

# Shakespeare: Tragedy and Romance

LIT 3320 ♦ Spring 2006 ♦ T/TR 11:00-12:15 ♦ SOM 2.107

**PROFESSOR:** Dr. Kelli Marshall

**OFFICE:** JO 5.426; 972-883-2063.

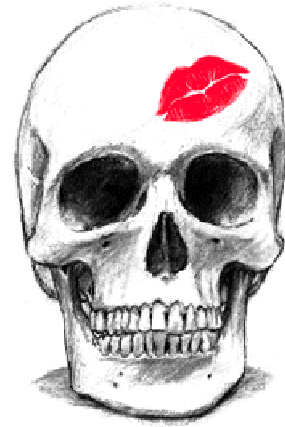
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**OFFICE HOURS:** Tues. and Thurs. 1:30-3:15 PM, or by appt.

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## COURSE DESCRIPTION

Through close readings, interdisciplinary assignments, film screenings, and a live theatrical performance, LIT 3320 will consider several of Shakespeare's tragedies and romances: *Titus Andronicus*, *King Lear*, *Macbeth*, *Hamlet*, *The Winter's Tale*, and *The Tempest*. This class will also examine Shakespeare's life (what we know of it), his surroundings in Elizabethan England, and our present society's fascination with the Bard. (NOTE: Because of this particular grouping of plays, we will probably devote much of our attention to Shakespeare's [unruly] female characters and their functions within the narratives.)

## COURSE EXPECTATIONS

LIT 3320 has been designed with the following set of assumptions in mind. If you fit the profile below and are willing to make the commitment, you should find the course challenging but manageable. If not, you might think carefully about how you will work this course (along with its expectations and requirements) into your existing schedule.

1. Students have access to a computer with Internet access, email access, and a printer.
2. Students attend class regularly and participate in class. (Students whose personal schedules prevent on-time arrivals and early departures are encouraged to find a more appropriately scheduled course.)
3. Students keep up with the readings and assignments.
4. Students will be patient with, open-minded about, and respectful of the written and visual texts they encounter this semester.

## REQUIRED TEXTS, FEES, AND MATERIALS

- ***The Complete Works of William Shakespeare***, 5th edition, David Bevington, ed.  
NOTE: Although we are concentrating primarily on the six plays listed above, we will also look at some of Shakespeare's other plays to gain a more comprehensive view of the playwright and his style. So please purchase *The Complete Works*--or similar versions with well-documented act, scene, and line numbers--rather than individual copies of the plays so that you may browse his other works with ease.
- **\$10.00** (the cost of 1 ticket for a live performance of *Macbeth* on Thursday, Mar-16 at 8:00 PM).
- **Roughly 15 index cards** (5 x 7 with lines).

## IMPORTANT UNIVERSITY DATES

Jan-25	Last Day to drop without a "W"	Apr-24	Last Day of classes
Jan-16	Martin Luther King, Jr. Holiday	Apr-25	Final Exams begin
Mar-16	Last day to withdraw with a WP/WF	May-5	Grades available online
Mar-6-11	Spring Break		

## COURSE POLICIES

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- **Arrive on time for lectures.** If you arrive *after* class has begun, please sit on the back row.
- **No talking during lectures or screenings.** If students continually engage in conversation while the professor is talking, they will be asked to move. Unnecessary talking and discourteous behavior are not tolerated in the classroom.
- **No laptops.**
- **No beepers, PDAs, text-messaging, and/or cell phones.** If you are expecting an emergency call during class (e.g., birth, babysitter's call, death), notify Dr. Marshall *before* class begins.
- **Use email etiquette.** Your email messages say as much about you (and your intellect!) as your speech and your written assignments: address the person to whom you are speaking (e.g., "Dr. Marshall, I have a question..."); type with proper punctuation and capitalization (no all-lowercase emails!); always sign your name, even if it is just a quick reply; and finally, proofread your emails before you hit "send." NOTE: All electronic correspondence between UTD students and faculty should be transmitted from UTD email accounts: To activate or maintain your free computer account and/or to set email forwarding options, go to <http://netid.utdallas.edu>.
- **LIT 3320 students are not graded on attendance;** however, if students do not attend lectures and participate in class, it is unlikely that they will receive a high grade.

## GRADING AND ASSIGNMENTS

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All undergraduate grades will be given on a 10-point scale, with pluses and minuses: A = 100-90, B = 89-80, C = 79-70, D = 69-60, F = 59-below.

**Class Web Site:** Once or twice per week, students should access the *Student Updates* section on the course Web site; it offers writing and viewing tips, reminders, helpful links, potential syllabus changes, and (occasionally) participation opportunities.

