

## SHAKESPEARE (Eng208 / 12193)

Dr. D. Dugaw, [dugaw@uoregon.edu](mailto:dugaw@uoregon.edu)  
Office: PLC 458, 346-1496

MW 10-11:20, 360 Condon  
Off.Hrs.: W 12-3; & by appt.

In this course we will study four plays from the latter part of the career of William Shakespeare: *Much Ado About Nothing*, a comedy; *Antony & Cleopatra*, a tragedy; *Twelfth Night*, a comedy, and *The Tempest*, a tragicomic romance. 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.

Learning outcomes include: development of close reading and analysis; focus and practice with oral presentation in a collaborative context; development of a range of key writing skills: brief summarizing; exploratory journaling; defining, exemplifying, and close analysis; and research, organizational, and rhetorical skills in an extended essay.

**BOOKS:** William Shakespeare, *Much Ado About Nothing* (Penguin, 1999); *Antony & Cleopatra* (Penguin, 1999); *Twelfth Night* (Penguin, 2000); and *The Tempest* (Penguin, 1999); M.H. Abrams, *Glossary of Literary Terms*, 10th ed. (Thomson/Wadsworth, 2012).

**WORK:** Exams (50%); In-Class Journal(25%); Participation—Scene, Class Discussion, Essay (25%)

**WK 1 (9/29): 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; William Shakespeare & his World

**W:** *Much Ado About Nothing*, Acts I-II; “The Theatrical World” (pp.ix-xxviii)

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

**WK 2 (10/6): *Much Ado About Nothing*—Comedy, Relationships, and Transformation**

**M:** *Much Ado*, Acts III-IV; “Introduction” (xxix-xlvi)

**W:** *Much Ado*, Acts IV-V

**Terms:** setting, character, plot, intrigue, repartee, comedy/comedy of manners, wit-humor-the comic, farce,

**WK 3 (10/13): *Much Ado About Nothing*—Comedy, Relationships, and Transformation; Tragedy & Art**

**M:** *Much Ado*, Act IV-V

**W:** *Much Ado*, Act V; *Antony & Cleopatra*, Act I; “Introduction,” xxix-xlvi)

**Terms:** diction, verse, prose, tragedy, blank verse, characterization, figurative language, theme

**WK 4 (10/20): *Antony & Cleopatra*—Tragedy, Relationships, Gender, and Fate**

**M:** *Antony & Cleopatra*, Acts I-III

**W:** *Antony & Cleopatra*, Acts III-IV

**Terms:** protagonist/antagonist, tragic hero, hamartia, catharsis, figures of thought, soliloquy, aside

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**WK 5 (10/27): *Antony & Cleopatra*—Tragedy, Relationships, Gender, and Fate**

**M:** \*\*\*EXAM\*\*\* (You must use an exam book and a dark blue or black pen.)

**W:** *Antony & Cleopatra*, Acts IV-V

**Terms:** hamartia, round character, irony, dramatic irony, prose, verse

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**WK 6 (11/3): *Antony & Cleopatra*—Tragedy, Relationships, Gender, and Fate; Romantic Comedy**

**M:** *Antony & Cleopatra*, Acts IV-V

**W:** *Antony & Cleopatra*, Act V; *Twelfth Night*, Act I; “Introduction” (pp.xxix-xlvi)

**Terms:** tragedy, tragic hero, catharsis, hamartia, hubris, comedy, romantic comedy

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**WK 7 (11/10): *Twelfth Night*—Romantic Comedy, Disguise, and the World Upside Down**

**M:** *Twelfth Night*, Acts I-II; Oregon Shakespeare Festival Players’ Visit

**W:** *Twelfth Night*, Acts II-III

**Terms:** comedy, romantic comedy, setting, character, plot, verse, prose

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**WK 8 (11/17): *Twelfth Night*—Romantic Comedy, Disguise, and the World Upside Down**

**M:** *Twelfth Night*, Acts III-IV

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

**Terms:** intrigue, subplot, tragicomedy, prose, verse

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**WK 9 (11/24): *The Tempest*—Tragicomic Romance and the Figuring of Rule in a World of Conquest**

**M:** *The Tempest*, Acts I-II

**W:** *The Tempest*, Acts I-III

**Terms:** setting, tragicomedy, romance, science fiction & fantasy, prose, verse, euphony and cacophony,

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**WK 10 (12/1): *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:** masque, anti-masque, three unities euphony and cacophony, character, figurative language, theme/motif

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