COURSE OUTLINE

University of Waterloo

Term and Year of Offering: Winter 2010
Course Number and Title: ENGL 363 DE/DRAMA 387 DE: Shakespeare 2

University of Waterloo

Distance Education

English 363 / Drama 387

Shakespeare 2

Winter 2010

Course Instructor: A. Corrigan

Course Author: A.L. Magnusson
These notes, and the audio files which go with them, have been reproduced for the exclusive use of the students registered in the above course through Distance Education at the University of Waterloo. These materials (both the notes and the audio) may not be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, either in whole or in part, without first obtaining the written permission of the above professor.
## Table of Contents

**Course Outline**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction and Overview</td>
<td>i</td>
</tr>
<tr>
<td>Objectives</td>
<td>i</td>
</tr>
<tr>
<td>Organization of the Course</td>
<td>ii</td>
</tr>
<tr>
<td>Study Resources</td>
<td>iv</td>
</tr>
<tr>
<td>Online Resources</td>
<td>v</td>
</tr>
<tr>
<td>Study Guidelines</td>
<td>vi</td>
</tr>
<tr>
<td>Assignments</td>
<td>viii</td>
</tr>
<tr>
<td>Teaching Activities</td>
<td>ix</td>
</tr>
<tr>
<td>Final Examination</td>
<td>x</td>
</tr>
<tr>
<td>Contact with the University</td>
<td>ix</td>
</tr>
<tr>
<td>Course Author's Biography</td>
<td>xi</td>
</tr>
</tbody>
</table>

**Assignments**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment One</td>
<td>a</td>
</tr>
<tr>
<td>Assignment Two</td>
<td>b</td>
</tr>
<tr>
<td>Assignment Three</td>
<td>c</td>
</tr>
</tbody>
</table>
Note on avoidance of academic offenses: All students registered in courses at the University of Waterloo are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accordance with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71. If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for
guidance. Other resources regarding the discipline policy are available electronically on the web http://www.adm.uwaterloo.ca/infosec/Policies/policy71.pdf. Copies can also be obtained from the Secretariat; the co-ordinator, Ethical Behaviour and Human Rights; and the Ombudsperson.
Introduction and Overview

English 363 / Drama 387 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 lectures 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. The lectures discuss the late 16th-century and early 17th-century 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 developments in Shakespeare studies.

Objectives

English 363 / Drama 387 has four related objectives.

1. It aims to make you fully conversant with six Shakespeare plays.

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, not the possession of truths but the generating of issues and the testing out of alternative positions.

4. It aims to help you improve your writing ability.
Organization of the Course

Note: The square bracket indicates an optional reading. It is, nonetheless, strongly recommended that you read most of the resource articles collected in the Supplementary Readings. The articles are provided to stimulate your further thinking on the plays they relate to, to introduce some main critical approaches to Shakespeare study, to serve as a resource for essay writing, and also to supply materials for Assignment 2. Unit #8 provides an opportunity for catching up on your readings in the Supplementary Readings.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Lectures</th>
<th>Associated Activities for the Lecture</th>
</tr>
</thead>
</table>
| 1    | 1. Introduction to English 363 / Drama 387  
2. Measure for Measure 1  
3. Measure for Measure 2 | Read Measure for Measure  
Post Response |
| 2    | 4. Measure for Measure 3  
5. Measure for Measure 4 | [SR: Dawson]  
[SR: McLuskie]  
View BBC film of Measure for Measure (available online)  
Post Response |
| 3    | 6. Hamlet 1  
7. Hamlet 2  
8. Hamlet 3 | Read Hamlet  
Post Response |
| 4    | 9. Hamlet 4  
10. Hamlet 5 | [SR: Jackson]  
[SR: Smith]  
[SR: Mack] |

