

**Props, Prosthetics and Cosmetics:  
Constructing Embodied Difference on the Early Modern English Stage**

THEA 1903, FALL 2017  
Cathedral of Learning, 204  
Tuesdays, 3:00-5:25pm

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Office Hours: Mon. 2:00-4:00pm and by  
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Office Hours: Wed. 12:15-2:15pm

**COURSE DESCRIPTION**

This undergraduate seminar will explore the drama of Shakespeare and his contemporaries with a focus on the role of theatrical properties, body paint, and prosthetics in constructing identity—particularly gender and race—on the all-male English stage.

The early modern English theatre scene was a highly competitive marketplace. We will carefully examine a number of performance conventions within the context of the theatre as a commercial enterprise, including gender disguise, blackface, and pregnancy plots—as well as how these conventions changed over time. We will consider whether these changes arose from public demand and popularity, and how we might come to determine such things in a period with very few surviving performance records.

Readings will include canonical plays by William Shakespeare (*Winter's Tale*, *Othello*) as well as work by Ben Jonson (*Epicoene*), and John Ford (*'Tis Pity She's a Whore*). We will also read a number of plays that are rarely—if ever—performed today, including *The Second Maiden's Tragedy* by Thomas Middleton and *The Fatal Contract* by William Heminges. In addition to the dramatic literature, students will read contemporary criticism and recent historical scholarship to jumpstart our seminar discussions.

Please note this is a W class. Students will engage the material through discussion, original, critical writing, and revision. The writing and reading for the class will be extensive and every student will produce at least 20–24 pages of original writing over the course of the semester. In addition, students will have the opportunity to receive feedback on their writing and revise their argument, style, and research accordingly. Though it will not be required, students will have the opportunity to engage the material through performance.

## **COURSE OBJECTIVES**

By the end of the semester, students will have achieved:

- An understanding of theatre as part of a lucrative entertainment industry
- An awareness of the fact that the city of London, the physical spaces of the early modern playhouses, and a number of material and cultural factors—props, music, special effects, audience expectations—shaped the plays written in this period and, by extension, inform the printed play editions that we now read
- An understanding of the actor's body as centrally important to early modern drama
- A consideration of the emotional effects and impact of live drama upon historical and contemporary audiences
- A facility with script analysis and the reading of play-texts for embedded stage directions

## **REQUIRED TEXTS AND COURSE MATERIALS**

### **Books**

Karim-Cooper, Farah. *Cosmetics in Shakespearean and Renaissance Drama*.  
Edinburgh University Press. 2012.  
ISBN: 978-0748673339

Stern, Tiffany. *Making Shakespeare: from Stage to Page*, Routledge, 2004.  
ISBN: 978-0415319645

### **Plays**

Ford, John. *'Tis Pity She's a Whore*. (Arden Early Modern Drama). Edited by Sonia Massai. Bloomsbury Arden Shakespeare, 2012.  
ISBN: 978-1904271505

Jonson, Ben. *Ben Jonson's Plays and Masques*. (Norton Critical Edition). 2<sup>nd</sup>  
edition. Edited by Richard L. Harp. W.W. Norton & Company, 2001.  
ISBN: 978-0393976380

Jonson, Ben. *The Devil is an Ass: and other plays*. (Oxford World Classics). Edited  
by Margaret Jane Kidnie. Oxford University Publishing, 2001.  
ISBN: 978-0198132295

Shakespeare, *Measure for Measure*. (Arden Second Series). Bloomsbury Arden  
Shakespeare, 1998.  
ISBN: 978-1903436448

Shakespeare, *Othello*. (Arden Shakespeare Third Series). 2nd edition. Edited by  
Ayanna Thompson. Bloomsbury Arden Shakespeare, 2016.

ISBN: 978-1472571762

Shakespeare, *The Winter's Tale*. (Arden Shakespeare Third Series). 3rd edition.

Edited by John Pitcher. Bloomsbury Arden Shakespeare, 2010.

