In English 123a, Violence and the Body in Early Modern Drama, we will explore the problem of the body—mostly but not always human, unruly, antihierarchical, passionate, leaky, erotic, insatiable, precarious, and resistant to its capture by representation—in Elizabethan, Jacobean, and Caroline comedies and tragedies. Attending in particular to gender, sexuality, race, and nation, we will consider the role of violence in determining who counts as fully human, who can be reduced to a body, and whose bodies can be severed from citizenship, recognition, and value.

Focusing on "Shakespeare's contemporaries," we'll consider how dismembering and re-membering on the stage—disaggregating and reassembling bodies, spectacles, and sentences, often in violent, bloody fashion—provided a way to think about and debate social structures and the countering forces of anti-structure in late-sixteenth- and early-seventeenth-century England. In the highly rhetorical early modern theater, of what are bodies—tongues, tissues, senses, perceptions, humors, passions, genitals, voices—evidence? What are the claims of bodies and voices to memorialization and belonging? Reading closely the verbal language of the plays, we'll investigate tropes of embodiment and disembodiment, mobility and subjugation, and speech and the loss or refusal of voice as vehicles for reimagining the relation of the individual body to the body politic.

Hans Holbein the Younger, *Vanitas* (1543)
At the same time, we will be concerned with the life of performance and the counter-evidence of bodies on the stage. Even as we read printed play texts, we'll keep in mind the materiality of bodies performing onstage, including the early modern use of boy actors in female roles, the training of the voice, and the relationship of speech to gesture.

Alongside the play texts, we’ll read scholarship on Renaissance English anatomical texts that link sociopolitical, relational, and affective qualities such as birth status (or, rank), humoral disposition, sex/gender, race, ability, and nationality to the specific structures, organs and vessels, tissues, fluids, posture/gait, and expressive attitude of the body.

Student projects might draw on medical anatomies, anthropomorphic maps, conduct and courtesy literature, medical treatises, masque designs by Inigo Jones, and our play texts to visualize and diagram (or, “map”):

- The Renaissance English construction of ideally gendered, raced, nationalized, and status-bearing bodies;
- The violent undoing of those bodies through the passions, struggles for courtly power and linguistic and cultural authority, and intersecting, systemic injustices; and
- The utopian and futural longing for a coherent, legible, repaired, and re-membered body, imagined at both the individual and collective levels.

The Renaissance English understanding of the body is richly material, with qualities of emotion, choice, desire/repulsion, and interiority that modern humanists associate with psychology being understand as effects of physiological processes having specific locations in the parts of the body and the interactions of these parts with:
- ways of acting and caring for the self (the “non-naturals” that affect emotional and psychic experience),
- interactions among bodies (the transference of the spirits, acts of violence, acts of passion), and
- the built and natural environments (including degrees of heat and moisture, differentially characterizing southern and northern climates and causing differences of skin pigmentation, temperament and activity, and erotic desire).

Four Humors, from *Book of Alchemy* by Thurn-Heisser, Leipzig, Germany (1574)

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Renaissance playwrights figured the assembled and the dissembled body in such terms as:

- A theatre for revealing knowledge and power;
- The synecdochic and metonymic relations of parts and wholes, interiors and exteriors;
- The metaphoric assemblages of differences as similitudes;
- The analogical understanding of the parts of the body and the parts of rhetoric or of a sentence;
- The analogical relation of the individual and the state body;
- The hierarchical relations of mind and emotion, mind and genitals, form and matter; and
- The “stuff” or matter of ethical self-regulation and self-formation.

*ENG 123a is a pre-1800 course for the English major. ENG 123a is under review for satisfying the new Digital Literary University Core Requirement.*
Pedagogical Method:

Across the semester, students will collaboratively build an interactive, web-based anatomy of Renaissance bodies. Clickable tags/scrolls on this body map will link site visitors to a series of blogs/websites on specific body “parts”—head, brain, hands, heart (a key location for the refinement of the “spirits”), liver (seat of the passions), vessels (carrying the humors), orifices, genitals, skin, etc.—as these inform early modern drama.

