



ENG 534.01W: Medieval and Renaissance British Literature

Focus: Drama

(CRN 84628)

COURSE SYLLABUS: Fall 2026

Online and Asynchronous¹

INSTRUCTOR INFORMATION

Instructor: Dr. Deborah M. Scaggs, PhD

Office Location: 227 David A. Talbot Hall

Office Hours: By appointment via Zoom

University Email Address: deborah.scaggs@etamu.edu

Preferred Form of Communication: email

Communication Response Time: 48-72 hours



COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings

Textbook(s) Required

1. Bruster, Douglas and Eric Rasmussen, editors. *Everyman and Mankind*. Illustrated ed., The Arden Shakespeare, 2009. ISBN: 978-1904271628
2. Cary, Elizabeth. *The Tragedy of Mariam*. 1613. Edited by Barry Well and Margaret W. Ferguson, U of CA P, 1994. ISBN: 978-2883440050
3. Dekker, Thomas, John Ford, and William Rowley. *The Witch of Edmonton*. 1621. Edited by Lucy Munro, Illustrated edition, The Arden Shakespeare, 2016. ISBN: 978-1904271529
4. Fitzgerald, Christina M. *The York Corpus Christi Play: Selected Pageants*. Broadview, 2018. ISBN: 9781554814299
5. Ford, John. *'Tis Pity She's a Whore*. 1629?. Edited by Sonia Massai, Annotated ed., The Arden Shakespeare, 2012. ISBN: 978-1904271505
6. Kyd, Thomas. *The Spanish Tragedy*. 1582?. Edited by Michael Neill, Norton Critical ed., Norton, 2014. ISBN: 978-0-393-93400-7
7. Middleton, Thomas and Thomas Dekker. *The Roaring Girl*. 1608?. Edited by Jennifer Panek, Norton Critical ed., Norton, 2011. ISBN: 978-0393932775

¹ "Asynchronous" means that all work will be completed without live interaction with the instructor or fellow class members.

8. Modern Language Association of America. *MLA Handbook*. 9th ed. MLA, 2021. ISBN: 978-1603293518
 - a. Also available free through [Waters Library](#).
9. Shirley, James. *The Lady of Pleasure*. 1635. Anson Street P, 2025. ISBN: 978-1023171328

NOTE: There are many editions of these texts, and the ones listed have been chosen because of their scholarship, editorial commentary, and publisher/availability. There are lower cost options through Amazon and other third-party sellers, or you can purchase them through [ETAMU's bookstore](#). Feel free to buy or rent hardcopy, digital downloads, or online access to these editions, but these editions are the official ones for the course.

Software Required

1. Microsoft Word or its equivalent. Students using MACs **must** save documents as .rtf or .pdf files.
 - Students using [GoogleDocs](#) or [Office 365](#) are responsible for ensuring that their submissions are fully compatible with dropboxes in D2L and *TurnItIn*. **Do NOT use links.** (The hyperlinks direct you to instructions for converting to .doc files.)
 - Get [FREE Office 365](#) through ETAMU.
2. Adobe Reader for PDF files.
3. Webcam and microphone for submitting online work. This is **REQUIRED**.

Other Texts and/or Materials

1. All students *must* have a working ETAMU e-mail address.
2. Access to a computer and high-speed internet for writing, saving, and submitting assignments electronically and for viewing content on external sites.
3. Familiarity with [Discussion Forums in D2L](#) (DFs) for submitting responses to discussion questions.
4. Familiarity with using your webcam for recording videos for submission to D2L assignment dropboxes and discussion forums.
5. The instructor will provide recommended articles/handouts for students to use as needed.



Important Dates:

September 4: Last day to drop with 100% refund
 August 20: First day of classes
 October 8-9: Fall Break—No classes
 October 29: Last day to drop (no refund)
 December 4: Last Class Day
 Final Grades Due: Monday, December 14 by 5:00 PM

Final Exam Date: Anytime between 8:00 AM Monday, December 7 to 11:59 PM Wednesday, December 9 in D2L.

COURSE DESCRIPTION

ENG 534 – Medieval and Renaissance British Literature (3 SCH)

This course examines British literature from its earliest inception in the Medieval period up through the end of the English Renaissance (800-1660). Topics may include important literary figures from each period, examination of a particular genre (e.g., poetry, drama, prose) in each period, specific themes across periods, or a particular critical or historical approach. Students will learn about the close association between these two literary periods and discern what is unique to each. May be repeated for credit when the emphasis changes.

In this section of ENG 534, the focus will be on drama. We will start with the *Corpus Christi* cycles of the Medieval era and move up through more familiar works by playwrights like Christopher Marlowe and Thomas Middleton and perhaps less well-known playwrights like Elizabeth Cary and James Shirley. The theoretical approach will be **cultural poetics** (a term that combines the British [cultural materialism](#) with its American counterpart, [new historicism](#)) which is a literary methodology that requires readers to contextualize the texts within the time period they were composed and consumed. Not only do we study the literature *as literature*, but we also study the production of texts as material that shapes and is shaped by cultural forces that reveal power dynamics. (More on this in Week 1.)

Overarching Themes, Inquiries, and Foci: This semester, I want us to explore the development of drama in the late Medieval period (circa 1300s) through the Early Modern period up to the late Carolinian era (circa 1640s) and examine the factors that influence changes in how playwrights engage in the form for their particular moment in time. Rather than focus on any one topic, we will examine the different approaches to what drama was and could be, the various playwrights, and the ever changing culture stemming from massive growth in population, development of new philosophies, shifts in monarchy heads-of-state, and all the new discoveries in geography, science, and medicine. What follows is by no means an exhaustive list of the ways we might engage these texts, but they can provide some starting points.

- ❖ Keeping in mind the **cultural poetics** methodology, how do we situate ourselves to read these texts within their time period without retroactively imposing 21st century sensibilities?
- ❖ Who/What is in power, and how does the drama reveal this? Where do we see the tensions between who has and who does not have power? What kind of “power(s)” are we even talking about?
- ❖ What kinds of questions arise—ranging from gender *dynamics* to new science to political change to the *form* that drama takes—to help us understand what was on the minds of the playwrights, performers, social commentators, and playgoers in their day?
- ❖ What kinds of concerns, values, perspectives, and histories do the playwrights, performers, and playgoers bring with them from the past? What do they point to in the future?
- ❖ How does drama—rather than poetry, novellas, novels, etc.—provide playwrights and playgoers a way into the culture that otherwise would be lost? (We are talking about *form* here.)
- ❖ What materials (other than the plays/drama themselves) would be useful to understanding this period and what the playwrights were up to in their works? (We are talking about *methodology* and *research* here.)

