

EL 305
Shakespeare's Tragic Bodies: Sex, Sensation, Passion, Skin

Spring 2020
MW 878
M 2171 | TB 490

Instructor: Dr. Ethan Guagliardo | ethan.guagliardo@boun.edu.tr

Course Goals: The theory of tragedy begins with Aristotle as a discourse of the emotions. By Shakespeare's time, however, tragedy hardly resembled its ancient form, and engaged with affective registers of embodiment far beyond pity and fear. This course introduces students to Shakespearean tragedy through the theme of embodiment, which we will consider through several theoretical lenses: sensation and affect; fictional and political bodies; the physicality of performance; the relationship between body and mind/subjectivity; and bodies racialized and sexualized. We will also be thinking throughout the course about how Shakespeare imagines the past in continuity with the present, and how we might draw from the resources of the past to imagine new ways that states of feeling and embodiment can inform our views of gender, race, politics, and aesthetics.

Assignments

Research Paper: In four parts. Part 1: A short paragraph-length proposal, in which you choose (in consultation with me) a play on which to write a final research paper. This play can be one we read or will read in the semester, or one we did not read. 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: first draft, 8-10 pages (excluding bibliography). Part 4: the finished product.

Midterm Exam: An exam testing your reading knowledge and attention in class.

Final Exam: An exam testing your reading knowledge and attention in class.

Assessment

Participation	15%
Research Paper Parts 1 and 2	5%
First Draft	15%
Final Research Paper	25%
Midterm Exam	20%
Final Exam	20%

Course Schedule

Week One, Feb. 10: "An Orgy of Horror for Horror's Sake"

Mon. ——Introduction to the Early Modern Stage
Weds. ——*Titus Andronicus*, act 1

Week Two, Feb. 17: Sex, Sensation, Passion, Skin

Mon. —— *Titus*, Acts 2-3
Weds. —— *Titus*, Acts 4-5

Week Three, Feb. 24: 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 2: Majesty in Tears

Mon. —— *Richard II*, Acts 4-5
Weds. —— *Richard II*

Week Five, March 9: 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 16: Subjectivity and Feeling

Mon. —— *Hamlet*, Acts 4-5
Weds. —— *Hamlet*

Week 7, March 23: Recognitions

Mon. —— *Hamlet*
Weds. —— *King Lear*, Act 1
—— Ania Loomba, "The Imperial Romance of Antony and Cleopatra", from *Shakespeare, Race and Colonialism* (2000)

Midterm Exam

Week 8, March 30: Anatomies

Mon. —— *KL*, Acts 2-3
Weds. —— *KL*, Acts 4-5; Gail Kern Paster, "Minded like the Weather: The Tragic Body and its Passions," in *The Oxford Handbook of Shakespearean Tragedy* (2016)

Part 1: Research Paper topic due

Note: Wednesday's class will have to be rescheduled as I will be at the Renaissance Society of America conference in Philadelphia.

Week 9, April 6: The Body Porous

Mon. —— *KL*
Weds. —— *KL*

Part 2: 2-page Abstract of Paper and List of Sources Due

Week 10, April 13: Race in Space

Mon. —— *Antony & Cleopatra*, Act 1; Ania Loomba, "The Imperial Romance of Antony and Cleopatra", from *Shakespeare, Race and Colonialism* (2000)
Weds. —— *A & C*, Acts 2-3

Spring Break, April 20-26

Week 11, April 27: Liquefaction

Mon. $\overbrace{\hspace{1.5cm}}$ *A & C*, Acts 4-5
Weds. $\overbrace{\hspace{1.5cm}}$ *A & C*

Week 12, May 4: Wounded Majesty

Mon. $\overbrace{\hspace{1.5cm}}$ *Coriolanus*
Weds. $\overbrace{\hspace{1.5cm}}$ *Coriolanus*; Coppelia Kahn, "Mother of Battles"

Part 3: First Draft Due

Week 13, May 11

Mon. $\overbrace{\hspace{1.5cm}}$ *Coriolanus*
Wed. $\overbrace{\hspace{1.5cm}}$ *Coriolanus*

Part 4: Final Draft Due

Final Exam Tba