English 5053/7083: Renaissance Performances of Empire
Tues. 5:30-8:15pm
Main Campus, Room TBA

Instructor: Dr. Bernadette Andrea
Office: MB 2.470
Office Hours: 12:30 – 1:30, and by appointment
Email: bernadette.andrea@utsa.edu
Phone: 458-5339

Course Description: This class focuses on three significant moments in the early modern English discourse of empire from the early sixteenth century to the early eighteenth century. The performances we will consider are primarily plays for the English public stage, which emerged as a significant site of cultural production and political debate during the era of Marlowe and Shakespeare and, after the closure of the theaters from the English Civil War through the Commonwealth period (c. 1640 to 1660), reopened to include women actors and playwrights. However, we will also consider the performative aspects of the early modern discourse of empire more broadly, which begins with the elaborate rhetoric and ruses of Columbus’s letters and continues in the utopian genre.

Our first unit focuses on the body of writing produced in response to Columbus’s epochal voyages (including his own letters); it also examines the counter-discourse of Bartolomé de Las Casas as a complement to Columbus. While we will read modern translations of these texts (originally published in Latin and/or Castilian), both circulated widely in English translations during the early modern period. Thomas More’s Utopia, first published in Latin but soon translated into English, is one of the earliest responses by an English writer to the narratives that circulated in the wake of Columbus’s voyages. Our second unit moves to the English public stage, with a focus on the plays of Christopher Marlowe, who represented the Islamic empires of the day against the backdrop of Western European global imperialism. Shakespeare’s Othello will be read in the context of Marlowe’s exploration of imperial performances in the Mediterranean, which involved Muslims, Jews, Africans, and Europeans. Our final unit will turn to Restoration drama, starting with a popular (and controversial) play by the poet laureate, John Dryden: The Conquest of Granada, focusing on the last Islamic kingdom on the Iberian peninsula, which was conquered in 1492 (with the consequent expulsion of the Jews and Moors) just prior to Columbus’s first voyage. We will ask why English playwrights at the end of the seventeenth century became so interested in this inaugural imperial moment. We will then assess a series of plays by Delarivier Manley and Mary Pix, both of whom debuted in 1696. Their plays engage intersecting performances of empire, involving accelerating English imperialism, their Spanish precursors, and the Islamic empires that impacted both. Manley’s and Pix’s exploration of gender and sexuality is significantly nuanced by their status as the first group of female playwrights for the English public stage. Offering a sustained engagement with literary theory, this course emphasizes genre and poetics as well as empire and politics in assessing the impact of these important plays.
**Required Texts:** The following texts are required, meaning you must bring a copy to the class in which we discuss them. Please consult me if you are using an edition other than those listed below.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>ISBN</th>
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<tbody>
<tr>
<td>Columbus, Christopher</td>
<td>The Four Voyages of Christopher Columbus</td>
<td>Penguin</td>
<td>1992</td>
<td>ISBN 0140442170</td>
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I have requested that these editions be placed on reserve at the JPL Library.

The plays from the following edition are also required; I will provide pdfs of the plays on the course Blackboard page:


I will also post pdfs to John Dryden’s *The Conquest of Granada*, Parts One and Two.

**Recommended Texts:** I recommend the following texts, selections of which will be assigned for the in-class reports and which may also be used as starting points for your research papers.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>ISBN</th>
</tr>
</thead>
</table>
Knapp, Jeffrey  
*An Empire Nowhere: England, America, and Literature from Utopia to The Tempest*  
University of California Press  
1994  
ISBN: 978-0520073623  
(Electronic copy available through UTSA Library.)

