

English 390: Early Modern Tragedy

Tuesdays/Thursdays 2:50-4:10 PM, Scott Hall 119

Instructor: Scott Trudell
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Office hours: Thursdays 1:30 - 2:30 and by appointment
Murray Hall 036B

Books:

- Thomas Kyd, *The Spanish Tragedy*, ed. J. R. Mulryne (New Mermaid, 1989), ISBN: 0713667923.
- Christopher Marlowe, *Christopher Marlowe: The Complete Plays*, ed. Frank Romaney and Robert Lindsey (Penguin Classics, 2003), ISBN: 0140436332.
- William Shakespeare, *Romeo and Juliet*, ed. G. Blakemore Evans (New Cambridge Shakespeare, Updated Edition, 2003), ISBN: 0521532531.
- Shakespeare, *Hamlet*, ed. Susanne L. Wofford (Bedford/St. Martins, Case Studies in Contemporary Criticism, 1994), ISBN: 0312055447.
- Shakespeare, *Othello*, ed. Michael Neill (Oxford World's Classics, 2006), ISBN: 9780198129202.
- Anon., *The Revenger's Tragedy*, ed. Brian Gibbons (New Mermaid, 2008), ISBN: 9780713682847.
- Thomas Middleton and William Rowley, *The Changeling*, ed. Michael Neill (New Mermaid, 2006), ISBN: 9780713668841.
- John Ford, *'Tis Pity She's a Whore*, ed. Martin Wiggins (New Mermaid, 2003), ISBN: 9780713650605.
- Recommended (not required): Shakespeare, *Titus Andronicus*

Contemporary media:

- *The Sopranos*, prod. David Chase (1999-2007): "Employee of the Month," Season 3, Episode 4.
- *The Wrestler*, dir. Darren Aronofsky (2008).
- *Unforgiven*, dir. Clint Eastwood (1992).
- *Thelma and Louise*, dir. Ridley Scott (1991).

Course requirements:

- Attendance at every class meeting
- Active participation in class discussion
- Unannounced reading quizzes
- Weekly blog submissions
- One 6-8 page paper
- A final open-book exam

You are required to contribute to our class blog once per week. Some of your entries should be posts, and some should be comments. There is no length requirement, and your posts can be informal and creative. Your grade will depend upon how thoughtfully you respond to your classmates as well as how regularly you post new material.

I strongly encourage you to provide links to contemporary media on the course blog. Include a provocative question about how the film, TV, music (etc.) clip can be "paired" with a play. I also encourage you to bring material to show in class, particularly for material that is unavailable online. If you find a good pairing, say so in a blog post the day before class, and include a discussion question. Bring in the clip (of less than five minutes), and we will have a look, time permitting.

You will submit your final paper in two versions. The first version is not a rough draft: I expect a formal, clear, carefully argued essay. When I grade your final version, I will pay close attention to how thoroughly you have responded to my comments.

Your final grade will break down as follows: Final paper (35%), Final exam (25%), Class blog (25%), Reading quizzes and class participation (15%).

Tuesday, September 1

- Introduction

Thursday, September 3

- *The Spanish Tragedy*, Act 1

We do not meet on Tuesday, September 8 (follow a Monday schedule)

Thursday, September 10

- *The Spanish Tragedy*, Acts 2-3
- "Employee of the Month," *The Sopranos*, Season 3, Episode 4

Tuesday, September 15

- *The Spanish Tragedy*, Act 4
- Aristotle and Nietzsche, selections in Robert Corrigan's *Tragedy and Form*, available in the Resources section of Sakai

Thursday, September 17

- *Doctor Faustus* (1604 text), Acts 1-3

Tuesday, September 22

- *Doctor Faustus* (1604 text), Acts 3-5

Thursday, September 24

- *Romeo and Juliet*, Acts 1-2

Tuesday, September 29

- *Romeo and Juliet*, Acts 3-5

Thursday, October 1

- "Romeo and Juliet in the Theatre," and "Recent Developments in Criticism and Production, by Thomas Moisan," in the required edition, pp. 28-62

Tuesday, October 6

- *Hamlet*, Act 1

- Susanne L. Wofford, "A Critical History of *Hamlet*," in the required edition, pp. 181-207

Thursday, October 8

- *Hamlet*, Acts 2-3

Tuesday, October 13

- *Hamlet*, Acts 4-5
- Elaine Showalter, "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism," in the required edition, pp. 220-40

Thursday, October 15

- Michael D. Bristol, "'Funeral Bak'd Meats': Carnival and the Carnivaleque in *Hamlet*," in the required edition, pp. 348-67
- *The Wrestler*, dir. Darren Aronofsky

Tuesday, October 20

- *Othello*, Act 1
- "Reception," "The Play in Performance" and "Playing Black," in the required edition, pp. 1-16, 36-71

Thursday, October 22

- *Othello*, Acts 2-3

Tuesday, October 27

- *Othello*, Acts 4-5

Thursday, October 29

- "Interpretation," in the required edition of *Othello*, pp. 113-79

Tuesday, November 3

- *The Revenger's Tragedy*, Acts 1-2

Thursday, November 5

- *The Revenger's Tragedy*, Acts 3-5

Tuesday, November 10

- *Unforgiven*, dir. Clint Eastwood
- Paper (first version) due: on Sakai and also in hard copy

Thursday, November 12

- *The Changeling*, Acts 1-3

Tuesday, November 17

- *The Changeling*, Acts 4-5

Thursday, November 19

- *Thelma and Louise*, dir. Ridley Scott
- Michael Neill, "'Hidden Malady': Death, Discovery, and Indistinction in *The Changeling*," available in the Resources section of Sakai

Tuesday, November 24

- Writing workshop

-- Thanksgiving Break --

Tuesday, December 1

- *'Tis Pity She's a Whore*, Acts 1-2

Thursday, December 3

- *'Tis Pity She's a Whore*, Act 3
- Paper (final version) due: on Sakai and also in hard copy

Tuesday, December 8

- *'Tis Pity She's a Whore*, Acts 4-5
- Review

Thursday, December 10

- Final exam