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# 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

R 3:30-6:00pm  
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**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 Paeon"
- 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 *12<sup>th</sup> 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 Çulhaoglu, "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

- John C. Olin, *Christian Humanism and the Reformation*.
- Pamela Brown, "The Counterfeit *Innamorata* or The Diva Vanishes," *Shakespeare Yearbook* 10 (1999): 402-26.
- Louise George Clubb, *Italian Drama in Shakespeare's Time*.
- Andrew Grewars, "Shakespeare and the Actors of the *Commedia dell' arte*," in *Studies in the Commedia dell'arte* ed. by David J. George and Christopher J. Gossip.
- Pamela Brown and Peter Parolin, eds. *Women Players in England, 1500-1660*.
- A.L. Rowse, "The Court" in *The Elizabethan Renaissance*.
- Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare*.
- Linda Woodbridge, *Women and the English Renaissance*.
- Constance Jordan, *Renaissance Feminism*.
- Katherine Henderson and Barbara McManus, *Half-Humankind*.
- Peter Stallybrass, "Marginal England: The View from Aleppo," in *Center or Margin: Revisions of the English Renaissance* (2006).
- Stephen Orgel, *Authentic Shakespeares*.
- Stephen Orgel, ed., *Shakespeare and Gender*.
- Michael Shapiro, "Lady Mary Wroth Describes a 'Boy Actress,'" in *Medieval and Renaissance Drama in England* 4 (1989): 187-94.

### 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**

2 exams: 20% each of final grade	40%
2 article reports: 10% each of final grade	20%
1 review report: 10% of final grade	10%
1 seminar paper: 30% of final grade	30%

**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:** 14<sup>th</sup> to 17<sup>th</sup> 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 Cypress, 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.