

## Business 3920: Early Modern Theaters and (as) Markets

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### Course Description:

Playwrights in Renaissance England both represented and participated in the growing exchange markets of their time. The theater could stage a fictional version of a busy market, as it does in Ben Jonson's comedies about London city life, such as *Bartholomew Fair*. In this play, the space of the theater becomes the space of a fair, in which professional vendors and amateur opportunists collaborate and compete to make a profit by hawking wares, putting on shows and picking pockets. The theater could also use the language of markets and sales as metaphor for other kinds of exchanges. In Christopher Marlowe's *Doctor Faustus*, a theological choice between good and evil is couched as mercantile haggling over the worth of Faustus' soul. At the same time that the theater could represent markets, it was always itself a market, a relatively novel entertainment market with playwrights and acting companies seeking to expand its appeal. Shakespeare's *Henry V* is not a play primarily about commercial activity. But it is a deeply commercial play in the sense that it openly obsesses about how it will be received by the paying customers in Shakespeare's theater.

This course will teach you about early modern (16th-17th century) markets and attitudes toward them through the lens of plays by Renaissance England's most famous playwrights: Ben Jonson, Christopher Marlowe and William Shakespeare. Due to the difficulty of the language with which you will be required to engage, we will limit ourselves to three plays, one from each playwright. While most of the course will focus on markets in the early modern time period, we will read Shakespeare's *Henry V* in conjunction with the heavily edited, radically adapted Laurence Olivier film version of the play, in order to explore how this play obsessed with its audience can be marketed to a new one in a different era.

### Grading and Assignments:

100-93% – A	89-88% – B+	79-78% – C+	69-68% – D+	59-0% – E
92-90% – A-	87-83% – B	77-73% – C	67-63% – D	
	82-80% – B-	72-70% – C-	62-60% – D-	

Paper #1 (on <i>Bartholomew Fair</i> )	– 30% of total course grade
Paper #2 (on <i>Henry V</i> )	– 30%
playbill assignment	– 10%
participation (online lecture worksheets)	– 30%

The first paper will be a two-page response to Ben Jonson's play *Bartholomew Fair* in connection with a current-day business topic. The second paper will be a three-page

comparison of Shakespeare's *Henry V* and Olivier's film version. In addition to these formal essays, you will create a playbill (a kind of early modern advertisement, like a movie poster) that advertises one of the three plays that you read for the course. Further details about all of these assignments will be given in class as their deadlines approach.

Each week of the semester, there will be two lecture worksheets, both due at the end of the week (for more specific deadline information, see the course schedule below). These will not be quizzes on the reading or lecture material, but rather a component of the lectures themselves. The lectures will be written documents (pdf format) that I post to Canvas, and the documents will include discussion/response-style worksheet questions for you to answer, as well as exercises to complete. For instance, I may ask you to look over a speech in one of the plays that we are reading and identify key words. Or I may ask you to "workshop" drafts of thesis statements or outlines for the upcoming papers. Basically, this is my way of prompting you to actively engage with the lecture material, the way you might with classroom discussions and activities in physical class meetings. Because the lecture worksheet questions will not typically be about testing for correct answers, I'll grade the worksheets on a completion basis. If you do them, you get the points; though I reserve the option to give no credit or partial credit for wildly inapplicable or unengaged responses.

#### Late Work:

I will give short deadline extensions on the papers and playbill assignment if you talk to me about this possibility in advance of the assigned due dates. If you do not arrange an extension with me in advance, I will accept these assignments late for only three-fourths credit. I will not allow you to make up the lecture worksheets, as their purpose is to insure and track your regular engagement with the course.

Now, before you proceed to the required readings and course schedule, this is a good place to note the difficulty and pace of the reading and requirements for this course. This is a reading-intensive course. The primary reading assignments are from texts written centuries ago, so the language, style and assumptions will be unfamiliar and challenging to you. In addition, because this is an online course, you will also need to read the lectures that I post. I've tailored the reading schedule so that with commitment to the course, you can succeed. And if you find yourself struggling, I will be a constantly available resource to help—though, due to the unusual circumstances of this semester, I will not be able to help you in person and in class meetings. Taking this course in the summer, online, allows you to earn credit and meet a requirement in an accelerated time frame and in spite of this year's scheduling complications. But it also means the course will be substantially more difficult than a traditional section of BUS 3920 over a 16 week semester. And for that reason, you're going to need to keep up weekly with the reading (that's why I've structured the lecture worksheet deadlines in the way that I have). If you take this course, you should approach it like a challenge. And if you already know that you can't spend some time on this course every week, this isn't the course for you.

