

ENGLISH 714 – STUDIES IN SHAKESPEARE SHAKESPEAREAN MASCULINITIES

Professor Jennifer Feather
 Wednesday, 6:30-9:20; MHRA 1211
 Office Hours: T 3:30-4:30, W 4:00 - 6:00 & by appt.; Office: MHRA 3110
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How do Shakespearean plays contribute to and challenge shifting conceptions of masculinity operating in the early modern period? This course will explore representative Shakespearean texts in the context of contemporary descriptions of masculinity by figures like Thomas Wyatt, Thomas Hoby, Robert Burton, and Edmund Spenser. From the identification of Roman *virtú* with masculinity in the Roman plays to the courtships of the comedies, masculinity – its successes and especially its failures – are a central pre-occupation of Shakespearean drama. Moreover, since governing the individual body was understood as crucial to securing social order in the early modern period, studying individual gender construction offers a way of understanding similarities and differences between Shakespeare’s world and our own. The course will place the plays in critical and historical context using a variety of additional readings. We will discuss how gender functions as an analytic category in plays from all genres and periods of Shakespeare’s work, including but not limited to *Othello*, *As You Like It*, and *The Winter’s Tale*.

REQUIRED TEXTS:

You should each have a copy of all of the plays on the syllabus. If you do not yet own one, you might want to consider buying an anthology of the plays. I suggest either the Riverside Shakespeare (ISBN 0395754909) or the Norton Shakespeare (ISBN 0393068013), depending on your needs. However, I have ordered the plays on the syllabus in a variety of editions, so you can get a sense of what sorts of texts are available both for study and for teaching. In addition, each of you should purchase Spenser’s *Faerie Queene*. A list of the texts available at the book store follows.

<i>The First Part of King Henry VI</i> (The New Cambridge Shakespeare)	Editor: Michael Hattaway Publisher: Cambridge University Press (May 25, 1990) ISBN: 052129634X
<i>Julius Caesar</i> (Oxford School Shakespeare Series)	Editor: Roma Gill Publisher: Oxford University Press, USA; 3 edition (2002) ISBN: 0198320272
<i>Othello</i> (Oxford World’s Classics)	Editor: Michael Neill Publisher: Oxford UP 2006 ISBN: 0192814516
<i>The Faerie Queene</i> by Edmund Spenser (Penguin Classics)	Editors: Thomas P. Roche, C. Patrick O'Donnell Publisher: Penguin 1979 ISBN: 0140422072
<i>As You Like It</i> (Arden Shakespeare: Third Series)	Editor: Juliet Dusinberre Publisher: Arden 2006 ISBN: 1904271227
<i>The Winter's Tale: Texts and Contexts</i> (The Bedford Shakespeare Series)	Editor: Mario DiGangi Publisher: Bedford/St. Martin's 2007 ISBN: 0312167040
<i>I Henry IV</i> (Norton Critical Editions)	Editor: Gordon McMullan (Editor) Publisher: W. W. Norton & Company; 3rd edition 2003 ISBN: 0393979318

Other course readings will be available via electronic reserve. These readings are marked with the following symbol in the syllabus: **[ERES]**

A few additional texts are available on Blackboard under “course documents.” These readings are marked with the following symbol on the syllabus: **[BB]**

COURSE REQUIREMENTS:

- 2 response papers

- In-class seminar presentation (approx. 30-35 minutes)
- Research paper prospectus
- 15-20 page final research paper (due December 10)

READING SCHEDULE:

AUGUST 27	COURSE INTRODUCTION
SEPTEMBER 3	<p>GENDER AS AN ANALYTIC CATEGORY: THEORIES OF MASCULINITY</p> <ul style="list-style-type: none"> • Joan Wallach Scott, “Gender: A Useful Category of Historical Analysis” [ERES] • Robert A Nye, “Locating Masculinity: Some Recent Work on Men” [BB] • Thomas Laqueur, “Of Language and the Flesh” [ERES] • Katharine Park and Robert A. Nye “Destiny is Anatomy” Book Review of <i>Making Sex: Body and Gender from the Greeks to Freud</i> [BB] <p>Recommended</p> <p>Judith Butler, “Imitation and Gender Insubordination” [ERES]</p>
SEPTEMBER 10	<p>“YOU SHALL FIND NO BOY’S PLAY HERE”: BOYHOOD, MASCULINITY, AND THE HUMORAL BODY</p> <p>Primary</p> <p>William Shakespeare, <i>1Henry IV</i></p> <p>Secondary</p> <ul style="list-style-type: none"> • Gail Kern Paster, “Laudable Blood: Bleeding, Difference, and Humoral Embarassment” [ERES] • Bruce R. Smith, “Ideals” [ERES] <p>Recommended</p> <ul style="list-style-type: none"> • Mikhail Bakhtin, <i>Rabelais and His World</i> [ERES] • Mikhail Bakhtin, “The Grotesque Image of the Body and Its Sources” [ERES]
SEPTEMBER 17	<p>THE COURTIZATION OF THE WARRIOR: CHIVALRY, COURTiership, AND MASCULINITY</p> <p>Primary</p> <ul style="list-style-type: none"> • Selections from Ramon Lull (trans. William Caxton) <i>The Book of the Ordre of Chiuualry</i> [ERES] • Selections from Thomas Elyot, <i>The Boke Named the Governour</i> [ERES] <p>Secondary</p> <ul style="list-style-type: none"> • Norbert Elias, “The Social Constraint towards Self-Constraint” [ERES] • Norbert Elias, “The Courtization of the Warriors” [ERES] • Richard Kaeuper, “Chivalry and the ‘Civilizing Process’” [ERES]
SEPTEMBER 24	<p>“OUT OF THE TEETH OF EMULATION”: AGON, MALE FRIENDSHIP, AND VIRTÚ</p> <p>Primary</p> <p>William Shakespeare, <i>Julius Caesar</i></p> <p>Secondary</p> <ul style="list-style-type: none"> • Wayne A. Rebhorn, “The Crisis of the Aristocracy in <i>Julius Caesar</i>” [ERES] • Coppélia Kahn, “‘Passions of Some Difference’: Friendship and Emulation in <i>Julius Caesar</i>” [ERES] <p>Recommended</p>

Alan Bray, "Homosexuality and the Signs of Male Friendship in Elizabethan England"
[ERES]

OCTOBER 1

"GOODLY GOVERNANCE": TEMPERANCE, REASON, AND INTEGRITY

Primary

- Edmund Spenser, *The Faerie Queene* Book 2 (Proem and Cantos 1-3, 9 and 12)
- Selections from Aristotle, *Nicomachean Ethics* [ERES]

Secondary

- Stephen Greenblatt, "To Fashion a Gentleman: Spenser and the Bower of Bliss" [ERES]
- Patricia Parker, "Suspended Instruments: Lyric and Power in the Bower of Bliss" [ERES]

OCTOBER 8

"THESE DEGENERATE, EFFEMINATE DAYS": NATIONAL DIFFERENCE AND ENGLISH VALOR

Primary

William Shakespeare, *1 Henry VI*

Secondary

- Phyllis Rackin, "Patriarchal History and Feminine Subversion" [ERES]
- Jonathan Goldberg, "Desiring Hal" [ERES]

OCTOBER 15

"THAT ERE LONG WILL BE DEGENDERED": JUSTICE AND DIFFERENCE

Primary

- Edmund Spenser, *The Faerie Queene*, Book 5 (Proem, Cantos 2-6)
- Selections from Ovid, *Metamorphosis* [ERES]

Secondary

- Katherine Eggert, "Genre and the Repeal of Queenship in Spenser's *Faerie Queene*" [ERES]
- Sheila T. Cavanagh, "The Manliness of Virtue" [ERES]

Recommended

- Joan Fitzpatrick, "The Plight of Munera: Violence against the Sexual and Religious Other" [ERES]
- Syrithe Pugh, "The Degenerating Ages and Censorship in Book V" [ERES]

OCTOBER 22

"NOT WISELY BUT TOO WELL": RACE, JEALOUSY, AND CHIVALRY

Primary

William Shakespeare, *Othello*

Secondary

- Ania Loomba, "*Othello* and the Racial Question" [ERES]
- Mark Rose, "Othello's Occupation: Shakespeare and the Romance of Chivalry" [ERES]

