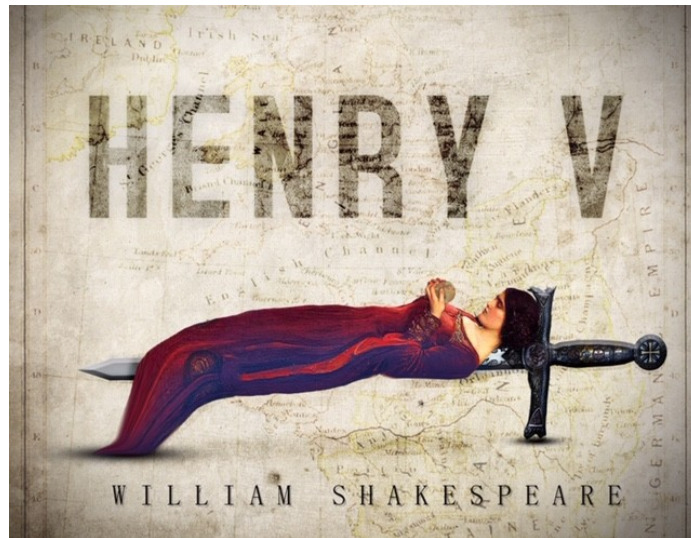


HENRY V— UP CLOSE
ADVANCED SHAKESPEARE: ENG 421
SPRING 2019
PROFESSOR MARJORIE RUBRIGHT



MONDAYS & WEDNESDAYS 2:30-3:45
LOCATION: SC E470

EMAIL: MRUBRIGHT@UMASS.EDU
OFFICE HOURS: MONDAYS 4-5 & BY SPECIAL APPOINTMENT
OFFICE: SC E448, DEPARTMENT OF ENGLISH

This seminar invites you on a journey into a single play by William Shakespeare: *The Life of King Henry the Fifth*. This play has had a long and fascinating history of reception and interpretation. Over the course of the semester, we will explore a broad range of theoretical approaches to this play and, in so doing, we will evaluate how we have read and interpreted literary texts, what evidence they rely upon, how they present and/or articulate their arguments, and what meanings are enabled – or foreclosed – by various literary-critical methodologies. Along the way, we will be guided by two questions: how do different theoretical frameworks change what we see about the play before us? And, how does the play respond to the critical frameworks that attempt to bring out certain aspects of the play? The goal of this course is to explore what transpires when we read slowly and deeply and when we read with the insights and investments of earlier critics in mind. In so doing, we will consider the nuances of this complex play while we also expand how we think about ‘Shakespeare,’ as well as early modern drama, history, performance, and text.

The printed syllabus (below) lists all of the secondary readings and due dates. Week to week, I will update our Moodle site with announcements and, on occasion, add links to online resources or other primary materials from the Renaissance that I think will enrich our discussion. Given the advanced nature of this seminar, we may change up some of our readings depending on your research interests. Therefore, check Moodle once a day for any updates.

REQUIRED PREVIOUS COURSEWORK

This course presumes your previous study of Shakespeare. You should have taken the following: ENG 221: Introduction to Shakespeare. If you have not taken this course, you should speak to me directly after our first meeting. You should also have taken English 200 and English 300 before taking this course.

This is a research-focused advanced seminar.

REQUIRED MATERIALS

1. The Arden Shakespeare, William Shakespeare's *King Henry V*, ed. T.W. Craik (1995).
2. *The Chronicle History of Henry the Fifth: with his battle fought at Agincort in France. Together with Ancient Pistol*. Ed. Andrew Gurr (Cambridge University Press, 2000).

Please purchase Gurr's edition through Amazon.ca or another online retailer. Place your order on the first week of classes. Note: Gurr also edited another *HV*, so be careful to order the exact title. ISBN-10: 0521032636

3. A Notebook
4. Post-its
5. A Pen (or a quill will do)

OTHER REQUIREMENTS

1. UMass email account: It is a requirement of this course that you activate and use your umass email account for all communication with me and with other students in the course.

2. Active use of Moodle

GRADE DISTRIBUTION

Preparation & Participation—20%
Short Critical and Creative Assignments—40%
Research Project —40%

Details regarding each aspect of this overall grade distribution are discussed, at length, below.

