

SAINT LOUIS UNIVERSITY, MADRID

Department of English

ENG 4310 M01 Early Shakespeare

Fall Semester, 2017

3 Credit Hours, TR 16:00-17:15 San Ignacio Hall Room A

Prof. Cary Barney, MFA (email [cary.barney@slu.edu](mailto:cary.barney@slu.edu); tutorial hours MW 16:30-19:00 or by appointment)

**COURSE DESCRIPTION:** In this course we will read six representative plays, mostly from the early portion of Shakespeare's dramatic career, roughly 1592 to 1600. The plays will be examined within the context of their time, as well as in the light of subsequent interpretations both literary and theatrical. As the plays were written for theatrical production, special emphasis will be placed on the nature, evolution and conventions of the theater of Shakespeare's time, using the plays themselves as documentary evidence of Shakespeare's ideas on acting, staging and the role of the audience. We will also have a look at film adaptations of some of the plays. Work for the course includes three papers.

**STUDENT LEARNING OUTCOMES AND ASSESSMENT:** Students in this course will...

*Outcome*

• Become fluent readers of Early Modern English	<i>Assessment</i> Paraphrases, exams
• Gain a more complete understanding of Shakespeare's historical and cultural contexts	Exams, papers, discussion
• Familiarize themselves with the dramatic and theatrical conventions of Shakespeare's time	Exams, papers, discussion
• Distinguish and use modern critical approaches to Shakespeare's work	Exams, papers, discussion
• Learn to examine latent performance possibilities in dramatic works	Papers, exams, discussion
• Learn to criticize modern Shakespearean performance	In-class discussion of plays seen
• Improve their skills in writing about literature	Papers, exams
• Improve their skills at doing research on literature and its contexts	Research paper

What I especially hope you get out of this course is a deeper knowledge and appreciation of Shakespeare's work, and (if you don't have it already) an abiding enthusiasm and love for it.

**REQUIRED TEXTS:** *The Norton Shakespeare*. Available in the bookstore; there are sometimes used copies for sale. It's huge and expensive, but if you buy one book in your life... If you must use another version, please make sure it has line numbers and notes. If you choose to read the plays online, a good version (though without notes) is Open Source Shakespeare (<https://www.opensourceshakespeare.org/>). An excellent online glossary can be found at <http://www.shakespearewords.com/Glossary.aspx>. But there's no substitute for the *Norton*, with its notes, glosses, and superb introductory essays all in one place. And its online edition comes free with the book.

**TRIP:** The mandatory class trip to London will be from Friday to Sunday, October 6-8. We will tour Shakespeare's Globe and its adjoining museum, and see two plays there, *Much Ado About Nothing* and *King Lear*. **This trip is mandatory.** You must be paid up by the end of add/drop, after which the fee is non-refundable.

**ATTENDANCE:** Three unexcused absences are permitted. Any unexcused absences in excess of three will result in a lowered grade. **Eight or more absences**, excused OR unexcused, will result in automatic failure. Lateness is cumulative. If you need to leave before the end of class for any important reason, let me know beforehand and sit near the door so your departure won't distract. Please don't come and go; it's impolite. You are expected to be present physically and mentally.

**Mobile phones** must be turned off before you enter the classroom. Use of **laptop computers** or **tablets** in class is restricted to the front row and for class purposes only (taking notes, if you like to do it that way). Anyone using electronic devices for any other purpose will be asked to leave and will be marked absent for the day. All users of these devices may be asked at any moment to show their screens to the instructor.

**GRADING:**

Paraphrases (cumulative): 15%

Response Paper: 20%

Research Paper: 30%

Midterm Exam: 10%

Final Exam: 10%

Participation: 15%

**PARTICIPATION:** I will only talk if you do! You are expected to come to class prepared to talk knowledgeably about the play under discussion. There may be pop quizzes to test your knowledge of the plays, if I have any reason to doubt you've been keeping up with the reading. Participation is 15% of your final grade and is also what makes or breaks the class.

Each class, a different student will be assigned to prepare at least five written questions based on the day's reading, to be submitted at the beginning of the class to the professor. These questions will be used to stimulate and guide classroom discussion. The quality of your questions figures into your grade for Participation.

**EXAMS:** Each of the two exams counts as 10% of your final grade and will consist of short essay questions, short explanations of dramatic and literary terms (take good notes in class) and brief paraphrases of selected passages from the plays. The midterm exam is take-home. Although you are expected to hand in your own work, outside discussion and collaboration is not only allowed but encouraged.

**PARAPHRASES:** We will begin each class with a brief paraphrasing exercise to help us get a handle on Shakespearian vocabulary and grammar, and to become better, closer readers of the plays. You will be given a short passage from the play we are currently reading and will put it into your own words. These will be graded cumulatively, on a 0-5 scale, with emphasis on improvement over the semester, counting as 15% of your final grade.

