



School of English, Journalism
& European Languages

Unit Outline

HEA475 Shakespeare's Stage: the Play of Power

Semester 2, 2009

<http://www.utas.edu.au/english>

Unit coordinator:	Dr Rose Gaby	
Contact details:	Room:	547
	Building:	Humanities
	Campus:	Sandy Bay, Hobart
	Telephone:	(03) 6226 2349
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Consultation times:	Tuesdays 2-3 pm (except weeks 21 & 22) Wednesdays 10-12 am (except weeks 21 & 22)	

<p>Unit description:</p>	<p>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.</p>
<p>Unit aims and objectives:</p>	<ul style="list-style-type: none"> • To introduce students to the range and breadth of early-modern English drama through the study of selected texts by writers working within different dramatic genres. • To familiarize students with the field of early-modern literary studies by exposure to a range of critical approaches (including formalist, materialist, feminist, & performance-based criticism) • To consider the physical conditions of stage production in Elizabethan and Jacobean London. • To investigate the relationship between Shakespeare's stage and the Elizabethan and Jacobean world.

<p>Learning outcomes:</p>	<ol style="list-style-type: none"> 1. At the completion of this unit you should be able to: 2. Present informed analysis of the set texts and the period and culture which produced them 3. Demonstrate familiarity with recent theoretical and critical work on Elizabethan and Jacobean drama. 4. Communicate your research through: <ol style="list-style-type: none"> a) scholarly writing b) oral discussion.
<p>Required texts:</p>	<p>Unit Reader</p> <p>Dekker, Thomas & Thomas Middleton. <i>The Roaring Girl</i>. New Mermaids. A&C Black.</p> <p>Jonson, Ben. <i>Volpone</i>. New Mermaids. A&C Black.</p> <p>Marlowe, Christopher. <i>Edward II</i>. New Mermaids. A&C Black.</p> <p>Middleton, Thomas and William Rowley. <i>The Changeling</i>. New Mermaids. A&C Black.</p> <p>Shakespeare, William. <i>Othello</i>. Oxford UP.</p> <p>Webster, John. <i>The White Devil</i>. New Mermaids. A&C Black.</p> <p>Note: Required texts are stocked by and can be purchased from the Co-op Bookshop online or on campus. The library also holds copies of all required texts on reserve.</p>
<p>Timetable:</p>	<p>The timetable for this unit can be viewed online at: http://student.admin.utas.edu.au/coursesenrolment/timetable/</p>
<p>Assessment:</p>	<p>5,000-word essay</p>

SEMINAR SCHEDULE

Date	Topic	Reading – Articles from Unit Reader	Seminar leaders
Week 15 22/7	Introduction: The Elizabethan Stage & Christopher Marlowe		Rose Gaby
Week 16 29/7	Marlowe, <i>Edward II</i>	Thomas Cartelli. " <i>Edward II.</i> "	
Week 17 5/8	The Jacobean Stage, William Shakespeare & <i>Othello</i>	Steven Mullaney. "Civic Rites, City Sites: The Place of the Stage."	
Week 18 12/8	Shakespeare, <i>Othello</i>	Emily C. Bartels. "Othello on Trial."	
Week 19 19/8	Jonson, <i>Volpone</i>	Richard Dutton. " <i>Volpone</i> and Beast Fable: Early Modern Analogic Reading."	
Week 20 26/8	Middleton and Dekker, <i>The Roaring Girl</i>	Valerie Forman. "Marked Angels: Counterfeits, Commodities, and <i>The Roaring Girl.</i> "	
Mid-sem break 2/9	Webster, <i>The White Devil</i>	Jonathan Dollimore. " <i>The White Devil</i> (1612): Transgression Without Virtue."	
Mid-sem break 3/9	Middleton and Rowley, <i>The Changeling</i>	Cristina Malcolmson. "'As Tame as the Ladies.' Politics and Gender in <i>The Changeling.</i> "	
Week 21 9/9	NO CLASSES		
Week 22 16/9	NO CLASSES		
Week 23 23/9	Review	Students to suggest discussion focus / readings	
Essay Due: Monday, 12 October 2009			

ASSESSMENT

Task	Due	Percentage
Research Essay	12 October	100%
In-class presentation If a student fails to complete a class presentation the unit's assessment will be marked out of 80% rather than 100%.	As negotiated with unit coordinator	Unmarked

Assessment task	
Task description	Research Essay – topic to be negotiated with unit coordinator.
Task length	5000 words
Links to learning outcomes	This task assesses learning outcomes 1, 2 and 3a.
Assessment criteria	<p>To complete this task you should:</p> <ol style="list-style-type: none"> 1. Construct a persuasive, independent argument based on informed analysis of the set texts and the period and culture which produced them 2. Demonstrate familiarity with recent theoretical and critical work on Elizabethan and Jacobean drama. 3. Communicate through scholarly writing using: <ol style="list-style-type: none"> a) a logical and appropriate essay structure b) clear expression

	<ul style="list-style-type: none">c) accurate grammar, punctuation and spellingd) referencing that conforms to MLA style
Submission instructions	Assignments must be submitted in hard-copy form (not by email) to the School office by 5pm on the due date. This unit does not require electronic submission.

HEA475: Reading Suggestions

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 JSTOR and Project Muse.

Monographs:

Alexander, Catherine and Stanley Wells, eds. *Shakespeare and Race*. Cambridge: Cambridge UP, 2000.

Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe*. Philadelphia: U of Pennsylvania P, 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.: U of Delaware P; London ; Cranbury, NJ: Associated UP, 1997.