As the semester progresses, students, perhaps working in teams, will choose to focus on a single body “part” (e.g., hands) or quality (e.g., being choleric, being manly, representing the borders of the nation, etc.) in the research they will bring to their analysis of assigned plays and masques. Students will contribute readings of specific moments in the plays in which the body (as part or whole) or embodied quality is at stake, posting short essays to the relevant blogs/websites, across the semester. Thereby students will determine which body parts, and indeed which bodies, are most at stake for them in their readings of the plays. Over time, these semester maps will accrue into one ongoing, heavily layered map of Renaissance English bodies, with the aim of expanding our collective understanding of Renaissance drama.

Reading Play Texts as Scores for Performance:

Performance Onstage: First, we will attend to the theatrical mise en scène, to the aesthetic and ideological labors of “putting it on stage,” including the architectural and environmental spaces of the playhouses, scenic designs, acting conventions, and actor-audience relationships that produce the world of the play and that of the theatrical event. We will study, for example, the differing spatial relationship between spectators and spectacle constructed in each performance site: the public amphitheatres, elite hall playhouses, and court halls of the late Elizabethan, Jacobean, and Caroline periods. How does the specific relationship between actors and audience affect the form and meaning of a performance text? How does the mise en scène shape or project the expectations, beliefs, and interests of playwrights, actors, and audiences? How does the mise en scène shape or project a range of meanings for the performance?

Cultural Performances: Second, we will be concerned with the use of performance to construct, negotiate, and contest social bodies, statuses, and power relations, both on the stage and in ordinary life. How do plays, court masques, dancing, street processions, and other performance modes realize (both represent and make real) bodies characterized by status differences, changing concepts of state authority and personal identity, emerging concepts of race and racialized geographies, and shifts in gender and erotic relations? Thinking about the relation of verbal language to other bodily and material elements of the mise-en-scène, we’ll consider the early modern theatre as a platform for exploring the duality of bodily experience and self-awareness, the possibilities and problems of self identity, and the embodiment of the emergent modern political subject.

*    *    *

Learning Goals: ENG 123a provides opportunities:

• To gain familiarity with an important genre of literature, the drama, both as silent and as aloud readers;
• To integrate textual analysis, historical research, and creative/practical engagement of dramatic texts;
• To develop skill in the close and critical analysis of dramatic texts;
• To appreciate and understand representational practices, such as theatre and performance, as crucial forms of cultural production; and to explore the relationships among representational practices and the historical construction and experience of gender and sexuality, status and class, race, and other markers of personal and collective identity; and
• To appreciate texts and representations in their historical and cultural contexts, here, late-sixteenth- and early-seventeenth-century London.

**Digital Learning Goals:**
• Increased expertise in digital research skills, using the MLA International Bibliography, JSTOR, the online Oxford English Dictionary, Early English Books Online (EEBO), and other databases;
• Experience using institutional and online archives, including the Shakespearean-era materials in the Brandeis Special Collections;
• Increased expertise in using web-based platforms for presenting and sharing research, including Google+ websites and Wordpress blogs; and
• Exploration of the use of the web to facilitate visual and performative, as well as verbal, ways of knowing, producing knowledge, and communicating scholarship.

**EVALUATION:**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Project Stage 1</td>
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<td>Project Stage 2</td>
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<td>Project Stage 3</td>
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<tr>
<td>Final Project and Presentation</td>
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<td>Participation</td>
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**Participation:** Attendance and *significant class participation* are essential to your grade. Significant class participation will consist of contributions that ground, advance, and expand our discussions, by focusing our attention on specific passages in the assigned readings and by expanding, debating, or clarifying the comments of your peers. Significant participation results from reading closely, taking risks, exploring new angles, and making connections among assigned materials. Be ready to focus your questions and responses around specific passages in the readings. *Postings to our LATTE forums will count toward your participation grade!*

**Why is participation important?** Participation allows you to:
• Develop speaking and discussion skills;
• Gain experience in developing ideas within a group;
• Try out ideas that you may incorporate later into your papers;
• Take risks that you might not take on a graded assignment; and
• Demonstrate that you are keeping up with assigned readings and thinking critically about them.

* * *
REQUIRED TEXTS: Available at Brandeis University Bookstore and on Reserve.

