CONTENTS

Preface to the Series ix
Preface to the Volume xi
Alexander Leggatt
Acknowledgments xv

PART ONE: PRACTICES AND MATERIALS

Classroom Practice
Alexander Leggatt 3
Editions, Recommended Reading, Performance, the Internet
Karen Bamford 6
A Renaissance Filmography
Philippa Sheppard 13

PART TWO: APPROACHES

Introduction: The Strangeness of Renaissance Drama
Alexander Leggatt 23

Texts and Resources

Texts That Won’t Stand Still
Leah S. Marcus 29

Performance Conditions
A. R. Braunmuller 35
Fair Counterfeits: A Bibliography of Visual Aids for Renaissance
Drama
Philippa Sheppard 43

Strategies

Teaching Texture in Jonson’s The Alchemist
Joseph Candido 51

The Witch of Edmonton: A Model for Teaching Collaboration in the Renaissance
Jayson B. Brown, William W. E. Slights, and Reta Terry 59

Responding to Renaissance Drama: One Way of Guiding Students
Frances Teague 65
Vittoria's Secret: Teaching Webster's *The White Devil* as a Tragedy of Inscrutability

*James Hirsh*

Against the Bogeyman in English Renaissance Drama

*Theodore B. Leinwand*

"Our Sport Shall Be to Take What They Mistake": Classroom Performance and Learning

*Helen Ostovich*

Teaching Cary's *The Tragedy of Mariam* through Performance

*Laurie Maguire*

Teaching History, Teaching Difference, Teaching by Directing Heywood's *A Woman Killed with Kindness*

*Ric Knowles*

Webbing Webster

*C. E. McGee*

**Contexts**

*Arden* and the Archives

*Arthur F. Kinney*

"This Strumpet Serves Her Own Ends": Teaching Class and Service in Early Modern Drama

*Jan Stirm*

Teaching the Details of Race and Religious Difference in Renaissance Drama

*Rebecca Ann Bach*

Historicizing Gender: Mapping Cultural Space in Webster’s *The Duchess of Malfi* and Cary’s *The Tragedy of Mariam*

*Christina Luckyj*

Tragedy and the Female Body: A Materialist Approach to Heywood’s *A Woman Killed with Kindness* and Webster’s *The Duchess of Malfi*

*Lori Schroeder Haslem*

Sex Matters

*Mario DiGangi*

Teaching Drama as Festivity: Dekker’s *The Shoemakers’ Holiday* and Beaumont’s *The Knight of the Burning Pestle*

*Phebe Jensen*
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>How Much History Is Enough? Overcoming the Alienation of Early Modern Drama</td>
<td>165</td>
</tr>
<tr>
<td>John Hunter</td>
<td></td>
</tr>
<tr>
<td>Jonson's <em>Bartholomew Fair</em> and Brueghel's <em>Children's Games</em></td>
<td>172</td>
</tr>
<tr>
<td>Judith Weil</td>
<td></td>
</tr>
<tr>
<td>Pleasure Reconciled to Virtue: Introducing Undergraduates to Stuart Masques and Enjoying It</td>
<td>180</td>
</tr>
<tr>
<td>Randall Ingram</td>
<td></td>
</tr>
<tr>
<td>Contextualizing the Demonic: Marlowe's <em>Dr. Faustus</em> in the Classroom</td>
<td>186</td>
</tr>
<tr>
<td>Thomas Akstens</td>
<td></td>
</tr>
<tr>
<td><em>Tamburlaine</em> to Tarantino</td>
<td>191</td>
</tr>
<tr>
<td>Paul Budra</td>
<td></td>
</tr>
<tr>
<td>Survey Participants</td>
<td>196</td>
</tr>
<tr>
<td>Notes on Contributors</td>
<td>198</td>
</tr>
<tr>
<td>Works Cited</td>
<td>202</td>
</tr>
<tr>
<td>Index of Playwrights</td>
<td>221</td>
</tr>
<tr>
<td>Index of Dramas</td>
<td>223</td>
</tr>
<tr>
<td>Index of Names</td>
<td>225</td>
</tr>
</tbody>
</table>