**PAPERS:** There are two papers assigned for this course.

1) **Response Paper**, developing your own view or interpretation of some aspect of one of the first three plays we read. It should be a minimum of five pages long, counts as 20% of your final grade, and is due Tuesday, October 26.

2) **Research Paper**. You will submit by Tuesday, November 7, for my approval, a proposal for this paper, including proposed topic, reason for your interest/curiosity, and proposed methods and sources for your research. Once approved, your research will keep you occupied for the rest of the semester and result in a fully documented and cited paper, at least eight pages long (not counting Works Cited page). This counts as 30% of your grade and is due the last day of class, Tuesday, December 12.

Here is a brief guideline to how papers are graded in this class:

**an A paper**

- shows deep, thoughtful engagement with the play
- has a strong, specific thesis
- demonstrates comprehensive and insightful understanding of the play
- offers an original, highly developed interpretation of the play
- builds on, and goes beyond, classroom discussion
- includes thorough and convincing textual support
- makes excellent use of quotes and outside sources

- is clearly and engagingly written

**a B paper**

- shows thoughtful engagement with the play
- has a clear thesis
- demonstrates clear understanding of the play
- demonstrates a sound interpretation of the play
- makes good use of classroom discussion
- offers good textual support for its arguments
- makes good use of quotes
- is clearly written

**a C paper**

- shows sporadic engagement with the play
- has a very general, obvious or somewhat confused thesis
- demonstrates a basic, though perhaps flawed, understanding of the play
- offers a confused or under-supported interpretation of the play
- includes overly general, sometimes irrelevant textual support
- is padded with unnecessary synopsis and/or decorative quoting
- may be unclearly written in places

**a D paper**

- engages only superficially with the play, with no interpretation
- demonstrates serious misunderstanding of the play
- ignores or fails to use classroom discussion
- has no discernible thesis
- offers no relevant textual support
- shows carelessness in writing

**an F paper**

- fails to engage with the play on any level
- consists of or contains plagiarism (two papers containing plagiarism means an F for the course.) See note on **Academic Conduct** below.

**COMMUNICATION:** All email communication from the instructor will go to students' sltu.edu email accounts. Students should check these accounts daily or have mail forwarded to a preferred address. (sltu.edu accounts are linked to Banner and SLU Global, so they're handy.)

**ACCOMMODATION STATEMENT:** In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <http://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations **must** contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also **must** notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu) or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

**ACADEMIC INTEGRITY AND PLAGIARISM:** *Academic integrity is honest, truthful and responsible conduct in all academic endeavors.* The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website at: [http://www.slu.edu/Documents/provost/academic\\_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%20%206-26-15.pdf](http://www.slu.edu/Documents/provost/academic_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%20%206-26-15.pdf).

Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals.

The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

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***Plagiarism will not be tolerated in any form. Project work which contains extensive, intentional plagiarism will receive an automatic F with no option to revise.*** All work submitted for this course must be your own and created for this class. Be advised that digital plagiarism is easy to detect for the same reasons it's easy to commit. In the instance of a suspicion of plagiarism or other form of academic dishonesty it should be remembered that the instructor has the right to require the student to prove (by quiz, interview, or other means) that they are the author of submitted work. Inability to do so will result in a report to the Committee on Academic Honesty.

#### **Title IX Statement:**

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 ([mmaruri@slu.edu](mailto:mmaruri@slu.edu); 915-54-5858, ext. 213) and share the basic fact of your experience with her. The

Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall ([counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu); 915-54-5858, ext. 230) or Sineus Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid ([www.sineus.es](http://www.sineus.es); 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address: <http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>.

**INFORMATION REGARDING THE COLLECTION OF STUDENT WORK FOR ASSESSMENT:** In order to maintain quality academic offerings and to conform to accreditation requirements, SLU-Madrid regularly assesses its teaching, services and programs for evidence of student learning. For this purpose, SLU-Madrid keeps representative examples of student work from all courses and programs on file, including assignments, papers, exams, portfolios and results from student surveys, focus groups and reflective exercises. Copies of your work for this course may be kept on file for institutional research, assessment and accreditation purposes. If you prefer SLU-Madrid not to retain your work for this purpose, you must communicate this decision in writing to your professor.

## Syllabus (subject to change)

Tuesday, September 5: Introduction. Who was/what is Shakespeare?

Thursday, September 7: Reading Shakespeare's language

Tuesday, September 12: *Much Ado About Nothing*

Thursday, September 14: *Much Ado About Nothing*

**Sunday, Sept. 14: Last Day to Drop Classes Without a Grade of W or Add Classes  
Last Day to Choose Audit or Pass/No Pass options**

Tuesday, September 19: *Much Ado About Nothing*

Thursday, September 21: *King Lear*

Tuesday, September 26: *King Lear*

Thursday, September 28: *King Lear*

Tuesday, October 3: *King Lear*

Thursday, October 5: *King Lear*

**Friday – Sunday, Oct. 6-8: Trip to London (mandatory!)**

Tuesday, October 10: Trip wrap-up.

