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### ENG 5002-600: Studies in Renaissance Literature

Julie Campbell

*Eastern Illinois University*

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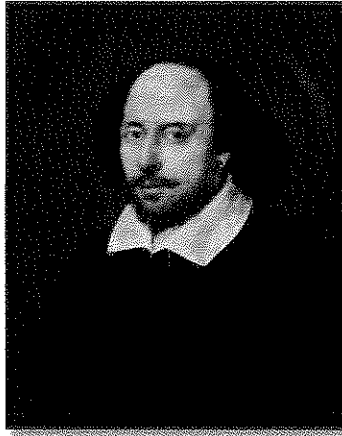
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**English 5002-600: Studies in English Renaissance Literature:  
Shaping the English Renaissance  
Online Course Syllabus  
Fall 2022**



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**Welcome**

Welcome to Studies in English Renaissance Literature: Shaping the English Renaissance. This course will be delivered asynchronously online through Eastern Illinois University's D2L system.

**Course Access**

Login to the course in D2L from the EIU Homepage. You will access the course in D2L using your EIU Net ID and password.

**Meet the Professor**

Hello—I am Dr. Julie Campbell. My area of specialization is Renaissance/early modern literature, and I always look forward to teaching this course. You can learn more about me and my work by going to the Department of English website: <https://www.eiu.edu/english/faculty.php>, and selecting my profile in the Faculty Directory.

The best way to contact me is by email, through my campus email address: [jdcampbell@eiu.edu](mailto:jdcampbell@eiu.edu)

My office hours are TTH 11:00am-1:00pm, W 11:00am-12:00pm, and by appointment. In most cases, I will respond to email messages within 24 hours, but usually sooner. I will be happy to meet through Zoom. Please email me to set up an appointment.

## Course Description

How *English* is the English Renaissance, anyway? And why do so many Shakespearean characters speak their pithy Elizabethan English lines in Italian settings? In this course, we will explore how English Renaissance literature is actually in large part a product of Continental courtly and popular cultures adapted to suit English tastes, as well as English political and religious concerns.

We will read key texts of the English Renaissance by such writers as Wyatt, Surrey, Spenser, Sidney, Shakespeare, and Wroth, alongside a selection of iconic Continental texts whose influence helped to shape these English works. We will begin, for example, with poems by Petrarch, then look at a selection of poetry by Sidney, Shakespeare, Wroth, and others to explore English Petrarchism. We will look at Machiavelli's *The Prince* and Castiglione's *Courtier* in tandem with writings by Queen Elizabeth and Shakespeare's *Henry V*. We will look at Ariosto's *Orlando Furioso* in tandem with Spenser's *Fairy Queen*. Additionally, we will explore Renaissance comedy as we discuss Torquato Tasso's *Aminta* and consider aspects of Italian *commedia dell'arte* performances alongside Shakespeare's *As You Like It*.

While one goal of the course is to situate English Renaissance literature in its historical context, another is to explore the ways in which elements of Renaissance literature still inform our contemporary tastes.

## Texts

Abrams and Greenblatt, eds. *The Norton Anthology of English Literature*, 7<sup>th</sup> ed. Vol. 1. (NAEL)

Lawall et al, eds. *The Norton Anthology of Western Literature*, Vol. 1, 8<sup>th</sup> ed. (NAWL)

Shakespeare. *As You Like It, Henry V, Twelfth Night*

Tasso. *Aminta*

Andreini. *La Mirtilla*

Wroth. The Countess of Montgomery's *Urania*

Sidney. The Countess of Pembroke's *Arcadia*

Castiglione. *The Book of the Courtier*

Machiavelli. *The Prince*

## E-Reserves

--Description of *Ballet Comique* from Frances Yates's *French Academies*

--Jonson, *Masque of Queens* and *Masque of Blackness*

--Nashe, excerpt from *Pierce Penniless*

--Lyly, excerpt from *Euphues's Glass for Europe*

--Wroth, *Love's Victory*, from Cerasano edition

--Pamela Brown, "Introduction," *The Diva's Gift...*

--P.K. Ayers, "Fellows of infinite tongue": Henry V and the King's English."

