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**Department of English**  
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**English 481 STUDIES IN DRAMA: EARLY MODERN ANIMAL PLANET**

Spurred on by my recent experience in the Piedmont Project, I have developed a new course for the English Department – English 481 EARLY MODERN ANIMAL PLANET. This is a discussion-based upper-level seminar that seeks to understand the place of nonhuman animals in early modern English culture. Focusing on the theater in the age of Shakespeare—an institution that had an intimate relationship with the contemporary “sport” of bearbaiting--it invites students to read widely in both primary and secondary texts and to craft a research project on a topic of their choice.

This seminar arose in part out of my sense that many discussions about sustainability treat the question of the nonhuman only indirectly: too often we focus on the need for better designed cities and greener environments without thinking much about the place of animals in such settings. In early modern England, however, it was not so easy to imagine a world in which animals were invisible, for animals were literally center stage in the era’s most stunning cultural productions. This seminar explores some of these animal texts, offering a variety of historical perspectives on such creatures and providing students with a framework for thinking about their own relationships to the nonhuman world.

The seminar is organized around the following six topics:

- (1) Contexts (in which we explore changing attitudes toward animals in the early modern period)
- (2) Performers, pets, and cross-species relationships;
- (3) Acting apes and aping alterity
- (4) Bear baiting, bloodsports, and other animal spectacles

- (5) Hunting, hawking, and social status
- (6) Consuming animals

Essentially the aim is to begin by inviting students to acquire a good deal of historical knowledge about the theater and about how early modern writers thought about matters such as animal companionship, animal suffering and animal intelligence.

Ultimately, we will move on to consider how early modern writers imagined the eating of animal flesh—arguably, the most common way in which many of us encounter animals today.

As a Piedmont Project participant I learned a great deal from faculty discussions about environmentalism and sustainability that happened across disciplines. Accordingly, in designing my seminar, I aimed to ensure that students would get to bring their specific disciplinary knowledge's into the group discussions.

Despite the fact that my seminar is firmly grounded in the protocols of literary and cultural studies, I thus hope to encourage cross-disciplinary conversations on a daily basis. I also intend to set up opportunities for students to form small groups and lead discussions on readings drawn from different disciplines. Thus students may facilitate discussions on topics ranging from PETA videos on animal rights to early modern paintings of hunting scenes to historical accounts of scientific taxonomies to contemporary perspectives on dog fighting. Equally important, my experience with the Piedmont Project has inspired me to think about ways to incorporate “hands on” learning in my seminar.

Thus in one in-class exercise, we will examine scenes from a play in an effort to catalog the play's animal matter--from the leather used in a stage property to the tallow fat used in candles to the fur used in a lavish costume to the meats consumed in an onstage banquet. Like most Piedmont Project participants, I have been deeply impressed and inspired by the pedagogical value of outdoor exercises and fieldtrips, so I intend to incorporate both: we will surely visit animals on exhibit, and if we are very lucky, we will also find a play with animal performances to contemplate.

For those interested in sustainability today, the question of the animal must, I think, be an essential question. In facilitating this seminar, then, the main challenge for me may well be to introduce students to the complexity of this topic. Rather than simply invite students to think about the theme of animals in literature, I hope to ensure that we all reckon with the vexed matter of understanding what is at stake in defining a creature as animal and in withholding that title from ourselves.

**English 481**  
**STUDIES IN DRAMA: EARLY MODERN ANIMAL PLANET**  
**FALL 2009**

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In 1581 the French philosopher Michel de Montaigne famously asked, “When I play with my cat, who knows if she is making more a pastime of me than I of her?” Montaigne’s question is one that also interests philosophers and scholars in the emergent discipline of “animal studies.” Moreover, as members of this seminar will quickly realize, the question would almost certainly have interested Shakespeare and his contemporaries, for many texts dating from the early modern period ponder the nature of animals and marvel at the limits of our capacity to understand nonhuman creatures.

In this seminar—which presumes a background in literary study (though not necessarily a background in the drama of Shakespeare’s time), we will examine eleven dramas and court entertainments or masques authored by Shakespeare and his contemporaries, all of which raise interesting questions about human-animal relationships. As we think about Montaigne’s question, we will consider the nature of certain animal and human pastimes—namely, the interactions of the two groups on the early

