

**Shakespeare and Beyond:  
An Introduction to Popular Drama in Early Modern England  
English 98r: Junior Tutorial  
Spring 2020; *Day & Time TBD***

Nicholas Utzig  
nicholas\_utzig@g.harvard.edu  
Barker Center 029  
Office hours: by appointment

**Course Description:**

Shakespeare was not alone. Although his legacy casts a long shadow over English Renaissance drama, he was only one of many talented dramatists competing for popular audiences in the early decades of the early modern commercial theater. This tutorial will help resituate Shakespeare among his rowdy contemporaries, and it may, by the end, even leave you with some sense as to why, after 400 years, his star outshines his colleagues' and competitors'. This tutorial is designed to provide students with a broad overview of early modern theater with a particular emphasis on non-Shakespearean drama (but don't worry, we'll read some Shakespeare too!). The tutorial will prepare students who may wish to write a senior thesis on Renaissance drama by offering a firm base on which to build further scholarly work. In this tutorial, we'll talk about foundational concerns—e.g. early commercial theater practices, genre, publishing plays—and a few more contemporary ones. We will read a few canonical works of criticism and still find room to explore contemporary theoretical approaches to these timeless plays. Students will use the wide-ranging concerns of this course to prepare a 20-25 pp. research paper and leave the tutorial with a strong foundation for future work on early modern drama. To that end, this is also a course about writing, and we'll devote some time and attention to the academic writing process. You'll leave with a better understanding of English Renaissance drama and the confidence to join the scholarly conversation about these fantastic plays.

**General Goals of the Junior Tutorial Program:**

- to teach students research skills and expose them to critical readings
- to help students conceive of a viable research topic
- to help them transition from 5-page papers to a 20-page critical work in preparation for writing a senior thesis

**Texts:**

*Suggested*

*English Renaissance Drama*. Ed. David Bevington, et al (New York: W.W. Norton & Co., 2002). ISBN: 978-0-39-397655-7.

William Shakespeare, *The Norton Shakespeare*, 3ed. Ed. Stephen Greenblatt, et al (New

York: W.W. Norton & Co., 2016). ISBN: 978-0-39-324983-5.

Note: The digital version of *The Norton Shakespeare* (access is included with the anthology) contains the full text of *Sir Thomas More*; however, many other anthologies do not. If you need a separate edition, I recommend the Arden Shakespeare: Henry Chettle, et al, *Sir Thomas More*. Ed. John Jowett (London: Bloomsbury, 2011).

### Alternative editions

You do not need to purchase the suggested editions listed above, but if you choose another edition, make sure that it has act, scene, and line numbers. Please discuss your selections with me before you purchase one.

All other readings will be available through the course Canvas site or hyperlinked through an HCL database. Please contact me if you have any issues accessing the material.

## Course Requirements:

Attendance of each seminar meeting is required.

- Short Paper (10%)—due on **week 4**, a close reading of primary text, 5 to 7 pages.
- Prospectus and Annotated Bibliography (10%)—due on **week 7**, a short overview of your research paper (2 pages) and an annotated bibliography of ten sources.
- Draft 1 (10%)—due **week 10**, a partial draft (at least 12 pages) of your research paper
- Draft 2 (10%)—due **week 13**, a partial draft (at least 17 pages) of your research paper
- Final Paper (40%)—due during the **reading period**, a 20- to 25-page paper on a text or theme from this course
- Participation (20%)—Section participation includes but is not limited to attendance at tutorial meetings, prepared participation in general discussion, and timely submission of all course work. Additionally, students will be required to circulate a 150-200-word summary of **two** of the secondary readings. (You will make your selections during week 1.)

## Course Calendar:

Please note that unless otherwise specified, all meetings are on **Day** in **Location**.

**Outline:** *This tutorial is organized into five acts. Each will expose you to some unfamiliar plays and teach you about fundamental concerns of early modern stage practices. You will also read a blend of canonical and contemporary criticism, selections that will give you a broad critical foundation as well as a sense of some current critical concerns. Each unit concludes with a graded assignment.*

- Act 1 (weeks 1–4): Comedy, Tragedy, Sequel – Our course begins with a variety of background readings designed to introduce to Renaissance stage practices. We will read a variety of plays (8 plays in the first 6 weeks) in order to give you a solid foundation upon which you can begin thinking about your final project. This Act will

also introduce you to literary critical approaches to early modern drama. It concludes with a short close reading.

- Act 2 (weeks 5–7): History, or When Was That Written Anyway? – The second Act will expand our look into Elizabethan theater practices by talking about the dramatic writing process. By the end of this block, you will have read comedies, tragedies, and histories from the 16<sup>th</sup> and 17<sup>th</sup> centuries, and you will be ready to draft a proposal for your final project.
- Act 3 (weeks 8–10): City Comedy; Writing *Your Paper* – Following spring break, we'll get into the business of turning your prospectus into an essay. While we discuss strategies for writing, we'll be reading a couple of representative City Comedies. You'll submit a partial draft of your paper by the end of this Act.
- Act 4 (weeks 11–13): Roaring Girls, Silent Women, and Printed Books – With your first draft in the books, the tutorial will take a detour to the Houghton Library. We'll talk about early modern printing, of course, but we'll also get a sense of how to use the resources housed in Houghton. You'll produce another draft of your paper.
- Act 5 (week 14–reading period): Final Plays, Final Papers – As the term approaches its conclusion, you'll focus on those last-minute edits to your paper. We'll take a look at one of Shakespeare's final plays (alongside one of Jonson's influential masques) and discuss your own future study of Renaissance drama.

