**BBN-ANG17-312.28  
“So neatly plotted, and so well perform’d” – The Theatre of Christopher Marlowe**

**(seminar-course, 2023, SPRING)**

Time and Location**: Tuesday 10:00-11:30,** **Room 347**

Lecturer: ***Loretta Jungbauer***

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***Course description:***

The primary aim of the course is to widen the participants’ literary horizon through complex, multi-contextual analyses of Christopher Marlowe’s plays with special respect to the employment of the various sister arts on the Marlovian stage. Throughout the course, Marlowe’s plays will be discussed with a strong focus on the interrelatedness of cultural history, various branches of art, and literature. The course aims to emphasise the Marlovian innovations concerning theatrical practices, furthermore, certain parallels between Marlowe’s and Shakespeare’s oeuvre shall also be highlighted.

***Requirements and assessment****:*

Reading of set texts, and watching of set performances[[1]](#footnote-1) is compulsory and essential. Everybody is expected to bring **a copy of the relevant text** to class, since we will often be close-reading some passages from the respective plays. **Reading** should be **continuous** throughout the semester, and you should frequently **contribute to the discussions**.

Assessment will be based upon the performance of thorough readings, as well as interactive participation in seminar work, individual contributions, minor presentations, “thought pieces”[[2]](#footnote-2), and a **home essay** of 6-8 pages[[3]](#footnote-3) (Times New Roman, 12 pts font, double spaced) by May 15. Please, observe deadlines (there are no ‘soft’ deadlines in evaluation). A missed deadline is a missed opportunity. Your final grade consists of the evaluation of the following segments in-class activity (10%), weekly thought pieces (10%), your presentations (20%), and your end-term essays (60%). If the end-result of **any of these segments is 0%** then the **final mark** will **automatically** result in **0%** (fail).

***Readings:***

When reading the plays, you may use any of the standard **critical editions[[4]](#footnote-4)**. (Oxford, Arden, New Cambridge, New Mermaids, etc.)

***Recommended Readings:***

Braunmuller, A R, and Michael Hattaway. *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge University Press, 2009.Az űrlap alja

Az űrlap teteje

*The Cambridge Companion to Christopher Marlowe*, ed. by Patrick Cheney, Cambridge. Cambridge University Press, 2004.Az űrlap teteje

Levin, Harry. *Christopher Marlowe: the Overreacher*. London: Faber & Faber, 1965.

Parker, John. *Aesthetics of Antichrist: From Christian Drama to Christopher Marlowe*. Ithaca: Cornell University Press, 2007.

Az űrlap alja

*Shakespeare's Contemporaries: Modern Studies in English Renaissance Drama*, eds. by Max Bluestone and Norman Rabkin, Berkeley: Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1990.Az űrlap teteje

***Syllabus:***

***Febr. 20. NO class!*** *(Easter Holiday)*

**Febr. 27.** Introduction  
 *The York Play of Crucifixion* + Performance (2018)

**Mar. 06.** *Doctor Faustus, B-Text*

**Mar. 13.** *Doctor Faustus, B-Text* + Performance (2011)

**Mar. 20.** *Edward II*

**Mar. 27.** *Edward II* + Performance (Shakespeare’s *Richard II*, 2013)  
 *DEADLINE for essay topics*

**Apr. 03.** *Dido, Queen of Carthage*

***Apr. 10.* *NO class!*** *(Easter Monday)*

**Apr. 17.***Tamburlaine the Great, Part I*

**Apr. 24.** *Tamburlaine the Great, Part II*

***May 01.*** ***NO class!*** *(public holiday)*

**May 08.** *Massacre at Paris*

**May 15.** *The Jew of Malta* **DEADLINE for home essays**

**May 22.**  *The Jew of Malta* + Performance (Shakespeare’s *TMoV*, 2016)  
Evaluation & Discussion

1. **Performances** to be discussed in class **are also expected to be watched in advance** in order to ensure a comparative analysis, and fruitful dialogue in class, based on the students’ familiarity with the essential material. [↑](#footnote-ref-1)
2. It is not enough to send the thought pieces as their content and relevance will be rated, too. [↑](#footnote-ref-2)
3. The length of **6-8 pages** refers to the main body of your essay, **not including the works cited** page(s). Any **essays that do not reach the required minimum** length will not be corrected and will result in an **automatic 0%** when grading your work. [↑](#footnote-ref-3)
4. Critical editions are essential as they provide useful information which helps the readers to familiarize themselves with not only the plays’ content but their cultural context, too. [↑](#footnote-ref-4)