

English 3227: Shakespeare
Section 001, Fall/Winter 2014-15
Lectures: Monday, 3:30-5:30; Wednesday, 3:30-4:30
Location: KB-K103

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 Office Hours: Mondays and Wednesdays, 12:00 -1:30

Course Objectives

This course will engage in a close study of twelve of Shakespeare's dramatic works. Emphasis will be placed on understanding them in the context of their initial production (in every sense of that word) as artefacts of early modern English culture. We will examine the plays in light of such concerns as early modern conceptions of gender, race, class, and subjectivity in general, the emergence of print culture, the processes of England's nation formation and its attendant conception of history, the early modern discourse of colonialism, the representation of monarchy, and the rise of the theatre as an arm of the nascent public sphere. Attention will also be paid to the play's formal aspects: to their techniques of plot construction and characterization, to their employment of poetic language, rhetoric, and genre, and to their use of stage craft. We will also consider our own 21st century, post-modern culture's continued fascination with Shakespeare and his time.

Course Objectives

Students who successfully complete this course will:

- learn to analyze many of the prominent formal features of twelve representative plays by Shakespeare
- become familiar with the defining features of the major generic divisions within Shakespeare's body of dramatic work
- learn about the sources of Shakespeare's plays in prior literary works and early modern English history, and about the performance history of the plays
- acquaint themselves with some of the prominent theoretical approaches to Shakespeare's work
- become acquainted with the historical, political and cultural back-drop within which Shakespeare plied his craft
- learn to effectively communicate their ideas about Shakespeare's plays through in-class discussion and writing persuasive essays

Required Texts

The Norton Shakespeare. 2nd Edition, 2 Vols. Gen. ed. Stephen Greenblatt. New York: W.W. Norton and Co., 2008.

MacDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. New York: Palgrave, 2001.

Recommended

Department recommended style guide.

Course Requirements

Paper 1 (First Term – Due Wednesday, Oct. 29, min. 1250 words)	15%
Paper 2 (Second Term – Due Wednesday, April 1, Mar. 29, min. 2500 words)	25%
Performance or Performance Review (Due no later than Feb. 23, min. 1250 words)	10%
Attendance and Participation	5%
Mid-term Test (In class, 1hr., Monday, Nov. 24)	10%

Final Exam (3hrs, sometime during Final Exam Period)

35%
100%

Late Policy

Written assignments are subject to penalties if turned in later than 3:30 p.m. (in class) on their date due. Note also that *electronic submissions of written assignments will not be accepted*. Late papers will be docked 2% per day, including weekends; no paper will be accepted beyond two weeks after the due date. Extensions for assignments must be obtained no later than 4:00 p.m. the day before the assignment is due. If you do not or cannot deliver your paper in class on the due date, you must drop it off in the English Department Drop-Box, located outside the English Office on the second floor of University College – *do not slip your paper under my office door*.

Participation/Attendance

Attendance will be taken daily, and your attendance in class will form the bulk of this grade. However, your participation in class – answering and asking questions, engaging in discussions and so forth – will also play a factor in determining the full extent of this grade.

Mid-term Test

This 1hr. test will take place, in class, on **Monday, Nov. 24**. It will consist of a section of identification passages and a section of definitions.

Exam

This will consist of two sections of identification passages (one from the plays, one from “Documents”), a section of definitions and an essay. It will cover all of the material from the course, excluding only the *exact* material on which you were tested on in the Mid-term Test.

Papers

I will give you details on each of the two papers for the course closer to their due dates.

Performance Review or Performance

You may do either a Performance Review or a Performance, with an accompanying “Performance Review” – I will have more to say about this in class.

Films

We will be screening four film versions of Shakespeare’s plays; these screenings will take place outside of class time, with the exact date, time and place of each screening TBA. While attendance at the screenings is not mandatory, it is highly recommended. If you are unable to attend a screening, you must watch the film in question on your own time, as we will be discussing all of the films in class, and you may also be tested on them.

******Final Grades******

STUDENTS MUST PASS BOTH TERM WORK AND THE FINAL EXAMINATION (IN COURSES WITH FINAL EXAMINATIONS) IN ORDER TO PASS THE COURSE. STUDENTS WHO FAIL THE FINAL EXAMINATION (REGARDLESS OF THEIR TERM MARK) AUTOMATICALLY FAIL THE COURSE.

Plagiarism

The following statement on plagiarism is from the UWO Senate:

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in Western Academic Calendar). Plagiarism checking: The University of

Western Ontario uses software for plagiarism checking. Students may be required to submit their work in electronic form for plagiarism checking.

