

LSC Use Only
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Number: 96-23
Submission Date: 3-18-97
Action-Date: 4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262
Department English Email: Jim_Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE Shakespeare
Suggested 20 character title

____ New Course* _____
Course Number and Full Title

Course Revision _____
Course Number and Full Title

____ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

____ Course Deletion _____
Course Number and Full Title

Number and/or Title Change EN 341 Shakespeare
Old Number and/or Full Old Title

EN 434 Shakespeare
New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

____ PROGRAM: _____ Major _____ Minor _____ Track

____ New Program* _____
Program Name

____ Program Revision* _____
Program Name

____ Program Deletion* _____
Program Name

____ Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Ferdee March 6, 1996
Department Curriculum Committee

Dr. M. Chase 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

Mark Shaffer 11/1/96
+ Director of Liberal Studies (where applicable)

Mark Shaffer 11/1/96
*Provost (where applicable)

Course Revision of
EN 434 Shakespeare

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.

2. The revisions here are as follows:

a. EN 213 has been added as an additional prerequisite and EN 101 and 210 (now 122) are no longer listed as prerequisites.

b. The content and bibliography of the course syllabus have been updated.

c. The course has been renumbered from EN 341 to EN 434.

3. Rationale: Students in this course need all four of our EN 210-213 surveys for good preparation. EN 101 is no longer listed redundantly as a prerequisite, since it is already a prerequisite for our new EN 210, 211, 212, and 213. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.

4. Old syllabus of record--attached after the new syllabus of record.

5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 434 Shakespeare

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisite: EN 202 and at least two courses from this list: EN 210, 211, 212, 213

Additional prerequisites for BA English majors: EN 210, 211, 212, 213

Studies Shakespeare's development as a poetic dramatist against background of Elizabethan stage; examines audience, textual problems, language imagery, and philosophy.

II. COURSE OBJECTIVES

1. Students will gain familiarity with some of Shakespeare's main plays.
2. Students will examine the genres in which Shakespeare worked: histories, comedies, tragedies, romances, sonnets.
3. Students will become acquainted with the seminal names and movements in Shakespearean literary criticism.
4. Students will discover the milieu in which Shakespeare worked and trace their impact on his artistry and his influence on his age.
5. Students will attempt close readings of Shakespeare's texts from a variety of critical perspectives.
6. Students will student the various staging methods of selected plays to discern differences in modes of apprehending his dramas.

III. COURSE OUTLINE

A. Shakespeare's comedies	30%
B. Shakespeare's histories	30%
C. Shakespeare's tragedies	30%
D. Shakespeare's poetry	10%

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Timely completion of assigned readings in textbooks.

Participation in class discussion and activities.

Midterm and final examinations, both a combination of factual identification and critical essays.

Reading quizzes, oral reports, and written responses to specific materials in class.

Research paper (8-10 pp.), due at the end of the course, on a topic to be negotiated with the instructor.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

20% midterm exam (20 maximum points)

10% oral report (10 maximum points)

10% in-class writing (10 maximum points)

20% research paper (20 maximum points)

15% quizzes (15 maximum points)

25% final exam (25 maximum points)

Grading scale:

- A 92-100 total points
- B 83-91 total points
- C 74-82 total points
- D 65-73 total points
- F 0-64 total points

VI. REQUIRED TEXTBOOKS

Bevington, David, ed. The Complete works of Shakespeare, 4th ed. New York: Harper Collins, 1989.

Eastman, Arthur. A short History of Shakespearean Criticism. New York: University Press of America, 1990.

Bergeron, David M. and Geraldo u. DeSousa. Shakespeare: A Study and Research Guide, 2nd ed. Kansas City: Kansas University Press, 1987.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Adelman, Janet. Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, "Hamlet" to "The Tempest." New York: Routledge, 1992.

Bamber, Linda. Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare. Stanford: Stanford U. Pr., 1982.

