

MA in Medieval and Renaissance Culture

**CMRC6011**  
**From Medieval to Renaissance:**  
**Reading the Evidence**

Module Handbook 2013–14

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## **AIMS AND CONTENT OF THE MODULE**

The primary aim of this core module is to ask two simple but broad questions: what are the important types of surviving evidence of medieval and early modern culture? And: what aspects of culture can be illuminated using that evidence? The module's secondary aim is to illustrate the variety of questions that the different Centre for Medieval and Renaissance Culture (CMRC) disciplines (English, History, Archaeology and Music) can apply to this evidence, depending on the traditions and techniques of the discipline concerned. It is in this sense that the module is 'interdisciplinary'.

The types of evidence introduced include written items such as manuscripts, administrative documents, early printed books and physical artefacts such as paintings, clothing and buildings. The module is intended to provide you with (i) knowledge and understanding of key aspects of the culture of the medieval and early modern periods; and (ii) a basic ability to 'read', analyse and interpret a wide range of source materials e.g. by asking questions about the provenance, date, audience, form, typicality etc. of the item. Learning and teaching on the module is also designed to deliver a set of transferable research, writing and presentational skills.

This core module is taught in both semesters 1 and 2 in 1-3-week 'blocks'. Each 'block' focuses on a particular aspect of the period (such as power and authority; buildings and cities; identity and communities; music and poetry) through the analysis of specific kinds of relevant evidence. The aims and content of these blocks, and the research skills that each block covers, are described in detail at the end of this Handbook.

Several academic staff contribute to teaching this module. The staff are all specialists in the medieval and/or early modern periods, but are drawn from different disciplines. Mostly members of staff will teach you on their own, but sometimes a pair will lead a class together, at least for part of a two-hour session. Working with staff from different disciplines on the module helps to encourage an interdisciplinary approach to the study of evidence from the medieval and Renaissance periods. The module convenor will join or visit sessions on a regular basis.

### **The aims of this module are to:**

- enable you to explore, in an interdisciplinary environment, key aspects of medieval and Renaissance culture and the evidence for them
- examine the concepts of 'medieval' and 'Renaissance'
- supply training in transferable and key skills, appropriate to the subject matter and level
- provide you with the knowledge and research skills required to make an informed choice about your dissertation topic, and to help you undertake that dissertation.

### ***Knowledge, understanding and cognitive skills***

**Having successfully completed the module, you will be able to:**

- identify and discuss a number of important aspects of the culture of medieval and Renaissance Europe
- identify and discuss some important broad categories of written and material evidence of the period
- analyse different types of historical evidence
- discuss contrasting questions posed by two or more different disciplines in relation to a shared topic or piece of evidence
- engage with problems and issues in the modern editing of a variety of written texts and documents
- show awareness of problems and issues in the conservation and presentation of physical artefacts; archives, maps, and manuscripts; and early books.

### ***Key transferable skills***

**Having successfully completed the module, you will be able to:**

- undertake a search for secondary literature on a particular topic using a variety of finding aids including web searches
- construct a bibliography on a specific topic
- research, locate and evaluate primary sources
- use footnotes effectively and correctly in order to cite primary and secondary sources
- assess and use maps, diagrams, and illustrations in your work
- communicate a topic you have researched via an oral presentation with supporting illustrations
- use Powerpoint effectively in support of presentations
- reflect critically on your own performance
- assess the research and presentation achievements of others
- work effectively as a member of a group.

### **Teaching and learning activities include:**

- weekly interdisciplinary seminars including research skills element
- reading and group work in preparation for weekly seminars
- presentations (individual and group)
- attendance at research seminars (either those run by the CMRC or elsewhere)
- researching the assessed essay (this does not apply to MRes students unless they are offering the second unit in this module as an option)
- preparation of the portfolio (including documentation of the individual presentation, bibliographical review, research seminar report, short piece of editing)
- individual tutorials, e.g. when preparing assessments and for receiving feedback.

## Hours of study

Contact hours	Non-contact hours	Total study time
40	260	300

## Suggestions for preparatory/background reading

John Arnold, *What is Medieval History?* (Cambridge: Polity, 2008)

Robert L Benson and Giles Constable (eds), *Renaissance and Renewal in the Twelfth Century* (Oxford: Oxford University Press, 1982)

Bettina Bildhauer ed., *The Monstrous Middle Ages* (Cardiff: University of Wales Press, 2003)

Jacob Burckhardt, *The Civilization of the Renaissance in Italy* (London : Penguin Books, 1990)

Thomas Campion, *Observations in the Art of English Poesy* (1602; available via Early English Books Online)

Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England* (New Haven: Yale University Press, 1992)

Paul Freedman, 'The Medieval Other', in *Marvels Monsters, and Miracles: Studies in the Medieval and Early Modern Imaginations*, ed. by Timothy S. Jones and David A. Sprunger (Kalamazoo: Medieval Institute Publications, 2002), pp. 1-24

Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago and London: University of Chicago Press, 1980)

J.J. Huizinga, *The Waning of the Middle Ages: A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIV and XV Centuries* (London: Edward Arnold, 1924 and later editions)

Ann Rosalind Jones, *Renaissance Clothing and the Materials of Memory* (Cambridge: Cambridge University Press, 2000)

Ernst Kantorowicz, *The King's Two Bodies: A Study in Medieval Political Theology* (Princeton: Princeton University Press, 1957)

Diarmaid MacCulloch, *Reformation: Europe's House Divided, 1490-1700* (Harmondsworth: Penguin 2004)

Quentin Skinner, *The Foundations of Modern Political Thought*, 2 vols (Cambridge: Cambridge University Press, 1978)

Brian Stock, *Listening for the Text: On the Uses of the Past* (Baltimore: Johns Hopkins University Press, 1996)

R. N. Swanson, *Church and Society in Late Medieval England* (Oxford: Blackwell, 1989)

D. P. Walker, *Music, Spirit and Language in the Renaissance*, ed. Penelope Gouk, (London: Variorum Reprints, 1985)

David Wallace, *Premodern Places: Calais to Surinam, Chaucer to Aphra Behn* (Oxford: Blackwell, 2004)

David Woodward, 'Medieval Mappaemundi', in *The History of Cartography*, ed. by Harley, Woodward and others, I (1987): *Cartography in Prehistoric, Ancient and Medieval Europe and the Mediterranean*. An online text is available at <http://www.geography.wisc.edu/histcart/series.html#v1>

**Important note:** The module provides a broad education in the period and in the skills necessary to complete the MA satisfactorily. It is also designed to allow you to develop your own interests, and the reading lists for each block are a guide to the possibilities. Please ensure that you read any designated core or primary text for each week, but thereafter read as much and as widely as you can in both primary and secondary material, and come to seminars prepared to share your reading with the rest of the group.

### **Guidance and support**

We hope that you will enjoy studying for the MA in Medieval and Renaissance Culture. We do recognize that study at MA-level has the potential to be disorientating, especially if you are new to Southampton, have been away from your studies for a while or are coming to the Humanities having studied another discipline at undergraduate level. Advice and support regarding your academic progress is available from all staff on the module and programme, but most importantly from the module convenors, Professor Catherine Clarke. Professor Clarke also acts as 'academic advisor' for all students on the programme. In the Student Services office, Alison Leslie is an important point of contact for issues to do with module choices and the submission of assessed work. Her email is [a.j.leslie@soton.ac.uk](mailto:a.j.leslie@soton.ac.uk).

As a student on the MA, you are part of the Centre for Medieval and Renaissance Culture (CMRC), and are encouraged to take part in the activities of the Centre as far as you are able. In particular, your attendance is expected at the research seminar series (seminars are usually held on Monday evenings, on Avenue Campus, at 5pm) and the annual research workshop held in January. You will receive further details about these events at the beginning of the semester.

Masters students are also encouraged to become members of Humanities Postgraduate Connection (HPGC) which is a student-led society open to any postgraduate in the Faculty of Humanities at Southampton. They offer a range of support and also organize an annual postgraduate conference (many of our students have presented at or helped organize this conference).

## ASSESSMENT

MA students are required to submit two assignments for this module: an essay and a portfolio containing a range of shorter exercises. More **detailed guidance on the portfolio** can be found below, on p. 9. The **deadlines and guidance for submission** of these assessments are indicated on the next page.