modern stage. We will survey several early modern entertainment venues (including bear gardens, theaters, and courts) and a variety of genres, among them, comedy, tragedy, and romance. We will also ponder a wide range of “animal” plays—that is, not only plays featuring live animals but also plays featuring speaking parts for animals and plants; figures that are part human and part animal; and scenes involving animal companionship, sports, slaughter, and sacrifice. Along the way, we'll attend to early modern understandings of gender, social status, racial difference, sexuality, and religious practice and think about similarities and differences between past and present conceptions of animals. Through close reading, occasional film viewing and the odd field trip (to the zoo, the aquarium or, if we are lucky, a play with an animal plot), we will also discuss a range of human-animal issues, including such matters as the appeal of orchestrated violence (e.g., bearbaiting and hunting), the nature of animal performances on the stage, and the theatrical representation of a wide variety of “domesticating” practices such as the eating of meat, the wearing of fur, and the keeping of pets. Above all, we'll be attentive to literary and dramatic questions, investigating the workings of figurative language and tropes; the demands of genre; the nature of a given play's address to its audience; and the cultural meanings that attach to props, sounds, and actions on the early modern stage. Ideally, the seminar will enable you both to read a selection of remarkable plays and to pursue a research project that you design yourself.

### **REQUIRED TEXTS**

Most of the plays we read exist in several different modern versions, with different texts, pagination, act and scene numbers, etc., so please be sure to get the exact editions listed below (available in the bookstore and on reserve at the library). If you use editions other than the ones I have assigned, you will not be able to read the assigned introductory materials, and you will almost certainly have difficulty following class discussions.

- Ben Jonson, *Epicene, or the Silent Woman*, ed. Richard Dutton. Manchester UP, 2008.
- Ben Jonson, John Marston, and George Chapman, *Eastward Ho*, ed. Michael Neill. New Mermaids series, Methuen Drama 2007.
- John Lyly, *Galatea and Midas*, ed. David Bevington. Manchester UP 2008.
- Shakespeare, *Midsummer Night's Dream*, Pelican Shakespeare.
- Shakespeare, *Taming of the Shrew*. Pelican Shakespeare.
- Shakespeare, *Titus Andronicus*. Pelican Shakespeare.
- Shakespeare, *Two Gentlemen of Verona*. Pelican Shakespeare.
- Shakespeare, *The Tempest*, Pelican Shakespeare.

Please also note that many of the required readings will be available through electronic reserves or through the JSTOR and Project Muse databases on EUCLID.

#### COURSE GOALS

- To provide you with a wide-ranging historical knowledge of early modern drama and culture that will facilitate further learning and thinking.
- To introduce you to critical texts regarding the question of the animal in the early modern period
- To sharpen your skills in close reading—an enhanced, intensified kind of analytic engagement with texts.
- To develop your proficiency in writing about early modern literature and in facilitating discussion with others.
- To encourage you to think deeply about the significance of animals to contemporary narratives of sustainability

#### COURSE REQUIREMENTS

You will be graded on the following aspects of your class performance:

10% Attendance and class participation, which includes the quality of your in-class and online contributions.

10% Five Online Idea Papers. I will provide you with details on these response papers in a separate handout.

20% Short Paper

10% Annotated Bibliography

50% Seminar Paper (15 pages)

## **COURSE POLICIES**

**OFFICE HOURS:** I look forward to getting to know you and welcome discussion of any thoughts or questions you have about the reading or writing assignments or any aspect of the class.

Please visit me during my office hours (or, if you have a class or work conflict, schedule an appointment for another time).

**COUNSELING SERVICES:** Academic life can be very stressful. Keep in mind that free and confidential counseling services are available from the Emory Counseling Center (404-727-7450):

<http://studenthealth.emory.edu/cs/index.php>

**DISABILITY SERVICES:** If, because of a disability or any other circumstance, you require special arrangements in order to meet course requirements, please let me know as soon as possible.

You should also register with the Office of Disability Services:

<http://www.ods.emory.edu/>

**LEARNLINK CONFERENCE:** Our class has a Learnlink conference, which should already show up on your desktop; if it doesn't, please let me know ASAP. This conference is primarily designed for posting of response papers. (See below) It can, however, be used in virtually any way you please—to share thoughts or questions or other texts or images; to respond to the readings; to continue class discussions; to point out resources, activities or lectures of interest to seminar participants, etc.

*Please do not use it, however, to communicate with me personally; the most efficient way to reach me is through my email address ([pcahill@emory.edu](mailto:pcahill@emory.edu)).*

**ATTENDANCE/LATENESS:** This class depends on full participation by all its members. Because participation in class discussion is a requirement, you should attend every class, on time. Absence is excused only for illness, observance of religious holidays, and other exceptional circumstances.

If you wish to be excused from class for any of these reasons, document your wish in writing *by sending email to me in advance*. If there is an emergency and you are unable to request an excused absence in advance, contact me to request one as soon as possible after the missed absence. I will generally excuse you with a note from your doctor or clinic, and in the case of other, exceptional circumstances. You will be responsible for making up all missed work.