GRADE CHART

100-94: A	76-73: C
93-90: A-	72-70: C-
89-87: B+	69-67: D+
86-83: B	66-63: D
82-80: B-	62 and below: F
79-77: C+	

ASSIGNMENTS /GRADED WORK

This course is research intensive and is designed to prepare you to undertake self-guided research. To that end, the course assignments progress toward that goal. All assignments are due at the beginning of class on the day that they are assigned unless otherwise instructed to turn them in via Moodle. All submitted work should be typed, 1.5 spaced, 12-point font (Times or Times New Roman) with 1-inch margins. Your name, the course, and the date should appear on the first page, just under the paper title. Each page should be numbered, and the papers must be stapled together. If possible, please print double-sided so as to save paper and the trees that make it. Finally, staple all peer feedback commentary to the back of the final paper.

The **reading load** for this course will be heaviest in the first nine weeks of the term during which time you will read the literary and critical materials necessary to initiate your research project. The last weeks will focus primarily on your research projects and essays.

All instructions and handouts for assignments are posted to Moodle.

PREPARATION & PARTICIPATION (20%)

Half of your participation grade will be determined by your active, informed, and consistent contribution to class discussion. The requirements are that you listen actively to others, respect the contribution of your peers, and that you talk *in every class*. The other half will be determined in the following way: no later than the **Saturday** before each week's meeting, you must post to our **Moodle 'Discussion Questions'** forum indicating some specific question, comment, or discussion point that you would like to have taken up in class. You may post a question about any of that week's readings, not just those assigned for Monday. Your question should direct attention to a particular passage in the play, moment in a performance, or passage in the critical readings. We should be able to use your question in class conversation to dive into the readings themselves, so pointing to specific passages is always helpful. **At least 5 times** during the term you must send a response that deals (wholly or in part) with a scheduled piece of critical reading. **At any time**, you may respond to the post of another student by diving into their question, building on it, and adding questions of your own. This will count as your post that week but it must also be in by Saturday. You must each post a total of **10** discussion-related questions over the course of the term. You may skip one week without penalty. These posts are not graded; you get full credit if you post one, no credit if you do not.

One exception: Week 7 your post—an assigned Reflection—to due Tuesday, March 5.

Very short "**Reflection**" assignments may also be assigned. These will count toward your preparation and participation mark. They will be brief (no more than a half page) and will focus you on a single aspect or question related to that week's readings. Our first 'reflection' is printed on the syllabus and is due Wed. Jan 30th.

SHORT CRITICAL AND CREATIVE ASSIGNMENTS

ANATOMY OF AN ARGUMENT (10%) - FEMINIST SHAKESPEARE? – DUE WED. FEB 20

This assignment asks you to anatomize the argument of a single piece of criticism. You will dissect the argument by way of its own questions, key terms, methodology, and critical contributions.

LEXICAL ANALYSIS: EDITING *HV* (10%) —DUE SAT. MARCH 2ND

This assignment asks you to take one word from Act 5, scene 2 of *Henry the Fifth* and produce a justification for its appearance in the text and suggestions for how it should appear in a modern edition. Parts 1 & 2 are due Feb 27th. The final assignment is due Saturday March 2nd.

CRITICAL REVIEW & PRESENTATION (10%) — DUE BY SCHEDULED ARRANGEMENT, WEEKS 10-11

EXPERIENTIAL LEARNING: TEACHING WHAT YOU KNOW

You will select one day over the course of the term when you will be responsible for contextualizing and discussing a critical reading. You will write a two-page single spaced review of that piece of scholarship. You should send me your review **by Saturday at NOON** prior to the week of your review. Your review should outline the major arguments and theoretical investments of the scholarly essay. It should also point out the blind spots in the essay. What does the essay take for granted or overlook? Where is it the most and least persuasive, and why?

For the in-class discussion, you will pair with another student (or two) to determine how best you can introduce the ideas of the article/book and make use of it for our class discussion. Your mark will be weighed by the quality of the written review & by how effectively and creatively you develop a lesson plan for that day's discussion. Presentations, which should involve the class in active discussion, are limited to 10 minutes but may be shorter. Your presentation should include a handout that aids the class in following your lesson.