Desens, Marliiss C. *The Bed-trick in English Renaissance Drama: Explorations in Gender, Sexuality, and Power*. Newark: U of Delaware P, 1994.

Dillon, Janet. *Theatre, Court and City, 1595-1610: Drama and Social Space in London*. Cambridge: Cambridge UP, 2000.

Dollimore, Jonathan. *Radical Tragedy*. Brighton: Harvester, 1984.

Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester UP, Manchester, 1985.

Downie, J.A. and J.T. Parnell, eds. *Constructing Christopher Marlowe*. Cambridge: Cambridge UP, 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 Pub, 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. P, 1988.

- 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.
- Howard, Jean. *Theatre of a City: The Places of London Comedy 1598-1642*. Philadelphia: U of Pennsylvania P, 2007.
- Ioppolo, Grace. *Dramatists and Their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority, and the Playhouse*. London: Routledge, 2006.
- Kastan, David Scott and Peter Stallybrass. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*. London: Routledge, 1991.
- Kehler, Dorothea and Susan Baker. *In Another Country: Feminist Perspectives on Renaissance Drama*. Metuchen, N.J.: Scarecrow P, 1991.
- Leggatt, Alexander. *Citizen Comedy in the Age of Shakespeare*. Toronto: U of Toronto P, 1973.
English Stage Comedy 1490-1990: Five Centuries of a Genre. London: Routledge, 1998.
An Introduction to English Renaissance Comedy. Manchester: Manchester UP, 1999.
- Logan, Robert A. *Shakespeare's Marlowe: The Influence of Christopher Marlowe on Shakespeare's Artistry*. Aldershot: Ashgate, 2007.
- 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 P, 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 UP, 2000.
- Orlin, Lena Cowen, ed. *Othello: A Casebook*. Basingstoke: Palgrave Macmillan, 2004.
- Oz, Avraham, ed. *Marlowe: A Casebook*. Basingstoke: Palgrave Macmillan, 2003.
- Potter, Lois. *Othello*. Manchester: Manchester UP, 2002.
- Rackin, Phyllis. *Shakespeare and Women*. Oxford and New York: Oxford UP, 2005.
- 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 UP, 1988.
- Sanders, Julie, Kate Chedgoy and Susan Wiseman, eds. *Refashioning Ben Jonson: Gender, Politics and the Jonsonian Canon*. London: Macmillan, 1998.
- Simkin, Stevie, ed. *Revenge Tragedy*. Basingstoke: Palgrave, 2001.
- Steggle, M. *Wars of the Theatres: the Poetics of Personation in the Age of Jonson*. Victoria: U of Victoria P, 1998.
- Thomas Neely, Carol. *Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture*. Ithaca and London: Cornell UP, 2004.
- Vitkus, Daniel. *Turning Turk: English Theatre and the Multicultural Mediterranean, 1670-1630*. Basingstoke: Palgrave Macmillan, 2003.
- Wells, Stanley. *Shakespeare and Co: Christopher Marlowe, Thomas Dekker, Ben Jonson, Thomas Middleton, John Fletcher and the Other Players in his Story*. New York: Pantheon Books, 2006.

School of English, Journalism and European Languages

IMPORTANT INFORMATION

Submission of assignments

Students are required to submit a signed assignment cover sheet with every assignment. The cover sheet includes a declaration that all material submitted is your own work except where there is clear acknowledgement or reference to the work of others. Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a completed, 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 should be completed within two weeks of the assignment due date.

Assignments must be submitted in hard copy (not by email) via the assignment slot at the School office. If there are additional submission requirements (eg the use of Turnitin) this will be specified in your unit outline. Students are required to keep copies of all submitted assignments.

Late assignments

Undergraduate units (100, 200 and 300 level)

Late submissions will be penalised as follows: 5% of the available marks for the first day, and then 2% per working day thereafter.

Honours and postgraduate coursework units (400, 500 and 600 level)

Late submissions will be penalised as follows: 10% of the available marks per day for the first five (5) working days and 50% on the following day.

Honours and postgraduate research project units (400 and 700 level)

Honours and postgraduate research project submission due dates are treated as the equivalent of exam dates and therefore, late submissions will not be accepted.

Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or equivalent documentation in the case of a serious non-medical reason but you must contact the unit coordinator prior to the assignment due date.

Return of marked 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. In some cases, particularly where an assignment is the final, exam equivalent piece of assessment, the marked assignment may not be returned until after final unit results have been released.

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.academicintegrity.utas.edu.au/>. 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.

Referencing

The English, French and German disciplines and the Screen Studies major use MLA Style. The Journalism, Media and Communications discipline uses the Harvard style of referencing. For more information about referencing, and brief introductory guides for each of these styles, please refer to: <http://www.utas.edu.au/ejel/referencing.html>

Marking scale

Undergraduate and Postgraduate Coursework units

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

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Pass (PP)—50-59%
- Credit (CR)—60-69%
- Fail (NN)—0-49%

Honours

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.

Equipment loans

Please note that some units taught in the school may require access to sound and/or video recording equipment. Although access to equipment may be provided during tutorials, access to equipment outside of tutorials is not guaranteed. Where the loan of equipment is possible students will be required to sign and agree to the terms and conditions of the loan, including the penalties for late return, as presented at the time of the loan.

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 Student Services staff as soon as possible. Please see <http://www.studentservices.utas.edu.au> for more information about the support services available to students.

IT support

MyLO: <http://www.utas.edu.au/coursesonline/>

IT help desk: <http://www.utas.edu.au/service desk/student/index.html>