Assessment method	Number	% contribution to final mark
1. A 4,000-word essay on a topic of your choice to be approved by the convenor	1	50%
2. Portfolio, up to 4,000 words, including all of the following: (i) Bibliographical review of up to 10–15 works (books/articles) (ii) Report on a relevant postgraduate research seminar series (iii) Documentation of a presentation, including a reflective evaluation on it (iv) A short piece of editing including textual apparatus and annotations	1	50%

**Relationship between the teaching, learning and assessment methods and the intended learning outcomes:** Your participation in the seminars will help you to understand the different contributions to knowledge that can be made by the different disciplines, and the ways in which these can be brought together in fruitful partnership. Integrated specific and transferable skills form a vital part of this module. The wide-ranging content will help you to make an informed choice about your dissertation topic. Your research for the Semester 1 essay might be used as content of the presentation you submit for the portfolio (though this is not essential). Ideally the essay and the portfolio will together form a coherent body of work that reflects your own particular interests, and helps you think about and prepare for your dissertation.

**Exercises designed to provide ‘formative’ assessment and feedback throughout the module may include:**

- group presentation
- individual presentation
- other workshops, short exercises or pieces of writing in preparation for the portfolio
- tutorial advice on essay proposals.

### **Assessment deadlines**

*Essay deadline*            **Thursday 9 January (S1, Week 12)**

*Portfolio deadline*        **Thursday 22 May (S2, Week 13)**

Assessments **must** be submitted by **4pm** on the above deadlines to Student Services in the School of Humanities (open between 10am and 4pm). Please consult the Faculty MA Handbook for further guidelines on submission.

### **A note on word counts:**

Please refer to the Faculty MA Handbook for the Faculty's guidelines about word counts. In brief, the word count for all MA assignments **includes** quotations and footnotes (if they are simple references and *not* used to extend the argument) but **excludes** appendices and bibliographies.

## **GUIDELINES ON THE PORTFOLIO**

### **The concept of the portfolio**

A number of the modules on the CMRC masters courses now include a portfolio as a form of assessment. A portfolio is a collection of different items designed to reflect the work of the module, but it also allows you to gear your choice of responses to your own research interests. It can therefore be used to prepare the ground for future research activity – your dissertation, for example, or a research proposal for PhD study.

The portfolio items are written in a range of styles, and the components will vary in length. The ability to write in different ways for different purposes is an important skill. The variety of writing tasks in the portfolio should therefore help you develop your ability to undertake a range of future professional and research activities. Certain sessions of the core module will address particular aspects of the portfolio, such as: how to write a good seminar report or how to carry out an effective literature search and write a bibliographical review.

You should regard the portfolio as a chance to explore your own ideas. You are free to present your work in whatever way seems to you to be appropriate, within the broad guidelines below. Remember, your objective is to show off your response to the module to the best of your ability and to your best advantage. You might want each element of the portfolio to deal with a distinct topic. Alternatively, you might want to concentrate throughout on a particular theme, thus coming at the same topic from different angles. You should write a brief introduction (100–150 words) explaining how you have chosen what to include, and how it all hangs together.

**Word count:** part of the challenge of the portfolio is fitting everything into 4,000 words. The editing exercise will deal only with a short piece of text (see below) and so will not take up as much space as the other elements. The bibliographical review will probably be the longest element, at about 1,500–1,750 words. NB: The supporting documentation for the presentation (print-outs of Powerpoint slides, etc.) is NOT included in the 4,000 word limit.

**For the assessment criteria used in marking the portfolio, please see p. 15 below.**

### **The bibliographical review**

The purpose of this exercise is to review a body of academic literature on a particular theme. This literature might comprise books and articles written by scholars from a variety of relevant academic disciplines, e.g. History, English, Archaeology, etc. The theme of this scholarship can be chosen by the individual student with the approval of the course convenor, and it might relate to the proposed topic of their MA dissertation. In fact the review might constitute formative preparation for the dissertation.

Your bibliographical review should be structured in two parts: the bibliography (a list of works), and the review/discussion of these. Read the assessment criteria closely and carefully with this distinction in mind. The assessment criteria refer to ‘works’: a ‘work’ here is any type of publication, from a short article to a long book. It does not mean just ‘books’. It may seem an impossible task to discuss about ten works in just 1,500 words, but do bear in mind that two or three

works might be discussed in just a sentence or two, if those works are something you looked at during your research but did not find particularly pertinent. Other more important works should be discussed in greater detail.

Your essay is intended to be similar to a review article found in many academic periodicals. It needs to do more than provide a series of summaries of the individual books or articles under review. It should relate these items to one another in order to provide an overview of scholarly debate on the chosen theme. Thus it needs to reflect points of agreement and disagreement between the various items, and indicate how such scholarship on the theme has developed and what it has considered the key issues of debate. This exercise will therefore help to develop your skills in synthesis, critical evaluation and argument. It will provide practical training for writing academic book reviews, as well as a useful and analytical *entrée* into the scholarship relevant to your dissertation.

A final word is needed on presentation of bibliographical information. You need to give precise, correct and **consistent** references to the particular articles/books under review. There are a few different referencing styles which we accept (MHRA, Harvard, Chicago, MLA) and the important thing is to use **one** style correctly and consistently. You will find that some of your optional modules specify which referencing style you should use (English modules, for example, specify that the MHRA style should be followed). Please check with the module convenor which style they would prefer you to use.

### **The editing exercise**

Editing is one of the most important scholarly tasks one can undertake since it makes primary texts more easily available to researchers, students, and interested general readers. Primary texts in manuscript are otherwise likely to be locked away in single copies in libraries, or be written in such a form as to be unintelligible to non-experts. Even printed texts, now widely available through online resources such as EEBO (Early English Books Online) benefit from the attention of a specialist editor, whose job it is to compare different versions and to identify the reasons why a particular printed version takes the form it does. It is important to recognise that although the editor's job is to present the chosen text as faithfully as possible, this will also and inevitably mean making changes. Every edition is therefore also an act of interpretation. It involves analysis and judgement.

A key task for all of you is to establish as early as possible exactly *what* you are going to edit. As you will gather when you read the marking criteria, the text you edit can be very short. The first thing to decide is whether you want to do something in Latin, or in English. Then you can consider more specifically what you will edit. Your editing task should be agreed with the module convenor, but it is a good idea to seek guidance and input from other members of staff also. Start hinking about possible texts to edit early as you can in Semester 2, and share your ideas with the convenor.

Once you have chosen what you want to edit, the next things to decide before one can begin the editing task, are as follows:

- i. who the intended readership will be
- ii. what particular problems this text contains

- iii. how many early sources exist for this text, and what the relationship of any one is to each of the others
- iv. what editorial principles you will therefore be adopting to cope with all the above. Where there is more than one source text, you will probably need to decide on which one to take as your main copy.

It is important that your editorial work is both clear and consistent. Readers need to know how your work has intervened in the text. This is why it is important to:

- i. write a brief introduction, explaining your editorial approach
- ii. make a record of variants between your different source texts, and any emendations you are introducing into your edition; this forms the ‘textual apparatus’.

First, you need to establish how the text you are about to edit has come into being. Why was it written and for what readership? If it is a set of financial accounts, for example, is your interest in it purely financial (like the first reader’s) or are you editing it in order to provide researchers with evidence for something slightly different, such as play production, or the function of an ecclesiastical administrative department, or the design, nature, and use of material objects. Is it an original manuscript or a copy? If it is a printed literary text, was the manuscript from which it was printed authorial or was it a scribal copy? Whenever a text is copied, whether by scribe or printer, errors or other changes are inevitably introduced. What criteria are you going to use to distinguish between an authorial improvement, a deliberate change introduced by someone else, and an error?

If it is an historical document, what are the conventional legal, accountancy or other forms it is using? How are you going to deal with formulaic repetitions, which will be of limited interest to the modern reader?

What approach are you going to take to spelling, since before the widespread introduction dictionaries there was no need for consistent spelling and every individual had their own spelling preferences?

For example, the vast majority of Renaissance plays only exist in printed form. You need to try to distinguish what kind of manuscript (authorial, scribal, theatrical) lies behind that printing. You may well decide that your readership needs an edition with modern spelling and punctuation. Modern spelling, is simply that, spelling; one must not change the word itself. If the word is no longer in use, of course, it cannot be modernised. Punctuation, however, can be a bit more tricky since the same marks of punctuation have historically been used to indicate grammatical as well as rhetorical and oratorical pauses and connections, and also metrical units. You will also need to standardise, and sometimes to introduce necessary stage directions. In all cases, your objective is to clarify, and also to be transparent in what you have done, through annotation and the textual apparatus, as appropriate.

Once you have decided on your approach to the text itself, you will also need to decide on the level of explanatory annotation: i.e. provide definitions of the more obscure words and phrases, as well as historical information to enable your reader more fully to understand what the text is saying, and its historical and cultural significance.

The above constitutes some general principles to the task of editing a range of documents. More specific guidance will be given on the particular editing exercises that you decide to complete as part of your portfolio during the editing workshop

which constitutes part of this module. You are advised to examine published editions of generically similar works or documents for a fuller understanding of the processes involved, and the different choices undertaken by different editors.