SHAKESPEARE IN PRODUCTION 2019 (10%)— DUE BY SCHEDULED ARRANGEMENT, WEEK 12

EXPERIENTIAL LEARNING: PITCHING YOUR VISION

Later in the semester, students will work as a part of a “production company” (5 persons) that will present, to a panel of investors, their proposal for an upcoming Shakespeare production. This presentation will include a performed reading from your revised script (one scene), as well as commentary illuminating your larger vision, particularly how it honors *and* creatively engages with the original playtext. Each group member will adopt a desired role or identity (e.g. director, actor, screenwriter, costume designer, cinematographer, choreographer, set designer, musical director, etc.), and complete a three-page analysis detailing their role-specific vision for the proposed adaptation. Assessment will include this commentary as well as performance during the presentation itself (including an open Q+A session).

RESEARCH PROJECT

RESEARCH PROPOSAL & ANNOTATED BIBLIOGRAPHY (10%) —DUE WED. APRIL 17

As you prepare and design your research project, you will submit a polished research proposal and working annotated bibliography. Your annotated bibliography should include at least five sources on your topic. Your research proposal should state the question that motivates your research paper; it should clarify which materials you will be focusing on and why; it should lay out your how you will organize your discussion of the material; and it should propose a working version of your “thesis” or the discovery of your research. Any part of your research project may change as you draft your essay, however the proposal itself should present a clear plan for your research project.

PEER REVIEW (5%)—DUE SAT. APRIL 27

In the final week of the course, you will have the opportunity to read the drafts-in-progress of other students' final research papers. You will do a thorough peer review of other students' work-in-progress and, in return, receive peer reviews of your essay-in-progress. This is an essential component in writing a strong research paper. It will help the class to identify and clarify what makes a compelling and persuasive research essay. Every author/researcher will leave the peer review with a concrete sense of how they can improve their research essay. Failure to have your essay ready for peer review on APRIL 27TH and/or failure to do a peer review, will result in a zero for the peer review and will negatively affect your participation mark in the course.

RESEARCH ESSAY (25%)—DUE FRI. MAY 10

A 10-12 page polished research essay and scholarly bibliography on a topic of your choice. Details relating to this final project will be discussed at length and the formal assignment will be posted to Moodle. The essay will be due to me on Moodle on May 10. Late work will not be accepted.

EXTRA CREDIT - DUE ANYTIME DURING THE SEMESTER PRIOR TO WEEK 12

You may memorize and recite a passage (14+ lines) from *Henry V*. The recitation should consider not only the meaning but the spirit of the lines you deliver. Or, you may work in pairs to deliver a dialogue of 35+ lines (at least 14+ each). This will be worth 1% of your overall course grade.

FIELDTRIPS

We have a mandatory field trip to the Kinney Center for Interdisciplinary Renaissance Studies on **April 3rd**

If events related to Shakespeare's work pop up over the course of our spring semester, I'll organize a field trip so we can visit together. Stay posted!

PROFESSIONALIZATION OPPORTUNITIES

As Juniors and Seniors, many of you have an eye on the horizon just beyond the university. The university has some wonderful networking opportunities. I've posted those I know about to our syllabus. During the term, I will post notice of English alumni events and career sessions happening on campus. Please also keep me informed of events on campus you'd like to share with the class.

I've also marked in red any assignment that is designed to prepare you, in some way or another, for the world beyond the university's walls. You have two such assignments this term—both are marked as "Experiential Learning" units.

Connect with alumni here:

<https://www.umassalumni.com/>

SYLLABUS

1. PROLOGUE TO THE COURSE

Prior to class, read: Ari Friedlander, 'Five Myths about Shakespeare' *The Washington Post* (2005). Jot down other myths you think are still 'out there' about Shakespeare or his English & bring them to our first class meeting.

In focus: The Prologue, *Henry the Fifth*

WED. JAN 23 Prologue, *Henry the Fifth*
In class: Introduction to the Arden Edition
& Internet Shakespeare Editions resources
<http://internetshakespeare.uvic.ca/Library/Texts/H5/>

2. SHAKESPEARE AS MYTH & MYTHS OF SHAKESPEARE'S ENGLISH

Prior to class, watch SHAKESPEARE IN LOVE (2011)
by Marc Norman and Tom Stoppard; directed by John Madden.

MON. JAN 28 A. Friedlander 'Five Myths about Shakespeare' in *The Washington Post* (2005)

J. Shapiro, *A Year in the Life of William Shakespeare* (2005): Preface and Prologue, pp. 1-20 & Chapter 5 "Band of Brothers," pp. 85-103.