## Act 1

### Week 1: Introduction & an Elizabethan Blockbuster

*Primary:*

- Kyd – *The Spanish Tragedy* (1587)

*Secondary:*

- Holger Schott Syme, "The Theater of Shakespeare's Time," *The Norton Shakespeare*, 3ed. Ed. Stephen Greenblatt, et al (New York: W.W. Norton & Co., 2016), 93-118.
- Carla Mazzio, "Staging the Vernacular: Language and Nation in Thomas Kyd's *The Spanish Tragedy*," *Studies in English Literature, 1500-1900*, 38, no. 2 (1998): 207-32. ([hyperlink](#))
- James Shapiro, "'Tragedies naturally performed': Kyd's Representation of Violence," *Staging the Renaissance*, ed. David Scott Kastan and Peter Stallybrass (New York: Routledge, 1991), 99-113.

### Week 2: Tragic Ambition

*Primary:*

- Marlowe – *Doctor Faustus* (1592)

*Secondary:*

- S.P. Cerasano, "Performance: Audiences, Actors, Stage Business," *A New Companion to Renaissance Drama*, ed. Arthur F. Kinney and Thomas Warren Hopper (Chinchester, U.K.: John Wiley & Sons, Ltd, 2017), 195-210.
- Richard Hillman, "Faustus Face to Face with Damnation: Another Morality Model," *Notes and Queries* 64, issue 2 (2017): 256-64. ([hyperlink](#))
- Gabrielle Sugar, "'Falling to a diuelish exercise': The Copernican Universe in Christopher Marlowe's *Doctor Faustus*," *Early Theatre* 12, no. 1 (2009): 141-49. ([hyperlink](#))

### Week 3: Ambition v. Obligation

*Primary:*

- Shakespeare – *Macbeth* (1606)

*Secondary:*

- A.C. Bradley, “Lecture IX: *Macbeth*,” *Shakespearean Tragedy*, 2ed. 1905. (London: Macmillan & Co., 1960), 331-65. ([hyperlink](#))
- Dale Townshend, “Unsexing *Macbeth*, 1623–1800,” *Macbeth: A Critical Reader*, ed. John Drakakis and Dale Townshend (London: Bloomsbury, 2013), 172-204.

### Week 4: A Comic Sequel – **Short Paper Due (5-7 pp.)**

*Primary:*

- Shakespeare – *The Taming of the Shrew* (1592)
- Fletcher – *The Woman’s Prize, or The Tamer Tamed* (1611)

*Secondary:*

- *No secondary readings this week. Please use the additional time to prepare your paper for submission.*

## Act 2

### Week 5: The History Play

*Primary:*

- Marlowe – *Edward II* (1593)

*Secondary:*

- Alan Bray, “Homosexuality and the Signs of Male Friendship in Elizabethan England,” *Queering the Renaissance*, ed. Jonathan Goldberg (Durham: Duke University Press, 1994), 40-61. ([hyperlink](#))
- Jean Howard and Phyllis Rackin, “The History Play in Shakespeare’s Time,” *Engendering a Nation. A Feminist Account of Shakespeare’s English Histories* (New York: Routledge, 1997), 11-19.

### Week 6: Shakespeare’s Historical Tetralogies, or History as Sequel

*Primary:*

- Shakespeare – *Richard II* (1595)
- Shakespeare – *Henry IV, Part 1* (1597)

*Secondary:*

- Northrop Frye, “The Bolingbroke Plays,” *Northrop Frye on Shakespeare* (New Haven: Yale University Press, 1986), 51-81.
- Brian Walsh, “Dialogues with the Dead: History, Performance, and Elizabethan Theater,” *Shakespeare, the Queen’s Men, and the Elizabethan Performance of History* (Cambridge: Cambridge University Press), 10-47.

### Week 7: Authorship and Collaboration – **Prospectus (2 pp.) and Annotated Bibliography Due**

*Primary:*

- Chettle, Dekker, Heywood, Munday, Shakespeare, et al? – *Sir Thomas More* (1593–1604)

*Secondary:*

- Grace Ioppolo, Introduction and “‘As good a play for y<sup>r</sup> publique howse as euer was playd’: dramatists and authorship” *Dramatists and Their Manuscripts in the Age of Shakespeare, Jonson, Middleton, and Heywood: Authorship, Authority, and the Playhouse* (London: Routledge, 2006), 1-44.
- Andrew Gurr, “The Companies,” *The Shakespearean Stage, 1578-1642*, 4ed. (Cambridge: Cambridge University Press, 2009), 38-99.