Be aware that if you are caught engaging in plagiarism, it will result, *at the very least*, in a zero for the assignment.

Prerequisites

This statement is also from the UWO Senate:

Students are responsible for ensuring that their selection of courses is appropriate and accurately recorded and that all course prerequisites have been successfully completed, and that they are aware of any antirequisite course(s) that they have taken. If the student does not have the requisites for a course, the University reserves the right to remove the student from the course and to delete it from the student's record. This decision may not be appealed. A student will receive no adjustment to his or her fees in the event that he or she is dropped from a course failing to have the necessary prerequisites.

Academic Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at

<http://www.uwo.ca/univsec/handbook/appeals/medicalform.pdf>.

The full policy is set out here:

[http://www.uwo.ca/univsec/handbook/appeals/accommodation medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation%20medical.pdf)

Course Calendar

Fall Term

The Taming of the Shrew
Titus Andronicus
A Midsummer Night's Dream
Romeo and Juliet
Richard II
Henry V

Winter Term

Hamlet
Twelfth Night
Measure for Measure
Macbeth
King Lear
The Tempest

The primary readings for the course are these twelve Shakespeare plays, along with the introductions to each of them in *The Norton*. Read each play and their individual introduction first, then proceed to the assigned secondary readings for the play, the majority of which come from *The Bedford Companion* (BC in the calendar). These latter consist of further introductory materials that pertain to the play under discussion, often along with relevant cultural documents from the period; some of these readings will also be drawn from *The Norton* (NS in the calendar; unless otherwise noted, page #s refer to the "Comedies" volume; the material in question is found in all of the other volumes in the four volume Norton Shakespeare, and in the appendices of the two and one volume editions). I will also provide a small amount of further secondary materials in the form of handouts. Note finally that changes may be made to the syllabus, with sufficient advance warning, as the course proceeds.

Fall Term

Week 1

Sept. 8 and 10: Introduction to the Course: Who Was/Is “Shakespeare?” and A Brief History of Critical Approaches to Shakespeare

Secondary Reading: “Shakespeare, ‘Shakespeare,’ and the Problem of Authorship” *BC* 11-28, esp. “What is an Author?” 26-8; “The House Known as Shakespeare’s Birthplace,” “Record of Shakespeare’s Baptism,” and “Map of Stratford-upon-Avon, *BC* 29-31; Robert Greene on Shakespeare, *NS* 993-4; Francis Meres on S, *NS* 994-5; Front Matter from the First Folio *NS* 1009-112; Milton on S, *NS* 1013; “Timeline” *NS* 1016-1020

Week 2

Sept. 15 and 17: *The Taming of the Shrew*

Secondary Reading: “Early Modern English” *BC* 38-42; “Comedy” *BC* 81-85; “Clothing” *BC* 231-33; “The Situation of Women” (including introductory paragraph to “Chapter 8”) and “Patriarchy” *BC* 253-263; “The Social Structure” and “The Body Politic” *BC* 273-277, “Shakespeare’s Theatre and the Problem of Authority” *BC* 322-24; “Haves and Have-Nots,” “Riot and Disorder,” “The Legal Status of Women” and “Women and Print,” *NS* 7-13

Week 3

Sept. 22 and 24: *Taming* (concl.)

Film (Exact Date TBA): *Titus* (1999, dir. Julie Taymor; 162 min.)

Week 4

Sept. 29 and 31: *Titus Andronicus*

Secondary Reading: “Tragedy” in *BC* 85-90; from Aristotle’s *Poetics* *BC* 101-105; Elizabeth I, “Edict Arranging for the Expulsion... of Negroes and Blackamoors,” *BC* 302; “Ovid” *BC* 160-62; Title Page of *Titus* *BC* 211; “The English and Otherness” *NS* 22-25; from Montaigne, “Of Cannibals,” from Ovid, “Tereus, Procne, and Philomela,” and from “The Allegory of the Vine” from the Gospel of John (Handout)

Week 5

Oct. 6 and 8: *Titus* (concl.)

Week 6

Oct. 13: Thanksgiving Day: No class

Oct. 15: *A Midsummer Night’s Dream*

Secondary Reading: “The Forms of Dramatic Language” *BC* 47-55; “The Monarchs” *BC* 308-314; Forman, from His *Diary*, “*On a Dream...* [etc.].” *BC* 339; Hazlitt, Review of *MSND*,” “Two Productions of *MSND*” and Speaight, “Review of Brook’s *MSND*” *BC* 393-99; “A Female Monarch in a Male’s World” *NS* 18-21; excerpts from Spenser’s *The Faerie Queene* (Handout)

Week 7

Oct. 20 and 22: *MSND* (concl.)