M. Bristol, 'Shakespeare: The Myth' in *A Companion to Shakespeare* (1999): 485-502

Discuss: *Shakespeare in Love* as myth-making

WED. JAN 30 D. Crystal, 'You Speak a Language I Understand Not: Myths and Realities' in *Think on my words: Exploring Shakespeare's Language* (2008): 1-21

Read and explore the poem and the portrait of the facing openings of the First Folio 1623.
<HTTPS://WWW.BL.UK/COLLECTION-ITEMS/SHAKESPEARES-FIRST-FOLIO>

DUE **REFLECTION.** Consider: How is the Folio's portrait and the facing poem beginning the work of mythologizing Shakespeare? Prior to our class meeting, write a few sentences on this question pointing to particular words or features on the page. Bring your REFLECTION to class.

Continue discussing *Shakespeare in Love* as myth-making.

3. SLOW READING HISTORY

In focus: Arden edition of *Henry the Fifth*, Prologue, Acts 1 & 2 (as will be our practice all term, read all Arden footnotes as you make your way through the play)

MON. FEB 4 Prologue & Act 1.
Arden Introduction pp. 1-11

WED. FEB 6 Act 2
Arden Introduction pp. 32-68

Phyllis Rackin, "English History Plays" (Ch. 17) in *Shakespeare, An Oxford Guide* (2003): 193-202.

Spring Arts & Humanities Internship Fair Feb. 7th 11:30am – 2:30pm You can meet dozens of local internship providers in one afternoon. The [Spring Arts & Humanities Internship Fair](#) will include internship providers from non-profit arts and cultural organizations, museums, performing arts organizations, galleries, publishers, social justice organizations, creative businesses, and independent artists with spring and summer learning opportunities for UMass students.

4. CLOSE READING – KING HENRY

Prior to Monday's class, explore and watch:

Explore: RSC Henry V Production Materials : <https://www.rsc.org.uk/henry-v/>
Watch RSC Act 3.1 <https://www.rsc.org.uk/henry-v/act-3-scene-1>

Prior to Wednesday's class, watch and compare:

St. Crispin's Day speech 4.3 – KENNETH BRANAGH'S *HENRY V* &
TOM HIDDLESTON'S BBC *THE HOLLOW CROWN: HENRY V*

In focus: Arden edition of *Henry the Fifth*, Acts 3 - 4

MON. FEB 11 Act 3
Norman Rabkin, "Rabbits, Ducks, and Henry V." *Shakespeare Quarterly* 28.3 (1977): 279-96.

WED. FEB 13 Act 4
Marjorie Garber, "Henry V: The Quest for Exemplarity" (Ch. 8) in *Shakespeare and Modern Culture* (2008): 178-200

Phyllis Rackin, "Reading: *Henry V*" in *Shakespeare, An Oxford Guide* (2003): 205-211.

5. *FEMINIST SHAKESPEARE? – READING PRINCESS KATHERINE*

Prior to class, watch all of Kenneth Branagh's *Henry V* (1997)

In focus: Arden edition of *Henry the Fifth*, Acts 3.4 & 5.2

MON. FEB 18 NO CLASS MEETING

TUES. FEB 19 READING DAY – PROF. RUBRIGHT WILL BE AWAY FOR A FELLOWSHIP REVIEW MEETING

WED. FEB 20 Act 5

Lance Wilcox, "Katherine of France as Victim and Bride." *Shakespeare Studies* 17 (1985): 61-76.

Jean Howard, 'Feminist Criticism' in *Shakespeare: An Oxford Guide* Ed. By S. Wells and L. Orlin (2003): 411-423.

Jean Howard & Phyllis Rackin, "Thoroughly Modern Henry" (Ch. 1) & "Henry V" (Ch. 12) in *Engendering a Nation: A Feminist Account of Shakespeare's English Histories* (1997): 3-10 & 186-215.

DUE ANATOMY OF AN ARGUMENT – FEMINIST SHAKESPEARE? – DUE IN CLASS

6. *SEXUAL POLITICS AS LEXICAL PRACTICE (OR, A FRENCH KISS)*

MON. FEB 25 Marjorie Rubright, "Incorporating Kate: the myth of monolingualism in Shakespeare's *King Henry V*" in *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*. ed. Valerie Traub (2016): 468-490.