### **The research seminar report**

This should focus on the research seminars organised by the CMRC. However you may also include other research seminars organised by the academic disciplines (e.g. History or English) or other centres (e.g. Parkes Institute) in the Faculty of Humanities at Southampton, and even seminar series run by other institutions (e.g. Institute of Historical Research, London or the London Renaissance Seminar). You should write about four events (here or elsewhere) but you do not have to comment in equal depth on each. In any case you should attend all of the CMRC research seminar series. These take place at 5pm on Mondays on Avenue Campus in Room 2115. The schedule will be circulated at the beginning of the semester.

Your submission should be written as a report (i.e. it may include bullet points and sub-headings) and should give comparative, critical and reflective feedback on the seminars you have attended. You should show that you have grasped the argument of each seminar paper and understood the main points of discussion and debate which followed the paper. You should also comment on the speaker's style of delivery and presentation and the methodological approaches and problems which their paper engaged with.

We regard this as a 'real life' activity; i.e. we will want to show the reports to the seminar organisers with a view to improving the series for future years. So, don't pull your punches, but make sure you offer fair, balanced and constructive criticism.

### **The documentation on a presentation you have delivered, including a reflective evaluation**

Making a presentation is one of those transferable skills that you may have already developed in your academic or working career and which you will almost certainly need in the future. Whatever it is you are presenting and whoever you're talking to, there are key things that you will need to think about.

#### ***Preparing the presentation***

The CMRC MA core module will give you the opportunity to make both group and individual presentations. Working in a group is also a transferable skill. You will need to:

- Manage the project, dividing the work between you, making certain that everyone knows what it is they're expected to do and what the deadlines are
- Negotiate potential conflicts of opinion
- Ensure that everyone does their fair share.

It helps if you plan to present your material in a variety of ways; some people will listen better if you use some visual and/or audio aids. Make sure these are appropriate

to the content of what you are saying, and not just decorative. Beware of anything too gimmicky or distracting; you're trying to entice people in, not put them off.

We've all had to sit through dreary Powerpoint presentations where the presenter merely repeats the bullet points written on the slides. But Powerpoint is very useful for images, and with the right combination of images, useful quotations, and memo points, you may be able to make your presentation without other notes – which is always impressive. You can also insert web links into a Powerpoint presentation, and audio links, but if you are trying to do the latter using a Mac, either bring your laptop with you, or ensure that the links are inserted in such a way that the lecture theatre PCs understand the commands. Ask ServiceLine for help (serviceline@soton.ac.uk or internal telephone 25656).

Once you have written your presentation, time it properly by speaking it out loud. Make sure you have the right amount of material for the time available. If there is too much, you will be tempted to speak too quickly for people to be able to enjoy listening to you.

### ***The presentation itself***

In advance of the presentation, make sure that you have all your materials to hand, and check any technology you will be using.

- You might like to stand up; it helps impart energy into what you're doing.
- Look people in the eye; don't bury your face in your notes.
- Speak clearly; paying attention to the meaning of what you are trying to say – if you don't, no-one else will be able to do so.
- While you don't want to make your presentation jokey, some lightness of touch is a good idea. If you enjoy what you're saying, your listeners are more likely to stay with you.
- You should prepare for questions after your presentation. Think about what the questioner is asking before replying, concisely and to the point.

### ***Documenting the experience for the portfolio***

How do you think it went? What could you have done differently? What problems did you experience during the preparation process? How did you solve these? Think about the feedback you received both from the module tutors and from your fellow students. Do you think these comments were justified? Why? Write a short reflective evaluation.

You may be required to make a number of presentations for this core module, and you will need to include documentation for *one* of these presentations in your portfolio. This documentation should include any materials prepared for the presentation (e.g. handouts; Powerpoint slides), as well as the reflective evaluation.

There is no need to revise the handouts and other materials, unless you really feel that you must do so – in which case your reflective review should also explain why and what you've done. It is the quality of this individual reflective response to the whole experience in all its aspects – intellectually, organisationally and performatively – that the examiners will be looking for most of all.

It is for this reason that you may submit one of your group projects for this section of the portfolio. In this case you will be examined on your individual response, even if a group of you were responsible for the presentation. In the case of group

presentations, the relevant section of your portfolio should indicate your individual contribution to the work. Also, your reflection may include comments on how well the group worked together and what you could have done differently to improve that working relationship.

Remember that the reflective evaluation should be a *critical* and *analytical* piece, not an anecdotal account of what you did. Try to think about ways you can use your experience to illuminate broader questions, such as the challenges of presenting research to a multi-disciplinary / non-specialist audience, or the use of different media to convey different kinds of data.

## **ASSESSMENT CRITERIA**

Use the following criteria in conjunction with the general Faculty MA Handbook. The pass mark for all assessed work is 50. For the assessment criteria applied for the semester 1 essay, see 'Guidance for assessed work and the dissertation' in the Faculty MA handbook. Specific assessment criteria for the semester 2 portfolio are given below.

### **Bibliographical review**

#### **Distinction (70% and above)**

The review's bibliography will contain 10–15 works. The review will incorporate the majority of these works into its discussion of the theme, with few items attracting a token mention. All bibliographical information will meet bibliographic conventions and will be clearly, consistently and correctly presented. While the theme of the review may be a specific event, individual, or subject, the discussion is likely to focus on the treatment of important problems or questions. The review will have a very good grasp of the argument and methodology of all the works discussed and will critically evaluate them with a high degree of rigour and subtlety. The review will be well structured and written in readable, lucid and correct English. The review may show how the scholarship considered invites new research.

#### **Pass (with merit) 60-69%**

The review's bibliography will contain 10–15 works. The review will incorporate the majority of these works into its discussion of the theme, with few items attracting a token mention. All bibliographical information will meet bibliographic conventions and will be, on the whole, clearly, consistently and correctly presented. The review will be clearly focussed on a specific theme, and the discussion may also include some treatment of broader problems or questions. The review will have a good grasp of the argument of all the works discussed and will critically evaluate them. It will be structured and will be readable and lucid and demonstrate a clear and competent use of vocabulary and grammar. The review may show how the scholarship considered invites new research.

#### **Pass (50%–59%)**

The review's bibliography will contain 10–15 works, the majority of which are at least mentioned in the discussion. Bibliographical information will meet the basic minimum bibliographic conventions (e.g. alphabetisation, completeness). There will be a clear theme shared by the works discussed, though the common ground of these works may simply be their general subject matter. The review will offer some critical and integrated discussion of the items in the bibliography, and make some attempt to compare and contrast their approaches. The summaries of works discussed will demonstrate a generally sound grasp of their contents and arguments. The review will be readable, although there may be some simplistic or inaccurate use of jargon.

#### **Fail (below 50%)**

The review includes substantially fewer than the required 10–15 works in its bibliography, or mentions in its discussion fewer than a third of the works listed in the bibliography. Bibliographical information is likely to not meet basic bibliographic conventions, or to be incorrect or missing. There will be no common theme

connecting the selected works, or this theme may be unclear. The review is likely to be largely descriptive, will discuss the different works one after another with very little attempt to compare and contrast them. The review may betray significant misunderstanding of more than one of the items discussed and the written English may be poor.

#### Editing exercise

##### Distinction (70% and above)

A mark at this level is possible even where the text edited is short (10–25 lines). The introduction will be well written, in an appropriate register, and will explain why the text has been chosen for editing, and states what form of edition (edition in original language only, edition plus English calendar summary, edition plus full English translation) is offered, and why. There will be some consideration, where relevant, of different sources for the edited text, and good awareness of scholarship relevant to the edition and/or editorial process will be shown. The edition itself will be largely accurate and consistent. Editorial conventions in use will be made clear. Existing modern editions of the text will be cited. The edited text will feature relevant and detailed annotation. There will be discussion of the problems involved in editing the text.

##### Pass with merit (60%-69%)

A mark at this level is possible even where the text edited is short (10–25 lines). The introduction will be clearly written and will explain why the text has been chosen for editing, and states what form of edition (edition in original language only, edition plus English calendar summary, edition plus full English translation) is offered, and why. There will be some consideration, where relevant, of different sources for the edited text, and some awareness of scholarship relevant to the edition and/or editorial process will be shown. The edition itself will be generally accurate and consistent. Consideration will have been given to the editorial conventions in use, and these will be generally clear. Existing modern editions of the text will be cited. The edited text will feature relevant annotation. There will be discussion of the problems involved in editing the text.