Thursday, October 12: **HOLIDAY – NO CLASS**

Tuesday, October 17: *Richard III*. **Take-home Midterm Exam due.**

Thursday, October 19: *Richard III*

Tuesday, October 24: *Richard III*

Thursday, October 26: *Richard III*. **Response paper due.**

**Monday, October 30: Last Day to Drop a Class and Receive a Grade of W**

Tuesday, October 31: *A Midsummer Night's Dream*

Thursday, November 2: *A Midsummer Night's Dream*

Tuesday, November 7: *A Midsummer Night's Dream*. **Research Paper Proposal due.**

Thursday, November 9: **HOLIDAY – NO CLASS**

Tuesday, November 14: *The Merchant of Venice*

Thursday, November 16: *The Merchant of Venice*

**SHOW WEEK – please come to the play (Shakespeare's *The Taming of the Shrew*)**

Tuesday, November 21: *The Merchant of Venice*

Thursday, November 23: *The Merchant of Venice*

Tuesday, November 28: *Hamlet*

Thursday, November 30: *Hamlet*

Tuesday, December 5: *Hamlet*

Thursday, December 7: *Hamlet*

Tuesday, December 12: *Hamlet*. **Research paper due.**

Tuesday, December 19, 3:30-6:30: **Final Exam**

## ON WRITING IN THIS COURSE

Three rules of thumb for writing about Shakespeare, or any literature: 1) use the **present tense** to describe what happens and what the playwright does within the confines of the play (see the **Verb Tense Exercise** below); 2) **don't synopsise the play** (I've read it); and 3) do **not** call the texts we are reading "books" "stories" or "novels" – they're *plays*.

All papers must be double spaced, use a 12 pt font (Times New Roman), and follow MLA format guidelines. If you are unsure about what that means, visit [www.mla.org](http://www.mla.org) or consult your ENGL-150/190 handbook.

Two myths must be exploded before we start writing about Shakespeare, or any other literature: 1) that your professor considers his or her own the only "correct" interpretation and will punish any deviation from it; and 2) that anything goes. Shakespeare's works give rise to many interpretations of language, character or theme, but they're not Rorschach blots. The bottom line is always textual support. If you want to argue, for instance, that Ophelia is pregnant with Hamlet's child, you need to support your argument with convincing evidence from the text of the play and supporting documentation on its context. If you don't, your grade will reflect not so much a rejection of your interpretation as your failure to support it on textual and other evidence.

**A Few Words about Quoting and Citing:** When quoting from the plays in your papers, follow these guidelines.

1) Treat prose as you would any prose; that is, setting off quotes of more than four lines as a double-spaced block indent and incorporating anything shorter into your own paragraph.

2) With verse, quotes of fewer than three full lines should be incorporated into your paragraph with slashes inserted at line breaks: "...for my part, / I know no personal cause to spurn at him / But for the general." (*Julius Caesar*. II.i. 10-12)

3) Longer verse quotes should be in verse format and block indented:

It must be by his death; and for my part,  
I know no personal cause to spurn at him  
But for the general. He would be crown'd:  
How that might change his nature, there's the question.

(II.i. 10-13)

4) Dialogue between two or more characters, whether in verse or in prose, should always be block indented, with a new block indent whenever a new character begins speaking. Character names, when necessary, should be in italics and use the abbreviations used in your text, rather than full character names:

*Fal.* Sirrah, you giant, what says the doctor to my water?  
*Page.* He said, sir, the water itself was a good healthy water, but for the party that ow'd it, he might have moe diseases than he knew for.

(2 *Henry IV*, I.ii. 1-5)

5) Cite quotes with large numerals for act numbers, small numerals for scene numbers. You can choose Roman numerals, as I've done, or Arabic numerals (*Julius Caesar*, 2.1 for the first example above). Use Arabic numerals for line numbers, a dash between them if you're quoting two or more lines. Separate act, scene and line numbers with periods. Play titles, when necessary, should be in italics. (See examples above; the second example, for *Henry IV Part 2*, shows how to cite which part of a two- or three-part work.) The Works Cited entry for the play should indicate, as its source, your textbook, *The Norton Shakespeare*, second edition.