ISBN: 978-1903436356

Webster, John. *The Duchess of Malfi and Other Plays: The White*

*Devil; The Duchess of Malfi; The Devil's Law-Case; A Cure for a Cuckold*. (Oxford World's Classics). Edited by Rene Weis, 1996; 2009.

ISBN: 978-0199539284

### **RECOMMENDED TEXT**

Womack, Peter. *English Renaissance Drama*. Blackwell Publishing 2006.

ISBN: 978-0631226307

These books are available at the campus bookstore or through online sellers. All reading materials (book chapters, plays, articles) that do not appear on the above list will be available on Courseweb.

These readings appear underlined in the course schedule below.

Please note: I strongly prefer that you get the proper books rather than trying to read these plays on your phone or from random places online. Those electronic versions (even E-Reader editions of the plays) often don't have act, scene, and line numbers and that makes it really difficult to get everyone on the same page—literally and figuratively. While I prefer the editions above, if you have your own copies of Shakespeare's collected works, or a copy of a play you've borrowed from the library to save money (who can blame you?), I would prefer that to any online/open source version.

## COURSE SCHEDULE

(subject to change with notice)

DATE	TOPIC	DUE
<b>WEEK 1</b> August 29	Syllabus & Course Introduction  Introduce Book Review and Response Presentation Assignments	
<b>WEEK 2</b> September 5	Evidence and Methodology: How do we know what (we think) we know?  Theatrical materials  Research proposals	<ul style="list-style-type: none"> <li>• <b>Top 3 selections for book reviews or weekly response essays DUE</b></li> <li>• Stern, <i>Making Shakespeare</i>, ch. 1–5</li> <li>• Karim-Cooper, ch. 1–2</li> <li>• <i>Recommended</i>: Womack, "Being a Woman"</li> </ul>
<b>WEEK 3</b> September 12	<b>UNIT 1:            Cosmetics and the Formation of (toxic) Femininity</b>  Whiteness and Idealized Femininity: Carving Perfect Women  Book review:  Response Presentation:	<ul style="list-style-type: none"> <li>• <u>Middleton, <i>The Second Maiden's Tragedy</i></u></li> <li>• Shakespeare, <i>The Winter's Tale</i></li> <li>• Stevens, "Stone: Lost Ladies"</li> <li>• Poitevin, "Inventing Whiteness"</li> <li>• <i>Recommended</i>: Womack, "William Shakespeare"</li> <li>• <i>Recommended</i>: Womack, "Rising from the Dead"</li> </ul>
<b>WEEK 4</b> September 19	Middleton's Revenge Cosmetic Tragedies: Paint and Poison  Book review:  Response Presentation:	<ul style="list-style-type: none"> <li>• <u>Middleton, <i>The Revenger's Tragedy</i></u></li> <li>• <u>Review, <i>The Second Maiden's Tragedy</i></u></li> <li>• Karim-Cooper, ch. 3</li> <li>• <i>Recommended</i>: Womack, "Thomas Middleton"</li> <li>• <i>Recommended</i>: Womack, "Revenger's Tragedy"</li> </ul>
<b>WEEK 5</b> September 26	Jonson's Theatrical Anti-Theatricality: Ambivalence and "Theatrical Stuff"	<ul style="list-style-type: none"> <li>• Jonson, <i>Epicene</i></li> <li>• Jonson, <i>The Devil is an Ass</i></li> <li>• Karim-Cooper, ch. 5</li> <li>• Fisher, <i>Materializing Gender in Early</i></li> </ul>