RESERVE CALL NO.: PR1263 .E56 2002

RESERVE CALL NO.: Main Library - Stacks: PR2894 .M385 1996
Note: The copy owned by Brandeis and put on reserve is the earlier, first edition.

RESERVE CALL NO.: PR2835.A2 W34 1984

* * *

ADDITIONAL GUIDELINES and CLASS PROCEDURES:

• Brandeis policy holds that students will spend a minimum of three hours of out-of-class effort for each hour of in-class instruction. Success in this four-credit course is based on the expectation that you will spend approximately 9 hours each week preparing for each our sessions.

• Bring assigned readings to class. You must purchase the editions ordered for this course. If you are having difficulty purchasing course materials, please make an appointment with your Student Financial Services or Academic Services advisor to discuss possible funding options. All course texts are on reserve; supplementary readings are available through our course web pages (LATTE). Please discuss any financial hardship with the instructor immediately.

• Due to the focused nature of this course, laptops and other electronic devices may not be used during class discussions without permission.

• Unexcused absences will result in a lowered grade, at the instructor's discretion. Students missing more than two weeks of the course (more than 4 sessions) except in documented cases of hardship will not pass the course. Medical excuses must be confirmed by your doctor. Simply stating that you cannot make a class does not constitute a legitimate excuse!

• Brandeis University emphasizes academic integrity. Faculty members expect students to produce original work, citing all sources. Plagiarism will not be tolerated. Please consult the Brandeis University Rights and Responsibilities handbook for all policies and procedures related to academic integrity. Students may be required to submit work to TurnItIn.com software to verify originality. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university.
  o Examples of academic dishonesty may include submitting work borrowed or purchased from others; extensive borrowing, compiling, paraphrasing, or synthesizing of sources, including WWW sources; and inadequate citations of materials that influenced your own analyses (including the ideas of your peers offered in class or posted to course forums).
  o Citation and research assistance can be found at LTS – Library guides.
  o If you are unfamiliar with the rules of proper and responsible citation of sources, you can also use the MLA Handbook for Writers of Research Papers or the Chicago
**Manual of Style.**

- If you are in doubt about the instructions for any assignment in this course, you must ask for clarification. For assistance in conducting research and preparing written assignments, please visit your instructors during their office hours, the Writing Center, Student Support Services, and the Library reference staff.
- Makeup and substitute papers will not be accepted without a confirmed medical excuse. *Late papers will be lowered one mark per day (e.g., A to A-). You must complete all assigned work for this class; students who do not complete the work for this class will receive a failing grade.*
- Brandeis seeks to welcome and include all students. If you are a student who needs accommodations as outlined in an accommodations letter, please talk with me and present your letter of accommodation as soon as you can. I want to support you. In order to provide test accommodations, I need the letter more than 48 hours in advance. I want to provide your accommodations but cannot do so retroactively. If you have questions about documenting a disability or requesting accommodations, please contact Student Accessibility Support (SAS) at 781.736.3470 or access@brandeis.edu.
- If your Brandeis records do not correspond to your *gender identity*, or if you use a name other than that listed in the official class records, please let me know! Please let me know your preferred pronoun.

