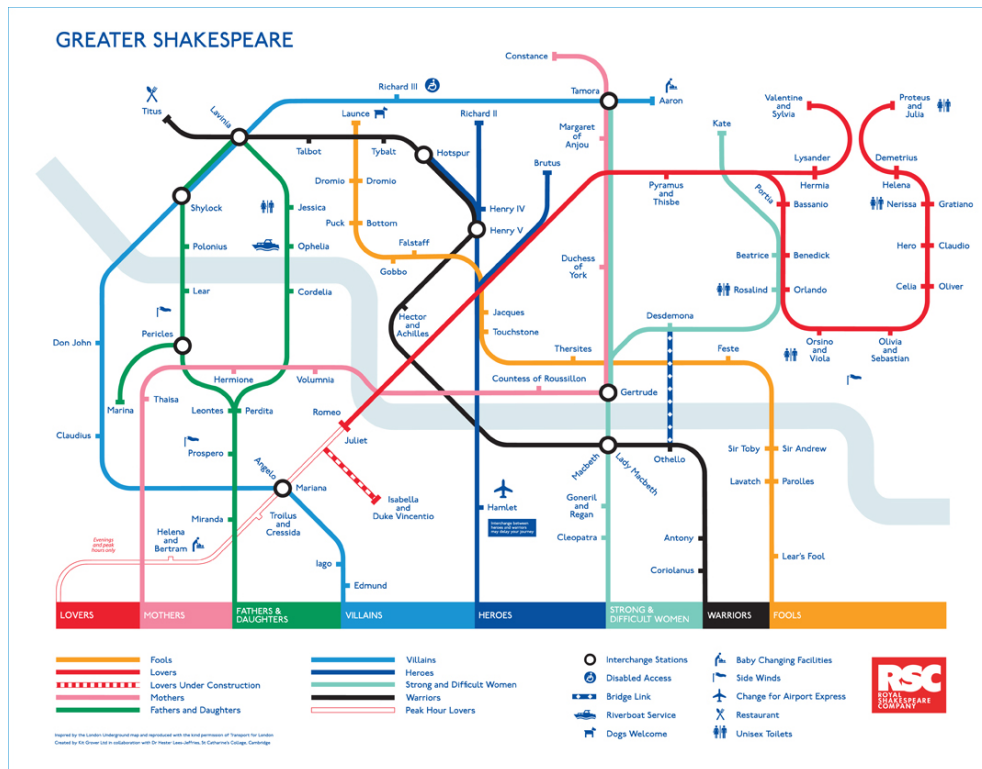


English 263: Shakespeare 1
 Spring Semester 2013
 Instructor: Lowell Duckert
 Email: Lowell.Duckert@mail.wvu.edu
 Meeting Time: 10:30-11:20am MWF
 Meeting Place: Stansbury Hall 46A
 Office: Colson Hall 333
 Office Hours: 1:00-4:00pm W and by appointment
 Office Phone: (304) 293-9700



This course introduces you to a wide variety of Shakespeare’s works. Taking a cue from the theatre built by Shakespeare’s playing company in 1599, the Globe, our approach will be *global* in scope. Similar to the map above, Shakespeare’s plays illustrate the energetic interconnections that constituted his world: between religions (*The Merchant of Venice*); Old and New Worlds (*The Tempest*); temporalities (*Julius Caesar*); nations (*Henry V*); East and West (*Antony and Cleopatra*; *Othello*); humans and nonhumans (*King Lear*, *Pericles*). We will discover how Shakespearean drama referenced (and confronted) key issues that early modern England faced in an increasingly global context: the assimilation of Others and questions of identity it raises; the policing of gender, national, or bodily boundaries, despite (or because of) these boundaries’ permeability; the unpredictability of nature and its challenge to human-centered modes of order and knowledge. Moving across multiple genres – histories, comedies, tragedies, and romances – we will investigate how global networks (and their diverse things) came into being, as well as interrogate the results of their interactions. Networks *work*. How, for example, are communities formed? Who is included or excluded? Why? How might tracing sixteenth- and seventeenth-century networks help us re-think our own—and even usher in new connections, challenges, and joys? *Welcome to Greater Shakespeare.*

The learning objectives for this course follow the English B.A. Program Goals. After taking this class, you will be able to:

1. Interpret Shakespeare's works within diverse literary, cultural, and historical contexts
 - a. by identifying genre conventions and analyzing their effects.
 - b. by identifying and analyzing effects of complexity or ambiguity.
 - c. by locating texts in social / economic / political / literary histories.
 - d. by connecting texts to other literary or cultural texts.
2. Demonstrate a general knowledge of the social and structural aspects of the English language.
3. Demonstrate a range of contextually effective writing strategies.

