

Department of English & Writing Studies
Witchcraft, Magic, and Science in Renaissance English Literature
English 332F (001)
Fall 2018



Instructor: Dr. Jo Devereux
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Office Hours: TBA

Course Location: tba

Course Date/Time: tba

Prerequisite(s): At least 60% in 1.0 of English 1020E or English 1022E or English 1024E or English 1035E or English 1036E or English 1042E or both of English 1027F/G and English 1028F/G, or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Course Description

This course examines witchcraft, magic, and the emergence of science in a variety of dramatic and non-dramatic English Renaissance texts.

Course Materials

Texts:

1. King James the First, *Daemonologie* (1597) (online Western libraries)
2. Christopher Marlowe, *Dr. Faustus*, A-text (1604) (Broadview)
3. William Shakespeare, *Macbeth* (1606) (Folger)
4. Thomas Middleton, *The Witch* (c.1613-1615) (Bloomsbury)
5. Alexander Roberts, *A Treatise of Witchcraft* (1616) (online at EEBO)
6. Thomas Dekker, John Ford, William Rowley, *The Witch of Edmonton* (1621) (Bloomsbury)

Methods of Evaluation

Essay 1, due Oct. 18, 2018: 20%

Essay 2, due Nov. 29, 2018: 25%

One group scene, worth 15%; see below for dates

Attendance: 5%

Final Exam, Dec. 2018 (date TBA): 35%

Essay Policy:

You should hand in your essays in class or place them in the English Department Essay Drop Box in the hallway of UC, near the main English Department Office. ALWAYS KEEP A COPY OF YOUR ESSAY.

LATE ESSAYS will be penalized 1% per day.

Participation/Performance Work (15%)

On Thursday's class, beginning in the fourth week of October, we will forgo the formalities of a traditional university lecture and get down to the business of performance. I will be dividing the class into four groups, and every other week you, the students, will run our final hour.

Our performance hour will begin with a scene study presentation by the group designated, for that week, as THE COMPANY.

- It will be the Company's job to stage a scene based on one from that week's play, and to take up roles such as actors, director, dramaturge, and designers. The scenes you perform will be "poor" theatre in the best sense of the word: not a formal, heavily rehearsed performance, although you are free to bring props and costumes as you choose. Your primary task will be to work together to select a specific approach to the scene/play, and then be prepared to defend and explore your choices in class. This "thought work" is *the most important* component of your presentation!
- Those who aren't acting or directing in any given week must contribute behind the scenes, by helping to imagine potential visions for the scene, by imagining a design (be prepared to explain and discuss it!), or by applying dramaturgical (that is, critical, close-reading) skills to the text and then offering options to the actors and/or director.
- I would like each of you to try different roles over the course of the term: if you are shy, challenge yourself to try acting once; if you're a raging extrovert, challenge yourself to pull back a bit and let the quieter members of your group shine.
- The Company will need to read ahead, and agree on a scene (or scenes) to perform in advance of their scheduled Thursdays. You need not clear your scene selection with me in advance, but please choose something that will take approximately 10 minutes to perform.
- Be prepared to meet outside of class for an hour or two, at least a couple of times, before each performance, and establish an informal email discussion list among yourselves in order to hammer out your basic choices and ensure everyone knows their jobs.
- Coordinating your schedules will *not* be easy. In fact, it's part of the challenge. But your groups are large because performance cannot happen with just a couple of people: theatre is made in the messy coordination between different personalities with different schedules and different needs. Do your best to accommodate everyone, to get to know one another, and to support one another; by the end of the term, you'll be glad these people are your colleagues; they may even be your friends!
- After each performance, and a short break, the Company will be asked to get back on stage and participate in a question-and-answer period. Each member of the Company

should try to contribute something during the Q&A, especially those whose work has been primarily behind the scenes. This is the time for you to explore in depth, with your colleagues, the terrific thought work that has gone into your presentation!

