

English 4343/5343: Tudor-Stuart Drama
Performance and Identity in Early Modern Drama
Fall 2009

Instructor	Dr. Paige Reynolds
Office	Irby 427
E-mail	preynolds@uca.edu
Office Hours	MW, 9:00-9:50; 11:00-11:50; 2:00-5:00 (or by appointment)
Class Location	Irby 304
Class Time	1:00-1:50 pm

Course Description This course surveys the drama of Tudor and Stuart England through close readings of representative plays. With the construction of James Burbage's "The Theatre" in 1576, followed by others, the creation, production, and performance of plays became an economic enterprise in the rapidly growing city of London. One effect of the building of permanent playing facilities was the need for more plays—acting companies had to be attentive to the desires of specific audiences who craved variety and novelty. This highly competitive and collaborative environment produced a voluminous body of plays by many writers other than Shakespeare. In this course, we will examine plays by such writers. Specifically, we will focus on the ways in which the works we read address issues of identity in terms of gender, language, history, and nationalism.

Read this!

In our reading material this semester we will encounter "adult situations." If you choose to take this course, you are choosing to consider in a mature and constructive manner religious, political, and ethical perspectives that differ from your own. I promise to do the same.

Course Objectives This semester, I invite you to:

- Increase your confidence and enjoyment in reading, discussing, and writing about the early modern drama
- Detect cultural assumptions about what constitutes identity in the works we read, and in the process become aware of your own cultural assumptions about identity
- Explore the specific ways in which identity is constructed and performed in these texts
- Engage ideas and critical approaches to early modern drama that may or may not reflect your personal beliefs
- Participate in a performance project that will change the ways you think about early modern drama
- Critically view and analyze specific performances, paying particular attention to the performance of identity in various ways
- Develop your skills as a scholar and writer through research and sustained analysis

Required Text *English Renaissance Drama: A Norton Anthology*, ed. David Bevington, Lars Engle, Katharine Eisaman Maus, Eric Rasmussen.

Any other required readings will be provided by the instructor.

Course Readings Please read carefully, completely, and repeatedly. As a general rule, please read the entire play by the first day of discussion. We will be using the text during class regularly, so be sure to bring yours with you. Annotate your text, keep track of questions that come to mind as you read, and be prepared to contribute your ideas and questions to the class.

Class Conduct

The most crucial thing you bring to this class is your desire to actively participate. I invite you to take control of your own education in this course—think about what it is you want to learn and work at it. Come to class having read all of the assigned material and be prepared to engage in a meaningful discussion of the issues it raises. Please be on time, stay awake, and refrain from carrying on private conversations or working on other coursework during class. This is a community of learners in which respect, trust, and courteous classroom conduct are essential.

Please silence cell phones and other gadgets. If you must take a phone call or send a text message, you will be asked to leave class to do so. Laptop use is permitted during class only for taking notes. If you choose to use your computer in class, please do so respectfully.

Class Commitment

I enthusiastically invite you to be a part of this community of learners, but if your schedule has constraints that will not allow you to attend regularly or to come to class prepared to participate, you may choose not to join us this semester. **If you decide to take this course, you are deciding to attend the class every time it meets.** In return, I am promising you that I will do my part to make class meetings meaningful learning experiences. Inevitably, situations may arise throughout the semester that will cause even the most committed members of the class to be absent. **You will be unable to fully benefit from or receive credit for this course if you are absent more than six times** (this includes both excused and unexcused absences—written excuses are not necessary).

Academic Integrity

The 11th edition of the *Harbrace College Handbook* defines plagiarism as presenting as your own work, deliberately or accidentally, the words or ideas of another (424). For the sake of your own integrity as well as a sense of respect for the work of scholars in this field, you must keep straight which ideas are yours and which belong to others.

Read this!

If caught plagiarizing, you will be dismissed with an "F" in the course. Using unauthorized assistance of any kind in taking exams is also grounds for failing the course. If ever tempted to plagiarize or cheat, I encourage you first to come talk with me. I am here to help you work through any struggles you may encounter in your learning process in this course. This will be far more productive than plagiarism.

