

English 8342 **Shakespeare's Tragedies: Gender, Nation, Empire** / Spring 2013/ 114-C 2:30 Tu
Ann Christensen. achrist@uh.edu/ 713.743.2948 (email is best)/ office hours: Wednesdays 10-12
and by appointment

Critical and theoretical views of early modern England both as a nascent empire itself and in relation to classical and contemporary empires will shape our study of Shakespeare's tragedies. We will explore how Shakespeare's plays construct and reshape elements of ancient Rome, contemporary Europe, and the Ottoman Empire, as we consider the contexts of commercial and political expansion and global travel. From New Historicist and cultural materialist scholarship of the 1980s and '90s to current post-colonial studies, critical and theoretical readings will present students with a solid basis for the study of Shakespeare and for further research in Empire Studies. In addition to Shakespeare's works, each unit will include some contemporary documents (such as travel writing, Plutarch's *Parallel Lives*, a source for Shakespeare's drama; and other source materials), modern history, theory, and criticism. (WOST and Empire Studies Certificate Credit available).

Objectives

1. To understand and appreciate Shakespeare's work in the context of the early modern period, including ideas about race, gender, travel, national identity, and empire.
2. To engage with modern critical and theoretical interpretations of Shakespeare, including film and performance.
3. To conduct research independently in the field in order to inform meaningful discussion and writing projects.
4. To gain a foundation in early modern studies and empire studies.

Requirements with point value

- **Lead** our class discussion of a primary text on the syllabus (to include circulating questions on the play/poem/sources and criticism in advance of class meeting via Discussion Board. Deadline = **Sundays 7:00 p.m.** Rather than additional research, the expectation here is that the student has read the assignments earlier than the rest of us and with extra care. (10)
- **Teach**, that is, conduct class activities/discussion of film + visual adaptation(s) of a play and /or other kinds of materials, such as images and parodies. You will collaborate or coordinate in groups of three. These sessions will require some independent research and advance planning (i.e. access to films); you provide some short readings for us (such as popular and academic film reviews and production stills) and signal passages and clips for us to review. In both, please keep our course topics in the forefront. (15)
- **Write** 2 critical summaries of a relevant book chapter or essay, one from our course and one that you select in consultation with me (10 and 15 points, respectively)
- **Produce** a final project: 15-20 pp. seminar paper or equivalent in consultation with professor (requisite stages include a formal proposal, annotated bibliography, draft circulation (optional), and presentation to class). Students have creative, pedagogical and critical options for course projects, including those that focus on film, visual, and theoretical approaches to Shakespeare, gender, nation, and empire. (30)
- **Participate** in the class meetings by coming prepared, having considered the advance questions circulated by peers and me, with access to all the readings. You may also extend your participation to the DB, if you wish. More than two unexcused absences means that you cannot earn an A. Two days without requisite materials in hand = an absence. (10)

All readings on the syllabus are either in the texts for the course or linked on the Learn site in the Unit folders, in **green**. You may access many of the recommended readings and the DVDs of film adaptations at the Library Reserves Desk (all are on 2-day overnight basis). Please review Unit folders to see other resources.

The BBC Shakespeare productions are accessible (streaming) via our library homepage under “Collected Works.” Required viewing for the plays.

Librivox.org has a growing catalog of excellent recordings of early modern works, including the plays. Use it for “The Rape of Lucrece.” They have several versions of the sonnets, too. All FREE!

Unit One Rape, Empire, and Republic

Recommended reading.

Ian Donaldson, *The Rapes of Lucretia: A Myth and Its Transformations*. Oxford: Clarendon Press, 1982.

R

Stephanie Jed, Jed, Stephanie H. *Chaste Thinking: The Rape of Lucretia and the Birth of Humanism*. Theories of Representation and Difference. Bloomington: Indiana University Press, 1989. ebook and **R**

Coppelia Kahn, *Roman Shakespeare: Warriors, Wounds and Women*. New York: Routledge, 1997. **R**

Robert Miola, *Shakespeare's Rome*. New York: Cambridge UP, 1983. **R**

Required reading

January 15 Introductions.