Student Learning Outcomes (SLOs): Upon successful completion of this course, students will be able to:

1. formulate a viable line of questioning, using a specified critical theory or methodology;
 - a. Evaluation: Oral presentations and annotated bibliography with questions
 - b. Evaluation: Research proposal
2. select sources appropriate to the critical theory or methodology;
 - a. Evaluation: Oral presentations and annotated bibliography with questions
 - b. Evaluation: Research proposal
3. synthesize primary and secondary texts effectively into texts;
 - a. Evaluation: Discussion Forums
 - b. Evaluation: Research proposal
4. critique the cultural, social, and historical contexts of texts;
 - a. Evaluation: Discussion Forums
 - b. Evaluation: Research proposal
5. create texts that effectively address purpose, style, and content; and
 - a. Evaluation: All oral and written work.
6. examine learning and research processes for professionalization.
 - a. Evaluation: Final Exam



COURSE REQUIREMENTS

Minimal Technical Skills Needed

Students are expected to be able to use a computer for accessing content, completing and submitting assignments (e.g., using Word in their [FREE Office 365](#) through ETAMU), and engaging in online sources. Ability to use Microsoft Word®, Adobe® Reader, webcam and microphone, and D2L Brightspace® are needed. Students are expected to know how to use Discussion Forums ([DFs](#)) [for submitting responses to discussion questions](#). If you have issues with your browser, then you should try [clearing cache, cookies, and history](#) and try again. If that still does not fix the issue, then you need to call the Center for IT Excellence (CITE) at 903.468.6000 or email them at helpdesk@ETAMU.edu.

Instructional Methods

Online courses are not “easier” than traditional, face-to-face courses. In fact, students who take online courses need to be highly organized, self-motivated, detail-oriented, and self-monitoring. What is normally done inside the classroom, such as discussion, debate, and close reading aloud, needs to be reproduced in an online environment; thus, the time commitment for an online class increases significantly. This course will include recorded lectures; weekly student-driven discussion and recordings; independent reading, thinking, and writing; and in-depth research. There will also be handouts made available to enhance instruction.

If students believe that this kind of learning environment may not be conducive to their learning style or personal responsibilities, then reconsideration of this specific course is strongly recommended.

Student Responsibilities / Tips for Success

The work for this course is carefully sequenced and grows out of daily intellectual engagement, such as online class participation/discussion, presentations, and researching. Staying on top of the assignments, doing them seriously, and being prepared for online interaction are crucial for student success in this course. When a graduate course meets face-to-face (F2F), then students typically meet for about 2 ½ hours once a week. In an online course, F2F activities have to be replicated, so the online engagement is greater. Therefore, you should **expect to spend approximately 12 hours a week** for researching, thinking, reading, and writing for this course. Graduate school is like a full-time job, and the more classes you take, the more hours you are expected to devote to them.

GRADING

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

Assignments and Evaluation

The most important consideration for all writing is content (argument, structure, research ethics); however, grammar and usage are also important because 1) a person's literacy is often judged according to the number of distracting sentence errors that appear in writing, 2) if writers have too many grammatical, mechanical, or usage errors, they will fail to communicate effectively, and 3) as English majors, your ability to control language is one of strengths you should hone. Therefore, students will need to achieve control of Standard Academic American English (SAAE).

Academic Integrity

Students who do not learn to control MLA document design and documentation will find it difficult to earn a passing grade. Part of academic writing is being able to control information and source material you use in research and writing. Writers **must** learn to use source material ethically, including the use of Generative Artificial Intelligence (GenAI).



- With direct quotes, any missing open or close quotes = Plagiarism.
- With paraphrases or summaries, any missing citations = Plagiarism.
- Missing in-text citations = Plagiarism.
- Using sources, quoting them, but not including them in a bibliography = Plagiarism.
- Using GenAI without citing it as a source = Plagiarism.
- Using GenAI without permission from the instructor = Academic Dishonesty.

- Intentionally misrepresenting a source's ideas by saying it says something it does not say = Academic Dishonesty.
- Including sources in a bibliography without using them in the essay is either plagiarism (you used a source but did not cite it) or academic dishonesty (you are attempting to obfuscate the fact that you have not used the required sources).

Unintentional plagiarism is still plagiarism.

● **Grading Timetable:** The instructor will make every effort possible to return grades and comments on assignments *within seventy-two (72) hours*, but depending upon the assignment, the instructor may need more time.

REQUIRED COURSEWORK

In order to meet the course objectives, students will have the following opportunities:

1. 30 % -- Oral Presentations and Annotated Bibliographies with Questions (200 pts. total)
 - 10% Oral Presentation 1 (100 pts.)
 - 10% Oral Presentation 2 (100 pts.)
 - 10% Oral Presentation 3 (100 pts.)
2. 40 % -- Online Discussions via Discussion Forums (DFs) ($\approx 17 \times 10$ pts. each ≈ 170 pts.)
(Points on quizzes in the "Start Here" module fall under this category)
3. 20 % -- Research Proposal (120 pts.)
4. 10 % -- Final Exam (100 pts.)

100 % $\approx$ 620 pts. total possible (weighted by category)

● **Oral Presentations and Annotated Bibliographies with Questions:** (30% of course grade)

Students will conduct research—following the cultural poetics methodology—about the assigned literary texts and historical/social/cultural contexts and what they find of interest. Each week we will have a *different assigned student* who will provide an annotated bibliography with those sources that relate to the assigned drama/contexts for the week, a set of discussion questions that emerge from that research, and will post a recorded oral presentation for viewing by the class. Presenters are responsible for providing an annotated bibliography of at least two (2), secondary sources that use cultural poetics methodology. Detailed parameters and instructions will be provided in class. (SLOs addressed: 1, 2)

NOTE: Students will sign-up for these using three (3), separate Doodles, a web-based planning system. First come, first served.

Because DF responses to posed questions are due on Tuesday nights and replies are due on Thursday nights, the presenting students will submit their recorded presentation with the annotated bib and questions on a **Sunday night by 11:59 PM**. This will only happen thrice this semester, so please plan ahead.

- a. Late submissions will lose points.