**Participation (20%):** Even though LIT 3320 is a relatively large class and much of it is restricted to lecture and film screenings, there *are* ways to participate and share your thoughts. You will need your index cards (see "Required Texts, Fees, and Materials") for some of these assignments, so please bring them to class regularly. NOTE: None of these exercises may be made-up. Participation points may be earned via any or all of the following:

- *Reading/Screening Quizzes:* answer five questions about the assigned readings and/or exercises.
- *Daily Reports:* respond to the following about the day's reading or lecture: "What points are most clear to you?" and "What do you still not understand?"
- *Three-Minute Theories:* respond to a question/statement based on the day's reading, screenings, or lecture.
- *Online Finds:* respond to an online exercise (check the course site often!)
- *Group Work:* varied in-class exercises for groups of 3-6 students.
- *Shakespeare Select Proposal:* write a detailed proposal for your Shakespeare Select project (see description on page 3).
- *Shakespeare Performance* (Thurs., Mar-16 at the Trinity River Arts Center): Find out more at <http://www.theatre-britain.com> and on the course site later in the semester. If you cannot attend with the class Mar-16, you may attend Mar-17, 18, or 19. **NOTE: You will earn 10 participation points for attending.**

Participation assignments will be graded as follows: 5 points, superior; 4 points, good; 3 points, adequate; 2 points, deficient; 1 point, failing.

If you are **lacking a few participation points**, you might consider completing the *1-Minute Presentation*, an informal one-minute lecture to the class on a scholarly article or book chapter related to the day's reading or screening. *No popular magazines, Web sites, or newspapers*; rather, search the library's card catalog and/or databases for your source (e.g., Humanities Abstracts, MLA International Bibliography, Academic Search Premier). **These presentations are scheduled on certain days; look for the book icon (  ) on the "Class Calendar" section.** If you would like to present, **please email Dr. Marshall with your article/chapter title by noon on Mondays (for a Tuesday presentation) or noon on Wednesdays (for a Thursday presentation).** After your presentation, you should hand in the entire article as well as a typed 100-word summary of the article and how its contents pertain to our class.

**Shakespeare Online:** These out-of-class assignments explore Shakespeare's environment as well as provide you with a bit of background on the plays that our in-class time together will not always allow. While these exercises *are not graded*, they will in all probability be a part of participation exercises, class discussion, and/or the final exam (see below). In other words, it would be wise to complete them by their due date.

**Shakespeare Select (30%):** This project, **due Mar-21**, looks at the way Shakespeare is represented in today's world. Students may select from the following five choices: they may write a traditional research paper, analyze a scene from a Shakespeare film not screened in class, stage a theatrical performance, create a Shakespeare-related Web site, or draw up lesson plans on one of Shakespeare's plays. Each of these options is detailed in a PDF document on the course Web site. NOTE: Dr. Marshall must approve all topics: an **email proposal** (worth 5 participation points) is due by the start of class **on Mar-2**. (Students repeating LIT 3320 will be encouraged to try a different project than the one they worked on last semester.)

**Final Exam (50%):** All exam material comes from the lectures, readings, and in-class screenings. There are two parts to the final exam (see below).

- *Final Exam, Part I (20%)* is an open-book, open-notes exam that will be taken in the classroom on Apr-20. On this portion of the exam, students will identify (a) various words, themes, or notions related to Shakespeare and/or the Elizabethan period; (b) significant quotes from Shakespeare's plays; and (c) scenes from Shakespeare film adaptations (see example questions online). For this portion of the exam, you may use a pen or pencil, the course textbook, any completed Shakespeare Online assignments, and/or any lecture notes.
- *Final Exam, Part II (30%)* is a take-home essay exam that is due in Dr. Marshall's office--and on WebCT *saved as a file with your last name and the assignment (e.g., JonesShakExam.doc)*--by noon on Apr-25. You will receive Part II of the final after you turn in Part I. For this portion of the exam, you may use the course textbook, any completed Shakespeare Online assignments, and/or any lecture notes. This exam does not require research; therefore, *no outside sources are necessary* (I want to know what YOU learned about Shakespeare this semester).

When you arrive on exam-day, please deposit *all of your belongings*--including food, drinks, caps, hats, jackets, backpacks, purses, and all *silenced* technological devices--at the front of the room. Also, you will not be allowed to leave the classroom until you have completed your exam, so please take care of all "restroom matters" before the exam begins.

