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Class time: Monday 1-3  
Location: 1-2 in Arts 1 612; 2-3 Drama Studio

### English 783: Studies in English Renaissance Drama

This course introduces English students to some of the typical modes of company organisation, dramatic production, and professional performance styles of the early modern period in England – for our purposes the fifty years from about 1570 to 1620 or so. We will read a range of primary and secondary works on this period and consider how drama was organized and executed, and what its relations were to other contemporary knowledges and activities. We will thus try to build up a detailed picture of how the “theatre industry” worked both internally and externally around 1600. For English students, this will include a substantial research project on a self-selected topic.

A special feature of this class this semester will be our involvement in the Map of Early Modern London online resource, for which we will produce an entry on “The Theatre”, one of the early permanent theatre buildings in London, and the immediate ancestor of “The Globe” in which many of Shakespeare’s greatest plays were first produced.

The Map of Early Modern London (MoEML) is a scholarly project used around the world in classes like ours. Our group project, for which individual students will work on sections, will be a potential contribution to MoEML’s encyclopedia. We will follow the contributor guidelines for playhouses (see below) and produce an encyclopedia entry for “The Theatre”. I will mentor you through the research and writing process, and function as a Guest Editor for MoEML. If your work meets the standard for publication, the MoEML team in Victoria will encode and publish it. Your name will be listed on the MoEML site, with a publication line and credit for your CV! Your contribution to this project will be to research, write, document and share up to about 1,000 words of text (or a research equivalent) on an aspect of “The Theatre” to be determined among us.

The other major assessment component of the course for drama students will be a performance project of some kind exploring the styles of acting in the early modern theatre. The design of this project will be very much up to you, and we will develop it in collective discussion. There will also be weekly acting assignments designed to develop your awareness of the variety and inter-relation of styles and opportunities on (the) early modern stage(s).

Required texts:

Gurr, Andrew,	<u>The Shakespearean Stage</u> (4th edn., Cambridge, 2009)
Shakespeare, William	<u>Hamlet</u> (ed. Hibbard)
Shakespeare, William	<u>Twelfth Night</u> (ed. Warren & Wells)
Marlowe, Christopher	<u>Doctor Faustus</u> (ed. Bevington & Rasmussen)

Map of Early Modern London <http://mapoflondon.uvic.ca/map.htm>

MoEML Research guidelines  
[http://mapoflondon.uvic.ca/research\\_guidelines.htm](http://mapoflondon.uvic.ca/research_guidelines.htm)  
[http://mapoflondon.uvic.ca/prepare\\_encyclopedia.htm#prepare\\_encyclopedia\\_playhouses](http://mapoflondon.uvic.ca/prepare_encyclopedia.htm#prepare_encyclopedia_playhouses)

Other resources: The Oxford Handbook of Early Modern Theatre (OHEMT -- online in the UoA Library)  
The Internet Shakespeare Editions (<http://internetshakespeare.uvic.ca>)  
English Professional Theatre 1530-1660, ed. Wickham et al (EPT)

Article readings and extracts from other texts will be circulated as scanned files over email. Students must ensure they have a regular working email address that they check regularly over which they can receive them, and access to a printer to produce hardcopy when needed.

### **Week One Introduction: agents, institutions, technologies**

Overview of class materials, topics and procedures.  
 Introduction to the Map of early Modern London.  
 Discussion of excerpts from Willis; Nashe; Dekker; Anon.

### **Week Two The Playhouses**

Required Reading: Gurr, Ch. 4  
 Egan "The Theatre in Shoreditch" in OHoEMT (online)  
EPT pp. 404-418 (the Curtain)  
 The "Swan drawing" available at Wikipedia.com in large format.  
 Research project guidelines for MoEML (online)

Further reading: Henslowe's diary, edited by R.A. Foakes.  
Documents of the Rose Playhouse, edited by Carol Chillington Rutter.