- b. Students will provide their fellow peers with an digital copy of the annotated bibliography with prepared questions as an attachment when they submit their recorded oral presentation.
- c. All sources provided in the course, and any ideas that emerge in DFs, may serve as part of the research for the research proposal.

● **Discussion Forums in D2L Brightspace®:** (worth 40% of course grade) Students will participate in discussions in D2L Brightspace® using [D2L Discussion Forums](#) (DFs). There are primarily three (3) ways DFs will operate in this course.

1. The majority of the DFs are related to answering one of the posed questions by a presenter and their oral presentation. You earn up to 10 points for each completed response/reply cycle. Typically, a completed post/reply cycle includes the following:
 1. Your initial post to **one** of the questions posed by **one** of the presenters for the week by deadline (Tuesdays by 11:59 PM). Aim for about a 750-word written response or a 6-minute video response.
 - a. Presenters **are NOT required** to participate in the exchange for their posted questions.
 - b. Presenters are encouraged to read what their peers write and consider those for their own benefit, especially for further research possibilities.
 2. Your replies to at least 2 of your peers' posts with ideas or suggestions as feedback in either written form (about 150 words) OR a video recording (about 1 ½ minutes) by deadline (Thursdays by 11:59 PM).
2. There are a few DFs in the semester when the instructor will provide an example of a *contemporaneous, primary source* that relates in some way to the assigned readings for the week. All students will respond to this text in a Discussion Forum (DF). This will help students learn what a *contemporaneous, primary source* is and how to work with them, which is part of the cultural poetics methodology.
3. There will be occasional DFs where students will consider what they have learned from the course (including the actual plays read) and what research topic(s) could be pursued if they were to take it further. These DFs are also potential topics for the Proposal assignment.

All of these interactions are meant to engage you in conversations about the texts and potentially to spark ideas for research! The instructor will make every effort to evaluate these within seventy-two (72) hours after the final deadline. Detailed parameters and instructions will be provided in discussion forums. (SLO addressed: 3, 4)

NOTE: The quizzes from the "START HERE" module will be part of this category.

● **Research Proposal:** (worth 20% of course grade) This will be completed as we move through the semester, which is why the DFs are so important. Students will develop viable research questions about drama from the late Medieval period up through the Early Modern period, conducting research that will attempt to frame those questions, and a combination of drama that would be considered (and why) for that project. This will require a minimum of at least twelve (12), secondary sources (which can include any or all that are used in the course as long as each student writes up their own annotations), at least one (1) of the provided primary, contemporaneous

sources, and at least two (2) works of drama studied in the course. Detailed parameters and instructions will be provided in class. (SLOs addressed: 1, 2, 3, 4, 5)

The research proposal will undergo a round of drafting and peer feedback before final submission of the final product. This encourages the *writing process*, so 20% of the research proposal's final score is derived from the first draft and peer-reviewing, and 80% is derived from the final product. Points are earned based on **completion of minimum requirements, on-time submission, assignment adherence, format, and quality**. Below is the breakdown of this project with evaluation criteria described within parentheses:

10 pts. – Draft* (points earned from correct format, appropriate citations, minimum word count completion, minimum sources requirement, assignment adherence, and on-time submission)

10 pts. – Peer Review** (points earned from percentage of completion, quality, and on-time submission)

100 pts. – Final Draft*** (points earned from correct format, minimum word count completion, minimum sources requirement, on-time submission, assignment adherence, and rubric)

120 pts. possible

***NOTE:** All drafts must be completed in order for students to have a final draft graded. Failure to submit a draft on time will result in a student jeopardizing success in this course.

****NOTE:** Failure to submit a draft on time makes it harder for peers to complete the peer feedback. The originating writer who submits late, therefore, will be penalized with points deduction.

*****NOTE:** Final drafts will be graded solely by the instructor.

● **Final Exam:** (worth 10% of course grade) Part of graduate school is, of course, learning content; however, the other aim of graduate school is to prepare students with a sense of mastery of their processes for learning, reading, writing, and thinking. Additionally, whether you are a Master's student or a Doctoral student, you are now engaging at a higher-level of cognitive development and should be striving for a sense of "professionalization," as one who will hold an advanced degree in the field. The final examination will ask you to examine your experience as burgeoning scholars and/or as masters of content in the field of English Studies. (SLO addressed: 6.)

● **Ongoing, Independent Research:** When doing graduate-level research, it is **imperative** that you set aside time during the week and weekends to do the research and to think, read, and write. Therefore, you should set aside independent research time on your own by the end of Week 1. Focus attention on broad strokes. That is, delve into research of the time period. What was going on historically, culturally, politically, geographically, etc.? When it comes time to present, you can choose any of these kinds of research articles and pose questions that will get us to consider whatever playwright/play we are reading for the week. You can also choose a research article on a specific playwright/dramatist, but this will apply only when we get to the Early Modern period. The *Corpus Christi* Cycle of plays are authored by unknown writers!

Even when you are not presenting, you should be an active researcher. You should identify sources that follow the methodology outlined for this course, read those sources, write-up your own annotations for them, and keep these as files. Then, when it is time to put together your Research Proposal late in the semester, the first half of the research is ready for assembly in what is called a “literature review” (more on that later). In other words, you are building a *research process* during the course rather than rushing in the week before the Research Proposal is due. This is how professional academics do the work we will be engaging in this course.

Note on Written Coursework

- **All drafts** must be completed in order for students to have a final draft graded.
- **No “recycled” essays**, essays written in other classes, in other sections of this course, or at other institutions or venues are permitted *unless and until* the instructor(s) provide(s) written consent, using official university email or letterhead.
- **TurnItIn**: This is web-based anti-plagiarism software that all students must incorporate into their submission process for all essays.
 - ❖ Working drafts (all drafts that are composed prior to final essay submission) and final products submitted for final evaluation must include all necessary, appropriate, and accurate citations for source material.
 - ❖ It is the responsibility of the student to make sure that all drafts are submitted to the correct *TurnItIn* drop box on time. Work that is **not submitted to TurnItIn will not be accepted** for grading. The instructor will evaluate the report generated by the software to determine if there are any academic integrity infractions.
 - ❖ Students should save all digital receipts generated by *TurnItIn* to verify that assignments were submitted on time.
- **Generative Artificial Intelligence (GenAI)**: The development and wide availability of GenAI (e.g., ChatGPT) has created a great deal of discussion in academic settings about what its availability means for learning. In fact, this new tool raises questions about how writers think of themselves *as writers* and what it means to use technology to write. As GenAI becomes more powerful and ubiquitous, we all need to learn to use it in ethical and critical ways.



