

**ENGLISH 426: STUDIES IN EARLY MODERN THEATER
MAKING A PLACE, MAKING A PLAY**

Fall 2002

Mr. Pierce

TEXTS:

Kinney, Arthur F., ed. *Renaissance Drama: An Anthology of Plays and Entertainments*.
Malden, MA: Blackwell, 1999.

Shakespeare, William. *Hamlet; Henry V; Measure for Measure* (Signet or other text).

ASSIGNMENTS (Class will meet at 237 Oak Street):

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| Sept. 3 | Introduction |
| Sept. 10 | <i>Doctor Faustus</i> : origins of Early Modern drama |
| Sept. 17 | <i>Doctor Faustus</i> : forms of Early Modern drama—tragedy |
| Sept. 24 | <i>Hamlet</i> : theaters and theatrical companies |
| Oct. 1 | <i>Hamlet</i> : drama as a social discourse; short paper due |
| Oct. 8 | <i>Measure for Measure</i> : drama and sexuality |
| Oct. 15 | <i>The Duchess of Malfi</i> : gender and tragedy |
| Oct. 29 | <i>Bartholomew Fair</i> : staging London |
| Nov. 5 | <i>Henry V</i> : Shakespeare and film |
| Nov. 12 | Shakespeare and film |
| Nov. 19 | Theatrical tradition and staging Shakespeare |
| Nov. 26 | Reports on final projects |
| Dec. 3 | Reports on final projects |
| Dec. 10 | Final project due |

CLASS REQUIREMENTS:

Class participation
Oral reports as assigned
Expertise in assigned area
Short paper October 1 (6-8 pages)
Final paper December 10 (15-20 pages)

PAPERS:

The short paper should use material from your area of expertise to illuminate some aspect of one of the plays we are studying. The long paper can pursue any topic related to the concerns and material of the course. Papers are due by the class meeting and will be penalized for unexcused lateness. Texts should be typed or word-processed and double-spaced; you may use both sides of the paper if you prefer. For documentation follow an established format, such as that described in the “Guide to Writing Papers” online at the English Department site. Note that online sources should also be documented with a full URL. If you are quoting from a play in one of our texts, indicating act, scene, and line number in your text (4.4.233-35) is sufficient.

Yet, here is a mystery that we cannot leave alone. How much or how little of *Hamlet* was understood and appreciated by those for whom it was written, what they took from the play and what they were meant to take, what part they played in its creation, whether Shakespeare wrote as he did because of the nature of everyday folk, in spite of it, or both—these questions reach to the core of something larger than dramatic art. They touch upon the worth and destiny of our kind: perfect answers would give us the gift of prophecy.

--Alfred Harbage, *Shakespeare's Audience*