<b>WEEK 5</b> September 26, contd.	Book review: Response Presentation:	<u>Modern English Literature and Culture, Introduction</u> <ul style="list-style-type: none"> <li>• <u>Recommended:</u> Womack, "Ben Jonson"</li> </ul>
<b>WEEK 6</b> October 3	<b>UNIT 2:  Performing and Constructing  Blackness in Early Modern England</b>  Book review:  Response Presentation:	<ul style="list-style-type: none"> <li>• Shakespeare, <i>Othello</i></li> <li>• Review Stern, pgs. 7–11</li> <li>• Hall, <i>Things of Darkness</i>, Introduction</li> <li>• Sherwood, "Black People in Tudor England"</li> <li>• <u>Recommended:</u> Hall and Erickson, "'A New Scholarly Song': Rereading Early Modern Race," <i>Shakespeare Quarterly</i>, 67.1.</li> </ul>
<b>WEEK 7</b> October 10	<b>NO CLASS  Independent Research Meetings</b>  There will be no class on this day due to the fall break on October 9. However, your research proposals are due on today.  I will be available during the day if you would like to talk about your proposal before finalizing it. Please set up an appointment.	<ul style="list-style-type: none"> <li>• <b>Research Proposals DUE to Nic Barilar's mailbox by 5pm. Please submit in hardcopy and to CourseWeb.</b></li> </ul>
<b>WEEK 8</b> October 17	Interrogating Blackface and Gender Disguise, part 1  Book review:  Response Presentation:	<ul style="list-style-type: none"> <li>• <u>Heminges, <i>The Fatal Contract</i></u></li> <li>• <u>Carr, "Material/Blackness"</u></li> <li>• <u>Stevens, "The Eunuch much sears her breast"</u></li> </ul>
<b>WEEK 9</b> October 24	Interrogating Blackface and Gender Disguise, part 2  Book review:  Response Presentation:	<ul style="list-style-type: none"> <li>• <u>Brome, <i>The English Moore</i></u></li> <li>• <u>Webster, <i>The Devil's Law-Case</i></u></li> <li>• <u>Stevens, "Mastering Masques of Blackness"</u></li> <li>• <u>Recommended:</u> Womack, "Richard Brome"</li> </ul>

<p><b>WEEK 10</b> October 31</p>	<p><b>UNIT 3:</b> <b>Pregnancy and Performance on the English Stage</b></p> <p>Queen Anna of Denmark's Blackface Pregnant Performance</p> <p>Book review:</p> <p>Response Presentation:</p>	<ul style="list-style-type: none"> <li>• Jonson, <i>The Masque of Blackness</i></li> <li>• <u>Floyd-Wilson, "Temperature, Temperance, and Racial Difference"</u></li> <li>• <u>Review Stevens, "Mastering Masques of Blackness"</u></li> <li>• <u>Review Carr, "Material/Blackness"</u></li> </ul>
<p><b>WEEK 11</b> November 7</p>	<p>Pregnancy and Patriarchal Anxiety</p> <p>Book review:</p> <p>Response Presentation:</p>	<ul style="list-style-type: none"> <li>• Shakespeare, <i>Measure for Measure</i></li> <li>• Ford, <i>'Tis Pity She's a Whore</i></li> <li>• <u>Luttfiring, "Pregnancy, Interiority, and the Circulation of Knowledge"</u></li> <li>• Review <i>Winter's Tale</i></li> <li>• <i>Recommended: Womack, "John Ford"</i></li> <li>• <i>Recommended: Womack, "'Tis Pity She's a Whore"</i></li> <li>• <b>Research Essay DUE</b></li> </ul>
<p><b>WEEK 12</b> November 14</p>	<p>"Cushion come forth": Pregnancy Plays and Prosthetics</p> <p>Book review:</p> <p>Response Presentation:</p>	<ul style="list-style-type: none"> <li>• <u>Middleton, <i>More Dissemblers Besides Women</i></u></li> <li>• <u>Excerpts from: May, <i>The Heir &amp; Heywood, <i>The Golden Age</i></i></u></li> <li>• Review Webster's <i>The Devil's Law-Case</i></li> <li>• <u>Shapiro, "Cross-Gender Disguise plus Cross-Gender Casting"</u></li> </ul>
<p><b>WEEK 13</b> November 21</p>	<p>TBA</p>	
<p><b>WEEK 14</b> November 28</p>	<p>Research Presentations</p>	
<p><b>WEEK 15</b> December 5</p>	<p>Research Presentations Debrief</p>	<p>Questions about Writing Portfolios</p>
<p><b>WEEK 16</b> December 12</p>		<p><b>Final writing portfolios DUE by NOON</b> — submit to mailbox or deliver to Dr. Thiel's office. Please make sure to submit the entire portfolio to CourseWeb, as well.</p>