Tools like GenAI are exciting and have great potential, yet they are not without problems because research is showing that the algorithms it depends upon can not fully detect bias, accuracy of information, or verification of source material in the data it uses. Therefore, users can not be sure that all of the information it provides is true, accurate, or usable. Information that GenAI provides is often not cited, making it difficult for users to verify claims and ideas it presents. Additionally, to fully rely on GenAI means that users assume its output is factual, accurate, reliable, and harmless. Simply put, this is not universally the case. Ultimately, students are fully responsible for any work they submit and the veracity and usability of its information.

Although there may be opportunities for you to experiment with GenAI (which will be part of the course work), the work students turn in for this course should be composed by the individual student alone unless the instructor gives explicit permission. If students use a GenAI tool to generate ideas or to develop an essay, then they would need to (1) first get permission from the instructor after a discussion about how it will be used and (2) cite any ideas that *it* generates, giving *it* credit for the work. This includes which GenAI tool was used, what model or version, and when it was used. The audience needs to be able to distinguish between what are writers' original ideas and thinking and what is not, just like any time source material is used. Plus, if students are merely relying on a program to think for them, then they are not learning nor thinking for themselves.

TurnItIn also detects possible GenAI compositions or contributions, and I will review the GenAI report for any possible academic infringements.

- **Format:** All compositions will be electronically submitted. If students are using a Macintosh computer, they should save work as a “rich text format” (.rtf) document, Word (.doc or .docx) for Mac file, or as a “portable document format” or PDF (.pdf) file to ensure computer software compatibility. Students will use the most common discipline-specific document design and citation format for English, which is [MLA 9th edition](#). **Older editions will not be accepted and points will be deducted for inaccurate MLA citation and mechanics.**

Students must ensure that their essays are fully compatible with the submission dropboxes in D2L (including TurnItIn) and in Discussion Forums (DFs). Students will need to use Office 365 (free with your enrollment at ETAMU!) for its Word program rather than [Open Office](#) or [GoogleDocs](#). (The hyperlinks direct you to instructions for converting to .doc files.) When students save [GoogleDocs](#) or [Open Office](#) files as PDF or Word files, the formatting **does not** transfer to meet MLA document design. Therefore, students are responsible for ensuring that their submissions meet MLA guidelines.

- **Late Work:** Regardless of the assignment, deadlines are deadlines. Since the writing in this course will be submitted online, there really is no excuse for late or missing work. Late work will lose points. A student may **request** an extension by communicating with the instructor, in person or via e-mail, **at least 48 hours in advance of a deadline**, but the granting of an extension is dependent upon the circumstances and is at the sole discretion of the instructor. **If** a student has an extreme circumstance—or a sudden, serious situation—that prevents a student from meeting deadlines, then they should **communicate with the instructor as soon as possible** so that a solution to the problem can be found.

NOTE: Some assignments—like drafts and peer reviews—are highly dependent upon timely submission in order to receive feedback for revision. Other assignments—like brainstorming or reading activities—are solely for the individual learner to maintain progress in learning. If work is turned in late without prior approval, students should expect to lose points, earn a zero (0), or be lowered a letter grade for each day's delay, and a student has up to three (3) days (including weekends) to present the late work, after which no credit is possible.

TECHNOLOGY REQUIREMENTS

Learning Management System (LMS)

All course sections offered by East Texas A&M University have a corresponding course shell in the MyLeo Online Learning Management System (LMS). Visit D2L Brightspace® webpages for the [LMS requirements](#) and for [LMS Browser Support](#). Users will need to prepare for the use of Zoom by verifying [Zoom System Requirements](#) for any office hours needed.

Access and Navigation

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@ETAMU.edu.



Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, an ETAMU campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your instructor. The textbooks, assignment sheets, rubrics, and other assignments within D2L can be addressed by the instructor.

Technical Support

If you are having technical difficulty with any part of D2L Brightspace, please contact Brightspace Technical Support at 1-877-325-7778 or visit [D2L Brightspace's support page](#).

Interaction with Instructor Statement

There will be many opportunities to interact with the instructor. First, the instructor is open to questions, observations, or needs for clarification during class. Second, the instructor will provide feedback on final versions of submitted work. Third, the instructor has office hours where students are welcome to attend to discuss class materials, writing concerns, or future endeavors or to receive academic advising.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

Attendance and Tardiness



In an online course, missing work or lack of engagement in the course materials constitutes “absence.” In face-to-face (F2F) classes, not being physically present constitutes absence. Students are expected to attend classes on-time and in their entirety and to complete all assignments. If there are extreme circumstances—or a sudden, serious situation—that prevents a student from arriving to class on time or remaining in the class for its duration, then it is the student’s responsibility to communicate absences with their instructors. In the online environment, daily engagement is needed to count for attendance.

Tardiness in F2F: If a student is more than 10 minutes late to class or if a student leaves class 10 minutes or more early, this will count toward attendance. Three (3) “tardies” or leaving early equals one (1) absence.

Absence in F2F: If students have excessive, unexcused absences from class, they will fail this course. “Excessive, unexcused absences” are determined as follows: four (4) or more in a MW or TR course, six (6) or more in a MWF course, and two (2) or more in a MTWR summer course or in a once-a-week graduate course.

All absences are considered unexcused **until and unless** the student persuades the instructor that the absence merits being excused. Instructors require documentation within seven (7) calendar days for the absence to be excused and missing assignments to warrant acceptance. Acceptable reasons for an absence, which will not affect a student’s grade, include, but are not limited to:

1. Participation in university sponsored activity at the request of university authorities;
2. Death or major illness in a student’s immediate family;
3. Routine, short-term support of infant and parent health care matters;
4. Illness of a dependent family member;
5. Participation in legal proceedings or administrative procedures that require a student’s presence;
6. Religious holy days;
7. Illness that is too severe or contagious for the student to attend class;
8. Required participation in military duties;
9. Mandatory admission interviews for professional or graduate school which cannot be rescheduled; and
10. Doctor visits that can not be rescheduled or that require travel.

Students are responsible for providing satisfactory evidence (e.g., physician's note, military orders, medical release, etc.) to the faculty member within seven (7) calendar days of their absence and return to class. They must substantiate the reason for absence.

If an off-campus licensed physician provides evidence of a student's illness, the written excuse, orders or documentation must contain:

- the date and time of the doctor's appointment,
- the prognosis of illness,
- the doctor's opinion and recommendations for the individual student, and
- the opinion on whether or not the student is able to attend class.