Ania Loomba, *Shakespeare, Race, and Colonialism*. Oxford: Oxford University Press, 2002. Introduction, Ch. 1, 2, and “Conclusion” (1-74, 161-8).

Daniel Vitkus, “‘The Common Market of All the World’: The English Theater, the Global System, and the Ottoman Empire in the Early Modern Period” in Barbara Sebek and Stephen Deng, Eds. *Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700*. (New York: Palgrave Macmillan, 2008), 19-38.

January 22 *Titus Andronicus*. View BBC production.

Coppelia Kahn, *Roman Shakespeare*, Ch. 1 “Roman Virtue on English Stages” (1-27); Emily Bartels, Ch. 3 “Incorporate in Rome: *Titus Andronicus* and the consequence of Conquest” in *Speaking of the Moor From Alcazar to Othello*. (Philadelphia: U. Pennsylvania P, 2008): 65-99, 209-213.

Student discussion leaders:

January 29 *The Rape of Lucrece*; recommended: librivox recording of the poem.

selected sources from Geoffrey Bullough, ed. *Narrative and Dramatic Sources of Shakespeare, Vol. 1* (New York: Columbia UP, 1966): 193-99.

John Roe, Introduction; Stephanie Jed, “Introduction” (1-17); Robert Miola, Ch. 2 “*The Rape of Lucrece: Rome and Romans*” in *Shakespeare's Rome*. (New York: Cambridge UP, 1983): 18-41.

Student discussion leaders:

February 5 Film + Visuals. *Titus*. Julie Taymor, dir. (1999). Burt, Richard. "Shakespeare and the Holocaust: Julie Taymor's *Titus* is Beautiful, or Shakesploi Meets (the) Camp" in *Shakespeare after Mass Media*. Richard Burt, ed. (New York: Palgrave, 2002): 295-330.

Visual representations of the Lucrecia story (see Image Gallery).

Student discussion group:

Unit Two: Black Que(a)ns

Recommended reading.

Emily C. Bartels. *Spectacles of Strangeness : Imperialism, Alienation, and Marlowe*. Philadelphia: University of Pennsylvania Press, 1993. (ebook)

Kim Hall, *Things of Darkness : Economies of Race and Gender in Early Modern England*. Ithaca: Cornell University Press, 1995. **R**

Joyce Green Macdonald, *Women and race in early modern texts* (Cambridge: Cambridge UP, 2002).
Ch. 2 "Sex, race and empire in Shakespeare's *Antony and Cleopatra*" (45-67); "Dido and Sophonisba of Carthage: marriage, race, and the bonds between men" (68-86, esp. 68-76). **R**

Required reading

February 12 Christopher Marlowe, *Dido, Queen of Carthage* in ed., Roma Gill *The Complete Works of Christopher Marlowe, vol. 1*. Oxford: Clarendon Press, 1987.

Virgil, *Aeneid Book 4*, Sarah Ruden, trans. New Haven: Yale UP, 2008. Preface, and Book IV, pp. vii-xii, 70-90.

Bartels, Ch. 2 "Reproducing Africa: *Dido, Queen of Carthage* and Colonialist Discourse" in 29-52, 182-86. *Spectacles of Strangeness*; Hendricks, Margo. "Managing The Barbarian: The Tragedy Of Dido, Queen Of Carthage." *Renaissance Drama* 23.(1992): 165-188. MLA International Bibliography.

Student discussion leader:

February 19 *Antony and Cleopatra*. View BBC production. (We may divide up this week's work.)

Loomba, "The Imperial Romance of *Antony and Cleopatra*" in *Shakespeare, Race, and Colonialism* (112-34) [also rpt. in Loomba, ed. *Antony and Cleopatra*]; selections from Loomba, ed.: Plutarch excerpts from *Parallel Lives*, 126-141; "Early Modern Views of Egyptians and Gypsies" 157-61.

Shakespeare's sonnets: # 1-7, 20, 126-154. Stephen Booth, commentary. Rackin "The Lady's Reeking Breath" in *Shakespeare and Women* 95-111, 156-7. Marvin Hunt, "Be Dark but not too dark: Shakespeare's Dark Lady as a Sign of Color" in Schiffer, James, ed. *Shakespeare's Sonnets : Critical Essays*. Garland Reference Library of the Humanities. New York: Garland Pub., 1999.

