



School of English, Journalism  
& European Languages

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## Unit Outline

**HEA475**  
**Shakespeare's Stage: The Play of Power**  
**Semester 2, 2008**  
**[www.utas.edu.au/english/](http://www.utas.edu.au/english/)**

<b>Convenor:</b>	<b>Dr Rose Gaby</b> Room: HUM 547 Phone: 6226 2349 Email: R.Gaby@utas.edu.au
<b>Consultation Hours:</b>	Wednesdays & Thursdays 12-1pm
<b>Unit Description:</b>	Elizabethan and Jacobean players were largely excluded from earning a living within the boundaries of respectable London. Instead they entertained the city from its margins, with plays of remarkable violence, wit and sensuality. Their theatre survived by reshaping narratives of the distant past or of exotic foreign locations, but the plays still engaged with the deepest conflicts and contradictions of their own time and place. Much recent work on Shakespeare and his contemporaries has been concerned with the difficult task of interpreting the relationship between the plays and the culture that produced them. This unit provides opportunities to test some of this work against a selection of Elizabethan and Jacobean histories, tragedies and comedies which depict dynamic power struggles within the family and the state.
<b>Unit Aims and Objectives:</b>	<ul style="list-style-type: none"><li>• To introduce students to the range and breadth of early-modern English drama through the study of selected texts by a number of different writers working within different dramatic genres.</li><li>• To familiarize students with the field of early-modern literary studies by exposure to a range of critical approaches (including formalist, materialist, feminist, &amp; performance-based criticism)</li><li>• To consider the physical conditions of stage production in Elizabethan and Jacobean London.</li><li>• To investigate the relationship between Shakespeare's stage and the Elizabethan and Jacobean world.</li></ul>

<p><b>Learning Outcomes:</b></p>	<p>This unit will help students to:</p> <ol style="list-style-type: none"> <li>1. develop scholarly research skills</li> <li>2. become familiar with a range of theoretical and critical perspectives on Elizabethan and Jacobean drama</li> <li>3. present informed written discussion of the set texts and the period and culture which produced them</li> <li>4. develop skills in oral communication through active discussion of readings in seminars</li> </ol>
<p><b>Required Texts:</b></p>	<p>Christopher Marlowe, <i>Edward II</i></p> <p>William Shakespeare, <i>Othello</i></p> <p>George Chapman, Ben Jonson and John Marston, <i>Eastward Ho!</i></p> <p>Ben Jonson, <i>Volpone</i></p> <p>John Webster, <i>The White Devil</i></p> <p>Thomas Middleton and William Rowley, <i>The Changeling</i></p>
<p><b>When Taught:</b></p>	<p>Seminar: Thursdays 9-12, SocSci309</p>
<p><b>Assessment:</b></p>	<p>5,000-word essay, due Monday October 13 – topic to be negotiated with the unit coordinator.</p> <p>Students will also be required to prepare a class presentation for this unit. The presentation will not be marked, but if it is not done the unit's assessment will be marked out of 80% rather than 100%.</p> <p>The essay will assess learning outcomes 1, 2, and 3</p>

