

ENGL/THEA 415 Renaissance Studies: Shakespeare's Classical Worlds

Trimester 3 2010

Monday 15 November to Saturday 19 February 2011

30 Points



The suicide of Brutus. From Geoffrey Whitney, *A Choice of Emblems* (1586)

TRIMESTER DATES

Teaching dates: Monday 15 November 2010 to Friday 17 December 2010 **AND**
Wednesday 5 January 2011 to Friday 11 February 2011

Mid-trimester/Christmas break: Monday 20 December 2010 to Tuesday 4 January 2011

Last piece of assessment due: Friday 11 February 2011

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Geoff Miles, VZ 915, phone 463-6809, e-mail geoff.miles@vuw.ac.nz (course convener).

CLASS TIMES AND LOCATIONS

Friday 10.00–1.00 in Von Zedlitz 808. (Classes will normally run till around 12.30/12.40, with a 10 minute break in the middle.)

COURSE PROGRAMME

19 Nov	Introduction
26 Nov	<i>Titus Andronicus</i>
3 Dec	<i>The Rape of Lucrece</i>
10 Dec	<i>The Comedy of Errors</i>
17 Dec	<i>Julius Caesar</i>

CHRISTMAS/NEW YEAR BREAK

7 Jan	<i>Troilus and Cressida</i>
14 Jan	<i>Timon of Athens</i>
21 Jan	<i>Antony and Cleopatra</i>
28 Jan	<i>Coriolanus</i>
4 Feb	<i>Pericles</i>
11 Feb	<i>Cymbeline</i>

COURSE DELIVERY

The seminars are based around group discussion, and students need to be well-prepared and ready to participate in (and lead) discussion. You should prepare for each class by reading the assigned texts (play and source material) and be ready to discuss them. In addition, each student will be required to present one seminar presentation (about 15-20 mins), which will form part of the class assessment (see below).

You are expected to attend all seminars. If you are unable to attend one, please contact me as soon as you can in order to find out what you will need to do before the next meeting of the class.

COMMUNICATION OF ADDITIONAL INFORMATION

Further information will be circulated in seminars. Again, should you miss a seminar please make sure you contact me as soon as possible. Spare copies of handouts will be available from Helen O'Sullivan, Reception, 8th floor, Von Zedlitz Building.

COURSE CONTENT

The course deals with a group of Shakespeare's plays (and one long poem) set in the classical world of ancient Greece and Rome. The plays span a wide range, in date (from the beginning to the end of Shakespeare's writing career), in setting (from mythical Troy to Augustan Rome), and in genre (including comedies, tragedies, histories—and some which defy classification). As well as looking at each text in its own right, the course will consider what, if anything, these diverse texts have in common. Do they reflect a consistent idea of Rome, or Greece, or pagan antiquity? Are there consistent themes which Shakespeare associates with the ancient world?

As well as reading the Shakespeare texts we will also look at some of their classical and medieval sources and contexts (by writers such as Ovid, Seneca, Plautus, Plutarch, Chaucer, and Gower), and consider how Shakespeare used and responded to these sources.

LEARNING OBJECTIVES

By the end of the course you should

- (a) have a close knowledge of each of the Shakespearean texts, their plots, characters, and concerns
- (b) be acquainted with some of Shakespeare's source texts, and able to make arguments about Shakespeare's use of them
- (c) be able to draw comparisons across the range of Shakespearean texts, and formulate broad conclusions about Shakespeare's relationship to and treatment of the classical world.

EXPECTED WORKLOAD

The guideline for a 400-level paper is at least 300 hours of reading and study (including class attendance) across the trimester.

READINGS

Essential texts:

EITHER: *The Norton Shakespeare*, ed. Stephen Greenblatt (Norton);

OR: the ten individual texts—the following editions are recommended:

Titus Andronicus, ed. Jonathan Bate (Arden Shakespeare);

The Rape of Lucrece, in *Complete Poems and Sonnets*, ed. Colin Burrow (Oxford);

The Comedy of Errors, ed. Charles Whitworth (Oxford);

Julius Caesar, ed. David Daniell (Arden);

Timon of Athens, ed. John Jowett (Oxford);

Antony and Cleopatra, ed. Michael Neill (Oxford);

Coriolanus, ed. R.B. Parker (Oxford);

Pericles, ed. Roger Warren (Oxford);

Cymbeline, ed. Roger Warren (Oxford).

All textbooks and student notes (undergraduate and postgraduate) will be available for purchase from vicbooks on the top floor of the Student Union Building. Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus.

Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

ASSESSMENT REQUIREMENTS

Assessment for the course is entirely internal, consisting of an oral presentation and two essays.

