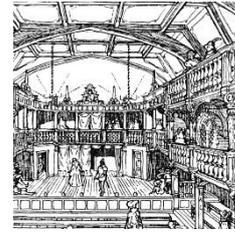


Playing Indoors: From Boy Actors to Candlelit Tragedy Syllabus



organisation

Let's get this out of the way: I am definitely keeping my fingers crossed for a term with in-person instruction, but like the preceding two years (two years... how?) summer term 2022 will be yet another experiment in pandemic pedagogics – albeit one where we *will* meet on campus again. It is also my first term at the University of Bonn, so please bear with me!

To make sure that our seminar feels safe for everyone, including those from vulnerable groups, with small children, or with other caring responsibilities, I would be grateful if you wore a mask on a voluntary basis (I will, too). While I have planned this class assuming that we will meet in an actual seminar room at the IAAK, we will switch to Zoom if the pandemic situation changes for the worse. As you will see, I have scheduled 3 asynchronous weeks in which you can work at your own pace to help you get used to in-person university again.

Please keep in touch with me and (more importantly, perhaps) with your fellow students, and let me and the other course members know if something does not work for you or if you have different ideas about how to do things. Let's do this together!

class:

- **Tuesday, 8:15-9:45** (Am Hof 3-5 – 1.006)

The seminar will combine in-person sessions with a number of asynchronous weeks which allow you to work at your own pace (see schedule & tasks below).

contact:

- **office:** IAAK 2.007
- **e-mail:**
- **office hours:** Tuesday, 12:00-14:00
- **twitter:** @susannegruss (I might tweet about this seminar using #PlayingIndoors but will make sure not to post detailed info about class discussions or anything that could give away personal information and would ask you to do the same should you post about the seminar on social media.)

resources:

- **eCampus:**

e-mail and Zoom etiquette:

- **e-mail:**

Please give me some time to answer your **e-mails** (up to 4 working days). I will not write e-mails after 8pm or on weekends.

As I teach different classes, please make sure that the class you are taking with me appears somewhere in the subject or the body of your e-mail.

- In case we have to go online again, some words about **Zoom:**

Please **mute yourself** if you are not talking. If you feel uncomfortable talking into the camera (or if you have connection issues), feel free to use the **chat** to contribute to class discussions.

I would kindly ask everyone to turn on their **camera** when we zoom. Yes, staring at yourself onscreen can be cringeworthy, but if Zoom is supposed to create a seminar experience, being able to see each other's faces and nonverbal communication just makes everything so much easier (for me *and* you). Imagine trying to keep a discussion going while staring into a void of black rectangles!

Most of us will zoom from our **private spaces** – this means that my kids might make an appearance at some point (sorry). Zoom bombing family members, flatmates or pets are always welcome!

Like in-person sessions, Zoom meetings should be a **safe space** for everyone. Recording (parts of) sessions or taking (and posting) screenshots is an absolute no-go. All material shared onscreen will be made available to you on eCampus.

- I am not exempt from the occasional **technical blip** – please be patient if I freeze and simply wait for a couple of minutes. Like the terminator, I will be back, promised.



course description & mandatory reading:

Please note that this class is part of the MA Compulsory Module **The Renaissance in England** – you need to attend it in combination with **“Tragicomic Experiments on the Early Modern Stage”** to complete the module.

course description:

Our understanding of early modern theatre culture tends to be based on open-air playhouses like the Globe theatre and adult playing companies like the King’s Men who staged their plays there. But early modern drama was always more diverse than that. This class will focus on indoor theatres and boy actors and take into account not only a variety of plays – Lyly’s pastoral comedy *Galatea*, Marston’s romantic comedy *Antonio and Mellida*, Beaumont’s parodic *Knight of the Burning Pestle*, and Webster’s revenge tragedy *The Duchess of Malfi* – but also the circumstances of how their staging *indoors* (space, lighting, sound) would have impacted the performances. All of the plays under scrutiny in this class experiment with the generic and social frameworks of early modern drama. *Galatea* defies heteronormativity, *Antonio and Mellida* subverts romance, *The Knight of the Burning Pestle* is intensely metadramatic, and *The Duchess of Malfi* points towards the Gothic. Our discussions will consequently take into account questions gender, class, genre, and the early modern canon. With the exception of Webster’s *Duchess of Malfi*, none of the plays has gained canonical status so far, so in a last step we will explore questions of canonisation and the contemporary marketisation of early modern drama.

reading (in order of discussion in class):

