

ENGL6320 / ENGL4320: Madness and Shakespeare

Fall 2015, Tuesdays 17:00-19:45 PRH 10

Dr Andrew J. Power

Office: 317 San Ignacio Hall

Office Hours: Mondays 12:00-14:00

Email: poweraj@slu.edu

Phone: TBC

Outline:

Madness is a curiously common theme in Shakespeare's plays (comedies and histories sometimes as well as tragedies) but it is a complex subject. Indeed we would never even use the term now in any serious consideration of what it is to experience extreme mental distress or emotional turmoil. Shakespeare also treats madness as something eternally complex, returning to it again and again, but never twice in the same way. This course seeks to examine the various ways that one might be "mad" in Shakespeare's time, to understand some of the medical conditions that might taint your mind, or the emotional states that could cause you to lose your wits, or the physical degeneration that could make you dote. But it also explores the theatrical traditions that have influenced Shakespeare's portrayals of madness. The mad tyrants of Senecan tragedy, the rage of Achilles, and the moral madness of Everyman's sin have all influenced Shakespeare's own "mad" characters. And in his contemporaries we find a useful set of comparison texts for how others in his age treated the same dramatic traditions of madness, thought about the treatment of various types of madness, and considered the conditions that those deemed mad were kept in.

Goals/Objectives of the Course and Student Learning Objectives:

Students who take this course will

- develop a strong understanding of what it mean to be called 'mad' in Shakespearean England
- understand the complex relationship between medical and historical sources for Shakespeare and the dramatic tradition of stage madness
- develop critical assessments of the plays of Shakespeare and his contemporaries with a more informed understanding of how the self is formulated and threatened by madness in the theory of the age
- be able to put forward strong, carefully articulated written and verbal analyses of Shakespearean plays

Required Texts:

Stephen Greenblatt, Walter Cohen, Jean Howard and Katherine Eisaman Maus, eds. *The Norton Shakespeare*, London & NY: Norton, 1997. Actually, any annotated complete works will do just as nicely, e.g. Riverside, Oxford. Or individual editions of each play in a good annotated edition (e.g. Arden, New Cambridge, Oxford).

A Course pack containing, *Everyman*, Seneca, *Thyestes* [trans. Jasper Heywood], Thomas Kyd, *The Spanish Tragedy*, Thomas Middleton and Thomas Dekker, *The Honest Whore, part 1*, John Marston, *The Changeling*, George Wilkins and others (including Shakespeare?), *The Yorkshire Tragedy*, John Webster, *The Duchess of Malfi* and Richard Brome, *The Antipodes*.

Requirements / Grading:

- Regular attendance and participation 10% (including introductory presentations)
- Two essays: 5-7 pages and 8-10 pages [at the 4000 level these requirements will be 4-6 and 6-8]. A Textual Analysis paper (a shorter analysis paper will expect you to demonstrate your ability to read, pose a thesis, analyze, and synthesize using primary documents from the course. This is not a full-blown research paper, which means the emphasis should not be on secondary materials. Instead, I am eager to see how well you can analyze a Shakespearean text without an abundance of supplementary scholarship. The second essay will be a full research paper in which you will draw on historical and critical/theoretical materials and I will be looking for you to be developing ideas that are critically informed and engaged. 75% (35+40)
- Research presentations (These to be presented on the day of the exam as though they were full conference papers) (10-15mins) 15%
- [- Optional critical reading exercise – students who opt for this will introduce a critical work / concept to the class based on a reading exercise assigned to them by me. Two of these critical introductions will add up to a combined worth allotted out of 10% (**and will reduce the weighting on the two essays by 5%**) – I will give you a set of critical readings to accompany the themes and the plays that we are working with each week as the course progresses.]

Online Resources

- Oxford English Dictionary Online* (historical dictionary available via library databases—use this to look up sixteenth and seventeenth-century meanings of words)
- Luminarium: www.luminarium.org (independent scholarly website; includes texts and scholarly essays as well as links to other online resources)
- Project Muse (library database for humanities and social sciences)
- MLA International Bibliography (library database for modern languages and literature)
- JSTOR (library database for humanities, arts, sciences, and social sciences)
- The Early Modern Drama Database
<http://homepage.mac.com/tomdalekeever/earlymodern.html>
- Voice of the Shuttle (guide to online humanities research)
<http://vos.ucsb.edu/>