Cheney, Patrick  
*The Cambridge Companion to Christopher Marlowe*  
Cambridge UP  
2004  
ISBN 978-0-521-52734

Zwicker, Steven N.  
*The Cambridge Companion to John Dryden*  
Cambridge UP  
2004  
ISBN 0521531446

Andrea, Bernadette  
*Women and Islam in Early Modern English Literature*  
Cambridge UP  
2009  
ISBN 0521121760

Fisk, Deborah Payne  
*The Cambridge Companion to English Restoration Theatre*  
Cambridge UP  
2000  
ISBN: 978-0521588126

I have requested that these recommended texts be placed on reserve at the JPL Library.

Finally, I highly recommend the following text, to which I will refer when I make stylistic and formatting comments on your papers:


**Course Schedule:** This schedule is subject to change as the class unfolds. All changes will be discussed in class; all students are responsible for keeping abreast of these changes.

<table>
<thead>
<tr>
<th>Class Meetings (Tues. 5:30-8:15pm)</th>
<th>Required Readings</th>
<th>Recommended Readings</th>
<th>Due Dates for Assignments</th>
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<tr>
<td></td>
<td>(All students are expected to read the required text for each week prior to the class in which we discuss it. Page numbers refer to the editions listed in “Required Texts” above.)</td>
<td>(These readings are not required for every student every week. Each student will report on some of these readings. They also may serve as secondary sources for your research paper.)</td>
<td>(See Assignment Sequence below for more details.)</td>
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<tr>
<td>T Jan. 11</td>
<td>Introduction: Syllabus</td>
<td>• Mignolo, <em>Introduction to Darker Side of Renaissance</em> (1-28)</td>
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<tr>
<td>T Jan. 18</td>
<td>Columbus, <em>Four</em></td>
<td>• Mignolo,</td>
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<tr>
<td>Date</td>
<td>Readings</td>
<td>Notes</td>
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Knapp, *An Empire Nowhere* (18-61)                                    |
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Authors</th>
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<tr>
<td></td>
<td></td>
<td>in <em>Cambridge Companion to Marlowe</em> (127-43)</td>
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<td></td>
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<td>White, “Marlowe and the Politics of Religion,” in <em>Cambridge Companion to Marlowe</em> (70-89)</td>
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<td>Sullivan, “Geography and Identity in Marlowe,” in <em>Cambridge Companion to Marlowe</em> (231-44)</td>
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<td>Wilson, “Tragedy, Patronage, and Power,” in <em>Cambridge Companion to Marlowe</em> (207-30)</td>
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<td>Paper #2 Due</td>
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<td>Monday, March 14, 2011 through Saturday, March 19, 2011</td>
<td><strong>SPRING BREAK</strong></td>
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<tr>
<td>T Mar. 22</td>
<td>Dryden, <em>Conquest of Granada, Part One</em></td>
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<td></td>
<td>Sherman, “Dryden and the Theatrical Imagination” in <em>Cambridge Companion to Dryden</em> (15-36)</td>
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<td></td>
<td>Brown, “Dryden and the Imperial Imagination,” in <em>Cambridge Companion to Dryden</em> (59-74)</td>
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<tr>
<td>T Mar. 29</td>
<td>Dryden, <em>Conquest of Granada, Part Two</em></td>
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|            | Kewes, “Dryden’s Theatre and the
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Authors</th>
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<tbody>
<tr>
<td>T Apr. 5</td>
<td>Manley, <em>Royal Mischief</em> + Appendix A</td>
<td>• Andrea, “The Female Wits and the Genealogy of Feminist Orientalism,”</td>
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<td></td>
<td><em>Women and Islam in Early Modern English Literature</em> (78-104)</td>
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<td></td>
<td></td>
<td>• Dobson, “Adaptations and Revivals,” in *Cambridge Companion to</td>
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<td>English Restoration Theatre* (40-51)</td>
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<td>T Apr. 12</td>
<td>Manley, <em>Almyna</em> + Appendix B</td>
<td>• Andrea, “The Scandal of Polygamy in Delarivier Manley’s <em>Roman à Clef</em>,”</td>
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<td><em>Women and Islam in Early Modern English Literature</em></td>
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<tr>
<td>Date</td>
<td>Reading/Assignment</td>
<td>Notes</td>
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<td>T Apr. 19</td>
<td>Wheatley, “Tragedy,” in <em>Cambridge Companion to English Restoration Theatre</em> (70-85)</td>
<td>Paper #3 Due</td>
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<td></td>
<td>Gill, “Gender, Sexuality, and Marriage,” in <em>Cambridge Companion to English Restoration Theatre</em> (191-208)</td>
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<tr>
<td>Thursday, April 28, 2011 through Friday, April 29, 2011</td>
<td><em>Spring 2011 Study Dates</em></td>
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<tr>
<td>T Apr. 3</td>
<td>Mignolo, Afterword to Second Edition of <em>Darker Side of Renaissance</em> (427-65)</td>
<td>Final Paper Due</td>
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**Assignment Sequence:** Your final grade in this will be based on the following components:

- Class participation/reader responses: 15% of final grade
  - Class participation will be assessed in two ways:
1) Reader responses on the required reading for the week; these should be posted using the discussion link on the Blackboard page for this course by noon on the day of the class (late responses will not receive credit); they should be approximately 250 to 300 words in length; your reader response can respond to any aspect of the required reading, and it can be analytical, creative, polemical, etc.; fourteen reading responses will be averaged for 10% of your class participation grade;

2) Regular and informed student participation in class discussion will constitute the remaining 5% of your class participation grade; remember that you can ask questions as well as make comments.

- Three short papers on each unit: 3 x 15% for 45% of your final grade
  - 5-7 pages each, not including list of works cited;
  - These papers, which will develop an argument by asserting and supporting a thesis, should focus on the primary texts. For this paper, but more so for your final paper, you should think about situating your argument within a critical conversation within which you are also an “authority.”
  - Your papers (including the final paper) will be evaluated for content (argument, research, etc.), structure (complete, coherent, etc.), style (clear, correct, etc.), and format (MLA, etc.).

- Report on secondary source, with in-class presentation: 10% of your final grade
  - These reports focus on the recommended readings listed in the Course Schedule above;
  - I will circulate a sign-up sheet during the first weeks of class, where you will sign up for one report;
  - Your report has two components:
    - 1) The written component consists of a 4-5 page précis (summary) of the argument of the secondary source you have selected; you will submit the written report to me on the day you present in class (i.e. the day your source is listed in the Course Schedule above);
    - 2) The oral component consists of an in-class presentation of not more than ten minutes based on your written report (timing yourself beforehand is a good idea); you should provide a handout of no more than one page for all the members of the class (including me); after your report, I will invite class members to ask questions; I may also ask you in subsequent classes to address issues related to your report as they connect to other readings.

- Final research paper: 30% of your final grade
  - English 5053: 15-20 pages, not including list of works cited
  - English 7083: 20-25 pages, not including list of works cited
  - For both sections: This paper can incorporate material from any of your three short papers; however, you must integrate this material into a developed argument and not simply reproduce it or add on.
  - You must attach your graded abstract with your final paper;
  - If you want for me to return your final paper with detailed comments, you should attach a self-address, sufficiently stamped envelope.
Your written assignments must be in MLA Style, using 12-point Times New Roman or comparable font, one-inch margins, double spaced, etc. They must be submitted in class or in my mailbox in the English department main office on the day listed in the Course Schedule above. They must be date stamped by the English department staff if they are not given directly to me. Late assignments will be subject to a cumulative grade reduction for each day submitted past the deadline. All papers must be submitted as hard copies; do not email attachments.

Please note that neither instructors nor office staff can report final grades by telephone, mail, email, or fax.

**Policies:** Our classroom policies are based on department, college, and university policies. They are meant to optimize the learning experience for each class member. If you have any questions or comments about these policies, please do not hesitate to speak with me.

