

EL 305
Shakespeare and Embodiment: Sex, Sensation, Passion and Skin

Spring 2019
Monday 11:00-12:50
Wednesday 3:00-3:50

Instructor: Dr. Ethan Guagliardo

Course Goals: The goal of this course is to introduce students to the dramatic work of William Shakespeare through the theme of embodiment, which we will consider through several theoretical registers: sensation and affect; fictional and political bodies; the physicality of performance; the relationship between body and mind/subjectivity; and bodies racialized and sexualized. We begin by drawing Shakespeare from the heights of “genius” and “universality” where he is often (dis)located back into the grime of early modern London and its theatrical scene. From there, we will sample plays in all the major dramatic genres in which Shakespeare wrote, through these theoretical lenses. Most importantly, we’ll learn and have fun doing it.

Assignments

Response Papers: No longer than one-page, single-spaced, your paper will take into account the secondary article assigned, and offer a very close and precise reading of a single passage or moment in the poem. These papers are due in class on the day assigned; late papers not accepted unless arrangements are made beforehand.

Research Paper: In three parts. Part 1: A short paragraph-length proposal, in which you choose (in consultation with me) a Shakespearean play we did not read in this course and which you have not read before (on thy honor!). Part 2: A 2-page description of your topic/possible argument, and a list of at least six sources. One source must be a primary text, using the EEBO database. Part 3: the finished product, an 8-10pp. research paper (excluding bibliography).

Final Exam: A comprehensive exam testing your reading knowledge.

Assessment

Participation	10%
Response Papers	25%
Research Paper Parts	5%
Final Research Paper	30%
Final Exam	30%

Course Schedule

Week One, Feb. 11: Sensible Imaginations

Mon. ———Introduction to the Early Modern Stage
Weds. ———*MND*, act 1
———Kevin Curran, “Shakespeare and the Senses,” from *The Oxford*

Handbook of Shakespearean Comedy (2018)

Week Two, Feb. 15

Mon. ——— *MND*, Acts 2-3

Weds. ——— *MND*, Acts 4-5

Response Paper 1 Due

Week Three, Feb. 25: Bodies Political, Magical, Fictional

Mon. ——— *Richard II*, Act 1

————— From Ernst Kantorowicz, *The King's Two Bodies*

Weds. ——— *Richard II*, Acts 2-3

Week Four, March 4

Mon. ——— *Richard II*, Acts 4-5

Weds. ——— *Richard II*

Response Paper 2 Due

Week Five, March 11: Hamlet and his Mind/Body Problems

Mon. ——— *Hamlet*, Act 1

————— Margreta de Grazia, "Hamlet Before its Time," *Modern Language Quarterly* 62 (2001): 355-375

Weds. ——— *Hamlet*, Acts 2-3

Week Six, March 18: Subjectivity and Feeling

Note: This week's classes will have to be rescheduled; I will be in Toronto for the Renaissance Society of America Conference.

Mon. ——— *Hamlet*, Acts 4-5

Weds. ——— *Hamlet*

Response Paper 3 Due

Week 7, March 25: Race in Space

Mon. ——— *Hamlet*

Weds. ——— *Antony and Cleopatra*, Act 1

————— Ania Loomba, "The Imperial Romance of Antony and Cleopatra", from *Shakespeare, Race and Colonialism* (2000)

Week 8, April 1

Mon. ——— *Antony and Cleo*, Acts 2-3

Weds. ——— *Antony and Cleo*, Acts 4-5

Research Paper topic due

Week 9, April 8

Mon. ——— *Antony and Cleo*

Response Paper 4 Due

Weds. ——— *King Lear*, Act 1

Week 10, April 15: Woeful Experience

Mon. ——— *King Lear*, Acts 2-3

Weds. ——— *King Lear*, Acts 4-5.

————— Gail Kern Paster, “Minded like the Weather: The Tragic Body and its Passions,” in *The Oxford Handbook of Shakespearean Tragedy* (2016)

2-page Abstract of Paper and List of Sources Due

Spring Break, April 22-26

Week 11, April 29

Mon. ——— *King Lear*

Weds. ——— *King Lear*

Response Paper 5 Due

Week 12, May 6

Mon. ——— *The Winter’s Tale*

Weds. ——— *The Winter’s Tale*

Week 13, May 13

Mon. ——— *The Winter’s Tale*

Wed. ——— *The Winter’s Tale*

Response Paper 6 Due

Term Paper Due May 20, high noon

Final Exam Tba