



ENG 430: Shakespeare

MWF 1–1:50
THH 117
Spring 2018

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Office Hours: THH 433 M 2–3; W 10–11

A king whose paranoia leads to the death of his entire family; a cross-dressing heroine who stumbles into an awkward love triangle; a control freak who summons a storm to shipwreck his brother: these are among the characters we will meet in a semester-long exploration of Shakespeare's plays.

We will follow three intertwining themes: first, the power of *language*. How do words persuade? How do they create enduring imaginative worlds? Second, the power of *passion*. How do feelings of desire, love, rage, or grief shape our lives, sometimes even against our will? Third, *political* power. Is violence ever justified? What qualities are desirable for political governance?

Reading Shakespeare's plays alongside contemporary adaptations on film, we will try to perform the difficult task of understanding not only how Shakespeare's questions resonated in Renaissance England, but also how they resonate—in different ways—today.

Learning Objectives

At the end of this course, you will be able to:

- Cite examples of major Shakespearean themes, forms, and genres
- Analyze words on multiple levels by drawing on etymology, historical usage, and distinct meanings
- Compare how literature and films differently use characterization and style
- Evaluate the argument and supporting points in a scholarly article
- Formulate a research question that engages with scholarly debates
- Make an argument about literary texts that engages with counterarguments and counterevidence

Course Texts

Books

Richard III
The Merchant of Venice
Twelfth Night
Othello
King Lear
The Tempest

Films

Laurence Olivier, *Richard III* (1955)
Michael Radford, *The Merchant of Venice* (2004)
Trevor Nunn, *Twelfth Night* (1996)
Oliver Parker, *Othello* (1995)
Akira Kurosawa, *Ran* (1985)
Fred Wilcox, *Forbidden Planet* (1956)

Assigned texts not in the course books will be posted to Blackboard. Having the Folger editions of Shakespeare's plays will make it easier to follow along in class, but the Arden, Riverside, Norton, Pelican, Penguin, or Signet editions are acceptable alternatives. Films can be rented online for \$2–4 each via websites including Amazon.com, Youtube.com, and Vudu.com.

Assignments

You will keep a handwritten **commonplace book** throughout the semester, making at least one entry per day of assigned reading, and posting one of your entries per week to the class Tumblr. You should purchase your own blank notebook for this assignment. Please bring the commonplace book to each class, as I will periodically collect it to track your progress. As part of this assignment you will write two short reflections (250–300 words each) considering your own practice of “commonplacing.” Your commonplace book, as well as the class Tumblr, will serve as a seedbed for your other written work in this class, particularly your final research paper.

You will contribute an entry to a class **annotated bibliography** in which you describe and evaluate an assigned scholarly article. You will give an account of the article in an informal class presentation of 3–5 minutes, in which you summarize the overall argument, explain how it changed your understanding of the text, and provide a reading of a relevant passage as a way of kick-starting class discussion. The compiled annotated bibliography may be useful as a resource for your final paper.

You will write three essays. The **first essay** (1000–1250 words) will analyze Shakespeare’s use of a particular word by considering its etymology, historical usage, and distinct meanings, drawing on the *Oxford English Dictionary*. The **second essay** (1000–1250 words) will review of one of the assigned films by comparing its depiction of a particular emotion with the depiction in Shakespeare’s script. The **third essay** (2250–3000 words) make an argumentative claim in relation to at least three scholarly sources, following a research question that you develop.

Finally, you will be graded on **participation**. Your participation grade will partly assess the level of care with which you prepare for class, and will include occasional in-class “think pieces” based on your assigned reading for the day.

There will be two opportunities for **extra credit**. You may memorize and recite a Shakespeare passage of 14 lines or more, for 10 points extra credit. You may also attend a production of a Shakespeare play in Los Angeles and write a 500-word response, for 20 points extra credit.

ASSIGNMENT	POINTS
Commonplace book	200
Participation	100
Bibliography entry	100
Essay 1 (<i>OED</i>)	150
Essay 2 (film review)	150
Final research essay	300

Final Grade: A 930–1000; A- 895–929; B+ 870–894; B 830–869; B- 795–829; C+ 770–794; C 730–769; etc.

Expectations

You will:

- **attend class regularly and on time.** You must clear legitimate absences—for illness, religious holidays, or emergencies—with me beforehand. After three unexcused absences, each further unexcused absence will cost 50 points from your final grade. Three instances of tardiness will count as an unexcused absence.
- **closely read assigned texts,** making notes while you read (print out any Blackboard texts), and come to class prepared for discussion.
- **be engaged and focused in class,** listening to others respectfully and with openness to differing points of view, and avoiding the distractions of phones and computers. If you would like to use a laptop to take notes, please clear it with me before class.
- **work to produce creative and intelligent writing.**
- **turn your work in on time.** Essays turned in after the due date will be penalized by 25 points for each day that they are late.

