

English 263: Shakespeare 1

Spring Semester 2014

Instructor: Lowell Duckert

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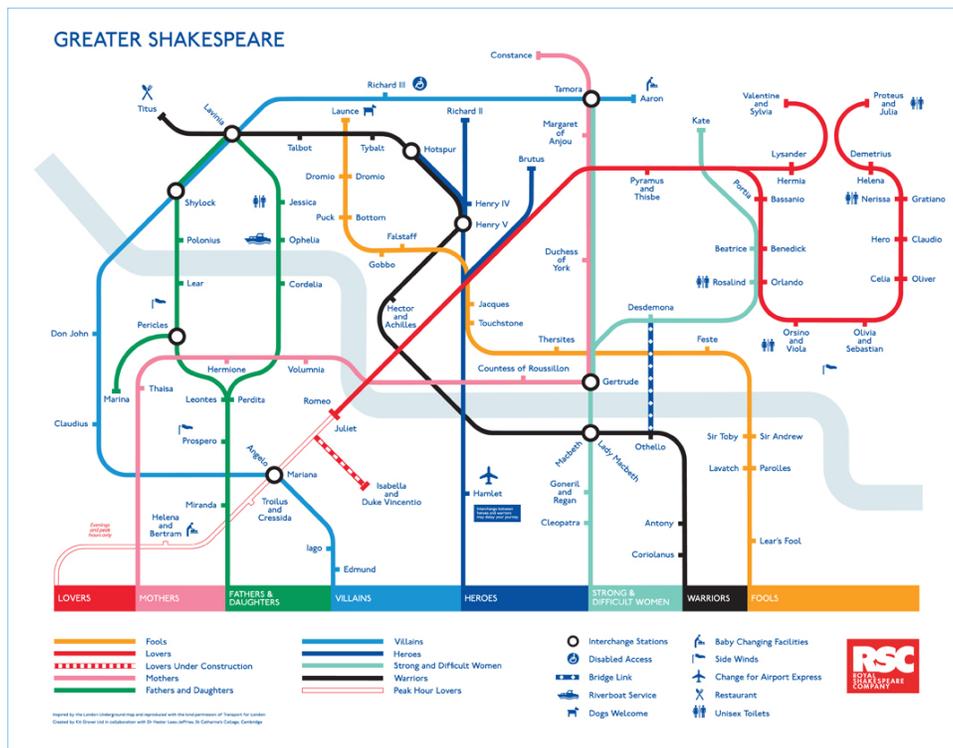
Meeting Time: 11:30-12:45 PM TR

Meeting Place: Oglebay Hall 106

Office: Colson Hall 319

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 nations (*Henry V*); religions (*The Merchant of Venice*); families (*King Lear*); Old and New Worlds (*The Tempest*); East and West (*Antony and Cleopatra*); country and city (*As You Like It*); sanity and insanity (*Twelfth Night*). 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 (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).

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

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

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 1/14 Introductions
R 1/16 Actors and Networks: "Theatre in London" by Gabriel Egan (online);
 "Shakespeare's view of the world" by Emily C. Bartels (online)

Week Two

T 1/21 Introduction to Shakespeare's language
R 1/23 *Henry V*; WA#1 handed out (translation exercise)

Week Three

T 1/28 *H5*; WA#1 due
R 1/30 *H5*; WA#2 handed out (close reading)

Week Four

T 2/4 *King Lear*; WA#2 due
R 2/6 *KL*

Week Five

T 2/11 *KL*; WA#3 handed out (problem paper)
R 2/13 *KL*

Week Six

T 2/18 *Twelfth Night*; WA#3 due
R 2/20 *TN*

Week Seven

T 2/25 *TN*
R 2/27 *As You Like It*

Week Eight

T 3/4 *AYL*;
R 3/6 *AYL*; WA#4 due

Week Nine No class: Spring Recess

Week Ten

T 3/18 *The Merchant of Venice*
R 3/20 *MV*

Week Eleven

T 3/25 *MV*
R 3/27 *Antony and Cleopatra*
S 3/29 First paragraph due; participate in peer-editing workshop (online)

Week Twelve

T 4/1 *AC*
R 4/3 *AC*

Week Thirteen

T 4/8 Paper consultations
R 4/10 No class: work on final paper
S 4/12 Final paper due

Week Fourteen

T 4/15 *The Tempest*
R 4/17 *Tem*

Week Fifteen:

T 4/22 *Tem*
R 4/24 Final review and class conclusion

Final TBA