- Nona Fienberg, "Mary Wroth's Poetics of the Self."
- Alison Findlay, "*Love's Victory* in Production at Penshurst."
- Geraldine Wagner, "Contesting Love's Tyranny: Socially Outcast Women and the Marginalized Female Body in Lady Mary Wroth's *Urania*."
- Nancy Vickers, "Petrarch and Popular Culture."
- Sylvia Ross, "Promoting Students' Understanding of Petrarch's *Canzoniere* through Popular Music."
- William Kennedy, excerpt, *Authorizing Petrarch*.
- William Kennedy, "English Petrarchism."
- Danielle Clarke, "Mary Sidney Herbert and Women's Religious Verse."
- Katherine Larson, "Playing at Penshurst: The Songs and Musical Games of Mary Wroth's *Love's Victory*."
- Naomi Miller, "Lady Mary Wroth and Women's Love Poetry."
- Roger Prior, "Tasso's *Aminta* in Two Shakespearian Comedies."

Note: To see a period edition of any of our English texts, see Early Books Online (EEBO) via Both Library site.

### **Secondary Works Available in Full Text via Booth Library**

**Note:** for Research Reports you are welcome to find other articles or book chapters; be sure to start early and use Interlibrary Loan to access them, if necessary. There are also a few articles in Booth E-Reserves above.

#### ***Petrarch***

- Mike Hodder and Anne O'Connor, "Petrarch Goes West: Translation and the Literary Canon."
- Reed Dasaenbrock, "Wyatt's Transformation of Petrarch."
- Danila Sokolov, "Mary Wroth, Ovid, and the Metamorphosis of Petrarch."
- A.D. Cousins, "Cupid, Choice, and Rewriting Petrarch in the Early Sonnets of *Astrophil and Stella*."
- Danielle Clarke, "'Lover's Songs Shall Turne to Holy Psalmes': Mary Sidney and the Transformation of Petrarch."
- Bryn Critz Schockmel, "The *Triumphs of Petrarch* at Hampton Court Palace: Weaving an Italian Iconography in a Netherlandish Tapestry."
- Ross Lerner, "'Doubly Resounded': Narcissus and Echo in Petrarch, Donne, and Wroth."
- Paul Joseph Zajac, "Containing Petrarch with Pastoral: Spenser's Allegory of Literary Modes in *Faerie Queene* VI."

#### ***Castiglione***

- Joan Faust, "Shmoozing in the Renaissance: Castiglione's 'The Courtier' and Modern Business Behavior."
- Mary Partridge, "Thomas Hoby's English Translation of Castiglione's *Book of the Courtier*."
- Stephen Kolsky, "Making and Breaking the Rules: Castiglione's *Cortegiano*."

### ***Machiavelli***

- Irving Ribner, "Machiavelli and Sidney's Discourse to the Queenes Majesty."
- Stephan Laqué, "Machiavellian Poetics: The Political Teachings of Prospero."
- Frances Ringwood, "Shakespeare's Mavericks and the Machiavellian Moment."

### ***Queen Elizabeth***

- Jonathan McGovern, "Allegory as Counsel: 'The Garden Plot' and the Anjou Marriage Negotiations of Queen Elizabeth I."
- Deneen M. Senasi, "The Names' Two Bodies: Mary, Queen of Scots, Elizabeth I, and the Politics of Correspondence."
- Katherine Butler, "'By Instruments Her Powers Appare': Music and Authority in the Reign of Queen Elizabeth I."
- David Grant Moss, "A Queen for Whose Time? Elizabeth I as Icon for the Twentieth Century."

### ***Ariosto***

- Judith Lee, "The English Ariosto: The Elizabethan Poet and the Marvelous."
- Daniel Javitch, "The Poetics of *Variatio* in *Orlando Furioso*."
- Ita Mac Carthy, "Marfisa and Gender Performance in the *Orlando Furioso*."

### ***Spenser***

- Brian C. Lockey, "'Equitie to Measure': The Perils of Imperial Imitation in Edmund Spenser's *The Faerie Queene*."
- See also Lockey below in Sidney.
- John Wall, Jr. "The English Reformation and the Recovery of Christian Community in Spenser's *The Faerie Queene*."
- Chloe Wheatley, "Abridging the Antiquitee of Faery lond: New Paths through Old Matter in *The Faerie Queene*."
- Sheila Cavanagh, "Nightmares of Desire: Evil Women in *The Faerie Queene*."
- Julia Walker, "Spenser's Elizabeth Portrait and the Fiction of Dynastic Epic."