## LECTURE/SEMINAR SCHEDULE

Date	Topic	Secondary Reading
Week 14 17/7	Introduction: The Elizabethan Stage & Christopher Marlowe	
Week 15 24/7	Marlowe, <i>Edward II</i>	Thomas Cartelli. "Edward II." <i>The Cambridge Companion to Christopher Marlowe</i> . Ed. Patrick Cheney. Cambridge: Cambridge UP, 2004. 158-173.
Week 16 31/7	The Jacobean Stage, William Shakespeare & <i>Othello</i>	Steven Mullaney. "Civic Rites, City Sites: The Place of the Stage." <i>Staging the Renaissance: Reinterpretations of Elizabethan Drama</i> . Ed. David Scott Kastan and Peter Stallybrass. New York: Routledge, 1991. 17-25.
Week 17 7/8	<i>Othello</i>	Michael Neill. "'Mulattos,' 'Blacks,' and 'Indian Moors': <i>Othello</i> and Early Modern Constructions of Human Difference." <i>Shakespeare Quarterly</i> 49.4 (Winter, 1998): 361-374.
Week 18 14/8	City Comedy: <i>Eastward Ho!</i>	Joseph Sigalas. "Sailing Against the Tide: Resistance to Pre-Colonial Constructs and Euphoria in <i>Eastward Ho!</i> " <i>Renaissance Papers</i> (1994): 85-94.
Week 19 21/8	Ben Jonson, <i>Volpone</i>	Jonathan Gil Harris. "'I am sailing to my port, uh! uh! uh! uh!': The Pathologies of Transmigration in <i>Volpone</i> ." <i>Literature and Medicine</i> 20, no.2 (Fall 2001) 109-132.
Week 20 28/8	John Webster, <i>The White Devil</i>	Jonathan Dollimore. "The White Devil (1612): Transgression Without Virtue." <i>Radical Tragedy</i> . New York : Harvester Wheatsheaf, 1989. 231-46.
<b>Mon 1 Sep – Fri 5 Sep Mid-Semester Break</b>		
Week 21 11/9	Middleton and Rowley, <i>The Changeling</i>	Cristina Malcolmson. "'As Tame as the Ladies.' Politics and Gender in <i>The Changeling</i> ." <i>Revenge Tragedy</i> . Ed Stevie Simkin. Houndsmills, Basingstoke: Palgrave, 2001. 142-62.
Week 22 18/9	Review	
<b>Assignment due: Monday October 13</b>		

## Recommended Reading

### The following items have been placed on close reserve:

- Vitkus, Daniel. *Turning Turk: English Theatre and the Multicultural Mediterranean, 1670-1630*. Basingstoke: Palgrave Macmillan, 2003.
- Orlin, Lena Cowen, ed. *Othello: A Casebook*. Basingstoke: Palgrave Macmillan, 2004.
- Simkin, Stevie, ed. *Revenge Tragedy*. Basingstoke: Palgrave, 2001.
- Thomas Neely, Carol. *Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture*. Ithaca and London: Cornell UP, 2004.

### The following items have been placed on three-day loan:

- Alexander, Catherine and Stanley Wells, eds. *Shakespeare and Race*. Cambridge: Cambridge UP, 2000.
- Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe*. Philadelphia: University of Pennsylvania Press, 1993.
- Belsey, Catherine. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London: Methuen, 1985.
- Bloom, Harold, ed. *Ben Jonson's Volpone, or the Fox*, New York: Chelsea, 1988.
- Braunmuller, A.R. and Michael Hattaway. *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge UP, 1990.
- Cave, Richard, Elizabeth Schafer, and Brian Woolland, eds. *Ben Jonson and the Theatre: Performance, Practice and Theory*. New York: Routledge, 1999.
- Cheney, Patrick, ed. *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge UP, 2004.
- Deats, Sara Munson. *Sex, Gender, and Desire in the Plays of Christopher Marlowe*. Newark, Del.: University of Delaware Press ; London ; Cranbury, NJ: Associated University Presses, 1997.
- Dillon, Janet. *Theatre, Court and City, 1595-1610: Drama and Social Space in London*. Cambridge: Cambridge UP, 2000.
- Dollimore, Jonathan. *Radical Tragedy*, Brighton: Harvester Press, 1984.
- Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester University Press, Manchester, 1985.
- Downie, J.A. and J.T. Parnell, eds. *Constructing Christopher Marlowe*. Cambridge University Press, 2000.
- Donaldson, Ian. *Jonson's Magic Houses: Essays in Interpretation*. Oxford: Clarendon, 1997
- Drakakis, John and Terence Hawkes, eds. *Alternative Shakespeares*. 2 vols. New York: Routledge, 1988-1996.
- Farley-Hills, David. *Jacobean Drama: A Critical Study of the Professional Drama, 1600-25*. Basingstoke: Macmillan, 1988.
- Findlay, Alison. *A Feminist Perspective on Renaissance Drama*. Oxford; Blackwell Publishers, 1999.
- Gibbons, Brian. *Jacobean City Comedy: A Study of Satiric Plays by Jonson, Marston and Middleton*. 2nd edn, 1968; Cambridge: Cambridge UP, 1989.
- Greenblatt, Stephen. *Shakespearean Negotiations*. Berkeley: U of Calif. Press, 1988.
- Hall, Jonathan. *Anxious Pleasures: Shakespearean Comedy and the Nation-State*. London, Associated University Presses, 1995.
- Holdsworth, R. V.. *Three Jacobean Revenge Tragedies: The Revenger's Tragedy, Women Beware Women, The Changeling: a Casebook*. Basingstoke: Macmillan Education, 1990.
- ed. *Casebook on Webster: "The White Devil" and "The Duchess of Malfi."* London: Macmillan, 1975.
- Ioppolo, Grace. *Dramatists and Their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority, and the Playhouse*. London; New York : Routledge, 2006. [822.309 I64d 2006]
- Jardine, Lisa. *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*. Brighton: Harvester Press, 1983.
- Reading Shakespeare Historically*. London: Routledge, 1996.
- Kastan, David Scott and Peter Stallybrass. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, New York: Routledge, 1991.
- Kehler, Dorothea and Susan Baker. *In Another Country: Feminist Perspectives on Renaissance Drama*. Metuchen, N.J.: Scarecrow Press, 1991.
- Leggatt, Alexander. *Citizen Comedy in the Age of Shakespeare*. Toronto: University of Toronto Press, 1973.