Performance texts: Hamlet (1.1; 1.2; 1.5)  
 Webster, Induction to Marston, The Malcontent (email scan)  
 Jonson, Induction to Bartholomew Fair (email scan)

**This week at 11.30, I am planning a Skype call to the MoEML project to introduce ourselves to them and v.v. and discuss the project.**

### **Week Three The Companies**

Required Reading: Gurr, SS Ch 2 "The Companies"  
EPT pp. 243-259  
 Greenfield in OHEMT  
 from McMillin/McLean The Queen's Men (email scan)

Further reading: Palmer, "Early Modern Mobility: Players, Payments and Patrons" Online at:  
<http://www.jstor.org.ezproxy.auckland.ac.nz/stable/3844081?>  
 David Bevington From Mankind to Marlowe

Performance texts: Mundus et Infans (1522) Online at:  
[http://machias.edu/faculty/necastro/drama/comedy/Mundus\\_et\\_Infans\\_Basic.txt](http://machias.edu/faculty/necastro/drama/comedy/Mundus_et_Infans_Basic.txt)

#### **Week Four            The Players**

Required Reading: Gurr, Ch. 3  
EPT pp. 275-84 (email scan)  
 Stern, "Actors' Parts" in OHoEMT (online)  
 From Rhetorica ad Herennium, Bk 3 (email)  
 Thomson, "Rogues and Rhetoricians: Acting Styles in early English Drama" (email scan)

Further reading: Stern, Documents of performance in early modern England  
 Beckerman, Shakespeare at the Globe

Performance texts: Midsummer Night's Dream first scene cue-scripts (email)

#### **Week Five            The Staging**

Readings: Gurr, Ch. 5  
EPT pp. 229-42 (email scan)  
 from Gurr and Ichikawa, Staging in Shakespeare's Theatres (email scan)  
 "Plotte" of "The Dead Man's Fortune" (email scan)  
 Extracts from Philip Henslowe's "Diary" (email scan)

Further reading: Dessen, Alan C. *Elizabethan Stage Conventions and Modern Interpreters*.

Thomson, Peter. *Shakespeare's Theatre*.

Performance texts: Hamlet 5.2 (final scene)

#### **Week Six            The Audiences**

Readings: Gurr, Ch. 6  
 from Escolme, Emotional Excess on the Shakespearean Stage (email scan)

Further reading: Anne Cook, The Privileged Playgoers of Shakespeare's London

Andrew Gurr, Playgoing in Shakespeare's London

Performance text: Doctor Faustus

**Drafts of MoEML material due Friday August 29<sup>th</sup>.**

### **MID-SEMESTER BREAK**

#### **Week Seven**

Readings: Hamlet Act One  
Twelfth Night Act One

Oral reports (10-15 mins) on three MoEML topics

#### **Week Eight**

Readings: Hamlet Act Two  
Twelfth Night Act Two

Oral reports (10-15 mins) on three MoEML topics

**MoEML final copy due Friday September 26th**

#### **Week Nine**

Readings: Hamlet Act Three  
Twelfth Night Act Three

Oral reports (10-15 mins) on two MoEML topics

#### **Week Ten**

Readings: Hamlet Act Four  
Twelfth Night Act Four

#### **Week Eleven**

Readings: Hamlet Act Five

Twelfth Night Act Five

**Week Twelve**      **No class: individual consultations ahead of final project deadlines.**

**Final essays due Monday October 27th.**

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**Assessment**

Assessment will be divided according to the following scheme:

## ENGLISH 783:

Attendance and active participation:	5%	
Oral report (15 mins):	15%	
Written work for MoEML (1000 words):	20%	
Annotated Bibliography      on research topic:		20%
Final research essay (3000 words):	40%	

Notes on assessment:

- 1) Students will be responsible for regular attendance and giving evidence of close reading of assigned materials through discussion and commentary.
- 2) Oral reports will be given on various dates throughout the term on some figure or issue TBA. They should last 10-15 mins, and will be judged on clarity, accuracy and presentation.
- 3) Short essays/material for the Map of Early Modern London project will be researched and developed in the first half of the semester and revised early in the second half. They will be due in final form on Friday September 26<sup>th</sup>.
- 4) An annotated bibliography of research resources covering the topic of your final essay project will be due on Monday October 6<sup>th</sup>, the class in Week 10. This will provide and demonstrate the basis for the argument of your final research project due two weeks later.
- 5) The final project for this course will be a research essay of 3,000 words on some aspect of early modern English drama. It will be due on the date given above.

**General course policies:**

Written work and extensions: Written work must be submitted on time or will be penalized proportionally to its lateness. Please make a note of this.

Extensions: These are always possible, but only in advance for proper cause. If you have a problem, SEE ME.

Excuses: Excuses for late work will only be accepted in cases of documented medical or family emergency, of which I must be notified as soon as is practicable.

