

[This is a Box 4 module]

EN3143

(2009-2010)

# SCHOOL OF ENGLISH



## Module EN3143

### ***Shakespeare and the Beginnings of English Citizen Comedy***

Copies of the  
School of English *Handbook for Students* and  
*Essay Style Sheet and Guidelines*  
are available electronically at

<http://www.st-andrews.ac.uk/english/undergraduates>

**Module Title:**       **SHAKESPEARE AND THE BEGINNINGS OF  
ENGLISH CITIZEN COMEDY**

**Class Hours:**       Lectures Monday 12 noon  
                          Tutorials Friday 10 am and tba

**Venue:**               Lectures: Castle House, Room 30  
                          Tutorials: Castle House, Room 23

**Module Organiser:** Dr B Murray (bam2)

**Anti Requisite:**     EN3066

This module offers students firstly an introduction to the beginnings of English social drama in Mediaeval Mystery and Morality plays, and in sixteenth- and early seventeenth-century school farce. Students will then study some late sixteenth- and early seventeenth-century comedies, including a number by Shakespeare and such contemporaries as Dekker, Jonson, Marston, and Massinger, which take urban living for setting and treat it in a range of modes. Students will examine some of the ways in which early dramatists employ the comic medium for the expression of issues of social interest such as anarchy and containment, money and power, sex and ownership. In addition students will have been both introduced to the conditions of early staging and audiences and also invited, towards the end of the module, to test their own responses against a range of modern critical views.

### **LEARNING OUTCOMES**

Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:

1. a good reading knowledge of the primary texts and a good general knowledge of the theatrical context in which they were first performed,
2. the capacity to present, in tutorials and in essays, a critical discussion of them in the light of social, critical, political, and theatrical contextual evidence,
3. a development of their skill at close reading

This is principally a reading course, but students will be expected to acquire a range of presentational skills which, with these outcomes, will be assessed by means of two close readings (the better mark to count 20%), an essay (30%), and a two-hour, two-answer examination (50%).

## CONTENT AND SYLLABUS

Reading lists are available via the Library homepage <http://www.st-andrews.ac.uk/library/Services/Readinglists/>: I have selected secondary reading that I deem to be particularly useful for this module, so please take advantage of this list of recommended works.

For the material for weeks one and two students generally obtain *Everyman and Mediaeval Miracle Plays*, edited by A. C. Cawley (Everyman) and a photocopy of an old printing of *Mankind* from me if a modern edition (see below) is not available.

[You could buy *Three Late Medieval Morality Plays* (which contains *Everyman* and *Mankind*) edited by G. A. Lester (New Mermaids) but would then have to scout about for the week one material, of which I do not have photocopies.]

For week three you will need both *Gammer Gurton's Needle* and *Ralph Roister Doister*. Charles Whitworth has edited the former for the New Mermaids\*\*\* series; I have photocopies of an old printing of *Ralph Roister Doister*.

New Mermaids also publish singly: Dekker, *The Shoemaker's Holiday* edited by Anthony Parr; Jonson, *The Alchemist* edited by Elizabeth Cook; Marston, *The Dutch Courtesan* edited by David Crane; Beaumont, *The Knight of the Burning Pestle* edited by Michael Hattaway; Massinger, *A New Way to Pay Old Debts*, edited by T. W. Craik. Manchester University Press publishes: Beaumont, *The Knight of the Burning Pestle* edited by Sheldon P. Zitner and Dekker, *The Shoemaker's Holiday* edited by Robert Smallwood and Stanley Wells. *A New way to Pay Old Debts* and *The Dutch Courtesan* have been edited by Gamini Salgado in *Four Jacobean City Comedies* (Penguin) (currently out of print). Please let me know if you have trouble obtaining the latter. I do not mind which editions you use.

For the four Shakespeare plays Arden or Penguin are recommended, but you might choose to use a complete edition.

