

**Renaissance Literature: Non-Shakespearean Drama**  
**English 482/682 13704/13709 Spring Term 2006**  
**(3 credits)**

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Tuesday 3.30-6.00  
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**Objectives**

This study of English writers of the 16<sup>th</sup> and 17<sup>th</sup> century will focus on lesser-known playwrights. William Shakespeare was one of scores of men and women writing plays in England between 1576 and 1642. His plays make up just a fraction of the hundreds that were written and performed. The environment was highly competitive, highly collaborative and therefore highly productive. This course will examine just a few of the plays of Shakespeare's contemporaries, competitors, and collaborators. We will explore a number of critical approaches to these plays including new historicism, queer theory, gender studies, cultural materialism, and performance studies.

**Requirements**

Because of the small class size and the fairly specialized topic, this class will be conducted as a seminar. That is, we will each share the responsibility for conducting the class. The class meetings will consist largely of discussion of the plays and essays. Each student will be responsible for conducting the discussion for approximately one-half of one class. Each student will also make a formal, researched presentation on a contextual topic. In addition, there will be regular journal entries, and will prepare five précis. The final project will consist of a formal term paper pursuing one or more plays and secondary research.

<b>Grading Undergraduate</b>		<b>Scale</b>		<b>Graduate</b>	
Presentation	100 points	A	100-90%	Presentation	100 points
10 Journal entries	100 points	B	89-80 %	15 Journal entries	150 points
3 Précis	60 points	C	79-70 %	5 Précis	100 points
Final Project	100 points	D	69-60 %	Final Project	100 points
Total	360 points	F	59 – 0%	Total	450 points

**Texts**

*English Renaissance Drama: A Norton Anthology.* ed. David Bevington, et al.  
A dictionary (bring to every class)

### **Students with Special Needs**

Any students with disabilities or other special needs who need special accommodations in this course are asked to share these concerns with me as soon as possible.

### **Academic Honesty**

I assume that all work you turn in for this course is yours, and any material that you have acquired from an outside source is documented properly. Failure to do so is considered plagiarism and will result in possible failure of the course. See NDSU University Senate Policy, Section 335: Code of Academic Responsibility and Conduct  
<http://www.ndsu.nodak.edu/policy/335.htm>.

### **Late Papers**

Late papers will lose ten points per day until they are turned in. You are responsible for turning in all work assigned in this class. Failure to do so will result in failing this class.

### **Attendance and Participation**

Because of the small size and advanced level of this class, your active participation and attendance are crucial. As members of a community, we are all responsible for its success as a whole and for the success of individual members. If you are unable to attend class, you must contact me via phone or email within twenty-four hours. You are still responsible for any work done or due in class that day.

Participation includes not only contributing to class discussion, it also covers prompt attendance, and listening and responding constructively to your classmates. Simply reading the material before class is insufficient at this level. You must have thoroughly read the material and be ready to discuss it actively.

### **Paper Format**

Unless otherwise noted, all assignments are to be type-written, double-spaced, with one-inch margins, in twelve-point Times font. Your name, the date, the class, my name and the assignment are to be at the top of the first page. Do not forget to title your work. Any papers longer than one page must have page numbers and be stapled.

### **Journals**

These are to be one-page engagements with the play we are reading, due on the day the play is assigned. You may choose one of several strategies. You may engage in a formalist analysis such as an analysis of one character, or of the setting, a discussion of a particular quote, a discussion of a particular scene, a discussion of the play's genre, a discussion of a literary aspect (paradox, metaphor, allegory, etc.). You may also choose a theoretical approach, discussing the play in terms of a particular theoretical orientation or in terms of one of the essays we have read. Do not summarize. Do not engage in biographical criticism. Use quotations to support your ideas. You may only turn in one journal per class meeting.

