**ENGL / HIST / AHIS 497: Capstone Seminar in Early Modern Studies**

Class meetings: Wednesdays 2-4:30 in WPH 400

(Exceptions noted in class schedule)

Professor: Emily Anderson, English Department, THH 402J

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Office Hours: Mondays 2-4pm, or by appointment

**Shakespeare through the (Early Modern) Ages**

***“He was not of an age, but for all time.”***

***--Ben Jonson***

This coming spring, the capstone course required for the Interdepartmental Minor in Early Modern Studies will be organized under the topic “Shakespeare through the (Early Modern) Ages.” Using the seemingly timeless appeal of Shakespeare as our anchor, this seminar explores current research, problems, and methodologies in the study of the early modern period, ca. 1500-1800. The first part of the course will look at the eighteenth-century reception of two Shakespearean plays, *Hamlet* and *The Tempest,* in order to consider questions specific to early modern scholarship—such as how to study the ephemeral aspects of early modern culture, or how to approach concepts of race and gender from an historical versus contemporary perspective. We will then consider how a range of early modern media—texts, portraiture and music—contributed to the more general phenomenon of “Bardolatry,” or Shakespeare-worship, that persists today. How and why did responses to Shakespeare move among early modern disciplines, and how might this movement help us understand interdisciplinarity in our own scholarship? Our class discussions will be augmented by readings keyed to public scholarly events on these topics, field trips to local libraries, and meetings with guest scholars. Students will have the opportunity, in the latter half of the class, to pursue their own interests through guided research projects.

**Course Requirements**

Your grade for this course will be calculated as follows:

Four event responses 40%

First research project 20%

Second research project, paper 30%

Second research project, oral presentation 10%

**Seminar Participation**

The format of the course will be a discussion seminar, which means that we all need to show up to every session having studied all of the assigned materials, having thought about them, and being ready to participate in the discussion. Come to class prepared to talk, share ideas, and engage in friendly debate.

*Attendance:* Failure to attend all classes and events without an acceptable excuse (e.g. documented illness) will adversely affect your grade. The public lectures at the Huntington Library are mandatory and are factored in to the syllabus as part of our classroom time.

*Readings:* Readings are mandatory and must be done in advance of each meeting. Students must purchase or own copies of Shakespeare’s *Hamlet* and *The Tempest*; any edition is acceptable. Additional readings will be posted on Blackboard, unless otherwise indicated. Please print out each class’s readings and bring them to our meetings.

**First Research Project (paper)**

Choose one critic featured in the first six weeks of our class and do a library database search to discover other articles or books that he or she has written. Spend a little time getting to know this scholar’s body of work. You will use this research paper, which should range between 5-7 pages, to characterize this critical portfolio: what are the recurrent questions in his / her work? Does he or she have a consistent methodology? What variations do you see in the topics your critic studies? What if any are the problems or concerns specific to early modern studies that your critic flags? The paper should include a general overview of your critic’s interests, brief summaries of the various works you studied, and a closing assessment of this critical approach.

**Second Research Project (paper and oral presentation)**

This research assignment is an opportunity for you to investigate in detail a topic in early modern studies that particularly interests you. In consultation with me, you will determine your subject and submit a short abstract (roughly two paragraphs) of your proposed research in week 12. You will meet individually with me in week 11 to discuss these ideas. Your research paper should be 15-20 pages long (not counting footnotes / endnotes and bibliography)

**Event Responses**

The week after each of our special events (EMSI lectures / Clark Library field trips) you will submit a 500-750 word response. This informal paper should accentuate some aspect of the event that intrigued you and that you would like to talk more about in class discussion.

**Guidelines for Written Work**

All written assignments should be well written and researched with appropriate documentation (footnotes, bibliography). Your work should always be spell-checked and proofread. All written assignments must be printed in standard fonts (no larger than 12), double spaced, with 1” margins.

Proper citation is required in all papers. There are two main citation styles in use in the humanities: MLA and Chicago Manual. Either is appropriate to use, provided you are consistent throughout. You can review all citation norms in either of these books:

* Joseph Gibaldi, *MLA Style Manual and Guide to Scholarly Publishing* (NY, 1998)

Also a helpful online link: <http://owl.english.purdue.edu/owl/resource/747/01/>

* *The Chicago Manual of Style* (Chicago, 2003)

<http://www.chicagomanualofstyle.org/home.html>

IMPORTANT: Deadlines are firm. Late papers will be marked down. Extensions can only be granted in case of a documented emergency.

**Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. *Scampus,* the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>

***I will treat any breach of academic integrity with the utmost seriousness.*** The student will receive an “F” for that assignment. Based on the seriousness of the offense, he or she could receive an “F” for the course and be brought to disciplinary action by the Office of Student Judicial Affairs and Community Standards.

**Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

**SEMINAR SCHEDULE**

The schedule below lists the events, topics and presenters. Pay careful attention to dates and location, since they do not always coincide with our regularly scheduled meeting time or place. Some classes will be held at the Clark Library, in the West Adams district of Los Angeles, and some events will be held at the Huntington Library, San Marino, on weekends. It is your responsibility to arrange transportation and ensure you arrive on time. Participation at events is mandatory, and if those event times conflict with your other courses or obligations, you must make arrangements so that you can attend and participate.

**Week 1**

Weds. 01/17 Introduction to the seminar, syllabus and class mechanics.

Discussion: Shakespeare through the early modern ages.

*°****Readings:*** *Hamlet* (any edition)

Saturday 01/19 **EMSI SPECIAL EVENT**

Renaissance Literature Seminar, 10-12, Huntington Library, Seaver Classrooms 1&2

Tiffany Stern, “‘In their Tables’: Hamlet Q1 and its Audience”

***Readings [on blackboard, unless otherwise noted]:***

*° Hamlet* (any edition)

*°* Q1 *Hamlet*

*°* Lukas Erne, “Shakespeare and the Publication of His Plays,” *Shakespeare Quarterly* 53.1 (2002): 1-20.

**Week 2**

Weds. 01/23 *Hamlet:* Performance versus Print

Discussion of Tiffany Stern’s talk, and of the following

*° Hamlet* (any edition)

*°* Tiffany Stern, “Rehearsal, Performance, and Plays”, from *Making Shakespeare* (Routledge, 2004), 62-91.

*°* Peter Stallybrass and Zachary Lesser, "The First Literary *Hamlet* and the Commonplacing of Professional Plays," *Shakespeare Quarterly* 59.4 (2008): 371-420

**Event response due in class**

**Week 3**

Weds. 01/30 *The Tempest:* Print versus Performance

*° The Tempest* (any edition)

*°* David Linley, “Introduction,” *The Tempest* (Cambridge, 2002), 1-82.

*°* David Lindley, “Textual Analysis,” in *The Tempest* (Cambridge, 2002), 219-250.

**Week 4**

Weds. 02/06 Adapting Shakespeare, Then: *The Tempest*

**CLASS WILL MEET AT THE CLARK LIBRARY, 2520 Cimarron Street, 90018**

*°The Tempest* (any edition)

*°*Dryden and Davenant, *The Enchanted Island*

*°* Michael Dobson, “Introduction,” *The Making of a National Poet* (Oxford, 1995), 1-16.

*°* Katharine Eisaman Maus, “Arcadia Lost: Politics and Revision in the Restoration *Tempest*”, *Renaissance Drama* 13 (1982): 189-209.

**Week 5**

Weds. 02/13 Adapting Shakespeare, Now: Shakespeare and Film

*°* *Hamlet* (any edition); *The Tempest* (any edition)

*°* from Thomas Cartelli and Katherine Rowe, “Adaptation as a Cultural Process,” and “*Hamlet* Rewound,” *New Wave Shakespeare on Screen* (Cambridge: Polity Press, 2007), 25-68.

*°*Julie Taymor’s *The Tempest* [clips in class]; Michael Almereyda’s *Hamlet* [clips in class]

**Archive response due in class:**

Based on our trip to the Clark, what might an early modern studies scholar learn from an "original" copy of a text, versus a version of the text that exists in a modern edition or on a database?  Feel free to provide your own opinions on the advantages and challenges posed by archival work.

**Week 6**

Weds. 02/20 NO CLASS MEETING

*°* Individual meetings to discuss first research project

**Week 7**

Weds. 02/27 Who Was Shakespeare?

*°* Nicholas Rowe, “Some Account of the Life of Mr. William Shakespeare,”

(<http://shakespeare.palomar.edu/ROWE.HTM>)

*°* Stephen Greenblatt, “Speaking with the Dead,” from *Will in the World* (Norton, 2004), pp. 288-322.

