

**Professor Douglas Green**

Office Hours: TR 10-11:15, W 10-noon, and by appt.  
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**Memorial 223**

612-330-1187 (on-campus, x1187)  
507-645-8073 (home, before 9 pm)

**ENL 330: Shakespeare  
(Thursdays 6-9 pm, Oren 111)**

*NOTE: This is a draft syllabus. The official syllabus will be posted on Moodle about a week before classes start.*

**ENL 330: Shakespeare** is, according to the college catalog, a “study of the bard’s major plays – comedies, histories, tragedies, and romances – for their literary, dramatic, and cultural significance.” The course prerequisites are ENL 220 or 221, a 200-level literature course, THR 250, **or** consent of instructor. The course explores the Shakespeare’s plays as drama and not just as poetry or narrative, incorporates some professional critical commentary into our discussions of the works (as well as critical readings and presentations), suggests some ways in which the historical conditions of Shakespeare’s theater and society affected his art, and questions the place of the plays in modern American culture. Above all, the course aims to help you experience “Shakespeare” for yourself—as reader, critic, audience, and ‘performer.’

**OBJECTIVES:** This course should **(1)** enhance your appreciation and understanding of literature in general and Shakespearean drama in particular, including the influence of Shakespeare on Western culture, thought, art, ethics, and history; **(2)** sharpen your interpretive and critical skills through close textual reading, exposure to current professional debates about Shakespeare, basic research, and various kinds of critical writing; and **(3)** exercise your creative capabilities and imagination through rudimentary “performance” and provide firsthand experience of the collaborative practices of theatrical art. *In short, the course should deepen your love and understanding of literature, especially Shakespeare; your skills as a reader, literary critic, researcher, and writer; and your engagement with dramatic and theatrical texts and practices as a central aspect of literary tradition in English.*

**REQUIREMENTS & EVALUATION:** Your course grade will be based on evaluation in the following areas: **a)** significant participation in class discussions, which necessarily implies regular and consistent attendance; **b)** timely completion of weekly online postings and responses and their overall quality; **c)** one critical paper (7-10 pages) with sources and MLA citations; **d)** the group performance project; and **e)** the final exam. Each of these items counts for 20% of the grade.

**Texts:**

*Riverside Shakespeare*, 2<sup>nd</sup> ed.

*Bedford Companion to Shakespeare*, 2<sup>nd</sup> ed.

Local Shakespeare Production(s), Lectures, and Events:

- Ten Thousand Things <[www.tenthousandthings.org](http://www.tenthousandthings.org)>: *Othello* (\$0-25, various venues, 8 Oct. – 15 Nov.)
- Park Square <[http://www.parksquaretheatre.org/plays/2010\\_othello.php](http://www.parksquaretheatre.org/plays/2010_othello.php)>: *Othello* (\$15-40, St. Paul, 16 Oct. – 8 Nov.)

Online Resources and Readily Rentable or Borrowable Shakespeare DVDs

**ACADEMIC HONESTY POLICY:** It goes without saying that your written work for this course should be your own. **Any use of outside sources (written, oral, TV, etc.) must be acknowledged.** Having said the obvious, however, I must qualify it: **I encourage you to discuss assignments and readings both in and out of class; in the case of the Final Performance Project you will have to do so.** You certainly may study and brainstorm together. If in a paper or in an online entry, you think the sharing of ideas has influenced your own responses or led you together to the same conclusions, **simply acknowledge your debt parenthetically:** (discussed with Joe Smith, 10/11) or (developed in conversations with Jane Wye, 11/14-25) or (class discussion, 1/24), etc. Don’t be paranoid about such attributions, but when in doubt, err on the side of caution and give the citation. The bonus is that I’m always thrilled by evidence that people are actually discussing what we do in class.

**NOTE:** Required papers should use proper MLA format for citations and Works Cited for any outside sources (other than our Shakespeare text). Shakespeare texts are cited by act, scene, and line numbers (Arabic-style please), separated by periods and preceded by the italicized short title or abbreviation if more than one play is being discussed: (3.1.55-87) or (*Ham.* 3.1.55-87) or (*R2* 5.5.1-66).

**CLASS Office and Access Center:** To request academic accommodations due to a disability, please contact the CLASS Office (x1053) or the Access Center (x1749). If you have a letter from these offices indicating you have a disability that requires academic accommodations, please present the letter to me so I can provide the accommodations you will need in this class.