### ***Sidney***

- Jessie Herrada Nance, "'Civil wildness': Colonial Landscapes in Philip Sidney's *New Arcadia*."
- Natasha Simonova, "Fan Fiction and the Author in the Early 17<sup>th</sup> Century: The Case of Sidney's *Arcadia*."
- Jonathan Gibson, "Sidney's *Arcadias* and Elizabethan Courtiership."
- Brian Lockey, "Philip Sidney and Edmund Spenser on Transnational Governance and the Future of Christendom."

### ***Wroth***

- Sarah Rodgers, "Embedded Poetry and Coterie Readers in Mary Wroth's *Urania*."
- Whitney Sperrazza, "Knowing Mary Wroth's Pamphilia."
- Leila Watkins, "The Poetics of Consolation and Community in Mary Wroth's *Pamphilia to Amphilanthus*."
- Josephine Roberts, "Labyrinths of Desire: Lady Mary Wroth's Reconstruction of Romance."
- Gary Waller, "Mother/Son, Father/Daughter, Brother/Sister, Cousins: The Sidney Family Romance."

### ***Sidney-Herbert***

--Marion Wynne-Davies, "More Women: More Weeping': The Communal Lamentation of Early Modern Women in the Works of Mary Sidney Herbert and Mary Wroth."

### ***Tasso***

--Maria Galli Stampino, "Pastoral Constraints, Textual and Dramatic Strategies: Isabella Andreini's *La Mirtilla* and Torquato Tasso's *Aminta*."

### ***Andreini***

--Ilana Walder-Biesanz, "Writing Pastoral Drama as a Woman and an Actor: Isabella Andreini's *La Mirtilla*."

--Rosalind Kerr, "Sex and the Satyr in the Pastoral Tradition: Isabella Andreini's *La Mirtilla* as Pro-Feminist Erotica."

### ***Shakespeare***

--Peter S. Donaldson, "Taking on Shakespeare: Kenneth Branagh's *Henry V*"

--Peter Parolin, "Figuring the King in *Henry V*: Political Rhetoric and the Limits of Performance."

--Bradley Greenburg, "'O for a must of fire': *Henry V* and Plotted Self-Exculpation."

--John Mark Mattox, "Henry V: Shakespeare's Just Warrior."

--Alison Thorne, "'Awake Remembrance of these Valiant Dead': *Henry V* and the Politics of the English History Play."

--Kevin Ashenbach, "'Thy Speech Serves for Authority': From Personal Fantasy to Personal Encounter in Shakespeare's *Twelfth Night*."

--Mary Jo Kietzman, "Will Personified: Viola as Actor-Author in *Twelfth Night*."

--Catherine Thomas, "Nunn's Sweet Transvestite: Desiring Viola in *Twelfth Night*."

--Nancy Lindheim, "Rethinking Sexuality and Class in *Twelfth Night*."

--Lisa Marciano, "The Serious Comedy of *Twelfth Night*: Dark Didacticism in Illyria."

--Paul Joseph Zajac, "The Politics of Contentment: Passions, Pastoral, and Community in Shakespeare's *As You Like It*."

--Kendra Preston Leonard, "Rosalind's Musical Iconicity in Branagh and Doyle's *As You Like It*."

--Leah S. Marcus, "Anti-Conquest and *As You Like It*."

--Susan Carlson, "Women in *As You Like It*: Community, Change, and Choice."

### **Other Texts of Interest**

For information on the *Querelle des femmes* in England, see Linda Woodbridge's *Women and the English Renaissance*; Constance Jordan's *Renaissance Feminism*; and Katherine Henderson and Barbara McManus, *Half-Humankind*. For a general overview of the *Querelle* and the Continent, see "Introduction to the Series" of any volume in the Other Voice Series. See also *Women and Gender in Early Modern Europe*, ed. Allyson Poska, Jane Couchman, and Katherine McIver.