## GRADE SCALE

A+ = 98–100	B+ = 87–89	C+ = 76–79	D+ = 67–69
A = 93–97	B = 83–86	C = 73–75	D = 63–66
A– = 90–92	B– = 80–82	C– = 70–72	D– = 60–62
			F = 60 and below

## ASSIGNMENT BREAKDOWN

Participation —10 points

Response Essay & Presentation **OR** Book Review —15 points

Research Proposal — 5 points

Research Essay — 20 points

Research Presentation —10 points

Final Writing Portfolio — 40 points

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**TOTAL POSSIBLE POINTS: 100**

## A NOTE ABOUT SUBMITTING WRITTEN ASSIGNMENTS

*Students will submit all written assignments as hard copies in class, as well as digitally through CourseWeb. If assignments are not submitted through CourseWeb and submitted as a hard copy, they will not be graded. **All hard copies must be stapled and will not be accepted otherwise.***

## BRIEF DESCRIPTION OF MAJOR ASSIGNMENTS

*Please note: all written assignments must adhere to standard formal formatting practices. This means, all written assignments should have a clear heading that includes your name, the name of the assignment, the name of the course, and the date. In addition, please use 12-point-font, 1-inch margins, page numbers, and a standard serif or sans-serif font such as **Times New Roman** or **Arial**. If you are submitting a formal essay, please give it a title. The title can be as fun or descriptive as you like. **All assignments must be stapled.***

### Participation (10%)

This small group only meets once a week; each seminar meeting will focus on group discussion of the assigned reading material. That means in-class participation is crucial to your success and the success of the course as a whole. **In order to participate fully, please bring the readings to class every week.** If you fail to do the assigned reading or fail to contribute meaningfully to seminar discussions on a weekly basis, you are not only letting down your colleagues, but you will forfeit your own participation points (up to 10% of your final grade).

### **Critical Response and Class Presentation (15%)**

All students must critically respond to course readings **or** write a critical book review of a text that relates to course material. Students are required to present their analysis to the class in a 10-minute presentation and field questions from the class.

#### **Assigned Reading Response Essay and Presentation**

Students can choose to present a response to the week's course readings. Your response essay should respond to the play(s) and the secondary readings for the week (including those which should be "reviewed" for the week). Students will work to synthesize and analyze the readings in their own words; in turn, student responses and arguments will jumpstart our class discussion (no PPT, please).

Response essay must be between 750 and 1000 words. Students should be prepared to read their responses aloud and field questions from the class (no PPT, please).

**OR**

#### **Book Review and Presentation**

Each student may choose one book from the attached course bibliography and write a review of it. If you come across a book that is not on the bibliography but relates to the course material, please contact me in order to receive approval. The book must be a monograph or collection of essays (as opposed to a journal, article, or edited play).

Book reviews must be between 750 and 1000 words. Students should be prepared to give an oral presentation of their book review, and field questions from the class (no PPT, please).

### **Research Proposal (5%)**

Every student will submit a 250-300 word proposal for their research project. Students will then receive feedback and questions to help crystallize their research questions. I will not accept complete research essays without an approved research proposal.

More information will come later.

### **Research Essay (20%)**

Each student is required to write a research essay that explores at least one early modern play while engaging primary and critical, peer-reviewed secondary sources. The play can be one we read in class (or not) that wrestles with or somehow showcases embodied difference via stage properties, cosmetics, prosthetics, or costumes. Examples



of embodied difference include: gender, race, disability, age—or whatever else you may find. For the purposes of this class, please only consider plays dated between 1570 and 1642.

More information will come later.

### **Research Presentation (10%)**

At the end of the semester, every student will give a brief presentation of their research project to the group. You may use whatever audio/visual elements you find necessary. Students will share with the class their initial research question and proposal, as well as how their project changed as they collected evidence and received feedback on their writing.

More information and specific instructions on the presentation will come later.