If an absence is not an excused absence, the faculty member will decide whether makeup work will be allowed. In some courses, attendance and in-class participation are ongoing requirements and an integral part of the work of the course.

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#). Some key elements that are part of "common decency and acceptable behavior" include:

1. using the "silent" mode on cell phones for the duration of class;
2. removing headphones or earphones for the duration of class;
3. not accessing the web or apps on cell phones, tablets, or laptops unless it is directly related to the current course (i.e., ebooks, notetaking);
4. arriving to class on time;
5. not speaking while others are speaking; and
6. not bringing children to class.

If there is an emergency or an issue that demands attention, then students should step out of the classroom to address it. Students should also consult the [Rules of Netiquette](#) (and the "Golden Rules for Netiquette," a PDF file in D2L) for more information regarding how to interact in an online forum.

ETAMU Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty, see the following procedures:

[Undergraduate Academic Dishonesty Policy 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty Policy 13.99.99.R0.10](#)

[Graduate Student Academic Dishonesty Form](#)

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

East Texas A&M University
Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@ETAMU.edu

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M University Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the [Carrying Concealed Handguns on Campus](#) document and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of

handguns is prohibited on all East Texas A&M University campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Library

The Velma Waters Library supports the research, learning and teaching interests of students, faculty, and staff. Connect with a librarian, explore research and course guides, and attend workshops.

- **Chat with a Librarian!** Get immediate assistance with their [chat service](#) on the main Library page: <https://www.ETAMU.edu/library/>
- **Email** ask@ETAMU.libanswers.com. They will respond to emails within 24 hours, often much sooner.
- **Text** questions to 903.225.2862.
- **Call** the Waters Library at 903.886.5718 to discuss research needs.
- **Meet with Them!** Don't stay up all night searching Google. Schedule a one-on-one consultation held in-person or via Zoom with a librarian.



Student Career Preparedness Office: Meet with career advisors who can help with the resources and tools needed to prepare for a career and opportunities post-graduation. To schedule an appointment, call 903.468.3223, email hirealion@ETAMU.edu, or go online by clicking [schedule an appointment](#).

ETAMU Supports Students' Mental Health

Counseling Center: The Counseling Center at ETAMU, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. Visit the [Counseling Center website](#) for events and confidential services.



The Lion Food Pantry: Now located in Performing Arts Center (PAC) in room 122, the [Lion Food Pantry](#) supports students who struggle with food security. Without good food, it is difficult to sleep or to keep up with your academics or engage in social activities. This service also provides personal care items and other necessities. If you need help, then reach out to them: LionPantry@ETAMU.edu! They are open Tuesdays and Wednesdays, 11:00 AM-4:00 PM.

Course Content Disclaimer: Students may find that readings, class discussions, or assignments address issues that are unfamiliar, controversial, or uncomfortable. They do not

necessarily reflect the viewpoints of the faculty, department, college, or institution. The course activities are meant to engage critical thinking and intellectual inquiry and honor the concept of free speech. Civil disagreement is fine. Bullying, name-calling, yelling, or other acts of aggression will not be tolerated. The policy of “Student Conduct” applies to the examination of course content as well as to participant interaction in, and out of, the classroom.

Final Note: As students enter the university, they are also entering a research community where faculty and students are studying not only the world outside of the university, but also the teaching and learning that occurs inside of the university. On occasion, other faculty members may observe classes in order to provide feedback to the faculty member about the course activities, the goal, of which, is to improve individual teaching and the design of this course so that they work as effectively as possible in preparing all students for academic and professional success. Therefore, any writing that a student passes in this semester may be read by other faculty members here at ETAMU but without names so that the student, as the writer, remains anonymous. **NOTE: Students should keep in mind that any subject matter they disclose about past, present, or future abuse, assault, harassment, or mortal threats may be reported to the appropriate authorities.** For more information, please see the [University's Privacy Policy](#) and [Student Rights and Responsibilities](#).

Schedule of Activities

The following is our schedule of activities and due dates for this course. Any changes that are made will be given well in advance in class. The assigned readings should be done **by** the due dates listed. **Note: Oral Presentations** are due **Sunday nights by 11:59 PM**. **Responses** to posed questions are due **Tuesday nights by 11:59 PM**. **Replies to peers** are due **Thursday night by 11:59 PM** in D2L Brightspace® under the corresponding week using Discussion Forums (DFs).

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
S = Sunday **T** = Tuesday **R** = Thursday

WHO	WHAT	WHEN	WHERE
Oral Presenter(s)	Annotated Bibliography with Questions (Completed THRICE in the course)	DUE: Sundays by 11:59 PM	D2L Dropbox under Corresponding Week and Day
			Discussion Forum under Corresponding Week and Day
ALL students (except presenter)	Response to a Posed Question from Oral Presentation	DUE: Tuesdays by 11:59 PM	Discussion Forum under the submitted oral presentation
ALL students (except presenter)	Replies to at least two (2) responses	DUE: Thursdays by 11:59 PM	Discussion Forum under peers' responses

If you sign-up to submit your Recorded Oral Presentation on a Sunday night, then this means you will not submit a Response (Tuesday night) nor Reply (Thursday night) to the Discussion Forum; however, you may want to read the responses and replies to develop your own thinking further!

NOTE: Week 1 of classes begins on Thursday, August 20, but our class will start the next week. However, take a look at the “START HERE” module before Week 2 to get a head start!

