

## English 263: Shakespeare 1

Fall Semester 2013

Instructor: Lowell Duckert

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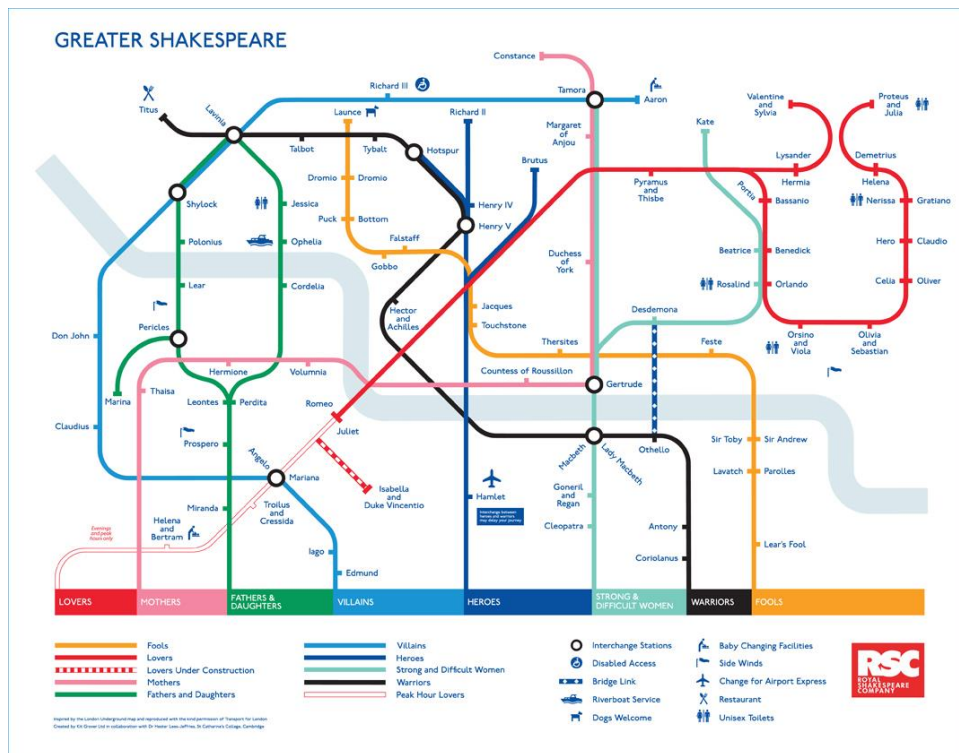
Meeting Time: 1:00-2:15 PM TR

Meeting Place: Woodburn Hall G21

Office: Colson Hall 333

Office Hours: 2:30-5:30 PM T 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*); nations (*Henry V*); Old and New Worlds (*Twelfth Night*, *The Tempest*); East and West (*Antony and Cleopatra*, *Othello*); country and city (*As You Like It*); natural and supernatural (*Macbeth*). 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.

**Required Books:** (available from the WVU Bookstore)

*The Norton Shakespeare* (2<sup>nd</sup> 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).

**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
<b>Total</b>	<b>100</b>

**Attendance Policy and Code of Courtesy:**

I define “present” as arriving on time with your cellphone silenced; bringing the appropriate book to class; giving me your full attention; and remaining in the room until the class ends. Laptops are allowed only for note-taking purposes. 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, please notify me as soon as possible.

**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](http://studentlife.wvu.edu/office_of_student_conduct/student_conduct_code)

**Statement of Social Justice:**

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. **Any attempt to disrupt the nondiscriminatory environment of this class will not be tolerated.**

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

**Contact:**

I encourage you to take advantage of my office hours (information above), and feel free to email/call me at any time. Never hesitate to ask a question, express a doubt, or request clarification. 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.

**Schedule of Readings (subject to change):**

Week One

T 8/20            Introductions  
R 8/22            Actors and Networks: "Theatre in London" by Gabriel Egan (online);  
                      "Shakespeare's view of the world" by Emily C. Bartels (online)

Week Two

T 8/27            Introduction to Shakespeare's language  
R 8/29            *Henry V*; WA#1 handed out (translation exercise)

Week Three

T 9/3             *H5*; WA#1 due  
R 9/5             *H5*; WA#2 handed out (close reading)

Week Four

T 9/10            *The Merchant of Venice*; WA#2 due  
R 9/12            *MV*

Week Five

T 9/17            *MV*; WA#3 handed out (problem paper)  
R 9/19            *Oth*

Week Six

T 9/24            *Oth*; WA#3 due  
R 9/26            No class: work on WA#4

Week Seven

T 10/1            *Oth*  
R 10/3            No class: work on WA#4

Week Eight

T 10/8            *Antony and Cleopatra*; WA#4 due  
R 10/10          *AC*

Week Nine

T 10/15          No class: Fall Recess  
R 10/17          *AC*

Week Ten

T 10/22          *As You Like It*  
R 10/24          *AYL*

Week Eleven

T 10/29          *AYL*  
R 10/31          *Macbeth*  
S 11/3            First paragraph due; participate in peer-editing workshop (online)

Week Twelve

T 11/5            *Mac*  
R 11/7            *Mac*

Week Thirteen

T 11/12          *Twelfth Night*  
R 11/14          *TN*

Week Fourteen

T 11/19          *TN*  
R 11/21          *The Tempest*; final paper due

Week Fifteen: Thanksgiving Recess

Week Sixteen

T 12/3        *Tem*  
R 12/5        *Tem*

Week Seventeen

T 12/10        Final review and class conclusion  
Final        TBA