Analytical Journal Assignments

Over the course of the semester, you will complete 5 analytical journal assignments. These written assignments give you the opportunity to engage critically the texts we are reading. Each response is due on the first day of discussion for that play. The first 3 journals are assigned; you may choose which plays to write about for the other 2 journal assignments. Each analytical journal assignment will be two pages long and will consist of two parts: Evidence and Explanation.

Page 1: Evidence

- Following the MLA-style heading, state your thesis or argument. You may choose one of the following strategies:
 - Perform a close reading of one quote or one scene from the play.
 - Analyze or compare characters.
 - Analyze a performance-related element of the play (such as the setting).
 - Analyze a particular literary aspect of the play (related to theme, metaphor, allegory, etc.).
 - Choose a critical approach to the play (feminist, new historicist, etc.).
- Create two columns on the page below your statement of thesis.
- Title the left-hand column "Evidence" and the right-hand column "Assertions."

- A brief explanation of why you chose this particular scene (1 page)
- Your vision for the scene (2-3 pages). Please consider: theme (decide on the one theme/problem that your staging will address and put it into a sentence—can be a phrase from the work, or something that your group writes); casting (you may choose from public figures—actors, singers, athletes, politicians, and other popular culture icons, living or dead, past or present—to cast as the main characters); protagonist (whose story does your version of the scene tell?); genre (is your staging part of a Broadway production of the play, a traditional Renaissance version of the play, or an experimental blackbox theatre production? Is it part of an artsy indie film, a Hollywood summer blockbuster or a horror flick?).
- A brief overview of other adaptations of this work that already exist, along with a statement explaining why yours will be different and/or better (2-3 pages).
- An annotated bibliography of 6-8 scholarly sources relevant to the play—ideally, this bibliography will include sources that relate directly to your scene. Scholarly journals accessible online are acceptable; other internet sources are not.
- Any visual aids you plan to use in your presentation (if possible).

Part II: The Presentation (10%)

For the presentation, your group will convey the work you have already compiled in your portfolio. Your goal during the presentation is to convince the class that your particular staging choices are valid in terms of current scholarship and will be compelling in performance. Presentations should be creative and fun, but also must be critically sound, professionally executed, and academically appropriate for your scholarly audience (if it looks like a high school project you can find on YouTube, you're probably not headed in the right direction). Though performance is not mandatory, your group may choose to perform all or part of the scene during the presentation and/or include visual aids (powerpoint, photos, film clips, storyboard, etc.) to thoughtfully and thoroughly persuade your audience that your version of the scene will be a smash. *Each group member will receive the same grade for the presentation.* It is your responsibility to make certain everyone contributes adequately. Presentations must last 15-20 minutes (no more or less, please).

Part III: The Paper (20%)

You will write a 6-8 page formal paper related to the theme(s) of the play on which you have chosen to focus for your performance project (though the paper need not be limited to the particular scene you are staging). For example, if your group has created the staging of a scene from *The Roaring Girl* based on your interpretation of the play's representations of gender, your paper will focus on some aspect of gender within the play. You might also choose to compare gender in *The Roaring Girl* to representations of gender found in one or two other plays we read this semester. *Be careful not to merely repeat what you have written in your portfolio.* You may think of it like this: imagine that the readers of your portfolio will be theatre practitioners or theatre audience members, while the readers of your paper will be literary scholars. In both cases, *you are a literary scholar*; you must simply address each audience differently. The paper should:

- Be a clear and coherent analysis of a particular aspect—an overarching theme, a character, a motif, structure, language, context, etc.—of the play(s) in question.
- Be typed in Times New Roman or Garamond 12-point font.
- Be double-spaced, on an 8.5 x 11 inch sheet, with margins not exceeding one inch.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).
- Observe MLA format.
- Cite 6-8 secondary sources (scholarly articles or books)—you may use those you have cited in the annotated bibliography of your portfolio, if relevant to your argument.

Please schedule conferences with me to discuss your paper at any stage in the process. You must turn in a proposal (of 3 sentences or more) for your paper on October 28. A rough draft of the paper is due on November 18. **Please note:** *if you fail to turn in a paper proposal or a full rough draft on time, one full letter grade will be deducted from your final paper grade.*

Exams Throughout the semester, you will complete 2 written exams. Further details will be forthcoming. Exams will comprise 20% of your final grade.

