

English 4330.11546

Shakespeare I: Shakespeare's Masculinities

Fall 2017



Instructor	Dr. Paige Reynolds
Office	Irby 317
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Office Hours	TR, 2:30-4:30; F, 12:00-3:00; by appointment is always best
Class Details	TR, 9:25-10:40, Irby 313

Course Description	<i>The Friendly Shakespeare: A Thoroughly Painless Guide to the Best of the Bard</i> <i>Shakespeare Made Easy</i> <i>No Fear Shakespeare</i> <i>Shakespeare for Dummies</i> (yes, this is real) <i>The Complete Idiot's Guide to Shakespeare</i> (this one, too)
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These titles represent only a fraction of the books available to desperate students for whom the study of Shakespeare evokes sheer panic. The titles share in common the assumption that Shakespeare is the modern reader's literary enemy: unfriendly, painful, difficult, scary, intellectually elite, and inaccessible. In this course, we will try to develop an understanding and appreciation of some of Shakespeare's plays as works of art to be explored and enjoyed rather than obstacles to be overcome. As we survey Shakespeare's work through close readings of representative plays, we will consider the relationship of the texts to the cultural contexts in which they were produced. The course theme, "Shakespeare's Masculinities," will guide (though not limit) much of our discussion.

Read This!

In our reading this semester we will encounter "adult situations." If you choose to take this course, you are choosing to consider in a mature and constructive manner religious, political, and ethical perspectives that differ from your own. I promise to do the same.

Course Objectives	This semester, I invite you to: <ul style="list-style-type: none">• Increase your confidence and enjoyment in reading, discussing, and writing about the works of Shakespeare• Detect cultural assumptions underlying the writings of Shakespeare, and in the process become aware of your own cultural assumptions, particularly about gender• Explore the connections and contradictions between these texts and their contexts• Engage ideas and critical approaches to Shakespeare that may or may not reflect your personal beliefs
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- Develop your skills as a scholar and writer through research and sustained analysis

Required Text

The Norton Shakespeare. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus. New York: W.W. Norton & Co., 1997.

Some Helpful Sources

Breitenberg, Mark. *Anxious Masculinity in Early Modern England*. Cambridge: Cambridge University Press, 1996.

Kahn, Coppélia. *Man's Estate: Masculine Identity in Shakespeare*. Berkeley: University of California Press, 1981.

McDonald, Russ. *The Bedford Companion to Shakespeare*. Boston: St. Martin's Press, 1996.

Smith, Bruce R. *Shakespeare and Masculinity*. Oxford: Oxford University Press, 2000.

Wells, Robin Headlam. *Shakespeare on Masculinity*. Cambridge: Cambridge University Press, 2006.

Course Readings

Your reading in this course will be both demanding and rewarding. Please read carefully, completely, and repeatedly. **THIS WILL BE TIME-CONSUMING.** Please plan ahead accordingly. We will be using the text during class regularly, so be sure to bring yours with you. Annotate your text, keep track of questions that come to mind as you read, and be prepared to contribute your ideas and questions to the class.

Participation

The most crucial thing you bring to this class is your desire to actively participate. I invite you to take control of your own education in this course—think about what it is you want to learn and work at it. Participation comes in various forms, and below I have listed several important factors contributing to your participation grade for this course. Take note that your final grade may be swayed by the *quality* of your participation.

- **Discussion:** you must speak in class if you hope to be successful. Please come to class having read all of the assigned material and be prepared to engage in a meaningful discussion of the issues it raises. Keep track of questions that come to mind as you read, and share those with the rest of the class. Commenting on the texts in class is a crucial part of learning to analytically think, read, and write about literature.
- **Conduct:** please be on time, stay awake, and refrain from carrying on private conversations, tweeting, texting, or working on other coursework during class. Respect, trust, and courteous classroom conduct are essential in this course. Please silence cell phones and other gadgets and *remove them from your desk or lap*. Laptop use is not permitted during class. Failure to behave in an appropriate manner will result in the lowering of your participation grade. In extreme cases, I will ask you to leave the class.
- **Commitment:** you must attend class to be an active participant. If your schedule has constraints that will not allow you to attend regularly or to come to class prepared to participate, you may choose not to join us this semester. *If you decide to take this course, you are deciding to attend the class every time it meets.* In return, I am promising you that I will do my part to make class meetings meaningful learning experiences. *You will be unable to pass the course if you are absent more than four times* (this includes both excused and unexcused absences—written excuses are not necessary).

