

UNIVERSITY OF CYPRUS  
DEPARTMENT OF ENGLISH STUDIES

ENG330 STUDIES IN SHAKESPEARE A  
COURSE OUTLINE - SPRING SEMESTER 2018-2019  
MONDAY / THURSDAY, 12:00-13:30, ROOM A110 (Kallipoleos)

**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) *Richard III*, ed. by James R. Siemon, Arden Shakespeare: Third Series (London: Methuen, 2009)
  - 2) *Hamlet: Revised Edition*, ed. Ann Thompson and Neil Taylor, Arden Shakespeare: Third Series (London and New York: Bloomsbury, 2016).
  - 3) *Macbeth*, ed. by Sandra Clark and Pamela Mason, Arden Shakespeare: Third Series (London: Methuen, 2015)
  - 4) *A Midsummer Night's Dream*, ed. by Sukanta Chaudhuri, Arden Shakespeare: Third Series (London and New York: Bloomsbury Arden Shakespeare, 2017)
- 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 semester.

**ASSESSMENT**

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

## Weekly schedule of classes, assigned readings and deadlines\*

1. Jan.14/17 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.21/24 *Richard III*

3. Jan.28/31 *Richard III*

4. Feb.4 *Richard III*

### Suggested secondary readings:

- Alexander Leggatt, "Richard III," in *Shakespeare's Political Drama: The History Plays and the Roman Plays* (London and New York: Routledge, 1989), pp. 32-53.
- Marie Hélène Besnault and Michel Bitot, "Historical Legacy and fiction: the poetical reinvention of King Richard III," *The Cambridge Companion to Shakespeare's History Plays*, ed. by Michael Hattaway (Cambridge: Cambridge University Press, 2002), pp. 106-125.
- Phyllis Rackin, "Women's roles in the Elizabethan history plays," *The Cambridge Companion to Shakespeare's History Plays*, ed. by Michael Hattaway (Cambridge: Cambridge University Press, 2002), pp. 71-88.

Feb.7 *Hamlet*

5. Feb.11/14 *Hamlet*

6. Feb.18/21 *Hamlet*

### Suggested secondary readings:

- Elaine Showalter, "Representing Ophelia: Women, Madness and the Responsibilities of Feminist Criticism," in *Shakespeare and the Question of Theory*, ed. by P. Parker and G. Hartman (New York: Routledge: 1985), pp. 77-94.
- Lisa Jardine, "No Offence I' The' World: Unlawful Marriage in *Hamlet*" and "What happens in *Hamlet*," in *Reading Shakespeare Historically* (London and New York: Routledge, 1996), pp. 35-47 and 148-157.

7. Feb.25/28 Special Sessions on Drama Pedagogy / Teaching Shakespeare with Dr. Henry Bell (Sheffield Hallam University)

8. March 4/7 *Macbeth*

9. March 11 HOLIDAY (CLEAN MONDAY)

March 14 *Macbeth*

**THURSDAY 14 MARCH: DEADLINE TO HAND IN MIDTERM EXAM**

10. March 18/21 *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.

11. March 25 PUBLIC HOLIDAY

March 29 *A Midsummer Night's Dream*

12. April 1 PUBLIC HOLIDAY

April 4 *A Midsummer Night's Dream*

13. April 8/11 *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, 2<sup>nd</sup> 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.

14. April 15

Special Session/Roundtable on Teaching Early Modern Drama - to be held at the CVAR (Center of Visual Arts and Research) as part of *Othello's Island 2019: the 7<sup>th</sup> Annual Interdisciplinary Conference on Medieval and Early Modern Studies*.

April 18

*A Midsummer Night's Dream*, Revision for Exams

**EASTER VACATION: 22 April - 5 May 2019**

**FINAL EXAM PERIOD: 10-24 MAY 2019**

\*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.