##### Pass (50%–59%)

A mark at this level is possible even where the text chosen for editing is short (10–25 lines). The work offers a genuine edition of a primary text (edition in original language only, edition plus English calendar summary, edition plus full English translation), rather than simply a translation (or version in modern spelling) of an existing modern edition. The edition itself will be generally accurate and consistent, though there may be some flaws in transcription or editorial inconsistencies. The work may use and cite previous modern editions of the text. It may note, where relevant, the different sources for an edited text. Annotation of the text will be evident, but may not always be complete or consistent. The introduction will be adequately written and will give some consideration to the problems of editing this text.

##### Fail (below 50%)

The work offered does not offer a genuine edition of a primary text (i.e. a manuscript, or early printed edition), but instead provides a translation or revised version of an existing modern edition. Where a genuine edition is attempted, a mark in this band may be given where the edition includes significant errors and inconsistencies in transcription or translation. The work may provide no introductory comment on the text selected, no annotation of introduction or text, or ignore existing modern editions. Where there are multiple source texts, only one may have been considered in preparing the edition.

#### Documentation of a presentation, including reflective evaluation

##### Distinction (70% and above)

The submission will include all relevant materials: text or notes of the presentation, PowerPoint slides or other visual material used (e.g. handout), plus a reflective evaluation report on the presentation, discussing preparation, delivery, content and argument, and responses to the presentation. The presentation itself will have a clear objective and structure. Appropriate supporting materials (e.g. PowerPoint, handouts) will have been used. The report will refer to the presentation materials where relevant. The report will be well written, and will be critically and academically reflective to a high degree. As such, it will consider feedback sought and given on the presentation, and use this and other appropriate evidence to evaluate the presentation's argument and delivery and, where appropriate, suggest improvements. With a group as opposed to an individual presentation, critical reflection will focus substantially on the individual candidate's role in the group effort.

##### Pass with merit (60%-69%)

The submission will include all relevant materials: text or notes of the presentation, PowerPoint slides or other visual material used (e.g. handout), and a reflective evaluation report on the presentation, discussing preparation, delivery, content and argument, and responses to the presentation. The presentation will be largely clearly-structured and well-delivered. Appropriate supporting materials will have been used. The reflective report may refer to other presentation materials where relevant. The report will show evidence of critical and academic reflection and some engagement with evidence (e.g. feedback) for the presentation's success. Some consideration will be given to both academic argument and delivery. With a group as opposed to an individual presentation, critical reflection will focus substantially on the individual candidate's role in the group effort.

##### Pass (50%–59%)

While the reflective report will be present, one or more elements of the supporting materials (e.g. handout, speakers' notes) may be missing even where these were created for the presentation. The presentation itself will be generally coherent even if it lacks clear structure and aims. The reflective report may refer only intermittently to the supporting materials. The report may be critically reflective only in parts, and may include too much description, or focus solely or principally on either academic argument, preparation or delivery. It may make only minimal use of feedback to suggest alternative approaches. There may be some simplistic or inaccurate use of language. A report on a group presentation may offer little consideration of the individual candidate's role in the group effort.

Fail (below 50%)

Work which omits the reflective evaluation report entirely falls in this band. The presentation itself may be lacking in focus or structure, and the reflective report may show little awareness of such difficulties. The reflective report will consist largely of a description of what was done, or of a summary of the content of the presentation, and may be poorly written. In such cases there will be little or no discussion of or reference to the supporting presentation materials. In the case of a group presentation, the report may omit consideration of the individual candidate's role and restrict itself to the actions of the group.

Seminar series report

Distinction (70% and above)

The report will discuss a minimum of four seminar papers. It will summarize the content and arguments of each paper in such a way that these can be easily grasped by someone who was not present. It will offer incisive critical commentary on and analysis of the style and academic content of each paper, and may also draw pertinent comparisons between the different papers. A report in this band will probably also include critical consideration of the questions and discussion that followed at least some of the seminar papers.

Pass with Merit 60%-69%

The report will discuss a minimum of four seminar papers. It will summarize the content and arguments of each paper in such a way that these can be easily grasped by someone who was not present. It will offer critical commentary on the style and academic content of each paper, and may also draw comparisons between the different papers. A report in this band will probably also include critical consideration of the questions and discussion that followed at least some of the seminar papers.

Pass (50%–59%)

The report will discuss four seminar papers. It will summarize the each paper in a way that allows someone who was not present to get a largely adequate grasp of their contents and arguments. The report will offer some critical commentary on the papers, but may be descriptive and impressionistic, or may not achieve adequate balance between the papers' style and academic content. A report in this band is likely to include remarks on the questions and discussion that followed the seminar papers, but these may be more descriptive than analytical. There may be some simplistic or inaccurate use of language.

Fail (below 50%)

Any report that discusses fewer than four seminar papers will fall into this band. Reports will also fall into this band if the accounts of the papers are in all cases too brief or general for someone who was not present to get an adequate grasp of their contents and arguments. The report as a whole will be almost wholly descriptive, irrelevant, or uncritical. It is also likely to contain little or no comparison of the various papers and be poorly written. Little or no commentary will be provided on the questions and discussion that followed the seminar papers.

## **THE MODULE BLOCKS: 2013-14 SYLLABUS**

The module will be taught via two-hour weekly seminars in semesters 1 and 2 on **Monday afternoon**. The class will **begin at 3pm and end at 4.45pm**. The first class will meet at 3pm in Week 1 (**Monday, 30 September, 2013**).

In both semesters, classes will be held in **Avenue Building 65, Room 2115**.

After your core module classes, you are expected to attend the **CMRC research seminar series** which meets on Mondays every other week or so at **5pm in Avenue Building 65, Room 2115**. Part of your assessment for this module is to prepare at least four reports of seminar papers that you have attended during the year. You will be emailed details of the seminar series programme in due course.

Below is a brief outline of each of the blocks that constitute this core module. Further details about each block, and the required reading and preparation, are given in the pages that follow. Please also consult the **Blackboard** site for this module as tutors are likely to use this site to post up information and required reading.

### **Semester 1**

#### **Week 1 (30 September)**

‘Introduction to the Module’

Catherine Clarke

- The module: syllabus, aims and assessment
- What’s expected at MA level
- Skills: Introducing basic research skills for the period such as online catalogues and useful databases

#### **Weeks 2-3 (4 and 14 October)**

‘Moving from the Outside In’

John McGavin

- Sources: Manuscript illuminations, Literary texts, Church architecture, Funerary Monuments, non-Literary Records of Public Theatricality
- Skills: What to expect from a CMRC research seminar and how to write a report
- Exercise: Creating two interpretative PowerPoint slides to complete a given presentation

#### **Week 4 (21 October)**

‘Mappings’

Marianne O’Doherty and Catherine Clarke

Catherine Clarke and Marianne O’Doherty

- Sources: Medieval, Renaissance and modern maps
- Skills: Approaching and referencing maps and digital resources

#### **Weeks 5-6 (28 October and 4 November)**

‘Communities and Others’

Marianne O’Doherty

- Sources: chronicles; tracts; hagiography; narrative poetry; travel accounts;

- manuscript illuminations; maps
- Skills: Review of recent research on a topic
- Exercise: Informal research report to the seminar

### **Weeks 7 and 8 (11 and 18 November)**

#### **'Identity and Creativity'**

Laurie Stras

- Source: Castiglione's *The Book of the Courtier*
- Skills: How to identify a dissertation topic and how to formulate a research question
- Exercise: Discussion / draft proposal for first (CMRC6011) research essay for feedback by module convenor in individual consultations in Weeks 11 and 12

### **Weeks 9 and 10 (25 November and 10 December)**

#### **'Power, Authority and Medieval Documents'**

Nick Karn

- Sources: A range of medieval documents
- Skills: Editing medieval text (editing workshop)
- Exercise: Draft piece of editing to be submitted for feedback

### **Week 11**

Individual consultations with module convenor

## **Semester 2**

### **Weeks 1-3 (27 January and 3 and 10 February)**

#### **'Music and Poetry'**

Ros King and Liz Kenny

- Sources: Renaissance treatises about music and poetry; poems and musical settings; recordings of early music
- Skills: Presentations (individual) and peer appraisal
- Exercise: Draft reflective evaluation

### **Weeks 4 and 5 (17 and 24 February)**

#### **'Place and Memory'**

Harriett Webster

- Sources: Monastic Chronicles and the canonisation proceedings for St Thomas de Cantilupe (MS Vat. Lat. 4015)
- Skills: Close analysis of a source
- Exercise: Discussion of a short source related to a proposed essay / dissertation topic

### **Week 6**

Archive Research

Remy Ambuhl

This session is a field trip to the Hampshire Record Office and may not be scheduled at the usual seminar time

- Skills: Archival research, studying original documents

**Weeks 7-9**

'House and Home'

Maria Hayward and David Hinton

- Sources: Remains of early buildings; objects and textiles found in medieval and Renaissance homes; inventories
- Skills: Useful visual resources and approaching museums and galleries; identifying and researching a suitable essay topic with opportunity for each student to discuss their ideas
- Opportunity for each student to discuss dissertation ideas (prior to individual consultations with module convenor in Weeks 8 and 9)

**Week 10**

Portfolio Surgery Session

Catherine Clarke

**EXTRA DATES FOR STUDENTS AND STAFF:**

**Week 10, Monday 28 April**

**Week 12, Monday 12 May**

**5–7pm in Room 2115**

Student Research Presentations, to be presented as part of the CMRC Research Seminar Series.