Bhattachanya, M. "Courtesy" in Shakespeare. Calcutta: Calcutta University Press, 1940.

Bradbrook, Muriel C. Shakespeare: the Poet in His World. New York: Columbia University Press, 1978.

Bradley, A. C. Shakespearean Tragedy. New York: Meridian Books, 1955.

Cook, Ann Jennalie. The Privileged Playgoer of Shakespeare's London. Princeton: Princeton University Press, 1979.

Dollimore, Jonathan. Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries. Brighton, England: Harvester, 1984.

Eagleton, Terry. William Shakespeare. Oxford: Blackwell, 1986.

Evans, Malcolm. Signifying Nothing: Truth and True Contents in Shakespeare's Text. Athens: University of Georgia Press, 1989.

Frye, Northrop. The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies. Toronto: Toronto University Press, 1959.

Garber, Marjorie. Shakespeare's Ghost Writers: Literature as Uncanny Causality. New York: Methuen, 1987.

Goddard, Harold. The Meaning of Shakespeare. Chicago: University of Chicago Press, 1951.

- Granville-Barker, Harley. A Companion to Shakespeare. Cambridge: Cambridge University Press, 1966.
- Harrison, G. B. Introducing Shakespeare. New York: Penguin, 1971.
- Holland Norman. Psychoanalysis and Shakespeare. New York: Octagon, 1989.
- Howard, Jean, and Marion O'Connor, eds. Shakespeare Reproduced: The Text in History and Ideology. New York: Methuen, 1987.
- Kahn, Coppelia. Man's Estate: Masculine Identity in Shakespeare. Berkeley: University of California Press, 1981.
- Knight, G. Wilson. The Wheel of Fire: Interpretations of Shakespearean Tragedy. London: Methuen, 1930.
- Lenz, Caroline. The Woman's Part: Feminist Criticism of Shakespeare. Urbana, IL: University of Illinois Press, 1982.
- Novy, Marianne. Love's Argument: Gender Relations in Shakespeare. Chapel Hill: U. of NC Press, 1984.
- Parker, Patricia, and Geoffrey Hartman, eds. Shakespeare and the Question of Theory. New York: Methuen, 1989.
- Parrott, Thomas Marc, and Robert Hamilton Ball. A Short View of Elizabethan Drama. New York: Scribners, 1955.
- Pye, Christopher. The Regal Phantasm: Shakespeare and the Politics of Spectacle. London: Routledge, 1990.
- Rabkin, Norman, ed. Approaches to Shakespeare. New York: McGraw Hill, 1964.
- Ribner, Irving. Patterns in Shakespearean Tragedy. New York: Barnes and Noble, 1960.
- Schwartz, Murray, and Coppelia Kahn, eds. Representing Shakespeare: New Psychoanalytic Essays. Baltimore: Johns Hopkins, 1980.
- Spurgeon, Caroline. Shakespeare's Imagery and What It Means. Cambridge: Cambridge University Press, 1961.
- Sypher, Wylie. The Ethic of Time: Structure of Experience in Shakespeare. New York: Seabury Press, 1976.
- Tennehouse, Leonard. Power on Display: The Politics of Shakespeare's Genres. New York: Methuen, 1985.

Traversi, Derek. An Approach to Shakespeare. Garden City,
NY: Doubleday, 1965.

English 341, Shakespeare
Instructor: R. Thomas

Required Text:

The Complete Works of Shakespeare, 4th ed. Edited by David Bevington. Harper-Collins, 1992

Procedures:

The course is designed to introduce you to Shakespeare's life and times, the world of the theater in his era, his poetry, and a representative sample of the comedies, histories, tragedies and romances he contributed to our theatrical and literary heritage. You will be asked to read nine plays and numerous sonnets, as well as several hundred pages of background material in the textbook. Class meetings will consist of much textual analysis and discussion and very little lecturing. Videorecordings will be used extensively.

