

### Assignment Template:

All materials handed in for grade MUST have the following information either in a header or on a separate cover sheet.

Your name

Your student ID #

Course Name

Instructor's Name

Assignment Title

Your Subtitle (where applicable, as on the Remix or Essay Outline and Essay assignments)

Date Submitted:

## RESEARCH ESSAY

### Learning Outcomes:

- ARGUE a thesis;
- APPLY your close reading and analytical skills;
- COMMUNICATE your ideas in appropriate scholarly language and using appropriate scholarly tools;
- ENGAGE IN DIALOGUE with the critical field.

### HELPFUL RESOURCES AND EXAMPLES:

PPT: Asking Research Questions based on Quotations:

<http://blogs.unbc.ca/engl381/files/2010/01/Asking-Research-Questions-ppt.pdf>

Tip Sheet: Asking Research Questions:

<http://blogs.unbc.ca/engl381/files/2010/01/Asking-Research-Questions.pdf>

## Specifications

DUE: MARCH 21, 2018

LENGTH: 8 pages + Works Cited Page (Times New Roman 12 pt. font, double-spaced)

## General Instructions

1. All papers must be handed in AT THE BEGINNING OF CLASS on the due date.
2. NO LATE PAPERS WILL BE ACCEPTED.
3. OFF-TOPIC PAPERS WILL BE ASSIGNED A GRADE OF ZERO.
4. Use MLA format for presentation, citation, and documentation (the *MLA Handbook* is available in the library if you do not own one, and instruction sheets are available from the Academic Success Centre if you require additional help).
5. Include a Works Cited page, NOT a Bibliography (I.e. you may only list books or articles cited in the essay).

6. You must use BOTH scholarly books and articles from scholarly journals in your research. NOTE: *Sparknotes*, *Coles Notes* and *Wikipedia* are NOT considered scholarly sources and do not count toward your Works Cited.

### Specific Instructions

Choose a quotation from the list below to use as a basis and inspiration for your essay. You will place this quotation at the head of your essay as an epigraph. While the quotations may refer to a specific play, you may apply the quotation to other texts in the course and are not obliged to focus on the text mentioned in the quotation. You do not need to *agree* with the quotation in order to use it as inspiration for your paper.

Compose a cogent, well-organized, well-documented, comparative essay unified by a **significant thesis**. Your essay will address TWO (2) of the texts from the course syllabus. **CONCRETIZE AND ILLUSTRATE** your argument with **detailed reference to the primary texts** in the form of close reading, and with judicious and critical use of **secondary sources**. Do not conduct plot summary.

### Quotations

*Concordia discors* is a model designed to satisfy "the characteristically human need for a unitary frame of reference while at the same time accommodating [Shakespeare's] sense of the profound contradictions in human nature and the perceived world" (Thomas McAlindon, *Shakespeare's Tragic Cosmos*).

"By the end of the [16<sup>th</sup>] century . . . , such a profession of confidence in the ultimate unity of religious and social systems modeled on bodily organization was not longer viable" (Hillman, and Mazzio, "Introduction," *The Body in Parts*).

"[T]he female always provides the material, the male that which fashions it, for this is the power we say they each possess, and this is what it is for them to be male and female. . . . While the body is from the female, it is the soul that is from the male" (Aristotle, *Generation of Animals*).

"He is aroused and revolted not by what is seen, but by what is imagined—by the huggermugger, the backstairs work, the juggling behind the arras, and the stealing away by torchlight. He is fascinated with stealth rather than with sex" (Ornstein, *The Moral Vision of Jacobean Tragedy*).

"The *Stage* feeds both the *ear* and the *eye*, and through this latter *sence* the Soule drinks deeper draughts. Things *acted* possesse us more, and are, too, more retainable than the *passable tones* of the *tongue*" (Owen Feltham [1628] qtd. in Huston Diehl, *The Iconography of Violence*).

"Cupid is a treacherous god; he makes it his sport to wrestle with piety and justice; he glories in the fact that his power clashes with every other power and that all other rules yield to his" (Montaigne qtd. in Goldberg. *Between Worlds: A Study of the Plays of John Webster*).

