**ENG461H5F (LEC0101): Shakespeare in the Long Eighteenth Century**

**Fall 2012**

Mondays 3-5pm

North Building 259

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Office Hour: Mondays 2-3pm, Wednesdays 11am-12pm

**Course Description**

The “William Shakespeare” we know today was created during the long eighteenth century (c. 1660-1830). George Bernard Shaw may have coined the term “bardolotry” at the very beginning of the twentieth century, but in doing so he only gave a name to the cultural apotheosis of Shakespeare achieved long before. Shakespeare’s exemplification of “genius”, his role as *the* central figure of anglophone literature, his status as a keyicon of Britishness, and his commercial value (all of which are connected) are the legacy of the period we are looking at in this course. The process of fashioning this “immortal bard” required the hard work of a large number of writers, actors, and critics who repeatedly, and often ruthlessly, reinvented Shakespeare to suit and serve the ideological imperatives of a changing nation. We will chart this process primarily through a series of plays which adapt and/or rewrite Shakespeare’s dramas, including Nahum Tate’s *King Lear*, the happy-ending reworking that successfully held the stage from the 1680s to the early Victorian era. We will also look at the infamous Shakespeare forgery of 1795-6, the first dramatization of Shakespeare’s life in 1829, and a selection of criticism by the likes of Samuel Johnson and William Hazlitt. These readings will help us to think through and question our assumptions about “the text” and artistic “genius”, as well as the construction and validity of the canon

**Required Texts**

All of the required readings for this course are included in the course reader, which is available from the UTM Bookstore.

Though we will not be studying Shakespeare’s plays on this course – our concern being with Shakespeare’s reception and adaption – familiarity with some of Shakespeare’s major works is absolutely essential. In particular, we will be studying adaptations/rewrites of the following plays: *The Tempest* (week 2), *Antony and Cleopatra* (week 3), *King Lear* (week 4). We will also be reading criticism of *Othello* (week 8), *Hamlet* (week 10), and *Coriolanus* (week 10). This course assumes that you will have read or studied most, if not all, of these plays before; if not, it is up to you to read them as we progress.

**Further Reading**

The below list is far from comprehensive, but it does include the best surveys and histories of Shakespearean performance and criticism in the long eighteenth century. Not all of these books are available at the UTM Library. However, all are available from Robarts Library through the free intercampus loan service. Those books marked \*\* have been placed reserve at the UTM library.

Bate, Jonathan, *Shakespeare and the English Romantic Imagination* (Oxford: Clarendon Press, 1986).

\_\_\_\_\_\_, *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830* (Oxford: Clarendon Press, 1989).

Deelman, Christian, *The Great Shakespeare Jubilee* (London: M. Joseph, 1964). \*\*

Grebanier, Bernard D.N, *The Great Shakespeare Forgery* (New York: Norton, 1965). \*\*

Dobson, Michael, *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769* (Oxford: Clarendon Press, 1992). \*\* **[*available online through the library webpage*]**

Marsden, Jean I., *The Re-Imagined Text: Shakespeare, Adaptation, and Eighteenth-century Literary Theory* (Lexington: University Press of Kentucky, 1995).

\_\_\_\_\_\_ (ed.), *The Appropriation of Shakespeare: Post-Renaissance Reconstructions of the Works and the Myth* (New York: Harvester Wheatsheaf, 1991).

Marshall, Gail, *Shakespeare in the Nineteenth Century* (Cambridge: Cambridge University Press, 2012).\*\*

Murray Barbara A., *Restoration Shakespeare: Viewing the Voice* (Madison, NJ: Fairleigh Dickinson University Press, 2001).

Parker, G.F., *Johnson's Shakespeare* (Oxford: Clarendon Press, 1989). PR2975 .J643 P37 1989

Ritchie, Fiona, and Peter Sabor (eds.), *Shakespeare in the Eighteenth Century* (Cambridge: Cambridge University Press, 2012).

Sabor, Peter, and Paul Yachnin (eds.), *Shakespeare and the Eighteenth Century* (Aldershot: Ashgate, 2008). \*\*

Taylor, Gary, *Reinventing Shakespeare: A Cultural History, from the Restoration to the Present* (New York: Weidenfeld & Nicolson, 1989).

Wells, Stanley (ed.), *Shakespeare Survey*, vol. 51: *Shakespeare in the Eighteenth-Century* (Cambridge: Cambridge University Press, 1998). **[*available online through the library webpage*]**

\_\_\_\_\_\_, and Sarah Stanton (eds.), *The Cambridge Companion to Shakespeare on Stage* (Cambridge: Cambridge University Press, 2002). \*\*

**Online Resources**

You can access the following resources through the library catalogue or by using the links below.

*Eighteenth-Century Collections Online* [http://tinyurl.com/3qzwxcz]: ECCO is a fully searchable database of hundreds of thousands of digitized eighteenth-century books.

*Eighteenth-Century Resources* [http://andromeda.rutgers.edu/~jlynch/18th/index.

html] : A hub for useful websites and resources dedicated to the period.