## **Semester 1, Week 1**

### **Introduction to the Module**

#### **Professor Catherine Clarke (English, Convenor of the MA)**

This first session will be an introduction to the module – to its weekly sessions, assessment tasks, the research skills it delivers, and its overarching theme of evidence in the medieval and Renaissance periods. At the beginning of the class you will be given a short text to read and discuss: where would you go to find out more about this source and its context?

This session will also engage with issues about periodization and the concepts of ‘medieval’, ‘Renaissance’, ‘Reformation’ and so on. What, for example, do we understand by ‘the Renaissance’? When does the medieval ‘end’ and the Renaissance ‘begin’? We’ll use the below texts as a basis for discussion:

Jacob Burckhardt, *The Civilization of the Renaissance in Italy* (online editions available via Hartley Library’s WebCat). Please browse ‘The Development of the Individual’, ‘The Revival of Antiquity’ and ‘The Discovery of the World and of Man’.

Umberto Eco, ‘Dreaming of the Middle Ages’ in *Travels in Hyperreality* (excerpt on Blackboard)

**Research Skills:** This session will introduce you to some basic research skills for the period (useful databases, online catalogues, digitized resources) and we’ll be thinking about what’s expected of you and your work at MA level.

## **Semester 1, Weeks 2 and 3**

### **Moving from the Outside In**

#### **Professor John McGavin (English)**

This two-week section of the module introduces you to the process of ‘reading’ different kinds of evidence, separately and in combination. These include material culture, iconography, literary texts, and non-literary evidence of public theatricality. The emphasis will fall on (a) what questions need to be asked to open up a particular cultural product to enquiry (b) how we can use material and documentary evidence to reveal a diverse, complex, and contested reality behind the simple term the ‘Middle Ages’, and the simplifying representations of it in modern culture.

#### **Week 2: Reading the Crucifixion**

It may be an urban myth, but a story goes that when someone went into a department store recently to buy a pendant with a cross, they were asked ‘Do you want the one with the little man on it?’ The crucifixion was the most ubiquitous cultural image in western Christendom. But what follows from that? Was it understood? Did it have a single form? Did it have a single ‘meaning’ or emotional effect? If not, why not? What functions did it perform? How might it be used by the individual, or by groups? We will look at a series of manuscript representations of the crucifixion, a late-medieval spiritual guide for reflecting on it, and we will read a civic play focused on the episode.

### Week 3: The Public Scene

Following on from last week's work on drama, we will look at other events through which individuals and groups said things about themselves in public — such as ceremonies, tournaments, royal entries, and elite funerals. Sometimes this process continued after death in the form of funerary monuments. The medieval period has left a range of material and documentary traces of such performativity, but the evidence was not originally created to answer the kinds of question we now want to ask. So we need to read the *implications* of details, and to identify a context in which they make sense. Our imagination needs to work together with scholarship. We will look at a royal entry (or two), other records of early ceremony, and some funerary monuments.

### Select Bibliography

Most of the texts and images for this week will be made available on Blackboard or through the CMRC6011 Course Collection in the Library. However, you will find the following particularly useful:

P. Aries, *The Hour of Our Death*, trans. H. Weaver (Oxford: OUP, 1991) BD 444  
ARI

[Baret, John], 'The Will of John Baret of Bury' in Wills and inventories from the registers of the commissary of Bury St. Edmund's and the Archdeacon of Sudbury  
Author Bury St Edmunds Abbey, pages 15-44, in Hist Sources DA20, Also available on line at

<http://books.google.com/books?id=SCUIAAAIAAJ&q=Baret#v=snippet&q=Baret&f=false> pp. 15–44. Also Digitisation in Course Collection.

Barron, Caroline M., 'Pageantry on London Bridge in the Early Fifteenth Century' in *'Bring furth the pagants': essays in early English drama presented to Alexandra F. Johnston*, edited by David N. Klausner and Karen Sawyer Marsalek (Toronto: University of Toronto Press, 2007), 91 –104.

Beadle, R., and Pamela M. King, *York Mystery Plays: A Selection in Modern Spelling*, (Oxford, 1995). Read the Pinners' Crucifixion play.

Binski, Paul, *Medieval Death: Ritual and Representation* (London: British Museum, 1996). BT 825 BIN

Daniell, Christopher, *Death and Burial in Medieval England 1066–1550* (London: Routledge, 1997). Available Online through Webcat; link is on book record.

King, Pamela M., "'My Image to be made all naked": Cadaver Tombs and the Commemoration of Women in Fifteenth-Century England', *The Ricardian*, 13 (2003), 294–314. Reserve

Camille, Michael, *Image on the Edge: the Margins of Medieval Art* (London: Reaktion, 1992)

Duffy, Eamon, *The Stripping of the Altars: Traditional Religion in England 1400–1580* (New Haven: Yale University Press, 1992).

Hanawalt, Barbara, and Kathryn L. Reyerson, eds, *City and Spectacle in Medieval Europe* (Minneapolis: University of Minnesota Press, 1994)

Hutton, Ronald, *The Rise and Fall of Merry England: The Ritual Year 1400–1700* (Oxford: Oxford University Press, 1994).

Johnston, Alexandra F. & Wim Hüskén, *Civic Ritual and Drama*, Ludus 2 (Amsterdam: Rodopi, 1997).

Kipling, Gordon, *Enter the King: theatre, liturgy, and ritual in the medieval civic triumph* (Oxford: Clarendon, 1998)

Lydgate, John, 'Henry VI's Triumphal Entry into London, 21 February 1432' Handout (to be distributed at class). Also look at: anon. 'The Progress of Henry VII': Please read this record and those which follow to line 10 of page 156 of the extract.

This material can be found

(a) digitised in Webcat's e-Reserve Collection, or in (b) Alexandra F. Johnston and Margaret Rogerson, eds., *Records of Early English Drama: York*, volume 1, pp. 146–56 in Avenue Reserve, or (c) in PDF version in its entirety online at the Internet Archive

<http://www.archive.org/search.php?query=records%20of%20early%20english%20drama%20AND%20collection%3Aatoronto>

If you have any trouble with this link, you can access through the Records of Early English Drama website <http://www.reed.utoronto.ca/> The notes and glossary for this text can be found in volume 2 of the above *REED: York*. This is available in PDF version at (c) above but you will find them easier to consult in hard copy in Avenue reserve.

McGavin, John J., 'Performing Communities: Civic Religious Drama' in *The Oxford Handbook of Medieval Literature in English*, ed. by Elaine Treharne and Greg Walker, with the assistance of William Green (Oxford: OUP, 2010), pp. 200-18. Digitised

McGavin, John J., 'A Witness Fit for Purpose' in John J. McGavin, *Theatricality and Narrative in Medieval and Early-Modern Scotland* (Aldershot: Ashgate, 2007), pp. 1-14 [e-text in library]

*Records of Early English Drama* volumes, various editors. These volumes provide fascinating insights into the costs, administration and practical details involved in public theatre, ceremony and secular music drawn from extant records. They are the principal reliable source of primary information on play activities before 1642. See full published list at <http://www.reed.utoronto.ca/publist.html> These volumes are REFERENCE ONLY in Avenue Library.

## **Semester 1, Week 4**

### **Mappings**

#### **Dr Marianne O'Doherty and Professor Catherine Clarke (English)**

This session will investigate the roles and functions of maps in making places, identities and communities. Our sources will be maps medieval, Renaissance and

modern. We will explore maps as diverse as Stephen Walter's 'The Island' (2008), the Hereford *Mappa Mundi* (c.1300), digital maps of medieval places (such as those at [www.medievalchester.ac.uk](http://www.medievalchester.ac.uk)) and other examples chosen by the seminar group, in order to interrogate questions of place, travel, identity and representation. We will pay close attention to the politics of mapping, engaging with theoretical approaches such as recent work on the 'post-colonial' Middle Ages.

