

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)

Christopher Marlowe, *The Complete Plays* (Penguin Classics, 2003)

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/RWOoverview.html>

-Voice of the Shuttle (guide to online humanities research)

<http://vos.ucsb.edu/>

Selected Bibliography

- Barbour, Richmond. *Before Orientalism: London's Theatre of the East, 1576-1626*. Cambridge: Cambridge UP, 2003.
- Belsey, Catherine. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London: Methuen, 1985.
- Braunmuller, A. R. and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge UP, 1990.
- Bristol, Michael. *Carnival and theater: Plebeian Culture and the Structure of Authority in Renaissance England*. New York: Routledge, 1985.
- Comensoli, Viviana and Anne Russell, eds. *Enacting Gender on the Renaissance Stage*. Urbana, IL: U of Illinois P, 1998.
- Daileader, Celia R. *Eroticism on the Renaissance Stage*. Cambridge: Cambridge UP, 1998.
- Digangi, Mario. *The Homoerotics of Early Modern Drama*. Cambridge: Cambridge UP, 1997.
- Dollimore, Jonathan. *Radical Tragedy: Religion Ideology and power in the Drama of Shakespeare and his Contemporaries*. 2nd Edition. New York: Harvester: Wheatsheaf, 1989.
- Goldberg, Jonathan, ed. *Queering the Renaissance*. Durham, NC: Duke UP, 1994.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: U of Chicago P, 1980.
- Gurr, Andrew. *Playgoing in Shakespeare's London*. 2nd edition. Cambridge UP, 1996.
- Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Ithaca: Cornell UP, 1995.
- Hattaway, Michael, ed. *A Companion to English Renaissance Literature and Culture*. Oxford: Wiley-Blackwell, 2002.
- Hodgon, Barbara and W. B. Worthen, *A Companion to Shakespeare and Performance*. Malden, MA: Blackwell, 2005.
- Howard, Jean. "Crossdressing, the Theatre and Gender Struggle in Early Modern England." *Shakespeare Quarterly* 39 (1988): 418-40.
- Kastan, David Scott. *A Companion to Shakespeare*. Oxford: Blackwell, 1999.
- Kastan, David Scott and Peter Stallybrass, eds. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*. New York: Routledge, 1991.
- Lewalski, Barbara Kiefer, ed. *Renaissance Genres: Essays on Theory, History and Interpretation*. Cambridge, MA: Harvard UP, 1986.
- Loomba, Ania. *Gender, Race, Renaissance Drama*. Manchester: Manchester UP, 1989.
- Shapiro, James. *Rival Playwrights: Marlowe, Jonson and Shakespeare*. New York: Columbia UP, 1991.
- Vitkus, Daniel. *Turning Turk: English Theater and the Multicultural Mediterranean, 1570-1630*. New York: Palgrave Macmillan, 2003.

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 Desygn’s’: 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)
http://www.wwnorton.com/college/english/nael/noa/pdf/cary_e.pdf
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).