ENG 5061A 001: Topics Literature and Literary Theory

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English 5061A-001: Special Topics in Literature and Literary Theory
Shakespeare for All: Shakespeare in Renaissance Popular
Culture and Pop Culture Today
Fall 2017

Dr. Campbell
CH 3572
Office hours TTH 11:00-12:30; 2:00-3:00;
and by appointment

Textbooks
Bryson, Shakespeare: The World’s a Stage
Shakespeare, As You Like It, Midsummer Night’s Dream, Othello, Merchant of Venice, Henry V, Twelfth Night, Much Ado about Nothing, Taming of the Shrew, Macbeth, Tempest.

E-Reserves and Handouts
Primary works
--Nashe, excerpt from Pierce Penniless
--Lyly, excerpt from Euphues’s Glass for Europe
--Sidney, excerpt from The Countess of Pembroke’s Arcadia (New Arcadia)
--Wroth, excerpt from The Countess of Montgomery’s Urania
--Andreini, excerpt from La Mirtilla
--Anger, “Jane Anger, her Protection for women…”
--Gosynhill, “Mulierum Paean”
--Gosynhill, “Schoolhouse of Women”

Secondary work
--Pamela Brown, “‘Cattle of his colour’: Boying the Diva in AYLF”

Available in Full Texts via Booth Library
Secondary works
--Elizabeth Abele, “Introduction: Whither Shakespop?”
--Marie A. Plasse, “Crossover Dreams: Reflections on Shakespeareans…”
--Diane Paulus, “It’s All About the Audience”
--Mary Ellen Lamb, “Taken by the Fairies: … Midsummer Night’s Dream”
--Peter C. Herman, “Equity and the Problem of Theseus…”
--Paul Zajac, “The Politics of Contentment… AYLF”
--Nancy Lindheim, “Rethinking Sexuality and Class in 12th Night”
--Jean Norman, “Can She Talk the Talk?… Viola/Cesario”
--Catherine Thomas, “Nunn’s Sweet Transvestite… Twelfth Night”
--Frank Riga, “Rethinking Shylock’s Tragedy…”
--John Klause, “Catholic and Protestant, Jesuit and Jew…”
--M. Rajeswaran and S. Kannan, “Pragmatic Failure… Othello”
--Ruth Vanita, “‘Proper’ Men and ‘Fallen’ Women: … Othello”
--Tahsin Culhaoglu, “Political Discourse… Turkish Othellos”
--Dee Anna Phares, “Desi ‘Was a Ho’…”
--Stephanie Chamberlain, “Rotten Oranges… Much Ado…”
--Michael Friedman, “Man is a giddy thing…”
--Elizabeth Hutcheon, “From Shrew to Subject…”
--Ariane Balizet, “Just Say Yes: Shakespeare, Sex, and Girl Culture”
Sources for Further Reading
Louise George Clubb, *Italian Drama in Shakespeare’s Time.*
Linda Woodbridge, *Women and the English Renaissance.*
Constance Jordan, *Renaissance Feminism.*
Katherine Henderson and Barbara McManus, *Half-Humankind.*
Stephen Orgel, ed., *Shakespeare and Gender.*

Course Description
When we read or teach Shakespeare, sometimes the complexity of the language, Renaissance dramatic constructs, and historical contextualization required can seem intimidating. Moreover, we are often haunted by the notion that Shakespeare’s work is exclusively “high culture,” that is, belonging only to the culture of the elite. In this course we will confront these issues through an exploration of the range of Renaissance popular culture in which Shakespeare’s works reside. We will also examine ways in which Shakespeare’s plays have been adapted in our own popular culture.

Since this is a graduate seminar, you will be responsible for brief presentations based on short research assignments and reviews of secondary sources that are meant to help us build our collective knowledge as we explore the plays this semester. Moreover, you will prepare one major research project/paper this semester. A good strategy for graduate students who are interested in professional development is to target a professional conference at which they might present a paper. With that thought in mind, I hope that you will consider submitting a conference paper proposal based on your main project. Finally, there will be a mid-term and a final.

Learning Objectives
--Students will engage in diverse critical perspectives as we discuss the texts.
--Students will perform research tasks based on primary and secondary source readings, and they will make use of traditional library resources as well as library databases and online resources of scholarly repute.
--Students will synthesize, critique, and interpret their findings in their writing assignments.
--Students will craft cogent, defensible, and well-researched theses for their projects.

Policies
--The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism—“The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one’s original work” (Random House Dictionary of the English Language)—has the right and the responsibility to impose upon the guilty student an appropriate
penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in and have reports prepared on time. If you’re having problems, let me know. We’ll do our best to work the reports into our schedule, but I cannot guarantee that there will be time for them at any time other than that for which they are scheduled. Papers more than a week late without a University-approved excuse will not be accepted at all.