### **Final Writing Portfolio (40%)**

At the end of the semester, students will submit a final writing portfolio that includes the original graded research proposal (with instructor comments), an updated abstract that reflects the current state of their revised research essay, the original graded submission of their research essay (with instructor comments), and a revised version of their research essay. Students will need to revise their research essay to incorporate feedback from instructors, as well as include additional research, information, and changes they deem appropriate. So, hold on to your graded essay and proposal—you'll need them in order to receive full credit on your portfolio.

More information and specific instructions on the portfolio will come later.

## **COURSE AND UNIVERSITY POLICIES**

### **Attendance and Late Arrival Policy**

This class only meets once a week. As a result, each student will receive only one “gimme” absence—whether you're sick, need to leave town, or need a mental health day, that's fine. Everyone is entitled to one unexcused absence, which is the equivalent to missing an entire week of class. However, after your first absence, each additional absence will come at the penalty of a 1/3 reduction of the final letter grade. For example, if at the end of the semester, you have an A- but also have 4 absences, your final letter grade will be a B-. Use your absence wisely.

Three late arrivals will equal one absence. Please be on time and ready to begin discussion promptly at the beginning of the scheduled class time. If you have questions or concerns about this, do not hesitate to contact me.

### Inclusivity

An important aim of this course is to promote an inclusive learning community that encourages the dynamic, open exchange of ideas and affirms the diversity and dignity of participants and perspectives within a mutually respectful environment. We will engage with topics and theories that may challenge your assumptions about the world, but will do so in a way that values diverse perspectives and experiences and encourages productive reflection and interaction. I expect that students will voice their opinions and arguments in a respectful manner. If there are aspects of this class that produce barriers to your inclusion from course content or discussion, please contact me privately. I'm happy to talk.

### Gender Inclusivity Statement

This course affirms people of all gender expressions and gender identities. If you prefer to use a different name than what is on the class roster, please let me know. If you feel comfortable, please feel free to privately discuss your preferred pronouns, and correct me if I misgender you. I will not take any offense if you correct me; rather, I appreciate you giving me the opportunity to help you feel comfortable in class. If you have any questions or concerns, please do not hesitate to contact me.

### Late Work

All assignments are due at the start of class on the day indicated in the syllabus. It is your responsibility to manage your time; no extensions will be given except in extraordinary circumstances. If you feel your situation qualifies as extraordinary, do not hesitate to contact me.

If you miss your in-class presentation, it cannot be made up at a later date. If you know you are going to be absent on the day you are assigned to present, please let me know as soon as possible. If possible, I will assign you to a different day.

For all other assignments, I will not accept any late work. You are responsible for acquiring material that you miss in the event of absence or tardiness.

### Electronics

Laptops and tablets may be used to access and/or take notes during discussion. Electronics may not be used for non-class related activity. Please do not check your email, prepare for other classes, or engage with social media during this class. If you do engage with your technology for non-class related activity, your overall participation grade will be lowered. Please, no cell phones.

### Theatre Arts Department Media Statement

In accordance with "The Pitt Promise: A Commitment to Civility," The University of Pittsburgh Student Code of Conduct, and the professional standards and expectations of our field, students, staff and faculty in the Theatre Arts Department agree to the positive, responsible and respectful use of social media. The Theatre Arts Department's commitment to civility includes zero tolerance for public aspersion upon students, classes, facilities; the un-approved posting of production videos or photos, per Equity guidelines; cyber bullying. Any member of the university community may file a complaint in accordance with the Student Code of Conduct.

Access the Student Code of Conduct and its procedures here:

<http://www.studentaffairs.pitt.edu/studentconduct>

Access the Pitt Promise here: <http://www.studentaffairs.pitt.edu/pittpromise>

### Academic Integrity

Students in this course must comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity.

(Plagiarism, copying of assignments, and cheating is not tolerated. Violating the University-wide policy on academic honesty will result in automatic failure of the assignment, likely failure of the course, and possible sanction by the University.) For further information see: <http://www.pitt.edu/~provost/ai1.html>

### Accommodations

If you have a disability for which you are or may be requesting accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 216 William Pitt Union, 412.648.7890/412.383.7355 (TTY), as early as possible. DRS will verify your disability and determine reasonable accommodations for this course.