**ASSIGNMENT ONE DUE: WEDNESDAY OF WEEK 3**

| 5    | 11. Troilus and Cressida 1  
12. Troilus and Cressida 2 | Read Troilus and Cressida  
Post Response  
[SR: Elton] |
| 6    | 13. Troilus and Cressida 3 | [SR: Barfoot]  
[SR: Howard]  
Read Othello  
Post Response |
| 7    | 14. Othello 1  
15. Othello 2 | [SR: Berry] |
| 8    | | Intensive reading in resource articles in Supplementary Readings |

**ASSIGNMENT TWO DUE: WEDNESDAY OF WEEK 6**
<table>
<thead>
<tr>
<th>Week</th>
<th>Text</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>King Lear 1</td>
<td>Read King Lear</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Post Response</td>
</tr>
<tr>
<td>10</td>
<td>King Lear 2</td>
<td>[SR: Zitner]</td>
</tr>
<tr>
<td></td>
<td>King Lear 3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The Winter's Tale 1</td>
<td>Read The Winter's Tale</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Post Response</td>
</tr>
<tr>
<td>12</td>
<td>The Winter's Tale 2</td>
<td>[SR: Felperin]</td>
</tr>
<tr>
<td></td>
<td>The Winter's Tale 3</td>
<td>[SR: Erickson]</td>
</tr>
</tbody>
</table>

**Assignment Three Due: Wednesday of Week 10**
Study Resources

Textbooks


Study Resources

- 21 audio lectures, covering 6 Shakespeare plays
- typed lecture notes in point form, summarizing the substance of each lecture
- BBC Shakespeare Series films available at [http://uwaterloo.ativ.alexanderstreet.com/](http://uwaterloo.ativ.alexanderstreet.com/) (WatCard is required to view the films)

Supplementary Readings


- 1 or 2 articles, providing an alternative or a complementary perspective on each of the 6 plays, in the Supplementary Readings (Dawson, Smith, Barfoot, Berry, Zitner, Erickson, Felperin)

- 3 articles on major developments in Shakespeare criticism and method in the Supplementary Readings: on New Critical analysis of plot structure in Shakespeare's tragedies – Mack; on feminist criticism – McLuskie; on New Historicism – Howard

- notes on "Five Current Approaches in Shakespeare Studies" and on "Plot Construction" reprinted from English 362 / Drama 386.

- your instructor may suggest online articles representing recent critical trends as additional options
Online Resources

A course website has been set-up to submit assignments, participate in discussion boards, provide information from the instructor and administrative communications. All material included on the course CD is also available in UW-ACE. Information may be added to the site as required. To access the course, you need to log into ACE.

Logging Into UW-ACE

Since UW-ACE is a web-based system, you will need a Web browser. Although you may have success with other Web browsers, we strongly recommend that you use the following for best access results:

PCs
Windows OS: Internet Explorer 7.0 or higher and Firefox

Macintoshes
Mac OS X: Firefox

Announcements regarding UW-ACE (service outages, etc.) are posted beside the Log On portion of the screen. It is a good idea to check these regularly.

Please note that UW-ACE is unavailable on Thursdays between 8:30 AM and 9:30 AM (Eastern Time) due to system maintenance.

Additional computer requirements can be found at: http://de.uwaterloo.ca/comp_req.html

Once you have started up your Web browser, type in the following URL: http://uwace.uwaterloo.ca. Provide your Quest/UWdir userid and password. Once you have logged in, you should see a list of your UW-ACE courses under the Courses header bar. Clicking on the course name will take you to that course.

Checking Your Userid and Password

Your password can be checked by going to: https://ego.uwaterloo.ca/~uwdir/Passwd.html. If your password check fails, you can unlock your password and receive a new one.

Only students with courses using UW-ACE will have access to the site.

The course will be available by the first day of the term until the last day of the term.

Technical Support

To contact Technical Support, please send an email to web@admmail.uwaterloo.ca (email queries are answered in chronological order) or call +1 519-888-4567, ext. 35348.