Wed, Feb 27 WORKSHOP * BRING YOUR COMPUTER TO CLASS TODAY

DUE STEPS 1 & 2 OF LEXICAL ANALYSIS

In class workshop — introduction to research resources

Oxford English Dictionary Online <http://www.oed.com.silk.library.umass.edu/>

Lexicons of Early Modern English <https://leme-library-utoronto-ca.silk.library.umass.edu/>

Jstor Understanding Shakespeare <http://labs.jstor.org/shakespeare/>

Connecting digital texts from the [Folger Shakespeare Library](http://www.folger.edu/) with articles on JSTOR

https://labs.jstor.org/shakespeare/henry_v

This will take you line by line through *HV* and connect you with scholarly articles that touch on that line in JSTOR

SAT. MAR 2

DUE LEXICAL ANALYSIS – TURN IN VIA MOODLE

7. MATERIAL SHAKESPEARES: F / Q

In focus: *The Chronicle History of Henry the Fifth* - Quarto 1600

MON. MAR 4 *The Chronicle History of Henry the Fifth: with his battle fought at Agincort in France. Together with Ancient Pistol.* Ed. Andrew Gurr (2000)

Laurie Maguire “Shakespeare published” in *An Oxford Guide: Shakespeare* (2003): 582-93

In class examination of the Folio | Quarto, side-by-side

TUES. MAR 5

DUE REFLECTION: Q | F – DIFFERENCE THAT MATTERS

For your ‘Preparation’ mark this week, write a 1-page analysis of a difference between the F and Q texts that you think makes a difference to your own understanding of the play. You may turn this in on Moodle anytime Tuesday. Also, bring a copy of your Reflection to class on Wednesday.

WED. MAR 6 *The Chronicle History of Henry the Fifth*, cont.

Annabel Patterson, “Back by Popular Demand: The Two Versions of *Henry V*” *Renaissance Drama* 19 (1988): 29-62.

‘A 17-Word Look into the Anatomy of a Book’ <https://www.merriam-webster.com/words-at-play/parts-of-a-book-terms-and-meanings/volume>

FINAL TASK FOR CLASS TODAY:

CREATION OF PRODUCTION COMPANIES FOR ‘SHAKESPEARE IN PRODUCTION’ ASSIGNMENT

CREATION OF CRITICAL REVIEW TEAMS

8. SPRING BREAK – ENJOY!

9. SHAKESPEARE IN PRODUCTION

MON. MAR 18 Kathy Howlett, "Framing Ambiguity: Kenneth Branagh's *Henry V*" (Ch.3) in *Framing Shakespeare on Film* (2000): 92-114.

Emma Smith, *Shakespeare in Production: King Henry V* (2002): 1-10, 50-58, 74-79. Also read selections from the play-text: Prologue (pp. 83-87) & 5.2.250-end of play (pp. 231-236).

WATCH: Shakespeare Old Pronunciation with David and Ben Crystal:
<https://www.youtube.com/watch?v=gPlpphT7n9s>

WATCH: Shakespeare's *Henry V* (Globe Theater, 2012)
<https://www.youtube.com/watch?v=HJeZcEojh2U>

EXPLORE: <HTTPS://GLOBALSHAKESPEARES.MIT.EDU/>

WED. MAR 20

DUE SHAKESPEARE IN PRODUCTION, PART 1: In Class Workshop

Special Guest: Director Noah Tuleja, Introducing 'The Players Project'

10. SHAKESPEARE'S LINGUISTIC COLONIALISM & SHAKESPEARE'S QUEER TONGUE

In Focus: What is my nation? Fluellen, Gower, Jamy, McMorris
Words in focus: Tennis Balls and "Scambling"

MON. MAR 25 Richard Bailey, "Emergent English" (Ch. 2) in *Images of English: A Cultural History of the Language* (1991): 37-57

* CRITICAL REVIEW GROUP 1

Richard Helgerson, "Language Lessons: Linguistic Colonialism, Linguistic Postcolonialism, and the Early Modern English Nation" *The Yale Journal of Criticism* 11.1 (1998) 289-299

<https://muse-jhu-edu.silk.library.umass.edu/article/36785>

* CRITICAL REVIEW GROUP 2

WED MAR 27 Rebecca Ann Bach, "'Tennis Balls': Henry V and Testicular Masculinity, or, According to The OED, 'Shakespeare Doesn't Have Any Balls'." *Renaissance Drama* 30 (1999): 3-23.

