

Opening the Digital Anthology of Early Modern English Drama: Skills, Tools, and Texts.

Folger Shakespeare Library: EMED Undergraduate Workshop, June 26 – 30, 2017

READ ME FIRST: Readings and Resources for Workshop

The reading list below represents a solid background into the plays, the theater scene, encoding, and some of the things you can do with it. We understand that you may need to prioritize your reading ahead of the workshop. You should focus on readings marked **. If you have time, skimming the other items in each category will be useful.

Reading about reading might seem redundant, but here's a good article on how to read background material quickly:

<https://patthomson.net/2012/02/26/beginning-the-literature-review-the-art-of-scan-reading/>

Documentation, Editing, XML, and TEI

** EMED Editorial resources

<http://emed.folger.edu/research-resources/editing>

TEI Guidelines

<http://www.tei-c.org/Guidelines/P5/>

** David Birnbaum, "What is XML and why should humanists care? An even gentler introduction to XML" <http://dh.obdurodon.org/what-is-xml.xhtml>

"What is TEI?" Women Writers Project

<http://www.wwp.neu.edu/outreach/seminars/tei.html>

TEI Primer: a Women Writers Project Tutorial

<http://www.wwp.neu.edu/outreach/seminars/tei.html>

Authorship and Professionalism

** Rosalyn L Knutson, "Theater Companies and Stages," in Sullivan, Garrett A., Patrick Cheney, and Andrew Hadfield, eds. *Early Modern English Drama: A Critical Companion*. New York: Oxford University Press, 2006.

Preiss, Richard. *Clowning and Authorship in Early Modern Theatre*. New York: Cambridge University Press, 2014. Ch. 1

Digital Approaches

** John Burrows, "Textual Analysis," *Companion to Digital Humanities*. Ed. by Susan Schreibman, Ray Siemens, and John Unsworth. Blackwell Companions to Literature and Culture (Oxford: Blackwell Publishing Professional, Dec. 2004), 289–305.

<http://www.digitalhumanities.org/companion/>

** Jonathan Hope and Michael Witmore, "The Hundredth Psalm to the Tune of 'Green Sleeves': Digital Approaches to Shakespeare's Language of Genre". *Shakespeare Quarterly* 61, no. 3 (2010): 357–390.

Hugh Craig, "Shakespeare's Vocabulary: Myth and Reality," *Shakespeare Quarterly* 62, no.1 (2011): 53–74.

Hugh Craig and Arthur F. Kinney, eds. "Methods" from *Shakespeare, Computers, and the Mystery of Authorship*. 1st ed. Cambridge University Press, Sept. 2009.

Martin Mueller, "Digital Shakespeare; or, Towards a Literary Informatics." *Shakespeare* 4, no. 3 (2008): 300–317.

Digital Philology

** Raymond Williams, "Culture," *Keywords: A Vocabulary of Culture and Society* (Oxford: OUP, 1983), 87- 93.

Ben Zimmer, "I'm going to have to science the shit out of this"

(<https://stronglang.wordpress.com/2015/09/16/im-going-to-have-to-science-the-shit-out-of-this/>)

Charles Fillmore, Lecture on Idiomaticity (<http://www1.icsi.berkeley.edu/~kay/bcq/lec02.html>)

The snowclone database (<https://snowclones.org/>).

Daniel Shore, "Shakespeare's Constructicon," *Shakespeare Quarterly* 66, no. 2 (2015): 113-136.

London: context for stage history and city comedies such as *Roaring Girl*

** Map of Early Modern London: <http://mapoflondon.uvic.ca/>

2012 Folger exhibition on Open City: London, 1500–1700,

http://folgerpedia.folger.edu/Open_City:_London,_1500-1700

Transmission

** Peter Blayney, "The Publication of Playbooks," from Cox, John D., and David Scott Kastan, eds. *A New History of Early English Drama*. New York: Columbia University Press, 1997.

** Random Cloud, "The very names of the Persons," from Kastan, David Scott, and Peter Stallybrass, eds. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama* (New York: Routledge, 1991), 88–96.

Leah S. Marcus, "Introduction" in *Unediting The Renaissance* (London: Routledge, 1996), 1–37.

Gabriel Egan, *The Struggle for Shakespeare's Text*. Appendix 1 (231–236)

Eric Rasmussen, "The Revision of Scripts," from Cox, John D., and David Scott Kastan, eds. *A New History of Early English Drama*. New York: Columbia University Press, 1997.

Eric Rasmussen, "Setting Down What the Clown Spake," *The Library Ser.* 6. vol. 13, no. 2 (1991): 126–36.

Individual Plays

Tamburlaine 1

(Introductory) Lois Potter, Clifford Leech, and T. W. Craik, eds. from *The Revels History of Drama in English*. vol. III: 1576-1613 (London; New York: Methuen, 1975), 250–57.

James Shapiro, “Shakespeare and Marlowe,” Chapter III of *Rival Playwrights: Marlowe, Jonson, Shakespeare*. New York: Columbia University Press, 1991.

Alan Sinfield, *Faultlines: Cultural Materialism and the Politics of Dissident Reading* (Berkeley: University of California Press, 1992), 237-45.

The Roaring Girl

Margery Garber, “The Logic of the Transvestite,” from David Scott Kastan, and Peter Stallybrass, eds. *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*. New York: Routledge, 1991), 221-234.

Mario Di Gangi, “Calling Whore: The Citizen Wife and the Erotics of Open Work,” from *Sexual Types: Embodiment, Agency, and Dramatic Character from Shakespeare to Shirley*. Philadelphia: University of Pennsylvania Press, 2011.