### Writing Center

While students will receive ample feedback and opportunities for revision in the class, you are encouraged to visit the Writing Center on campus for additional assistance.

Learn more: <http://www.writingcenter.pitt.edu>

## COURSE BIBLIOGRAPHY

(A good place to start!)

### BOOKS, ARTICLES, AND PRIMARY SOURCES

Aasand, Hardin. "'To blanch an Ethiop, and Revive a Corse'": Queen Anne and *The Masque of Blackness*." *SEL: Studies in English Literature, 1500-1900*, no. 2 (1992): 271-85.

Buccola, Regina. "'Some Woman is the Father': Shakespeare, Middleton, and the Cross-Crossed Composition of *Measure for Measure* and *More Dissemblers Besides Women*." *Medieval & Renaissance Drama in England* 28. (January 2015): 86-109.

Butler, Martin, *The Stuart Court Masque and Political Culture*. Cambridge: Cambridge University Press, 2008.

Carr, "Material/Blackness: Race and Its Material Reconstructions on the Seventeenth-Century English Stage." *Early Theatre*, 28, no. 1 (2017): 77-95.

**Drew-Bear, Annette. *Painted Faces on the Renaissance Stage: The Moral Significance of Face-Painting Conventions*. Lewisburg, PA: Bucknell University Press, 1994.**

Dunworth, Felicity. *Mothers and Meaning on the Early Modern English Stage*. Manchester: Manchester University Press, 2010.

**Fisher, Will. *Materializing Gender in Early Modern English Literature and Culture*. Cambridge: Cambridge University Press, 2006.**

± Foakes, R.A., ed. *Henslowe's Diary*. 2<sup>nd</sup> edition. Cambridge: Cambridge University Press: 2002.

Floyd-Wilson, Mary. "Temperature, Temperance, and Racial Difference in Ben Jonson's *The Masque of Blackness*." *English Literary Renaissance*. 28, no. 2 (Spring 1998): 183-209.

**Grazia, Margareta de, Maureen Quilligan, and Peter Stallybrass, eds. *Subject and Object in Renaissance Culture*. Cambridge: Cambridge University Press, 1996.**

**Gurr, Andrew. *Shakespearian Playing Companies*. Oxford: Clarendon Press, 1996.**

**Gurr, Andrew. *The Shakespeare Company, 1594-1642*. Cambridge: Cambridge University Press, 2004.**

- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. 4<sup>th</sup> ed., Cambridge: Cambridge University Press, 2009.**
- Gurr, Andrew and Mariko Ichikawa. *Staging in Shakespeare's Theatres*. Oxford: Oxford University Press, 2000.**
- Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Ithaca, NY: Cornell University Press, 1995.**
- Harris, Jonathan Gil and Natasha Korda, eds. *Staged Properties in Early Modern English Drama*. Cambridge: Cambridge University Press, 2002.**
- ± Herbert, Henry. *The Dramatic Records of Sir Henry Herbert, master of the Revels, 1623-1673*, ed. Joseph Quincy Adams. New Haven: Yale University Press, 1917.
- Hoenselaars, Ton, ed. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge: Cambridge University Press, 2012.
- Hobgood, Allison P. and David Houston Wood. *Recovering Disability in Early Modern England*. Columbus, OH: The Ohio State University Press, 2013.**
- Hyland, Peter. *Disguise on the Early Modern English Stage*. Burlington, VT: Ashgate, 2011.**
- Iyengar, Sujata. *Shakespeare's Medical Language: A Dictionary*. London: Bloomsbury Arden Shakespeare, 2014.
- Jones, Ann Rosalind and Peter Stallybrass. *Renaissance Clothing and the Materials of Memory*. Cambridge: Cambridge University Press, 2000.**
- Kanelos, Peter and Matt Kozusko. *Thunder at a Playhouse: Essaying Shakespeare and the Early Modern Stage*. Susquehanna University Press, 2010.**
- Karim-Cooper, Farah. *Cosmetics in Shakespearean and Renaissance Drama*. Edinburgh: Edinburgh University Press, 2006.
- Karim-Cooper, Farah and Tiffany Stern. *Shakespeare's Theatres and the Effects of Performance*. New York: Bloomsbury Arden Shakespeare, 2013.**
- Karpinska, Monika. "Early Modern Dramatizations of Virgins and Pregnant Women." *SEL* 50, 2 (Spring 2010). 427-44.
- Kastan, David and Peter Stallybrass, eds. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*. New York: Routledge, 1991.
- Kathman, David. "How Old Were Shakespeare's Boy Actors?" *Shakespeare Survey: An Annual Survey of Shakespeare Studies and Production*. Volume 58. (2005): 220-246.

