This is a take-home examination, due at the latest (for your convenience and ours) by 4:30 Thursday, May 14 by email to sad4@cornell.edu. Put “2080 take-home” in the “Subject:” field. The “From:” field should identify you clearly (and not just “jailbait2002@goofmail.com” or “beastly666@fierypit.org”).

This operation has two parts, each of about 1000w. (That’s roughly three double-spaced pages, but your word processor is likely to have a “Word Count” tool: use it.) Please do both parts. You will not need information and ideas from outside sources (i.e. other than course texts, lectures, and discussions), but if you use any, acknowledge them.

Reminder: your "Traces and Appropriations" submission is due (by) Tuesday, May 12 4:30 by email to sad4@cornell.edu. Find the handout for “Traces” at the course website, http://courses.cit.cornell.edu/engl2080/208.TandA.html.

**Part I**

1. You have viewed the Trevor Nunn *Twelfth Night* (1996). Identify a component of the production – a speech, transaction, episode, character, relationship or other element of the show – that for you reflects (represents, typifies) this company’s interpretation of the play, one that could and perhaps should have been done differently. (Thus you’re encouraged to take an intelligently critical attitude toward this production, as one of a possible many.) **Possibilities like the following** seem appropriate, but do not hesitate to come up with new, original, more specific ones. (Scene numbers mark the textual action; some is redistributed in the production.)
   - The gender of an actor or actors
   - Feste’s role as reveler and intriguer in one key scene or more
   - Feste as self-parodist
   - Viola-Cesario’s courting of Olivia -- and hers of "him" (1.5, 3.1)
   - The fraternization/courtship of Viola-Cesario and Orsino (in 2.4 as redistributed through the early acts)
   - Malvolio (self-) deceived: the uxorious puritan (other stage types?)
   - Malvolio punished; does the penalty fit the crime, exceed it, or fall short?
   - the matching of the twinned "doubles" (in the prologue scene, in 5.1): just what is revealed here (at 2:00:00)?
   - Two near kisses (in the film, 34:40 [V & Olivia] and 1:19:59 [V. and Orsino] )
   - Sir Andrew (as braggart soldier, as fop, as suitor -- as a variant Malvolio)
   - The "third marriage" -- Maria and Sir Toby
   - The exclusion of outsiders (last few frames before the credits): not just Malvolio, but Sir Andrew, Antonio, Sir Toby & Maria and, arguably, Feste

These "possibilities" are just labels. It’s up to you to supply and investigate the details (textual, filmic).
Part II

“He was not of an age, but for all time,” wrote Ben Jonson of Shakespeare. This is only the first of the many celebratory remarks that have been made, in particular ages, about Shakespeare’s universality in time, space, and culture. All such remarks fly in the face of the facts we have studied this semester: he was very much “of an age,” and if other ages (in Anglo-American history or the history of other cultures) have chosen to appropriate his legend or his texts, they have done so for their own specific and intelligible, age-bound, time-bound purposes. The appropriators, of course, may have ALSO often celebrated the timeliness and universality of the Shakespearean legacy and Shakespearean texts, but sayin’ it don’t make it (necessarily, universally, timelessly) true. Claims about Shakespeare’s universality are themselves appropriations of Shakespeare for particular, time- and age-bound purposes.

Write a short essay in which you discuss one or two appropriations of Shakespeare, of the Shakespeare legend, or of plays of Shakespeare (other than Twelfth Night) on which you have NOT YET written this term — disagreeing with Jonson’s remark. Show why and how Shakespearean material has served the contingent, timebound purposes of the appropriators. Don’t join in the chorus of celebration or try to resolve the “of an age”/”for all time” paradox; * use it as a springboard for discussion of one or two appropriations. If they have anything in common, point it out. If they differ, go into detail, stressing the different kinds of appropriation that have taken place.

An “appropriation” can be any of the 20th/21st-century texts we have studied or visited: a filmed production or published adaptation of Shakespeare, an article, or any cluster of comments, imitations, or allusions in the coursepack. (The film Shakespeare in Love is entirely appropriate for this purpose.) Avoid repeating what you have already written on papers or on the mid-term; this is an opportunity to reflect on the reasons for some of the 20th/21st century’s appropriations of Shakespeare from a standpoint rather different from that of your previous writing.

* Stoppard’s police Inspector sums up the problem rather well.

The fact is, when you get a universal and timeless writer like Shakespeare, there's a strong feeling that he could be spitting in the eyes of the beholder when he should be keeping his mind on Verona -- hanging around the 'gents.' You know what I mean? Unwittingly, of course. . . . The chief says he’d rather you stood up and said 'There is no freedom in this country,' then there's nothing underhand and we all know where we stand . . . But what we don’t like is a lot of people being cheeky and saying they are only Julius Caesar or Coriolanus or Macbeth. Otherwise we are going to start treating them the same as the ones who say they are Napoleon. Got it? --- Cahoot’s Macbeth, 62.

You don’t need to solve it. Write about an instance or two of how Shakespeare has been used for purposes of a particular time or place.