**VERB TENSE EXERCISE:** Choose the correct verb forms in the paragraph below.

When Shakespeare (**wrote, writes**) *Coriolanus* in 1608, King James the First (**is, was**) on the throne. James' preoccupation with avoiding war (**was, is**) reflected in the play's ironic treatment of its war hero protagonist. Shakespeare (**has, had**) Coriolanus slaughter an opposing army almost single-handed, but (**shows, showed**) him in peacetime as contemptuous of his people, whose tribunes he (**refused, refuses**) to honor. When the people (**turn, turned**) against him, Coriolanus (**switched, switches**) sides and (**attacks, attacked**) his own city with his former enemies. Here Shakespeare (**demonstrates, demonstrated**) how the military mindset (**can, could**) become an end in itself, dangerously independent of the public good. Coriolanus' thinly veiled homoerotic relationship with the enemy general, Aufidius, further (**compromised, compromises**) any idea that Coriolanus (**might be, might have been**) driven by patriotic zeal. This (**is, was**) emphasized in the 2007 Royal Shakespeare Company production of the play, in which Aufidius (**greeted, greets**) Coriolanus in a loose-fitting red silk dressing gown open to the waist. Shakespeare probably (**has, had**) no idea these themes (**are, were, will be, would be, were to be**) made so explicit in modern production.

**HELPFUL ONLINE RESOURCES:**

**Databases:** Project Muse, JSTOR, MLA International Bibliography, Oxford English Dictionary, Oxford Dictionary of National Biography.

**Journals:** *Shakespeare Quarterly* (journal), *Shakespeare Bulletin* (journal with focus on performance studies approaches), both available through Project Muse.

**Shakespeare's Words** (<http://www.shakespeareswords.com/Glossary.aspx>), an online version of David Crystal's Shakespeare glossary (also in the library in book form)

**Folger Shakespeare Library** (website includes resources on Shakespeare, early modern culture, and theater history): <http://www.folger.edu/>

**Voice of the Shuttle** (guide to online humanities resources): <http://vos.ucsb.edu/>

**Luminarium** (independent scholarly website with an archive of medieval and early modern texts and critical essays); <http://www.luminarium.org/>

**The Globe Theatre** (resources on Shakespeare and performance): <http://www.shakespeares-globe.org/>

**Norton Online Guide to Writing about Literature** (includes MLA guidelines for citation and documentation): <http://www.wwnorton.com/college/english/litweb05/writing/welcome.asp/>

**Norton Anthology of English Literature** (includes introductions and study topics for the 16<sup>th</sup>- and 17<sup>th</sup>-centuries); <http://www.wwnorton.com/college/english/nael/welcome.htm/>

**Dr. Deborah Schwartz's Shakespeare page** (includes study guides to plays and historical topics) <http://cla.calpoly.edu/~dschwartz/engl339/339home.html/>

Terry A. Gray's **Shakespeare's Life and Times**: <http://shakespeare.palomar.edu/life.htm/>

**ERIC: English Renaissance in Context** (includes tutorials on Shakespeare's plays): <http://sceti.library.upenn.edu/sceti/furness/eric/index.cfm/>

**LIBRARY RESOURCES:** The following books will be on the Reserve Shelf:

David Crystal, *Shakespeare's Words*

Margreta de Grazia, et al. eds. *The New Cambridge Companion to Shakespeare* (Cambridge 2010).

Andrew Gurr, *Playgoing in Shakespeare's London* (Cambridge 1996).

Andrew Gurr, *The Shakespearean Stage, 1574-1642* (Cambridge 1980).

Jean E. Howard, *The Stage and Social Struggle in Early Modern England*. (Routledge 1994).

David Scott Kastan, *A Companion to Shakespeare* (Blackwell 1999).

## ON READING ALOUD

Plays are written to be acted, not read silently. When you read silently, you miss the sound of the words, the rhythm of the dialogue and the voices of the characters. It's also a lot less fun. It is highly recommended that you get together with others in the class and read each play aloud. This way the reading becomes an enjoyable, communal experience, the next best thing to going to the theater. Tips:

- Organize a group within the class. Anywhere from four to seven readers is ideal; fewer makes it harder to divide roles, more can make it more difficult to involve everyone (not to mention meet).
- Find a regular time to meet and read. Meeting at the same time every week makes it easier to remember and plan around.
- Choose a comfortable place with as few distractions as possible. A bar or café is fine if you can hear each other, but limit your alcohol intake – you're studying!
- Don't read on autopilot; you'll miss everything important. Stop and talk. Ask questions, check footnotes, discuss, take notes, then continue.
- Switch roles. Everybody will want to be Portia or Shylock; take turns.
- Divide plays into two or more readings. Choose a good stopping place and resume another day.
- In verse, don't stop at the end of every line. This imposes an unnatural rhythm and obscures the sense of the language. Look for sentences and speak naturally. We'll practice this in class.
- Don't worry about producing a perfect, clipped British accent! The actors of Shakespeare's time didn't talk that way. It's more important to get comfortable with Early Modern contractions and added stresses, which are there to keep the verse metrical. We'll work on this in class too.
- Act. If you find yourself becoming the character you're reading, you'll enjoy the play more and understand it better. Have fun.