## Course Objectives

1. Students will analyze Renaissance poetry, prose, and drama, as well as secondary sources that reflect critical analysis of the literature.
2. Students will gain an understanding of key cultural contexts for Renaissance literature.
3. Students will identify ways that elements of Renaissance or early modern literature inform our contemporary cultural tastes.
4. Students will use some of the following data bases: MLA International Bibliography, J-Stor, and EEBO, as well as Booth Library's E-Reserves.
5. Students will write two (4-6) page response essays with researched elements.
6. Students will contribute at least once per module to the course discussion forum. Discussion questions will be provided.
7. Students will turn in one rough draft of the capstone project for an email or Zoom consultation with the professor before the project is due.
8. Students will produce **one** of the following capstone projects: a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences **or** a six-week lesson plan for Renaissance literature at the secondary level.

## Course Format

English 5002 Online will be completed **asynchronously** over the course of Fall Semester 2022. Due dates for assignments are noted in each module. The course includes reading assignments, writing assignments, and forum discussion requirements. Paper assignments will be turned in to Dropbox. Forum discussion responses will take place in Discussions.

## Policies

--The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and for the course, and to report the incident to the Judicial Affairs Office.

--Turn in papers and reports in on time. If you're having problems, let me know. Assignments more than a week late without a University-approved excuse will be reduced a letter grade.

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

## Services for Student Well-Being at EIU

[https://www.eiu.edu/fdic/Student%20Well-Being\\_26-July-2022.pdf](https://www.eiu.edu/fdic/Student%20Well-Being_26-July-2022.pdf)

## Dropping and Adding Classes

- Aug. 26: Last day to add a class
- Sept. 2: Last day to drop a course with no grade
- Sept. 2: Last day to withdraw from all classes with full tuition and fees refund
- Sept. 19: Last day to withdraw from all classes with 50% tuition and fees refund
- Nov. 4: Last day to withdraw from a class

## Requirements and Grades

Responses to forum discussions: completion required	20%
1 short researched essay:	20%
1 research report:	20%
1 performance review	10%
1 capstone project:	30%
Total:	100%

**Responses to Forum Discussions:** Modules will include discussion questions. You will contribute your responses to the forums in question through D2L Discussions. You will have a selection of questions to respond to personally, as well as a selection of your classmates' responses to engage with to create an online discussion.

**Short Essay (3-5 pages)** will be reading- and research-based. There will be a series of short essay prompts (See Module 1 for assignment sheets). You will address the prompt of your choice.

**Research Report (4-6 pages)** will address assigned and/or other secondary source readings of your choice. See a list of sample articles above. The purpose of this assignment is two-fold: first, it is meant to help you begin exploring potential topics and sources for your capstone project, and second, it will allow you to examine, consider, and critique the work of another scholar. In other words, you will begin joining in the academic conversation on Renaissance Literature.

*For this assignment:* You will briefly summarize the article (in 2-3 paragraphs), identifying the main thesis and arguments, then you will critique the article, based on research that you do on the topic/s in question in the article. (See Module 1 for assignment sheet.)

The **Performance Review (3-5 pages)** will address one of the films or other performances of your choice regarding plays that we read this semester. (See Module 1 for assignment sheet.)



**The Capstone Project** will be either a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences for the paper **or** a six-week lesson plan for a unit on a Renaissance literature topic or topics at the secondary level, accompanied by a (5-7 page) rationale for the unit and a bibliography of primary and secondary sources included. (See Module 1 for assignment sheet.)

**Note:**

--For documentation of research in any of your assignments this semester, please use MLA Parenthetical Style, with a Works Cited page for bibliographies.

--To prepare for writing about literature, please see the “**Tips**” **handouts** in D2L beneath your syllabus.

## **Content Modules**

**Module 1:** Introduction and Course Overview, plus Assignment Sheets (August 22-28)

Students will be introduced to background on the Renaissance period in general, and they will learn to identify key sources of Renaissance imagery. They will also be introduced to the interdisciplinary field of Premodern Studies.

Read: *NAEL*, “The Sixteenth Century, 1485-1603,” pp. 469-496.

**Note on dates:** Renaissance: Italy, 1300s, ends in England, early 1600s. The term *rinascimento* was coined by Giorgio Vasari in his *Lives of the Artists*, 1550. Italian Art: Leonardo da Vinci 1452-1519; Michelangelo Buonarotti 1475-1574, Sandro Botticelli 1445-1510. **Visual art in Renaissance England:** Google royal portraits by Lucas Horenbout, Dutch, (early 1490s-1544), Nicholas Hilliard, English, (1547-1619), and Hans Holbein the Younger, German, (1497-1543).

