ENGLISH 362  Shakespeare 1
Fall 1997. Section 01, 10:00-11:30 TR, AL 206

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Office hours: Tuesday 1:30-2:30 and Thursday 1:00-2:30

A. COURSE DESCRIPTION

English 362 focuses on the plays Shakespeare wrote before 1600, providing intensive coverage of six plays and some sonnets. Close study of the plays is encouraged, with attention given to Shakespeare's techniques of plot construction, to his accomplishment in language, and to elements of his stage craft. The lectures also reflect on social and political themes, and they assess the intellectual contribution of Shakespeare's writings. They discuss the sixteenth-century cultural and theatrical contexts from which the plays arise, but they also reflect on the uses to which Shakespeare's works are put in the present day. The course introduces students to the current developments in Shakespeare studies.

B. OBJECTIVES

English 362 has four key objectives.

1. It aims to make you fully conversant with six Shakespeare plays and some sonnets.
2. It aims to give you a vocabulary and skills for the close reading and analysis of Shakespeare's plays, skills which you can transfer to other plays and texts.
3. It aims to encourage interrogative thinking about the plays.
4. It aims to help you improve your writing ability.

C. TEXT


Recommended for writing and essay style: *The Little, Brown Compact Handbook,* First Canadian Edition (note that royalties are donated to UW scholarship funds).

D. ASSIGNMENTS AND GRADING

1. *Progressive course essay*

   Instead of writing two or three essays, you will be asked to submit an essay proposal, a first version of your essay, and a more fully developed second version of your essay. This plan accents writing as a learning process, and it emphasizes how revising and revisioning based both on feedback from others and one's own rethinking are integral to the writing process.

   The course essay--on a topic to be approved by the instructor--should treat specific interpretive and/or analytic issues in one or two plays. You may choose to limit your analysis to
one scene or to a few scenes or episodes. The essay must in some way incorporate the three following elements: a) close analysis of particular episodes or passages, emphasizing any or all of the following: language use, rhetorical strategies, structural features, theatrical cues and potential; b) intellectual engagement with two relevant and recent critical articles, including annotated bibliography entries and discussion within the essay; c) some element of historical research, drawing either on the account of a historian or a primary source (The Bedford Companion is a good starting place).

The proposal: 1-2 typed page maximum (250-500 words)—the proposal should identify play[s] and episode[s], the topic of the essay, a possible thesis statement or some key ideas that might be developed; it should mention how close analysis, critical articles, and historical research will be incorporated. Due date 16 October. Grade value 0%. Instructor's approval of this proposal is required.

The essay, first version: 6-7 double-spaced typed pages (1500-1750 words)—the best essay you can write on the proposed topic. Due date 30 October. Grade value 15%.

The essay, second version: 7-8 double-spaced typed pages (1750-2000 words)—a revision of the paper, involving an effort to develop and strengthen the first version and to be responsive to feedback received. Where relevant, work to improve writing, organization, clarity of presentation, and development of thought. Enclose first essay and summary of changes. Due date 20 November. Grade value 25%.

2. Final examination. Covers plays and sonnets. May include identification and discussion of passages, essay questions, pre-arranged research. Grade value 30%.

3. "Issue" sheets—aimed at stimulating active learning and lively class discussion. Students submit six issue sheets. Issue sheets should be a paragraph to a page, typed if possible, in which you articulate and develop an "issue" relating to your reading of a play or "Bedford Companion" context: make use of the critical reading and thinking tools you develop in this and other courses. Issue sheets must relate to the current reading assignment. Submission dates are bolded in the course schedule below: the first day we plan to treat a new play or (for Bedford readings only) the final day on a play. Issue cards on Bedford readings should connect up with the Shakespeare plays we are treating. (Due dates: 6 of Sept. 18, 25, 30, Oct. 7, 9, 16, 21, 28, 30, Nov. 11, 18, 27.) Grade value 30%.

E. CLASS SCHEDULE

9 Sept. Course organization. Introduction.


16, 18, 23, 25 Sept. The Taming of the Shrew; Bedford ch. 8 (251-96) on family. For its age, or for all time? Marriage and family in early modern England. Regulation of women's speech. Servants and service. The play in

Opening scene as microcosm. Patterns shared with *Taming*. Absent mothers. Language and politeness as themes. Repetition, prosaic creativity, and social reproduction. Social class.

9, 14, 16 Oct. *The Merchant of Venice; Bedford* ch. 2 (40-73) on theatre
Aristocrats and merchants: two separate worlds. Historical materials: usury, the rising merchant class. Cross-dressing. The controversy of the play.
**Reminder: Essay proposals due 16 October.**

21, 23, 28 Oct. *Love's Labour's Lost; Bedford* ch. 6 (180-220) on language
Beginning and ending. Rhetorical tradition. Social class.

30 Oct., 4, 6, 11 Nov. *1 Henry IV; Bedford* ch. 9 (297-341) on politics
**Reminder: Essay, first version, due 30 October.**

13 Nov. Catch-up or move-ahead day

18, 20, 25 Nov. *2 Henry IV*
Sequel, time theme, disillusion, diminishment. Links to Sonnets.
**Reminder: Essay, second version, due 20 November.**

27 Nov., 2 Dec. Selected *Sonnets*

*Attendance:* Class attendance and participation is an integral part of this course, as is reflected in the interactive elements of the course plan. Should serious illness or trouble affect your ability to attend and contribute on a regular basis, please contact the instructor without delay by voice mail or e-mail.

*Plays:* The instructor may choose to substitute another play for one of those listed above, but notice will be given well in advance.

*Late assignment policy:*
The late penalty for essays for which an extension has not been granted in advance is 2% per day. Where necessary, for clear and sufficient cause involving illness or other serious difficulties, the extension of a due date should be negotiated with the instructor in advance of the deadline.

*Plagiarism warning:*
The Faculty of Arts requires instructors to remind students that plagiarism—the use of another's words or ideas as one's own—is a serious academic offence, and it will be treated as such in this course. For further information, see the undergraduate calendar.