"... that not only arms but indeed also the speech of women never be made public; for the speech of a noble woman can be no less dangerous than the nakedness of her limbs" (Francesco Barbaro, "On Wifely Duties" qtd. in Chakravorty, *Society and Politics in the Plays of Thomas Middleton*).

"That man is homeless, that all places are alike, is linked to man's inner state, to the uncircumscribed hell he carries within him [...] For experiencing this limitlessness, this transformation of space and time into abstractions, men do violence as a means of marking boundaries, effecting transformation, signaling closure. To burn a town or to kill all of its inhabitants is to make an end and, in so doing, to give life a shape and a certainty that it would otherwise lack" (Greenblatt, *Renaissance Self-Fashioning*).

"So *syntax* in modern usage most frequently considered as an aspect of grammar, and *articulation*, frequently regarded as an aspect of speech, thus each inhabit, in their early modern forms, an intellectual and conceptual space modeled on the body, and, quite specifically, on its 'connexions' [sic] or joints" (Garber, "Out of Joint" in *The Body In Parts*).

"... the hierarchy of outer and inner, core and shell, depth and superficiality becomes the paradigm which shapes the epistemological model not just in the Renaissance but also of modern science. Thus, according to this conception, the truth always lies within, in the interior hidden by a surface sheath, which one has to penetrate" (Bohde, "Skin and the Search for the Interior: The Representation of Flaying in the Art and Anatomy of the Cinquecento," *Bodily Extremities*).

"Truth is the daughter of Time" (Early Modern aphorism).

"Perhaps men would like to believe that the institutions of religion, law, and family are expressions of universal decorum; but these institutions seem fragile defenses against the anarchy of human passion" (Ornstein, *The Moral Vision of Jacobean Tragedy*).

"Beatrice is not a moral creature; she becomes moral only by being damned" (T.S. Eliot qtd. in Ornstein, *Moral Vision*).

Service is "'the *laissez passer* into the rich, secure world of the court of which [the lady] was mistress.' Courtly love, with its concept of 'service', was thus from the start 'a ritualized expression of anxieties about social class and sexuality'. Moreover, the 'service' of the free vassal, as distinct from that of the servile orders, was conceived to be prompted by his loyalty and honour, not by fear and necessity" (Maurice Keen qtd. in Chackravorty *Society and Politics in the Plays of Thomas Middleton*).

"The moral of this [the story of Chiron, the Centaur who educated Achilles], having for their teacher one that was half beast and half a man, was nothing else but that it was needful for a prince to understand how to make his advantage of the one and the other nature, because neither could subsist without the other" (Machiavelli, *The Prince*).

"But in other drawings, aestheticism, not realism, is the order of the day: plump body forms, neatly positioned legs, elegantly swaying heads. Punishment is consequently beautified in ways

that enable it to become not a site of abjection, that 'twisted braid of effects' from which we turn away gasping, but a locus of pleasure" (Mills, *Suspended Animation: Pain, Pleasure and Punishment in Medieval Culture*).

"Blot out vain pomp; check impulse; quench appetite; keep reason under its own control" (Marcus Aurelius, *Meditations*).

"Wise men say that there are three sorts of persons who are wholly deprived of judgment,—they who are ambitious of preferments in the courts of princes; they who make use of poison to show their skill in curing it; and they who intrust [sic] women with their secrets" (Bidpai, *The Two Travellers*).

#### Suggested Critical Journals

*16<sup>th</sup> Century Journal* (available on the web); *EMLS* (fulltext available on the web); *ELH* (fulltext available on the web); *Studies in English Literature; Comparative Drama; Theatre Journal; Theatre Research International; Renaissance Quarterly; Renaissance Drama; Theatre Survey; Theatre History Studies; Early Modern Literary Studies* (on the web); *On-Stage Studies* (on the web); *Explicator* (on the web); *Exemplaria* (on the web); *Cahiers Elisabethains* (English and French text, on the web)

NOTE: Please keep in mind that the library's holdings may not be extensive in your particular area of interest, so start early and leave yourself enough time to make use of Interlibrary Loan services. It is not necessary to limit yourself to literary scholarship only.