English 4331.23474
Shakespeare II:  
Shakespeare & Masculinity  
Spring 2013

Instructor  
Dr. Paige Reynolds
Office  
Irby 424
E-mail  
preynolds@uca.edu
Office Hours  
TR, 2:00-4:00; Wed., 10:00-2:00; or by appointment
Class Location  
Irby 304
Class Time  
10:50-12:05

Course Description

The Friendly Shakespeare: A Thoroughly Painless Guide to the Best of the Bard
Shakespeare Made Easy
No Fear Shakespeare
Shakespeare for Dummies (yes, this is real)
The Complete Idiot's Guide to Shakespeare (this one, too)

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 and Masculinity," will guide (though not limit) much of our discussion. Because this course assumes you have some (even if limited) prior experience with Shakespeare and his works, we will not spend as much time on background information during class as otherwise I would like to. Be proactive in finding answers to questions you may have—use the library and ask me for resource suggestions. Use the internet with caution and discernment.

Course Objectives

This semester, I invite you to:

- 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
- Develop your skills as a scholar and writer through research and sustained analysis

Required Text


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.
Some Helpful Sources


Course Readings

Please read carefully, completely, and repeatedly. As a general rule, please read the entire play by the first day of discussion. 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).

• 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. Please bring a Blue Book to both exams. At the instructor’s discretion, an exam may be rescheduled only due to dire circumstances and only when documented appropriately.

Project 1: Critical Paper

You will write an 8-10 page paper on one of the plays we read this semester. The essay should:
• Be a clear and coherent analysis of a particular aspect—an overarching theme, a character, a motif, structure, language, context, etc.—of the play(s) in question.
• 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.
• Cite 8-10 secondary sources (scholarly articles or books).

Please schedule conferences with me to discuss your paper at any stage in the process (earlier will be better for you). You must turn in a proposal (of 3 sentences or more) for your project on March 5, 2013. A rough draft is due March 26, 2013. Failure to bring a rough draft to class for peer editing will result in the lowering of your grade for this project by one letter.

Project 2:  
	King Lear Performance Assignment
You will be assigned to a group during the second or third week of classes. 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.
• See Russ McDonald’s Bedford Companion to Shakespeare for an overview of early modern staging techniques.
• 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.

Your written report should contain:

• A list clearly identifying everyone’s duties (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)

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 Journal Report**
Choose a scholarly journal related to Shakespeare studies. In your journal, please report:

- Brief history of publication
- Frequency of publication
- Particular focus of the publication
- Overview of the articles in one recent issue
- Submission guidelines (how to submit an article for publication)
- Name of the editor and the group that publishes the journal

The journal you choose must be available in hard copy even if it is also available electronically.

**Journal 5: Film Response: Coriolanus**
Write an analytical response to the Ralph Fiennes’ *Coriolanus*. Among other elements of interest to you, you may wish to address the following:

- Look for specific cinematic techniques that the directors employ (close-up, middle-distance, and long-range shots, sound effects, lighting, etc.). What function do such techniques have in these portions of the film?
- What effect do the various design choices have upon the story (period, costumes, scenery, etc.)?
- How do the casting choices match up to or differ from the characters you had imagined in your reading?
- Identify differences between this film version of the play and the text. What liberties has the director taken? What has been added and what has been left out? And why?
- Notice the specific ways in which the film privileges visual imagery over language. In this case, do you find this good or bad? Why?

**Course Grade**

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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 polices regarding sexual harassment.

Important Dates

- March 29: Final date to officially withdraw with a W
- April 19: Final date to officially withdraw with a WP or WF
### Schedule of Readings and Assignments (subject to change)

| Week 1 | January 10 | Introduction to the Course |

**Lovers: Masculinity & Passion**

| Week 2 | January 15 | Discussion: Shakespeare’s Stage and Shakespeare’s Queen  
Reading: Norton Shakespeare |
| January 17 | Discussion: Romeo and Juliet (1593-96)  
Reading: Introduction and entire play  
Due: Journal 1 |

| Week 3 | January 22 | Discussion: Romeo and Juliet  
January 24 | Discussion: Romeo and Juliet  
Reading: To be determined |

| Week 4 | January 29 | Discussion: Twelfth Night (1599-1601)  
Reading: Introduction and entire play  
Due: Journal 2 |
| January 31 | Discussion: Twelfth Night  
Reading: To be determined |

| Week 5 | February 5 | Discussion: Twelfth Night |

**Fighters: Masculinity & Violence**

| February 7 | Discussion: Macbeth (1606)  
Reading: Introduction and entire play |

| Week 6 | February 12 | Discussion: Macbeth  
Due: Journal 3 |
| February 14 | Discussion: Macbeth |

| Week 7 | February 19 | Exam 1: please bring a blue book! |

| February 21 | Discussion: Richard III (1592-3)  
Reading: Introduction and entire play  
Presentation: Humoral Theory and the Masculine Body (Graduate Student) |
Week 8  
February 26  Discussion:  Richard III  
Due:  Journal 4

February 28  Discussion:  Richard III

Week 9  
March 5  Discussion:  Coriolanus (1609)  
Reading:  Introduction and entire play  
Due:  Proposal for Project 1 (Critical Paper)

March 7  Discussion:  Coriolanus

Week 10  
March 12  Screening:  Ralph Fiennes' Coriolanus

March 14  Discussion:  Finish Coriolanus

Week 11  
March 16-24  Spring Break!

Fathers:  Masculinity & Paternal Anxiety

Week 12  
March 26  Peer Editing Day:  please bring a rough draft of your Project 1 (Critical Paper)

March 28  Discussion:  The Winter’s Tale (1611)  
Reading:  Introduction and entire play  
Due:  Journal 5

Week 13  
April 2  Discussion:  The Winter’s Tale  
Due:  Project 1 (Critical Paper)

April 4  UCA English Graduate Conference (attendance required)

Week 14  
April 9  Discussion:  The Winter’s Tale

April 11  Exam 2:  please bring a blue book!

Week 15  
April 16  Discussion:  King Lear (1605)  
Reading:  Introduction and entire play

April 18  No class (rehearse scene presentations!)

Week 16  
April 23  Discussion:  King Lear

April 25  Discussion:  King Lear

Final Exam  May 2  Scene Presentations (11:00-1:00)