

Eng 332
Fall 1998
N hour
208 Palmer

Dr. Cynthia Marshall
316 Palmer, x3980
Office hours: M, W 3 - 4
T, Th 1- 1:30 & by appt

Topics in Shakespeare Studies: Shakespearean History and Historicism

Purposes: How did a dramatist become a historical authority? In exploring this question, the class has three goals. First, we will discuss the complex relationship between history and literature. Second, we will read and discuss eight plays by Shakespeare: five English histories, one Roman history, one tragedy based on history, and one romance that may (or may not) have been linked with historical events. Third, we will engage with works of literary criticism focusing on historical issues; we will concern ourselves primarily with the (so called) Old Historicism and New Historicism, and with feminist and deconstructionist uses of historical material.

Texts: *The Norton Shakespeare*, ed. Stephen Greenblatt et al. (Norton, 1997).
The Elizabethan World Picture, Eustace M. Tillyard (Random-Vintage, 1959).
Engendering a Nation, Jean E. Howard and Phyllis Rackin (Routledge, 1997).
Shakespearean Negotiations, Stephen Greenblatt (Univ of Calif. P, 1988).
Course packet of secondary readings, on sale in the bookstore. (R)

Evaluation:

- | | |
|-----|---|
| 20% | Six response papers (1-2 pp, typed). These should be thoughtful engagements with the assigned reading for the day. Structure may be informal. You may only turn in one paper per class meeting, and you must turn in three by 15 Oct and six by 3 December to receive full credit. |
| 15% | Report. Each student will present a 15 to 20 minute report to the class; a written |
| 50% | Two essays (9-10 pages, typed). Ideally these will develop ideas you have begun to pursue in response papers. You should consult with me about your choice of topics. |
| 15% | Participation. Since the class is a seminar, each member's participation is vital to the overall disposition and accomplishment of the group. The participation grade will be based on the regularity and quality of both attendance and contributions to discussion. Comments that help to advance discussion and that enable all class members to contribute are highly valued. |

Please refer to the statement of Expectations and Policies of the Department of English for other relevant guidelines.

Schedule:

copy of

Unless I instruct you otherwise, you are expected to complete your first reading of a play or poem by the first day on which we discuss it. You are also expected to read the introductory essay in the *Norton Shakespeare* for each work. In addition, you should read the “General Introduction” in the *Norton Shakespeare* (pp. 1-76) during the first three weeks of class. It provides valuable background information.

- 27 Aug. Introduction: Why did Shakespeare write history plays, or, Is history boring?
- 1 Sept. Tillyard, *Elizabethan World Picture*
3 Sept. Howard & Rackin, 1-40
Greenblatt, “The Circulation of Social Energy,” 1-20
- 8 Sept. *Richard the Second*
10 Sept. Howard & Rackin, 137-59
- 15 Sept. Hodgdon, “If I Turn Mine Eyes Upon Myself”: *Richard II*” (R)
17 Sept. *1 Henry the Fourth*
- 22 Sept. *1 Henry the Fourth*
24 Sept. *2 Henry the Fourth*
- 29 Sept. Greenblatt, “Invisible Bullets” (21-65)
Howard & Rackin, 160-85
1 Oct. First essay due
- 6 Oct. *Henry the Fifth*
8 Oct. Dollimore and Sinfield, “History and Ideology: The Instance of *Henry V*” (R)
- 13 Oct. Howard and Rackin, 186-215
15 Oct. comparisons of Laurence Olivier and Kenneth Branagh films
- 20 Oct. Fall break
22 Oct. *Julius Caesar*
- 27 Oct. Plutarch, *Life of Julius Caesar* (R)
- 29 Oct. Garber, “A Rome of One’s Own” (R)
- 3 Nov. *King Lear*
- 5 Nov. Kahn, “The Absent Mother in *King Lear*” (R)
- 10 Nov. Greenblatt, “Shakespeare and the Exorcists” (94-128)
Carroll, “‘The Base Shall Top Th’ Legitimate’: The Bedlam Beggar and the Role
of Edgar in *King Lear*,” (R)

- 12 Nov. Dollimore, "*King Lear* (c. 1605-6) and Essentialist Humanism" (R)
- 17 Nov. *The Tempest*
- 19 Nov. Orgel, "Shakespeare and the Cannibals" (R)
- 24 Nov. Wilson, "Voyage to Tunis: New History and the Old World of *The Tempest*" (R)
- 26 Nov. Thanksgiving break
- 1 Dec. Second essay due
- 3 Dec. *Henry the Eighth / All Is True*
- 8 Dec. Rudnytsky, "*Henry VIII* and the Deconstruction of History" (R)