You will be expected to be present at every class meeting unless prevented by a genuine emergency and to participate in the discussions and oral interpretations. You will be expected to have done the assigned reading before coming to class. If it is your habit to be casual about attending class meetings, or to arrive in class having read nothing, you are strongly encouraged to withdraw from the course during the drop-add period this week. We will be dealing with the greatest achievement in the English language this semester, the acme of our entire literary heritage, and to have a successful semester we need every member of the group to contribute his or her best effort.

Since this is a writing-intensive course, the assignments listed below under "evaluation" are designed to give you practice in different sorts of writing and they are scheduled early enough to permit you to revise any deficient papers. The purpose of the Writing-Intensive Program is to allow you to improve your writing, not to penalize you for what you haven't learned yet. In addition, you are encouraged to keep a notebook in which you record your reactions to what you are reading, the ideas your reading inspires, and passages from Shakespeare you particularly don't want to forget. You are also strongly encouraged to memorize sonnets or passages from the plays that give you pleasure. However your notebook will not be examined or evaluated, and memorization is not required. Students who miss more than three class meetings and cannot produce evidence of a legitimate reason for the absences such as illness or a family emergency or participation in an authorized university activity will also be required to submit a 3000-word documented essay analyzing imagery or character or theme in the play being discussed in class during their absence.

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Evaluation

Test I	15
Test II	15
Test III	15
Final Exam	20
Essay on one sonnet	05
Character analysis of one character in a history play	10
Annotated bibliography of one play or relevant topic to be approved in advance	<u>20</u> 100

CLASS SCHEDULE

Jan 18 Organization

UNIT I: BACKGROUND AND THE SONNETS

- Jan 20 p.xii "Life in Shakespeare's England"
pp. 1612-1616, Introduction to the Sonnets
Sonnets 2, 15, 18
- Jan 23 p. xxx "The Drama Before Shakespeare"
Sonnets 20, 23, 26, 27, 29, 30
- Jan 25 p.xliii "London Theaters and Dramatic Companies"
Sonnets 32, 33, 49, 54, 55, 60
- Jan 27 p.lii "Shakespeare's Life and Work"
Sonnets 64, 65, 71, 73, 97, 116
- Jan 30 Some "Dark Lady" sonnets: 127, 128, 129, 130, 138, 143
144, 146, 147, 151
- Feb 01 Review
- Feb 03 Test I: Background material and the sonnets
- UNIT II: THE HISTORY PLAYS
- Feb 06 p.lxxvii "Shakespeare's Language"
08 Richard II
- Feb 10 p.lxxxiv "Editions and Editors of Shakespeare"
13 I Henry IV
15
- Feb 17 p.xcv "Shakespeare Criticism"
20 II Henry IV

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Feb 22 Henry V
24

Feb 27 Test II: History Plays

UNIT III: FESTIVE COMEDY AND DARK COMEDY

Mar 01 A Midsummer Night's Dream
03
13 (Spring Break is March 6-10)
15

Mar 17 Folger Library Conference. No class meeting

Mar 20

Mar 22 Measure for Measure
24

Mar 27 Test III: Comedy

Mar 29 and 31 TESOL Conference. No class meetings

UNIT IV: TRAGEDY

Apr 03 Hamlet
05
07
10
12

Apr 14, 17, 19, 21, 24 King Lear

UNIT V: ROMANCE

Apr 26, 28 and May 1 The Tempest

May 03 Reading Day

May 06 Final Examination at 8:00am (on tragedy and romance only)

DUE DATES FOR WRITING ASSIGNMENTS

February 8 Two-page essay about one of the sonnets

February 27 Character analysis of a major figure in one of the history plays: Hotspur, Falstaff, Henry IV, Prince Hal, or other character approved in advance

April 17 Annotated bibliography of one play or other approved topic. At least ten recent articles and/or books. Make a copy for every member of the class. Free duplication in English Office.