Plays are also available for reading, of course, on the English Drama online database—but using this can leave you handicapped in tutorials. Let me know if you want the primary texts put on Short Loan.

**NB** The Library has video recordings of some of this material which you may borrow or of which I, or you yourselves, can organise a group showing. Students may also wish to make use of Chadwyck-Healey's Literature On Line site, possibly even to produce an audio version of texts. The site is at <http://lion.chadwyck.co.uk/>. Students can also access ABELL (The Annual Bibliography of English Language and Literature) from the LION site.

### Further recommended primary reading:

Terence, *Eunuchus*  
Plautus, *Miles Gloriosus*, *Amphitruo*

Horace, *Ars Poetica*  
Erasmus, *The Praise of Folly*  
More, *Utopia*  
Sidney, *Apologie for Poetrie*

### Short Loan Collection:

This includes texts for general reading and, more particularly, a short critical piece for **weekly** study.

- Gibbons, B. *Jacobean City Comedy*. London: Methuen, 1980. PR651 G53  
Knights, L. C. *Drama and Society in the Age of Jonson*. London: Chatto and Windus, 1977. PR2633 K6F77  
Leggatt, A. *Citizen Comedy in the Age of Shakespeare*. Toronto and Buffalo: University of Toronto Press, 1973. PR678 C6L4  
Smith, D. L., R. Strier, and D. Bevington, *The Theatrical City: Culture, Theatre, and Politics in London, 1576–1649*, Cambridge and New York: CUP, 1995. PR421 S65  
Waller, G. ed. *Shakespeare's Comedies*. London: Longman, 1991 PR2981 S5

### Weekly short pieces, also on Short Loan

#### week:

2. Garner, S. B. Jr. "Theatricality in *Mankind and Everyman*", *Studies in English Philology*, 84 (1987), 272–85. perPB1 S8 P5
3. Duncan. D. "Gammer Gurton's Needle and the Concept of Humanist Parody", *Studies in English Literature*, 27 (1987), 177–96. per PR1.S8E6
4. Kastan D. Scott. "Workhouse and/as Playhouse: *The Shoemaker's Holiday*". In Kastan and Stallybrass, eds., *Staging the Renaissance*. New York: Routledge (1991), 151–73. PR653 S8
5. Kegl, R. "'The Adoption of Abominable Terms': The Insults that Shape Windsor's Middle Class", *ELH*, 61 (1994), 253–78. perPR1 E4
6. Kriger, M. "*Measure for Measure* and Elizabethan Comedy", *PMLA* 66 (1951), 775–84. perPB1 M6P6
8. Ryan, K. *Shakespeare*, Harvester Wheatsheaf: New York etc., 1989, 14–24, "Rereading *The Merchant of Venice*", PR2976.R8F95
9. Wells, S. "Jacobean City Comedy and the Ideology of the City". *ELH* 48 (1981), perPR1 E4
10. Scott, M. *John Marston's Plays*, London: Macmillan, 1978, 38–51, "Romance or Reality?". PR2697.S3
11. Bliss, L. "'Plot me No Plots': the Life of Drama and the Drama of Life in *The Knight of the Burning Pestle*", *Modern Language Quarterly*, 45 (1978), 67–84. perPB1 M6Q8
12. Clark, I. *The Moral Art of Philip Massinger*, Lewisburg: Bucknell UP; London: Associated University Presses, c1993, 227–47. PR2707 C6