Work completion: Students must complete all assigned work in order to merit a passing grade in the course. Failure to submit required work by the end of the course will result in a grade of D.

Attendance: Regular attendance is expected. Necessary absences should be cleared in advance, or formally excused afterwards by doctor's note or other documentation. Consistent derelictions will affect the final grade. Repeated unexcused absences may result in a grade even further reduced, possibly even an F for the course.

Plagiarism: Plagiarism is the dishonest misappropriation of other people's words, work or ideas as your own. In a formal academic context, it is an academic offence. It is especially important in the case of Websites information to document your sources. Proven defaulters will face failure in part or all of the course and will be reported to the University. If you are in any doubt, ASK ME.

Copies of assignments: In addition to submitting hard copies of assignments by the designated dates, students must provide the convenor with electronic copies of their work. These will be used to facilitate the external assessment process and, in keeping with university policy, may be reviewed against electronic source material using computerised detection mechanisms.

Selected Further Reading (from a bibliography of huge proportions!)

- Actors and acting in Shakespeare's time : the art of stage playing / John H. Astington.
- A new history of early English drama / edited by John D. Cox and David Scott Kastan
- Cognition in the Globe : attention and memory in Shakespeare's theatre / Evelyn B. Tribble.
- The player's passion : studies in the science of acting / Joseph R. Roach
- Shakespeare at the Globe, 1599-1609/ Bernard Beckerman
- Shakespeare's theatre / Peter Thomson.
- Playgoing in Shakespeare's London / Andrew Gurr.
- Shakespeare's opposites : the Admiral's company, 1594-1625 / Andrew Gurr.
- The Shakespearian playing companies / Andrew Gurr.
- Staging in Shakespeare's theatres / Andrew Gurr and Mariko Ichikawa.
- Shakespeare in parts / Simon Palfrey and Tiffany Stern.
- Documents of performance in early modern England / Tiffany Stern.
- Rehearsal from Shakespeare to Sheridan / Tiffany Stern.
- The repertory of Shakespeare's company, 1594-1613 / Roslyn Lander Knutson.
- Playing companies and commerce in Shakespeare's time / Roslyn Lander Knutson.
- The business of playing : the beginnings of the adult professional theater in Elizabethan  
London / William Ingram.
- Shakespeare and the popular tradition in the theater : studies in the social dimension of  
dramatic form and function / Robert Weimann
- Shakespeare's clown : actor and text in the Elizabethan playhouse / David Wiles.
- Clowning and Authorship in Early Modern Theatre / Richard Preiss.
- The Elizabethan jig and related song drama. / C. R. Baskervill
- Author's pen and actor's voice : playing and writing in Shakespeare's theatre / Robert  
Weimann
- Staged properties in early modern English drama / edited by Jonathan Gil Harris and  
Natasha Korda.
- The stage life of props / by Andrew Sofer.
- Shakespeare and the energies of drama. / Michael Goldman
- English drama 1586-1642 : the age of Shakespeare / G.K. Hunter.

- The Queen's Men and their plays / Scott McMillin, Sally-Beth MacLean
- Shakespeare, the Queen's Men, and the Elizabethan performance of history / Brian Walsh
- The best actors in the world : Shakespeare and his acting company / David Grote
- William Shakespeare : a documentary life / S. Schoenbaum
- The world of Christopher Marlowe / David Riggs
- 1599 : a year in the life of William Shakespeare / James Shapiro.
- Henslowe's diary / edited with supplementary material ; introduction and notes by R.A. Foakes.
- Documents of the Rose Playhouse / edited by Carol Chillington Rutter.
- Dramatic documents from the Elizabethan playhouses : stage plots, actor's parts, prompt books / by W.W. Greg.
- Shakespeare the actor and the purposes of playing / Meredith Anne Skura.
- Work and play on the Shakespearean stage / Tom Rutter.
- Gentlemen of a company : English players in Central and Eastern Europe, 1590-1660 / Jerzy Limon.
- Recovering Shakespeare's theatrical vocabulary / Alan C. Dessen.
- Dictionary of stage directions in English Drama, 1580-1642/ Alan C. Dessen and Leslie Thomson.
- Annals of English drama, 975-1700 : a second supplement to the revised edition / S. Schoenbaum.
- [http://www.lostplays.org/index.php/Main\\_Page](http://www.lostplays.org/index.php/Main_Page)
- From Mankind to Marlowe: the growth of structure in the popular drama of Tudor England / David Bevington.