

ENG 324 Shakespeare II: Histories and Tragedies



SHAKESPEARE400

Prof. Katy Stavreva

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Office: 200 South Hall, x4255

Office Hours: M & W 3-4 and by appointment

Class meets: 10-11 and 1-3 PM (details in schedule)

Required Texts (available at the Commons bookstore)

Shakespeare, *The First Part of King Henry the Fourth: Texts and Contexts*

---- . *Hamlet* (A Norton Critical Edition)

---- . *King Henry V* (The Arden Shakespeare)

---- . *Macbeth: Texts and Contexts*

---- . *Titus Andronicus* (The Arden Shakespeare)

Course Description and Goals

2016 marks the 400th anniversary of Shakespeare's death. How appropriate to start the year by studying Shakespeare's "graver labor"! Central to the plays we will read is the portrayal of political power, wielded and contested in royal courts, alehouses, households, the Senate House of Rome, and battlefields. The action of these plays is often violent and downright gory, but it is their words that make and break people and allegiances. Our main task then is to attend to the multivalent and often irreverent language of the plays and to the ways in which performance choices (in recorded productions and our own classroom mini-theater) bring out diverse and often contradictory interpretations of the playtexts.

In class discussion, oral presentations, formal papers, and a creative project you will perfect your skills of conducting both close and "wide" literary analysis, as well as your research skills. In other words, you will practice exploring the linguistic and performative texture of the plays, as well as the ways in which they resonate with the concerns of Shakespeare's culture: the consolidation of the nation state, beliefs in magic and witchcraft, gender wars, the volatile passions, etc. Your final project will ask you to forge a connection between the past (a section from *Hamlet*) and your own time and interests by unleashing your creative imagination.

My goals for this course are to inspire you to:

- consider how Shakespeare's language works dramatically, poetically and/or rhetorically and to what effects;

- ask significant questions of Shakespeare's plays and practice analytical and creative ways of addressing these questions;
- evaluate and engage in a scholarly, critical conversation about Shakespeare;
- write thesis-driven interpretative arguments that draw on appropriate evidence and reasoning, and do it in an engaging and lively manner;
- reflect on the connections between the past/other cultures and your own culture.

This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, inquiry, communication, intercultural literacy, and ethical behavior.

Course Requirements

Active class participation is vital to your success and the success of this course. Paying due respect to the readings means coming to class not only having read the assigned material, but ready to articulate, examine, and negotiate the responses you have formed. Use the class to your benefit: ask questions, explore possible interpretations, engage with the readings offered by your classmates or myself, share your insights gained through the reading or viewing process, evaluate the way other students frame questions or look at an issue.

Shakespearean language is both rich and difficult, and you will be surprised at the new discoveries each re-reading brings to you. We will go over some tips for reading Shakespeare, but here is some quick advice. As you read the plays, keep an index card with the character list handy. If you get lost, refer to the plot summary in the "Reading Resources" document on Moodle. Try to read the entire play for the first day of discussion, then re-read the part assigned for the specific class meeting.

To earn full credit for participation, you must complete all in-class involvement opportunities:

- Advance the discussion raising pertinent questions or making a point with a specific reference to the text under discussion.
- Listen attentively and engage productively with the contributions made by the professor, presenters, or other class members. This means listening to what each class member is saying, and what they may *not* be saying. Make an effort to engage with and build on the contributions of your peers. Be clear and respectful when disagreeing, and refrain from speech-making.
- Don't shy away from putting to the test a line, speech or dialogue in classroom performance.
- There may be unannounced quizzes, should the need arise.

A research presentation will enable you to throw new light on a scene from *First Henry IV* or *Henry V* in view of a historical document from Shakespeare's era. Presentations must be accompanied by a write-up to get credit.

Two shorter formal papers, one focusing on Shakespeare's language, and the other discussing multiple sides of a social issue as represented in a Shakespearean history play and relevant historical texts from the early modern era.

A final creative project of three parts: an annotated scene presenting an interpretive problem to which the creative project will respond; the project and its public presentation; and a short reflective paper.

Class participation	10%
Research Presentation and Write-Up	20%
Exploratory Paper	20%
History and Shakespeare's History Play	20%
Creative Project, including Scene Annotation and Reflection	30%

Policies

Attendance: Class attendance is assumed; you are individually responsible to cover missed topics and exercises; excessive tardiness or missing *more than two class sessions* will lower your final grade by one increments for each additional absence (e.g., from B+ to B).

I do not distinguish between excused and unexcused absences. If you have a co-curricular activity that could interfere with class attendance, or plan to observe a religious holiday, please notify me in writing at the beginning of class. Consult the syllabus and check with your classmates on what you may have missed. If you need help with the material, arrange to meet with me as soon as possible before or after the missed session.

E-mail communication: Students must check their Cornell e-mail at least once daily and respond promptly to all course-related communication. Failing to respond to course-relevant e-mail communication within 24 hours will be treated as tardiness to class. Please indicate the course title (or number) in the subject heading of your e-mail.

Paper format and submission: Papers or other assignments turned in late get a grade of F. If you need an extension for health or other sound reasons, please let me know at least 24 hours in advance. All papers must be submitted electronically through the class Moodle website. Acceptable file formats are MS Word or pdf.

Plagiarism (also known as intellectual theft) and cheating will not be tolerated. The official College policy stipulates:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is

asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty.

The procedures regarding how the College deals with cases of academic dishonesty appear in the 2015-16 *Catalogue* (34-35). Take responsibility for your thinking and your language; give credit where credit is due.

For a quick overview of "MLA Formatting and Style Guide," see the document compiled by the Purdue Online Writing Lab at <https://owl.english.purdue.edu/owl/resource/747/01/>.