Most of us are late sometimes. Habitual lateness to this course, however, will be problematic, as 3 late arrivals count as 1 absence.

- **Text:** in order to fully participate, *you must purchase your own copy of the text and you must bring it to class with you.* We will use it every day. Failure to regularly bring your text to class will result in the lowering of your participation grade. **Further, you may be marked absent if you come to class without your text.**

Examinations

You will be asked to take two exams. For both exams, you may be asked to identify and write about quotations from the works and write short essays. *At the instructor's discretion, an exam may be rescheduled only Due at the start of Class to dire circumstances and only when documented.*

Group Project 1:

Gender in Performance

You will be assigned to a group during the second or third week of classes. Your group will work together to create a presentation focused on one of the plays we are studying this semester. The presentation should demonstrate the results of your research on some aspect of gender (masculinity or femininity) that relates to your group's play in performance. You may choose to detail the performance history of your play, or you may choose to focus on the choices of one particular production for which you have found substantial evidence (reviews, DVD recording, interviews, etc.). Alternatively, you may decide to research instead some scholarly aspect of the play that would provide necessary and useful information for a performance-in-the-making (that is, something you might present to a cast and crew of professionals embarking on a rehearsal process for the play). Whatever your group chooses, the outcome should be of a high professional standard relative to your audience (advanced English majors or Shakespeare theatre practitioners, whichever the case may be). The date of each presentation is noted on the schedule below. *Each group member will receive the same grade for this presentation.*

Group Project 2:

King Lear in Performance

You will work with the same group to complete this assignment. Your purpose is to stage a scene from *King Lear* for the class during our discussion of the play at the end of the term. Every group will perform the same scene (to be determined shortly). You will also need to present to the class an explanation of the choices you make. Finally, you will hand in a written report to me on the day of the performance. We will discuss this project in more detail during class, but here are some tips on how to get started after your group has been assigned:

- Read the play in its entirety before your group's first meeting.
- Decide on a director, responsible for generating a coherent interpretation, for blocking, and for guiding actors.
- Decide on a technical director, responsible for things like props, lighting, costumes, sound effects etc.
- Cast the scene by assigning parts to remaining members of group.
- Assign responsibility for taking notes and producing the final presentation and the final report. Try insofar as possible for an equitable distribution of responsibility.
- Decide on when and where the scene is set. Consider the implication of the decision in terms of staging this scene in the (brightly lit) classroom. Discuss meaning in this scene.
- Discuss the scene, identify various problems facing a director, and fill out the silences by stage action.
- Do a read-through, stopping to discuss stage business, tone, etc.
- Rehearse the scene until it runs smoothly.

Each group member will receive the same grade for the performance portion of this presentation.

Individual group members should each compile a written report prior to the presentation. Your written report should contain:

- A list clearly identifying everyone's duties, with a paragraph on *your* specific duty and your reflections on how it went for you (1 page)
- A log of meetings and activities (read-through, rehearsal, etc.) (1 page)
- A detailed justification for the choices that you made as a group (3-4 pages)

Each group member will receive an individual grade for the written portion of this presentation.

Journal Assignments

Over the course of the semester, you will complete 5 journal assignments. Each journal assignment has specific requirements (listed below). Your journals should:

- Be 2-3 pages long (no less than 2 **full** pages, no more than 3 pages)
- Be typed in Times New Roman or Garamond 12-point font.
- Be double-spaced, on an 8.5 x 11 inch sheet, with margins not exceeding one inch.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).
- Observe MLA format.
- Always avoid summarizing the material.