*Literature Online* [http://tinyurl.com/3m9wu85]: A fully searchable library of more than 350,000 works of English and American poetry, drama and prose, 337 full-text literature journals, and other key criticism and reference resources.

*Oxford English Dictionary Online* [http://tinyurl.com/3bq4sjz]

*JSTOR* [http://tinyurl.com/3tpr64f]and *Project Muse* [http://tinyurl.com/3l2zujg]: fully searchable archives of scholarly articles.

*Burney Collection of Newspapers* [http://tinyurl.com/3syrzhf]: The British Library’s fully searchable database of newspapers of the seventeenth and eighteenth centuries.

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**Methods of Evaluation**

Informed participation 15%

In-class presentation 15%

Term test (22 Oct.) 20%

Annotated bibliography (due 26 Nov.) 15%

8-10 page research paper (due 3 Dec.) 35%

**Participation**

This is a seminar, so I won’t be lecturing. Each two-hour session will be based around a discussion in which I expect you to participate in an active and informed manner. My role will be to chair the discussion, and to offer comments and information at various points, but you should come each week expecting to talk more than me. This course is your opportunity to demonstrate your intellectual maturity as you approach the end of your undergraduate studies.

My grading criteria for participation will be as follows:

A: Regular attendance in class; consistently regular participation discussion in a highly informed and articulate manner.

B: Regular attendance in class; regular participation in discussion, showing that all required reading has been completed and understood.

C: Regular attendance in class; occasional participation in discussion.

D or F: Irregular attendance in class; lack of participation in discussion.

**In-class presentation**

At the beginning of each seminar, one or two of you will give a short presentation to the rest of the group. Each of you will be required to present once during the term. You should speak for no more than 10 minutes on the text or texts under discussion for that week. The aim of your presentation should be to present an argument and/or series of questions that will help to initiate and structure the discussion that follows. You may wish to express your own ideas, to summarize another scholar’s angle, to introduce the class to a particular topic of scholarly contention, or to offer a mixture of these possible approaches. You will then submit the typed script of the presentation to me at the end of the seminar. In grading presentations I will be looking for many of the same qualities that make a good essay (see below), whilst also considering how carefully you have sought to stimulate discussion and debate. Evidence of wider reading will be necessary for high marks. Dates for presentations will be assigned in Week 1.

**Term test**

The term test will take the form of a timed essay. It will offer you a choice of three questions or topics and you will be given 90 minutes to write an essay response to one of these. Your response must discuss two of the four texts we will have studied by the test date.

**Annotated bibliography**

I have not provided a longer bibliography above because I want you to conduct your own bibliographic search. The annotated bibliography is an essential means of preparing for your research essay. It should list those books, book chapters, and articles you have read, or are in the process of reading, as you prepare to write your essay. Below each bibliographic entry, you should provide a short summary of its content and argument. You should be aiming to put together a bibliography of at least 7 items. For more information see: www.writing.utoronto.ca/advice/specific-types-of-writing/annotated-bibliography

**Research essay**

I will not be handing out essay topics. Part of the exercise will be for you to arrive your own topic and title through wider reading and research, though I can of course offer you advice and feedback on your ideas. You must confirm you essay topic/title with me by week 10.

The essay should be computer-printed, double-spaced, titled, paginated, stapled, and proofread carefully. Fonts should be set at 12-point in Times New Roman. Your essay should include a bibliography and correct citations. Please use the MLA style of citation (http://library.concordia.ca/help/howto/mla.php).

Do not exceed the stipulated length (not including bibliography). You will be penalized 3 marks per page for doing so.

The essay should be submitted at the beginning of the seminar in which it is due. An essay will considered to be one day late if it is not submitted during this seminar. Late essays will be deducted 3 marks per day on the 100 point scale, excluding weekends. An essay that is one week overdue will thus lose 15 marks. Essays received more than a week after the deadline will be awarded a mark of zero.

Late essays should be submitted by email only. When you send your late essay please be sure to check that it has been sent (including yourself as a recipient is the easiest way to ensure). I am not responsible for emailed essays that mysteriously vanish, but when I receive your late essay I will send you confirmation. **Please do not under any circumstances place a late essay in the drop box in the North Building. I do not use this facility.**

I will consider requests for extensions in cases of illness or other extenuating circumstances. Such requests must be made via email in advance of the due date – **I will not accept extension requests within 24 hours of the deadline**. Computer or printer malfunctions are not an acceptable excuse for failure to submit an essay on time.

Essays will be graded according to the following criteria:

*Style*

* Ensure that your paper has been carefully proofread. You will lose marks for significant spelling, grammar, or factual errors.
* Your essays are exercises in literary criticism—good literary criticism is written in a confident, forceful, and precise manner.

*Argument*

* An essay is a sustained piece of argumentative writing, not a catalogue. Do not simply list those features of a text that seem to relate to a theme.
* Your argument should be exactly that: *your* argument.
* Once you have completed a draft it is worth thinking about counter-arguments to the various points you have made. This will allow you to strengthen and refine your own thesis.