### Act 3

**Week 8: Spring Break** (Classes will not meet.)

**Week 9: City Comedy I – England Abroad?**

*Primary:*

- Jonson – *Volpone* (1606)

*Secondary:*

- Jeffrey Masten, “Seeing Double: Collaboration and the Interpretation of Renaissance Drama,” *Textual Intercourse* (Cambridge: Cambridge University Press, 1997), 12-27.
- Maggie Vinter, “‘This is called mortifying of a fox’: *Volpone* and How to Get Rich Quick by Dying Slowly,” *Shakespeare Quarterly* 65, no. 2 (2014): 140-163. ([hyperlink](#))

**Week 10: City Comedy II – the London Street – Draft 1 (12 pp.) Due**

*Primary:*

- Middleton – *A Chaste Maid in Cheapside* (1613)

*Secondary:*

- Keri Sanburn Behre, “‘Look What Market She Hath Made’: Women, Commerce, and Power in *A Chaste Maid in Cheapside* and *Bartholomew Fair*,” *Early Theatre* 21, no. 1 (2018): 127-44. ([hyperlink](#))
- Alexander Leggatt, Introduction and “The comedy of intrigue: adultery,” *Citizen Comedy in the Age of Shakespeare* (Toronto: University of Toronto Press, 1973), 3-13 & 125-49.

### Act 4

**Week 11: Excursus, the Printed Book** (class will meet in Houghton Library)

- Laurie Maguire, “The Craft of Printing (1600),” *A Companion to Shakespeare*, ed. David Scott Kastan (Malden, MA: Blackwell, 1999), 434-49.

**Week 12: Cross-Dressing and Gender-Bending**

*Primary:*

- Middleton and Dekker – *The Roaring Girl* (1611)

*Secondary:*

- Marjorie Garber, “The Logic of the Transvestite,” *Staging the Renaissance*, ed. David Scott Kastan and Peter Sallibrass (New York: Routledge, 1991), 221-34.
- Madhavi Menon, “Performance Anxiety: Metonymy, *Richard II*, *The Roaring Girl*,” *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama* (Toronto: University of Toronto Press, 2004), 35-67.

### Week 13: The Silent Woman – Draft 2 (17 pp.) Due

Primary:

- Jonson – *Epicæne, or The Silent Woman* (1609)

Secondary:

- *No secondary readings this week. Please use the additional time to prepare your draft for submission.*

### Act 5

### Week 14: Closing Thoughts

Primary:

- Shakespeare – *Tempest* (1611)
- Jonson – *Hymenæi* (1606) ([hyperlink](#))

Secondary:

- Stephen Greenblatt, “Martial Law in the Land of Cockaigne,” *Shakespearean Negotiations* (Berkeley: University of California Press, 1988), 129-63. ([hyperlink](#))
- Andrew Gurr, “The *Tempest*’s ‘Top,’” *Notes and Queries* 257, no. 4 (2012): 550-52. ([hyperlink](#))
- Michel de Montaigne, “Of the Cannibals,” *Shakespeare’s Montaigne*, trans. John Florio, ed. Stephen Greenblatt and Peter G. Platt (New York: NYRB, 2014), 56-71.

**Reading Period:** (date TBD) – **Final paper due by 6:00pm**

### Additional Resources:

The sites below offer a lot of help to any student of early modern drama. Most of these links route through the Harvard Library System, so you’ll need your Harvard username and password to access those resources.

[Early English Books Online](#) (EEBO)

[Records of Early English Drama](#) (REED)

[The Oxford English Dictionary](#) (OED)

[The Oxford Dictionary of National Biography](#) (DNB)

[The World Shakespeare Bibliography](#)

### Course Policies:

**Attendance:** Regular attendance and participation are vital to the success of the whole tutorial. With such a small number of students, each voice is an essential part of our weekly work. Please make every effort to attend tutorial meetings. Missing more than one tutorial meeting this term will decrease your participation grade. If you have a conflict with a tutorial meeting, please contact me in advance.

**Laptops:** Please do not plan to use your laptop in class. We’ll get the most out of our

tutorial by carefully listening and responding to the ideas generated by our conversation. Plan to give yourself a short break from your screen during our tutorial meetings.

**Late Work & Extensions:** Please make every effort to submit your work on time. You may, however, take one 24-hour extension at your discretion for any assignment in this course. If you elect this option, let me know *before* the deadline that you plan to take an extension. If you have a medical concern that prevents you from completing your work, please obtain a note from HUHS, and you will be granted an appropriate extension. If you find yourself unable to complete your assignment for another, non-medical reason, please contact me as soon as possible.

**Collaboration Policy:** Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc), you must also acknowledge this assistance.

**Academic Integrity:** Integrity is at the very heart of scholarship; it is the basis of all of our scholarly interactions. During this tutorial, you are expected to comply with the ethical standards outlined in the [Harvard Honor Code](#).

**Accommodations for Students with Disabilities:** Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the [Accessible Education Office](#) (AEO) and speak with the instructor by the end of the second week of the term.