- The final part of the class will involve a post-performance “talk-back” or discussion.
- When the week’s performance is over, the Company will take their break while the rest of us get into our designated groups. You will be given 10-15 minutes in your group to discuss the performance you’ve just seen, and to prepare two or three good challenging questions about the Company’s performance choices.
- In order to ensure that your group’s discussion runs smoothly, each of you will need to take some notes during the Company’s performance, bring those notes with you to your group’s “huddle,” and be prepared to talk about them.
- NOTE that the questions you develop must delve below the surface of what the Company is doing. Colleague-critics are reviewers with a difference: your task is to explore what worked and what didn’t, to probe the critical effects of the Company’s choices, to offer alternative readings, and to examine how others in the class received the performance (it’s a good idea to address some questions to your fellow audience members as well!). One important proviso: colleague criticism is designed to be helpful and respectful, not hurtful and derogatory.
- We hope to get a lively discussion going, and will bounce from group to group until either our time or your notes are exhausted. Support a strong, engaged class discussion!

Assessment:

- Your group work is the core component of your participation grade; you will be judged on the amount of effort you put into the work—NOT on your acting skills—and on your willingness to push yourself in new directions, beyond your comfort zone. Ensure that you are contributing helpfully in some way when your group is The Company and that you challenge yourself to contribute during your group’s discussion.
- Attendance. One of the keys to doing well at this assignment is attending regularly; the other key is being engaged when you attend. Attendance will be taken. Even if your group is not performing, your attendance is still required and appreciated.

Assignments

Essay 1: Write a persuasive essay on ONE work from the course.

Length: 1500 words

Format: MLA for undergraduate research essays, 8th edition

Worth: 15%

Due: Oct. 18, 2018

Examine and incorporate at least one other primary and two secondary sources in your research. Develop a strong and focused argument based on your reading of the sources. Choose ONE of the following broad topics (**which you must narrow down very specifically to construct a clear argument**):

- Gender
- Bodies
- Disease and/or Physick (Renaissance medicine)
- Language, Words, Books, Texts, or Other Writings
- Power or Monarchy or Government or Religion
- Demons, Devils, Witches, or other Supernatural Beings
- Animals or Plants
- Sexuality
- Renaissance Alchemy, Astronomy, Biology, Chemistry, or Other Science

Essay 2: Compare and contrast TWO plays on the course, using one of the broad topics listed above.

Length: 2500 words

Format: MLA for undergraduate research essays, 8th edition

Worth: 25%

Due: Nov. 29, 2018

As with the first essay, choose ONE of the topics listed above (**which you must narrow down very specifically to construct a clear argument**). **You may use the same topic as in Essay 1 but write on TWO different plays from Essay 1.** Examine and incorporate at least one other primary and four secondary sources in your research. Develop a strong and focused argument based on your reading of the sources.

Timetable

<i>Week of</i>	<i>Readings and Assignments</i>
Sept.6	Introduction, general business
Sept.11-13	Background; from <i>Malleus Maleficarum</i> (1487), <i>The Discoverie of Witchcraft</i> (1584)
Sept.18-20	King James the First, <i>Daemonologie</i> (1597)
Sept.25-27	<i>Daemonologie</i> (1597)

- Oct.2-4 Alexander Roberts, *A Treatise of Witchcraft* (1616)
- Oct.9-11 **FALL READING WEEK**
- Oct.16-18 Marlowe, *Dr. Faustus* (1604); **Essay 1 Due Oct. 18**
- Oct.23-25 Marlowe, *Dr. Faustus* (1604); **Group 1, Scene 1 Oct. 25**
- Oct.30-Nov.1 Shakespeare, *Macbeth* (1606)
- Nov.6-8 Shakespeare, *Macbeth* (1606); **Group 2, Scene 2 Nov. 8**
- Nov.13-15 Middleton, *The Witch* (1613)
- Nov.20-22 Middleton, *The Witch* (1613); **Group 3, Scene 3 Nov. 22**
- Nov.27-29 Dekker, Ford, Rowley, *The Witch of Edmonton* (1621); **Essay 2 Due Nov. 29**
- Dec. 4-6 Dekker, Ford, Rowley, *The Witch of Edmonton* (1621); **Group 4, Scene 4 Dec. 6**

Final exam: Dec. 2018

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western:
<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.