**Module 2:** Poetry in Motion: Petrarch Conquers the Continent and England: English and Italian Sonnets (August 29-September 4)

Students will compare English and Italian sonnets, learning the characteristics of each style.

Read: *NAWL*, “The Renaissance,” 1883-1890; Petrarch, 1894-1908; and Michelangelo Buonarotti, 1909-1911. *NAEL*, Wyatt, 525-528; Howard, 569-571; Spenser, 864-865; Sidney, 917-919; Shakespeare, 1026-1042, and Wroth, 1428-1432.

**Note on dates:** The “Three Crowns of Florence” are Dante Alighieri 1265-1321; Francesco Petrarca (1304-1374); and Giovanni Boccaccio (1313-1375). Key authors in France: François Rabelais ca. (1494-1553); Pierre de Ronsard (1524-1585), Joachim du Bellay (1522-1560); and Michel de Montaigne (1533-1592).

**Sources for further reading:** “Diana Described: Scattered Woman and Scattered Rhyme” by Nancy J. Vickers. *The Currency of Eros* by Ann Rosalind Jones. William Kennedy’s *Authorizing Petrarch*.

**Module 3:** English Petrarchists and Contemporary Lyrics (September 5-11)

Students will read and respond to the lyrics class members have posted.

Read: (from E-Reserves) your choice: either Vickers, “Petrarch and Popular Culture” or Ross, “Promoting Students’ Understanding of Petrarch’s *Canzoniere*....”

**Sources for further reading:** Christopher Kleinhenz and Andrea Dini, eds., *Approaches to Teaching Petrarch’s Canzoniere and the Petrarchan Tradition*. In it, see Silvia Ross, “Promoting Student Understanding of Petrarch’s *Canzoniere* through Popular Music.”

**Module 4:** Winning Friends and Just Winning: Portraits of Rulers (September 12-18)

Students will learn about two foundational Renaissance texts that inspired the English Court: Castiglione’s *Courtier* and Machiavelli’s *Prince*.

Read: Introduction to the *Courtier*, as well as *some* of each of the four books. If you can read the whole thing, terrific—but if not, I would like for you to gain a sense of the key arguments, the structure, and the historical characters to whom Castiglione gives voice. See more reading suggestions in module intro.

Read: Introduction to the *Prince*, as well as *some* of the 26 short chapters. I would especially recommend Chs. 7, 8, 15-19, 21, 25, 26.

**Note on dates:** Henry VIII (1491-1547, reign 1509-1547); Edward VI (1537-1553, reign 1547-1553); Lady Jane Grey (1537-1554, reign July 6/10, 1553-July 19, 1553); Mary I (1516-1558, reign 1553-1558); Elizabeth I (1533-1603, reign 1558-1603); James I (1566-1625, reign [Scotland, 1567-] 1603-1625).

**Sources for further reading:** “The Court” in *The Elizabethan Renaissance* by A.L. Rowse. *The First Elizabeth* and *Great Harry* by Carolly Erickson. *The Fortunes of The Courtier* by Peter Burke. *Renaissance Self-Fashioning: From More to Shakespeare* by Stephen Greenblatt.

## **Module 5:** Queen Elizabeth I (October 3-9)

Students will read poetry, letters, and speeches by Queen Elizabeth I.

Read: *NAEL*, read pp. 593-600. In Secondary Works... Full Text, please read Jonathan McGovern, "Allegory as Counsel: 'The Garden Plot' and the Anjou Marriage Negotiations of Queen Elizabeth I" and Katherine Butler, "'By Instruments Her Powers Appear': Music and Authority in the Reign of Queen Elizabeth I."

**Note on dates:** 1579, negotiations began for a marriage between Elizabeth and François, Duke of Anjou and Alençon. Mary, Queen of Scots was executed in 1587.

**Sources for further reading:** Leah Marcus, *Speech Made Visible: The Writings of Queen Elizabeth I*. Mary Partridge, *Prodigality and the Early of Essex*. Mary Beth Rose, "The Gendering of Authority in the Public Speeches of Elizabeth I" in Thomas J. Schoenbert and Lawrence Trudeau, eds., *Literature Criticism from 1400 to 1800*, vol. 147.

