

Fall 2016
EN 665: Early Modern Drama and the Politics of Space

Dr. Michelle M. Dowd
Thursdays 2:00-4:30PM
262 B.B. Comer Hall

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Office Hours: Tuesdays 1:30-3:30PM and by appointment

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Course Description:

In this seminar, we will consider how a wide range of primarily non-Shakespearean English plays from the late sixteenth and early seventeenth centuries engage with cultural, physical, and dramatic conceptions of space. In keeping with the recent “spatial turn” in early modern literary studies, our approach to “space” will be capacious, encompassing such topics as land and landscape; the deployment of theatrical space; spatial tropes and metaphors; and the physical geography of London and the London playhouses. Some questions (among many) that we will consider: How does popular drama of the period represent and redefine ideas about the country, the court, the city, and beyond? In what ways does the theater use spatial practices and tropes to refract early modern concerns about gendered, social, and political order (and disorder)? We will read these plays within the context of Renaissance theatrical and social history in addition to considering a range of secondary criticism and the work of spatial theorists.

Student Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Demonstrate familiarity with a range of early modern plays in several genres
- Analyze the various social, historical, and literary contexts in which these texts were written
- Analyze the relationship between early modern drama and concepts of space and place
- Critically evaluate secondary sources on early modern drama
- Develop and hone critical writing skills, research methods, and the skills of oral communication

Required Texts:

English Renaissance Drama: A Norton Anthology, ed. David Bevington. New York: Norton, 2002.
William Shakespeare, *Hamlet*. (Your choice of critical edition. I recommend the Norton and Riverside for complete works and Arden for individual plays. Please ask me if you have questions about editions).

Additional readings on Blackboard **(BB)** and online via Gorgas Library **(O)**

Schedule of Readings and Assignments:

Unit 1: Early Modern Drama and Spatial Theory

Aug. 18: Introduction

Aug. 25: Henri Lefebvre, *The Production of Space* **(BB)**
Michel de Certeau, “Spatial Stories” **(BB)**
Steven Mullaney, “Civic Rites, City Sites” **(BB)**
Sarah Dustagheer, “Shakespeare and the ‘Spatial Turn’” **(BB)**

Unit 2: Family Politics: Home and Homeland

- Sept. 1:** *Arden of Faversham*
 Erica Longfellow, "Public, Private, and the Household in Early Seventeenth-Century England," *Journal of British Studies* 45.2 (2006): 313-334 (O)
 Garrett A. Sullivan, Jr., "Arden Lay Murdered in that Plot of Ground": Surveying, Land, and *Arden of Faversham*," *ELH* 61.2 (1994): 231-52 (O)
- Sept. 8:** Christopher Marlowe, *Edward II*
 Emma Atwood, "'All Places Are Alike': Marlowe's *Edward II* and English Spatial Imagination." *Journal of Medieval and Early Modern Studies* 43.1 (2013): 49-70 (O)
 Curtis Perry, "The Politics of Access and Representations of the Sodomite King in Early Modern England," *Renaissance Quarterly* 53.4 (2000): 1054-1083 (O)
Recommended: Alan Bray, *Homosexuality in Renaissance England*, Chapter 1 & 3 (BB)
Book review workshop
- Sept. 15:** Elizabeth Cary, *The Tragedy of Mariam*
 Susan Amussen, "Political Households and Domestic Politics" (BB)
 Michelle M. Dowd, "Dramaturgy and the Politics of Space in *The Tragedy of Mariam*," *Renaissance Drama* 44.1 (2016): 101-22 (O)
Recommended: Marta Straznicky, "Closet Drama" (BB)

Unit 3: Mobility, Claustrophobia, and the Court

- Sept. 22:** John Webster, *The Duchess of Malfi*
 Theodora A. Jankowski, "Defining/Confining the Duchess: Negotiating the Female Body in John Webster's *The Duchess of Malfi*," *Studies in Philology* 87.2 (1990): 221-45 (O)
 Frank Whigham, "Sexual and Social Mobility in *The Duchess of Malfi*," *PMLA* 100.2 (1985): 167-86 (O)
BOOK REVIEWS DUE
- Sept. 29:** Thomas Middleton and William Rowley, *The Changeling*
 Bruce Boehrer, "Alsemero's Closet: Privacy and Interiority in *The Changeling*," *The Journal of English and Germanic Philology* 96.3 (1997): 349-68 (O)
 Mark Hutchings, "The Interval and Indoor Playmaking" (BB)
- Oct. 6:** William Shakespeare, *Hamlet*
 Catherine Richardson, "Households, Rooms, and the Spaces Within" (BB)
 Darlene Farabee, "Narrative and Spatial Movement in *Hamlet*" (BB)

Unit 4: Sex and the City: Gender, Economy, and Urban Space

- Oct. 13:** Ben Jonson, *Epicoene*

Mimi Yiu, "Sounding the Space between Men: Choric and Choral Cities in Ben Jonson's *Epicoene*," *PMLA* 122.1 (2007): 72-88 (O)
Adam Zucker, "The Social Logic of Ben Jonson's *Epicoene*" (BB)

Oct. 20: Thomas Middleton and Thomas Dekker, *The Roaring Girl*
Laura Gowing, "'The Freedom of the Streets': Women and Social Space" (BB)
Kelly J. Stage, "*The Roaring Girl's* London Spaces," *SEL* 49.2 (2009): 417-36 (O)

ABSTRACTS AND WORKING BIBLIOGRAPHIES DUE

Oct. 27: No class. Mid-semester study break.

Nov. 3 Thomas Middleton, *A Chaste Maid in Cheapside*
Karen Newman, "Goldsmith's Ware: Equivalence in *A Chaste Maid in Cheapside*," *Huntington Library Quarterly* 71.1 (2008): 97-113 (O)
Michel de Certeau, "Walking in the City" (BB)

Unit 5: Conclusions

Nov. 10: Seminar Presentations

Nov. 17: Seminar Presentations

Nov. 24: No class. Thanksgiving Day.

Dec. 1: FINAL PAPERS DUE. Seminar dinner TBA.

Course Requirements and Grading:

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| Book Review | 15% |
| Close Reading Presentation | 10% |
| Seminar Paper Presentation | 10% |
| Class Participation | 20% |
| Seminar Paper | 45% |

Academic Integrity: Students are expected to abide by UA's Code of Academic Conduct and the Academic Honor Code. Please use MLA or Chicago style to document your sources in written work.

Attendance: Excellent attendance is expected in a graduate seminar and is essential to your success in this course. I expect you to attend every class meeting, to arrive on time, and to participate actively in our discussions. Please inform me if you will be unable to attend class because you are participating in a conference or if you have a serious illness or emergency.

Participation: Active and thoughtful class participation is one of your most important assignments in this course, and it represents a significant part of your grade. In order to participate fully, you will need to come to class prepared – that is, having read the material, having thought about it critically, and having brought it with you. You will also need to come to class ready to share your ideas with

your classmates and engage in rigorous, intellectual discussion. I expect you to be prepared with questions and observations about our readings as well as specific passages that you want to discuss.

Book Review and Oral Presentations: Please refer to the documents posted on Blackboard for full details about these assignments.

Seminar Paper: 18-20-page research paper (plus a bibliography or list of works cited) on a topic of your choice. Use a standard 12-point font and double-space throughout (indented quotations may be single-spaced). 250-word abstract and working bibliography are due in class on October 20.