

PH.D. EXAMINATION IN RENAISSANCE DRAMA
Georgia State University Department of English

A specialist examination in Renaissance drama gives a student an opportunity to demonstrate a broad and deep understanding and thus a readiness to begin work on a dissertation in the field. A secondary-specialization exam gives a student an opportunity to demonstrate a solid understanding in this field to complement the student's expertise in a primary specialization.

Every student who intends to take a Ph.D. exam in this area should study the works listed below.

In addition, a student who intends to take a *specialist* exam in the field should compile a list of further items reflecting the student's special interests. This supplemental list should include both primary and secondary works and should entail an amount of reading approximately *one-third* the amount entailed by the basic list. The supplemental list should be submitted for approval to a member of the Renaissance faculty at least one semester before the student intends to take the exam. Members of the Renaissance faculty may suggest revisions to the supplemental list.

Even though a student taking a Ph.D. exam presumably will have read numerous primary and secondary works not found on either the basic or (in the case of a specialist exam) the supplemental list, the exam questions will be constructed with this finite material in mind in order to give focus to the student's preparation for the exam. No exam question will require a detailed knowledge of primary works not on the lists. No exam question will require a detailed command of information not found in the secondary works on the lists. In *answering* a question, a student may, where appropriate, discuss works that are not on the lists. A student should consult members of the Renaissance faculty for advice about preparing for the exam.

A *specialist* exam has four parts. The first part requires a series of short essays (of approximately one fully developed paragraph each) about, for example, a character, a person, a crucial date, a primary text or critical work, a well-known quotation from a play or critical work, or a term or concept associated with the Renaissance or Renaissance drama. The second part of the exam requires a substantial essay on some aspect of the editorial, critical, or scholarly history of Renaissance drama, the stage conditions of Renaissance drama, or the performance history of Shakespearean drama. The third part requires a wide-ranging and detailed essay on a theme, genre, dramatic technique, or other element in a variety of plays. The final part requires an in-depth essay on a narrower topic, such as an element in an individual work or small group of works. A *secondary-specialization* exam has three parts, which are the same as Parts 1, 3, and 4 of the specialist exam. Each part of an exam involves a choice of topics.

A student who opts to take a Ph.D. exam in Renaissance Drama may select as a second Ph.D exam the one in Renaissance Poetry and Prose but *not* the more general exam in Renaissance Literature.

PRIMARY WORKS

Thomas Kyd, *The Spanish Tragedy*

Christopher Marlowe:

Edward II

Doctor Faustus

William Shakespeare:

Hamlet

King Lear

Othello
Macbeth
Antony and Cleopatra
Henry IV, Part 1
Richard III
As You Like It
Romeo and Juliet
The Merchant of Venice
Measure for Measure

Thomas Dekker, *The Shoemaker's Holiday*

Ben Jonson:

Volpone
The Alchemist

Thomas Heywood, *A Woman Killed with Kindness*

Thomas Middleton and William Rowley, *The Changeling*

John Webster:

The Duchess of Malfi
The White Devil

Elizabeth Cary, *The Tragedy of Mariam*

John Ford, *'Tis Pity She's a Whore*

John Milton, *A Mask [aka Comus]*

SECONDARY WORKS

Barton, Anne. *Ben Jonson, Dramatist*. Cambridge UP, 1984.

Braunmuller, A. R., and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. 1990.

De Grazia, Margreta, and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. 2001.

Dollimore, Jonathan. *Radical Tragedy*. 2nd ed. Durham, NC: Duke UP, 1989.

Greenblatt, Stephen. *Shakespearean Negotiations*. U Chicago P, 1988.

Gurr, Andrew. *Playgoing in Shakespeare's London*. 2nd ed. Cambridge UP, 1996.

Hirsh, James. *Shakespeare and the History of Soliloquies*. Madison, NJ: Fairleigh Dickinson UP, 2003.

Lenz, Carolyn Ruth Swift, et al., eds. *The Woman's Part: Feminist Criticism of Shakespeare*. Urbana: U Illinois P, 1983.

Levin, Harry. *The Overreacher: A Study of Christopher Marlowe*. Cambridge, MA: Harvard UP, 1952.

Patterson, Annabel. *Shakespeare and the Popular Voice*. Oxford: Blackwell, 1989.