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum

Sa = Saturday

Su = Sunday

T = Tuesday

R = Thursday

Week 1: START HERE					
Online Course Orientation					
NOTE: This is a module at the top of the left-hand menu in D2L. In this module are materials for getting oriented to this online course.					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
8/22	Sa	Access: START HERE in the left-hand menu			
		Watch: Video on “How to Set Browsers to Open PDFs in Adobe® Reader”	3 m	Set-up: Your Browser to Open PDFs in Adobe® Reader	5 m
		Access: First Things First* *This contains the next few items listed below.			
		Download and Save: Syllabus and Schedule	3 m		
		Watch: “Course Introduction Video”	30 m		
		Read: “Syllabus and Schedule”	40 m	Submit: Syllabus Scavenger Hunt quiz (DUE 8/22 by 11:59 PM)	15 m
		Read: PDF: “Getting Free Office365 and Downloading to Hard Drive”	5 m	Set-up: Your free Office 365 account.	10 m
		Read: MLA Handbook: “Formatting Your Research Project”: p. 1-6, entries 1.1-1.6.	10 m		
		Watch: Video on how to set-up your papers in MLA format. <i>NOTE: You can stop at 4m:28s.</i>	5 m	Submit: Quiz on MLA format for papers (DUE 8/22 by 11:59 PM)	5 m
		Read: “Golden Rules for Netiquette and Online Civility”	15 m	Submit: Quiz on Netiquette and Online Civility (DUE 8/22 by 11:59 PM)	5 m
		Review: Folder “Getting Oriented to the Class Technology” <i>NOTE: Review as needed</i>	15 m	Watch: Videos for how to record and embed videos	10 m
				Submit: Post to Discussion Forum (DF) 1.0: Introductions (DUE 8/22 by 11:59 PM)	10 m
Access Week 2 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 2					
Methodology and Historical Introduction					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
8/25	T			Submit: Replies to DF 1.0: Introductions (<i>DUE by 11:59 PM</i>)	30 m
		Read: Methodology Approach (PDFs in D2L) 1. Charles Bressler, "Cultural Poetics" 2. Raymond Williams, "Dominant, Residual, Emergent"	90 m	DF 2.1: Responding to PDFs on Methodology (<i>DUE by 11:59 PM</i>)	30 m
		Watch: Video on "Poetics"	10 m		
		Read: PDF: Instructions for "Oral Presentation and Annotated Bibliography with Questions" and its Rubric	20 m		
		Watch: Instructor Video	40 m	DF 2.2: Questions and Concerns on Assignments (Oral Presentation and Annotated Bibliography with Questions) (<i>DUE by 11:59 PM</i>)	10 m
		On Your Own: Peruse the readings for this course and do some preliminary research on the <i>medieval pageants</i> , paying attention to what the texts are about and what you find interesting about them. Then, sign-up for Oral Presentation 1 , using the Doodle link sent to your ETAMU email and reproduced to the right.	20 m	Doodle 1: Sign-up for Oral Presentation 1: Medieval Pageants (Weeks 3-6) (<i>DUE by 11:59 PM</i>)	3 m
		On Your Own: Peruse the readings for this course and do some preliminary research on the morality plays, paying attention to what the texts are about and what you find interesting about them. Then, sign-up for Oral Presentation 2 , using the Doodle link sent to your ETAMU email and reproduced to the right.	20 m	Doodle 2: Sign-up for Oral Presentation 2: Morality Plays and Early Modern Drama (Weeks 7-10) (<i>DUE by 11:59 PM</i>)	3 m
		On Your Own: Peruse the readings for this course and do some preliminary research on the <i>Renaissance/Early Modern plays</i> , paying attention to what the texts are about and what you find interesting about them. Then, sign-up for Oral Presentation 3 , using the Doodle link sent to your ETAMU email and reproduced to the right.	20 m	Doodle 3: Sign-up for Oral Presentation 3: Early Modern Drama (Weeks 11-14) (<i>DUE by 11:59 PM</i>)	3 m

		Read: MLA Handbook: “One Work Cited Different Ways”: p. 207, entry 5.104; “Names of Literary Periods and Cultural Movements”: p. 52-56, entries 2.88-2.90; “Key contributors”: p. 146-147, entry 5.39.	20 m		
		Watch: Instructor Video on MLA	30 m		
8/27	R	Watch: Instructor Video on Researching	30 m		
		Read: PDF: “Tips and Tricks for Researching”	15 m		
		Read: PDF: “Accessing the Waters Library System”	10 m		
		Read: PDF: “Detailed Directions for Responses and Replies”	15 m		
		Read: Assignment sheet for “Research Proposal” and its Rubric	30 m		
		Watch: Instructor Video on Research Proposal	45 m	DF 2.3: Questions and Concerns on Assignments (Research Proposal) <i>(DUE by 11:59 PM)</i>	10 m
		Read: 1. Pamela King, “York Mystery Plays” (PDF in D2L) 2. Barbara D. Palmer’s “Corpus Christi ‘Cycles’ in Yorkshire: The Surviving Records” (PDF in D2L)	90 m	DF 2.4: Responding to Secondary Research	60 m
Access Week 3 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 3					
Medieval Drama: <i>Corpus Christi</i> Cycle					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
9/1	T	Watch: Instructor Video	10 m		
		Read: PDF: "Terminology for Drama"	10 m		
		Read: PDF: "Literary and Rhetorical Terminology"	10 m		
		Read: Fitzgerald, Pageants # 1-2, 5, 8-11	120 m		
		Watch: Oral Presentation 1.1:	15 m	DF 3.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
9/3	R	Read: MLA Handbook: "Journal articles": p. 178, entry 5.73; "Date of access": p. 211, entry 5.111; "DOIs," "Permalinks," and "URLs": p. 194-196, entries 5.93-5.96; "Breaking" and "Including terminal slash": p. 196, entries 5.97-5.98.	20 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 3.1	30 m	Submit: Replies to DF 3.1 (<i>DUE by 11:59 PM</i>)	30 m
		Read: Primary, contemporaneous source: PDF of the Records of Early English Drama (REED)	40 m	Submit: DF 3.2: Responding to a primary, contemporaneous source: REED (<i>DUE by 11:59 PM</i>)	20 m
<i>On Your Own: Research, Think, Read, and Write</i>					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Medieval period and the pageants? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 4 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 4					
Medieval Drama: <i>Corpus Christi</i> Cycle					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
9/8	T	Watch: Instructor Video	10 m		
		Read: Fitzgerald, Pageants #12-16, 19	120 m		
		Watch: Oral Presentation 1.2:	15 m	DF 4.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
		Read: MLA Handbook: "Punctuation around Titles": p. 65-66, entry 2.105; "Styling Titles": p. 66, entry 2.106; "Italicized titles": p. 66-69, entry 2.107; "Italicized titles of words contained in a larger work": p. 69, entry 2.108; "Titles in quotation marks": p. 70, entry 2.109; "Titles with no formatting": p. 71-73, entry 2.110	20 m		
		Watch: Instructor Video on MLA	20 m		
9/10	R	Read: Purdue's Online Writing Lab (OWL): Electronic Sources (Web Publications)	20 m		
		Watch: Instructor Video on MLA	20 m		
		Read/Watch: Responses to DF 4.1	30 m	Submit: Replies to DF 4.1 (DUE by 11:59 PM)	30 m
		View/Read: Primary, Contemporaneous Source: " St. Laurence's Churchwardens' Account " found on REED Online.	30 m	Submit: DF 4.2: Response on Primary, Contemporaneous Source: " St. Laurence's Churchwardens' Account " found on REED Online. (DUE by 11:59 PM)	20 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Medieval period and the pageants? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m

