

SHAKESPEARE'S WORLD**PROF. BOVILSKY****Course Description**

Students in “Shakespeare’s World” read Shakespeare’s works in relation to the cultural, literary, and historical contexts in which he wrote. This can be a first course in Shakespeare (there are no prerequisites). In Winter 2020, we will look at how Shakespeare’s education, amiable rivalry with another playwright, and interest in the fad of tales of revenge help us understand his popular early tragedy, *Titus Andronicus*, as well as how that play’s ideas of parenthood, imperialism, masculinity and femininity, and race drew on and responded to parallel and diverse cultural counterparts and concepts. Then we’ll consider his extraordinary later tragedy, *Macbeth*, in light of English ideas about kingship and tyranny, the supernatural, and gender. Throughout, we’ll learn about theatrical practice in Shakespeare’s day, and what it was like to be a playwright at a time when theater was controversial, protected by the monarch but seen as a threat to civil and moral order. We’ll also consider the longer histories of these two plays and recent film versions.

Learning Outcomes

ENG 399 will (1) familiarize students with changing and abiding concerns and approaches characterizing Shakespeare’s work, in this case within the genre of tragedy. Methodologically, our reading and conversation will (2) help students understand abstract and particular forms of historical change and (3) the complex impact of culture on literature and vice versa. Writing exercises will (4) build fluency in close reading of rich and influential texts and (5) build students’ ability to perform research allowing them to generate original readings of literary texts. Students will also (6) gain a solid introduction to numerous components of early modern experience, culture, and politics.

The course meets Tuesdays and Thursdays from 2-3:20 pm in 116 Esslinger Hall.

Contact information for Prof. Bovilsky:**Office: PLC 246****Email: bovilsky@uoregon.edu****Office hours: Mondays 1-3 and Thursdays 9-10 or by appointment****Required Texts**William Shakespeare, *Titus Andronicus* (Arden, ed. Jonathan Bate)William Shakespeare, *Macbeth* (Arden, ed. Sandra Clark and Pamela Mason)

Alternative scholarly editions must be approved by Prof. Bovilsky.

All additional readings will be available on Canvas, in handouts, or online.

Course and Readings Schedule

- Tues Jan 7 Introduction
- Thurs Jan 9 *Titus*: Peer Influence and Revenge Tragedy
Marlowe, Excerpts from *Tamburlaine* and *The Jew of Malta*
- Tues Jan 14 *Titus*, Act 1: Early Modern Education; Rome
Plus: Theater in London: Norton Shakespeare, intro materials, pp. 34-39
- Thurs Jan 16 *Titus*, Act 2: Gender
Kahn, "The Daughter's Seduction in *Titus Andronicus*" [available as e-book through library website – search on Kahn, *Roman Shakespeare*]
Ovid (trans. Golding), story of Philomel, *Metamorphoses*. In *Titus*, pp. 319-23.
Shakespeare, Story of Lucrece (based on Livy). In *Titus*, p. 324.
Paraphrase exercise due in class
- Tues Jan 21 *Titus*, Act 3: Responses to trauma
- Thurs Jan 23 *Titus*, Act 4.1-4.2: Race
Royster, "Whiteness and Gothic Extremism in *Titus Andronicus*"
- Tues Jan 28 *Titus*, Act 4.3-5.1: Parenthood
- Thurs Jan 30 *Titus*, Act 5.2-5.3: Endings
Plus: Theater in London: Norton Shakespeare, Intro materials, pp. 949-56
- Fri Jan 31 Close reading due (3-4 pp)**
- Tues Feb 4 Shakespeare Q&A/Reception History.
Location: Knight Library Special Collections
Norton Shakespeare, Intro materials, pp. 65-71, 957-969
- Thurs Feb 6 *Titus* – adaptation discussion. Screening TBA
Titus, Intro (Bate), pp. 36-68, 147-57
- Tues Feb 11 *Macbeth*, Act 1.1-1.4: James I and the Supernatural
Greenblatt, "Shakespeare Bewitched"
- Thurs Feb 13 *Macbeth*, Act 1.5-2.1: Sense-perception
Harris, "The Smell of *Macbeth*"
Research prospectus due in class (2-3 pp)
- Tues Feb 18 *Macbeth*, Act 2.2-2.4: Gender
- Thurs Feb 20 *Macbeth*, Act 3.1-3.4: Kingship
Kastan, "*Macbeth* and the 'Name of King'"

Tues Feb 25 *Macbeth*, Act 3.5-4.2: Gender/Witches Redux
Orgel, “*Macbeth* and the Antic Round”

Thurs Feb 27 *Macbeth*, Act 4.3-5.1: Tyranny

Fri Feb 28 Research paper draft due (5-7 pp)

Tues Mar 3 *Macbeth*, Act 5.2-5.9: Endings

Thurs Mar 5 *Macbeth* – adaptation discussion. Screening TBA.
Macbeth, Intro, pp. 97-124.