**Précis**

A précis is a short, concise summary. It requires you to identify a work's main idea, express it in your own words and includes as much of the supporting material as possible. Use your words only. Avoid direct quotation unless it is absolutely necessary. These précis are to be 250 words precisely. Please use the word count feature on your word processor to calculate the total words (exclusive of title, your name, etc.) and note this at the end. The précis are to be done for the secondary essays noted on the calendar. Undergraduates must write three of a possible five. Graduate students must write five.

**Calendar (subject to change)**

\* I will distribute these essays. The other essays are available via JSTOR and/or Project Muse.

- 10 January     Introductions  
Thomas Kyd, *The Spanish Tragedy*
- 17 January     *The Spanish Tragedy*  
James Shapiro. "'Tragedies Naturally Performed...'"\*
- 24 January     Christopher Marlowe, *Edward II*  
David Stymeist. "Status, Sodomy, and the Theater in Marlowe's *Edward II*.  
*Studies in English Literature*. 44.2 (Spring, 2004), 233-53.  
Presentation: Genre
- 31 January     Elizabeth Cary, *The Tragedy of Mariam*  
Huston Diehl. "Inversion, Parody, and Irony: The Visual Rhetoric of Renaissance  
English Tragedy." *Studies in English Literature*. 22.2 (Spring, 1982), 197-209.
- 7 February     Ben Jonson, *Bartholomew Fair*  
Presentation: London
- 14 February     *Bartholomew Fair*  
Peter Stallybrass & Ann Rosalind Jones "Fetishizing the Glove in Renaissance  
Europe. *Critical Inquiry*. 28.1 (Autumn, 2001), 114-32.  
Presentation: Early Modern Theater
- 21 February     Thomas Middleton & Thomas Dekker, *The Roaring Girl*  
Presentation: Playing Companies
- 28 February     *The Roaring Girl*  
Marjorie Garber, "The Logic of the Transvestite"\*  
Presentation: Costumes & Props
- 7 March         Francis Beaumont, *Knight of the Burning Pestle*  
Presentation: Early Modern Audiences
- 14 March         Spring Break, no class
- 21 March         (Meet on Wednesday?)  
John Marston, *The Changeling*  
Presentation: Race
- 28 March         Thomas Middleton (?), *The Revenger's Tragedy*

Presentation: Authorship & Collaboration

- 4 April      *The Revenger's Tragedy* (film)
- 11 April     John Webster, *The Duchess of Malfi*  
Presentation: Religion
- 18 April     *The Duchess of Malfi*  
Presentation: Censorship
- 25 April     John Ford, *'Tis Pity She's a Whore*
- 2 May                 *'Tis Pity She's a Whore*

### **Final Project**

Your term paper should be 2,500 to 3,000 words (undergraduate) or 3,000 to 4,000 words (graduate) in length. Double-spaced, typed, with one-inch margins and formatted and cited consistently using the style of your preference (MLA, APA, Chicago, etc.). The paper should demonstrate your ability to both interact with the primary text(s) and with secondary sources.

### **Contextual Presentations**

These are intended to give you an opportunity to engage more deeply with the cultural contexts of early modern drama. Each presentation should be no more than fifteen minutes long. The questions listed should be addressed in general or in specific. Use the essays listed as your first resource. The textbook's bibliography will also be helpful. You must also provide a written outline and bibliography of your presentation. This is not a script from which you read. It is an sketch of your main ideas that you fill in as you talk. Do your best to relate the information you are providing to the plays we have read or are reading.

### **Genre**

How was dramatic genre understood? Besides comedy, tragedy, and history (chronicle) what other genres or sub-genres existed? Be sure to cover: city comedy, tragi-comedy, masque, closet drama, domestic tragedy, revenge tragedy, progresses.

“Kinds of Drama” in Kinney (There are several essays in this section which will be helpful.)

### **London**

What kind of city was London from 1567 to 1642? How did it relate to the rest of England? Europe? The world beyond Europe? Why was it the place that theater grew, prospered, and then was banned?