**A full list of recommended secondary reading will be provided as a handout.**

## COURSE AND ASSESSMENT

1. At the Monday meetings I will give an informal lecture with handouts. The intention will be to provide you with necessary background information and to open discussion of the plays as citizen comedy. This should lead into a wide range of relevant topics and give you time to get close to the plays themselves.
2. I intend to arrange small tutorial groups and at each Friday meeting (only one of which can be at the designated hour of 10 am) I wish each member to be prepared to make a brief presentation to the group. This will not be assessed and not everyone may be called on each week, but it is regarded as part of the course's required work. You can talk from notes, or you might wish to write more formally and give the papers to me to look over for you the evening before (you get fuller criticism from me like that). Two or three of you might also wish to collaborate occasionally – perhaps to offer a short dramatic reading with critical comment, or even perform a short scene, weather in the garden permitting! I can give you guidance over topics if needed.
3. I shall set two practical criticism tests; these will be take-home papers, on the material before and including Dekker, not to exceed 1,000 words and the better mark will be taken forward for 20% of the marks: weeks 3 (Friday) and 6 (Monday).
4. The **Class Essay** (30% of the course marks) on Shakespeare and/or Jonson, about 2,000 words, must be submitted by **12 noon on Friday 4 December**.

All essays are due on the date specified and must be delivered to **Essay Box 4** in the basement of Castle House. **Essays submitted after 12 noon on Thursday 10 December will be awarded a mark of one.** Essays submitted after 2.30 pm on Friday 18 December will be treated as missing work and will lead to the forfeit of Permission to Proceed.

Essays will be anonymised before being marked. Students should fill out the anonymisation cover-sheets provided by module co-ordinators before delivery to the module Essay Box. Do **NOT** fold back and seal the anonymisation strip: this will be done by the School Office before the essays are passed on to co-ordinators/tutors for marking. Markers may add individualised comments once essays have been de-anonymised. Essays must be word processed or typed and should conform to the School of English *Essay Style Sheet and Guidelines* (also available on the web at <http://www.st-andrews.ac.uk/english/undergraduates/>). Late essays must be delivered to the School Office. Students **must not** submit essays via staff pigeonholes, the postal service, the internal mail, under office doors, by fax or by email. Please take note of the statements in the School of English *Handbook for Students* of the School's policies on plagiarism, late submission and appeals.

5. The **Module Examination** (50% of the course marks) will require two answers within two hours; Section A will contain questions on material covered after Jonson and Section B will offer general questions for which any course material may be relevant. Texts may not be used. The scripts will be marked as anonymous and will not be returned.

## **ALTERNATIVE ASSESSMENT**

JS1A students who have been granted permission to take a pre-Christmas alternative assessment will submit a 3000-word essay **by noon on Friday 11 December 2009** in lieu of the module examination. No extensions are permitted in this case. Essays submitted after 12 noon on Friday 19 December (the final day of term) will be awarded a mark of one.

## **ACADEMIC FRAUD**

All work, unless provided under normal examination conditions, should bear the following statement on the cover-sheet: 'In submitting this work you confirm that you have read and understood the University's regulations regarding assessment and academic fraud.' Students should **NOT** sign this statement, but should write in the **DATE** of submission of the essay.

## **TURNITIN**

All essays must also be submitted via the Turnitin plagiarism detection facility on the module's WebCT pages. Failure to submit will be subject to the same penalties outlined above. Failure to submit your essay via Turnitin will result in a mark of 1 (one) for your essay.

For advice on using this system, see the on-line course on 'Plagiarism Training Materials (Turnitin)'. If you do not see this course in 'MyWebCT', you can self-register by following these steps in order:

1. click the 'View Course List' button on the WebCT logon page;
2. click the 'General Resources for Staff & Students' link;
3. expand the 'On-line Training for Staff & Students' category by clicking the green triangle bullet;
4. click the register icon to the right of the text 'Plagiarism Training Materials (Turnitin)'.

## **PERFORMANCE LEVEL DESCRIPTORS**

The School of English uses both a **marking scale** (on which essays, examination answers and projects which form part of the work of a module are *marked*) and a **reporting scale** (on which module results are reported as *grades*).

The *marking scale* runs from 0-20 and only integers are used. The *reporting scale* is the twenty-point scale taken to one (or two) decimal place(s). Despite the obvious relationship between these scales they operate independently of each other, in the sense that there is no absolutely fixed translation between them.