I will:

- **prepare for class time** while remaining flexible to respond to your interests, questions, and concerns.
- **approach each day with enthusiasm** and an openness to learning alongside you.
- **communicate clearly and in a timely manner** about assignments, deadlines, and grading criteria.
- **be available** over email and in office hours to discuss issues relating to the course, and to serve as a resource for your reading, thinking, and writing.
- **read your work carefully, provide thoughtful feedback, and evaluate it fairly** according to clear standards. I will accept rewrites within one week of handing back your papers. Your rewrite will replace your original paper grade. To be accepted, rewrites must be accompanied by a one-page discussion of your rewrite that refers both to my comments on your paper and to the grading rubric in order to explain the changes you made during revision.

Schedule of Readings

	READINGS & TOPICS	DUE
Week 1		
M Jan 8	Introduction	
W Jan 10	Shakespeare, sonnet 18 Anthony Grafton, from “The Commonplace Bee: A Celebration” Ann M. Blair, from “Note-Taking”	
LANGUAGE		
F Jan 12	<i>Richard III</i> , Act I	
Week 2		
M Jan 15	NO CLASS – MARTIN LUTHER KING DAY	
W Jan 17	<i>Richard III</i> , Act II	
F Jan 19	<i>Richard III</i> , Act III	

Week 3		
M Jan 22	<i>Richard III, Act IV</i>	
W Jan 24	<i>Richard III, Act V</i>	
F Jan 26	Laurence Olivier, <i>Richard III</i>	
Week 4		
M Jan 29	<i>The Merchant of Venice, Act I</i>	
W Jan 31	<i>The Merchant of Venice, Act II</i>	
F Feb 2	<i>The Merchant of Venice, Act III</i>	
Week 5		
M Feb 5	<i>The Merchant of Venice, Act IV</i>	
W Feb 7	<i>The Merchant of Venice, Act V</i>	
F Feb 9	Michael Radford, <i>The Merchant of Venice</i>	
PASSION		
Week 6		Essay 1 (11pm)
M Feb 12	Sonnets 1, 2, 3, 9, 12, 15, 37	
W Feb 14	Sonnets 20, 30, 61, 73, 127, 129, 130	
F Feb 16	<i>Twelfth Night, Act I</i>	
Week 7		
M Feb 19	NO CLASS – PRESIDENT’S DAY	
W Feb 21	<i>Twelfth Night, Acts II and III</i>	
F Feb 23	<i>Twelfth Night, Act IV</i>	
Week 8		Reflection (11pm)
M Feb 26	<i>Twelfth Night, Act V</i>	
W Feb 28	Trevor Nunn, <i>Twelfth Night</i>	
F Mar 2	NO CLASS – BEA TRAVELING	
Week 9		
M Mar 5	<i>Othello, Act I</i>	
W Mar 7	<i>Othello, Act II</i>	
F Mar 9	<i>Othello, Act III</i>	
SPRING BREAK		

Week 10		
M Mar 19	<i>Othello</i> , Act IV	
W Mar 21	<i>Othello</i> , Act V	
F Mar 23	Oliver Parker, <i>Othello</i>	
POLITICS		
Week 11		Essay 2 (11pm)
M Mar 26	<i>King Lear</i> , Act I	
W Mar 28	<i>King Lear</i> , Act II	
F Mar 30	<i>King Lear</i> , Act III	
Week 12		
M Apr 2	<i>King Lear</i> , Act IV	
W Apr 4	<i>King Lear</i> , Act V	
F Apr 6	Akira Kurosawa, <i>Ran</i>	
Week 13		
M Apr 9	<i>The Tempest</i> , Act I	
W Apr 11	<i>The Tempest</i> , Act II	
F Apr 13	<i>The Tempest</i> , Act III	
Week 14		
M Apr 16	<i>The Tempest</i> , Act IV	
W Apr 18	<i>The Tempest</i> , Act V	
F Apr 20	Fred M. Wilcox, <i>Forbidden Planet</i>	
CONCLUSION: SHAKESPEARE THROUGH HISTORY		
Week 15		Reflection (11pm)
M Apr 23	Ben Jonson, "To the Memory of My Beloved the Author" Margaret Cavendish, "Letter 113" John Dryden, from "Essay of Dramatic Poesy" Samuel Johnson, from Preface to <i>The Plays of William Shakespeare</i>	
W Apr 25	John Keats, from letter, 22 Dec 1818 William Hazlitt, from "On Genius and Common Sense" Samuel Taylor Coleridge, from "Notes on Othello" Thomas De Quincey, "On the Knocking at the Gate in Macbeth" Anna Jameson, "Portia"	
F Apr 27	Leo Tolstoy, from "Tolstoy on Shakespeare" Sigmund Freud, from "The Theme of the Three Caskets" T. S. Eliot, "Hamlet and His Problems" W. H. Auden, from <i>Lectures on Shakespeare</i>	
Week 16		Essay 3 (4pm)
W May 2		

Other Resources

opensourceshakespeare.org - Resources such as a concordance and lists of characters' speeches.
folger.edu - Vast digital image library, among other things.
shaksper.net - Online discussion boards with archived discussions about many Shakespeare topics.
shakespeareswords.com - Helpful for dealing with difficulties in reading Shakespeare's language.
labs.jstor.org/shakespeare/ - Will be useful for papers; can look at particular lines of plays and see which JSTOR scholarly articles cite those lines.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

Student Support & Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC – <https://diversity.usc.edu/>

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students