*°*James Shapiro, *Contested Will* (Simon and Schuster, 2010)*,* pp. 3-80.

*°*StephenOrgel, “The Authentic Shakespeare,” *The Authentic Shakespeare* (Routledge, 2002), pp. 231-56.

**Week 8**

Weds. 03/06 NO CLASS MEETING

**First research project due**: hard copies of papers to me and posted on Blackboard by 2pm.

Saturday 03/09 **EMSI SPECIAL EVENT**

Renaissance Literature Seminar, 10-12, Huntington Library, Seaver Classroom 3

Coppelia Kahn, “Feminist Criticism, Queer Theory, and Shakespeare in the 21st Century”

*°* Coppelia Kahn, “The Providential Tempest and the Shakespearean Family,” in *Man’s Estate: Masculine Identity in Shakespeare* (University of California Press, 1981), 193-226.

**Week 9**

Weds.03/13 Shakespeare and Gender

Discussion of Kahn talk

*°* BruceSmith, “Coalescences,” from *Shakespeare and Masculinity* (Oxford, 2000), 131-61.

*°* Janet Adelman, “Introduction,” *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare’s Plays*  (Routledge, 1992), 1-11.

**Event response due in class**

**Week 10 SPRING BREAK**

**Week 11**

Weds. 03/27 Being An Early Modern Scholar: Conference-Going and Grad School

Guest lecture and discussion with Devin Toohey, “‘The King Likes Not the Comedy’: The Generic Tyranny and Anarchy of *Hamlet*”

*°*Discussion of RSA program (study program and come up with 3 panels you would plan to attend and why)

(<http://convention2.allacademic.com/one/rsa/rsa13/>)

“Abstracts” of your second research project due in class.

**Week 12**

Weds. 04/03 Early Modern Editors of Shakespeare

**CLASS WILL MEET AT THE CLARK LIBRARY, 2520 Cimarron Street, 90018**

°<http://shakespeare.palomar.edu/editors/>

(read entries for Pope and Theobald, the two editors we will examine at the Clark.)

° Gary Taylor, “1709,” from *Reinventing Shakespeare* (Oxford, 1989), 52-99.

**Week 13**

Weds. 04/10 The Sight of Shakespeare: Shakespeare in Early Modern Art

°Hidegard Hammerschmidt-Hummel, *The True Face of Shakespeare* (Chaucer Press, 2006), 13-37.

°<http://shakespeare.palomar.edu/editors/Boydell.htm>

*°*Frederick Burwick, “The Boydell Shakespeare Gallery”

<http://www.shakespeare-gesellschaft.de/publikationen/boydell-katalog/frederick-burwick.html>

*°*Aparna Gollapudi, “Selling Celebrity: Actors’ Portraits in Bell’s Shakespeare and Bell’s British Theatre,” *Eighteenth-Century Life* 36.1 (Winter, 2012): 54-81.

**Archive response due in class:** question TBA

**Week 14**

Weds. 04/17 The Sound of Shakespeare

Discussion with guest scholar: Professor Rotem Gilbert, USC Thorton School of Music

*°* Ross Duffin, “Prologue,” *Shakespeare’s Songbook* (Norton, 2004), 15-41.

*°* Bruce Smith, “Opening,” from *The Acoustic World of Early Modern England* (Chicago, 1999), 3-29.

*°* Peter Holland, “Hearing the Dead, The Sound of David Garrick,” *Players, Playwrights, Playhouses: Investigating Performance, 1660-1800* (Palgrave, 2007), 248-70.

*°* Judith Pascoe, from *The Sarah Siddons Audio Files* (Michigan, 2011), 1-10.

**Week 15**

Weds. 04/24 Global Shakespeare

Discussion with guest scholar Bruce Smith, “Editing the Cambridge World Shakespeare Encyclopedia”

*°*Anston Bosman. “Shakespeare and globalization,” *New Cambridge Companion to Shakespeare* (Cambridge, 2010), 285-303.

*°*using the MLA database—<http://www.usc.edu/libraries/databases/records/database.php?db=7TI>—

locate and read one article on Shakespeare as performed and / or received in a global context. Please post a link to your article on Blackboard by 4/22 at 10am.

**Week 16**

Weds. 05/01 Second research project: student oral presentations

**FINAL PAPERS DUE: WEDNESDAY, MAY 8TH.**

**4PM, THH 402J**