I will allow two absences to pass quietly, but *more than two unexcused absences will count against your final grade*. If you are regularly late, you can expect to see your final grade suffer as a result.

READING ASSIGNMENTS: You are expected to read the assigned plays and critical readings carefully before the first class devoted to them. I strongly recommend that you read the plays at least twice during the semester and that, as you read, you take notes (in the margins or elsewhere). Read each play quickly the first time to get a general sense of what is happening. On the second time through, focus on those passages that you find especially intriguing or difficult. In preparing for class, keep in mind that our meetings will be devoted to analysis rather than plot summary, so be sure to take notes as you read.

CLASS PARTICIPATION: Because our class depends upon the thoughtful exchange of ideas, I expect you to come to class prepared to contribute to discussions. To do well in the participation part of the final grade, you need to write thoughtful and timely response papers.

FACILITATING GROUP DISCUSSIONS: Working in groups of two to three students (depending on the size of the class), you will be responsible for reading one of more of the texts included in the additional readings, preparing a handout for the class, and facilitating a classroom discussion. [Further instruction will be forthcoming.]

ONLINE RESPONSE PAPERS: Throughout the term, you will be responsible for completing a short (250 word) response papers.

[Further instructions and a schedule of due dates will be forthcoming.] The point of these responses is to analyze—rather than merely to express an opinion—about the text. While these postings are informal writing exercises rather than essays, they should show a serious engagement with the language of the drama. They are designed to get you used to recording your ideas on how dramatic language works. These responses will often be discussed in class, so bring a copy of your response to class on the day it is due.

**ESSAYS:** Your writing responsibilities for this course include two essays of varying length in which you demonstrate your skills of close reading, research, and analysis. You will receive detailed guidelines for these assignments. In order to receive a passing grade for the course, you must submit all assigned work. Keep a copy of each assignment you hand in. If you miss class (see Attendance policy), you are still required to hand in the assigned work on time. For assistance with writing, you are strongly urged to work with the peer tutors at the campus Writing Center (located on the second floor of Callaway Center). Please keep a copy of each assignment you hand in. If you miss class (see Attendance policy below), you are still required to hand in the assigned work on time.

**HONOR CODE:** The Emory Honor Code will be in effect during all sessions of this course and will be strictly enforced. Plagiarism, which will be discussed in class, is a serious academic offense. As a student, you bear responsibility for understanding the nature of academic honesty and avoiding plagiarism. The Emory statement on plagiarism is available at [http://](http://www.college.emory.edu/current/standards/honor_code.html)

[www.college.emory.edu/current/standards/honor\\_code.html](http://www.college.emory.edu/current/standards/honor_code.html)

This Code states, “A writer’s facts, ideas, and phraseology should be regarded as his property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”

The Honor Council has decided that ignorance of proper documentation procedures is not a legitimate excuse for committing plagiarism. It notes, “In paraphrasing you are expressing the ideas of another writer in your own words. A good

paraphrase preserves the sense of the original but not the form. It does not retain the sentence patterns and merely substitute synonyms for original words, nor does it retain the original words and merely alter the sentence patterns. It is a genuine restatement.” (See Watkins, Dillingham, and Martin, *Practical English Handbook*, 3rd ed. [Boston, 1970], p.245). Please keep in mind that cutting and pasting from internet sources without attribution counts as plagiarism. Please also note that work done for one course and submitted to a second course is considered a violation of the Code, unless this work has prior approval of both professors.

### **ASSIGNMENT SCHEDULE (subject to change)**

#### **PART 1: CONTEXTS: ANIMAL HISTORIES AND RAW MATERIALS**

THURS. Aug 27: Introductions to the class and to each other

TUES. September 1

- Michel de Montaigne, “Apology for Raymond Sebond” (1580)
- René Descartes, “From the Letters of 1646 and 1649” in Linda Kalof and Amy Fitzgerald, eds. *The Animals Reader: The Essential Classic and Contemporary Writings*, Oxford and New York: Berg, 2007.
- Emma Phipson, *The Animal Lore of Shakespeare’s Time* . London: Kegan Paul, 1883. (excerpts)
- Keith Thomas, *Man and the Natural World: Changing Attitudes in England, 1500-1800* (London: Allen Lane, 1983) excerpts
- Erica Fudge, “Two Ethics: Killing Animals in the Past and the Present” in The Animal Studies Group, ed. *Killing Animals*. Urbana and Chicago: U of Illinois, 2006. 99-119

THURS. September 3

- W. Strunk, Jr., “The Elizabethan Showman’s Ape,” *Modern Language Notes* 32 (1917) 215-21.

