

English 780/49409 Studies in the Renaissance: Shakespeare
3 Credits Spring Term 2005

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Tuesday 3.30-6.00
MIN 320
Office Hours: 2.00-3.00 PM T & Th
and by appointment

Objectives

Because of the ubiquity of Shakespeare in high and low culture as well as English Studies, he has become a focal point of study for a wide range of disciplines and a wide range of critical approaches. This course will focus on Shakespeare's ubiquity, in our culture and in the academy to examine not only Shakespeare but the variety of ways he can be consumed and produced. We will explore how Shakespeare is studied, focusing on a number of different approaches, including bibliographical, New Historicist, feminist, queer theory, and performance studies. This course is designed to allow graduate students to bring their own scholarly interests and approaches to the study of Shakespeare, but will also expose them to other approaches.

Requirements

We will meet as a seminar and share responsibility for conducting class discussion. We will alternate between a close study of relative unfamiliar texts and critically inflected readings of more familiar texts. Coursework will include leading class discussion, weekly journals (300 – 500 words) and a final project that will allow students to link their own academic interests or an approach used in class to the study of Shakespeare.

Grading

15 Journal Entries	25%
Participation	25%
Term Paper	50%

Texts

Stephen Greenblatt, *Will in the World*
The Norton Shakespeare

Students with Special Needs

Any students with disabilities or other special needs who need special accommodations in this course are asked to share these concerns with me as soon as possible.

Academic Honesty

I assume that all work you turn in for this course is yours, and any material that you have acquired from an outside source is documented properly. Failure to do so is considered plagiarism and will result in possible failure of the course. See NDSU

University Senate Policy, Section 335: Code of Academic Responsibility and Conduct
<http://www.ndsu.nodak.edu/policy/335.htm>.

Late Papers

Late papers will not be accepted. If the pace of the class seems to be difficult to manage, please see me before it is too late.

Attendance and Participation

As this is a seminar, attendance and active participation are crucial to the success of the course. You will be asked to lead two or three discussions. You may focus on the primary texts, secondary texts, or material you bring to class. If you wish to show clips, let me know at least a week ahead of time and I can reserve a VCR or DVD player. You may also wish to engage in recitations and/or performance exercises, as long as they engender class discussion. As a participant, rather than a leader you will be expected to be prepared and to generously participate in whatever the discussion leader has prepared for that day.

Paper Format

Unless otherwise noted, all assignments are to be type-written, double-spaced, with one-inch margins, in twelve-point Times font. Your name, the date, the class, my name and the assignment are to be at the top of the first page. Don't forget to title your work. Any papers longer than one page must have page numbers and be stapled.

Journals

Before finals week, you must write fifteen journal entries, ideally one per class meeting. These are to be your reflections on the play or the secondary materials for that particular day. I am looking for depth rather than breadth, that is you do not have to address the whole play. You may focus on one particular issue. I expect you to use direct quotations to illustrate your ideas. These journals may also be a place for you to engage with possible ideas for your term project.

Term Project

This is to be a seminar-length paper (ca. 25 pages) or its equivalent. If you choose to write a traditional paper, you may engage with one of the essays we have read in class, challenging its ideas or extending them to examine a different play. You may choose a project on Greenblatt's book, writing an extended review of it that compares it to other recent biographies (see me for titles) or that engages with it in other ways. I am open to other possibilities as well; please feel free to see me with any ideas. As noted above, your project may evolve out of a journal or a series of journals.

Calendar (subject to change)

Week 1 (11 January) Introductions
 Shakespeare in Love (clips)

Week 2 (18 January)
 Reading
 The Taming of the Shrew
 Stephen Orgel, "What is a Text?"
 Greenblatt, pp. 1-86
 Discussion

Thursday 20 January

Week 3 (25 January)
 Reading
 The Taming of the Shrew
 Barbara Hodgdon, "Katherina Bound; or Play(K)ating the Strictures of
 Everyday Life" *PMLA* 107.3 (May 1992), 538-53.
 Greenblatt, pp. 87-148
 Discussion

Week 4 (1 February)
 Reading
 Richard III
 Marie-Hélène Besnault and Michel Bitot, "Historical Legacy and Fiction:
 The Poetical Reinvention of King Richard III"
 Greenblatt, pp. 149-74
 Discussion

 Writing

Thursday 3 February *Richard III* (1995) film

Week 5 (8 February)
 Reading
 Richard III
 James N. Loehlin, "'Top of the World, Ma' *Richard III* and the Cinematic
 Convention"
 Discussion
 Writing

Week 6 (15 February or 17 February)

Reading

King John

Greenblatt, pp. 175-225

Discussion

Week 7 (22 February)

Reading

Merchant of Venice

Greenblatt, 226-87

Discussion

Week 8 (1 March)

Reading

Merchant of Venice

Karen Newman, "Portia's Ring: Unruly Women and Structures of Exchange in *The Merchant of Venice*" *Shakespeare Quarterly* 38.1 (Spring 1987), 19-33. (JSTOR)

Discussion

Week 9 (8 March)

Reading

As You Like It

Greenblatt, 288-322

Discussion

Week 10 (22 March)

Reading

As You Like It

Mario DiGangi, "Queering the Shakespearean Family" *Shakespeare Quarterly* 47.3 (Autumn 1996), 269-90. (JSTOR)

Discussion

Week 11 (29 March)

Reading

Othello

Ian Smith, "Barbarian Errors: Performing Race in Early Modern England"
Shakespeare Quarterly 49.2 (Summer 1998), 168-86. (JSTOR)

Discussion

Thursday 31 March *Othello* (1981) BBC

Week 12 (5 April)

Reading

Othello

Lynda E. Boose, "Grossly Gaping Viewers and Jonathan Miller's *Othello*"

Discussion

Thursday 7 April *Othello* (1995)

Week 13 (12 April)

Reading

Othello

Barbara Hodgdon, "Race-ing *Othello*, Re-engendering White-Out"

Discussion

Week 14 (19 April)

Reading

Macbeth

David Scott Kastan, "Macbeth and the 'Name of the King'"

Greenblatt, 323-55

Discussion

Week 15 (26 April)

Reading

Antony & Cleopatra

Week 16 (3 May)

Reading

Cymbeline

Jodi Mikalachki, "The Masculine Romance of Roman Britain: Cymbeline
and Early Modern British Nationalism" *Shakespeare Quarterly* 46.3

(Autumn 1995), 301-22. (JSTOR)

11 May Term Paper due in my office before 12.00

Resources

Iter Bibliography

<http://www.itergateway.org/>

Username: maune

Password: canid363

Stephen Booth ed., *Shakespeare's Sonnets* (New Haven: Yale UP, 1977).

Katherine Duncan Jones, *Ungentle Shakespeare: Scenes from His Life* (London: Thompson Learning, 2001).

Park Honan, *Shakespeare: A Life* (Oxford: Oxford UP, 1998).

Kenneth S. Rothwell, *A History of Shakespeare on Screen* 2nd ed. (Cambridge: Cambridge UP, 2004).

Martin Spevack, *A Complete and Systematic Concordance to the Works of Shakespeare* 6 vols. (Hildesheim: Georg Olms, 1968-1970).

Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (New York: Weidenfeld & Nicholson, 1989)

Brian Vickers, *Shakespeare, Co-Author: A Historical Study of Five Collaborative Plays* (Oxford: Oxford UP, 2004).

In general, the Arden single-volume editions (3rd editions) are the best for study of Shakespeare.

The Oxford and Cambridge single-volumes are also good. Look for the most recent editions.

The Folger single-volume editions are the best for reading.