

Fall 2015

ENGL 6520

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University of New Orleans

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Introduction

According to Shakespeare, the course of true love never did run smooth. In this course we will use Shakespeare's plays and poems, along with critical essays, to look at the ways in which love, friendship, sex, marriage, adultery, and other human relationships are defined, constructed, regulated, practiced, and turned into poetry in early modern England. Students can expect to improve their knowledge of Shakespeare's poetry and drama; his life and career; and the context in which he wrote and produced his plays.

Content of Course and Course Requirements

We will read ten plays, covering each of Shakespeare's major dramatic genres. We will also read the sonnets and the two long erotic poems. Essays offering a variety of perspectives on early modern love and sexuality will be assigned each week. Students will be required to give two in-class presentations, and must complete a substantial (25 page) research essay and its attendant preliminary assignments (research proposal and annotated bibliography). Attendance is mandatory; each unexcused absence will result in ten points being deducted from your final grade.

Grades

To earn an A in the course, you must turn in all work, and the quality of the work must be excellent. Written work will be original, thoughtful, well-supported, and largely free from errors. Very good work will earn a B; adequate work a C; sub-standard work a D; work that is plagiarized or not turned in will earn an F.

Each in-class presentation will count for 10% of your final grade. The preliminary research assignments will each count for 10% of your final grade. Your essay will count for 60% of your grade.

Contact information

My office is LA 177. My office phone number is (504) 280-6113. My e-mail address is cloomis@uno.edu. My office hours for the Fall, 2015 semester are MWF 11 to 12; Thursday 3 to 5; and by appointment.

Required Text

The Riverside Shakespeare (also called *The Wadsworth Shakespeare*), edited by G. Blakemore Evans et al. (ISBN for *The Riverside*: 978-0395754900; ISBN for *The Wadsworth*: 978-1133316275). Additional required reading will be handed out in class or will be placed on reserve in the library. Students are required to acquire the textbook, and to bring it to class. I do not permit the use of electronic devices in the classroom.

Classroom Rules

- Please come to class prepared to discuss that day's reading. Please plan to read each play at least twice. Although you are welcome to watch film adaptations of the play, please do not attempt to substitute watching a film for reading the play; most film adaptations of Shakespeare's plays use less than half the play's text.
- If you feel the need to consult a website for the plot of the play, please use www.folger.edu.
- In order that everyone has the opportunity to study Shakespeare without unnecessary distractions, please make sure that cell phones, pagers, beeping watches, or other noise-making devices are turned off before class begins. If your phone rings during class, you will be asked to leave the classroom, and this will count as an unexcused absence. You may not use electronic devices during class. You may not bring guests to class, including children, without the instructor's permission.
- Attendance is mandatory. For each unexcused absence, I will deduct ten points from your final grade. After two unexcused absences, I will assume you are no longer interested in the course, and I will report your absences to the Director of Graduate Study and ask that you be dropped from the course. If you have a legitimate excuse for your absence, please notify me ahead of time, if possible, or immediately upon your return to class.
- Please be on time for class. Latecomers will be marked as absent, and if I have collected written work, I will not accept it from those who are late.
- Written work will be collected at the beginning of class on the due date listed on the syllabus. All written work must be handed in on paper and in person; I do not accept papers sent by e-mail.
- I do not accept late papers or give make-up exams except in cases of extreme and documentable emergencies. The paper is due on the last day of class.

Plagiarism is taking someone else's words and claiming they are your own. Examples of plagiarism include downloading all or part of an essay from an electronic source; turning in an essay you have purchased or borrowed from another writer; or using sources you do not cite properly. Do not plagiarize. If you plagiarize or cheat, your grade for that assignment will be F and I will report the incident to the University for further action. If you need help with your written work, consult with the instructor or visit the Writing Center (LA 334).

The University of New Orleans requires that each course syllabus contain the following notices:

* *Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.*

** *It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.*

Syllabus

August 20	Introduction; Shakespeare's biography; terms; the sonnets; Ovid; Aristophanes
August 27	Sonnets 11-20 <i>Venus and Adonis</i> Lawrence Babb, "The Physiology and Psychology of the Renaissance" (handout) Helkiah Crooke, excerpt from <i>Microcosmographia</i> (handout)
September 3	Sonnets 21-30 <i>The Rape of Lucrece</i> Phyllis Rackin, "Women in Shakespeare's World" (handout) Valerie Traub, "Gender and Sexuality in Shakespeare" (handout)
September 10	Sonnets 31-40; presentation <i>Taming of the Shrew</i> Frances Dolan, "Household Chastisements..." (handout) Lynda Boose, "Scolding Brides..." (handout) Karen Newman, "Renaissance Family Politics..." (handout)
September 17	Sonnets 41-50; presentations <i>Much Ado about Nothing</i> Bruce Smith, "The Secret Sharer" (handout) Michel de Montaigne, "On Friendship" (handout)
September 24	Sonnets 51-60; presentations <i>A Midsummer Night's Dream</i> Louis Montrose, "'Shaping Fantasies..." (handout) Loreen Giese, title TBA RESEARCH PROPOSAL DUE
October 1	Sonnets 61-74; presentations <i>Romeo and Juliet</i> Stanley Wells, title TBA (handout) Stephen Orgel, "'The Performance of Desire" (handout)
October 8	Sonnets 75-89; presentations <i>Antony and Cleopatra</i> L. T. Fitz, "Egyptian Queens and Male Reviewers..." (handout) Janet Adelman, title TBA (handout) ANNOTATED BIBLIOGRAPHY DUE

October 15	Fall break—class does not meet
October 22	Sonnets 90-104; presentations <i>Richard III</i> Ian Moulton, excerpt from “‘A Monster Great Deformed’: The Unruly Masculinity...” Essays TBA
October 29	Research day
November 5	Sonnets 105-119; research presentations <i>As You Like It</i> Jean Howard, “Crossdressing, the Theatre, and Gender Struggle...” (handout)
November 12	Sonnets 120-134; research presentations <i>Measure for Measure</i> Kamps and Raber, “Marriage, Sex, and Society” (handout)
November 19	Sonnets 135-149; research presentations <i>Othello</i> Kim Hall, “Marriage and the Household” (handout) Gayle Greene, “‘This that you call love’: Sexual and Social Tragedy” (handout)
November 26	Thanksgiving holiday—class does not meet
December 3	Sonnets 150-154 <i>The Winter’s Tale</i> FINAL ESSAY DUE

First presentation: A ten minute presentation on a sonnet to be assigned.

Second presentation: A substantial (twenty-minute) account of your research project.

Essay: Your essay for this course must be an original and substantial analysis of love, friendship, sexuality, marriage, or adultery in one of Shakespeare’s plays; you may write about a play that is not on the syllabus. You must use 10 to 15 reliable academic sources in your research. Please challenge yourself when you choose your texts, and please do not submit an essay you are writing for another class. The essay must be 25 pages long, and must follow the attached style sheet carefully. The essay is due at the start of class on December 3; I do not accept late papers except in cases of extreme and documentable emergency.

Preliminary assignments: You must turn in a two-paragraph research proposal. The first paragraph will offer a detailed explanation of your topic; the second paragraph will explain your approach to the topic and will identify the research you have completed and intend to complete. This is due at the start of class on September 24.

You must also turn in an annotated bibliography with at least 10 secondary sources. These must be scholarly books or essays from reliable academic journals. For each entry, write at least one paragraph assessing the value of the source. Confine your summary of the book or essay’s argument to a single sentence; focus on your evaluation of the source’s argument, analysis, and support. This is due at the start of class on October 8.

Tools I expect you to use: *The Oxford English Dictionary*; a reliable concordance of Shakespeare’s complete works; Geoffrey Bullough’s *Narrative and Dramatic Sources of Shakespeare*; the Early English Books Online database (not available at UNO); the MLA International Bibliography.

Things You Must Memorize

The Seven Deadly Sins

Pride Sloth Wrath Avarice
Lust Envy Gluttony

The Four Humors

Blood (air; hot and moist; sanguine)
Phlegm (water; cold and moist; phlegmatic)
Yellow bile (fire; hot and dry; choleric)
Black bile (earth; cold and dry; melancholy)

The Twelve Olympians

Zeus (Jupiter) – chief god
Hera (Juno)-sister and wife of Zeus; goddess of marriage
Poseidon (Neptune)-god of the sea
Hephaestus (Vulcan)-husband of Aphrodite/Venus; god of fire and craftsmen
Ares (Mars); god of war
Apollo (Apollo); god of the sun, reason, the arts (esp. music) and prophecy
Artemis (Diana); goddess of the hunt and the moon
Demeter (Ceres); goddess of the harvest
Aphrodite (Venus); goddess of love
Athena (Minerva); goddess of wisdom
Hermes (Mercury); messenger god; god of thieves
Dionysus (Bacchus); god of wine