UW Statement on the Use of Computing and Network Resources

Given that online components of this course are hosted on a UW server, there is a

Statement on the Use of Computing and Network Resources that you should be aware of at http://www.adm.uwaterloo.ca/infocist/use98.htm
Study Guidelines

The course organization guide above gives you a pattern for the sequence in which you make use of the study resources. For each of the six plays for intensive study, the usual sequence of activities is as follows:

- read the play
- post to the discussion board
- read the course notes for each lecture before you listen to the recording to get an overview and sense of the structure
- if the course notes indicate that a lecture will involve the close reading of a speech or episode, reread the relevant passages
- listen to the lectures: have your Shakespeare text at hand so that you can follow any close readings
- in some cases indicated in the course organization plan above, you will accompany your listening with the reading of a chapter or chapters in the Cambridge Companion (in the Supplementary Reading relevant to the lecture)
- review the course notes after each lecture to refresh your memory
- at your choice, read the additional article on the play provided in the Supplementary Readings. These articles are also relevant to Assignment Two (and for Assignment Two, you may choose to do some reading ahead of the plan in the course organization guide).
- you may also view any of the BBC Shakespeare Series films or other productions available online (http://uwaterloo.ativ.alexanderstreet.com/), though you are only required to view the BBC Measure for Measure (http://uwaterloo.ativ.alexanderstreet.com/video/details/track/3221364242)

Play Responses

To encourage your interrogative reading and to provide for an interactive dialogue among you and all the other participants in the course, I ask you to post to the course website at least one response to each of the plays in the course. A discussion board will be set up for each play. You might post a question or an issue that occurs to you as you read the play. It can be any question or issue you consider puzzling, important, interesting, or provocative. Or you might post a response to comments other students have posted. A small percentage of the course mark (5%) is allotted for completion of the responses. You can post comments on the discussion board throughout the term, but you will only receive credit for your responses if you post them before the due date of the corresponding assignment. For example, you should post your responses to Measure for Measure and Hamlet by the due date of the first assignment (Wednesday of week 3). Disregard any mention of the “issue cards” in the lecture material, since all responses will now be online.
The responses will provide you and your fellow students in the course with your own ongoing dialogue about the plays. Here are some sample responses which I have received from students studying *Hamlet, Troilus and Cressida*, and *Othello*:

**Hamlet**

Was Gertrude aware that Claudius killed her husband at the outset of the play?

This question seems left up to reader interpretation. However it occurs to me that whether Gertrude knew or not would determine her actions and reactions to both events and characters within the play.

Many students were shown Olivier's version of *Hamlet* in high school to add to their study of the play. Do you think Zeffirelli is doing the right thing by suggesting that his version be used in schools? Do you think that Olivier’s version is “better” because it is more true to the play as Shakespeare wrote it than the 1990 *Hamlet* movie?

Is Fortinbras the author’s ideal of kingship? Would Hamlet have made a better king? Who defines what makes an ideal king? J.S. Mill said that in his opinion a good despot did more harm to the members of society than a bad despot. (Issue is also raised in *Measure for Measure*.)

**Troilus and Cressida**

Why will the Trojans fight a war to keep Helen for Paris, but are completely willing to send Cressida to the Greeks and away from Troilus?

Why does Shakespeare look at *Troilus and Cressida* from both the Greek and the Trojan sides as opposed to just the Trojan side? Does this play require that both sides be represented?

What are Pandarus’s motives for bringing Troilus and Cressida together? sentimental or purely political?

**Othello**

*Othello* has few characters, and Shakespeare keeps either Iago, Othello, or Desdemona on the stage at all times. Does this help the flow of the play?

Why is Iago allowed to live when all the other main characters are either severely wounded, like Cassio, or die? Is Iago sane in this play?

How significant to the play is Othello’s skin colour? Would the play be significantly changed if Othello was not black?
Assignments

Weight of Assignments

1. Assignment One – an essay of 4 to 5 double-spaced typed pages (1000-1250 words), worth 15% of the final grade.

2. Assignment Two – an essay of 3 to 4 double-spaced typed pages (750-1000 words), worth 15% of the final grade.

3. Assignment Three – an essay of 5 to 6 double-spaced typed pages (1250-1500 words), worth 25% of the final grade.

4. 8 discussion board posts: one each on Measure for Measure, the BBC film of Measure for Measure, Hamlet, Troilus and Cressida, Othello, King Lear, and The Winter’s Tale, worth 5% of the final grade in total.