Access Week 5 Folder and Prepare for What Is Coming-Up

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 5					
Medieval Drama: <i>Corpus Christi</i> Cycle					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
9/15	T	Watch: Instructor Video	10 m		
		Read: Fitzgerald, Pageants #24-25, 29-31, 33	120 m		
		Watch: Oral Presentation 1.3:	15 m	DF 5.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
9/17	R	Read: MLA Handbook: “Using abbreviations for titles of works”: p. 240-241, section 6.13-6.14; “Commonly cited works”: p. 244, section 6.21; “Verse works”: p. 245-246, section 6.22; “Scripture”: p. 247, section 6.25; “Orthography”: p. 281, section 6.74	30 m		
		Watch: Instructor Video: MLA	45 m		
		Read/Watch: Responses to DF 5.1	30 m	Submit: Replies to DF 5.1 (DUE by 11:59 PM)	30 m
		Read: Primary, Contemporaneous Source: “Goldsmith” from <i>A/Y Memorandum Book</i> . (PDF)	20 m	Submit: DF 5.2: Responding to a primary, contemporaneous source: “Goldsmith” from <i>A/Y Memorandum Book</i> . (PDF) (DUE by 11:59 PM)	30 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don’t you know about the Medieval period and the pageants? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 6 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 6					
Medieval Drama: Corpus Christi Cycle					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
9/22	T	Watch: Instructor Video	10 m		
		Read: Fitzgerald, Pageants #35-39, 44-45, 47	120 m		
		Watch: Oral Presentation 1.4:	15 m	DF 6.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
9/24	R	Read: MLA Handbook: “Using an Ellipsis to Mark Material Omitted from Quotations”: p. 272-279, entries 6.58-6.67; “What Not to Reproduce from Your Source”: p. 279-280, entry 6.68; “Short Quotations”: p. 255-6, entry 6.37; “Long quotations (block quotations)”: p. 256-8, entry 6.38; “Dialogue”→”Poetry”: p. 260, entry 6.42.	30 m		
		Watch: Instructor Video: MLA	45 m		
		Read/Watch: Responses to DF 6.1	30 m	Submit: Replies to DF 6.1 (DUE by 11:59 PM)	30 m
		Read: REED Online: Section on Performance Traditions	30 m	Submit: DF 6.2: Responding to REED Online	15 m
				Submit: DF 6.3: Medieval Pageants and Research (DUE by 11:59 PM)	20 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don’t you know about the Medieval period and the pageants? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 7 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 7					
Morality Plays: <i>Mankind</i> (1470?)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
9/29	T	Watch: Instructor Video	10 m		
		Read: <i>Mankind</i>	120 m		
		Watch: Oral Presentation 2.1:	15 m	DF 7.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
10/1	R	Read: MLA Handbook: “Marking the end of a quotation,” and “Periods and commas,” and “Other punctuation marks”: p. 266-268, entries 6.51-6.53.	30 m		
		Watch: Instructor Video: MLA	45 m		
		Read/Watch: Responses to DF 7.1	30 m	Submit: Replies to DF 7.1 (<i>DUE by 11:59 PM</i>)	30 m
		Read: Primary, contemporaneous source: Staging diagram for <i>The Castle of Perseverance</i>	15 m	Submit: DF 7.2: Responding to a primary, contemporaneous source: Staging diagram for <i>The Castle of Perseverance</i> (<i>DUE by 11:59 PM</i>)	15 m
<i>On Your Own: Research, Think, Read, and Write</i>					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don’t you know about the Medieval period and morality plays? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 8 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 8					
Morality Plays: <i>Everyman</i> (1510?)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
10/6	T	Watch: Instructor Video	10 m		
		Read: <i>Everyman</i>	120 m		
		Watch: Oral Presentation 2.2:	15 m	DF 8.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
		Read: MLA Handbook: “Approximate date given in source” and “Uncertain date given in source”: p. 186, entries 5.82-5.83; “City of publication”: p. 172-3, entry 5.67; “Original publication date”: p. 209-210, entry 5.108	30 m		
		Watch: Instructor Video on MLA	30 m		
10/8	R	FALL BREAK—NO CLASS			
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don’t you know about the Medieval period and morality plays? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 9 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 9					
Thomas Kyd's <i>The Spanish Tragedy</i> (1582?)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
10/13	T	Watch: Instructor Video	10 m		
		Read: Thomas Kyd's <i>The Spanish Tragedy</i> (1582?)	120 m		
		Watch: Oral Presentation 2.3:	15 m	DF 9.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
10/15	R		30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 9.1	30 m	Submit: Replies to DF 9.1 (DUE by 11:59 PM)	30 m
		Read: Primary, contemporaneous source: "From An Exhortation Concerning Good Order and Obedience to Rulers an Magistrates" (PDF)	30 m	Submit: DF 9.2: Responding to a primary, contemporaneous source: "From An Exhortation Concerning Good Order and Obedience to Rulers an Magistrates" (PDF) (DUE by 11:59 PM)	20 m
				Submit: DF 9.3: Morality Plays and Research	15 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Renaissance/Early Modern period or Elizabethan drama? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 10 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 10					
Thomas Middleton and Thomas Dekker's <i>The Roaring Girl</i> (1608?)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
10/20	T	Watch: Instructor Video	10 m		
		Read: Thomas Middleton and Thomas Dekker's <i>The Roaring Girl</i>	120 m		
		Watch: Oral Presentation 2.4:	15 m	DF 10.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
10/22	R	Read: MLA Handbook: "Multiple works by one author": p. 221, entry 5.126; "Multiple works by two authors": p. 222, entry 5.127; "Multiple works by more than two authors": p. 222-223, entry 5.128; "Multiple works by a single author and coauthors": p. 223, entry 5.129.	30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 10.1	30 m	Submit: Replies to DF 10.1 (DUE by 11:59 PM)	30 m
		Read: Primary, contemporaneous source: Images of Mary Firth (a.k.a. Moll Cutpurse) (PDF)	10 m	Submit: DF 10.2: Responding to a primary, contemporaneous source: Images of Mary Firth (a.k.a. Moll Cutpurse) (PDF) (DUE by 11:59 PM)	20 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Renaissance/Early Modern period or Jacobean drama? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 11 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 11					
Elizabeth Cary's <i>The Tragedy of Mariam</i> (1613)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
10/27	T	Watch: Instructor Video	10 m		
		Read: Elizabeth Cary's <i>The Tragedy of Mariam</i>	120 m		
		Watch: Oral Presentation 3.1:	15 m	DF 11.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
10/29	R	Read: MLA Handbook: "Titles within Titles": p. 73, entry 2.111; "Surrounding title in quotation marks": p. 73-74, entry 2.112; "Surrounding title in italics": p. 75-76, entry 2.113; "Surrounding title with no formatting": p. 76, entry 2.114; "Quotation within Titles": p. 77, entry 2.115; "Capitalization": p. 78, entry 2.118	30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 11.1	30 m	Submit: Replies to DF 11.1 (DUE by 11:59 PM)	30 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Renaissance/Early Modern period, women playwrights, or closet drama? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 12 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 12					
Thomas Dekker, John Ford, and William Rowley's <i>The Witch of Edmonton</i> (1621)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
11/3	T	Watch: Instructor Video	10 m		
		Read: Thomas Dekker, John Ford, and William Rowley's <i>The Witch of Edmonton</i>	120 m		
		Watch: Oral Presentation 3.2:	15 m	DF 12.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
11/5	R	Read: MLA Handbook: "In-text Citations": p. 234-237, entries 6.7-6.8; Titles of Works, p. 237-241, entries 6.9-6.14; "Quoting and Paraphrasing Sources": p. 252-260, entries 6.31-6.35	30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 12.1	30 m	Submit: Replies to DF 12.1 (DUE by 11:59 PM)	30 m
		Read: Primary, contemporaneous source: TBD	30 m	Submit: DF 3.2: Responding to a primary, contemporaneous source (DUE by 11:59 PM)	30 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Renaissance/Early Modern period or the collaborative nature of drama in this era? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 13 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 13					
John Ford's 'Tis Pity She's a Whore (1629?)					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
11/10	T	Watch: Instructor Video	10 m		
		Read: John Ford's 'Tis Pity She's a Whore (1629?)	120 m		
		Watch: Oral Presentation 3.3:	15 m	DF 13.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
11/12	R	Read: A Handbook: Punctuation with Quotations: "Introducing quotations": p. 264-265, entry 6.49; "Quotations within quotations": p. 265-266, entry 6.50	30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 13.1	30 m	Submit: Replies to DF 13.1 (DUE by 11:59 PM)	30 m
		Read: Primary, contemporaneous source: Prohibitions for Incest in Three Documents: KJV Bible, Kindred/Affinity Table, and a Homily.	45 m	Submit: DF 13.2: Responding to a primary, contemporaneous source: Prohibitions for Incest in Three Documents: KJV Bible, Kindred/Affinity Table, and a Homily. (DUE by 11:59 PM)	30 m
				Submit: DF 13.3: Early Modern Drama and Research	15 m
On Your Own: Research, Think, Read, and Write					
On Your Own: What kinds of questions are you asking? What are you interested in so far? What don't you know about the Renaissance/Early Modern period or Carolinian drama? Identify and read two (2), secondary sources that address one of those questions.			180 m	On Your Own: Write up a 400-word annotation for each source. (This will be used later in the course, AND you can double-dip, using these sources for your presentations.)	120 m
Access Week 14 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
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Week 14