- **Attendance:** This course assumes an interactive approach in its structure, which builds each class upon previous classes, and in its presentation, which requires engaged participation from all members of the class. Your presence is essential to the success of this course, and therefore to your success in it. Hence, attendance at all class sessions is required; unexcused absences (including habitual tardiness) will result in a 1% reduction of your grade for each class hour missed. Valid excuses for missing class include documented medical reasons, authorized university activities, military service, and established religious holidays ("Class Attendance Policies," UTSA Handbook of Operating Procedures). If you must be absent for a legitimate reason, you must provide me with the “Excused Absence from Class Attendance” form listed in the left-hand column of your Blackboard page before or immediately after your absence. You are responsible for making up any work missed, and must consult me as soon as possible about making arrangements to do so (i.e., you will not be able to make up accumulated missed assignments at the end of the semester).

- **Classroom Environment:** The Provost’s statement on “Civility in the Classroom” states that “students are expected to assist in maintaining a classroom environment that is conducive to learning. To assure all students have the opportunity to gain from time spent in class, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.” Our goal is to create a classroom that fosters mutual respect among all participants. We may have differences of interests, approaches, ideologies, politics, academic experience, and personal backgrounds. However, we will seek to engage these differences from intellectually open and informed perspectives, and refrain from disruptive behaviors such as persistent ringing of cell phones or beepers, inappropriate challenges to the professor’s authority, excessive tardiness or leaving class early, making offensive remarks, missing deadlines, prolonged chatting, reading newspapers during class, sleeping, talking out of turn, dominating discussion, shuffling backpacks and notebooks, and overt inattentiveness (all examples listed in the Provost’s statement on “Civility in the Classroom”). Naturally, if you have a legitimate reason for being late, leaving class early, or missing a deadline, you should inform me in advance so we can make alternative arrangements. If you have concerns about the course, the instructor, or
other students, you are invited to express your concerns in a constructive manner to me. I am open to suggestions at any point in the semester about modifying the course to best suit the participants’ needs and interests.

- **Disability Services**: Support services, including registration assistance and equipment, are available to students with documented disabilities through the Office of Disabled Student Services (DSS), MS 2.03.19. Students are encouraged to contact that office at 458-4157 prior to starting classes to make arrangements, though they can contact the office at any time.

- **Electronic Equipment**: Laptops are permitted in the classroom only to take notes or to consult electronic versions of required texts for the class and only with the explicit permission of the instructor. They are not to be used for activities unrelated to the course (websurfing, checking email, working on assignments related to other classes, etc.). Such activities interfere with the classroom experience for everybody, particularly in a seminar setting. Students who engage in non-class related activities will not be allowed to use their laptop in subsequent classes and may face a reduction of their participation grade. This policy relates to similar electronic devices, including cell phones (no texting during class, etc.). In addition, please let me know in advance if you are recording the lecture. This syllabus cannot be posted on the internet or otherwise distributed without the instructor’s written permission nor can any recordings of the lectures.

- **Plagiarism and Collusion**: UTSA defines “scholastic dishonesty” as including but not limited to “cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment), or the attempt to commit such an act.” For more details, see the UTSA Student Code of Conduct at http://www.utsa.edu/infoguide/appendices/b.html.

- **Tomás Rivera Center**: I encourage you to utilize the following Tomás Rivera Center’s (TRC) academic support services for assistance in study strategies and course content. These services are available to you at no additional cost. For more information regarding these services, please visit the TRC web site at www.utsa.edu/trcss.
  - **Learning Assistance** provides one-on-one study skills assistance through Academic Coaching and group study skills assistance through Expert Learner Series Workshops.
  - **Supplemental Instruction (SI)** offers student-led study groups using collaborative learning for historically difficult classes.
  - **Tutoring Services** provides walk-in tutoring in a variety of subjects with several locations from which to choose.
  - If you are taking classes at the DT Campus, the TRC Downtown offers a variety of services to assist you.