- Louis B. Wright, "Animal Actors on the English Stage Before 1642," *PMLA* 42 (1927), 656–69.

- Matthew Bliss, "Property or Performer: Animals on the Elizabethan Stage," *Theatre Studies* 39 (1994), 45–59

## **PART II: PERFORMERS, PETS, AND CROSS-SPECIES RELATIONSHIPS**

TUES. September 8

- John Caius, *A Treatise of English Dogges* (1571) trans. Abraham Fleming excerpt

- Shakespeare, *Two Gentlemen of Verona* (1594-5)

THURS. September 10

- Marjorie Garber, "Shakespeare's Dogs" In Bate, Levinson and Mehl, eds. *Shakespeare and the Twentieth Century*. Newark: U of Delaware P, 1998. 291-305.

- Erica Fudge, "'The dog is himself': Humans, Animals, and Self-Control in *The Two Gentlemen of Verona*." In Laurie Maguire, ed. *How to Do Things with Shakespeare*

- Michael Dobson, "A Dog at All Things: The Transformation of the Onstage Canine 1550-1850," *Performance Research* 5:2 (2000)

- "Animals in Entertainment PSA" on [petatv.com](http://petatv.com)

TUES September 15

- John Lyly, *Midas*

- Laurie Shannon. "The Eight Animals in Shakespeare -- or, Before the Human," *PMLA*, March 2009.

THURS September 17

- Shakespeare, *Midsummer Night's Dream*

- Deborah Baker Wyrick, "The Ass Motif in *The Comedy of Errors* and *A Midsummer Night's Dream*," *Shakespeare Quarterly*, Vol. 33, No. 4 (Winter, 1982), pp. 432-448

TUES. September 22

- Shakespeare, *Midsummer Night's Dream*

- Bruce Bohrer, "Shakespeare's Beastly Buggers" in *Shakespeare Among the Animals* (Palgrave, 2002)

- Gail Paster, "Covering His Ass" from *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca: Cornell UP, 1993)

### **PART III: ACTING APES AND APING ALTERITY**

THURS September 24

- Edward Topsell, "On Apes" in *The History of Four-footed Beasts* (1607)
- Francis Beaumont, *Masque of the Inner Temple* (1613)
- George Chapman, *Memorable Masque* (1613)
- James Knowles, "'Can ye not tell a man from a marmoset?' Apes and Others on the Early Modern Stage" in Erica Fudge, ed. *Renaissance Beasts: Of Animals, Humans and Other Wonderful Creatures* (2004) 138-63.

TUES. September 29

- Ben Jonson, John Marston, and George Chapman, *Eastward Ho* (1605)

THURS. October 1

- Kim Hall, 'Troubling Doubles': Apes, Africans, and Black-face in Mr. Moore's Revels," in Joyce Green MacDonald, ed. *Race, Ethnicity, and Power in the Renaissance* (Cranbury, NJ: Associated University Presses, 1997)
- Jean E. Howard, "Bettrice's Monkey: Staging Exotica in Early Modern London Comedy" in Jyotsna Singh, ed. *Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion* (Blackwell 2009)

TUES. October 6

- Shakespeare, *The Tempest*

THURS. October 8

- Shakespeare, *The Tempest*

Jonathan Goldberg, *Tempest in the Caribbean*. Minneapolis and London: University of Minnesota P, 2004

Julia Reinhard Lupton, "Creature Caliban," in *Citizen-Saints: Shakespeare and Political Theology*. Chicago and London: U of Chicago P, 2005

## **FALL BREAK OCT 12-16**

### **PART IV: BEAR BAITING, BLOODSPORTS, AND OTHER ANIMAL SPECTACLES**

TUES. October 20

- Shakespeare, *Twelfth Night*

THURS. October 22

- Shakespeare, *Twelfth Night*
- Barbara Ravelhofer, "Beasts of Recreation: Henslowe's White Bears," *English Literary Renaissance* 32, 2 (2002)
- Stephen Dickey, "Shakespeare's Mastiff Comedy," *Shakespeare Quarterly* 42:3 (1991) 255-75.
- John Field, *A godly exhortation, by occasion of the late iudgement of God, shewed at Parris-garden, the thirteenth day of Ianuarie* (London, 1583), excerpt

TUES. October 27

- Ben Jonson, *Epicoene* (1609), Acts 1-3
- Jason Scott-Warren, "When Theaters Were Bear-Gardens; or, What's at Stake in the Comedy of Humors," *Shakespeare Quarterly* 54.1 (2003) 63-82