Tues Mar 10 Presentations

Thurs Mar 12 Presentations

Wed Mar 18 Research final draft due (6-9 pp)

COURSE REQUIREMENTS

Participation in discussion is strongly encouraged.

Attendance

Attendance is mandatory; more than three unexcused absences will result in your final grade being lowered as follows. Four unexcused absences will lower your grade two-thirds of a full letter grade (A- becomes B); five will lower your grade one full letter grade (A- becomes B-). Six or more unexcused absences will mean a failing grade.

Assignments

One paraphrase exercise (1 p); one short close reading exercise (3-4 pp); research paper prospectus (2-3 pp), first draft (5-7 pp), presentation (5-6 minutes), and final draft (6-9 pp.).

Assignments must be typed in 12-point font, be double spaced, and have reasonable margins (1 inch is generally standard; greater than 1.25 inch will not be accepted). You may work from MLA or Chicago format: just be consistent.

Please proofread and revise your written work. Extensive sloppiness and mechanical errors will result in a lower grade.

Late assignments **lose one letter grade per day, including weekends and holidays.** You may request an extension if the paper is due more than 72 hours (3 days) later, and the earlier the better: extensions are not guaranteed. In case of a looming or unexpected disaster, consideration will be given if you keep me in the loop and communicate in advance. Stay in touch.

No incompletes will be granted except in case of documented emergency.

GRADES

A final grade of **C or better** in the course is required for English major credit. Final grades are based on papers and exams.

Final grades are assessed according to the following base rubric (**but see below**):

10% Paraphrase exercise (due Thursday, January 16)

15% Close Reading (3-4 pp), due Friday, January 31)

10% Research Prospectus (2-3 pp), due Thursday, February 13)

15% Research Paper Draft (5-7 pp), due Friday, February 28)

20% Research Presentation (5-6 minutes), in week 10)

30% Research Paper Final Draft due (6-9 pp), due Wednesday, March 18)

I may choose to alter the above proportions to respond to your individual situation. For instance, I may skew percentages to reward improvement over the course of the term. You can also raise your grade through class participation – contributing usefully to class discussion and to dialogue with your peers, asking questions, paying attention.

PLAGIARISM AND CHEATING

Academic dishonesty will not be tolerated in this course or at this university. All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. This includes ideas you get from your classmates (discussion and kicking ideas around is encouraged, so long as you document where discussion with a peer impacted your argument) and ideas you get from websites as well as books and other media. See the library website (under “guides”) for citation practices. You are not allowed to cut and paste from internet sites into your paper.

N.B. Most internet content on Shakespeare aimed at students is not written at the college level. Taking from this work, even in the case that you are not caught, often results in a lower grade.

Academic dishonesty will result in an automatic failing grade for this course. Definitions of cheating and plagiarism are available in the “Student Conduct Code” section of the Student Life website (<http://studentlife.uoregon.edu>) and at researchguides.uoregon.edu/citing-plagiarism. Please familiarize yourself with these if you are not clear on what constitutes cheating or plagiarism. Bear in mind that plagiarism can be intentional or unintentional. To make sure you have avoided plagiarism in your work, you should:

- Enclose quotations within quotation marks.
- Follow quotations with an in-text citation or footnote.
- Introduce quotations with a phrase that includes the author's name (Orgel argues that...)
- **If you are paraphrasing someone else's ideas or words rather than quoting, you must still cite the source** with in-text citation, footnote, or a phrase that includes the author's name.

- Provide a list of references with full citation information at the end of the paper.

You are also welcome to contact me if you have any questions about these definitions. I am very happy to talk to you about this!

If you are having trouble writing a paper or understanding what I am looking for, please contact me. I do not expect that you already know how to do what I am teaching you. Extra help is always available. There's nothing wrong with getting something wrong – sometimes it takes mistakes to learn, and this is not something to panic about. However, if you take ideas from elsewhere and pass them off as your own, you learn nothing – so the next paper will therefore be no easier – and risk extreme academic penalties.

ACCOMMODATIONS

All appropriate accommodations will be provided for students with documented disabilities. If you require accommodation, you must meet with or contact me by Friday, January 17. I will be happy to make changes to reduce barriers to your learning. You must also meet with the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu for additional resources and support. The AEC will help provide needed accommodations.