



University of Southern California  
ENGL 430  
**Shakespeare**  
Fall 2019

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“He was not of an age, but for all time!”

Ben Jonson, “To the memory of my beloved, The Author Mr. William Shakespeare”  
(First folio of Shakespeare’s works, 1623)

“Read him, therefore; and again, and again.”

John Heminges and Henry Condell, “To the great Variety of Readers”  
(First folio of Shakespeare’s works, 1623)

### Course objectives

1. To read, enjoy, and interpret a selection of Shakespeare’s plays as performance scripts and as literary texts.
2. To place the texts in some of their original contexts: bodies, society, everyday life, law, nature, race, religion.
3. To consider the scripts in connection with some of life’s enduring big issues: ambition, love, ethics, money, politics, death.

## Course requirements

1. Close reading of each of the texts assigned for class discussion. Close reading means reading with a purpose, reading with a definite goal in mind. You should reach play at least twice: once straight through to get a sense of the whole, then a second time, more carefully, paying particular attention to the issues we are raising in class discussion. Ideally, you should read the script a third time to fuse and to focus the ideas we have talked about and to get the play placed as part of the permanent mental furniture in the great *salon* of your mind.
2. Faithful attendance at all class meetings. Unexcused absences beyond the first two will result in a deduction of .25 points (out of a perfect 4.0) from your final grade for the course—e.g., for *each* unexcused absence beyond two a final grade of A would become an A-, an A- a B+, a B+ a B, etc.
3. A 500-word response paper to one of the play texts on the syllabus below. The goal of a response paper is not to forward an argument but to open up discussion. The format should be just two paragraphs. The first (250 words) should state “what I liked about this play.” The second (250 words) should state “what I found difficult, troubling, or problematic about this play.” ► **The due date for your response paper will be determined by lottery during the first two weeks of the course.** On the due date class will begin with your reading your two paragraphs. Discussion will proceed from the agenda you set in your two paragraphs. *This response paper will count as 10 per cent of your final grade.* Because you are responsible for setting up discussion on the due date, *late papers will not be accepted.*
4. A 1200-word review of a theatrical production of a Shakespeare play. This might be *either* the Independent Shakespeare Company’s production of *Twelfth Night*, which will be ending its summer run outdoors at The Old Zoo in Griffith Park on Saturday, August 31, and Sunday, September 1, at 7:00 pm *or* the same company’s performance of Quarto 1 of *Hamlet* at the Huntington Library in San Marino on Thursday night, November 14. You are welcome to attend both of these free performances, but you must write a review of one of them. A template of questions to ask yourself in writing your review is provided toward the end of this syllabus. ► **Your review will be due one week after the performance you attend. In the case of *Twelfth Night*, this deadline will be Tuesday, September 10. In the case of *Hamlet*, it will be Thursday, November 21.** No late papers will be accepted. *This review will count as 20 per cent of your final grade.*
5. A 1200-word report on a short research project. During the week of October 14, when we will not be meeting as a class, you are asked to explore *Othello* in a medium other than reading off the printed page and spoken drama. You might choose one of the following suggestions, or find something else on your own:
  - Opera: Giuseppe Verdi, *Otello*  
USC Libraries <[www.usc.edu/libraries/](http://www.usc.edu/libraries/)>, choose Databases, choose Naxos Video Library, search Otello, choose VERDI, G.: Otello (Salzburg Festival, 2008)
  - Ballet: Lar Lubovitch and Elliot Goldenthal, *Othello*, San Francisco Ballet  
<https://www.youtube.com/watch?v=7fKh92pggd4>, Parts 1, 2, and 3
  - Symphonic music: Anton Dvorak, *Othello Overture*

USC Libraries <[www.usc.edu/libraries/](http://www.usc.edu/libraries/)>, choose Databases, choose Naxos Music Library, search Othello, choose DVORAK, A.: Symphonies Nos. 7-9 (Academy of St. Martin in the Fields, Marriner), disc 2, track 6.