**Research Skills:** This session will discuss how to correctly reference visual sources such as maps.

**Reading:**

Before the seminar, please browse any material you can on mappings and cultural representations, medieval or modern. Studies on the medieval period include: Evelyn Edson, *Mapping Time and Space : How Medieval Mapmakers Viewed their World* (London, 1997)  
J.B. Harley, *The New Nature of Maps: Essays in the History of Cartography*, ed. by Paul Laxton (Baltimore and London: The Johns Hopkins University Press, 2001)  
*The History of Cartography*, ed. by Harley, Woodward and others (Chicago: University of Chicago Press, 1987-)  
Alfred Hiatt, 'Maps and Margins, Other Lands, Other Peoples', in *The Oxford Handbook of Medieval Literature in English*, ed. by Elaine Treharne and Greg Walker (Oxford: Oxford University Press, 2010), pp. 649-76A. Mittman, *Maps and Monsters in Medieval England* (2006)  
P. D. A. Harvey, *Medieval Maps* (1991)  
Naomi Reed Kline, *Maps of Medieval Thought* (Woodbridge, 2001)  
S. Tomasch and S. Gilles, ed. *Text and Territory: Geographical Imagination in the European Middle Ages* (1998)

You should also look at the digital resources at [www.medievalchester.ac.uk](http://www.medievalchester.ac.uk) and [www.medievalswansea.ac.uk](http://www.medievalswansea.ac.uk)

**Semester 1, Weeks 5 and 6**  
**Communities and Others**  
**Dr Marianne O'Doherty (English)**

The aim of 'Communities and Others' is to explore some of the many possible Medieval and/or Renaissance ways of constructing, categorising and describing cultural, ethnic or religious others. In the academic year 2013-14 this block will introduce you to medieval ideas about alterity, monstrosity and religious deviance before focusing on late-medieval western European Christian attitudes to Jews and Muslims, with particular reference to sources from late-Medieval England. The block will include close study of extracts from a variety of textual primary sources including chronicles, polemic and theological tracts, hagiography and narrative poetry as well as discussion of selected visual sources (e.g., manuscript illumination). We will use this wide range of evidence to tease out the cultural norms that they betray, and the attitudes and behaviours that they attempt to elicit in their readers and viewers. Alongside the primary source material, you will read and assess the relevance and usefulness of selected theoretical and cultural-critical approaches to topics in this field.

**Research Skills:** Review of recent research on a topic

**Outline schedule for classes:**

Week 5: Introducing alterity, monstrosity, and deviance. Case study: Jews in medieval English maps and texts

Week 6: Focus on Islam: interaction and representation; comparative discussion

**Preparing for classes:**

A detailed preparation schedule will be made available to you via Blackboard at least **two weeks** before the block begins. The best way that you can prepare generally for this part of the course is to make sure that your general awareness of Islam and Judaism and their respective histories is reasonable, and to read introductory works in the areas of orthodoxy and deviance, alterity and monstrosity, Christian-Muslim and Christian-Jewish relations in the Medieval Period. I will place a selection of useful and/or thought-provoking works on Reserve in Avenue Library to help you do this (see 'preparatory and background reading' below). During the course of this block, you will also produce, as part of a group, an informal report on recent directions in research on a topic related to the block and share it with the seminar group.

Primary readings for these two weeks will be available via Blackboard or photocopy.

**Preparatory/Background reading:**

Cohen, Jeffrey Jerome, *Of Giants: Sex, Monsters, and the Middle Ages* (Minneapolis: University of Minnesota Press, c1999) [electronic resource; available via webcat on campus or via VPN]

Cohen, Jeremy, *Living Letters of the Law: Ideas of the Jew in Medieval Christianity* (Berkeley: University of California Press, 1999)

Paul Freedman, 'The Medieval Other', in *Marvels, Monsters and Miracles*, ed. by Timothy S. Jones and David A. Sprunger (Kalamazoo: Medieval Institute Publications, 2002), pp. 1-24.

John Block Friedman, *The Monstrous Races in Medieval Art and Thought* (Cambridge, MA : Harvard University Press, 1981)

Duffy, Eamon, *The Stripping of the Altars* (New Haven: Yale University Press, 1992)

Hourani, Albert, *A History of the Arab Peoples* ( London : Faber and Faber, 1991)

de Lange, Nicholas, *Judaism* (Oxford: OUP, 1986)

\_\_\_\_\_, *The Illustrated History of the Jewish People* (New York: Harcourt Brace, 1997)

Kedar, Benjamin Z., *Crusade and Mission: European Approaches toward the Muslims* (Princeton, N.J.: Princeton University Press, 1984)

Lambert, M.D., *Medieval Heresy: Popular Movements from the Gregorian Reform to the Reformation* (Oxford : Blackwell, 2002)

Metlitzki, Dorothee, *The matter of Araby in Medieval England* (New Haven: Yale University Press, 1977)

Mittman, Asa Simon, *Maps and Monsters in Medieval England* (London: Routledge, 2006)

Moore, R. I. , *The Formation of a Persecuting Society: Power and Deviance in Europe 950-1250* (Oxford: Blackwell, 1987)

Richards, Jeffrey, *Sex, Dissidence and Damnation: Minority Groups in the Middle Ages* (London: Routledge, 1990)

Riley-Smith, Jonathan, *The Crusades : A History*, 2<sup>nd</sup> ed. (London: Continuum, 2005)

Said, Edward, *Orientalism* (London: Penguin, 2003)

Southern, R. W., *Western Views of Islam in the Middle Ages* (Cambridge, Harvard, 1962)

## **Semester 1, Weeks 7 and 8**

### **Dr Laurie Stras (Music)**

This block will introduce you to notions of identity, gender and social interaction in the Renaissance and the ways in which identity is constructed through creative production and performance. The sources examined in this block emerge from the Italian and English Renaissance, but consideration will be given to how both texts and ideas translated from one culture to another, as foreign courtesy manuals and poetic texts were translated, re-interpreted and published in Elizabethan England. Secondary sources will also be studied, to explore specific methodological/critical approaches to Renaissance identity and creativity.

#### **Aims and skills:**

- to develop awareness of different paradigms of identity and gender in the early modern period
- to approach texts and creative artefacts through that awareness in order to ascertain how the identity of the author or his/her subjects might be constructed
- to work with a variety of iterations of early sources, and to understand how to cite them
- to discuss possible topics for your first CMRC6011 assignment (research essay)

#### **Books to purchase:**

Castiglione, Baldesar. *The Book of the Courtier*, trans. George Bull (London: Penguin Classics, 2004)

#### **Primary sources:**

*Il libro del cortegiano del conte Baldesar Castiglione*. Venetia, nelle case d'Aldo Romano, & d'Andrea d'Asola suo suocero, del mese d'Aprile 1528

#### Early English Books Online

THE COVRTYER OF COVNT BALDESSAR CAIstilio diuided into foure bookes. Very necessary and profitablr for yonge Gentilmen and Gentillwomen abiding in Court, Palaice or Place, done into Englyshe by ThomasHolby. Imprinted at London by wylliam Seres at the signe of the Hedghogge. 1561.

#### **Preparatory reading:**

Burke, Peter. *The Fortunes of the Courtier: The European Reception of Castiglione's Cortegiano* (Cambridge: Polity Press, 1995). Not hugely expensive, and very easy to read.

Kelly-Gadol, Joan. "Did Women Have a Renaissance?" In *Becoming Visible: Women in European History*, edited by Renate Bridenthal and Claudia Koonz, 137–164. 3rd ed. Boston: Houghton Mifflin, 1998.

## **Week 7**

Reading for discussion:

Benson, Pamela J. *The Invention of the Renaissance Woman: The Challenge of Female Independence in the Literature and Thought of Italy and England*. University Park, PA: Pennsylvania State University Press, 1992. (Chapter 3: ‘The Literary Containment of the Independent Woman: Capella and Castiglione’)

Burke, Peter. “Representations of the Self from Petrarch to Descartes.” In *Rewriting the Self: Histories from the Renaissance to the Present*, edited by Roy Porter, 17–28. London and New York: Routledge, 1997.

Dialetti, Androniki. ‘Defending Women, Negotiating Masculinity in Early Modern Italy,’ *The Historical Journal* 54, no. 1 (2011): 1–23.

## **Week 8**

Reading for discussion:

Feldman, Martha. ‘Authors and Anonyms: Recovering the Anonymous Subject in Cinquecento Vernacular Objects.’ In *Music and the Cultures of Print*, edited by Kate Van Orden, 166–199. New York: Garland, 2000.

