

Eng 9076 B: Apocryphal, Collaborative, and 'Bad' Shakespeares

LWH 2205, Thursday 9.30-12.30, January 11 - April 5, 2018

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Office Hours: Thurs 12.30-2.30 and appointment

Learning Objectives: Students will learn about: the writing and reproduction of early modern drama; 'bad' or 'short' quartos; theoretical and historical critiques of the author; aspects of modern editorial theory and practice; challenges to critical paradigms posed by collaboration, attribution studies, and the shifting measures of the Shakespearean. This course will explore a number of plays that sit on the edge of Shakespeare's canon due to uncertainty over their authorship, their collaborative status, or spurious historical attributions to. Classes will explore historical changes to what the Shakespeare canon and reflect on the cultural and theoretical implications of this contingency. Assignments and class discussion will enable students to improve research and presentation skills, oral and written.

Students are expected to attend all classes, to have read all of the material listed for the day, and to make a significant contribution to class discussion each week.

Programme:

Jan 11 Introduction: The Shakespeare dramatic canon, or, plays Shakespearean at times.

Jan 18 William Shakespeare and John Fletcher, *The Two Noble Kinsmen*
(<https://www.folger.edu/two-noble-kinsmen>)

Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge UP, 1997), chapter two, pp. 28-62

Jan 25 Anonymous and William Shakespeare(?), *Arden of Faversham* (Norton, available from Leanne to photocopy, or any other edition)

Garrett A. Sullivan, "'Arden Lay Murdered in that Plot of Ground": Surveying, Land, and *Arden of Faversham*', *ELH* 61 (1994), 231-252

Feb 1 Anonymous and William Shakespeare(?), *Arden of Faversham*

Jacques Derrida, 'Hostipitality', trans. Barry Stocker with Forbes Morlock, *Angelaki* 5.3 (2000), 3-18

MacDonald P. Jackson, 'Shakespeare and the Quarrel Scene in *Arden of Faversham*', *Shakespeare Quarterly* 57 (2006), 249-293

Feb 8 Anthony Munday and others, *Sir Thomas More*, 1911, 1949 (electronic text provided)
W. W. Greg (ed.), *The Book of Sir Thomas More*. Malone Society Reprint (1911), pp. v-xx
R. C. Bald, 'The Booke of Sir Thomas Moore and its problems', *Shakespeare Survey* 2 (1949), 44-65.

Feb 15 *Sir Thomas More*, c. 1603 (and 1970 and 2012)
Scott McMillin, 'The Book of Sir Thomas More: A Theatrical View', *Modern Philology* 68 (1970), 10-24
Jeffrey Masten, 'More or Less: Editing the Collaborative', *Shakespeare Studies* 29 (2001), 109-31
James Purkis, 'Shakespeare's Singularity and *Sir Thomas More*', *Shakespeare Survey* 67 (2014), 150-64

Feb 22 **SPRING READING WEEK. NO CLASS**

Mar 1 *The Shakespeare Apocrypha*

C. F. Tucker Brooke (ed.), *The Shakespeare Apocrypha: Being a Collection of Fourteen Plays which have been Ascribed to Shakespeare* (Clarendon, 1908), pp. iii-xv, xl-xlv, xlvii-liv
John Jowett, 'Shakespeare Supplemented', *Shakespeare Yearbook* 16: 39-73
Gary Taylor, "Artiginality." *The New Oxford Shakespeare: Authorship Companion*. Ed. Gary Taylor and Gabriel Egan. Oxford: Oxford UP, 2016. 3-26.

Mar 8 William Shakespeare (and George Wilkins?), *Pericles* (<https://www.folger.edu/pericles>)

Paul Werstine, 'Narratives about Printed Shakespeare Texts: "Bad Quartos" and "Foul Papers"', *Shakespeare Quarterly* 41 (1990), 65-86
Masten, *Textual Intercourse*, pp. 63-93

Mar 15 Thomas Kyd, *The Spanish Tragedy* (RSC, available from Leanne to Photocopy)

Brian Vickers, 'Shakespeare and Authorship Studies in the Twenty-First Century', *Shakespeare Quarterly* 62 (2011), 106-42

Mar 22 William Shakespeare, '*Hamlet*' (<https://www.folger.edu/hamlet>)

Paul Werstine, 'The Textual Mystery of *Hamlet*', *Shakespeare Quarterly* 39 (1988), 1-26

Mar 29 *The Tragicall Historie of Hamlet Prince of Denmark* (Q1, 1603)

Robert Weimann, *Author's Pen and Actor's Voice* (Cambridge UP, 2000), pp. 18-28

Apr 5 William Shakespeare, *Romeo and Juliet* (The Oxford edition, which includes a text of Q1, is available from the bookstore)

Wendy Wall, 'De-generation : editions, offspring, and *Romeo and Juliet*', in *From Performance to Print in Shakespeare's England* eds. Peter Holland and Stephen Orgel (Houndmills: Palgrave, 2006), 152-170

Assignments

Seminar presentation: Seminars last for fifty minutes, during which the student is responsible for directing class discussion. The seminar should have a formal component, of between 20 and 30 minutes, in which the student addresses issues or offers readings that derive in the first instance from the assigned texts for that class. You should supplement this reading with further literary, critical, or theoretical work, but above all demonstrate your own critical engagement with the material. Seminars need not present a strong, thesis-led agenda and may instead comprise of more exploratory considerations of the texts and methodological or theoretical concerns occasioned by the class topic. Whatever their formats, presentations and subsequent discussion should remain structured and focused. (25%)

Short response: On three occasions over the term – Feb 1, Feb 15, and Mar 15 – I shall set a question arising from the assigned reading. Students will write a short response (500 words) and submit it by the following class. (25% in total)

Article précis and discussion: A summary of one of the assigned pieces of theoretical or critical work that identifies concisely its aims, suppositions, achievements, methods, limitations, and perhaps contradictions. From this starting point, discussion should relate the merits or shortcomings of the piece to the concerns of the course, or to the intellectual debate(s) in question, and seek to intervene within broader critical conversations. The précis and discussion should last between 7 and 10 minutes. (10%)

Research paper: An essay of approximately 3 500 words. If you wish, you may write on the topic on which you gave your seminar, but your essay must offer an appreciable development of the material of the seminar presentation. The essay is due Monday 28th April (40%)

Assignments may not be submitted by email.

Late penalties: work submitted after the due date will incur a penalty of 2% for each day that it is late.

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

(Academic Handbook, Exam, Course Outlines p.4)

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.