Code of Courtesy

Arrive on time with your cell phone silenced. Bring the appropriate book to class. Give me your full attention. Laptops are allowed only for note-taking purposes. Remain in the room until the class ends. Never hesitate to ask a question, to express a doubt, or to request clarification. West Virginia University is committed to **social justice**, and so am I. Any attempt to disrupt the nondiscriminatory, communicative, and open environment of this class will not be tolerated. Conduct yourself in a manner respectful to all present at all times.

Required Books: (available from the WVU Bookstore)

The Norton Shakespeare (2nd edition)

Although the plays are available in other formats, it is crucial that you have the Norton edition in order to follow along.

Requirements:

1. *The basics:* Attend class; participate in discussions; complete readings and assignments on time. I expect you to be prepared for every class – meaning that you need to pose thoughtful questions and ideas to the group. This is not a straightforward lecture class!
2. *Online discussion board:* Because this course critically examines networks, you will post two paragraph-length responses (15-20 lines) for *each* play online (16 posts total). I will serve as moderator and respondent. The first post is due before we begin a play; the second is due before we move on to the next. (You may post more, of course.) I encourage you to engage with your peers. Your posts will be a valuable study guide for the final exam and a springboard for your final paper.
3. *Writing assignments:* Four short but intense writing assignments culminate in a fifth, five-page “problem paper.” Detailed information about the assignments will be available in advance, and you will have ample opportunity to discuss the assignments in section.
4. *Peer-editing participation:* Once this semester I will assign you to small peer-editing groups designed to offer constructive criticism. I will ask you to compose a short write-up for your peers (and ultimately me).

Attendance Policy:

I will allow **three** absences—after that, your grade drops a letter for each additional absence (for example: an A becomes a B). Late work will not be accepted. At six absences, you fail the course. You may not take an incomplete. If you foresee a scheduling conflict, you must notify me as soon as possible. In general, though, I do not want to know why you are absent.

Academic Dishonesty:

Academic dishonesty of any kind will be treated as a serious offense. In most cases, you will fail the course. You can find more on the Student Conduct Code (III.B.1) at http://studentlife.wvu.edu/office_of_student_conduct/student_conduct_code

Disability Statement:

If you feel you need accommodations based on the impact of a disability, the Office of Disability Services (<http://disabilityservices.wvu.edu>) is available to assist you.

Contact:

I encourage you to take advantage of my office hours (information above), and feel free to email/call me at any time. Make sure that your MIX email address is operational; I will frequently notify you about what to read for a given day, and I will occasionally post documents online.

Grading Rubric:

Your grade for the course will be determined by adding together the following:

Peer-editing participation	5
Participation and attendance in class	10
Online discussion board	20
Three short but intense writing exercises	4 x 5 = 20
Final writing exercise	20
Final examination	25
Total	100

Schedule of Readings (subject to change):

Week One

- M 1/14 Introductions
- W 1/16 Actors and Networks 1: the Globe; “Theatre in London” by Gabriel Egan (online)
- F 1/18 Actors and Networks 2: the globe; “Shakespeare’s view of the world” by Emily C. Bartels (online)

Week Two

- M 1/21 No class: Martin Luther King’s birthday
- W 1/23 Introduction to Shakespeare’s language; WA#1 handed out (translation exercise)
- F 1/25 *Henry V*

Week Three

- M 1/28 *H5*; WA#1 due
- W 1/30 *H5*; WA#2 handed out (close reading)
- F 2/1 *H5*

Week Four

- M 2/4 *H5*
- W 2/6 *The Merchant of Venice*; WA#2 due
- F 2/8 *MV*

Week Five

M 2/11 *MV*
W 2/13 *MV*
F 2/15 *MV*; WA#3 handed out (problem paper)

Week Six

M 2/18 *Othello*
W 2/20 *Othello*
F 2/22 *Othello*; WA#3 due

Week Seven

M 2/25 *Othello*
W 2/27 *Othello*
F 3/1 *Antony and Cleopatra*

Week Eight

M 3/4 *AC*
W 3/6 *AC*
F 3/8 *AC*; WA#4 due

Week Nine

M 3/11 *AC*
W 3/13 *Julius Caesar*
F 3/15 *JC*; first paragraph of final paper due
S 3/17 Participate in peer-editing workshop (online)

Week Ten

M 3/18 *JC*
W 3/20 *JC*
F 3/22 Conferences

Week Eleven: Spring Recess

Week Twelve

M 4/1 *King Lear*
W 4/3 *King Lear*
F 4/5 No class: work on final paper

Week Thirteen

M 4/8 *King Lear*; final paper due
W 4/10 *King Lear*
F 4/12 *King Lear*

Week Fourteen

M 4/15 *Pericles*
W 4/17 *Pericles*
F 4/19 *Pericles*

Week Fifteen

M 4/22 *The Tempest*
W 4/24 *The Tempest*
F 4/26 No class

Week Sixteen

M 4/29 *The Tempest*
W 5/1 *The Tempest*
F 5/3 Final review and class conclusion

T 5/7 Final: 11:00am-1:00pm