Additional Classical Gods

Hades (Pluto)-god of the underworld
Persephone (Proserpina)-goddess of the spring; wife to Hades/Pluto
Hestia (Vesta)-goddess of the hearth
Ganymede--cupbearer to Zeus
Eros (Cupid) – child of Venus; god of love
Hecate – goddess of the moon and witches

The Nine Muses

Calliope (epic poetry)
Clio (history)
Erato (love poetry and divine hymns)
Euterpe (lyric poetry)
Melpomene (tragedy)
Polyhymnia (sacred music)
Terpsichore (dance)
Thalia (comedy)
Urania (astronomy)

The Three Fates (Moiria or Parcae)

Clotho (The Spinner)
Lachesis (The Measurer)
Atropos (The Cutter)

The Furies (Erinyes)

Alecto
Megaera
Tisiphone

Dates

1558-1603 - Reign of Queen Elizabeth I (Elizabethan era)
1603-1625 – Reign of King James I (Jacobean era)
1564-1616 – Shakespeare's birth and death
1476 – William Caxton introduces the printing press in England
1642-1660 – English theaters closed because of the Civil War

Periods of English Literature (From Harmon and Holman, *A Handbook to Literature*)

428-1100	Old English Period
1100-1350	Anglo-Norman Period
1350-1500	Middle English Period
1500-1660	Renaissance Period (now called Early Modern Period)
1500-1557	Early Tudor Age
1558-1603	Elizabethan Age
1603-1625	Jacobean Age
1625-1642	Caroline Age
1649-1660	Commonwealth Interregnum
1660-1798	Neoclassical Period
1798-1870	Romantic Period

Agon- the Greek word for “contest”

Protagonist – the central character in a work of fiction; the hero or heroine; the character to whom the most significant action happens; the character with whom the reader most closely identifies; the character we want to see win the contest

Antagonist – the character who opposes or blocks the protagonist; the character who tries to prevent the protagonist from achieving his or her goal; the protagonist’s enemy; the character we want to see lose the contest

Plot – the main story of a work of literature; the plot is shaped by the author to create an artistic account of the events that happen to the protagonist

Subplot-a secondary plot featuring minor characters; the subplot sometimes comments on the main plot

Peripeteia—Aristotle’s term for the point at which the action of a tragedy shifts from rising to falling, and when the fate of the protagonist undergoes a reversal.

Anagnorisis—Aristotle’s term for the protagonist’s recognition of his or her situation; this recognition leads to the peripeteia.

Genre – the category of a work of literature. With written work, the first division is between fiction (stories, poems, and plays) and non-fiction (histories, memoirs, diaries, letters, news accounts).

Drama genres: comedy; tragedy; history; romance

Comedy: A play in which the protagonist reaches a happy ending and is incorporated into an orderly community; comedy “implies a positive understanding of human experience Comedy moves from confusion to order, from ignorance to understanding, from law to liberty, from unhappiness to satisfaction, from separation to union, from barrenness to fertility, from singleness to marriage, from two to one” (McDonald)

Tragedy: A play in which the protagonist suffers a fall from greatness due to his or her hamartia, or error in judgment; tragedy “moves toward an unhappy ending and thus implies an unfavorable assessment of human experience. Death is the tragic counterpart to the marriage that concludes comedy. Not only does the hero or heroine die, but others do also, often at the hands of the tragic figure. Tragedy ends in annihilation, misery, separation, loss. . . The emphasis is on failure, waste, disappointment, and self-destruction. . . Tragic drama presents its audience with a spectacle in which heroic men and women are destroyed by their own capable hands, victims of the very traits that set them apart from the rest of us” (McDonald).

History – a play providing a shaped account of historical events

Romance – a play depicting an adventure, combining magic and loss; “a distinctive kind of comedy [that] arrives at a happy ending by an unusually perilous route . . . The main characters must endure a series of hazards and trials that lead ultimately to success and reward. . . . Characters in these plays are able to recover what seems irretrievably lost, what they themselves have foolishly attempted to destroy” (McDonald). More generally, as “works with extravagant characters, remote and exotic places, highly exciting and heroic events, passionate love, or mysterious or supernatural experiences . . . relatively free of the more restrictive aspects of realistic verisimilitude” (Harmon and Holman). Harmon and Holman quote Clara Reeve’s 1785 definition of prose romance: “The novel is a picture of real life and manners, and of the times in which it was written. The Romance in lofty and elevated language, describes what has never happened nor is likely to.”