Steven Mullaney, “Civic Rites, City Sites: The Place of the Stage” in Kastan & Stallybrass

### **Early Modern Theater**

What was theater like in the Elizabethan and Jacobean periods? How was it different than today? Why did theaters look the way they did? Where were they located and why?

John Orrell, "The Theaters" in Cox & Kastan

Herbert Berry, "Playhouses" in Kinney

### **Playing Companies, Actors and Acting**

What sort of profession was acting? How did actors make money? Why didn't women act professionally? Who played the female roles? Who were Shakespeare's competitors and collaborators? What was an acting company? What different kinds of companies were there? What were boy companies?

S. P. Cerasano "Must the Devil Appear?: Audiences, Actors, Stage Business" in Kinney

Roslyn L. Knutson, "Playing Companies and Repertory" in Kinney

### **Audiences**

What do we know about people who attended plays in the early modern period? Who went? Why?

Ann Jennalie Cook, "Audiences: Investigation, Interpretation, Invention" in Cox & Kastan

Jean E. Howard. "Women as Spectators, Spectacles, and Paying Customers" in Kastan & Stallybrass

### **Race**

How was race understood at the time and how is our understanding different? How was it represented on stage?

Margo Hendricks, "Race: A Renaissance Category?" in Hattaway.

### **Religion**

How did religion affect the business of writing, staging, and attending plays?

Lori Anne Ferrell, "Religious Persuasions, c. 1580-c.1620" in Kinney.

Patrick Collinson, "English Reformations" in Hattaway.

### **Costumes and Properties**

What sort of costumes and properties were used? How did these materials generate meaning in the context of playing?

Jean MacIntyre and Garret P.J. Epp, "Clothes worth all the rest: Costumes and Properties" in Cox & Kastan

### **Authorship and Collaboration**

How did plays get written? How did playwrights fashion themselves? How were they regarded by others? Why is attribution important? How has authorship changed since the early modern era? Who collaborated with whom on what?

Jeffrey Masten, "Playwriting: Authorship and Collaboration" in Cox & Kastan

Philip C. McGuire, "Collaboration" in Kinney

### **Print and Stage Publication**

What are the differences between these two? What are the advantages and disadvantages of each, and for whom? Why would a play get printed? Were plays written to be printed or performed?

Peter W. M. Blaney, "The Publication of Playbooks" in Cox & Kastan

Grace Ioppolo, "The Transmission of an English Renaissance Play-Text" in Kinney

### **Censorship and Anti-Theatricality**

How did censorship function in early modern England? What was its purpose? What were the effects of censorship on playwriting and playgoing? Who was opposed to plays and play-going? Why?

Annabel Patterson, "Censorship & Interpretation" in Kastan & Stallybrass

Richard Dutton, "Censorship" in Cox & Kastan

Richard Dutton, "Jurisdiction of Theater and Censorship" in Kinney

### **Reserve Books**

Braunmuller, A. R. and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Theater* Cambridge: Cambridge University Press, 2003.

Bentley, G. E. *The Jacobean and Caroline Stage*. 7 vols. Oxford: Clarendon Press, 1941-68.

Bentley, G. E. *The Profession of Dramatist in Shakespeare's Time, 1590-1642*. Princeton: Princeton University Press, 1971.

Chambers, E.K. *The Elizabethan Stage*. 4 vols. Oxford: Clarendon Press, 1923.

Cox, John D. and David Scott Kastan, eds. *A New History of Early English Drama*. New York: Columbia University Press, 1997.

Hunter, G.K. *English Drama, 1586-1642: The Age of Shakespeare*. Oxford: Clarendon Press, 1997.

Kastan, David Scott and Peter Stallybrass. *Staging the Renaissance*. New York: Routledge, 1991.

Kinney, Arthur F. ed. *A Companion to Renaissance Drama* Oxford: Blackwell Publishing, 2002.