ENGL 631: Renaissance Drama
Professor Maura Tarnoff
Fall 2010, Tues, 5:30-8pm PR 15
Office hours: MW, 5:30-6:30; 1-5pm (Manresa Hall)
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This survey of early modern English drama will traverse and hopefully challenge the traditional period boundaries of "medieval" and "Renaissance." While we will attend to differences in genre and historical context, we will also seek out points of continuity and comparison as we move from readings of late medieval mystery and morality plays to dramatic works by Shakespeare and his contemporaries. How does the economic language of interiority, emerging from pre-Reformation rituals of penance, serve to connect Everyman (where the soul is an account book to be balanced) with the representation and quantification of selfhood in Christopher Marlowe's Doctor Faustus? To what extent do the conventions of allegory inform the language of difference (moral, social, national, racial, gendered etc.) in Shakespeare's Hamlet or Philip Massinger's The Renegado? We will conclude with a play whose place within early modern dramatic history is currently being contested, namely Double Falsehood, the eighteenth-century alleged revision of a lost play by Shakespeare and John Fletcher based on an episode from Don Quixote.

Required Texts:
Brean Hammond, ed. Double Falsehood (Arden Shakespeare, 2009)
Ben Jonson, The Alchemist and Other Plays (Oxford World’s Classics, 2008)
Philip Massinger, The Renegado (Arden 2010)
William Shakespeare, Othello (Arden Shakespeare 2001)

Requirements:
- Regular attendance and participation 10%
- Two essays: 5-7 pages and 8-10 pages. The first essay will focus on applying a particular theoretical approach to a reading of one or more of the dramatic texts covered. The second essay will be a research paper in which you will draw on historical and critical/theoretical materials. Among your goals for this course is to produce an essay to be read at an academic conference. To this end, you will present the topic and argument of your second paper in the form of a conference paper proposal (which we will workshop in class) and submit it to an academic conference (such as the one to be held at SLU-Madrid in the spring). 75%
- Research Guide: See attached instructions 10%
- Research presentation (on the topic of your final research paper) 5%

Online Resources
- Middle English Dictionary: http://quod.lib.umich.edu/m/med/
- Oxford English Dictionary Online (historical dictionary available via library databases—use this to look up sixteenth and seventeenth-century meanings of words)
- Luminarium: www.luminarium.org (independent scholarly website; includes texts and scholarly essays as well as links to other online resources)
- Project Muse (library database for humanities and social sciences)
- MLA International Bibliography (library database for modern languages and literature)
- JSTOR (library database for humanities, arts, sciences, and social sciences)
- The Early Modern Drama Database http://homepage.mac.com/tomdalekeever/earlymodern.html
- Renaissance Women Online http://www.wwp.brown.edu/about/RWOverview.html
- Voice of the Shuttle (guide to online humanities research) http://vos.ucsb.edu/
Selected Bibliography

Schedule of Readings

Week 1: Introduction to Late Medieval and Early Modern Drama; Mystery Plays
Tues., Sept. 7: York Play of the Crucifixion (handout); Second Shepherd’s Play (handout); The Play of Noah (online)
http://www.courses.fas.harvard.edu/~chaucer/special/litsubs/drama/noah.html
Herod the Great (online)
http://www.courses.fas.harvard.edu/~chaucer/special/litsubs/drama/herod.html

Week 2: Morality Plays; Medieval Technologies of the Self
Tues., Sept. 14: *Everyman* and *Mankind* (handouts)
-Roger A. Ladd, “‘My condicion is mannes soule to kill’----*Everyman’s* Mercantile Salvation,” *Comparative Drama* (Project Muse).

**Week 3: Reformation, Humanism, and Renaissance Individualism**
Tues., Sept. 21: *Doctor Faustus* (Marlowe)

**Week 4: *Hamlet* and Theory**
Tues., Sept. 28: *Hamlet* (acts 1-3); Louis Montrose, ‘Professing the Renaissance’
(handout); Karin S. Coddon, “‘Such Strange Desygns’: Madness, Subjectivity, and Treason in *Hamlet*” (handout).

**Week 5: *Hamlet* and Theory**
Tues., Oct. 5: *Hamlet* (acts 4-5); Elaine Showalter, “Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism” (handout); Gary Taylor, “*Hamlet in Africa 1607*” (handout).

**Week 6:**
Tues., Oct. 12: No classes

**Week 7: Domestic Tragedy**
Tues., Oct. 19: *Othello*
*First paper due*

**Week 8:**
Tues., Oct. 26: *The Tragedy of Mariam, The Fair Queen of Jewry* (Cary)
*Edward II* (Marlowe).

**Week 9: Strangers and Revengers**
Tues., Nov. 2: *Jew of Malta* (Marlowe)

**Week 10:**
Tues., Nov. 9: No classes

**Week 11: Turning Turk**
Tues., Nov. 16: *The Renegado* (Massinger)

**Week 12: Consumption and Comedic Pathologies**
Tues., Nov. 23: *Volpone* (Jonson)

**Week 13: Mocking Marriage, Staging Gender**
Tues., Nov. 30: *Epicoene, or The Silent Woman* (Jonson)

**Week 14: Anglo-Iberian and Transhistorical Exchanges**
Tues., Dec. 7: *Double Falsehood*

**Week 15:**
Tues., Dec. 14: Final Presentations and Conclusions

*Final Research Paper Due Friday, December 17 (email to me by 5pm).*