- Kathman, David. "Biographical Index of Early Modern Drama Before 1660." Accessed May 25, 2015. <http://shakespeareauthorship.com/bd/>.
- Kelly, Ann Cline. "The Challenge of the Impossible: Ben Jonson's *Masque of Blackness*." *College Language Association Journal* 20. (1977): 341-355.
- Laoutaris, Chris. *Shakespearean Maternities: Crisis of Conception in Early Modern England*. Edinburgh: Edinburgh University Press, 2008.
- Lopez, Jeremy. *Theatrical Convention and Audience Response in Early Modern Drama*. Cambridge: Cambridge University Press, 2007.**
- Lopez, Jeremy. "Imagining the Actor's Body on the Early Modern Stage." *Medieval & Renaissance Drama in England* 20, (January 2007): 187-203.
- Lublin, Robert I. *Costuming the Shakespearean Stage: Visual Codes of Representation in Early Modern Theatre and Culture*. Burlington, VT: Ashgate, 2011.**
- Luttfiring, Sara D. *Bodies, Speech, and Reproductive Knowledge in Early Modern England*. New York: Routledge, 2016.
- McManus, Clare. *Women on the Renaissance Stage: Anna of Denmark and Female Masquing in the Stuart Court 1590-1619*. Manchester: Manchester University Press, 2002.
- Moncrief, Kathryn M. and Kathryn R. McPherson, eds. *Performing Maternity in Early Modern England*. Burlington, VT: Ashgate, 2007.**
- ±Nungezer, Edwin. *A Dictionary of Actors and of Other Persons Associated with the Public Representation of Plays in England before 1642*. New Haven, CT: Yale University Press, 1929.
- ±Paré, Thomas. "Of Poysons." *The Works of that famous Chirurgion Ambroise Parey*, trans. Thomas Johnson. London, 1634.
- Pollard, Tanya. "Beauty's Poisonous Properties." *Shakespeare Studies* 27 (1999): 187-210.
- Pollard, Tanya. *Drugs and Theater in Early Modern England*. Oxford: Oxford University Press, 2005.**
- Rose, Mary Beth. "Where are the Mothers in Shakespeare? Options for Gender Representation in the English Renaissance." *Shakespeare Quarterly* 42, no. 3L (1991). 291-314.

**Rutter, Carol Chillington. *Enter the Body: Women and Representation on Shakespeare's Stage*. London: Routledge, 2002.**

**Rutter, Tom. *Shakespeare and the Admiral's Men: Reading Across Repertories in the London Stage, 1594-1600*. Cambridge: Cambridge University Press, 2017.**

**Shapiro, Michael. *Gender in Play on the Shakespearean Stage: Boy Heroines and Female Pages*. Ann Arbor, MI: University of Michigan Press, 1994.**

**Sofer, Andrew. *The Stage Life of Props*. Ann Arbor, MI: The University of Michigan Press, 2003.**

Stallybrass, Peter. "Transvestitism and the 'Body Beneath': Speculating on the Boy Actor" in *Erotic Politics*. Ed. Susan Zimmerman. New York: Routledge, 1992. 64-83.