Accordingly students must recognize that, in conformity with general university regulations, *marks* and *grades* and *the translations between marks and grades* are provisional until confirmed by the Examination Board that meets at the end of each semester. Marks released prior to that board meeting are for guidance only.

Students may find that a mark for an individual piece of work has been adjusted after it has been released but before it has been reported to the Board and may also find that the translation of marks into grades has been adjusted across an entire module. In all such cases, which will not be frequent, an explanation of what has been done will be given.

3000-level and 4000-level modules in English are rated at 30 credits. Credit is awarded in its entirety when a student passes a module and withheld in its entirety when a student fails a module.

The following are the level grade-descriptors for *Level 3000 and 4000 modules*.

**0(X)** Indicates that Permission to Proceed has been withdrawn. This grade is awarded to the module as a whole and indicates that reassessment is not permitted. It is also awarded where students fail to complete “the work of the class.”

**1 F** Reserved for substantially late essays, for essays not submitted via Turnitin, or for seriously incomplete examination scripts. Where this is the grade awarded to the module as a whole, reassessment, which will restore missing credit, is permitted on a Pass (grade 7)/Fail (grade 0) basis only.

**2-6 [2-6.99] F** Performance is unsatisfactory and not worthy of credit. Where this is the grade awarded to the module as a whole, reassessment, which will restore missing credit, is permitted on a Pass (7)/Fail (0) basis only.

Students should also note that a mark in the 2-6 range may be awarded to work that is judged to be substantially derivative but where the School does not wish to invoke the university’s policy on Academic Fraud. Essays that are heavily

dependent upon secondary authorities may be assigned a mark in this range even though the dependence is openly acknowledged. (Essays which are unduly dependent, though less heavily so, may be awarded a mark higher than 7, which will reflect the overall quality of the essay, account having been taken of the extent of any improper indebtedness).

**7 [7-7.49] P**

Performance is not of Honours Degree standard but is worthy of credit and this credit may be put towards the credit-total needed for the General Degree. Work to which marks or grades in this range are awarded will display basic knowledge of the subject but will be imperfectly organised and poorly developed argumentatively.

**8-10 [7.5-10.49] P**

Performance is of the standard expected for a Third Class Honours degree. As with all work deemed worthy of an Honours degree, there will be evidence of basic writing ability and powers of expression, relevant knowledge and of powers of argument and organisation. There will, however, be substantial defects apparent in these areas: in particular a failure to relate general points to specific instances; a failure to develop arguments logically and progressively; and a failure to focus precisely enough upon the demands of the question.

**11-13 [10.5-13.49] P**

Performance is of the standard expected for a Lower Second Class Honours degree. Work will display competence, some writing ability, and there will be evidence of insight and of some independence of thought. There will, however, be failures of argument or organisation or expression or knowledge or relevance similar to, but significantly less severe than, those that occur in work to which a grade of 8-10 is deemed an appropriate award.

**14-16 [13.5-16.49] P**

Performance is of the standard expected for an Upper Second Class Honours degree. Work will be well written and will display strong basic competence and frequent evidence of insight and of independence of thought, with evidence of only infrequent and insubstantial failures of argument or of organisation of knowledge.

**17-18 [16.5-18.49] P**

Performance throughout (with only minor exceptions) is deemed to be of the standard expected for a First Class Honours degree. A high level of competence, of clarity and expressive power, of knowledge, of organisation, of argument, and of independence of thought will be displayed.

**19-20 [18.5-20] P**

Performance throughout (with no significant exceptions) is deemed to be of the standard expected for First Class Honours degree. A very high level of competence, of clarity and expressive power, of knowledge, of organisation, of argument, and of independence of thought will be displayed.

**PERMISSION TO PROCEED**

Permission to Proceed may be withdrawn by the School where students breach conditions set down in the School Student Handbook. It is the responsibility of individual students to read the relevant section of the Handbook and comply with it.