- Visual art: paintings, drawings, prints

USC Libraries ([www.usc.edu/libraries/](http://www.usc.edu/libraries/)), choose Databases, choose ARTstor, search Othello

You might also search Google Images. It's probably best to choose just one or two images.

In a paper of 1200 words you should describe and reflect on the differences that the shift in medium has made in your apprehension of Shakespeare's *Othello*. ► ***This paper will be due on Tuesday, October 22, and will count as 30 per cent of your final grade.***

6. Your final paper for the course, 3500 words on a theme or an issue traced through at least three plays, ► **will be due as an email attachment at 10:00 am on the final exam date scheduled for this class, Tuesday, December 17.** *The final paper will count as 40 per cent of your final grade. Late submission of your paper will result in a deduction of .25 points for each day beyond the due date.* At the final class meetings on December 3 and 5 you will be asked to workshop your paper with the class. (Details about workshoping will be provided in advance.) This presentation should last no longer than five minutes.

## Texts

William Shakespeare. *The Bedford Shakespeare*. Ed., Russ McDonald and Lena Orlin. Boston: Bedford/St. Martin's, 2014. This particular text has been chosen because it offers smart but unobtrusive editing and annotations, plus compact essays on early modern contexts like language, bodies, religion, nature, everyday life, empire, etc. You are welcome to use online editions like the Folger Digital Texts (<http://www.folgerdigitaltexts.org/>), but you must have access to the contextual essays in the Bedford edition, which are scheduled for class discussion, as noted below.

## Schedule of readings for class discussion

Pages for contextual readings come from the Bedford edition.

\*Readings indicated with an asterisk are available on the class's Blackboard site.

### Date    Topics and texts

8/27    Shakespeare on the immigrant crisis

8/29    Reading toward voice

\*Fernyhough, "Voices on the Page" and "Chorus of Me"

*Twelfth Night* (1601), 1.1, 1.2, 1.3

Bedford context: language (605-609)

8/30-    Independent Shakespeare Company performs *Twelfth Night*

9/1    Griffith Park, The Old Zoo, 7:00 pm (free, come early first best seating)

9/3    *Twelfth Night*, 1.4 - end

Bedford contexts: bodies (112-117), players (945-949), playhouses (1039-1043)

- 9/5 *The Merchant of Venice* (1596), 1.1, 1.2, 1.3  
Bedford context: society (1396-1401)
- 9/10 *The Merchant of Venice*, 2.1 – end  
Bedford contexts: religion (1180-1185), law (669-673)  
► **Twelfth Night reviews due**
- 9/12 *The Merchant of Venice*  
Bedford context: screening (1326-1329)  
film: *The Merchant of Venice*, dir. Michael Radford, with Al Pacino  
<http://capture.usc.edu/Mediasite/Play/6df920c53c154e4a8443ff669bafodoid>  
or <https://www.amazon.com/Merchant-Venice-Al-Pacino/dp/B00AO9YoDU>
- 9/17 *Henry IV, Part One* (1597), 1.1., 1.2, 1.3  
Bedford contexts: sources (1467-1471), everyday life (338-343), London (740-745)
- 9/19 *Henry IV, Part One*, 2.1 - end  
Bedford contexts: genealogy (466-73)
- 9/24 *Henry V* (1599), 1.1, 1.2, 2.1  
Bedford context: empire (265-269), monarchs (804-809),
- 9/26 *Henry V*, 2.2 - end
- 10/1 *As You Like It* (1599) 1.1, 1.2, 1.3, 2.1  
Bedford contexts: genre (532-537), nature (880-833)
- 10/3 *As You Like It*, 2.2 – end
- 10/8 *Othello* (1604), 1.1, 1.2, 1.3, 2.1  
Bedford context: race (1098-1103)
- 10/10 *Othello*, 2.2 - end
- 10/15 no class meeting: work on independent research project on *Othello* across media
- 10/17 no class meeting: fall recess
- 10/22 *Measure for Measure* (1603), 1.1, 1.2, 1.3, 1.4, 2.1, 2.2  
► **Othello independent research projects due**
- 10/24 *Measure for Measure*, 2.3 – end
- 10/29 *King Lear* (1605), 1.1, 1.2  
\*Opening scenes of *True Chronicle History of the Life and Death of King Leir and his Three Daughters* (published 1605, likely first acted 1590)  
Bedford context: families (400-405)