- John Lyly, *Galatea*
- John Marston, *Antonio and Mellida*
- Francis Beaumont, *The Knight of the Burning Pestle*
- John Webster, *The Duchess of Malfi*

recommended reading:

- Will Tosh, *Playing Indoors: Staging Early Modern Drama in the Sam Wanamaker Playhouse* (2018)
- additional material will be uploaded on eCampus

Leistungsnachweis:

- Apart from preparing **mandatory reading**, all participants are expected to attend **regularly** (i.e. please do not miss class more than twice) and take part **actively** in class discussions/group works/reading responses.
- For **asynchronous sessions**, I have indicated the tasks I expect you to cover over the week in the schedule below. This should not take more time than the 90-minute course slot (plus the time you would normally take to read/prepare for class).
- *Studienleistung*: each student will join an **expert group** that is responsible for the structuring of half a session (tasks & activities are up to you!)
- *Prüfungsleistung*: **term paper** (ca. 7,000 words)

If you need to write a term paper for this course, please make sure you take part actively in the asynchronous session on term papers (see schedule).

Developing a topic **independently** and coming up with a suitable **thesis** is part of your assignment. Please talk to me/chat with me as soon as possible – I will not accept & grade your term paper if I have not talked to you about your topic.



Schedule

 experts

 mandatory reading / study

 background reading (optional)

- 01** 12.04.22 **organisation**
 tools (Flinga, Padlet)
 brainstorming: early modern stages & actors (outdoor vs. indoor, playing companies, boy actors, and more)
to read / to do: /
tasks: /
- 02** 19.04.22 **early modern playhouses**
asynch. setting the stage(s)
to read / to do:
 M. White, "London Professional Playhouses and Performances" (298-338) 
or
 S. Dustagheer, "(1) Social Space" (30-66) 
 D. Bruster, "The Birth of an Industry" (224-241) 
tasks:
 reading prompts: Please read either White's **or** Dustagheer's text and take notes. Today we are most interested in playhouse layout and the differences between outdoor stages (the Globe) and indoor stages (the Blackfriars).
 Watch the **videos** linked on eCampus and explore <https://www.shakespearesglobe.com/discover/about-us/sam-wanamaker-playhouse/>.
 Use the class Padlet (link on eCampus) to collaborate on a visualisation of your results. [note: We will add to this Padlet in session 06.]
- 03** 26.04.22 **boy actors &/at the Blackfriars**
 companies, playhouses, (homo)eroticism, metatheatre
to read / to do:
 R. A. Cohen, "The Most Convenient Place: The Second Blackfriars Theater & its Appeal" (209-224) 
 Mary Bly, "The Boy Companies 1599-1613" (136-151) 
 If you have the time, explore the website of the **Edward's Boys** (<http://edwardsboys.org/>) – browse their productions for Lyly and Marston productions. 
tasks:
 prep for class: Read the articles and take notes. What did you know about boy actors before – and which aspects were new?



- 04 03.05.22 **John Lyly, *Galatea* (1588) 1**
experts 1 introduction – the Children of St Paul’s – intertextuality
- to read / to do:
- read the play! 📖
- tasks:
- prep for class:** Read up on Ovid & his *Metamorphoses* (in this case, Wikipedia as a good start), brush up your knowledge on pastoral literature.
 - reading prompts:** Read the play with a focus on the development of the plot and the integration of pastoral elements [for today] and on gender, cross-dressing and homoeroticism [for next week].
- 📌 **experts 1:** Lyly & intertextuality
- J. J. Shulman, “Ovidian Myth in Lyly’s Courtship Comedies” (249-269)
 - M. Pincombe, “John Lyly’s *Galatea*: Politics and Literary Allusion” (381-394)
- 05 10.05.22 **John Lyly, *Galatea* (1588) 2**
experts 2 cross-dressing & homoeroticism
- to read / to do: /
- A. Kesson, “‘It is a pity you are not a woman’: John Lyly and the Creation of Woman” (33-47) 📖
- tasks:
- prep for class:** If you have the time, check out *Galatea 101* for a recent production of the play (e.g. via <https://beforeshakepeare.com/2021/09/20/galatea-101-performing-john-lyly-in-the-21st-century/>).
- 📌 **experts 2:** cross-dressing in *Galatea*
- C. Wixson, “Cross-Dressing and John Lyly’s *Gallathea*” (241-256)
 - D. L. Orvis, “Cross-Dressing, Queerness, and the Early Modern Stage” (197-217)
- 06 17.05.22 **theatre space**
asynch. light & space
- to read / to do:
- S. Dustagheer, “(3) Playing Space” (101-138) 📖
 - W. Tosh, “(5) ‘This Darkness Suits You Well’: Acting by Candlelight” (91-118) 📖
- tasks:
- reading prompts:** For this session we will zoom in onto the practicalities of playing indoors. Focus on the specific effects of space (and lighting) described by Dustagheer and Tosh.
 - Use the Flinga (link on eCampus) for a brainstorming and to post open questions.
 - Use the class Padlet from session 02 (link on eCampus) to add more detail to our comparison of outdoors and indoors spaces/stages.



