

NOT SHAKESPEARE

DEVIANTS, ROGUES AND CRIME ON THE RENAISSANCE STAGE



EL 484 | Fall 2019 | WFF 756 | TB 240. TB 415.

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William Shakespeare is such a towering presence in the modern literary canon that he often leaves his contemporaries, Marlowe excepted, languishing in obscurity. This influence distorts our view of early modern theater. Shakespeare did not write in a vacuum, but from within a vibrant literary and theatrical scene, a scene that is often far wilder, madder, weirder, and closer to the stench and scandals of life in early modern London. Shakespeare's plays can moreover obscure this scene because, despite the radical questions they sometimes pose, they also cater to conservative literary tastes, dwelling on monarchies and marriages, the nation and God. The intention of this class is to introduce you to the other side of Renaissance drama, and through it, the "others" of early modern life.

Course Objectives

Introduction to early modern drama beyond Shakespeare in various genres | Working with primary and secondary sources | Using the past to think through key theoretical issues in the present | Learning how to do scholarly work in the field of literature

Assessment

- ❖ Adopt a Play Project (55%)
 - Choose Play: paragraph rationale for project (5%)
 - Editing Project (15%)
 - Annotated Bibliography (5%)
 - First Draft (8-10pp) (10%)
 - Final Paper (8-10pp) (20%)
- ❖ Participation 15%
- ❖ Midterm Exam: 15%
- ❖ Final Exam 15%

Adopt a Play Project: Over the course of the semester, every student will adopt a play of their own, on which you will write a final term paper. Every student should choose a unique play (no overlapping!), either from the list at the end of the syllabus or another play, depending on your interests. Do a little research into the different plays before you pick, and feel free to see me if you need guidance. The project will fall out in installments. First, you will choose your play and write a **short rationale** explaining what interests you about the play and any topics through which you might approach it. Next, you will **edit a substantial scene** of the play. The point of this portion of the project is 1) to give you an opportunity to dig very closely into the text; 2) to get acquainted with the text in its original, published form; 3) to learn about the kinds of decisions that go into producing a modern edition of an early modern text. Next, you will write an **annotated bibliography** of around 5-6 scholarly and critical sources for your play. Entries should summarize the arguments of these sources and critically respond to them. Finally, you will produce a first draft of your research paper and a **final version** due at the end of the term.

The goal of this project is for students to learn in a serious and methodological way what it means to do secondary research in the discipline of literature, preparing you for the senior thesis and graduate school.

Participation: Active participation and reading carefully and closely are required. Please see me if you have anxieties about speaking in class.

Midterm and Final: In lieu of weekly quizzes, exams will test your reading knowledge. There will be no essay on this exam: to succeed, you will need to have read the material and to have engaged in class.

Note: Supplementary materials and readings, as well as a host of online resources dedicated to the study of literature, early modern and otherwise, available on my website: ethanguagliardo.com

Weekly Schedule

Week 1

Friday (20/9): Introduction to the Elizabethan Stage

Week 2

Wednesday (25/9): Thomas Kyd, *The Spanish Tragedy*, Acts 1-3

Friday (27/9): *The Spanish Tragedy*, Acts 4-5

Suggested Reading: Christopher Crosbie, "Oeconomia and the Vegetative Soul: Rethinking Revenge in *The Spanish Tragedy*" (2008)

*****Adopt your Play*****

Week 3

Wednesday (2/10): *The Spanish Tragedy*

Friday (4/10): Anonymous, *Arden of Faversham*

Week 4

Wednesday (9/10): Anonymous, *Arden of Faversham*

Friday (11/10): Anonymous, *Arden of Faversham*

Week 5

Wednesday (16/10): Ben Jonson, *Bartholomew Fair*

Friday (18/10): Ben Jonson, *Bartholomew Fair*

Week 6

Wednesday (23/10): Ben Jonson, *Bartholomew Fair*

Friday (25/10): Ben Jonson, *Bartholomew Fair*

Suggested Reading: Susan Wells, "Jacobean City Comedy and the Ideology of the City" (1981)