James Shirley's *The Lady of Pleasure* (1635)

Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by **Sunday night 11:59 PM**.

<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
11/17	T	Watch: Instructor Video	10 m		
		Read: James Shirley's <i>The Lady of Pleasure</i>	120 m		
		Watch: Oral Presentation 3.4:	15 m	DF 14.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
11/19	R	Read: MLA Handbook: "Placement of Parenthetical Citations": p. 260-1, entry 6.43; "Consolidating citations," "References to a single source," and "References to multiple works citing the same idea": p. 261-263, entries 6.44-6.46.	30 m		
		Watch: Instructor Video: MLA	30 m		
		Read/Watch: Responses to DF 14.1	30 m	Submit: Replies to DF 14.1 (<i>DUE by 11:59 PM</i>)	30 m
		Read: "Literature Review Guidelines" (PDF)	15 m	Submit: DF 14.2: Questions and Concerns	10 m

On Your Own: Research, Think, Read, and Write

On Your Own: Start working on collating your sources into groups/camps/approaches and generating transitions between them. See the PDF on "Literature Review Guidelines."

Access Week 15 Folder and Prepare for What Is Coming-Up

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 15					
THANKSGIVING BREAK—NO CLASS Thursday					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
11/24	T	Flex day: Work on catching-up with research, reading, and writing!			
		Re-read: MLA Handbook: “Formatting Your Research Project”: p. 1-6, entries 1.1-1.6.			
		Read: MLA Handbook: Section 7: “Notes,” p. 287-291, entries 7.1-7.4	30 m		
		Watch: Instructor Video on MLA	30 m		
11/26	R	Thanksgiving Break---NO CLASS			
<i>On Your Own: Research, Think, Read, and Write</i>					
On Your Own: Use this week to continue working on your proposals drafts.					
Access Week 16 Folder and Prepare for What Is Coming-Up					

AToT = Approximate Time on Task **TBD** = To Be Determined **DF** = Discussion Forum
Sa = Saturday **Su** = Sunday **T** = Tuesday **R** = Thursday

Week 16					
Drafts, Peer Reviews, and Finalizing Proposals					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
12/1	T	Watch: Instructor Video	10 m	Submit: Draft of Research Proposal to Assignment Dropbox AND to DF 16.1 (DUE by 11:59 PM)	5 m
12/3	R	Download and Save: Peer Review Sheet for Proposal	5 m		
		Read: Drafts of Assigned Research Proposals	90 m	Complete: Peer Review Sheets for Assigned Research Proposals	60 m
				Submit: Peer Feedback to DF 16.1 under peer's name (DUE by 11:59 PM)	5 m
12/5	Sa	Read: Peer feedback	30 m	Revise: Drafts based on feedback	TBD
				Submit: Final, edited Research Proposal to Assignment Dropbox (DUE by 11:59 PM)	5 m

**Final Exam: Access "Final Exam" folder / module in D2L anytime between
Monday, May 7 8:00 AM through Wednesday, May 9 11:59 PM**