ENGLISH 363  Shakespeare 2  
Winter 1998, Section 02, 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 363 focuses on the plays Shakespeare wrote in the second half of his career, from 1600 on. The course provides intensive coverage of six plays: Measure for Measure, Hamlet, Troilus and Cressida, Othello, King Lear, and The Winter's Tale. Close study of the plays is encouraged, with attention given to Shakespeare's accomplishments in language, to his techniques of plot construction, and to elements of his stage craft. The classes reflect on social and political themes, and they assess the intellectual contribution of Shakespeare's writings. Attention is given to Shakespeare's interest in making his medium --language or play-acting--a part of his theme. We will discuss the late sixteenth-century and early seventeenth-century contexts from which the plays arise, but 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.
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. "Issue" sheets--aimed at stimulating active learning and lively class discussion. Students submit six issue sheets, one on each play. Issue sheets should be a paragraph to a page, typed if possible, single-spaced and bolded, in which you articulate and develop an "issue" relating to your reading of a play. Issue sheets are due on either the first or third day (except WT) in which we treat a play in class (due dates: 13, 20, 27 January; 3, 10, 24, 26 February; 5, 10, 17, and 26 March). At least three of your issue sheets must be submitted the first day of a play's treatment. Keep issues sheets on disk to print out together and resubmit in two batches.
for grading (due 12 February and 31 March). **Grade value 25%.**
2. **Course essay.** May consist of two parts on different plays, including a scene analysis and a discussion of another topic. **Grade value 45%.**
3. **Final examination.** In the scheduled examination period. Will include identification questions, close analysis questions, and a more general essay question. **Grade value 30%.**

E. **CLASS SCHEDULE**

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<th>Date</th>
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<tr>
<td>6 January</td>
<td>Course organization. Introduction.</td>
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<td>8 Jan.</td>
<td>Shakespeare's dramatic language. Plot construction.</td>
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<td>3 and 5 March</td>
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*Attendance:* Class attendance and participation is an integral part of this course, as is reflected in its interactive elements. Should serious illness or trouble affect your ability to attend or contribute on a regular basis, contact the instructor without delay by voice mail or e-mail.

*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.
Plot Construction

1. Three Key Topics
   - **narration and representation**: what events are related to the audience only through the characters' speeches? what events does Shakespeare choose to show fully enacted on stage?
     - e.g.: **RJ**—why show the discovery of Juliet's supposed death on stage?
   - **discrepant awareness**: a) the difference between what a character knows and what the audience knows at any given point in the play; b) the difference between what one character knows and another knows at any point
     - e.g.: **R2**—in the opening scene, compare the audience's and the onstage characters' knowledge of circumstances surrounding Woodstock's death
   - **plot and subplot**: is there a clearly defined double line of action? or many plot strands? how are these related?
     - e.g.: **TS**—Bianca's wooing and Kate's taming

2. Repetition and Variation
   - **repetition and modulation**, or **mirror scenes**: does one scene or situation mirror another? are situations repeated with difference?
     - e.g.: **R2**—2 gage or challenge scenes
   - **character and foil**, or **character pairings**: do the similar situations of two or more characters invite you to compare them? to evaluate differences?
     - e.g.: **RJ**—Romeo and Mercutio; **MAAN**—Beatrice and Hero
   - **group-countergroup**: are characters organized into groups defined by contrast to one another?
     - e.g.: **LLL**—female literalists and male idealists
   - **parodic organization**: parody is trivializing imitation—does one episode parody another?
     - e.g.: **LLL**—the pedantic word games of Holofernes parody the lords' idealistic program of learning
   - **thematic linkage**: are scenes or plot strands linked by shared thematic concerns?
     - e.g.: **MND**—imagination links the love and theatre plot strands
   - **motivic organization**: does a motif recur? (a motif is more concrete and less conceptual than a theme)
     - e.g.: **R2**—allusions to the Cain and Abel story link beginning and end
   - **image links**: is imagery used as a structural device? or mainly as a matter of local form and texture?
     - e.g.: **R2**—the rising and setting suns of Bolingbroke's and Richard's fortunes
   - **variations in texture**: does Shakespeare put scenes dissimilar in texture together for variety?

3. First and Last
   - **beginning as synecdoche**, or as _____?: synecdoche is the part for the whole—in what ways does the opening catch up some main elements or emphases of the play as a whole? or what is the relation of the beginning to the rest of the play?
     - e.g.: **LLL**—lords' idealistic program and Costard's immediate fleshly violation predicts the main pattern
- end as coda, or as _____? in music, "a section of a movement added at the end to clinch matters rather than to develop the music further"--is there a final segment once the play has been resolved which recapitulates themes, or draws together plot strands? or what is the relation of the finish to the rest of the play?
  - e.g.: LLL--final song of the cuckoo and the owl? MND--final act draws together all lines of action

- final cause: in what ways is the body of the play designed and organized to prepare a desired effect of the ending?
  - e.g.: RJ--Mercutio's death in the middle of the play removes the negative critic of romantic love from the finale, so preventing an ironic undercutting of its effect

- foreshadowing: anticipations of the outcome
  - e.g.: RJ--Romeo's bad dream before the Capulet party where he meets Juliet

4. Alternatives
- plot and source: what changes has Shakespeare made to his source? why?
  - e.g.: MAAN--omission of Hero's mother

- story and plot: chronological order of events vs. plot order of events?
  - e.g.: LLL--why not begin with Costard's indiscretion in the park?

- unchosen alternatives: useful where there's no clear source to compare: what would be an obvious way to arrange materials that has not been chosen? why not?
  - e.g.: R2--why is there no scene where Bolingbroke confides his intentions in returning to England from banishment?

5. Expectations
- generic expectation and demand: in what ways does Shakespeare fulfill standard expectations of, say, comedy or tragedy? does he transgress them? or fulfill them in a surprising way?
  - e.g.: LLL--"Jack hath not Jill"

- logical expectation and demand: how does Shakespeare supply the logic of the next move? is logic disrupted?
  - e.g.: RJ--how does he build the logic that leads to Romeo's mistimed return and suicide?

6. Other Topics
- linear or non-linear organization: does the progression of scenes develop a single line of action? or multiple lines of action? what links adjacent scenes that are discontinuous in action?

- perspectival scene: a scene which makes little or no contribution to the forward movement of the action but instead invites reflection on the play's central action from a removed perspective--e.g.: R2--the garden scene

- planes of reality: apparent shifts from one "level of reality" to another
  - e.g.: TS--shift from Sly's "real" world to "play" world where he's a lord to "play" world where story of Kate and Petruchio unfolds

ACKNOWLEDGEMENT
The "topics of construction" are adapted with permission from those developed by Professor S.P. Zitner, Professor Emeritus, Trinity College, University of Toronto.