

**SHAKESPEARE (Eng208 / 23354)**

**Dr. Dianne Dugaw, dugaw@uoregon.edu**  
**Office: PLC 458, 346-1496**

**MW 12:00-1:20, HEDCO Ed.146**  
**Off.Hrs.: M 2:00-4:00; & by appt.**

In this course we will study four plays from the latter part of the career of William Shakespeare: *Twelfth Night*, a comedy; *Hamlet*, a tragedy; and *The Winter's Tale*, and *The Tempest*, two late tragicomic romance plays. We will consider the plays in terms of their historical context in the Early Modern World as well as how they have continued to remain popular in our own day, four centuries later. The course introduces key terms, critical ideas, and modes of literary analysis as well as consideration of such important cultural and thematic issues as relations of individuals within community; questions of government and justice; modes of identity, gender, and sexuality; the contours of heroism and villainy; and considerations of aesthetic and ethical meaning.

**BOOKS:** William Shakespeare, *Twelfth Night* (Penguin, 2000); *Hamlet* (Penguin, 2001); *The Winter's Tale* (Penguin, 1999); and *The Tempest* (Penguin, 1999); M.H. Abrams, *Glossary of Literary Terms*, 10th ed. (Thomson/Wadsworth, 2012).

**WORK:** Exam (25%); Journal(25%); Participation—Scene, Class Discussion, Essay (25%); Final Paper (25%)

**WK 1 (1/6): Shakespeare Then & Now—The Early Modern World (1500-1800) to the Modern**

**M:** Introduction: The Books; the Course; 16<sup>th</sup> and 17<sup>th</sup>-Century Britain & Shakespeare & his World

**W:** *Twelfth Night*, Act I-II; “The Theatrical World” (pp.ix-xxviii)

**Terms:** Abrams: Periods of English Literature—Elizabethan Age, Jacobean Age; Renaissance; drama; comedy

**WK 2 (1/13): *Twelfth Night*—Comedy and Transformation**

**M:** *Twelfth Night*, Acts III-IV; “Introduction” (xxix-xxlviii); “The Mirror Has 2 Faces” (**Blackboard**)

**W:** *Twelfth Night*, Acts IV-V

**Terms:** setting, character, plot, verse, prose, intrigue, diction, poetic diction, wit-humor-the comic

**WK 3 (1/20): *Twelfth Night*—Comedy and Transformation; *Hamlet*—Tragedy and Fate**

**M:** **HOLIDAY** *Twelfth Night*, Act V; *Hamlet*, Act I; “Introduction” (xxix-lviii)

**W:** *Twelfth Night*, Act V; *Hamlet*, Act I

**Terms:** tragedy, blank verse, characterization, figurative language, theme, soliloquy, aside

**WK 4 (1/27): *Hamlet*—Tragedy and Fate**

**M:** *Hamlet*, Acts I-III

**W:** *Hamlet*, Acts III-IV

**Terms:** figures of thought, pantomime and dumb show, soliloquy, aside, personification, hamartia

**WK 5 (2/3): *Hamlet*—Tragedy and Fate****M:** \*\*\*EXAM\*\*\***W:** *Hamlet*, Acts IV-V**Terms:** hamartia, round character, irony, dramatic irony, prose, verse**WK 6 (2/10): *Hamlet*—Tragedy and Fate;****M:** *Hamlet*, Acts V; *The Winter's Tale*, Act I**W:** *The Winter's Tale*, Acts II-III**Terms:** tragicomedy, romance (definition on *Blackboard*), myth, folklore, setting**WK 7 (2/17): *The Winter's Tale*—Tragicomic Romance and the Mythic Imaginary****M:** *The Winter's Tale*, Acts III-IV**W:** *The Winter's Tale*, Acts IV-V**Terms:** pastoral, satire, ballad, prose, verse, figurative language**WK 8 (2/24): *The Tempest*—Tragicomic Romance & the Mythic Imaginary in a World of Conquest****M:** *The Tempest*, Act I-II; "Introduction" (xxvii-xliv)**W:** *The Tempest*, Acts II-III**Terms:** setting, tragicomedy, romance, science fiction and fantasy, prose, verse, concrete/abstract**WK 9 (3/3): *The Tempest*—Tragicomic Romance and the Figuring of Rule in a World of Conquest****M:** *The Tempest*, Acts III-IV**W:** *The Tempest*, Acts IV-V**Terms:** masque, anti-masque, euphony and cacophony, prose, verse, three unities**WK 10 (3/10): *The Tempest*—Tragicomic Romance and the Figuring of Rule in a World of Conquest****M:** *The Tempest*, Acts IV-V**W:** *The Tempest*, Acts IV-V**\*\*\*\*\*FINAL PAPER DUE\*\*\*\*\*****Terms:** euphony and cacophony, character, figurative language, theme/motif