

THE UNIVERSITY OF WESTERN ONTARIO
Department of English
<http://www.uwo.ca/english>

English 9127B: Performance Conditions in Shakespeare's Time
Wednesdays 12:30-3:30
Weldon Library 257

- x Paul Werstine, "Backstage Plots," *Early Modern Playhouse Manuscripts* (Cambridge UP, 2013): 108-13
- x Simon Palfrey and Tiffany Stern, "The Actor's Part," *Shakespeare in Parts* (Oxford UP, 2007): 15-39
- x *William B. Long, "'Precious Few': English Manuscript Playbooks," *Companion to Shakespeare* (Blackwells, 1999), ed. David Scott Kastan,

- x *James Purkis, "Foul Papers, Promptbooks, and Thomas Heywood's *The Captives*," *Medieval and Renaissance Drama in England* 21 (2008), pp. 128-56

9 March The "foul papers" and "fair copy" debate

Interpretation of how texts were prepared and reproduced for use in early modern theatres has bedevilled our understanding of surviving documents, the cultures of professionalism that gave rise to them, and their modern editorial reproduction. W.W. Greg drew a distinction between foul papers and fair copy that enabled textual scholars and editors of the twentieth century to discern the manuscript copy behind printed texts. More recent scholars have challenged this methodology and its assumptions as unfounded. We'll engage in class with Paul Werstine's monumental re-examination of Greg, and also consider Stanley Wells's analysis and categorization of quarto and Folio *Much Ado about Nothing*. Read any modern print edition of *Much Ado* (multiple editions are available at Weldon).

- x Stanley Wells, "Editorial Treatment of Foul-Paper Texts: *Much Ado about Nothing* as Test Case," *Review of English Studies* 31 (1980): 1-16
- x Paul Werstine, "The discovery of 'foul papers'" and "Redefining 'foul papers,'" in *Early Modern Playhouse Manuscripts* (Cambridge UP, 2013): 12-106

16 March *Much Ado about Nothing*: Quarto and Folio

This class will provide opportunity to apply last week's discussion to a close analysis of *Much Ado* as a two-text play. We'll look at variants between quarto and folio *Much Ado*, and discuss what we can say about their provenance. We'll also talk about why this debate matters in terms of the modern editorial reproduction of early modern drama. Facsimiles of Q and F *Much Ado* are available on, and can be downloaded from, EEBO; you can also get print facsimiles of these texts from Weldon or me.

23 March *Woman Killed with Kindness*: Q1607 and Q1617

Woman Killed is another play that survives in variant versions, and the nature of the differences between these texts has led textual scholars to assume this is another instance of "foul papers" and "fair copy". Students will be asked to collate scenes from this play, and consider editorial procedure on the basis of that evidence. Facsimiles of Q and F *Much Ado* are available on, and can be downloaded from, EEBO.

30 March Authors and the Dispersal of Authority

Over the course of this term, we've been implicitly decentring the place of the author, examining how actors, scribes, and bookkeepers help to shape both text and performance event. This week we'll turn to think about these plays in their printed form as potentially directed at a readership, rather than a theatrical audience. Lukas Erne makes the case for Shakespeare as literary author, while Sonia Massai argues that agents in the printinghouse "edited" plays for print publication.

- x Lukas Erne, "Why Size Matters," *Shakespeare as Literary Dramatist* (Cambridge UP, 2003), pp. 131-73
- x *Sonia Massai, "The Making of the First Folio," *Shakespeare and the Rise of the Editor* (Cambridge UP, 2007), pp. 136-79

6 April Essay Preparation

Students will give a 10-minute mini-presentation in this final class, outlining the argument they will pursue in their final paper. Your presentation should include discussion of primary materials, relevant secondary reading, and methodology.

ASSIGNMENTS

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| o <i>Presentation</i> (50 minutes) | 20% |
| o <i>Response to presentation</i> (10 minutes) | 15% |
| o <i>3 x 500-word response paper</i> | 15% |
| o <i>Participation (including part preparation, scene collation and analysis, final-class presentation)</i> | 10% |
| o <i>Essay</i> (4,000 words) | 40% |

Statement on Academic Offences

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 URL:

http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf