

UNIVERSITY OF CYPRUS
DEPARTMENT OF ENGLISH STUDIES

ENG330 STUDIES IN SHAKESPEARE A
COURSE OUTLINE - SPRING SEMESTER 2017-2018
MONDAY / THURSDAY, 12:00-13:30, BUILDING 0EEO1, ROOM 020

Lecturer: Dr. Stella Achilleos

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Office Hours: Monday / Thursday, 9:30-10:30 and 13:30-14:30
(or by appointment)

COURSE DESCRIPTION

This course concentrates on selected dramatic works of Shakespeare, examining how those shaped and were shaped by the world of Elizabethan and Jacobean England. While gaining an appreciation of various elements of Shakespearean drama (for example, Shakespeare's use of language, stage techniques, and sources), students will also be encouraged to explore the broader social and cultural dimensions of Shakespeare's plays. Examining texts in relation to issues like power and authority, gender and sexuality, class and race, students will further be invited to look at Shakespeare's dramatic work from multiple theoretical perspectives and to apply select critical theories to his plays.

TEXTBOOKS

- 1) *A Midsummer Night's Dream*, ed. by Harold F. Brooks (Arden Shakespeare: Second Series, 1979)
- 2) *Macbeth*, ed. by Sandra Clark and Pamela Mason (Arden Shakespeare: Third Series, 2015)
- 3) *Othello*, ed. by E. A. J. Honigmann (Arden Shakespeare: Third Series, 1997)
- 4) *King Henry IV, Part I*, ed. by David Scott Kastan (Arden Shakespeare: Third Series, 2002)

Selected secondary readings will be made available to students during the course of the semester. A list of other secondary material available in the library will also be provided to students at the beginning of the course. Further, the course will include the screening of a film adaptation of one or more of the plays under study.

ASSESSMENT

Midterm Exam (take-home paper):	40%
Final Exam (in class):	50%
Participation and attendance:	10%

Weekly schedule of classes and assigned readings*

1. Jan.15/18

Introduction to the Course:
Shakespeare and the Early Modern Theatre

Suggested secondary readings:

- R. A. Foakes, "Playhouses and Players," *Cambridge Companion to English Renaissance Drama*, ed. by A. R. Braunmuller and Michael Hattaway (Cambridge: Cambridge University Press, 1990).
- Andrew Gurr, *The Shakespearean Stage 1574-1642* (Cambridge: Cambridge University Press, 1992).
- Andrew Gurr, *Playgoing in Shakespeare's London* (Cambridge: Cambridge University Press, 1987).

2. Jan.22/25

A Midsummer Night's Dream

Suggested secondary readings:

- Louis Montrose, "Shaping Fantasies: Figurations of Gender and Power in Elizabethan Culture," *Representations* 2 (1983), 61-94.
- Leonard Tennenhouse, "Strategies of State and political plays: *A Midsummer Night's Dream, Henry IV, Henry V, Henry VIII*," in *Political Shakespeare: Essays in Cultural Materialism*, ed. Jonathan Dollimore and Alan Sinfield, 2nd edn (Manchester: Manchester University Press, 1994), pp. 109-128.
- Barbara Freedman, "Dis/Figuring Power: Censorship and Representation in *A Midsummer Night's Dream*," in *A Midsummer Night's Dream: Critical Essays*, ed. by Dorothea Kehler (New York and London: Routledge, 2001), pp. 179-215.

3. Jan.29/Feb.1 *A Midsummer Night's Dream*

4. Feb.5/8

A Midsummer Night's Dream

5. Feb.12/15

Macbeth

Suggested secondary readings:

- Rebecca Lemon, "Sovereignty and Treason in *Macbeth*," *Macbeth: New Critical Essays*, ed. by Nick Moschovakis (New York: Routledge, 2008), pp.73-87.
- Alan Sinfield, "Macbeth: History, Ideology and Intellectuals," in *Macbeth. New Casebooks*, ed. by Alan Sinfield (Houndmills and London: Palgrave Macmillan, 1992), pp. 121-135.

6. Feb.19 PUBLIC HOLIDAY (CLEAN MONDAY)

Feb.22

Macbeth

7. Feb.26/March 1

Macbeth

8. March 5 *Macbeth*

March 8 *Othello*

9. March 12/15 *Othello*

Suggested secondary readings:

- Patricia Parker, "Fantasies of 'Race' and 'Gender': Africa, *Othello*, and Bringing to Light," *Women, "Race," and Writing in the Early Modern Period*, ed. Margo Hendricks and Patricia Parker (New York: Routledge, 1994), pp. 84-100.
- Lisa Jardine, "'Why Should he call her whore?' Defamation and Desdemona's Case," *Reading Shakespeare Historically* (London: Routledge, 1996), pp. 18-33.
- Sara Munson Deats, "'Truly, an obedient lady': Desdemona, Emilia, and the Doctrine of Obedience in *Othello*," *Othello: New Critical Essays*, ed. Philip C. Kolin (New York: Routledge, 2002), pp. 233-54.

THURSDAY 15 MARCH: DEADLINE TO HAND IN MIDTERM EXAM

10. March 19/22 *Othello*

11. March 26 Roundtable Discussion on Teaching Early Modern Drama - to be held at the CVAR (Center of Visual Arts and Research) as part of *Othello's Island 2018: the 6th Annual Interdisciplinary Conference on Medieval and Early Modern Studies*.

March 29 *Othello*

2 APRIL -15 APRIL: EASTER HOLIDAY

12. April 16/19 *King Henry IV, Part 1*

Suggested secondary readings:

- Graham Holderness, "*Henry IV: Carnival and History*," *Shakespeare's History Plays. Richard II to Henry V. New Casebooks*, ed. by Graham Holderness (Houndmills and London: Macmillan, 1992), pp.151-164.
- Derek Cohen, "*Henry IV Part I: Rituals of Violence*," *Shakespeare's History Plays. Richard II to Henry V. New Casebooks*, ed. by Graham Holderness (Houndmills and London: Macmillan, 1992), pp.136-150.

13. April 23/26 *King Henry IV, Part 1*

14. April 30/May 3 *King Henry IV, Part 1*, Revision for Exams

FINAL EXAM PERIOD: 11-25 MAY 2018

*Please note that this is a tentative reading schedule which may have to vary slightly based on the needs of the particular class.

CLASS POLICIES

You are required to work systematically so as to keep pace with the material assigned for each session. Your active participation in in-class discussions is essential, so you need to make sure that you always read the relevant material before coming to class. Systematic failure to come to class prepared or to contribute to discussions may have a negative impact on your final grade.

You are expected to attend all classes and scheduled exams, except in case of illness or any other exceptional circumstances. In that case, you need to inform me. Please keep in mind that missed in-class exams cannot be made up unless you present a valid medical certificate or other formal document justifying your absence.

All written work needs to be handed in by the deadline and no extensions will be given except in special circumstances. Assignments or exams handed in late will not be accepted.

Finally, you must come to class on time and always bring your textbook with you.

ACADEMIC DISHONESTY

Please keep in mind that any form of academic dishonesty (such as cheating in exams or plagiarism) is a very serious offence and will be penalized according to departmental regulations. Students who commit such offences may risk failing the entire course.

Plagiarism is the use of someone else's work (language and/or thoughts) as one's own original work.

All written work - whether produced in class or at home - must be the student's own work. In order to avoid plagiarism, you should always make sure that any sources used in your work (whether copied directly, summarized or paraphrased) are clearly acknowledged. You are expected to be familiar with the MLA citation format and to use that to cite your sources whenever that is required.