Journal 1: *Romeo & Juliet* Close Reading

Do a close reading of one speech or scene from *Romeo and Juliet*. See “Close Reading” handout provided for tips.

Journal 2: Performing Gender in *Twelfth Night*

Analyze one character or specific aspect of gender performance in *Twelfth Night*. Be sure to engage specific portions of the text to make your argument.

Journal 3: Scholarly Article Review (*Macbeth*)

Please choose one scholarly article on any aspect of *Macbeth* in which you are particularly interested. Write a review of the article in which you answer questions such as:

- What are the highlights of the article?
- What is the significance of the article?
- What is the author trying to accomplish? Does he or she succeed? Why or why not?
- Do you agree with the author’s basic argument(s)? Why or why not? Please be specific.

Please include the MLA citation of the article in full.

Journal 4: Scholarly Article Review (*Richard III*)

Please choose one scholarly article on any aspect of *Richard III* in which you are particularly interested. Write a review of the article in which you answer questions such as:

- What are the highlights of the article?
- What is the significance of the article?
- What is the author trying to accomplish? Does he or she succeed? Why or why not?
- Do you agree with the author’s basic argument(s)? Why or why not? Please be specific.

Please include the MLA citation of the article in full.

Journal 5: Close Reading OR Response to Curt Tofteland’s visit (below)

Do a close reading of one speech or scene from *Coriolanus*, *The Winter’s Tale* or *King Lear*. See “Close Reading” handout provided for tips. The other option is a written response to Curt Tofteland’s visit in November (see below for details).

Special Events

Curt Tofteland, theatre director, actor, producer, playwright, writer, teacher, and program developer, will be in residence at UCA on November 15 and 16. Curt is perhaps best known as the founder of the internationally acclaimed Shakespeare Behind Bars (SBB) program, which offers Shakespeare education and performance experiences to prisoners. His work was the subject of the 2005 award-winning documentary also called *Shakespeare Behind Bars*, which follows Curt as he directs a group of prisoners in a production of *The Tempest* at the Luther Lockett Correctional Complex in Kentucky.

Nov. 15, 2017 (Wed): 7 pm, Public Film Screening: *Shakespeare Behind Bars* and post-film discussion with Curt Tofteland, Stanley Russ 103 (free and open to the public)

Nov. 16 (Thurs): 7 pm, Master Class: “Art and Social Change,” Snow Fine Arts Black Box Theatre. Curt will present the specific methodology that he has found successful in his work with prison populations and share the activities and exercises with students. Open to all students.

Course Grade	Participation	10%
	Exams	25%
	Journal Assignments (5 total) & Discussion Questions	25%
	Project 1	20%
	Project 2	20%

Academic Integrity The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

Read This!

If caught plagiarizing, you will be dismissed with an “F” in this course. Using unauthorized assistance of any kind in taking examinations is also grounds for failing the course. If ever tempted to plagiarize or cheat, I encourage you first to talk with me. This will be far more productive than plagiarism.

Open Door Policy Feel free to come see me whenever you need to discuss a quiz, exam, problem, or anything else related to the course. The easiest and best way to contact me is via e-mail. *When you e-mail me, be sure to include the topic of the message in the subject line and include your name at the end of the message. Always include a full explanation, and please do so with courtesy and respect. Be professional.* I am always happy to meet during office hours; scheduling a specific time with me first is best.

Compliance with Americans with Disabilities Act The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need accommodation under this act due to a disability, contact the Office of Disability Support Services at 450.3135.

Sexual Harassment Policy Please consult the current UCA *Student Handbook* for the university's policies regarding sexual harassment.

