

SHAKESPEARE (Eng208 / 12082)

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MW 12-1:20, 360 Condon
Off.Hrs.: M 2:30-5:30; & 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*, 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.

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

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%); In-Class Journal(25%); Scene, Class Discussion, Essay (25%); Final Project (25%)

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

M: Introduction: The Books; the Course; 16th and 17th-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)

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: *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

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, hubris

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, folktale, 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: comedy, romance play, pastoral, satire, broadside, ballad, prose, verse, figurative language

WK 8 (2/24): *The Tempest*—Tragicomic Romance & the Mythic Imaginary in a World of Conquest

M: *Winter's Tale*, Acts IV-V

W: *The Tempest*, Act I-II; "Introduction" (xxvii-xliv)

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 PROJECT DUE*****

Terms: euphony and cacophony, character, figurative language, theme/motif