Catharsis – According to the philosopher Aristotle, the goal of tragedy is to purge humans of pity and terror, two harmful emotions. This purging is called “catharsis.”

Writing in the late 16th century, Sir Philip Sidney argued that the purpose of literature is “the winning of the mind from wickedness to virtue.”

Figures of Speech

From Edward P. J. Corbett, *Classical Rhetoric for the Modern Student* (Oxford: Oxford University Press, 1971).

Metaphor--an implied comparison between two things of unlike nature that yet have something in common.

[A metaphor's "tenor" is its subject; a metaphor's "vehicle" is the image it uses to characterize the subject. In the metaphor "My love is a red, red rose," the tenor is the beloved and the vehicle is the rose.]

Simile--an explicit comparison between two things of unlike nature that yet have something in common. [Similes almost always contain the word "like" or "as."]

"The difference between metaphor and simile lies mainly in the manner of expressing comparison. Whereas metaphor says, 'David was a lion in battle,' simile says, 'David was *like* a lion in battle.' Both of these tropes are related to the topic of similarity, for although the comparison is made between two things of unlike nature (*David* and *lion*), there is some respect in which they are similar (e.g. they are courageous, or they fight ferociously, or they are unconquerable in a fight)."

(Related terms: **allegory**-- "an extended or continued metaphor"; **parable**-- "an anecdotal narrative designed to teach a moral lesson"; **cataphoresis**-- a mixed metaphor.)

Synecdoche--a figure of speech in which a part stands for the whole.

Examples:

genus substituted for the species: *weapon* for *sword*; *creature* for *man*; *arms* for *rifle*

species substituted for the genus: *bread* for *food*; *cutthroat* for *assassin*

part substituted for the whole: *sail* for *ship*; *hands* for *helpers*

matter for what is made from it: silver for money; canvas for sail

Literary examples:

Give us this day our daily *bread*.

Not *marble* nor the gilded monuments of princes, shall outlive this powerful *rhyme*.

Periphrasis--substitution of a descriptive word or phrase for a proper name or of a proper name for a quality associated with the name.

Examples: The *Splendid Splinter* hit two more *round-trippers* today.

He became a *Quixote* of the Cotswolds who abdicated his century...

They do not escape *Jim Crow*; they merely encounter another, not less deadly variety.

When you're out of *Schlitz*, you're out of beer.

Puns--generic name for those figures which make a play on words.

(1) **Antanacsis**--repetition of a word in two different senses.

If we don't *hang* together, we'll *hang* separately.

Your argument is *sound*--nothing but *sound*.

Though we're *apart*, you're *a part* of me still.

[A local example is the slogan for the Winn-Dixie card: "Lower prices? Yes it does!"]

(2) **Paronomasia**--use of words alike in sound but different in meaning

One's metaphoric *retch* exceeds one's metaphoric *gasp*.

[She's] waiting for her paramour to obtain a divorce and *altar* her situation.

From Richard A. Lanham, *A Handlist of Rhetorical Terms* (Berkeley: University of California Press, 1968):

Hyperbole--Exaggerated or extravagant terms used for emphasis and not intended to be understood literally; self-conscious exaggeration:

"For instance, of a Lion;

He roared so loud, and looked so wondrous grim,

His very shadow durst not follow him."

Asyndeton--Omission of conjunctions between words, phrases, or clauses.

Anaphora--Repetition of the same word at the beginning of successive clauses or verses.

Antimetabole or **Chiasmus**--Inverting the order of repeated words to sharpen their sense or to contrast the ideas they convey or both (AB:BA); chiasmus. . . sometimes [implies] a more precise balance and reversal, antimetabole a looser, but they are virtual synonyms: "I pretty, and my saying apt? or I apt, and my saying pretty?"

Zeugma--One verb governs several congruent words or clauses, each in a different way; as in *The Rape of the Lock*:

Here thou, great *Anna*! whom three realms obey
Dost sometimes counsel take--and sometimes tea.

Epiplexis--Asking questions in order to reproach or upbraid, rather than to elicit information.

Hendiadys--Expression of an idea by two nouns connected by "and" instead of a noun and its qualifier: "by length of time and siege" for "by a long siege."

Malapropism--[A] vulgar error through an attempt to seem learned; not, properly, a rhetorical term. The word comes from Mrs. Malaprop, a character in Sheridan's *The Rivals* (1775).