- **Class presentation** (20%). An oral presentation of about 15-20 mins serving as an introduction to a class seminar (topic to be negotiated with me). A written-up version, which may be in 'note' form but should clearly set out arguments and evidence, should be submitted within a week of the seminar (date subject to negotiation!). Assessment will be based jointly on the oral and written versions.
- **First essay** (30%). Due Friday 17 December. A discussion of a single Shakespeare text and its source(s). Around 2500 words. Topics to be provided. (Relates to objectives a and b.)
- **Second essay** (50%). Due Friday 11 February. A discussion of a broader topic in relation to at least four of the Shakespeare texts. Around 4000 words. Topics should be chosen by the student in consultation with me, and may develop out of material used in the class presentation. (Relates to objective c.).

Written work should be presented in accordance with the School's style sheet, which will be distributed. For the sake of external examining you must hand in two identical hard copies of your work. One copy will be marked and returned to you.

All in-term work must be presented in accordance with the minimum standards outlined in a style sheet, which will be available on Blackboard.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

If you need an extension, you must apply to the convenor, Geoff Miles, before the due date. A simple request will suffice for an extension of a week or less; for a longer or additional extension you will need to provide supporting documentation (e.g. a medical certificate). Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Work that is submitted late without an extension is subject to penalties. If work is handed in late, then one grade is subtracted and minimal comments are offered.

MANDATORY COURSE REQUIREMENTS

The minimum course requirements which must be satisfied include the completion of two essays and a class presentation by Friday 11 February. You are expected to attend all seminars unless there is an overwhelming reason why you cannot do so. Failure to satisfy the course requirements will leave you with a fail grade.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i.e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

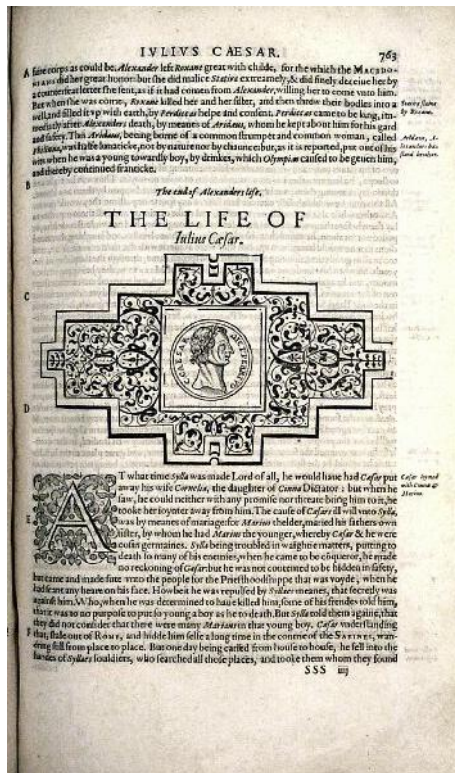
<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University’s policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcademic/Publications.aspx



A page from Sir Thomas North’s translation of Plutarch’s *Lives of the Noble Grecians and Romans* (1579)

SOME BACKGROUND READING

On Shakespeare's classical plays

- Adelman, Janet. *The Common Liar: An Essay on 'Antony and Cleopatra'*. New Haven: Yale University Press, 1988.
- Arnold, Oliver. *The Third Citizen: Shakespeare's Theater and the Early Modern House of Commons*. Baltimore: Johns Hopkins U.P., 2007. (Chapters 3–5 on 'political representation in Shakespeare's Rome'.)
- Bate, Jonathan. *Shakespeare and Ovid*. Oxford: Clarendon Press, 1993.
- Braden, Gordon. *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege*. New Haven: Yale U.P., 1985.
- Brower, Reuben A. *Hero and Saint: Shakespeare and the Greco-Roman Heroic Tradition*. Oxford: Clarendon Press, 1971.
- Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. 8 volumes. London: Routledge, 1957-. (Volume 5 deals with the Roman plays, volume 6 with other classical plays.)
- Carnegie, David. *Julius Caesar*. Shakespeare Handbooks. London: Palgrave Macmillann, 2009.
- Donaldson, Ian. *The Rapes of Lucretia: A Myth and Its Transformations*. Oxford: Clarendon Press, 1982.
- Dubrow, Heather. *Captive Victors: Shakespeare's Narrative Poems and Sonnets*. Ithaca: Cornell U.P., 1987. (Chapter 2 on *The Rape of Lucrece*.)
- Gesner, Carol. *Shakespeare and the Greek Romance: A Study of Origins*. Lexington: UP of Kentucky, 1970.
- Hadfield, Andrew. *Shakespeare and Republicanism*. Cambridge: Cambridge U.P., 2005.
- James, Heather. *Shakespeare's Troy: Drama, Politics, and the Translation of Empire*. Cambridge: Cambridge UP, 1997.
- Kahn, Coppélia. *Roman Shakespeare: Warriors, Wounds, and Women*. London: Routledge, 1997.
- Leggatt, Alexander. *Shakespeare's Historical Drama: The History Plays and the Roman Plays*. London: Routledge, 1988.
- Martindale, Charles and Michelle. *Shakespeare and the Uses of Antiquity*. London: Routledge, 1990.
- Martindale, Charles, and A.B. Taylor. *Shakespeare and the Classics*. Cambridge: Cambridge U.P., 2004.
- Miles, Geoffrey. *Shakespeare and the Constant Romans*. Oxford: Clarendon Press, 1996.
- Miola, Robert S. *Shakespeare's Rome*. Cambridge: Cambridge U.P., 1983.
- . *Shakespeare and Classical Tragedy: The Influence of Seneca*. Oxford: OUP, 1992.
- . 'Reading the Classics.' In Kastan, *A Companion to Shakespeare* (see below), 172–85. (On Shakespeare's classical sources and influences.)
- Paster, Gail Kern. *The Idea of the City in the Age of Shakespeare*. Athens, GA: U. of Georgia Press, 1985. (Ch. 3 on 'Shakespeare's idea of Rome'; ch. 4 includes discussion of *Timon*.)
- Pettet, E. C. *Shakespeare and the Romance Tradition*. London: Staples, 1949,