Schedule of Readings

Tuesday 17:00-19:45

Week 1, 1st Sept: Introductions

Week 2, 8th Sept: Sin and Madness: *Everyman* and *The Comedy of Errors*

**Monday 14th Sept Last Day to Drop a Class Without a Grade of W and/or Add a Class
Last Day to Choose Audit (AU) or Pass/No Pass (P/NP) Options**

Week 3, 15th Sept: Mental Health Care 1: *Twelfth Night*

Week 4, 22nd Sept: Revenge: Seneca, *Thyestes* and *Titus Andronicus*

Week 5, 29th Sept: Medical literature (handouts) and *Hamlet*

Week 6, 6th Oct: Medical literature (handouts) and *Hamlet*

***Friday 9th October First paper (Textual Analysis) due**

Week 7, 13th Oct: Rage and Tyranny: *The Yorkshire Tragedy* and *Macbeth*

***Monday 19th Oct – Professors' Deadline for Submission of Midterm Grades**

Week 8, 20th Oct: Mental Health Care 2: *The Honest Whore, part 1*

Week 9, 27th Oct: Jealousy and other beasts 1: *Othello*

Thursday 29th October Last Day to Drop a Class and Receive a Grade of W

Week 10, 3rd Nov: Jealousy and other beasts 2: *The Duchess of Malfi*

Wednesday 4th November Registration for Spring Semester Begins

Week 11, 10th Nov: Love's Cure 1: *The Antipodes*

Week 12, 17th Nov: Love's Cure 2: *The Two Noble Kinsmen*

Week 13, 24th Nov: Mental Health Care 3: *The Changeling*

Week 14, 1st Dec: Senectute & Dotage (excerpt) and *King Lear* Conclusions

Tuesday 8th Inmaculada Concepcion Holiday (University Closed)

*Final paper due

*****!!!Exam – Fri 18th Dec 15:30-18:30!!!*****

Academic Honesty and Plagiarism:

You are expected to maintain the standards of academic integrity required by Saint Louis University. To quote from the University's policy: *Although not all forms of academic dishonesty can be listed here, it can be said in general that soliciting, receiving, or providing any unauthorized assistance in the completion of any work submitted toward academic credit is dishonest. It not only violates the mutual trust necessary between faculty and students but also undermines the validity of the University's evaluation of students and takes unfair advantage of fellow students. Further, it is the responsibility of any student who observes such dishonest conduct to call it to the attention of a faculty member or administrator...Possible sanctions for a violation of academic integrity include, but are not limited to, disciplinary probation, suspension, and dismissal from the University.*

Examples of plagiarism include: turning in someone else's work (published or unpublished) as your own; presenting ideas that are not your own, or that are not common knowledge, either directly (verbatim) or paraphrased without proper citation; willful misrepresentation of sources (citing a source that isn't the source from which you obtained your information).

Policy: If you turn in work that violates these policies and if this is your first offense, you will receive an "F" on the assignment. If you violate the policy for a second time, you will receive an "F" as a final grade for the class.

Accommodation Statement:

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Assessment and Submission of Work:

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of your work for this course, including oral presentations, assignments, and submitted papers may*

be kept on file for institutional research, assessment and accreditation purposes. If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

STUDENT RESPONSIBILITIES

Late Assignments

If a problem should prevent you from submitting your work on time, you must speak with me before the due date to discuss a possible extension. If the extension is not pre-approved, late assignments will be docked 1/3 of a letter grade for each day after the due date.

Attendance

Plan to attend all scheduled meetings. I understand that some absences may be unavoidable, but please be wise in your judgement and expect the unforeseen, such as illness, appointments, car trouble. Given that life often interferes with our best-laid plans, know that an absence or two will not affect your class performance too adversely, but at the fourth unexcused absence, your final grade is lowered one-third (A- becomes a B+; B+ becomes a B). Likewise, a fifth absence drops your grade another third. Missing six classes is grounds for a grade of F in the course. If a major crisis occurs that will cause you to miss a number of classes, please contact me about the situation so that we can devise a strategy for completing the class successfully. Please note that I especially appreciate students who provide advance notice regarding anticipated absences, and excused absences require documentation. Students who miss class are obligated to make up the work on their own time.

Courtesy

Please support the class by being prompt and prepared. If you are late or unprepared, you will not be able to participate knowledgeably, which will affect not only your own progress, but also your peers' thinking and growth and our group dynamic. Also, routinely arriving late to class, leaving early, or using the facilities during class time will negatively affect your performance grade since you will be detracting from our collective work.