OCTOBER 29

"AS EVERYE MAN KNOWETH": COURTiership, MELANCHOLY, AND ITALY

Primary

- Selections from Sir Thomas Hoby, *The Book of the Courtier* [ERES]
- Selections from Robert Burton, *The Anatomy of Melancholy* [ERES]

Secondary

- Mark Breitenberg, “Ocular proof: sexual jealousy and the anxiety of interpretation” [ERES]
- Gerry Milligan, “The Politics of Effeminacy in *Il Cortegiano*” [BB]

Recommended

Castiglione, *The Book of the Courtier* (English George Bull) [ERES]

NOVEMBER 5

WOMEN IN MEN’S CLOTHING: COMEDY, CROSS-DRESSING, AND THE COURT

Primary

As You Like It, William Shakespeare

Secondary

- Carol Thomas Neely, “Destabilizing Lovesickness, Gender, and Sexuality” [ERES]
- Laura Levine, “Men in Women’s Clothing” [ERES]

NB. Prospectus Due

NOVEMBER 12

MEN IN WOMEN’S CLOTHING: PETRARCHANISM AND SARTORIAL PRACTICE

Primary

- Hæc-Vir: or, The Womanish-Man (STC 2119:13b) [BB]
- Hic Mulier: or, The Man-Woman (STC 839:14) [BB]
- Selections from Sir Philip Sidney, “Astrophil and Stella” [BB]

Secondary

- David Cressy, “Cross-Dressing in the Birth Room: Gender Trouble and Cultural Boundaries” [ERES]
- Catherine Bates, “Astrophil and the Manic Wit of the Abject Male” [BB]

NOVEMBER 19

“NO BARRICADO FOR A BELLY”: PATRIARCHY AND PASTORAL

Primary

William Shakespeare, *Winter’s Tale*

Secondary

- David Hillman, “‘No Barricado for a Belly’: *The Winter’s Tale*” [ERES]
- Peter Lindenbaum, “Time, Sexual Love, and the Uses of the Pastoral in *The Winter’s Tale*” [ERES]

NOVEMBER 26

THANKSGIVING – NO CLASS

DECEMBER 3

“THIS BRITANE SCIPIO”: SIR PHILIP SIDNEY AS PARAGON

Primary

- Selections from Sir Philip Sidney, “The Countess of Pembroke’s Arcadia (the Old Arcadia)” [ERES]
- Selections from Fulke Greville, *The Life of the Renowned Sir Philip Sidney* [ERES]

Secondary

- Robin Headlam Wells, “Introduction” [ERES]

DECEMBER 10

CLASS REVIEW – FINAL PAPERS DUE

GRADE BREAKDOWN:

- Oral Presentation: 20%
- Final Research Paper: 50%
- Class Participation, Attendance, and Conferences: 15%
- Prospectus and Response Papers: 15%

ATTENDANCE & PARTICIPATION: You are expected to attend all class sessions except in the case of serious illness or emergency. Your participation is essential to the life of the seminar, and you should come prepared to discuss the readings and the critical context. In addition to the assigned readings, you must read any response papers that are associated with that session. Those response papers will be posted on the Monday before the class session.

RESPONSE PAPERS: You must complete two response papers of 1-2 pages each over the course of the semester. These papers are designed to allow you a place to pursue a question or issue that you find significant. Each paper should not only raise an issue or question for discussion but also draw connections between the readings and the preceding class discussions. These papers are due Sunday evening before the class session and will be placed on blackboard for the class to read.

ORAL PRESENTATION: You will be responsible for one formal presentation over the course of the semester. Rather than reading a formal paper, your presentation should setup a critical context for the readings and raise a few significant passages and questions for discussion. What kinds of questions are critics asking about this text? How do the questions you raise fit into this critical terrain? What passages are significant in looking at this question?

PROSPECTUS: (Due November 5): In preparation for your final research paper, you will write a 2-3 page prospectus which should outline the major issue you will address and how it fits into the critical context. What are the major strands in the critical tradition of this text and what is your contribution to that material?

RESEARCH PAPER: (Due December 10) The course will culminate in a 15-20 page research paper on the seminar text of your choice. It should address the issue raised in your prospectus and should take into account current criticism on the text.

CONFERENCES: You must meet with me at least once to discuss your project before November 19th.