If you're ever in doubt about how to credit a source, don't hesitate to ask me, a Writing Consultant, or a Reference Librarian.

Cell phones, laptops, food: Turn off your cell phone and put it away before class. You may bring a laptop to class, but unless you have a documented disability that necessitates its use, or you have been asked to look up information, your laptop should remain closed during class. Taking notes with pen and paper keeps you focused. You may bring a drink to class, but no food. This policy is meant to secure your undivided attention and thoughtful contributions to the class.

Help and accommodation: Reading Shakespeare, though fun, can be a challenge. Don't hesitate to stop by my office if you're struggling with a reading, or are concerned about an assignment. I'll be happy to talk with you, and besides, there's always tea (and sometimes cookies) in my office. For help with writing, check out the Writing Studio in the library. Finally, if you have a documented disability that requires accommodation, or if you are participating in a College-sponsored event or activity, please come see me during the first two days of classes.

Reading and Writing Schedule

NOTE: This schedule is not written in stone. I will post adjustments as they occur; please record them on your hard copy as well. Unless otherwise indicated, all readings are in the required edition of the play under discussion.

Week 1

M	<p>AM Introduction to the course.</p> <p>PM Introduction to Shakespeare's theater and Shakespeare's rhetoric. Discuss 1) "Theatre in London: Sites and Controversies" (208-11), 2) Gosson, from <i>The School of Abuse</i> (243-47), and 3) Heywood, from <i>An Apology for Actors</i> (247-49), all in <i>First Henry IV</i>. Bring <i>Macbeth</i> to class.</p>
T	<p>AM Workshop on using historical dictionaries and concordances.</p> <p>PM Discuss 1) <i>Macbeth</i>, acts 1-2, 2) "Representations of <i>Macbeth</i>" (115-19), 3) Buchanan, from <i>History of Scotland</i> (128-31), 4) Holinshed, from <i>The Chronicles of England, Scotland, and Ireland</i> (135-44). Sign up for presentations.</p>

W	AM College-wide critical thinking assessment. PM Discuss 1) <i>Macbeth</i> , acts 3-4, 2) introduction, Coke, Garnet, and Parsons on equivocation (263-70); 3) introduction and Perkins on prophecy (330-35, 338-41).
R	PM Discuss 1) <i>Macbeth</i> , act 5, 2) introduction, Ponet, "An Homily," and Buchanan on treason and resistance (231-44).
F	PM Discuss 1) <i>First Henry IV</i> , act 1, 2) introduction to "Historiography and the Uses of History (121-25), 3) Holinshed, from <i>The Chronicles of England, Scotland, and Ireland</i> (270-71). Paper 1 due.

Week 2

M	AM Discuss 1) <i>First Henry IV</i> , act 2, 2) from introduction to "Cultural Territories" (200-8, 211-16), 3) Stow, from <i>A Survey of London</i> (236-41), "Letter to John Whitgift" (241-42); 4) Dod and Cleaver, from <i>A Godly Form of Household Government</i> (257-63). First round of presentations. PM Discuss 1) <i>First Henry IV</i> , act 3, 2) from introduction to "Cultural Territories" (216-21), 3) Swetnam, from <i>The Arraignment of Lewd, Idle, Froward, and Unconstant Women</i> (264-70); 4) from <i>The Famous Victories of Henry the Fifth</i> (305-08); 5) Machiavelli, from <i>The Prince</i> (309-13). Second round of presentations.
T	AM Discuss 1) <i>First Henry IV</i> , acts 4 and 5; 2) from <i>An Homily against Disobedience and Willful Rebellion</i> (172-79); 3) two of the histories by Hall, Holinshed, or Daniel (129-68). Third round of presentations (on the <i>Homily</i>). PM Discussion continues.
W	PM Discuss 1) <i>Henry V</i> , acts 1 and 2, 2) introduction to "The Oldcastle Controversy" in <i>First Henry IV</i> (349-60), 3) Foxe, from <i>Acts and Monuments</i> (<i>First Henry IV</i> 360-67, 372). Fourth round of presentations.
R	PM 1) <i>Henry V</i> , acts 3 and 4, 2) section on military treatises from introduction to "Honor and Arms" in <i>First Henry IV</i> (332-35), 3) Segar, from <i>Honor Military and Civil</i> (in <i>First Henry IV</i> 336-37), Sutcliffe, from <i>The Right Practice, Proceedings, and Laws of Arms</i> (in <i>First Henry IV</i> 337-41). Last round of presentations.
F	AM 1) <i>Henry V</i> , act 5; 2) "Critical Opinions of the Play and Its Hero" (69-80). PM Discussion continues.

Week 3

M	PM <i>Titus</i> , "The Dramatic Achievement" (4-37), and acts 1 and 2. Paper 2 due. Introduce creative projects assignment.
T	PM <i>Titus</i> , acts 3 and 4.
W	PM <i>Titus</i> , act 5. Annotated scene, complete with fleshed out stage directions

	and an interpretive question to be addressed in the creative project due.
R	9-noon Creative project proposal conferences as scheduled. PM <i>Hamlet</i> , “Imagining <i>Hamlet</i> ” (xi-xxxiii) and acts 1-2.1.
F	9-noon Creative proposal conferences as scheduled. PM <i>Hamlet</i> , acts 2.2 and 3.

Week 4

M	AM Elective conferences with Katy Stavreva on final paper. PM <i>Hamlet</i> , acts 4 and 5.
T	AM Catch-up class (if needed). PM Shakespeare celebration: creative project presentations.
W	9-noon Shakespeare celebration: creative project presentations. Turn in your reflection paper.