## Required Reading:

- *Bartholomew Fair* by Ben Jonson (in *The Alchemist and Other Plays*, ed. Gordon Campbell, Oxford: Oxford UP, 2009, ISBN-13: 9780199537310)
- *Doctor Faustus* by Christopher Marlowe (in *Doctor Faustus and Other Plays*, ed. David Bevington and Eric Rasmussen, Oxford: Oxford UP, 2008, ISBN-13: 9780199537068)
- *Henry V* by William Shakespeare (New York: Penguin (Pelican Shakespeare Series), 2017, ISBN-13: 9780143130246)

English Renaissance playwrights (especially Shakespeare) wrote their plays primarily for performances that their audiences paid to see. Competing printed versions of the plays were sold to a secondary market of play readers by a variety of enterprising publishers. Some of these published versions were outright bootlegs, and most were prepared with little to no involvement by the playwrights themselves (though the print-obsessed Jonson often proved the exception). Consequently, to this day, different print versions and editions of these plays vary substantially from each other. The market competition for play readers, and the way it gave rise to different play texts, will be one of our class topics. But if you do not purchase the same editions of the plays that I have ordered, you will not be able to follow the online lectures, which will refer to line numbers, page numbers and even large chunks of dialogue that will not appear the same way in other editions. If you are unable to acquire the assigned editions of the texts, consider dropping the course.

## Required Viewing:

- *Henry V* (directed by Laurence Olivier). Irvington: Criterion Collection, 1999.

This film can be viewed online through the Marriott Library's web site. You can watch it on your own devices, anywhere off campus, by logging in to the library's site with your student ID and password.

## Course Schedule:

On Mondays and Wednesdays, I will post lectures (including lecture worksheet questions) on Canvas that correspond to the reading assignments listed below for those days. I recommend you complete the reading assignments on or before their assigned days, then proceed to read the corresponding lectures and do the worksheets—with one exception. I will be posting a lecture worksheet on Memorial Day (5/25), but I recommend you complete the reading assignment listed for 25 May prior to that day and read my lecture on the following day (Tuesday, 5/26); so as to have the holiday free.

Of course, since this is an online course, you can budget your reading time throughout the week any way you see fit. However, to insure you keep up with the reading on a weekly basis, you will need to complete and submit the lecture worksheets before midnight on Fridays.

### **Weeks 1-3: Theatrical Representations of Early Modern Markets**

- M (5/11) introduction – the English Renaissance theater,  
early modern stage business
- W (5/13) Ben Jonson, *Bartholomew Fair* Act I  
(in *The Alchemist and Other Plays*, pages 328-50)
- F (5/15) lecture worksheets due
- M (5/18) *Bartholomew Fair* Act II (pages 351-67)
- W (5/20) *Bartholomew Fair* Act III (pages 368-88)
- F (5/22) lecture worksheets due
- M (5/25) *Bartholomew Fair* Act IV (pages 389-410)
- W (5/27) *Bartholomew Fair* Act V (pages 411-33)
- F (5/29) lecture worksheets due, PAPER #1 DUE

### **Week 4: Early Modern Markets as Theatrical Metaphors**

- M (6/1) Christopher Marlowe, *Doctor Faustus* Acts I, II (A– Text, pages 135-61)
- W (6/3) *Doctor Faustus* Acts III, IV, V (pages 162-83)
- F (6/5) lecture worksheets due

### **Weeks 5-6: Marketing an Early Modern Play**

- M (6/8) William Shakespeare's *Henry V* Act I (pages 1-19)
- W (6/10) Shakespeare's *Henry V* Acts II, III (pages 19-66)
- F (6/12) lecture worksheets due
- M (6/15) Shakespeare's *Henry V* Acts IV, V (pages 66-121)
- W (6/17) Laurence Olivier's *Henry V* (film)
- F (6/19) lecture worksheets due, PAPER #2 DUE, PLAYBILL DUE

## **Course Policies:**

### Plagiarism:

The University of Utah Student Code classifies plagiarism as “academic misconduct.” Plagiarism is defined in Part I.B.2.c of the Code as “the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression.” Part V.B of the Code stipulates that students guilty of plagiarism “may be subject to academic sanctions including but not limited to a grade reduction, failing grade, probation, suspension or dismissal from the program or the University, or revocation of the student's degree or certificate. Sanctions may also include community service, a written reprimand, and/or a written statement of misconduct that can be put into an appropriate record maintained for purposes of the profession or discipline for which the student is preparing.”

([www.regulations.utah.edu/academics/6-400.html](http://www.regulations.utah.edu/academics/6-400.html))

If you have any questions about what constitutes plagiarism, talk to me. Simply put, don't cheat. It's not worth it.

### Content Accommodation Policy:

“It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class.”

(<http://www.regulations.utah.edu/academics/6-100.html>)

For more information, please consult the University of Utah Regulations web site.

### ADA Notice:

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations.

All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access.

### Campus Safety Statement:

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).

### Addressing Sexual Misconduct:

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, SSB 328, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).