General Instructions for Preparing Assignments

1. Each assignment requires a formal academic essay.

2. Essay assignments should not merely repeat lecture materials. They should involve your own definition and thinking through of issues. Lecture materials may serve as starting points for your thoughts, but where this occurs there should be a clear development of ideas beyond the lecture materials.

3. Once you have generated material for your essay, be sure to find a suitable way of organizing it. Give special attention to your opening paragraph, which should at least (a) introduce the main topic or argument, or the main set of issues and problems (take care to explain them clearly), (b) indicate the plan or direction of the essay, and (c) interest the reader, though not by gimmicks.

4. Make an effort to offer at least one strong idea, articulated in a topic sentence, in every paragraph. Use the remainder of the paragraph to develop, prove, or illustrate the main assertion. Aim for a clear and concise writing style.

5. The topics have been devised to limit the need for secondary sources apart from those mentioned in the assignment section or included in the course materials. Instead, except for Assignment Two, the assignments require mainly that you provide evidence of a close and thoughtful acquaintance with Shakespeare’s text. Where you do use secondary sources, whether those in the course notes or readings or others, include a Works Cited page in your essay.

6. For matters of form, refer to The Little Brown Compact Handbook. Information on essay format, Works Cited pages, and referencing citations is also available on the internet.

7. Before you submit the paper, be sure to proofread it carefully, checking for errors in typing, spelling, and grammar, and considering whether you have expressed your ideas as clearly as you would like to. You owe it to yourself to use the opportunity of a university course in English literature to improve your writing.
Teaching Activities

Assignment Feedback

Your assignments will be assessed based on specific features of your argument (such as definition of central thesis, adequacy and relevance of supporting material, development of material, clarity and focus of argument, and effectiveness of organization) and your composition (such as paragraphing, sentence structure, grammar, diction, spelling, and punctuation). Suggestions and comments will aim at indicating some ways to improve future assignments. All grades will be in numeric form. All marking for the course will be online. You should receive feedback about two weeks following the assignment due date.

Final Examination

1. The final examination covers all the required material in this course.

2. Length: 2½ hours.

3. Fuller details about the examination will be provided for you by the Course Tutor well in advance of the examination date.

4. The examination is worth 40% of the final grade.

Contact with the University

Instructor
Alan Corrigan
Email: ajcorrig@uwaterloo.ca

Department of English
Undergraduate Secretary: 519/888-4567, ext. 32634
Professor Lynne Magnusson was born in Winnipeg, Manitoba, of Icelandic-Canadian origin. An enthusiastic student in both the Sciences and the Arts when she was in high school, a gymnast and an aspiring ballet dancer, she chose to pursue studies in English literature at the University of Manitoba and, later, graduate studies in Shakespeare and Renaissance literature at the University of Toronto. The subject of her Ph.D. dissertation at Toronto was "Approaches to Shakespeare's Later Style," and Shakespeare's language has been an absorbing interest ever since.

Professor Magnusson joined the English faculty at the University of Waterloo in 1984. She devotes most of her time and energy to teaching Shakespeare and developing courses in stylistics at both the undergraduate and graduate levels, to co-directing a biennial conference on Elizabethan Theatre, and to writing a book relating Shakespeare's dialogue to current studies of everyday conversation. She has published many articles on Shakespeare's plays and on women writers, both modern and Elizabethan. At the same time, Professor Magnusson is becoming increasingly interested and vocal in social issues in the university environment, especially issues involving employment and gender equity. In her spare time, she enjoys hiking on the Grand River and the Bruce Trail. Her life seems to her to become better and more interesting with each passing year, as she discovers her life taking shapes she never imagined as a young girl and feels herself developing abilities it never occurred to her to want. She hopes that her students will be able to share in their own lives this sense she increasingly has of discovery and improvisation, of composing lives that might develop some rich alternatives to the set traditional patterns.