Analytical **summary 1 due, turnitin.com**

Student discussion leaders:

February 26 Film + Visuals. Charlton Heston, dir. *Antony and Cleopatra* (1972); view “Cleopatra’s entrance to Rome” from Mankiewicz, dir. *Cleopatra* (1963) (YouTube).

Macdonald, Ch. 1 “Cleopatra: whiteness and knowledge” in *Women and race* (21-44); recommended: “Adaptations, Rewriting, and Appropriations” in Loomba, ed. *We go to the Library Special Collections* (4-5 p.m.)

Student discussion leaders:

Unit Three: Rulers and Subjects; or Empires Within

Recommended reading.

Annabel M. Patterson. *Shakespeare and the Popular Voice*. Oxford, UK ; New York, NY, USA: B. Blackwell, 1990. **R**

Miola, Robert S. *Shakespeare's Rome*. New York: Cambridge University Press, 1983. **R**

March 5 *Julius Caesar*. View BBC production. midterm meetings with me this week.

Kahn, “Mettle and Melting Spirits in *Julius Caesar*” in *Roman Shakespeare* (77-109).

March 12 Spring Break, no class meeting

March 19 *Coriolanus*. View BBC production. Accounts of Historical Sources (Midlands Uprisings) in Bullough 553-63.

Jonathan Goldberg, “The Anus in *Coriolanus*” in Carla Mazzio and Douglas Trevor, eds. *Historicism, Psychoanalysis, and Early Modern Culture*. (New York: Routledge, 2000): 260-71.

Recommended.

Spotswood, Jerald W. “‘We Are Undone Already’: Disarming The Multitude In *Julius Caesar* And *Coriolanus*.” *Texas Studies In Literature And Language* 42.1 (2000): 61-78. MLA International Bibliography. Web. 9 Jan. 2013.

Lowe, Lisa. “‘Say I Play The Man I Am’: Gender And Politics In *Coriolanus*.” *The Kenyon Review* 8.4 (1986): 86-95. MLA International Bibliography. Web. 9 Jan. 2013.

Analytical summary 2 due, turnitin.com

March 26 Film + Visuals. *Coriolanus*. Dir. Ralph Fiennes (2011); Stephen Greenblatt, “Review” *New York Review of Books*

April 2 No Class Meeting

Unit Four: Gender, Race, and Place

Recommended reading.

Bartels, Emily C. "Too Many Blackamoors: Deportation, Discrimination, and Elizabeth I" *SEL* 46.2 (Spring 2006) 305-22. . MLA International Bibliography. Web. 9 Jan. 2013.

Bartels, Emily C. "Imperialist Beginnings: Hakluyt's *Navigations* and the Place and Displacement of Africa" in *Speaking of the Moor From Alcazar to Othello*. (Philadelphia: U. Pennsylvania P, 2008): 45-64, 205-209.

April 9 *Othello*. View BBC production.

Thomas Coryat, *Coyat's Crudities* (1611) rpt. Andrew Hadfield, ed. *Amazons, Savages, and Machiavels: Travel and Colonial Writing in English, 1550-1630: An Anthology*. (New York: Oxford UP, 2001) 52-59.

Carol Neely, "Women and Men in Othello" in Lenz, Carolyn Ruth Swift, Gayle Greene, and Carol Thomas Neely. *The Woman's Part : Feminist Criticism of Shakespeare*. (Urbana: University of Illinois Press, 1980): 211-239; and "Circumscriptions and Unhousedness: Othello in the Borderlands" in Deborah E. Barker and Ivo Kamps, eds. *Shakespeare and Gender, A History*. (New York: Verso, 1995): 302-15.

Ania Loomba, "The Color of Patriarchy" in Hendricks, Margo, and Patricia A. Parker. *Women, "Race," and Writing in the Early Modern Period*. London ; New York: Routledge, 1994.

April 16 *As You Like It*. View BBC production.

Film + Visual *Othello*

Attend UH School of Theatre Production (April 19 - 20, and 25 – 27 at 8 p.m. | April 21 and 28 at 2 p.m.

April 23 Student Projects