**CAREERS**

Your English degree will provide a sound basis for your career but there are other skills and experiences you will need in order to make the most of the opportunities on offer when you graduate. The Careers Centre offers one-to-one advice on career planning, finding work experience and making CVs and applications. There are workshops to help you develop the skills employers want and seminars to learn more about particular careers. The website, [www.st-andrews.ac.uk/careers](http://www.st-andrews.ac.uk/careers), has a database of St Andrews alumni so you can build useful contacts with graduates who are already in the workplace. There is also a vacancy search facility, advertising the latest jobs and internships and you can choose to have relevant vacancies emailed directly to you. The School of English also has its own careers wiki at: [http://www.st-andrews.ac.uk/careers/wiki/School\\_of\\_English](http://www.st-andrews.ac.uk/careers/wiki/School_of_English)

**FEEDBACK**

Students will be invited to complete a questionnaire to be returned to the Office at the end of the semester. There will also be an opportunity for class discussion.

**DISABLED STUDENTS**

The School's Disabilities Officer is Professor John Burnside, Room 002, Kennedy Hall, ext 2662, email jb44.

**TIMETABLE**

**EN3143: Shakespeare and the Beginnings of English Citizen Comedy**

**Semester 1**

**Venue: Lecture Castle House, Room 30  
Tutorial Castle House, Room 23**

<b>Week beginning</b>	<b>Lecture: Monday 12 Noon</b>	<b>Tutorial/Seminar: Friday 10 am</b>
<b>1</b> 28 Sept  <b>But (week 1 only) lecture at 10 am in CH30</b>	<b>Enrolment</b> <b>Lecture:</b> The English Mystery Cycles: their genesis and performances Read: Noah's Flood (Chester); Abraham (Brome); Annunciation (Coventry); Harrowing of Hell (Chester)	Everyone should prepare notes on an aspect of either: (i) The York Plays in Cawley or (ii) The Wakefield & N-Town plays in Cawley
<b>2</b> 5 Oct	English Morality Drama: <i>Everyman</i> (and <i>Mankind</i> )	<i>Mankind</i> (and <i>Everyman</i> )
<b>3</b> 12 Oct	Two 16 Century Comedies: Anon., <i>Gammer Gurton's Needle</i> and Udall, <i>Ralph Roister Doister</i>	Notes on either: (i) Anon: <i>Gammer Gurton's Needle</i> (ii) Udall: <i>Ralph Roister Doister</i> <b>Close Reading (1) due 12 noon</b>
<b>4</b> 19 Oct	Dekker: <i>The Shoemaker's Holiday</i>	Dekker: <i>The Shoemaker's Holiday</i>
<b>5</b> 26 Oct	Shakespeare: <i>The Comedy of Errors</i> and <i>The Merry Wives of Windsor</i>	Notes on an aspect of either: (i) Shakespeare: <i>The Comedy of Errors</i> or (ii) Shakespeare: <i>The Merry Wives</i>
<b>6</b> 2 Nov	Shakespeare: <i>Measure for Measure</i> <b>Close Reading (2) due 12 noon</b>	Shakespeare: <i>Measure for Measure</i>
<b>7</b> 9 Nov	<b>READING WEEK</b>	
<b>8</b> 16 Nov	Shakespeare: <i>The Merchant of Venice</i>	Shakespeare: <i>The Merchant of Venice</i>
<b>9</b> 23 Nov	<b>RAISIN MONDAY</b> Jonson: <i>The Alchemist</i>	Jonson: <i>The Alchemist</i>
<b>10</b> 30 Nov	<b>GRADUATION (NO TEACHING)</b> lecture tba	<b>Class Essay due 12 noon</b> Marston: <i>The Dutch Courtezan</i>
<b>11</b> 7 Dec	Beaumont: <i>The Knight of the Burning Pestle</i>	Beaumont: <i>The Knight of the Burning Pestle</i>
<b>12</b> 14 Dec	Massinger: <i>A New Way to Pay Old Debts</i>	Massinger: <i>A New Way to Pay Old Debts</i>