## **Module 6:** Shakespeare's *Henry V* (October 10-16)

Students will read *Henry V* and watch Kenneth Branagh's film version.

Read: *Henry V* and watch Branagh's film.

**Note on dates:** 1576, James Burbage builds The Theater; 1599, Globe Theater opens; the play, *Henry V*, ca. 1599; 1603, Elizabeth dies; James VI, I ascends the throne—end of Tudor dynasty; beginning of the English Stuart dynasty.

**Source for further reading:** Bill Bryson, *Shakespeare: The World as Stage*.

## **Module 7:** Ariosto, *Orlando Furioso*, and the Renaissance Epic Romance (October 17-23)

**NOTE: Research Report is due Oct. 23 in Dropbox.**

Students will read excerpts from *Orlando Furioso* in *NAWL*.

Read: *NAWL*, Ariosto, *Orlando Furioso* excerpts, pp. 1962-2040.

**Note on dates:** Charlemagne (b. 747-d. 814), also known as Charles the Great and Carolus Magnus, was King of the Franks from 768, King of Lombards from 774, and the first Holy Roman Emperor from 800. Orlando or Roland was allegedly a son of Charlemagne's sister (which one isn't clear—he had Gisela, Adelheid, and Bertbelle); Roland was, in legend, considered the bravest and best of the 12 great paladins or knights who served Charlemagne. The Muslim/Christian conflict of the Middle Ages: Muslims and Christians were in conflict intermittently from the 7<sup>th</sup> to the 14<sup>th</sup> centuries (and beyond).

**Source for further reading:** Matteo Boiardo, *Orlando Innamorato* (1495).

### **Module 8:** Epic Romance: Spenser's *Fairie Queene* (October 24-30)

Students will read excerpts from Spenser's *Fairie Queene* in *NAEL*, as well as one article of their choice from the Spenser offerings above.

Read: *NAEL*, pp. 622-772 (This is Book 1). In the Secondary Works Available in Full Text, read one (your choice) of the articles in the Spenser section. Optional, take a look at the blogpost, "Spenser's "The *Faerie Queene* and Its Influences."

**Note on dates:** FQ Books 1-3 were published in 1590; then republished in 1596 along with Books 4-6. In 1589, Spenser presented the first 3 Books of FQ to Elizabeth I, seeking patronage. She did grant him a small pension.

**Sources for further reading:** Dana Heller's *The Feminization of Quest-Romance*; Louis B. Wright's *Middle-Class Culture in Elizabethan England*. Jane Everson et al., *Ariosto, the Orlando Furioso, and English Culture*.

### **Module 9:** Sidney Family Epic Romances (October 31 -November 6)

Students will read excerpts from Philip Sidney's *The Countess of Pembroke's Arcadia* and Mary Sidney Wroth's *The Countess of Montgomery's Urania*.

Read: Excerpts—your choice—from Sidney's *Arcadia* and Wroth's *Urania*. See reading suggestions in module. In the Secondary Works Available in Full Text or E-Reserves, read one (your choice) of the articles on *either* Sidney or Wroth and their romances

**Note on dates:** In 1572, **Philip Sidney** (age 17), was sent by his uncle, the Earle of Leicester (and one of Elizabeth's favorites), on a tour of the Continent to study languages and increase his knowledge of international relations. In May of that year, he was included in an embassy to France, to Charles IX, where he witnessed the St. Bartholomew's Day Massacre. In 1579, he would write a letter to Queen Elizabeth to dissuade her from marrying the French Duke of Anjou/Alençon. Sidney probably began writing the "Old" *Arcadia* in the late 1570s, and he seems

to have finished it while staying with his sister Mary Sidney Herbert, the Countess of Pembroke, in 1580. Sidney then wrote the “New” *Arcadia*—the second version of the original—during the 1580s, adding new parts and generally revising it, but did not get the revision finished before he died in 1586. The revised or “New” *Arcadia* was edited and published, unfinished, by Fulke Greville with Matthew Gwinne and John Florio, in 1590—it ends mid-sentence. In 1593, Mary Sidney Herbert published an edition with parts of the “Old” *Arcadia* woven into the “New” *Arcadia* and provides the conclusion. Sidney’s niece, **Lady Mary Sidney Wroth** wrote her *Urania* in imitation of her uncle’s work, and in two parts. The first part was published in 1621; the second part remained in manuscript until it was edited and published in 1999.