**SYLLABUS** (Subject to change)

(\*) = .pdf or link available on LATTE

<table>
<thead>
<tr>
<th>DATE</th>
<th>READINGS AND ASSIGNMENTS</th>
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<tbody>
<tr>
<td>W 28 August</td>
<td><strong>FIRST CLASS: INTRODUCTIONS AND CLASS BUSINESS</strong></td>
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<tr>
<td></td>
<td><em>Background (discussed in class):</em></td>
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<td></td>
<td><em>Bedford Companion, from An Homily against Disobedience and Willful Rebellion, 1570 (pgs. 345-49.)</em></td>
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<td></td>
<td>(^\text{(*) Ben Jonson and Inigo Jones, The Masque of Queens (1609) and Pleasure Reconciled to Virtue (1618), in Masques and Entertainments by Ben Jonson, ed. Henry Morley (London: George Routledge and Sons, 1890), 101-129, 222-230.})</td>
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<td>Please post an introduction on LATTE, using the link at the top of our course page.</td>
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<tr>
<td>M 2 Sept</td>
<td><strong>Labor Day: No Class</strong></td>
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<tr>
<td>W 4 Sept</td>
<td><strong>PERSONAL AND PUBLIC BODIES. Or, Eyes, Tongues, and Passions.</strong></td>
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<td>Christopher Marlowe, <em>Edward II</em> (1592?) (* 351-420) <em>Read Acts One through Three</em></td>
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*Bedford Companion*, from Chapter 8: "Men and Women: Gender, Family, Society" (READ pages 253-77).  
*In class:* Excerpted speeches from Christopher Marlowe, *Tamburlaine* Pt. 1. |
LATTE STREAMING VIDEO | Marlowe, *Edward II* (cont.)  
Discuss: Derek Jarman’s *Edward II*  
*Begin reading:*  
Katherine Eisaman Maus and David Bevington, "General Introduction" (* xiii-lvii) |
| M 16 Sept | **John Webster, The Duchess of Malfi** (1613-14) (* 1749-1838) *Read Acts One and Two*  
*Bedford Companion*, Chapter 4: "Performances, Playhouses, and Players" and Illustrations and Documents (109-37).  
*Continue reading:*  
Katherine Eisaman Maus and David Bevington, "General Introduction" (* xiii-lvii) | |
| W 18 Sept | **Recommended Video:** Using the Verse, Royal Shakespeare Company (60 mins): AVAILABLE STREAMING as second part of “PLAYING SHAKESPEARE, VOLUME 1”: Starts at approx. 49:45 mins. | Webster, *The Duchess of Malfi* Read *Acts Three and Four*  
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| **M 23 Sept** | **PROJECT PART ONE ASSIGNED. DUE WEDNESDAY 2 OCTOBER, POSTED TO LATTE BY MIDNIGHT.** Webster, *The Duchess of Malfi* Read Act Five
| **W 25 Sept** | **PLAYING THE WOMAN’S PART: THE BOY ACTRESSES**
|            | *Bedford Companion*, from Chapter 9, Illustrations and Documents: Queen Elizabeth I, "The Tilbury Speech" (328), King James I, "Letter to George Villier, Duke of Buckingham" (332-33).  
| **M 30 Sept** | **Rosh Hashanah: No university exercises.** |
| **W 2 October** | **PROJECT PART ONE DUE, POSTED TO LATTE BY MIDNIGHT.**  
|            | **In class:** Workshop on Building Google+ websites, with Esther Brandon, Digital Literacy Specialist |
| **Thursday 3 October (Brandeis Monday)** | **MEMBERS: DIVISIBLE BODIES, DIVISIONS OF SPEECH. Or, Bodies and Language.**  
|            | *Bedford Companion*, Chapter 2: To What End Are All These Words? (pgs. 36-58).  
|            | *Bedford Companion*, from Chapter 2, Illustrations and Documents: Samuel Daniel, Michel de Montaigne (62-64).  
|            | **Recommended Video:** Set speeches and soliloquy, Royal Shakespeare Company (53 mins.) AVAILABLE STREAMING as SECOND part of “PLAYING SHAKESPEARE, VOLUME 2,” starts at approx. 51 mins. |
| **M 7 Oct** | Shakespeare, *Titus Andronicus* Read Acts Three and Four  
<table>
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<tr>
<td>W 9 Oct</td>
<td>Yom Kippur: No university exercises.</td>
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<tr>
<td>M 14 Oct</td>
<td>Indigenous Peoples' Day / Sukkot: No university exercises</td>
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<tr>
<td>Tuesday 15 October (Brandeis Monday)</td>
<td><strong>View by Tues 15 Oct: Film:</strong> Titus, dir. Julie Taymor, Fox Searchlight Pictures; Clear Blue Sky Productions, 1999 (videodisk, 2006). LATTE STREAMING VIDEO</td>
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</table>
| Tuesday 15 October (Brandeis Monday) | PROJECT PART TWO ASSIGNED. DUE MONDAY 28 OCTOBER, POSTED TO LATTE BY MIDNIGHT.  
Shakespeare, Titus Andronicus Read Act Five  
Discuss: Julie Taymor’s Titus  
*If time allows, discuss in class:*  
(*) Ben Jonson, *The Second Masque. Which was of Beauty* (1608)  
**Recommended Supplementary Viewing:**  
*Video:* Titus Andronicus, a BBC Television production in association with Time-Life Television, prod. Shaun Sutton, dir. Jane Howell, 1985 (168 min.). LATTE STREAMING VIDEO |
| W 16 Oct   | Thomas Middleton (?), The Revenger's Tragedy (1606-7)  
(* 1297-1369) Read Acts One and Two  
Bedford Companion, from Chapter 3: "Theatre à la Mode: Shakespeare and the Kinds of Drama" (Tragedy and History, pgs. 85-94).  
| M 21 Oct   | Shmini Atzeret: No university exercises.                              |
| W 23 Oct   | Middleton (?), The Revenger's Tragedy Read Acts Three and Four  
Bedford Companion, from Chapter 8, Illustrations and Documents: Sir Robert Filmer (pgs. 283-85).  
Bedford Companion, from Chapter 9, Illustrations and Documents: King James I, "A Speech" (328-31); Niccolò Macchiavelli, from *The Prince* (334-36).  
| M 28 Oct   | PROJECT PART TWO DUE, POSTED TO LATTE BY MIDNIGHT.  
Midtton (?), The Revenger's Tragedy (cont.) Read Act Five  
Discuss Alex Cox film version. |
**LOOSE TONGUES, OPEN ORIFICES, UNRULY WILLS. Or, Playing the Woman’s Part(s).**