Ronan, Clifford. *'Antike Roman': Power Symbology and the Roman Play in Early Modern England 1585–1635*. Athens, Ga.: U. of Georgia Press, 1985.

Simmons, J. L. *Shakespeare's Pagan World: The Roman Tragedies*. Brighton: Harvester, 1974.

Shakespeare Survey 10 (1957), on 'The Roman Plays': includes Terence Spencer on 'Shakespeare and the Elizabethan Romans' (27-38), and Eugene Waith on 'The Metamorphosis of Violence in *Titus Andronicus*' (39-49).

Shakespeare Survey 31 (1978), on 'Shakespeare and the Classical World': includes John W. Velz on 'The Ancient World in Shakespeare: Authenticity or Anachronism?' (1-12).

Useful reference works (on Shakespeare and on the classical world)

Crystal, David and Ben. *Shakespeare's Words: A Glossary and Language Companion*. London: Penguin, 2002.

Kastan, David Scott (ed.). *A Companion to Shakespeare*. London: Blackwell, 1999.

McDonald, Russ (ed.). *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford, 1996.

Oxford English Dictionary. (The multi-volume version, in Reference.)

Onions, C. T. *A Shakespeare Glossary*. Revised and enlarged by R. D. Eagleson. Oxford: Clarendon Press, 1986).

Radice, Betty. *Who's Who in the Ancient World*. Harmondworth: Penguin, 1971.

Ronberg, Gert. *A Way with Words: The Language of English Renaissance Literature*. London: Arnold, 1992.

Tripp, Edward. *The Meridian Handbook of Classical Mythology*. New York: Meridian, 1974 (and various other editions).

Trussler, Simon. *Shakespearean Concepts*. London: Methuen, 1989.

Wells, Stanley (ed.). *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge UP, 1986.

Wells, Stanley (ed.). *Shakespeare: A Bibliographical Guide*. Second edition. Oxford: Oxford UP, 1990. (Useful surveys of criticism up to the late 1980s.)

The plays on video

Titus, dir. Julie Taymor, 1999 (film, with Anthony Hopkins, Jessica Lange). Vis 3576.

Titus Andronicus, dir. Jane Howell, BBC TV 1985 (with Trevor Peacock, Hugh Quarshie). DVD 04421.

Comedy of Errors, dir. James Cellan-Jones, BBC TV 1984 (with Michael Kitchen, Roger Daltrey). DVD 04391.

Comedy of Errors, dir. Trevor Nunn, 1976 (TV version of Royal Shakespeare Company musical adaptation, with Roger Rees, Mike Gwilym, Judi Dench). Not in VUW, but in Wellington Public Library.

Roman comedy, part I: scenes from Amphitryon by Plautus and Comedy of Errors by Shakespeare. Vis 4326.

Julius Caesar, dir. Joseph Mankiewicz, 1953 (film, with Marlon Brando, James Mason, John Gielgud). DVD 2386.

Julius Caesar, dir. Herbert Wise, BBC TV 1979 (with Richard Pasco, Keith Michell, Charles Gray). DVD 04402.

Troilus and Cressida, dir. Jonathan Miller, BBC TV 1982 (with Anton Lesser, Suzanne Burden, Charles Gray). DVD 04422.

Timon of Athens, dir. Jonathan Miller, BBC TV 1981 (with Jonathan Pryce). DVD 04420.

Antony and Cleopatra, dir. Trevor Nunn, 1972 (TV version of Royal Shakespeare Company production, with Richard Johnson, Janet Suzman, Patrick Stewart). Vis 2531.

Antony and Cleopatra, dir. Jonathan Miller, BBC TV 1980 (with Colin Blakely, Jane Lapotaire). DVD 04389.

Coriolanus, dir. Elijah Moshinsky, BBC TV 1984 (with Alan Howard, Irene Worth, Joss Ackland). DVD 04392.

Pericles, Prince of Tyre, dir. David Jones, BBC TV 1984 (with Mike Gwilym). DVD 04413.

Cymbeline, dir. Elijah Moshinsky, BBC TV 1984 (with Helen Mirren, Robert Lindsay, Michael Pennington). DVD 04393.