be subjected to additional action by the University.

If you are unclear about how to cite a source, ask me *before* you turn your work in. Sources you should consult before talking to me include:

- The Writing Center’s [site](#)
- The research and citation section of Purdue’s online [writing lab](#)

Submitting someone else’s work as your own, resubmitting your own work done for another class, or collaborating with peers on individual assignments are also forms of academic dishonesty that will result in failing grades for the assignment.

### **Technological Assistance**

If this is your first time completing any component of your coursework online, the following resources might be helpful to you:

- UWG’s Online Education Support [site](#)
- UWG’s Online Help Desk [site](#); their contact information is under the “Help” tab

### **Classroom Etiquette**

Since everyone is expected to participate in class, it is important that you all feel comfortable doing so. Some of the content we will be discussing involves topics or perspectives with which you might not agree or feel wholly comfortable, and that is okay. Differing viewpoints are welcome in class discussions; however, disrespectful comments against specific individuals or groups will not be tolerated under any circumstances. In the event that such a statement is made, the speaker will be asked to leave class immediately and will be marked absent for the day. Disagreeing with someone is one thing, disrespecting or attacking him or her is another—do not do it. On a related note, it is disrespectful to both me and your fellow classmates to let your cell phones ring during our time together, so please turn off your phones before class. Other portable electronics should, likewise, be turned off during class unless you are given permission to use them for a specific purpose. If I see you text messaging, emailing, checking Facebook, or doing work for another class, I will ask you to leave and mark you as absent.



### **Additional Support**

I am happy to meet with you outside of class to discuss readings, your progress on specific assignments, or any other questions/concerns you might have about what is going on in my class or your life in general. I will be in my office during the office hours listed at the top of this syllabus, so you should feel free to email me or call me at any point during those. If you would prefer to meet in our virtual classroom, just send me an email ahead of time so that I know when to log in. On the occasion that I need to reschedule office hours, you will be given as much advanced notice about these changes as possible. If you are unable to come to office hours, let me know and we'll figure out another time to meet that is convenient for us both. I am also happy to answer specific questions over email and will do so as quickly as I can. That said, please don't panic if you don't hear from me right away, especially if you send your email at, say, midnight. If, however, I haven't responded in 36 hours, feel free to send a follow up email.

The University Writing Center is another excellent resource that I encourage you to take advantage of as all writing benefits from multiple sets of eyes; indeed, professional writers workshop their pieces all of the time. You may go to the Writing Center at any stage in your writing process for any class. For more information or to make an appointment, call 678-839-6513, visit TLC 1201, or email them at [writing@westga.edu](mailto:writing@westga.edu). The Center for Academic Success (CAS) provides many programs, including peer tutoring for Core classes, to help all students succeed academically. For more information or to make an appointment, call 678-839-6280, visit UCC 200, or email them at [cas@westga.edu](mailto:cas@westga.edu).

### **University Policies**

#### **Student Rights/Responsibilities**

Please carefully review the [Common Language](#) for all university course syllabi. It contains important material pertaining to university policies and responsibilities. Because these statements are updated as federal, state, university and accreditation standards change, you should review the information each semester.

#### **Accessibility Services**

UWG adheres to the American with Disabilities Act (ADA), which requires that accommodations be made to make programs accessible for people with disabilities. If you are a student with a disability, please make sure to register at the Accessibility Services Office and provide me with a copy of your Accommodation Request as soon as possible. The Accessibility Services Office is located at 123 Row Hall. You may call them at 678-839-6428 or visit their [website](#).

#### **UWG Cares**

College can sometimes feel stressful. Please know that everyone at UWG is committed to supporting you to the best of our abilities; we've been in your shoes. If at any point during the semester you or someone you know starts to feel overwhelmed, I'd encourage you to call the Counseling Center (it's free and anything you discuss can remain confidential) at 678-839-6428 or visit them in Row Hall 123 from 8-5, Mon-Fri. If you need to contact a patient's advocate, call 678-839-0641 or 678-839-5338 (also confidential). For basic health concerns, call Health Services at 678-839-6452.

If you need me to help you find a particular support service or walk with you to an office, I am happy to do that; you need to know, however, that ***I am legally obligated to report any incident of***

*sexual assault* as a violation of Title IX (please see [this site](#) for more information about Title IX and your reporting options).

If you are worried about someone who does not seem to want to ask for help, visit [this site](#) to file an anonymous report on that person. In case of emergency, call the UWG police at 678-839-6000. Don't be afraid to call national help lines, like the national suicide prevention lifeline at 800-273-8255 or the national sexual assault hotline at 800-656-4673 if need be, either.