## Citing Shakespeare's texts

Shakespeare's plays are customarily cited by act, scene, and line number rather than by page number. Thus, *Hamlet*, Act One, scene one, lines 1-10 should be cited *Hamlet* 1.1.1-10. Short quotations of verse (fewer than three lines) should be incorporated in your text with forward slashes to indicate line breaks. Longer quotations of verse should be block-quoted, i.e., indented and the integrity of each line preserved. Short quotations of prose (fewer than three lines) should be incorporated in your text; longer quotations should be block-quoted. In your first citation indicate the edition from which you are quoting.

## Electronic Resources

Open Source Shakespeare (<http://www.opensourceshakespeare.org/>) offers scanned texts (but from outdated editions) that can be fully searched by word and phrase. Entering the word "cut," for example, will turn up all instances of the word in a particular play or group of plays or the entire corpus of Shakespeare's works, poems as well as plays. Note, however, that *The Two Noble Kinsmen* (which was not included in the 1623 First Folio) is not included in this database.

Oxford English Dictionary Online (OED Online), organized on historical principles, is an essential reference for "the new philology," which pays attention to the social, political, and philosophical history of words. Each entry in the OED begins with the etymology of the word in question and traces the historical evolution of the word's meanings rather than beginning, like most dictionaries, with the most common current usage. Historical citations are offered for each meaning. OED Online can be accessed via the USC Libraries website:

- <http://www.usc.edu/libraries/>, choose Databases, search OED

If you'd like to read the plays in their original printed editions, you can do so at the following two websites:

- Quartos of individual plays:  
The Shakespeare Quartos Archive  
<http://www.quartos.org/>
- The 1623 First Folio:  
The Bodleian First Folio, Bodleian Library, Oxford University  
<http://firstfolio.bodleian.ox.ac.uk/>

## Stage performances and films

Two online sources for stage and video productions of Shakespeare's plays are available through USC Libraries:

- Kanopy Streaming Service  
[www.usc.edu/libraries/](http://www.usc.edu/libraries/) (choose Databases, then search Kanopy Streaming Service)
- Naxos Video Library  
[www.usc.edu/libraries/](http://www.usc.edu/libraries/) (choose Databases, then search Naxos Video Library)

A number of very watchable commercial films of Shakespeare's plays have been made in the past twenty years, and the list of classic films dating back to the early twentieth century is long.

- For recent films, check out <http://www.fandango.com/williamshakespeare/filmography/p314726>
- for classic films, <https://www.britannica.com/topic/Viewing-Shakespeare-on-Film-1087891>

Many of these films are also available on commercial sites:

- Netflix <https://www.netflix.com/>
- YouTube, via the "Everything Shakespeare" channel <https://www.youtube.com/user/TheShakespeareNinja>

If you watch any of the films, just remember that live performance and film are two very different media and that almost every Shakespeare film uses a deeply cut text that exploits some possibilities but neglects others. By the same token, almost every video of a stage production incorporates techniques from film, especially with regard to camera work.

### **Guidelines for your review project**

Note that the primary purpose of the review assignment is not evaluation (as it might be in a newspaper or online) but analysis of the performances choices that the director, actors, and designers have made. Here are some questions to ask yourself:

- What alterations did the director make in the received script? What cuts were made? Was anything added? Was the sequence of scenes rearranged in any way? With what results?
- What major choices have been made with respect to bodies, space, time, and sound?
- Were there aspects of the play that you noticed in production or in the film that you did not notice when you read the script? What accounts for that?
- Were there aspects of the play that you noticed in reading that you missed in the performance or the film? What accounts for that difference? How important are the aspects that were suppressed?
- Did the production choices ever seem to be confused or conflicted? How did that confusion or conflict become manifest? Were there any moments when the confusion or conflict was resolved?
- If the production or the film attempted to give the fiction a definite geographical and historical location, how did that location change your experience of the play?
- If it's a production you're reviewing, was there a sustained pattern of blocking choices? Did certain characters consistently assume more prominent positions onstage?
- If it's a film you're reviewing, was there a sustained pattern of camera-angle choices? Did certain characters command more camera time than others? Were certain characters featured more often than others in close-ups?
- What effects did choices about lighting contribute?
- What effects did choices about music or other non-verbal sound contribute?
- Which scene or scenes assumed most prominence? Why? Were there any scenes, by contrast, that seemed under-played or under-emphasized? With what results?

Only after you've answered specific questions like these are you in a position to evaluate the performance or the film. In your review make sure that you specify the name of the director, the names of the principal actors, the theater or the film studio, and the date of the production or the release.

### **Guidelines for your independent research project**

Different media engage different combinations of sight, hearing, touch – even smell and taste – and therefore produce different kinds of knowledge. Holding a book and reading it, for example, engage sight and touch and perhaps hearing if you hear a voice or voices in your head as you read. Film is a predominantly visual medium, but hearing and vicarious touch come into play as well. Your task in this project is to choose a version of *Othello* in a medium different from Shakespeare's play. Some possibilities are outlined in Course Requirements #5 above. How is the knowledge you gain of *Othello* different when it takes the form of an opera, a piece of symphonic music, a painting or print? You might find it useful to think in terms of the *affordances* of these different media. *Affordance*, a coinage by psychologist James J. Gibson that originally referred to the relational possibilities between an animal and its environment, can be applied to media with respect to the qualities or properties of a medium that define its possible uses – the things it can do well, the things it cannot do. Opera, symphonic music, and static visual arts offer different *affordances*. The goal of your research project is to take stock of your encounter with *Othello* in a different medium and to articulate what kind of new knowledge you have gained.

### **Policy on use of electronic devices**

Electronic devices can be a vital asset in class discussion. Some of you may choose to use digital texts of Shakespeare's plays (see Texts above) and will need to have those texts handy. Furthermore, internet access can settle questions and clarify allusions that arise in the course of class discussion. However, any use of electronic devices during class for purposes other than the course violates the spirit of the course. Even if you are pursuing an acting career and have absolute control over your facial muscles and body language, your use of electronic devices for checking email, social networking, and shopping will be grossly obvious to the instructor in this course. Please don't try it. You will be called out, on the spot. Repeated detection will lead to your being barred from bringing any electronic device to meetings of the class.

### **Statement of values**

This course will operate in accord with the Statement of Values adopted in November 2016 by the Department of English and the Department of American Studies and Ethnicities. A full text of this statement is posted in the offices of both departments. In particular this course will honor the part of the statement that reads as follows:

Great literature cannot exist if it is based on hate, fear, division, exclusion, scapegoating, or the worship of injustice and power. . . . As practitioners, scholars, and teachers of literature, we in English, Creative Writing, and Narrative Studies are committed to these literary principles, which manifest themselves outside of books through inclusion, diversity, hospitality, respect, dialogue, and love. We stand against any form of physical or

verbal abuse, any use of language to stigmatize or demonize people, any assault on someone's body or character, any threat to deport, report, or register someone because of their race, culture, national origin, religion, sexuality, gender, ideology, class, disability, or being. We affirm that our department will protect all of its faculty and its students. We proclaim to our students what we know so well from our paradoxical experiences with literature: even if each of us is solitary as a reader or a writer, none of us is alone. Words bring us together.

## **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/>, with tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students  
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

### **Definition of Excellence in Teaching**

#### **USC Department of English**

All writing is creative, and all civic engagement requires a sophisticated understanding of discourse and interpretation. The USC Department of English is committed to the power of the story, the word, and the image. We analyze and organize complex ideas, evaluate qualitative information, anticipate how real audiences respond to language, and study behaviors of complex characters leading uncertain lives with competing values. We develop critical abilities for a successful life, but our stories tell us why life is worth living.