THURS. Oct 29

- Ben Jonson, *Epicoene*, Acts 4-5
- Rebecca Ann Bach, "Bearbaiting, Dominion, and Colonialism," in *Race, Ethnicity, and Power in the Renaissance*, Joyce Green MacDonald, ed. Cranbury, NJ: Associated University Presses, 1997. 19-35

### **PART V: HUNTING , HAWKING , AND SOCIAL STATUS**

TUES November 3

- Shakespeare, *As You Like It*

THURS. November 5

- Stuart Daley "The Idea of Hunting in *As You Like It*," *Shakespeare Studies* 21 (1993), 72–95.
- Edward I. Berry, *Shakespeare and the Hunt: A Cultural and Social Study* (2001) excerpts

- Robert B. Manning, *Hunters and Poachers: A Social and Cultural History of Unlawful Hunting in England, 1484–1640* (1993), excerpts
- Matt Cartmill, “The Sobbing Deer” in *A View to A Death in the Morning: Hunting and Nature Through History* (1995).

TUES November 10

- Shakespeare, *Taming of the Shrew*

THURS November 12

- James Williams, "Hunting, Hawking, and the Early Tudor Gentleman," *History Today* 53 (2003), 21–27
- Constance Hieatt, “Stooping at a Simile: Some Literary Uses of Falconry” *Papers on Language and Literature* 19 (1983):339-60
- Margaret Ranald, “The Manning of the Haggard: or the Taming of the Shrew,” *Essays in Literature* 1 (1974): 149-65.

## **PART VI: CONSUMING ANIMALS**

TUES November 17

- Shakespeare, *Titus Andronicus*

THURS November 19

- Shakespeare, *Titus Andronicus*
- Erica Fudge, “Saying Nothing Concerning the Same: On Dominion, Purity, and Meat in Early Modern England in RB 70–86

TUES November 24

- Julie Taymor (dir.) *Titus*
- Plutarch. “The Eating of Flesh” in Linda Kalof and Amy Fitzgerald, eds. *The Animals Reader: The Essential Classic and Contemporary Writings*, Oxford and New York: Berg, 2007.

THURS NOV 26: NO CLASS (THANKSGIVING BREAK)

TUES December 1

- Thomas Heywood, *The English Traveller*

THURS December 3

- Wendy Wall, “Blood in the Kitchen” in *Staging Domesticity*. Cambridge: Cambridge UP, 2002.

- Mary Fissell, “Imagining Vermin in Early Modern England,” [\*History Workshop Journal\*](#), No. 47 (Spring, 1999),1-29

TUESDAY December 8 CONCLUSIONS

**ADDITIONAL READINGS FOR DISCUSSION: ANIMALS THEN AND NOW**

- EM Veale, *The English Fur Trade in the Later Middle Ages* (Oxford: Oxford 1966)
- Frances Elizabeth Baldwin, *Sumptuary Legislation and Personal Regulation in England* (1926).
- “Whose Skin Are You In?” petatv.com
- Donna Haraway, *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (excerpt)
- John Berger, “Why Look at Animals?” in Linda Kalof and Amy Fitzgerald, eds. *The Animals Reader: The Essential Classic and Contemporary Writings*, Oxford and New York: Berg, 2007.
- Rhonda Evans, DeAnn K. Gauthier and Craig J. Forsyth. Dogfighting: Symbolic Expression and Validation of Masculinity \*
- Kennan Ferguson. “I <3 My Dog” *Political Theory*, Vol. 32, No. 3, 373-395 (2004).
- David Foster Wallace, “Consider the Lobster” *Gourmet Magazine* August 2004.
- Peter Singer, *In Defense of Animals*. Oxford: Basil Blackwell, 1985.
- Michael Pollan, “An Animal’s Place.” *The New York Times*, Nov. 10, 2002.
- Jacques Derrida, ‘The animal that therefore I am (more to follow)’, trans. David Wills, *Critical Inquiry*, 28 (2002), pp. 369–418 (p. 403).
- Martha Nussbaum, The Moral Status of Animals in Linda Kalof and Amy Fitzgerald, eds. *The Animals Reader: The Essential Classic and Contemporary Writings*. Oxford and New York: Berg, 2007.
- Pliny the Elder. “Combats of Elephants” in Linda Kalof and Amy Fitzgerald, eds. *The Animals Reader: The Essential Classic and Contemporary Writings*. Oxford and New York: Berg, 2007.
- *Scotland, PA*, directed by Billy Morrisette (2002)

- Lauren Shohet, “The Banquet of Scotland (PA)” in *Macbeth and Its Afterlife Shakespeare Survey* 1957