Pender, Patricia. *Early Modern Women’s Writing and the Rhetoric of Modesty*. Basingstoke: Palgrave Macmillan, 2012. (Chapter 1: ‘From Self-Effacement to *Sprezzatura*: Modesty and Manipulation’)

Richardson, Brian *Printing, Writers and Readers in Renaissance Italy*. Cambridge: Cambridge University Press, 1999. (Part II: ‘Writers and Print Culture’)

## **Semester 1, Weeks 9 and 10**

### **Power, Authority and Medieval Documents**

#### **Dr Nick Karn (History)**

This block offers an introduction to working critically with medieval documents, with a particular focus on royal sources. The second week of the block is an editing workshop, designed to help you prepare for your portfolio editing assignment.

## **Week 9**

Kingship in the middle ages was a complex phenomenon, drawing on the king’s status as principal warlord, but also on his position as religious guide to his people, on the model of the kings of ancient Israel. Kings could make sweeping claims, but rarely had the resources or techniques to control even those institutions which technically acted in their interests. Royal government was more often a process in which different agencies negotiated over the transaction of business, and defended local, official and institutional interests and priorities. Nonetheless, through its levying of taxation and through the maintenance of justice and property rights, government in the king’s name could have great effects in the shaping of society.

### **Select Bibliography:**

M. T. Clanchy, *From Memory to Written Record: England, 1066–1307*, 2<sup>nd</sup> edn (Oxford, 1993)

W. L. Warren, *The Governance of Norman and Angevin England, 1086–1272* (London, 1987)

P. Wormald, *The Making of English Law: King Alfred to the Twelfth Century* (Oxford, 1999)

C. W. Hollister and J. W. Baldwin, 'The Rise of Administrative Kingship: Henry I and Philip Augustus', *American Historical Review* 83 (1978); there is a much revised version in his collected essays, *Monarchy, Magnates and Institutions in the Anglo-Norman World* (London, 1986)

Richard fitz Nigel, *Dialogus de Scaccario/The Dialogue of the Exchequer, Constitutio Domus Regis/The Disposition of the King's Household*, ed. and trans. C. Johnson (London, 1950). Revised edition: ed. and trans. C. Johnson, rev. D. E. Greenway and F. E. L. Carter (Oxford, 1983). New edition: ed. and trans. E. Amt and S. D. Church (Oxford, 2007)

R. L. Poole, *The Exchequer in the Twelfth Century* (Oxford, 1912)

*Facsimiles of English Royal Writs to AD 1100*, ed. T. A. M. Bishop and P. Chaplais (Oxford, 1957) (Introduction)

J. A. Green, *The Government of England under Henry I* (Cambridge, 1986)

H. M. Cam, *The Hundred and the Hundred Rolls: An Outline of Local Government in Medieval England* (London, 1930)

D. Roffe, *Decoding Domesday* (Woodbridge, 2007)

*The Great Roll of the Pipe for the Thirty-First Year of the Reign of King Henry I*, ed. Judith Green, Pipe Roll Society new series 57 (2012)

### **Week 10**

This session will introduce you to some of the basic principles of editing early documents and texts, and to thinking about what an 'edition' of a text is, and how it should and should not be used. After this workshop you will be asked to submit a small piece of text that you have edited. The workshop tutor will provide feedback on this draft editing exercise.

### **Useful reading:**

P. D. A. Harvey, *Editing Historical Records* (London, 2001) [This has very useful advice on choosing texts for editing.]

D. C. Greetham, ed., *Scholarly Editing: A Guide to Research* (New York, 1995), esp. essays by Thomas Tanselle and Tarrant

R. Frank, ed., *The Politics of Editing Medieval Texts* (New York, 1993)

## Semester 2, Weeks 1-3

### Music and Poetry, Metre and Rhythm

#### Professor Ros King (English) and Liz Kenny (Music)

This block will pay attention to oral and aural aspects of Renaissance culture. You do not need to be able to read music, but the sessions will help develop your skills in speaking and critical listening.

What constituted the soundscape of Elizabethan England? How did a humanist education in Latin poetry and drama combine with the sixteenth-century Reformation's renewed emphasis on the word to inform the project to make the English language fit for poesy? What was the political and cultural function of music and performance at court? How might these and other considerations influence the ways in which we now might speak Elizabethan poetry and play early music?

**Research Skills:** This block includes a session on individual presentations and discussion of how to write a reflective evaluation of a presentation. You will also be expected to provide constructive feedback on the presentations of your fellow students.

#### **Week 1: Introduction to Renaissance ideas about music and its value, debates about word-setting, and how the English language works in poetry**

Please look at:

- the section on Prosody in William Lily, *Institutia Compendiaria Totius Grammaticae* commonly known as 'Lily's Latin Grammar,' Shakespeare, *Love's Labours Lost* (particularly IV.ii and IV.iii), Edwards, and Campion (below). Appearing in various manifestations throughout the sixteenth century, 'Lily's Latin Grammar' reached its full form including the section on prosody, in about 1546. It became the most important instructional book on Latin grammar and prosody until the mid-nineteenth century. The 1607 edition available on EEBO has De Prosodia starting on image 111; in the 1546 edition it starts on image 71.
- Richard Edwards, *The Paradyce of Daynty Deuises* (1576). This was the most popular of all the Elizabethan miscellanies running to at least ten editions by 1610. It includes syllabic poems by the poet, composer, dramatist and teacher Richard Edwards and others, some of which are also found elsewhere with musical settings. Each edition is slightly different. The Edwards poems and their settings are in Ros King, *The Works of Richard Edwards: Politics, Poetry and Performance in Sixteenth-Century England* (Manchester University Press, 2001) (in Hartley library).
- Thomas Campion, *Observations in the art of English poesy* (1602). Campion was a poet and composer of the highest distinction. Expert musical knowledge informed his views on English prosody, although his attempt to introduce quantitative measures was doomed to failure. Accessible through EEBO. Percival Vivian's 1903 critical edition of *Campion's Works* is in Hartley (PR 2228).
- Samuel Daniel, *A panegyrike congratulatorie deliuered to the Kings most excellent Maiestie at Burleigh Harrington in Rutlandshire. By Samuel Daniel. Also certaine*

*epistles, with a defence of ryme heretofore written, and now published by the author* (1603). A reply to Campion, challenging many of his opinions from quite a well-informed position. Samuel Daniel's brother, John, was another leading English composer. Accessible through EEBO. Campion and Daniel both reprinted in G. Gregory Smith, ed., *Elizabethan Critical Essays*, 2 vols (Oxford, 1904). In Hartley (PR 70).

## **Week 2: The function of music and dance and their relation to spectacle in Jacobean drama and court entertainment**

Discussion will centre on:

Shakespeare, *The Tempest*  
Ben Jonson, *The Masque of Oberon*  
Campion, *The Lord Hay's Masque*

See also:

Barbara Ravelhofer, *The Early Stuart Masque: Dance, Costume and Music* (Oxford University Press, 2006)

Stephen Orgel and Roy Strong, *Inigo Jones: The Theatre of the Stuart Court* (London: Sotheby Parke Bernet, 1973). Contains Inigo Jones's masque designs with the corresponding poetic texts. In Hartley, quarto PR679.M3.

## **Week 3: Formative assessment**

A short individual presentation (in any medium/media) on how the experience of hearing music and poetry combined in song has affected your response to the poetry alone. This week will also discuss how to write a reflective evaluation on a presentation, which is part of your portfolio assessment.

### **Further reading:**

Edward Doughtie (ed.), *Lyrics from the English airs, 1596–1622* (Cambridge, MA, 1970) Old spelling edition of all the English lute-song lyrics – so-called 'Golden Age' repertoire. In Hartley (PR 1187).

Edmund Fellowes, *English Madrigal Verse*, 3rd edition, revised and enlarged by Sternfeld and Greer (Oxford, 1967)

Modern spelling edition of all extant English madrigal and lute-song lyrics. In Hartley (ML 285.65).

Stephen Orgel and Roy Strong, *Inigo Jones: The Theatre of the Stuart Court* (London: Sotheby Parke Bernet, 1973)

Contains Inigo Jones's masque designs with the corresponding poetic texts. IN Hartley, quarto PR679.M3

William Gardiner, *The music of nature: or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world. With curious and interesting illustrations*

(London and Leicester, 1832)

Includes a fascinating chapter 'On rhythm in [the English] language', using musical rhythm notation to show how he thought extracts from poems, Shakespeare speeches and even a political speech were meant to be read out. In Hartley, but microfiche only. Ask a librarian to help you find it.

Bruce R. Smith, *The Acoustic World of Early Modern England: Attending to the O-factor* (University of Chicago Press, 1999)

John Hollander, *The Untuning of the Sky* (W.W. Norton, 1970)

Not cutting-edge any more but one of the best summaries of transition from Neoplatonic to pre-enlightenment thought on music.

Edward Doughtie, *English Renaissance Song* ( Boston, MA, 1986)

In Hartley (ML 2849 DOU).