*****Editing Project Due*****

Week 7

Wednesday (30/10): Christopher Marlowe, *Edward II*

Friday (1/11): Christopher Marlowe, *Edward II*

Suggested Reading: David Stymiest, "Status, Sodomy, and the Theater in Marlowe's *Edward II*" (2004)

Week 8

Wednesday (6/11): Christopher Marlowe, *Edward II*

Friday (8/11): Thomas Middleton and Thomas Dekker, *The Roaring Girl*, Acts 1-3

****Annotated Bibliography Due******Week 9**

Wednesday (13/11): *The Roaring Girl*, Acts 4-5

Friday (15/11): *The Roaring Girl*

Week 10

Wednesday (20/11): *The Roaring Girl*

Friday (22/11): Thomas Middleton, *Women Beware Women*, Acts 1-3

Suggested Reading: James M. Bromley, “‘Quilted with Mighty Words to Lean Purpose’: Clothing and Queer Style in *The Roaring Girl*” (2015)

Week 11

Wednesday (27/11): *Women Beware Women*, Acts 4-5

Friday (29/11): *Women Beware Women*, Acts 4-5

Suggested Reading: Emily Detmer-Goebel, “What More Could Woman Do?: Dramatizing Consent in Heywood’s *Rape of Lucrece* and Middleton’s *Women Beware Women*”

****First Draft of Final Paper Due******Week 12**

Wednesday (4/12): *Women Beware Women*

Friday (6/12): John Fletcher, *The Island Princess*, Acts 1-3

Week 13

Wednesday (11/12): *The Island Princess*, Acts 4-5

Friday (13/12): *The Island Princess*

Suggested Reading: Ania Loomba, “Break her will, and bruise no bone sir”: Colonial and Sexual Mastery in Fletcher’s *The Island Princess*” (2002)

Week 14

Wednesday (18/12): *The Island Princess*

****Final Paper Due Last Day of Class****

****Final Exam TBA****

Suggested Plays to Adopt -- see my website for a breakdown by genre

Anonymous, *Mucedorus* (romance-pastoral-comedy)
Anonymous, *The Merry Devil of Edmonton* (comedy, witches)
Anonymous, *The Yorkshire Tragedy* (domestic tragedy, true crime, attributed to “W. Shakespeare”)
Anonymous, *Lust’s Dominion, or the Lascivious Queen* (revenge tragedy, “Turk” play)
Anonymous, *Pathomachia, or the Battle of the Affections* (late “Morality” play; early modern psychology)
Anonymous, *Dick of Devonshire* (a sailor’s life)
Anonymous, *Guy of Warwick* (romance-adventure, perhaps by Ben Jonson?)
Anonymous, *A Warning for Fair Women* (domestic tragedy)
Francis Beaumont, *The Knight of the Burning Pestle* (metatheatrical farce)
Francis Beaumont and John Fletcher, *The Maid’s Tragedy* (a wedding and a revenge)
Francis Beaumont and John Fletcher, *A King and No King* (tragicomedy)
Francis Beaumont and John Fletcher, *Philaster* (tragicomic take on *Hamlet*)
Richard Brome, *A Jovial Crew* (comedy)
Elizabeth Cary, *The Tragedy of Mariam* (closet drama, feminist resistance politics)
George Chapman, *Bussy d’Ambois* (revenge tragedy)
George Chapman, Ben Jonson, and John Marston, *Eastward Ho!* (city come, parody of certain tragedies)
Henry Chettle, *The Tragedy of Hoffman* (revenge tragedy)
Robert Daborne, *A Christian Turn’d Turk* (Turk play)
Samuel Daniel, *Philotas* (closet drama, resistance politics)
Thomas Dekker, *The Shoemaker’s Holiday* (city comedy)
Thomas Dekker and John Webster, *Westward Ho!* (city comedy and satire)
Thomas Dekker and John Webster, *Northward Ho!* (responds to *Eastward Ho!*, which responded to *Westward Ho!*)
Thomas Dekker, *The Honest Whore Parts I and II* (early city comedy)
Thomas Dekker et al., *Sir Thomas More* (about *that* More, includes a speech by Shakespeare on immigrants)
John Fletcher, *The Faithful Shepherdess* (famous for being the “first” tragicomedy)
John Fletcher, *The Woman’s Prize* (comic take on *The Taming of the Shrew*)
John Fletcher et al., *The Bloody Brother; or Rollo, Duke of Normandy* (tragedy, fratricide, vengeance)
John Fletcher and Philip Massinger, *The Tragedy of Sir John van Olden Barnavelt* (topical tragedy, censored)
John Ford, *Perkin Warbeck* (meta-history)
John Ford, *’Tis Pity She’s a Whore* (tragedy, not unlike *Romeo and Juliet* but with incest)
Robert Greene, *Friar Bungay and Friar Bacon* (comedy, with magic)
Robert Greene, *Selimus* (tragedy, Tamburlaine-style, Turk play)
Fulke Greville, *Mustapha* (closet drama, Turk play)
Thomas Heywood, *The Fair Maid of the West* (comedy adventure)
Thomas Heywood, *A Woman Killed with Kindness* (domestic tragedy)
Thomas Heywood, *The Escapes of Jupiter* (the god’s love affairs)
Ben Jonson, *The Alchemist* (city comedy)
Ben Jonson, *Volpone* (comedy)
Ben Jonson, *Sejanus* (tragic history, for Roman history enthusiasts)
Ben Jonson, *Every Man in his Humour* (comedy, four humors)
Ben Jonson, *Epicoene, or The Silent Woman* (comedy, crossdressing, marriage)