Week 8

Oct. 27 and 29: *Romeo and Juliet*

Secondary Reading: TBA

Paper #1 Due October 29

Week 9

Nov. 3 and 5: *Romeo and Juliet* (concl.)

Week 10

Nov. 10 and 12: *Richard II*

Secondary Reading: “History” BC 90-93; Lambarde, from “His Notes of a Conversation with Queen Elizabeth I about *Richard II*,” BC 107; “The Theatre and the Authorities” BC 123-126; from *Patriarcha* BC 283-285; from *An Homily against Disobedience and Willful Rebellion* BC 345-49; Augustine Phillips etc. on Richard II NS 999-1,000

Week 11

Nov. 17 and 19: *Richard II* (concl.)

Film (Exact Date TBA): *Henry V* (1989, dir. Kenneth Branagh; 138 min.)

Week 12

Nov. 24 and 26: *Henry V* **Midterm Test – Nov. 24 (In Class, 1hr.)**

Secondary Reading: “The Playhouses” BC 114-20; Map Showing Theatres of London BC 127; “Illustration of the Second Globe” and “Copy of DeWitt’s Sketch” BC 134-35; from Machiavelli, *The Prince* BC 334-6; from *Henry IV Pt. 2*, 2.2 (NS “Histories,” 703-708) and 5.5 and “Epilogue,” 753-757)

Week 13

Dec. 1 and 3: *Henry V* (concl.)

Dec. 3: Last Class, Fall Term

Winter Term

Week 1

Jan. 5 and 7: *Hamlet*

Secondary Reading: from *The Book of Common Prayer* BC 171-74; “What is Your Text?” BC 194-210; “Illustration of a Seventeenth-Century Print Shop,” BC 214; facsimiles of “To be or not to be” BC 216-7; from Vaughan, *Natural and Artificial Directions for Health*,” BC 279; ‘Robert Edmond Jones’s Set Design... for *Hamlet*,” BC 391

Film (Exact Date TBA): *Hamlet* (2000, dir. Michael Almereyda; 112 min.)

Week 2

Jan. 12 and 14: *Hamlet* (cont.)

Week 3

Jan. 19 and 21: *Hamlet* (concl.)

Week 4

Jan. 26 and 28 *Twelfth Night*

Secondary Reading: From Sidney’s *The Defense of Poesy*, “Comedy” BC 99; “What about Homosexuality?” BC 272-3; “Of Buggery or Sodomy” BC 296-298; from *The Teares of an Affectionate Shepherd* BC 298-99; “The Stage and Its Opponents” BC 324-5; from *The Anatomy of Abuses* BC 351-2; “The Enemies of the Stage” NS 36-8; “The Fetishism of Dress” NS 59-61; Shakespeare’s Sonnets 1, 3 (NS “Romances and Poems,” 606-7) and 20 (613).

Week 5

Feb. 2 and 4: *Twelfth Night* (concl.);

Week 6Feb. 9 and 11: *Measure for Measure***Secondary Reading:** TBA**Week 7****Feb. 16-20: Reading Week: No Classes****Week 8**Feb. 23 and 25: *Measure for Measure* (concl.) **Performance Review Assignment Due, Feb. 23****Film** (Exact Date TBA): *Macbeth* (1971, dir. Roman Polanski; 140 min.)**Week 9**Mar. 2 and 4: *Macbeth***Secondary Reading:** “Primogeniture” BC 263-65; Smith, from *De Republica Anglorum*, “Of Children” BC 292; James I’s Letters BC 331-4; from *Basilikon Doron* BC 336-9; “Three Lady Macbeths,” BC 386-7; On James I and His Court NS 25-30; “Tanistry” from Spenser’s *View*, “The Decision of the Judges on Gavelkind, 1606” (Handout)**Week 10**Mar. 9 and 11: *Macbeth* (concl.)**Week 11**Mar. 16 and 18: *King Lear***Secondary Reading:** TBA**Week 12**Mar. 23 and 24: *King Lear* (concl.)**Week 13**Mar. 30 and April 1: *The Tempest***Secondary Reading:** “Romance” BC 94-97; from *A True Reportory of the Wreck* [etc.] BC 180-82; from Montaigne’s “Of Cannibals” (c.f. “Handout” for *Titus*); further readings TBA **Paper #2 Due April 1****Week 14**April 6 and 8: *The Tempest* (concl.) and Exam Review**April 8: Last Class, Winter Term****Final Exam: Exact Date TBA**