There **are extra-credit opportunities** on the exam. As your syllabus indicates, we will be watching various film clips in the classroom. Even though we are not watching these films in their entirety, many of them are extremely important to the history of Shakespeare onscreen as well as to the field of adaptation studies. So for those of you who want to screen either (or both) of these entire films--*A Thousand Acres* or *Scotland, P.A.*--there will be extra-credit opportunities for you on the exam. Both films are available in the UTD library. **WARNING: Do not wait until the last minute to rent/reserve these; with over 60 students in this course, you may be out of luck!**

*Make-up exams* will only be given to students with documented emergencies that I am made aware of *before the exam is handed out* (e.g., bereavement, serious illness, scheduled medical procedure, court hearing). Letters from parents are not acceptable. One time for make-up exams will be scheduled, and a more difficult (usually all-essay) exam will be administered. If a student misses an exam and does not have the required information, he/she will earn a zero on the exam.

## **ACADEMIC DISHONESTY**

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Academic dishonesty includes but is not limited to cheating, plagiarism, collusion, facilitating academic dishonesty, fabrication, failure to contribute to a collaborative project and sabotage. More specific examples and explanations may be found on UTD's Judicial Affairs Web site: <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-Basicexamples.html>. If a student violates these policies, he/she will receive disciplinary actions with the Dean of Students.

## **DISABILITY ACCOMMODATIONS**

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Disability Services provides for the special needs of students with disabilities. Students are urged to make their needs known to Disability Services and their professors as soon as the semester begins. The Office of Disability Services is located in the Student Union, (972) 883-2070.

**CLASS CALENDAR**

\*Assignments are listed by their due date.

**“CLASSICAL” SHAKESPEARE: *TITUS ANDRONICUS* (1588-94)**

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- WEEK 1 Jan-10 **Introduction and *Titus Andronicus*** (Act 1).  
Jan-12 **Why All the Hewing and Lopping?**  
READING: *Titus Andronicus* (Act 2).
- WEEK 2 Jan-17 **Singling Out the Dainty Doe: Chiron and Demetrius Attack.**  
SHAKESPEARE ONLINE: “Classical” Shakespeare.  
READING: *Titus Andronicus* (Act 3.1 – 4.2).
- Jan-19 **Animal Disguise and Human Pies, or Where’s Tarantino When You Need Him?**  
READING: *Titus Andronicus* (Act 4.3 – end). 📖

**SHAKESPEARE AT HIS PRIME: *HAMLET* (1599-1601)**

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- WEEK 3 Jan-24 **Mirth in Funeral and Dirge in Marriage: A Topsy-Turvy World Indeed.**  
READING: *Hamlet* (Act 1 – 1.4).
- Jan-26 **Hamlet, a Prince out of [His] Star?**  
READING: *Hamlet* (Act 1.5 – Act 2).
- WEEK 4 Jan-31 **Mark the Play!**  
SHAKESPEARE ONLINE: *Hamlet* on the Ramparts.  
READING: *Hamlet* (Act 3.1 – 3.3).
- Feb-2 **Lusty and Lunatic: Women in *Hamlet*.**  
READING: *Hamlet* (Act 3.4 – 4.7). 📖
- WEEK 5 Feb-7 **Good Night, Sweet Prince.**  
READING: *Hamlet* (Act 5). 📖

**THE CINDERELLA STORY GONE AWRY: *KING LEAR* (1605-06)**

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- Feb-9 **Dr. Marshall at Conference**--no class.  
SHAKESPEARE(S) ONLINE: Elizabethan Science, Medicine, and Philosophy *and* Experiencing Elizabethan Theatre.
- WEEK 6 Feb-14 **Deceitful and Dutiful Daughters: Lear Divides the Map.**  
READING: *King Lear* (Act 1.1 – 1.4). 📖
- Feb-16 **(Unnatural) Road Trips.**  
READING: *King Lear* (Act 1.5 – 3.1).
- WEEK 7 Feb-21 **Insanity, Outside and In.**  
SHAKESPEARE ONLINE: Foolish Madness: Bedlam and the Court Jester.  
READING: *King Lear* (Act 3.2 – 4.3)
- Feb-23 **“He Is Gone Indeed”: A Welcome End?**  
READING: *King Lear* (Act 4.4 – end). 📖

**SUPERSTITIONS AND “THE SCOTTISH PLAY”: *MACBETH* (1606-07)**

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- WEEK 8 Feb-28 **Something’s Rotten in the State of Scotland.**  
READING: *Macbeth* (Act 1 – 2.1). 📖
- Mar-2 **Oh No! Daggers Unmannerly Breeched with Gore!**  
READING: *Macbeth* (Act 2.2 – 3.4). 📖  
EMAIL ASSIGNMENT: Shakespeare Select Proposal due.
- WEEK 9 Mar-7/9 **Spring Break**--no classes.
- WEEK 10 Mar-14 **Double, Double, Toil and Trouble (Yeah... Definitely Trouble Ahead).**  
SHAKESPEARE ONLINE: Holinshed, Castles, and Superstitions.  
READING: *Macbeth* (Act 3.5 – 4.3).