Title IX Disclosure If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee-on-student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any

allegations made by a student may or may not trigger an investigation. Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information, please visit: <https://uca.edu/titleix>. **Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*

Building Emergency Plan

An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

Schedule of Readings and Assignments (subject to change)

Week 1 August 24 Introduction to the Course

Lovers: Masculinity & Passion

Week 2	August 29	Discuss in class: Read before class: Due at the start of class:	<i>Shakespeare's Stage and Shakespeare's Queen</i> Introduction, <i>Norton Shakespeare</i> Two discussion questions based on your reading of the introduction—please refer to <i>two specific citations</i> from the introduction for this
	August 31	Discuss in class: Read before class: Due at the start of class:	Continue intro to Shakespeare; Discuss “masculinities” Reading on Blackboard—TBD Two discussion questions based on your reading—please refer to <i>two specific citations</i> from the reading for this
Week 3	September 5	Discuss in class: Read before class:	<i>Romeo and Juliet</i> (1593-96) Introduction and Act 1
	September 7	Discuss in class: Read before class: Due at the start of class:	<i>Romeo and Juliet</i> Acts 2 & 3 Journal 1
Week 4	September 12	Discuss in class: Read before class: In class:	<i>Romeo and Juliet</i> Act 5 Sign up for Groups
	September 14	Discuss in class: Read before class: Due at the start of class:	<i>Twelfth Night</i> (1599-1601) Introduction and Act 1 Journal 2
Week 5	September 19	Discuss in class: Read before class:	<i>Twelfth Night</i> Acts 2 & 3
	September 21	Discuss in class: Read before class: Presentation:	<i>Twelfth Night</i> Act 5 Gender in Performance, Group 1

Fighters: Masculinity & Violence

Week 6	September 26	Discuss in class: Read before class:	<i>Macbeth</i> (1606) Introduction and Act 1
	September 28	Discuss in class: Read before class: Due at the start of class:	<i>Macbeth</i> Acts 2 & 3 Journal 3

Week 7	October 3	Group Meeting #1	
	October 5	Discuss in class: Read before class: Presentation:	<i>Macbeth</i> Act 5 Gender in Performance, Group 2
Week 8	October 10	Exam 1	
	October 12	Discuss in class: Read before class: Discussion Facilitation:	<i>Richard III</i> (1592-3) Introduction and Act 1 Grad Student
Week 9	October 17	Discuss in class: Read before class: Due at the start of class:	<i>Richard III</i> (1592-3) Acts 2 & 3 Journal 4
	October 19	Fall break	
Week 10	October 24	Discuss in class: Read before class: Presentation:	<i>Richard III</i> (1592-3) Act 5 Gender in Performance, Group 3
	October 26	Group Meeting #2	
Week 11	October 31	Discuss in class: Read before class: Discussion Facilitation:	<i>Coriolanus</i> (1609) Introduction and Act 1 Grad Student
	November 2	Discuss in class: Read before class: Due at the start of class:	<i>Coriolanus</i> (1609) Acts 2 & 3 Two discussion questions based on your reading—please refer to <i>two specific citations</i> from the reading for this

Fathers: Masculinity & Paternal Anxiety

Week 12	November 7	Discuss in class: Read before class: Presentation:	<i>Coriolanus</i> (1609) Act 5 Gender in Performance, Group 4
	November 9	Discuss in class: Read before class: Discussion Facilitation:	<i>The Winter's Tale</i> (1611) Introduction and Act 1 Grad Student
Week 13	November 14	Discuss in class: Read before class:	<i>The Winter's Tale</i> Acts 2 & 3
	November 16	Discuss in class: Read before class: Assign:	<i>The Winter's Tale</i> Act 5 Exam 2 (take home)

Week 14	November 21	Due at the start of class:	Exam 2
	November 23	Thanksgiving	
Week 15	November 28	Discuss in class:	<i>King Lear</i> (1605)
		Read before class:	Introduction and Act 1
		Discussion Facilitation:	Grad Student
	November 30	Discuss in class:	<i>King Lear</i>
		Read before class:	Acts 2 & 3
		Due at the start of class:	Journal 5
Week 16	December 5	Discuss in class:	<i>King Lear</i>
		Read before class:	Act 5
	December 7	Discuss in class:	Course Wrap-up
Final Exam	December 12	8:00-10:00 am	Scene Presentations!