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. In Jonson’s *Bartholomew Fair*, 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. Jonson’s *The Alchemist* similarly brings enterprising entrepreneurs with questionable methods to the stage. The theater could also use the language of markets and sales as metaphor for other kinds of exchanges. In Shakespeare’s *Troilus and Cressida*, the mistresses of ancient Greek warriors are repeatedly compared to imported goods from the expanding global markets of the early modern world. In Marlowe’s *Doctor Faustus*, a theological choice between good and evil is couched as mercantile haggling over the worth of Faustus’ soul. And in Shakespeare’s *Merchant of Venice*, literal and metaphorical exchange values collide when a bad business venture occasions a religious dispute about when people are owed justice and mercy. At the same time that the theater could represent markets, it was always itself a market, a relatively novel entertainment market with playwrights and 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. These texts are short, but some of their language can be difficult for 21st-century readers, so we will limit ourselves to six of them and spend ample class time learning to understand the language together. While most of the course will focus on markets in the early modern time period, we will watch the classic Laurence Olivier film of *Henry V* to explore how this play obsessed with its audience can be marketed to a new one in a different era.
### Required Texts:


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, the variation in different versions and printed editions of these plays continues to this day. 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 have significant difficulty keeping up with the class. It is your responsibility to make any extra effort necessary to keep up with the class and follow along with the readings, should you choose to use other editions of the plays.

### Grading and Assignments:

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<th>Grade Range</th>
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<td>100-93%</td>
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- Paper #1 (on *Bartholomew Fair*) – 20% of total course grade
- Paper #2 (on *The Merchant of Venice*) – 10%
- Paper #3 (on *Doctor Faustus*) – 10%
- Paper #4 (on *Henry V*) – 30%
- Reading quizzes and participation – 30%

The first paper will be a two-page response to *Bartholomew Fair* in connection with a current-day business topic. The second and third papers will be one-page responses to *The Merchant of Venice* and *Doctor Faustus*. The fifth paper will be a three-page comparison of Shakespeare’s *Henry V* and Olivier’s film version. Further details about all of these assignments will be given in class as their deadlines approach.
Grading and Assignments: (continued)

I will give brief reading quizzes from time to time (usually unannounced and open book), and there will be occasional participation assignments. I will also consider other forms of engagement with the class (questions and comments in class discussions, participation in class activities, consultations with me outside of class, etc.) when determining your grade for quizzes and participation.

Late Work:
I will give short deadline extensions on the papers 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 late papers only for three-fourths credit.

I will not allow you to make up quizzes or participation assignments, as their purpose is to insure and track your regular attendance and engagement with the course. However, emergencies do come up, so I will drop every student's lowest quiz/participation grade.

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

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 Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

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.

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Course Outline:
I may update this reading schedule as the course progresses and our needs as a class evolve. Any changes will be announced in class.

T 1/8 introduction – the English Renaissance theater, early modern stage business
H 1/10 introduction – Autolycus: Shakespeare’s theatrical swindler

Theatrical Representations of Early Modern Markets

T 1/15  Ben Jonson, Bartholomew Fair Act I
         (in The Alchemist and Other Plays, pages 328-50)
H 1/17  Bartholomew Fair Act II (pages 351-67)
T 1/22  Bartholomew Fair Act III (pages 358-88)
H 1/24  Bartholomew Fair Act IV (pages 389-410)
T 1/29  Bartholomew Fair Act V (pages 411-33)
H 1/31  Ben Jonson, The Alchemist Act I (pages 212-34)
T 2/5   The Alchemist Acts II, III (pages 235-78)
H 2/7   The Alchemist Act IV (pages 279-306)
T 2/12  The Alchemist Act V (pages 307-326)
        PAPER #1 DUE

Early Modern Markets as Theatrical Metaphors

H 2/14  William Shakespeare, The Merchant of Venice Act I (pages 1-21)
T 2/19  The Merchant of Venice Acts II, III (pages 21-71)
H 2/21  The Merchant of Venice Act IV (pages 71-90)
T 2/26  The Merchant of Venice Act V (pages 90-103)
        PAPER #2 DUE
H 2/28  William Shakespeare, Troilus and Cressida Act I (pages 1-36)
T 3/5   Troilus and Cressida Acts II, III, IV (pages 36-111)
H 3/7   Troilus and Cressida Act V (pages 111-140)
T 3/12  NO CLASS – SPRING BREAK
H 3/14  NO CLASS – SPRING BREAK

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T 3/19 Christopher Marlowe, *Doctor Faustus* Act I (A– Text, pages 135-50)
H 3/21 *Doctor Faustus* Act II (pages 151-61)

T 3/26 *Doctor Faustus* Acts III, IV (pages 162-75)
H 3/28 *Doctor Faustus* Act V (pages 176-83)
PAPER #3 DUE

**Marketing an Early Modern Play**

H 4/4 *Henry V* Act III (pages 42-66)

T 4/9 *Henry V* Acts IV, V (pages 66-121)
H 4/11 Laurence Olivier’s *Henry V* (view in class)

T 4/16 Laurence Olivier’s *Henry V* (view in class)
H 4/18 Laurence Olivier’s *Henry V* (view in class)

T 4/23 discuss Shakespeare’s and Olivier’s *Henry V*
PAPER #4 DUE DATE TBA