- 07 24.05.22 **John Marston, *Antonio & Mellida* (c.1599) 1**
experts 3 introduction – stage/space – metatheatre
- to read / to do:
 read the play! 📖
- tasks:
 prep for class: Read up on John Marston (<https://johnmarston.leeds.ac.uk/> is a good place to start).
 reading prompts: Read the play with a focus on metatheatre/self-referentiality [for today] and cross-dressing and generic instability [for next week].
- 👉 **experts 3:** staging & acting
 J. Bednarz, “John Marston and the Revolution at Paul’s Playhouse” (1-24)
 B. Packard, “Inducting Childhood: The Scripted Spontaneity of Self-Referential Child Players” (103-118)
- 08 31.05.22 **John Marston, *Antonio & Mellida* (c.1599) 2**
experts 4 cross-dressing, (linguistic) excess... and revenge?
- to read / to do: /
tasks: /
- 👉 **experts 4:** doubling & cross-dressing
 R. Yearling, “‘Mount Tufty Tamburlaine’: Marston & Linguistic Excess” (257-269)
 N. C. Leonard, “Embracing the ‘Mongrel’: John Marston’s *the Malcontent, Antonio and Mellida*, and the Development of English Early Modern Tragicomedy” (60-87)
- 07.06.22 **no class** (Pentecost break)
- 09 14.06.22 **Francis Beaumont, *Knight of the Burning Pestle* (1607) 1**
experts 5 introduction – city comedy & class
- to read / to do:
 read the play! 📖
 J. Frenk, “Jacobean City Comedies: Ben Jonson’s *The Alchemist* and Thomas Middleton’s *A Chaste Maid in Cheapside*” (95–111) 📖
- tasks:
 prep for class: Brush up your knowledge on city comedy.
 reading prompts: Read the play with a focus on genre (i.e. the depiction of London & classes), metatheatre/self-referentiality [for today] and the use of the audience [for next week].
- 👉 **experts 5:** genre & class
 L. Munro, “*The Knight of the Burning Pestle* and Generic Experimentation” (189-199)
 T. Hill, “‘The Grocers Honour’: Or, Taking the City Seriously in *The Knight of the Burning Pestle*” (159-178)



10 21.06.22 **Francis Beaumont, *Knight of the Burning Pestle* (1607) 2**
experts 6 audiences

to read / to do:

- W. Tosh, "(6) 'You Can't Help But Be Involved': Audiences in the Sam Wanamaker Playhouse" (119-139) 

tasks:

- prep for class:** Think about how you watch films/plays and how your surroundings might change *how* you experience media & events.

 experts 6: audience(s)

- B. Angus, "*The Knight of the Burning Pestle* and the Menace of the Authoring Audience" (1-14)
- L. Osborne, "Female Audiences & Female Authority in *The Knight of the Burning Pestle*" (491-517)

11 28.06.22 **playing indoors today: the Sam Wanamaker Playhouse**
asynch. term paper abstracts & theses [see also this week's tasks in Playing Indoors!]

to read / to do:

- watch the Globe's videos on building the Sam Wanamaker Playhouse (links on eCampus) 

tasks:

- prep for class:** If you have not done so yet, think about a term paper **topic**.
- I have uploaded a **research exercise** and a **sample abstract**. Please complete the exercise & comment on the abstract (detailed instructions on uploaded handout).
- Use the Flinga (link on eCampus) to anonymously post questions about academic writing (problems you have encountered, things that are not entirely clear) – engage with the others by posting answers to questions/problem (I will, too).

12 05.07.22 **John Webster, *The Duchess of Malfi* (1612-13) 1**
experts 7 introduction – madness & lycanthropy

to read / to do:

- read the play! 

tasks:

- prep for class:** Brush up on your knowledge of (revenge) tragedy.
- reading prompts:** Focus on the way madness and the female body are represented [for today] and in how far the play could be read as (proto)gothic [for next week].

 experts 7: madness & lycanthropy

- K. S. Coddon, "*The Duchess of Malfi*: Tyranny and Spectacle in Jacobean Drama" (1-17)
- S. Freeman Loftis, "Lycanthropy & Lunacy: Cognitive Disability in *The Duchess of Malfi*" (209-225)



13 12.07.22

John Webster, *The Duchess of Malfi* (1612–13) 2

Jacobean gothic
round-up & open questions

to read / to do: /

tasks:

- prep for class: (a) Brush up your knowledge on gothic literature, and (b) flick through your seminar notes – what are your main takeaways?

