

GS/EN 6235 3.0: Shakespeare, Women, and the Theatre

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Although Shakespeare's stage admitted only male actors, girls and women nevertheless had access to a wide range of performance opportunities in Elizabethan and Jacobean England, including dramatic writing, and the rich female parts played by Shakespeare's boy actors were eventually made available to actresses following the Restoration. This course examines Shakespeare in relationship to female authorship, looking at women's responses to Shakespeare on stage, as well as in poetry and the novel. It explores Shakespeare's female characters, theories of women's writing, and feminist responses to Shakespeare and his legacy.

Evaluation

In-class presentation, plus 10pp. written summary: 40%

Final paper (10-12 pp), due on last day of classes: 50%

Class Participation: 10% (based on informed and active participation in weekly class discussions, including our opening 2-minute "lightning rounds")

Reading List:

1. Shakespeare, *The Taming of the Shrew* ed. Barbara Hodgdon (Arden)
2. Elizabeth Brackley and Jane Cavendish, *The Concealed Fancies* in Renaissance Women: Texts and Documents ed. S. P. Cerasano and Marion Wynne-Davies (Routledge)
3. Shakespeare, *Othello* ed. Ayanna Thompson (Arden)
4. Aphra Behn, *Oroonoko* ed. Janet Todd (Penguin)
5. Toni Morrison, *Desdemona* (Methuen)
6. Shakespeare, *Hamlet* ed. Ann Thompson (Arden)
7. George Eliot, *Daniel Deronda* ed. Terence Cave (Penguin)
8. Shakespeare, *As You Like It* ed. Juliet Dusinberre (Arden)
9. Virginia Woolf, *Orlando* (Penguin)
10. Shakespeare, *The Tempest* ed. Stephen Orgel (Oxford)
11. Sylvia Plath, *Ariel* (Faber)
12. Shakespeare, *King Lear* ed. R. A. Foakes
13. Sarah Kane, *Blasted* (Methuen)