Edmund Fellowes, *English Madrigal Composers*, Oxford, 1921

In Hartley (ML 285).

Bruce Pattison, *Music and Poetry of the English Renaissance* (London, 1948)

An excellent critical study full of insights about music, poetry and the relationship between them. In Hartley (ML 285).

Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* ( Cambridge, 1974)

Barbara Ravelhofer, *The Early Stuart Masque: Dance, Costume and Music* (Oxford University Press, 2006)

Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Cornell, 1995)

A philosophical discussion of some of the issues involved in performing early music.

Elizabeth Kenny, 'The Uses of Lute Song: Texts, Contexts and Pretexts for "Historically Informed" Performance', *Early Music*, 36(2), 2008: 285–300

### **CD recordings:**

There is a good selection in the Music Resources Room, Hartley Library. You'll need to listen to them there – no borrowing allowed.

E Kenny: *Dowland Lute Songs, Britten Nocturnal* (Hyperion CDA67648)

With Mark Padmore, Craig Ogdon. Recorded 2007.

*Songs by Henry and William Lawes* (Hyperion CDA675890)

With Robin Blaze, Rebecca Outram, Rob Macdonald, Bill Carter, Frances Kelly.

Recorded 2006.

*Move Now with Measured Sound: Music by Thomas Campion* (Hyperion CDA67268)

With Robin Blaze, David Miller, Mark Levy, Joanna Levine.

Recorded 2001.

*English Lute Songs* (Hyperion CDA67126)  
With Robin Blaze. Recorded 1999.

The New London Consort  
*Jacobean Songs and Consort Music* Gramophone Critics' Choice  
LINN CKD 011

Decca: English Opera Series Locke Psyche Gramophone Editor's Choice 444 336-2

The Musicians of the Globe  
*The Masque of Oberon* Philips E446 217-2.  
The first recorded reconstruction of Ben Jonson's court masque, with music for a vast array of voices and Renaissance instruments by Robert Johnson (Shakespeare's lutenist), Ferrabosco and Holborne.

The Parley of Instruments  
The English Orpheus series on Hyperion records ([www.hyperion-records.co.uk](http://www.hyperion-records.co.uk)) including Odes to St Cecilia, Vol 31.  
John Blow (1649-1708) The glorious day is come (St Cecilia Ode, 1691); Giovanni Battista Draghi (c1640-1708) From harmony, from heavenly harmony (St Cecilia Ode, 1687).

*Hark! Hark! The Lark! Music for Shakespeare's company* Vol 43.  
John Atkins, John Hilton, Simon Ives, Robert Johnson, William Lawes, Johann Schop, Thomas Simpson, Robert Taylor, John Wilson.

Les Arts Florissants/William Christie: King Arthur. Erato 4509985352

Hartley also has a good selection of recordings by Emma Kirkby and the Consort of Musicke.

## **Semester 2, Weeks 4 and 5**

### **Place and Memory**

#### **Dr Harriett Webster (English / CMRC)**

This block will examine two very different case studies concerning medieval memory, exploring the way in which place affects the manner in which events are recorded. The first will focus on monastic chronicles, which have often been criticised for the limitations caused by their localism. However, place is an important part of monastic houses' communal identity, and as corporate works, the histories these communities produced often reveal new and exciting insights into daily life in rural areas, and more importantly provide a synecdoche of sorts reflecting local views on national events. The second will centre on the Inquisitorial records produced as a result of the investigation into the miracles of St Thomas Cantilupe. The text has allowed us to extend our understanding of the medieval town of Swansea, and reconstruct the literal perspectives experienced by the medieval witnesses within the city, while exploring the perceptions of urban spaces which are represented in the text.

## Select Bibliography:

Primary source material will be provided.

L.H. Hollengreen (ed.), *Translatio: The Transmission of Culture in the Middle Ages* (Brepolis, 2008), in particular Carruther's chapter, 'Mechanisms for the Transmission: The role of 'Place' in the arts of memory' 1 – 26

H.F. Hunnisett, 'The Reliability of Inquisition as Historical Evidence', in D.A. Bullough and R.L. Storey (ed.s) *The Study of Medieval Records* (Oxford, 1971)

Charles Donahue, Jr., 'Proof by Witnesses in the Church Courts of Medieval England: An Imperfect Reception of the Learned Law', in Morris S. Arnold, Thomas A. Green, Sally Scully, and Stephen White (eds.), *On the Laws and Customs of England: Essays in Honor of Samuel E. Thorne* (Chapel Hill, 1981), 127–158

Paul Connerton, *How Societies Remember* (Cambridge, 1989)

Mary J. Curruthers *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge, 1990)

Jerome Bruner, *Acts of Meaning* (London, 1990)

John Bedell, 'Memory and Proof of Age in England 1272 – 1327' *Past and Present*, vol. 162 (1999) 3 - 27

James Fentress and Chris Wickham, *Social Memory* (Cambridge, 1992)

Gabriele Spiegel, *The Past as Text: The Theory and Practice of Medieval Historiography* (Baltimore, 1997)

Frances Yates, *The Art of Memory* (London, 1966)

M. T. Clancy, *From Memory to Written Record* (Oxford, 2004)

Catherine A.M. Clarke, *Literary landscapes and the idea of England, 700-1400*, (Cambridge, 2006)

E.M.C van Houts, *Medieval Memories, Men Women and the Past in Medieval Europe 700 – 1300* (Harlow, 2001)

L. Shopkow, *History and Community: Norman Historical Writing in the Eleventh and Twelfth Centuries* (Washington, 1997)

## **Semester 2, Week 6**

### **Archive Research**

#### **Dr Remy Ambuhl (History)**

This session is a field trip to the Hampshire Record Office and may not be scheduled at the usual seminar time. Dr Ambuhl will contact you in advance to make arrangements.

**Research skills:** Archival research, studying original documents

## **Semester 2, Weeks 7-9**

### **House and Home**

#### **Professor Maria Hayward (History) and Professor David Hinton (Archaeology)**

Evidence about the past is not derived only from texts; physical survival can be at least as important in explaining human behaviour, for people do not always record what they do, or understand why they do it. In the later Middle Ages and the Renaissance, 90 per cent of the population was functionally illiterate and could not

write down their thoughts or explain their actions in writing; they appear in documents as economic units, paying taxes and working for their lords. Even the 10 per cent were concerned to leave a permanent record of only certain aspects of their lives, notably anything to do with their legal affairs and property.

The three sessions in this block look at some of the problems of examining physical survival, the information about material culture that is contained in documents such as inventories of property and building accounts, and some of the contributions that such studies can make to social and economic issues. Pictures of people and the things that they used will also be considered.

The focus will be on buildings, clothes and equipment. All three are informative about aspirations and achievements, at all social levels. How much people spent on their property, and the extent to which they were controlled by their incomes, expectations and (particularly in the case of clothing and food) by legislation, helps to explain the extent to which they had ambitions or focused on their need to retain their allotted place in the social order. The peasantry expressed their sense of self-identity as much as kings, despite their far more limited ability to build houses or acquire commodities. The role of money as the medium for acquisition, rather than gift or reward, must also be considered.

Further details about each week and preparatory reading will be provided.

**Research Skills:** This block will introduce you to some useful visual resources for research and will introduce you to some useful museum collections, and how to approach and search these collections. It will also offer help with identifying and researching a suitable essay topic and each student will have the opportunity to discuss their ideas with the rest of the group, and submit a draft proposal for feedback.

**Preliminary reading:**

Barron, C. M., 'Centres of Consumption: The Aristocratic Town House in London 1200–1500', *London Journal*, 20 (1995), 1–16

E. Crowfoot, F. Pritchard and K. Staniland, *Textiles and Clothing c.1100–1450: Finds from Medieval Excavations in London* (1992)

M. Girouard, *Life in the English Country House: A Social and Architectural History* (1993)

M. Girouard, *Robert Smythson and the Elizabethan Country House* (1985)

D. Hinton, *Gold and Gilt, Pots and Pins: Possessions and People in Medieval Britain* (2005)

P. Spufford, *Money and its Uses in Medieval Europe* (1989)

P. Spufford, *Power and Profit: The Merchant in Medieval Europe* (2006)

R. Horrox and W. M. Ormrod (eds), *A Social History of England* (2006)

**Semester 2, Week 10**  
**Portfolio Surgery Session**  
**Professor Catherine Clarke (English, Module Convenor)**

This session is an opportunity to discuss your portfolio assignments and your forthcoming CMRC research seminar presentation. The session will also include time for the module review and your own self-evaluation.

**Semester 2, Week 10, Monday 28 April and Week 12, Monday 12**  
**May**  
**5–7pm in Room 2115**

Student Research Presentations, to be presented as part of the CMRC Research Seminar Series.