Stern, Tiffany. *Making Shakespeare: From Page to Stage*. London: Routledge, 2004.

**Stevens, Andrea. *Inventions of the Skin*. Edinburgh: Edinburgh University Press, 2013.**

Stevens, Andrea. "Mastering Masques of Blackness: Jonson's *Masque of Blackness*, the Windsor text of *The Gypsies Metamorphosed*, and Brome's *The English Moor*." *English Literary Renaissance* 39, no. 2 (2009): 396-426.

Tomlinson, Sophie. *Women on Stage in Stuart Drama*. Cambridge: Cambridge University Press, 2005.

**Twycross, Meg and Sarah Carpenter, *Masks and Masking in Medieval and Early Tudor England*. London: Routledge, 2002.**

#### KEY

± Primary source

**BOLD** = eligible for book review

## PLAYS

*Below you will find a list of plays that do not appear on the syllabus, but are related to the course material. You may find it useful as you begin choosing your research question. You are, of course, welcome to research and write about plays we read in class. This list is—in no way—intended to be comprehensive. I encourage you to explore plays outside of this list, or the course reading list.*

Anonymous, *A Larum for London, or the Siege of Antwerp*.

Barnes, Barnabe. *The Devil's Charter*.

Ford, John. *The Lover's Melancholy*.

Heywood, Thomas. *The Fair Maid of the Exchange*.

Heywood, Thomas. *The Golden Age*.

Heywood, Thomas. *A Maidenhead Well Lost*.

Heywood, Thomas. *Love's Mistress: or the Queen's Masque*.

Jonson, Ben. *Bartholomew Fair*.

Jonson, Ben. *The Magnetic Lady*.

Kyd, Thomas. *The Spanish Tragedy*.

May, Thomas. *The Heir*.

Middleton, Thomas. *The Bloody Banquet*.

Middleton, Thomas. *A Chaste Maid in Cheapside*.

Middleton, Thomas. *No Wit/No Help Like a Woman's*.

Middleton, Thomas. *The Witch*.

Middleton, Thomas and William Rowley. *A Fair Quarrell*.

Peele, George. *King Edward the First*.

Rowley, Samuel. *The Birth of Merlin, or the Childe Hath found his Father*.

Rowley, William. *When You See Me, You Know Me*.

Rowley, William. Thomas Dekker, and John Ford. *The Witch of Edmonton*.

Settle, Elkanah. *Love and Revenge*.

Shakespeare, William. *All's Well that Ends Well*.

Shakespeare, William. *As You Like It*.

Shakespeare, William. *Titus Andronicus*.

Shakespeare, William. *Twelfth Night*.

Webster, John. *The Duchess of Malfi*.

Webster, John. *The White Devil*.



## List of Course Terms

**Elizabethan drama:** Plays and theatre from the reign of Elizabeth I (1558–1603). You may sometimes hear or see this referred to as “Stuart drama” as well.

**Jacobean drama:** Plays and theatre from the reign of James I (1603–1625). I will sometimes refer to this as “Stuart drama,” as “Stuart encompasses both the time of James I and his son, Charles I.

**Caroline drama:** Plays and theatre from the reign of Charles I (1625–1649).

**Early Modern:** For the purposes of this class, “early modern,” “early modern theatre,” and “early modern England” all refer to the period between the 1560s and 1640s when professional secular theatre emerged and thrived in London. Contemporary theatre, performance, and Shakespeare scholars sometimes use the term “early modern” in lieu of “Renaissance.”

**Pregnancy Play:** The defining characteristic of this dramatic subgenre is a pregnancy (whether visible or unknown to the audience) or pregnant character that drives the action of a plot in some significant way.

**Revenge Tragedy:** Revenge plays derive from Greek and Latin tragedies; the modern descendants of these plays are contemporary films structured around a person (usually a lone male revenger) hunting down the people responsible for injuries to his family, his partner, etc. Revenge tragedy takes themes, motifs from Senecan tragedy and are known for staging gruesome violence.

**Prop, Prosthetic, and Cosmetic:** To be defined and debated throughout the semester!