**Sources for further reading:** Katharine Duncan-Jones, *Sir Philip Sidney*; Josephine Roberts, ed., *The First Part of the Countess of Montgomery’s Urania*, by Lady Mary Wroth (1995); Suzanne Gossett, Janel Mueller, and Josephine Roberts, eds., *The Second Part of the Countess of Montgomery’s Urania*, by Lady Mary Wroth (1999).

#### **Module 10:** Pastorals on Stage—*Aminta* and *Mirtilla* (November 7-13)

Students will read the trend-setting pastoral tragicomedy, Torquato Tasso’s *Aminta* and one of the most famous imitations of it, Isabella Andreini’s *La Mirtilla*.

Read: Tasso’s *Aminta* and Andreini’s *La Mirtilla*. In E-Reserves, read Brown, “Introduction,” *The Diva’s Gift*....

**Note on dates:** Italian players are recorded as being in England as early as 1574. Shakespeare’s creation of his very actress-like female characters, such as Beatrice, Portia, Rosalind, and Viola, occurs during the so-called “golden age” of *commedia dell’arte*, roughly 1590-1650.

**Sources for further reading:** Louise George Clubb, *Italian Drama in Shakespeare’s Time*; Rosalind Kerr, *The Rise of the Diva*. Pamela Brown, *The Diva’s Gift to the Shakespearean Stage*.

#### **Module 11:** Shakespeare’s *As You Like It* and Wroth’s *Love’s Victory* (LV in E-Reserves) (November 14-20)

**NOTE: Researched Essay is due Nov. 20 in Dropbox.**

Students will compare Shakespeare’s and Wroth’s plays to those of Tasso and Andreini.

**Note on dates:** *Love’s Victory* may have first been performed in 1619 for the wedding of Mary Wroth’s younger sister Barbara. *As You Like It* was probably first performed in 1599. It was entered in the Stationer’s Register on 4 August 1600. It was probably one of the first plays performed by the Lord Chamberlain’s Men in

the new Globe Theatre, built in 1599 from the timbers of the Shoreditch building called The Theatre. The company had moved the timbers across the Thames when they ran into trouble with the owner of the Shoreditch property. Juliet Dusinberre argues that *AYL* might have been first performed for Queen Elizabeth's court at Richmond Palace. For more on performance of *AYL*, see:

[https://internetshakespeare.uvic.ca/doc/AYL\\_StageHistory/index.html](https://internetshakespeare.uvic.ca/doc/AYL_StageHistory/index.html).

**Sources for further reading:** Alison Findlay, *Playing Spaces in Early Women's Drama. Women Players in England, 1500-1660: Beyond the All-Male Stage*, ed. Pamela Brown and Peter Parolin. Akiko Kusunoki, *Gender and Representations of the Subject in Early Modern England. A Companion to Shakespeare's Works, Vol. 3, Comedies*, ed. Richard Dutton and Jean E. Howard.

**Module 12:** (November 21-27)—**THANKSGIVING**—This would be a good time to work on any of the 3 shorter written assignments that you need to complete or to get started on your Capstone Project, if you have not already.

**Module 13:** Shakespeare's *Twelfth Night* (November 28-December 4)

**NOTE: Film/Performance Reviews are due Dec. 4 in Dropbox.**

Students will identify elements of Italian drama, petrarchism and anti-petrarchism, the *Querelle des femmes*, and various other Renaissance/early modern characteristics that we have discussed this semester in Shakespeare's *Twelfth Night*.

Read: *Twelfth Night*.

**Note on dates:** Regarding English Renaissance/early modern concerns in this play—there is an echo of Catholic vs. Protestant/Puritan protest here as the more extreme Protestant elements in England sought to eradicate

**Sources for further reading:**

**Module 14:** Course Summary and Final Project (December 5-11)

**Final Assessment:** The **Capstone Project**, which stands in for a final exam in this course, is due on December 12, 2022, in Dropbox.