Literature

primary literature

Beaumont, Francis. *The Knight of the Burning Pestle*. Ed. Michael Hattaway. London: Methuen Drama, 2002. [New Mermaids]
Lyly, John. *Galatea*. Ed. Leah Scragg. Manchester: Manchester University Press, 2013. [Revels Student Editions]

Marston, John. *Antonio and Mellida*. Ed. W. Reavley Gair. Manchester: Manchester University Press, 2005. [Revels Plays]
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Angus, Bill. "Beaumont's *The Knight of the Burning Pestle* and the Menace of the Authoring Audience." *Early Modern Literary Studies* 20.1 (2018): 1-14.
Bednarz, James P. "John Marston and the Revolution at Paul's Playhouse (1599–1601)." *Modern Philology* 118.1 (2020): 1–24.
Bly, Mary. "The Boy Companies 1599–1613." *The Oxford Handbook of Early Modern Theatre*. Ed. Richard Dutton. Oxford: Oxford University Press, 2011. 136–151.
Bruster, Douglas. "The Birth of an Industry." *The Cambridge History of British Theatre*. Vol. 1: *Origins to 1660*. Eds Jane Milling and Peter Thomson. Cambridge: Cambridge University Press, 2004. 224–241.
Coddon, Karin S. "*The Duchess of Malfi*: Tyranny and Spectacle in Jacobean Drama." *Madness in Drama*. Ed. James Redmond. Cambridge: Cambridge University Press, 1993. 1–17.
Cohen, Ralph Alan. "The Most Convenient Place: The Second Blackfriars Theater and Its Appeal." *The Oxford Handbook of Early Modern Theatre*. Ed. Richard Dutton. Oxford: Oxford University Press, 2011. 209–224.
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Hill, Tracey. "'The Grocers Honour': Or, Taking the City Seriously in *The Knight of the Burning Pestle*." *Early Theatre* 20.2 (2017): 159–78.
Kesson, Andy. "'It Is a Pity You Are Not a Woman': John Lyly and the Creation of Woman." *Shakespeare Bulletin* 33.1 (2015): 33–47.
Leonard, Nathaniel C. "Embracing the 'Mongrel': John Marston's *The Malcontent*, *Antonio and Mellida*, and the Development of English Early Modern Tragicomedy." *Journal for Early Modern Cultural Studies* 12.3 (2012): 60–87.

Loftis, Sonya Freeman. "Lycanthropy and Lunacy: Cognitive Disability in *The Duchess of Malfi*." *Monstrosity, Disability, and the Posthuman in the Medieval and Early Modern World*. Eds Richard H. Godden and Asa Simon Mittman. Cham: Springer / Palgrave Macmillan, 2019. 209–225.
Munro, Lucy. "*The Knight of the Burning Pestle* and Generic Experimentation" *Early Modern English Drama: A Critical Companion*. Eds Sullivan A. Garrett, Patrick Cheney, and Andrew Hadfield. Oxford University Press, 2005. 189–199.
Orvis, David L. "Cross-Dressing, Queerness, and the Early Modern Stage." *The Cambridge History of Gay and Lesbian Literature*. Eds E. L. McCallum and Mikko Tuhkanen. Cambridge: Cambridge University Press, 2014. 197–217.
Osborne, Laurie E. "Female Audiences and Female Authority in *The Knight of the Burning Pestle*." *Exemplaria* 3.2 (1991): 491–517.
Packard, Bethany. "Inducting Childhood: The Scripted Spontaneity of Self-Referential Child Players." *Literary Cultures and Medieval and Early Modern Childhoods*. Eds Naomi J. Miller and Diane Purkiss. Cham: Palgrave Macmillan, 2019. 103–118.
Pincombe, Mike. "John Lyly's *Galatea*: Politics and Literary Allusion." *A Companion to Tudor Literature*. Ed. Kent Cartwright. London: John Wiley & Sons, 2010. 381–394.
Shulman, Jeff. "Ovidian Myth in Lyly's Courtship Comedies." *Studies in English Literature, 1500–1900* 25.2 (1985): 249–269.
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