From William Harmon, *A Handbook to Literature*, 9th edition (New Jersey: Prentice Hall, 2003):

Irony--A broad term referring to the recognition of a reality different from appearance. Verbal irony is a figure of speech in which the actual intent is expressed in words that carry the opposite meaning. We may say, "I could care less" while meaning "I couldn't care less."

Dramatic Irony--The words or acts of a character may carry a meaning unperceived by the character but understood by the audience. Usually, the character's own interests are involved in a way that he or she cannot understand. The irony resides in the contrast between the meaning intended by the speaker and the different significance seen by others.

Litotes--A form of understatement in which a thing is affirmed by stating the negative of its opposite. To say "She was not unmindful" when one means that "She gave careful attention" is to employ litotes. [One of Lanham's definitions is "understatement that intensifies." Another good definition is "deliberate understatement."]

Metonymy--The substitution of the name of an object closely associated with a word for the word itself. We commonly speak of the monarch as "the crown," an object closely associated with royalty thus being made to stand for it. So, too, in the book of Genesis we read, "In the sweat of thy face shalt thou eat bread," in which sweat represents that with which it is closely associated, hard labor.

Apostrophe--A figure of speech in which someone (usually but not always absent), some abstract quality, or a nonexistent personage is directly addressed as though present.

Conceit--Originally the term, cognate and almost synonymous with "concept" or "conception," implied something conceived in the mind. Its later application to a type of poetic metaphor retains the original sense, in that *conceit* implies ingenuity. . . . The term designates fanciful notion, usually expressed through an elaborate analogy and pointing to a striking parallel between ostensibly dissimilar things. A *conceit* may be a brief metaphor, but it also may form the framework of an entire poem. In English there are two basic kinds of *conceit*: The Petrarchan conceit, most often found in love poems, in which the subject is compared extensively and elaborately to some object, such as a rose, a ship, a garden; and the Metaphysical conceit, in which complex, startling, paradoxical, and highly intellectual analogies abound.

Style Sheet

1. All papers must be turned in on time and in person.
2. All papers must be of the required length.
3. All papers must be typed (in black ink; on white paper) and stapled. Do not use folders or plastic covers.
4. The Title Page
 - The title should be centered on the page
 - Your name, the course, and the date should be in the lower right corner
 - Your title should be in the same size and font of type as the rest of the paper
 - Do not put quotation marks around your title unless the title IS a quotation
 - Capitalize the first word and each substantive word in your title
5. Your first page
 - Should not have a header or a footer that includes your name
 - Should not be numbered
 - Should have a 1-1/2 inch TOP margin
 - Should have one inch margins on all other sides
 - Should be DOUBLE SPACED
6. All other inside pages
 - Should have one-inch margins all around
 - Should be DOUBLE SPACED
 - Should be numbered; numbering starts with page 2 which should have the number 2
 - Should not have a header or footer that includes your name
7. Quoting
 - All direct quotations must go in quotation marks and must be followed by a parenthetical citation identifying the page number on which the quotation is found in the source you are quoting from.
 - Make the quotation fit your sentence grammatically. If this means leaving words out, indicate their absence by an ellipsis (...). If this means adding words, do so in [square brackets].
 - If a quotation is five typed lines or longer, isolate the quotation by embedding it (indent five spaces on both sides). An embedded quotation does not have opening and closing quotation marks. It must be followed by a parenthetical citation.
 - When quoting a POEM, cite the line numbers in parentheses after the quotation. When citing a PLAY, cite the act, scene, and line number (s) in parentheses after the quotation using Arabic, not Roman, numerals. Do not cite a play or a poem by page number.
 - When quoting more than one but fewer than five lines of poetry, use a slash mark to indicate the line break. When citing five or more lines, embed the quotation and use the exact line breaks of the original source.
 - All works from which you quote must be listed in alphabetical order by author's last name on a works cited page. Use MLA format.
8. General rules
 - Indicate a new paragraph EITHER by indenting five spaces OR by skipping an extra space between paragraphs. Do not do both. Microsoft Word automatically does both; you will need to disable this feature.
 - Academic writing should be clear, concise, and formal.
 - Write in complete sentences using the active voice.
 - Keep summary in the present tense.
 - End all questions with a question mark.
 - Avoid run-on sentences and comma splices; if you do not know what these terms mean, consult a grammar handbook.
 - The titles of long works (plays, movies, novels, epic poems, television series, collections) and newspaper and magazine names should be *italicized*. The titles of short works (short poems, short stories, individual episodes of a television series, articles, essays) go in quotation marks.
 - Leave yourself time to proofread.
 - Be proud of your work.