- English Stage Comedy 1490-1990: Five Centuries of a Genre*. New York: Routledge, 1998.
- An Introduction to English Renaissance Comedy*. Manchester: Manchester University Press, 1999.
- Loomba, Ania, and Martin Orkin, eds. *Postcolonial Shakespeares*. London: Routledge, 1998.
- Loxley, James. *The Complete Critical Guide to Ben Jonson*. London: Routledge, 2001.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: St Martin's Press, 1996.
- Neill, Michael. *Issues of Death, Mortality and Identity in English Renaissance Drama*. Oxford: Clarendon, 1998.
- Putting History to the Question: Power, Politics and Society in English Renaissance Drama*. New York: Columbia University Press, 2000.
- Oz, Avraham, ed. *Marlowe*. Basingstoke: Palgrave Macmillan, 2003.
- Potter, Lois. *Othello*. Manchester: Manchester UP, 2002.
- Riggs, David. *The World of Christopher Marlowe*. London: Faber, 2004.
- Rose, Mary Beth. *The Expense of Spirit: Love and Sexuality in English Renaissance Drama*. Ithaca: Cornell University Press, 1988.
- Sanders, Julie, Kate Chedgzoy and Susan Wiseman, eds. *Refashioning Ben Jonson: Gender, Politics and the Jonsonian Canon*. London: Macmillan, 1998.
- Steggle, M. *Wars of the Theatres: the Poetics of Personation in the Age of Jonson*. Victoria: University of Victoria Press, 1998.

### **Journals:**

*Shakespeare Quarterly*  
*Shakespeare Survey*  
*SEL: Studies in English Literature 1500-1900*  
*Renaissance Drama*

Two very useful collections of Shakespeare criticism are held in the Reference section of the Morris Miller library:

Dutton, Richard and Jean E. Howard. *A Companion to Shakespeare's Works*. Malden, MA: Blackwell Pub., 2003.

*Shakespeare Criticism*. Detroit, Mich: Gale Research Company, 1984-

### **Electronic Journals:**

*Early Modern Literary Studies*: <http://www.shu.ac.uk/emls/emlsjour.html>

The Gale *Shakespeare Collection*, available to UTAS students through the library's website, provides links to many full-text articles. Journal articles from *Shakespeare Quarterly*, *SEL*, *Shakespeare Bulletin* and many other relevant journals are available online through JSTORE and Project Muse.

## ADDITIONAL INFORMATION

### Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at [www.utas.edu.au/plagiarism](http://www.utas.edu.au/plagiarism) or in the Student Information Handbook. Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

### Late Assignments

Late submissions will be penalized as follows: 10% of the available marks per day for the first five (5) working days and 50% on the following day. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

### Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Careers Adviser
- Disability Adviser
- Student Counsellor

### University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>."

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

### Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003).

### Honours Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- First Class (HF)—80-100%
- Second Class upper division (HU)—70-79%
- Second Class lower division (HL)—60-69%
- Third Class (HT)—50-59%
- Fail (HN)—0-49%

All marks are subject to moderation.

### Assessment Criteria

The following criteria apply to assessment of the essay:

- Effectiveness of introduction
- Relevance and coherence of argument
- Effectiveness of conclusion
- Scope of textual referencing
- Use of critics
- Attention to expression, spelling, proof-reading and stylesheet.