* CRITICAL REVIEW GROUP 3

Drew Daniel, "Scambling Harry, Sampling Hal" in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, edited by M. Menon (2011): 121-29.

* CRITICAL REVIEW GROUP 4

11. SHAKESPEARE'S GLOBE: RACE, NATION, KIND

MON. APR 1 Margo Hendricks, 'Race and Nation' in *Cambridge Guide to the Worlds of Shakespeare* Vol 1. pp. 663 – 668

Emily Bartels, 'Shakespeare's View of the World' in *Shakespeare: An Oxford Guide*: 151-164

Jerry Brotton, 'Shakespeare's Turks and the spectre of ambivalence in the History Plays' *Textual Practice* (2014): 521-538.

* CRITICAL REVIEW GROUP 5

WED. APR 3 Crystal Bartolovich, "Shakespeare's Globe?" in *Marxist Shakespeares*, eds., Jean E. Howard and Scott Cutler Shershow (1992): 178-203.

FIELD TRIP

THE KINNEY CENTER FOR INTERDISCIPLINARY RENAISSANCE STUDIES FOR AN EXHIBITION FOCUSING ON SHAKESPEARE'S GLOBE. **Meet at the Kinney Center (650 E. Pleasant Street).** Class will end 15 minutes early to allow you to get back to campus for your next class. You will have time to peruse the library's special collections and the stacks as you prepare to think ahead to your research projects.

SAT. APR 6 POST TO MOODLE "RESEARCH THOUGHTS"

DUE

Each student must post a *provisional* proposal for his/her research essay:

What is the question or questions on your mind for a research project?

What scene or scenes do you think you might want to look at?

What aspects of theory or the play's textual history might you want to explore?

What question(s) do you have for the group?

12. SHAKESPEARE 2019

During this week of presentations, you each have a day 'off' from preparation for class as your peers present their productions. Given the extra time, you should be hard at work throughout this week on drafting your RESEARCH PROPOSAL & ANNOTATED BIBLIOGRAPHY

MON. APR 8 SHAKESPEARE IN PRODUCTION – GROUPS 1 – 3

WED. APR 10 SHAKESPEARE IN PRODUCTION – GROUPS 4 – 7

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13. RESEARCH IN FOCUS

MON. APR 15 NO CLASS MEETING (PATRIOTS DAY)

WED. Apr 17

DUE RESEARCH PROPOSAL & ANNOTATED BIBLIOGRAPHY
Bring 4 copies of your proposal to class.

SAT. APR. 20 [REVISED] RESEARCH PROPOSAL & ANNOTATED BIBLIOGRAPHY – *DUE ON MOODLE*

14. RESEARCH IN PROGRESS

MON. APR 22 WORKSHOP #1

FIRST DRAFT WORKSHOP. SEE MOODLE FOR INSTRUCTIONS ON HOW TO PREPARE FOR WORKSHOP # 1

TUES. APR 23 *SHAKESPEARE'S BIRTHDAY!*

You are invited to the 2019 Collins Lecture with Prof. Paul Yachnin at 4:30 in the Old Chapel. I hope to see you there!

WED. APR 24 LIBRARY DAY. CLASS TIME IS DEDICATED TO YOUR RESEARCH AND WRITING OF THE ESSAY.

SAT. APR 27

DUE FULL DRAFT OF YOUR ESSAY DUE TO PEER REVIEWER(S)

THIS IS A FIRM & ABSOLUTE DEADLINE. PEER REVIEWERS MUST HAVE ALL DAY SUNDAY TO COMPLETE THEIR REVIEWS (WORTH 5% OF THE COURSE GRADE).

14. RESEARCH IN REVIEW

MON. APR 29 WORKSHOP # 2

DUE PEER REVIEWS DUE TO AUTHORS IN CLASS.

WED. MAY 1 SHAKESPEARE'S EPILOGUE ... OUR SEMINAR IN REVIEW

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FRIDAY, MAY 10TH
FINAL RESEARCH ESSAYS & PORTFOLIOS DUE ON MOODLE