*Structure*

* Clear and confident structure is essential to successful—that is, persuasive—argument.
* Essays should proceed in a logical and coherent manner. Each new paragraphs should follow on from the last in a smooth and consistently
* A well-structured essay (which is *always* a planned essay) begins by telling the reader what it will do, and the order in which it will do it.
* Your introduction should outline the argument that the essay will develop; the main body of a paper should carefully unfold this thesis, and your conclusion should mark its logical culmination.

*Textual evidence*

* As you develop your argument each point that you make must be supported with evidence from the text or texts that you are discussing.
* If you are quoting from a text (which you should do), be sure to analyze and comment upon the passage you are citing. The best essays interweave close reading and broader commentary, and indeed use close reading as a powerful form of argument.
* At all costs you should avoid narration. Interpret the text rather than summarizing or paraphrasing it.

*Further Reading*

* Showing some evidence of further reading is essential for higher marks.
* Do not simply repeat what another critic has asserted – engage with and perhaps argue against that critic. Such debate is an extremely effective means of strengthening your own thesis.

Excellent advice on essay writing – and a detailed summary of what I will be expecting from your papers – is offered by Professors Daniel White and Jeannine DeLomard on the webpage *Papers: Expectations, Guidelines, Advice and Grading* (www.utm.utoronto.ca/~dwhite/papers.htm).

The Robert Gillespie Academic Skills Centre (Room 390, Hazel McCallion Academic Learning Centre, [www.utm.utoronto.ca/asc] Tel.: 905-828-3858) offers a range of workshops, seminars and individual consultations to help students develop the academic skills they need for success in their studies.

**Academic Integrity**

Plagiarism is a serious offence and will not be tolerated. To plagiarize is to take the ideas, arguments, or words of someone else and pass them off as your own. It is essential that your coursework accurately cite all sources and at all times makes absolutely clear the distinction between your own ideas/words and those derived from another source. Careful use of quotation marks, when using the words of a critic, and citation, when referring to another critic’s arguments, will ensure you achieve this end.

For more see the university’s policy on plagiarism in Section B of the ‘University of Toronto Code of Behaviour on Academic Matters’ (http://www.governingcouncil.utoronto.ca/policies/behaveac.htm). You may also wish to consult Margaret Proctor’s “How Not to Plagiarize” (www.utoronto.ca/writing/plagsep.html).

**E-Culture Policy**

This course uses Blackboard, which you should check regularly. Course-related enquiries should normally be made in person during office hours. Email is not an alternative to meeting with me and should be used only when necessary. Email messages should be sent from a UTORmail address. Please state the course code (ENG461) in the subject line of your message. **During the working week will do my very best to answer your emails within 48 hours. I do not respond to emails at weekends.**

**Drop Policy**

The final drop-date for this course will be 5 November 2012. By this time your test (worth 20%) will have been graded and returned.

**AccessAbility Policy**

Students with diverse needs are welcome in this course. The UTM AccessAbility Resource Centre offers services to assess specific student needs, provide referrals, and arrange appropriate accommodations. Students with questions about disability/health accommodations are encouraged to contact their instructor and/or the AccessAbility Resource Centre when the course begins. The AccessAbility Resource Centre staff can be contacted by phone (905-569-4699), email (access@utm.utoronto.ca) or in person (Room 2047, South Building).

**Course Schedule**

The following schedule is subject to change.

**Week 1 (10 Sept.)** Course Introduction

**Week 2 (17 Sept.)** John Dryden & William Davenant, *The Tempest, or The Enchanted Island* (1667)

**Week 3 (24 Sept.)** John Dryden, *All For Love* (1678)

**Week 4 (1 Oct.)** Nahum Tate, *The History of King Lear* (1681)

**Week 5 (15 Oct.)** Lewis Theobald, *Double Falsehood* (1727)

**Week 6 (22 Oct.)** TERM TEST

**Week 7 (29 Oct.)** James Boswell, *A Letter on Shakespeare's Jubilee at Stratford-upon Avon* (1769); David Garrick, *Jubilee Ode on Shakespeare* (1769) and *The Jubilee* (1769)

**Week 8 (5 Nov.)** Shakespeare Criticism 1:Thomas Rymer, from *A Short View of Tragedy* (1693); Samuel Johnson, *Preface to The Plays of Shakespeare* (1765)

**Week 9 (12 Nov.)** William Henry Ireland, *Vortigern* (1796)

**Week 10 (19 Nov.)** Shakespeare Criticism 2:Samuel Taylor Coleridge, from *Lectures on Hamlet* (1812, 1813, 1818); William Hazlitt, From *Characters of Shakspeare's Plays* (1817)

**Week 11 (26 Nov.)** Charles Somerset, *Shakspeare’s Early Days* (1829)

\*\*ANNOTATED BIBLIOGRAPHY DUE\*\*

**Week 12 (3 Dec.)** Shakespeare in visual art (images will be available on Blackboard).

\*\*ESSAY DUE\*\*