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Requirements and Grades

**Exams** will be take-home exams, requiring essays and short answers.

**Article Reports** (approximately 5-7 minutes each) will be over assigned secondary source readings. You will summarize the article in question, present your summary to the class, and prepare one or two discussion questions. You will turn in typed copies of your reports (2-4 pages).

**Review Reports:** (approximately 5-7 minutes) you will find a popular culture text (adaptation/performance—in any genre) to review for and discuss with the class. You will turn in a typed copy of your review (2-4 pages).

**The Seminar Paper** topic will be chosen from subjects that arise in class, regarding the assigned texts. You will use MLA Parenthetical Style with Works Cited. The research paper will be 15-20 pages in length.

**Note:** students are responsible for making appointments to discuss their individual research projects for their seminar papers.

**Tentative Schedule**

**Note:** Some readings may be shifted around or dropped during the semester to accommodate the class discussion. We will not read for class all the plays listed. Some are extra texts that have popular culture adaptations that you might to explore on your own.

**Introduction to the Course**

**Contextual Dates:** 1576, James Burbage builds The Theater; 1599, Globe Theater opens; the play, *Henry V*, ca. 1599; 1603, Elizabeth dies; James VI, I ascends the throne—end of Tudor dynasty; beginning of the English Stuart dynasty.

**Th. Aug. 24**

Introduction to the course. Discuss and sign up for reports. Review general background on the Renaissance, where Shakespeare fits into it, and consider Shakespeare’s language in what is called OP—original pronunciation. Key aspects of Shakespeare’s popular culture we will attend to this semester: social issues concerning religion, politics, legitimacy, gender, marriage, and class. Look at Abele and Plasse articles together.

**For next class:** Read *A Midsummer Night’s Dream* and the Lamb, Herman, and Paulus articles. Bring to class a list of 3-5 observations re: how power relationships are depicted—and where gender and class fit into those power relationships.
For every class: Keep a running list of your “Pop Culture Shakespeare Sightings” and report them to the class.

Love and the Power Play: *Midsummer Night’s Dream*

**Th. Aug. 31**
Report 1: Lamb article or Herman article
Report 2: Paulus article
Report 3: Review of a performance or other adaptation of *MND*

**Class**: Discuss *MND*. Consider the Renaissance pop culture topics such as arranged marriages, Neoplatonic notions of the nature of love, divisions in class—natural and supernatural—and the subversive possibilities of metadrama.

**For next class**: Read *As You Like It*, excerpts from Sidney and Wroth, and Brown and Zajac articles. Bring to class a list of 3-5 observations re: cross-dressing and what it enables in the story; hostile brothers; and primogeniture.

As Who Likes It and Why? Pastoral, Italy, and the English Stage

**Th. Sept. 7**
Report 1—Brown Article “Cattle…”
Report 2—Zajac Article
Report 3—Review of a performance or other adaptation of *AYLI*.

**Class**: Discuss *AYLI*. Discuss the pastoral tradition. Begin discussion of the popular culture influence of the Italian stage on Shakespeare. Begin discussion of fraternal conflict in Shakespeare’s plays.

**For next class**: Read *Twelfth Night* and Norman, Thomas, and Lindheim articles. Bring to class a list of 3-5 observations re: Shakespeare’s use of extremes regarding characterization and action and religious division.

Boys Will Be Girls and Girls Will Be Boys: *Twelfth Night* and Sanctioned Opposition

**Th. Sept. 14**

**Contextual Dates**: 1517, Luther nails the Ninety-Five Theses to the Castle Church Door in Wittenberg. 1529-32, More is Lord Chancellor to Henry VIII. 1535, More is executed. 1537, John Calvin’s *The Institution of Christian Religion* is published. 1533, Henry VIII is excommunicated by Clement VII. 1534, Henry VIII declares himself head of English church. 1547, death of Henry VIII; 1553, death of Edward VI; 1558, death of Mary I; 1567, Mary Q. of Scots is imprisoned in England; 1570, Elizabeth I is excommunicated by Pope Pius V.

Report 1—Norman article or Thomas article
Report 2—Lindheim article
Report 3—Review of a performance or other adaptation of *TN*.

**Class**: Discuss *Twelfth Night*. Consider Viola in light of our conversations about actresses. Consider the echoes of religious controversy in this play. Which characters represent which sides of the controversy?

**For next class**: Read Notes on Adaptations handout. Begin reading for Sept. 28: *Merchant of Venice*, Andreini excerpt, Nashe and Lyly excerpts, and Riga and Klause articles.

**Th. Sept. 21**—Film/s: *Twelfth Night/She’s the Man*

**For next class**: Continue reading *Merchant of Venice*, Andreini excerpt, Nashe and Lyly excerpts, and Riga and Klause articles. Bring to class a list of 3-5 observations re: Shakespeare’s use of metadrama, the approach to arranged marriage, and his subversion of *innamorati* roles, as well as comment on
Andreini’s Filli vs. Portia.

