

Renaissance Literature: Non-Shakespearean Drama
English 482/682 44482/44580 Spring Term 2004

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Tuesday & Thursday 3.30-4.45
340 Minard Hall
Office Hours: 2.00-3.00 PM T & Th
and by appointment

<http://www.ndsu.edu/ndsu/maune>
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Objectives

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 thus highly productive. This course will examine the plays of Shakespeare's contemporaries, competitors, and collaborators. We will explore a number of critical approaches to these plays including new historicism, textual/bibliographic studies, and performance studies.

Requirements

I anticipate that this class will have a small enrollment. Thus, I am anticipating that much of the course time will be devoted to discussion. Each student will make at least two presentations to the class, will write weekly journal entries, and will prepare five précis. The final project will consist of either a formal term paper pursuing one or more plays and secondary research, or an editing project wherein a student will prepare an edition of a section of a particular play.

Grading Undergraduate		Scale		Graduate	
3 Presentations	150 points	A	100-90 %	3 Presentations	
11 Journal entries	110 points	B	89-80 %	16 Journal entries	160
5 Précis	100 points	C	79-70 %	7 Précis	140
Final Project	100 points	D	69-60 %	Final Project	100
Total	460			Total	550 points

Texts

English Renaissance Drama: A Norton Anthology. ed. David Bevington, et al.
Staging the Renaissance: Reinterpretations of Elizabeth and Jacobean Drama. ed. David Scott Kastan and Peter Sallibrass.
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. Don't 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 first Tuesday the play is assigned. You may choose one of several strategies, 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.), a discussion of an aspect of the play in terms of performance issues. Do not summarize. Do not engage in biographical criticism. Use quotations to support your ideas.

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, most of which are from Kastan and Stallybrass. Undergraduates must write at least five of a possible seven. Graduate students must write seven.

Calendar (subject to change)

13-15 January	Introductions Thomas Kyd, <i>Spanish Tragedy</i>
20- 22 January	<i>Spanish Tragedy</i> James Shapiro, “‘Tragedies naturally performed’...” (Kastan & Stallybrass)
27- 29 January	Ben Jonson, <i>Volpone</i> Presentation: Genre
3- 5 February	<i>Volpone</i> Presentation: Early Modern Theater Biography: Robert Greene
10- 12 February	John Webster, <i>The White Devil</i> Ann Rosalind Jones, “Italians and Others” (Kastan & Stallybrass)
17- 19 February	<i>The White Devil</i> Presentation: Actors and Acting Biography: John Marston
24- 26 February	Christopher Marlowe, <i>Dr. Faustus</i> Jonathan Dollimore, “Subversion through Transgression” (Kastan & Stallybrass)
2- 4 March	<i>Dr. Faustus</i> Leah Marcus “Textual Indeterminacy and Ideological Difference: The Case of <i>Dr. Faustus</i> ”
9- 11 March	Christopher Marlowe, <i>Edward II</i> Presentation: Costumes and Properties
16-18 March	Spring Break, no class
23- 25 March	Thomas Middleton (?), <i>The Revenger’s Tragedy</i> Biography: Elizabeth Cary
30 March - 1 April	Jonson, <i>Alchemist</i> Peggy Knapp, “Ben Jonson and the Publicke Riot” (Kastan & Stallybrass)
6- 8 April	John Ford, <i>’Tis Pity She’s a Whore</i> Presentation: Gender

- 13- 15 April Thomas Middleton & Thomas Dekker, *The Roaring Girl*
Majorie Garber, “The Logic of the Transvestite” (Kastan & Stallybrass)
Presentation: Authorship and Collaboration
- 20-22 April John Webster, *The Duchess of Malfi*
Frank Whigham, “Incest and Ideology” (Kastan & Stallybrass)
- 27-29 April Francis Beaumont, *Knight of the Burning Pestle*
Biography: John Fletcher
- 4-6 May *Knight of the Burning Pestle*

Presentations

Biography Presentations

You each will do two of these. This presentation will be due on the first day we discuss a play by the particular writer, unless otherwise noted. You should prepare no more than ten minutes' worth of material. Cover basic biographical information, such as education, religion, other vocations, and collaborators. Prepare a hand out with a bibliography of plays, other works, and secondary sources, and a biographical outline. Be sure to include the standard biography (if there is one) and the standard edition(s) in the bibliography. (Chambers and Bentley are important here.)

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.

Genre

What is comedy? What varieties of comedy existed? When was it popular? How is it related to the masque? What is tragedy? What varieties of tragedy existed? When was it popular? How did it evolve? What is its relationship to the genre of history play?

Robert Watson, "Tragedy" in Braunmuller and Hattaway

Jill Levenson, "Comedy" in Braunmuller and Hattaway

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?

Steven Mullaney, "Civic Rites, City Sites: The Place of the Stage" (Kastan & Stallybrass)
The Theaters *John Orrell* (Cox & Kastan)

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?

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

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

Gender

How was gender understood in Shakespeare's time? What were the theories of biology and reproduction? What rights/opportunities did women have? How did being ruled by a woman affect Elizabethan culture?

Lisa Jardine, "Boy Actors, Female Roles..." (Kastan & Stallybrass)

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, "Cloathes worth all the rest: Costumes and Properties" (Cox & Kastan)

Authorship, 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" (Cox & Kastan)

Reserve Books

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.

Other Books

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

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