Ben Jonson, *The Devil is an Ass* (comedy, demons)

John Lyly, *Galatea* (comedy with gods and nymphs)

John Lyly, *Endymion*, *The Man in the Moon* (allegorical mytho-comedy about Q. Elizabeth)

Christopher Marlowe, *The Jew of Malta* (revenge tragedy/farce)

Christopher Marlowe, *Tamburlaine Part 1* (tragedy?)

Christopher Marlowe, *Tamburlaine Part 2* (more violent, more shocking, more Tamburlaine)

Christopher Marlowe and Thomas Nashe, *Dido Queen of Carthage* (classical farce)

Thomas Middleton, *A Mad World, My Masters* (city comedy)

Thomas Middleton, *The Revenger's Tragedy* (revenge tragedy/allegorical farce)

Thomas Middleton, *The Lady's Tragedy* (horror)

Thomas Middleton, *A Chaste Maid in Cheapside* (city comedy)

Thomas Middleton, *The Witch* (tragicomedy, witchcraft)

Thomas Middleton and Thomas Dekker, *The Bloody Banquet* (revenge tragedy, with cannibalism; horror)

Thomas Middleton and William Rowley, *The Changeling* (tragedy)

Thomas Middleton and William Rowley, *The Old Law* (parricidal comedy)

John Marston, *Antonio and Mellida* and *Antonio's Revenge* (revenge tragedy)

John Marston, *The Dutch Courtesan* (anti-Puritan social satire; marriage plots)

John Marston, *The Malcontent* (dark satire, courtly intrigue)

Philip Massinger, *The Roman Actor* (tragedy set in ancient Rome)

Philip Massinger, *A New Way to Pay Old Debts* (comedy of manners, great villainy)

Philip Massinger, *The Renegado* (tragicomedy, adventure, Turk play)

Thomas Norton and Thomas Sackville, *The Tragedy of Gorboduc* (early historical tragedy)

George Peele, *The Battle of Alcazar* (Turk play)

William Rowley, Thomas Dekker, and John Ford, *The Witch of Edmonton* (domestic tragedy, demons)

James Shirley, *The Cardinal* (late Caroline revenge tragedy)

Cyril Tourneur, *The Atheist's Tragedy* (self-explanatory)

John Webster, *The Duchess of Malfi* (tragedy, werewolves, subconscious incest; horror)

John Webster, *The White Devil* (tragedy)

Robert Yarrington, *Two Lamentable Tragedies* (true crime)