	Mar-16	<b>Macbeth Performance at Trinity River Arts Center</b> --no class. (See details online.)
WEEK 11	Mar-21	<b>Hail, King of Scotland!</b> READING: <i>Macbeth</i> (Act 5). ASSIGNMENT: Shakespeare Select Project due.
<b>HALF-N-HALF: TRAGEDY AND COMEDY IN <i>THE WINTER'S TALE</i> (1610-11)</b>		
	Mar-23	<b>My Wife's a Hobbyhorse: Hmmm, <i>Othello</i> Revisited?</b> READING: <i>The Winter's Tale</i> (Act 1 – 2.1). 📖
WEEK 12	Mar-28	<b>The Good Queen...Hath Brought...Forth a Daughter.</b> SHAKESPEARE ONLINE: From Beauty to Branks: Elizabethan Women (and Elizabeth). READING: <i>The Winter's Tale</i> (Act 2.2 – 4.2).
	Mar-30	<b>Bohemia(n) Rhapsody: Love Among the Rogue.</b> READING: <i>The Winter's Tale</i> (Act 4.3 – 4.4).
WEEK 13	Apr-4	<b>Be Stone No More: An Awakening in Sicilia.</b> READING: <i>The Winter's Tale</i> (Act 5). 📖
<b>SHAKESPEARE'S FAREWELL ADDRESS: <i>THE TEMPEST</i> (1611)</b>		
	Apr-6	<b>Prospero, Still "A Prince of Power"?</b> READING: <i>The Tempest</i> (Act 1).
WEEK 14	Apr-11	<b>Man or Fish: A Closer Look at Caliban (and Colonialism).</b> SHAKESPEARE ONLINE: England and Exploration. READING: <i>The Tempest</i> (Act 2). 📖
	Apr-13	<b>Ratifying the Rich Gift: Ferdinand Receives Prospero's Present.</b> READING: <i>The Tempest</i> (Acts 3 – 4).
WEEK 15	Apr-18	<b>I'll Deliver All: Prospero/Shakespeare As Author/Playwright.</b> READING: <i>The Tempest</i> (Act 5). 📖
	Apr-20	<b>Final Exam, Part I.</b>
WEEK 16	Apr-25	<b>Final Exam, Part II due in Dr. Marshall's office by noon.</b>

#### POSSIBLE IN-CLASS SCREENINGS

_____ <i>Hamlet</i> (Laurence Olivier, 1948)	_____ <i>Prospero's Books</i> (Peter Greenaway, 1991)
_____ <i>Hamlet</i> (Franco Zeffirelli, 1990)	_____ <i>Ran</i> (Akira Kurosawa, 1985)
_____ <i>Hamlet</i> (Kenneth Branagh, 1996)	_____ <i>Renaissance Man</i> (Penny Marshall, 1994)
_____ <i>Hamlet</i> (Michael Almereyda, 2000)	_____ <i>Scotland, P.A.</i> (Billy Morrisette, 2001)
_____ <i>In the Bleak Midwinter</i> (or <i>A Midwinter's Tale</i> ) (Kenneth Branagh, 1995)	_____ <i>Tempest, The</i> (Percy Stow, 1908)
_____ <i>King Lear</i> (Peter Brook, 1971)	_____ <i>Tempest, The</i> (Derek Jarman, 1979)
_____ <i>King Lear</i> (Michael Elliott, 1984)	_____ <i>Tempest, The</i> (Jack Bender, 1998)
_____ <i>King Lear</i> (Jean-Luc Godard, 1987)	_____ <i>Thousand Acres, A</i> (Jocelyn Moorhouse, 1997)
_____ <i>King of Texas</i> (Uli Edel, 2002)	_____ <i>Throne of Blood</i> (Akira Kurosawa, 1957)
_____ <i>Last Action Hero</i> (John McTiernan, 1993)	_____ <i>Titus Andronicus</i> (Jane Howell, 1985)
_____ <i>Macbeth</i> (Orson Welles, 1948)	_____ <i>Titus</i> (Julie Taymor, 1999)
_____ <i>Macbeth</i> (Roman Polanski, 1971)	_____ <i>Winter's Tale, The</i> (Jane Howell, 1981)

\*The class calendar is subject to change: if a change occurs, it will be announced in class and posted on the course Web site. It is the student's responsibility to be aware of such changes.

\*If you lose this syllabus, you may print an extra copy from the course Web site.