Topics for student reports

- 8 Sept. The King's Two Bodies in *Richard 2*

Ernst Kantorowicz, *The King's Two Bodies* (Princeton, NJ: Princeton UP, 1957),
- 22 Sept. *1 Henry 4* as comedy GRANGER
C. L. Barber, "Rule and Misrule in *Henry IV*," *Shakespeare's Festive Comedy* (Princeton, NJ:
- 6 Oct. *Henry 5* as interpretive puzzle HATHCOCK

Norman Rabkin, "Either/Or: Responding to *Henry V*," *Shakespeare and the Problem of Meaning*
- 13 Oct. *Henry 5* as Elizabethan nostalgia BEALER

Katherine Eggert, "Nostalgia and the Not Yet Late Queen: Refusing Female Rule
in *Henry V*," *English Literary Renaissance* 61 (1994): 523-55.
- 27 Oct. Gender roles in *Julius Caesar* MITCHELL

Coppélia Kahn, "Mettle and Melting Spirits in *Julius Caesar*," *Roman Shakespeare* (New York: Routledge, 1997).
- 3 Nov. Animal imagery in *King Lear* ROBY

Caroline Spurgeon, *Shakespeare's Imagery and What it Tells Us* (Cambridge: Cambridge UP
John Holloway, *The Story of the Night* (London: Routledge, 1961), pp. 75-98.
(PR 2983 H6)
- 17 Nov. Sacramental aspects of *The Tempest* WANN

Howard Felperin, "Shakespeare's Miracle Play," *Shakespeare Quarterly* 18
(1967): 363-74.
- 3 Dec. The problem of Anne Boleyn in *Henry 8* KILLEBREW

David Bergeron, "The Royal Family," *Shakespeare's Romances and the Royal Family*
Kim Noling, "Grubbing Up the Stock: Dramatizing Queens in *Henry VIII*,"

Topics in Shakespearean Studies: Shakespearean History and Historicisms

Professor Cynthia Marshall

ENG 332: Fall 1998

Supplementary Readings

1. Barbara Hodgdon, "‘If I Turn Mine Eyes Upon Myself’: *Richard II*," in her *The End Crowns All: Closure and Contradiction in Shakespeare’s History* (Princeton: Princeton Univ. Pr., 1991), pp. 127-150, 273-79.
2. Jonathan Dollimore and Alan Sinfield, "History and Ideology: The Instance of *Henry V*," *Alternative Shakespeares*, ed. John Drakakis (New York: Methuen, 1985), pp. 206-227, 237.
3. "Plutarch’s Lives of the Noble Grecians and Romanes," *The Narrative and Dramatic Sources of Shakespeare*, Vol. V, ed. Geoffrey Bullough (New York: Columbia Univ. Pr., 1964), pp. 58-89.
4. Marjorie Garber, "A Rome of one’s own," in her *Shakespeare’s Ghost Writers: Literature as Uncanny Causality* (New York: Methuen, 1987), pp. 52-73, 183-84.
5. Coppélia Kahn, "The Absent Mother in *King Lear*," *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers (Chicago: Univ. Of Chicago Pr., 1986), pp. 33-49, 325-28.
6. William C. Carroll, "‘The Base Shall Top Th’ Legitimate’: The Bedlam Beggar and the Role of Edgar in *King Lear*," *Shakespeare Quarterly* 38.4 (1987): 426-41.
7. Jonathan Dollimore, "*King Lear* (c. 1605-6) and Essentialist Humanism," *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries* (Chicago: Univ. of Chicago Pr., 1984), pp. 189-203, 285.
8. Stephen Orgel, "Shakespeare and the Cannibals," *Cannibals, Witches, and Divorce: Estranging the Renaissance*, ed. Marjorie Garber (Baltimore: The Johns Hopkins Univ. Pr., 1987), pp. 40-66.
9. Richard Wilson, "Voyage to Tunis: New History and the Old World of *The Tempest*," *ELH* 64 (1997): 333-357.
10. Peter L. Rudnytsky, "*Henry VIII* and the Deconstruction of History," *Shakespeare Survey* 43 (1990): 43-57.