Course Grade	Participation	10 %
	Analytical Journal Assignments	20 %
	Exams	20%
	Performance	Portfolio 20%
	Project	Presentation 10%
	Paper 20 %	

Open Door Policy Feel free to come see me whenever you need to discuss a quiz, exam, problem, or anything else related to the course. If you cannot come to my office hours, please make an appointment with me. The easiest and best way to contact me outside of my office hours is via e-mail.

Compliance with Americans with Disabilities Act The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need accommodation under this act due to a disability, contact the Office of Disability Support Services at 450.3135.

Sexual Harassment Policy Please consult the current UCA *Student Handbook* for the university's policies regarding sexual harassment.

Schedule of Readings and Assignments (subject to change)

Week 1	August 21	Introduction to the Course: <i>Performance, Identity, and Early Modern Drama</i>
Week 2	August 24 August 26 August 28	<i>The Business of Theatre in Early Modern England</i> Kyd, <i>The Spanish Tragedy</i> (1585-7?) Due: Analytical Journal 1 Kyd, <i>The Spanish Tragedy</i>
Week 3	August 31 September 2 September 4	Kyd, <i>The Spanish Tragedy</i> Lyly, <i>Endymion</i> (1588) Lyly, <i>Endymion</i>
Week 4	September 7 September 9 September 11	<i>Labor Day Holiday</i> Lyly, <i>Endymion</i> Marlowe, <i>Tamburlaine the Great, Part I</i> (1587-8) Due: Analytical Journal 2
Week 5	September 14 September 16 September 18	Marlowe, <i>Tamburlaine</i> Guest Performer/Speaker: Matt Chiorini, Arkansas Shakespeare Theatre Marlowe, <i>Tamburlaine</i> Marlowe, <i>Edward II</i> (1591-3)
Week 6	September 21 September 23 September 25	Marlowe, <i>Edward II</i> Marlowe, <i>Edward II</i> Screening & Discussion: Derek Jarman's <i>Edward II</i>
Week 7	September 28 September 30 October 2	Screening & Discussion: Derek Jarman's <i>Edward II</i> Screening & Discussion: Derek Jarman's <i>Edward II</i> Anonymous, <i>Arden of Faversham</i> (1588-92?)
Week 8	October 5 October 7 October 9	<i>Arden of Faversham</i> Due: Film Analysis <i>Arden of Faversham</i> Exam 1
Week 9	October 12 October 14 October 16	Beaumont, <i>The Knight of the Burning Pestle</i> (1607) Due: Analytical Journal 3 Beaumont, <i>The Knight of the Burning Pestle</i> <i>Fall Break</i>
Week 10	October 19 October 21 October 23	Beaumont, <i>The Knight of the Burning Pestle</i> Graduate discussion facilitator: TBD Performance Project work day (instead of class)
Week 11	October 26 October 28 October 30	Jonson, <i>Epicene</i> (1609) Jonson, <i>Epicene</i> Due: Paper Proposal Graduate discussion facilitator: TBD *Final date to withdraw with a grade of W
Week 12	November 2	Jonson, <i>Epicene</i>

	November 4	Beaumont and Fletcher, <i>The Maid's Tragedy</i> (1610-11)
	November 6	Beaumont and Fletcher, <i>The Maid's Tragedy</i>
Week 13	November 9	Beaumont and Fletcher, <i>The Maid's Tragedy</i>
	November 11	Middleton and Dekker, <i>The Roaring Girl</i> (1611)
	November 13	Middleton and Dekker, <i>The Roaring Girl</i>
Week 14	November 16	Middleton and Dekker, <i>The Roaring Girl</i>
	November 18	Peer Editing Workshop
		Due: Formal Paper Rough Draft
	November 20	Webster, <i>The White Devil</i> (1612)
Week 15	November 23	Webster, <i>The White Devil</i>
		Due: Formal Paper
	November 25	<i>Thanksgiving Holiday</i>
	November 25	<i>Thanksgiving Holiday</i>
Week 16	November 30	Webster, <i>The White Devil</i>
		*Final date to withdraw with a grade of WP or WF
	December 2	Exam 2
	December 4	<i>University Study Day</i>
Final Exam:	December 9	11:00-1:00 , Performance Project Presentations
		Due: Portfolio