**W 30 Oct**
Ben Jonson, *from Volpone* (1606) (*673-773*) **READ the following scenes only:** 1.5 (697-700), 2.2.191ff–2.7 (708-16), 3.4-3.7 (720-31).

Ben Jonson, *from Epicerie: Or, The Silent Woman* (1609) (*775-860*) **READ the following scenes only:** 2.5 (803-6), 2.6.45ff-3.2 (807-11), 3.4 (814-15), 4.2. (825-28).


**M 4 November**
**In class:** Workshop on Digital Presentation Tools with Esther Brandon, Digital Literacy Specialist

**W 6 Nov**
John Fletcher, *The Woman’s Prize* (1611) (*1215-96*) **Read Acts One through Three**

**In class:** Opening speech of Elizabeth Cary, *The Tragedy of Mariam* (1613) (*615-72*)

**M 11 Nov**
PROJECT PART THREE ASSIGNED. DUE WEDNESDAY 20 NOVEMBER, POSTED TO LATTE BY MIDNIGHT.

Fletcher, *The Woman's Prize* Read Acts Four and Five

**W 13 Nov**
Ben Jonson, *Bartholomew Fair* (1614) (*961-1065*) **Read Acts One and Two**

*Bedford Companion*, from Chapter 3: "Theatre à la Mode: Shakespeare and the Kinds of Drama" (Comedy, pgs. 79-85).


**M 18 Nov**
Jonson, *Bartholomew Fair* **Read Acts Three and Four**


**W 20 Nov**
PROJECT PART THREE DUE, POSTED TO LATTE BY MIDNIGHT.

Jonson, *Bartholomew Fair* **Read Act Five**

*Bedford Companion*, from Chapter 9, "The Stage and Its Opponents" and Illustrations and Documents (324-25, 340-52)


**M 25 Nov**

**W 27 Nov**
(U.S.) Thanksgiving holiday: No university exercises

**M 2 December**
FINAL PROJECT GUIDELINES DISTRIBUTED.


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*LATTE STREAMING VIDEO.*  

- Middleton and Rowley, *The Changeling Read Act Five*  

  **In class (if time allows):** Concluding scene of John Ford, *'Tis Pity She's a Whore* (1629-33) (*1905-69).* |

| M 9 Dec  | **FINAL SESSION**  
**Presentations** |

**DEADLINE FOR FINAL PROJECT:**  
**FRIDAY 13 DECEMBER, POSTED TO LATTE BY MIDNIGHT.**  
- No extensions, please.  
- Earlier projects appreciated!  
- Mid-year graduates: Please arrange deadline with TK in advance.