**Tentative Schedule:** *This is a preliminary schedule, which will definitely change as we proceed. So please check our Moodle site regularly for the updated version, which you'll find in the current topic block(s), along with the most recent assignments, resources, and activities. The play we're reading is always listed on the same line as the date: be sure to read it!*

## PART ONE: AN AHISTORICAL CRASH COURSE IN THE GENRES

### SHAKESPEARE THEN & NOW: THE PROTOTYPICAL TRAGEDY

#### 10 Sept – *Hamlet*

- **Bring your *Riverside Shakespeare* and your *Bedford Companion* to class with you.**
- **Read or review as much of *Hamlet* as you can.** Suggestion: If you can borrow from our library or any good public library a tape of Branagh's *Hamlet* (close to 4 hours) or the BBC version with Derek Jacobi, you can review virtually the whole play with some audiovisual help.
- **Read "General Introduction" to *Riverside Shakespeare* (2nd ed.): Sections I, II, III, & VI (by 9/24).**
- Visit the Moodle site and listen to Professor Green pretend he's Kenneth Branagh.
- Bring a printout of this syllabus with you.

#### 17 Sept – *Hamlet*

- Filmed *Hamlet* by Zeffirelli with Gibson-Close and the Derry Initiative film (see Moodle).
- Familiarize yourself with *Bedford Companion*, Ch. 3 & 6, Illustrations and Documents (99-108, 211-18).
- Keep reading "General Introduction" to *Riverside Shakespeare* (2nd ed.): Sections I, II, III, & VI (by 9/24).

### COMEDY, PROBLEM PLAY, AND ROMANCE: IS ALL WELL THAT ENDS WELL?

#### 24 Sept – *Midsummer Night's Dream*

- Familiarize yourself with *Bedford Companion*, Ch. 2, Illustrations and Documents (59-78).
- Finish "General Introduction" to *Riverside Shakespeare* (2nd ed.): Sections I, II, III, & VI.
- **Paper Assignment**

#### 1 Oct – Preparation for Group Performance Projects: *Measure for Measure*

- Familiarize yourself with *Bedford Companion*, Ch. 4, Illustrations and Documents (128-44).

**\*\*\*NOTE: See the TTT *Othello* by November 15 (last performance. Arrange your tickets ASAP. Go to <http://www.tenthousandthings.org/> .\*\*\***

### HISTORY: OF KINGS AND KINGSHIP, WAR AND WORTH

#### 8 Oct – *Richard II*

#### 15 Oct – *1 Henry IV*

- Read *Bedford Companion*, Ch. 5, Illustrations and Documents, Holinshed (185-86).

#### 22 Oct – *Henry V* with Branagh film

- **Paper Consultations**

**\*\*\*NOTE: See the TTT *Othello* by November 15 (last performance. Arrange your tickets ASAP. Go to <http://www.tenthousandthings.org/> .\*\*\***

TRAGEDY: RACE, GENDER, & THE OTHER

29 Oct – *Titus Andronicus* with the Taymor film *Titus*

- Familiarize yourself with *Bedford Companion*, Ch. 10, Illustrations and Documents (383-405).
- **Post Rough Drafts of Papers for Peer and Instructor Evaluation**

5 Nov. – *Othello* & Park Square Production

- Read *Bedford Companion*, Ch. 5 & 8, Illustrations and Documents, (Cinthio 169-71, 302).
- **Mandatory Group Project In-class Consultations**

\*\*\*NOTE: See the TTT *Othello* by November 15 (last performance). Arrange your tickets ASAP. Go to <http://www.tenthousandthings.org/>.\*\*\*

**PART TWO: PERFORMANCE POSSIBILITIES**

12 Nov – *The Taming of the Shrew* & Discussion of *Othello* Productions

- Darcey Engen on preparing to direct *Taming*
- **Papers are due.**

19 Nov – *The Tempest* & *Shakespeare Behind Bars* (in-class)

- Read *Bedford Companion*, Ch. 5 & 10, Illustrations and Documents (Strachey 180-82, 383-405).
- **Mandatory Group Project In-class Consultations**

\*\*\*NOTE: See the TTT *Othello* by November 15 (last performance). Arrange your tickets ASAP. Go to <http://www.tenthousandthings.org/>.\*\*\*

26 Nov – *Thanksgiving*

3 Dec – **Group Performance Projects: In-class Rehearsals of *MfM* scenes**

10 Dec – **Group Performance Projects: *Measure for Measure***

17 Dec – **Final Exam**