**When Women Rule Onstage, or What’s Love Got to Do with It?**
**Portia Takes Control in *Merchant of Venice***

**Th. Sept. 28**
Report 1—Klause
Report 2—Riga
Report 3—Review of a performance or other adaptation of *MV*.

**Class:** Discuss **Seminar Papers**. Discuss *Merchant of Venice*. Discuss the reaction to Italian troupes by the English. Consider, why Venice? Where, in *Merchant*, do we see acting within acting? Where do you see a doubling of the *innamorati* roles? What about the female characters in this play surprises you? Why might Shakespeare stage a Catholic/Jewish conflict for a nominally Protestant audience?

**For next class:** Review notes on adaptation.

**Th. Oct. 5**—Film, *Merchant of Venice*

**For next class:** work on **Midterm Exam**. Begin work on your preliminary seminar paper topic idea and your plan for developing it.

**Mid-Term Exam**

**Th. Oct. 12:** No class meeting. **Work on Take-Home Midterm Exam.**

**For next class:** Be prepared to present your preliminary seminar paper topic idea and your plan for developing it. We’ll take 15-20 minutes at beginning of next class to discuss these. Read *Othello* and Rajeswaran and Kannan, Vanita, Çulhaoglu, and Phares articles. Bring to class a list of 3-5 observations re: women and agency in the comedies vs. in this tragedy; how Iago operates; Shakespeare’s apparent perceptions of English xenophobia.

**Women, Race, and Legitimacy:**
**Hot Topics on the English Stage and Cultural Mind**

**First Up, *Othello* and “Honor”**

**Th. Oct. 19**

**Contextual Dates:** 14th to 17th centuries, the Ottoman Empire threatened to take Europe. 1453, Fall of Constantinople to the Ottomans; Turkish Army places Vienna under siege, 1529 and 1532; Sea Battle of Lepanto (won by Christian forces), 1571; Ottoman-Venetian War, aka War of Cyprus, 1570-1573.

Report 1: Vanita or Rajeswaran and Kannan or Çulhaoglu
Report 2: Phares
Report 3—Review of a performance or other adaptation of *OTH*.

**Class:** First, present and discuss seminar paper topic ideas. Then, discuss *Othello*. Consider issues of xenophobia in England during this period. Consider that this is a play built on prejudices. Identify the main propagator of prejudicial rhetoric and see if you can trace some of the cause/effect relationships regarding prejudice upon which Shakespeare constructs this tragedy. In other words, how does Shakespeare showcase prejudices as a construct for tragedy? What are the main elements of prejudice in English society that he apparently strives to critique?

**For next class:** Read *Much Ado*. Read also Anger and Gosynhill, and Chamberlain and Friedman articles. Bring to class a list of 3-5 observations re: potential connections between *Othello* and *Ado*. 
Th., Oct. 26—SCSC conference: no class meeting.

Marry Me, Why? Much Ado about Marriage and Legitimacy

Th. Nov. 2
Report 1: Chamberlain
Report 2: Friedman
Report 3: Review of a performance or other adaptation of Much Ado

Class: First, the Othello connections: Working backward chronologically in Shakespeare’s oeuvre, consider the ways in which Much Ado is the prototype for Othello. What characters in Othello seem to shadow those in Ado? How does Shakespeare’s strategy for development in this play mirror that in Othello? How do the elements of tragicomedy in Ado recall to a certain extent the elements of tragedy in Othello? Second, consider the fact that Much Ado is a play built on lies and issues regarding legitimacy. Third, what aspects of the querelle des femmes are at work in this play? Finally—what about Italy? Where does Shakespeare make fun of Petrarchism? Where does he make use of sprezzatura? Are there commedia resonances in Much Ado?

For next class: Be working on seminar papers.

Th. Nov. 9—Film: Much Ado About Nothing and discussion.
For next class: Read Taming of the Shrew and Hutcheon and Balizet articles. Bring to class a list of 3-5 observations re: early incarnations of Shakespeare’s popular culture topics you see at work in Shrew.

Shrewish Inclinations—Shakespeare’s Early Shrew

Th. Nov. 16
Report 1: Hutcheon
Report 2: Balizet
Report 3: Review of a performance or other adaptation of Shrew.

Class: Discuss Taming of the Shrew. Working backward chronologically in Shakespeare’s oeuvre, consider the ways in which Shrew is a prototype for Much Ado—or at least, for Beatrice and Benedick. What other popular culture topics in Shakespeare’s time do you see addressed in this early work?

For next class: Be working on seminar papers.

Th. Nov. 23—Thanksgiving

Th. Nov. 30: Film—10 Things I Hate about You
For next class: Prepare an informal overview of your seminar paper to present and discuss in class.

The Grand Finale: Show Us What You’ve Learned

Th. Dec. 7
Class: Informal presentations of research (5-10 minutes each, plus some discussion time). We’ve talked about other scholars’ research all semester. Now, it’s time for yours. Seminar papers due.

Give Final Exam (take–home).

Final Exam due: Dec. 14, 3:30-6:00pm.