



# ShakespeareLab@UMD

**INSTRUCTOR: KAREN NELSON, PHD | EMAIL: KNELSON@UMD.EDU | TELEPHONE: 301.405.3185  
OFFICE: 2120B TAWES HALL | OFFICE HOUR: TUESDAY 6:15 PM – 7:15 PM & BY APPOINTMENT**

## COURSE OVERVIEW:

### Readings:

**William Shakespeare: Sonnets | *Measure for Measure* | *Macbeth* | *Antony & Cleopatra* | *The Tempest* | *King Lear* | *Winter's Tale***

**Russ McDonald, *Bedford Companion to Shakespeare*, second edition.**

## GOALS:

Hone your abilities as a writer and your skills in textual analysis.

Increase your knowledge and understanding of some of Shakespeare's later works.

Expand your awareness of current & historical critical conversations in Shakespeare studies.

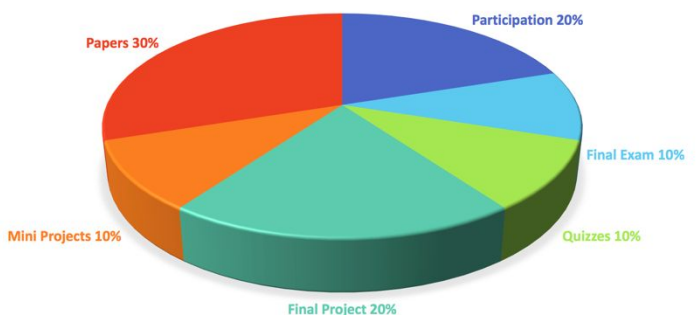
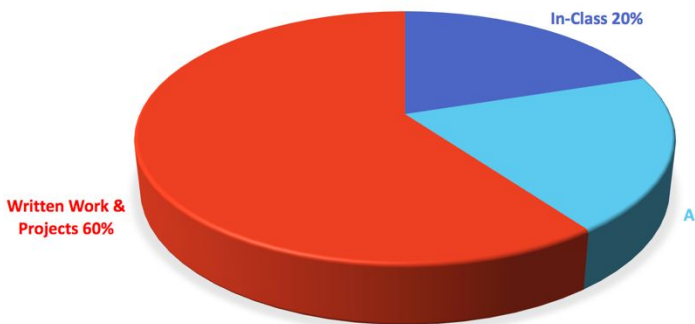
Develop agency as a scholar and critic.

Learn to value your voice and the voices of others in the class and in the discipline.

## METHODS:

**Hands-on. Explore virtual and on-campus archives. Interpret behind-the-scenes aspects of editions & performances. Write and discuss to sharpen analysis. Share discoveries in class and via the web.**

## GRADES:



ENGLISH 404: LINES OF INQUIRY

TEXTS	FORM	Geography, Mapping, Representation	VICE	X Factor	Readings	Skills
1. Sonnets	Models/form available (Petrarch, Spenser, others)   Patterns, inversions, compressions, figures of speech and thought   Why publish this "old-fashioned" sequence in 1609?	Does/How does an individual poem describe or represent space, natural world, cosmography, astronomy? To what effect?	To which set of emotions or desires do individual poems appeal? How does the poet attempt to persuade? To what end? Note: Parade of Vices	Designing Detail: How does variation, prowess of poet, playfulness, language, power of poet operate across the cycle?	"Shakespeare's Dramatic Language" Bedford 36-78. Also, handout on sonnets, packet of sonnets	Language, rhetorical figures. Post: OED, Rhetorical mechanics
2. Measure for Measure	"Tragicomedy," "problem play"--why mix modes? Benefits of fusing forms? Sources. Language.	Vienna: Details? What do you see? What words describe the city? Is the rendering realistic, representational, schematic? Why this place?	Pride and holiness as inversions; "error" at work, also reputation. What else? How does vice operate for these characters and the world of the play? What motivates each character? What vice seems central?	"Justice," "Purity," power dynamics (especially for disempowered); trickery	Theater a la Mode" Bedford 79-108	Genre, Sources. Post: On Invention, Figures, Variation.
3. Macbeth	Tragedy, history, threaded with comic relief. Patterns (large and small scale). Inversion? Mirroring? Repetition? What does selecting this source/story, and structuring it as he does, allow WS to do?	"Scotland" of "yore." What physical and mental/ imagined spaces does the play create? "Real" vs imagined landscapes. Place of prophecy.	Vice at core of each? How do they work upon one another? Is there one which seems to characterize the world of the play?	Magic, prophecy, destiny. Gender. Power/trust/loyalty & relationship between.	I Loved My Books Bedford 145-193. Aaron Posner's intro.	Interpretation. Shakespeare as Interpreter. Film, editions as interpretations. Post: Text directing performance; multimedia; senses
4. Antony & Cleopatra	Tragedy; history with linkages to classical traditions; "framing; inversions; dark lady	"Egypt" and "Rome"--what's at work here? Contemporary info re: those places? Historical? What attributes?	Desires. Sources of characters' powers. Desires inflected by gender? Or?	"race"; civilized vs. barbarians; costs of war. Art: Caesar's conquest from Hampton Court	"What is your text?" Bedford 194-218. Berlin's intro, for mediterranean world. Maybe also Donawerth.	Archives. Post: Editorial Practices
5. The Tempest	Comedy/romance; travel narrative. Interwoven plots, inversions, mirrorings, compressions. Linkages to <i>Macbeth</i> ? A&C? MfM? Variations on which themes?	Island, colony, civilization. "natural," "Native," wild" Miranda's "Brave New World" Milan vs. island	Greed, in various forms (Prospero--for knowledge at the expense of leadership responsibilities); Caliban--greed for power)	research: find an article using either the critical lens of the chapter upon which you're reporting or from another line of investigation about which you're curious	All sorts of critical methods, questions: colonialism, gender studies, eco crit	Lit Crit. Report. Post: You be the critic
6. King Lear	Tragedy; history with linkages to fairy tales which appear in romance. Here, no happily-ever-after. Catharsis/closure/cleansing. Patterns of three sisters, two brothers, interwoven plots, inversions	Mapping kingdom as frame; what else is mapped and delineated? France: what does it represent? What are the differences between court, the daughter's houses, the wilderness?	Again, look for vices, and think about how they align in this play as compared to others from earlier in the semester. How does the emphasis shift? Is there any relationship to genre?	Staging. How does this play operate? Who is on stage, but silent? How does their presence change the way you read? How do the different scenes function together? How do you make them real?	"Performances, Playhouses, Players" Bedford 109-144	Staging / Performance as Research [no post]
7. Winter's Tale	Comedy: How do you make it work? How might you translate it to help a modern audience laugh, experience catharsis? How does the language operate here, and how might you need to update it or help actors know perform to demonstrate the nuances of the language?	Bohemia, Sicily: Shakespeare reverses the setting from the source (Robert Greene's <i>Pandosto</i> ). Why? What associations might there be with each? What do you learn about these places in the course of the play? Do they seem realistically rendered, or is something else (what?) going on?	Here again, how does vice operate in the world of the play? Which ones predominate? How do they cluster? With which other plays you've read this semester does this one resonate, as far as vices and folly are concerned? What's at stake?	Humor, jokes, physical comedy (where might it work?), sexual innuendo, regeneration.		Comedy: Physical humor, jokes, sexuality, regeneration. Post: On Jokes, humor, physicality, how to, OR, wild card
8. OVER-ARCHING	Assign "one to watch" for each student for each play. As semester passes, think about how or whether the character echoes others you've met	Representational strategies: roles of realism, emblematic presentations; fusion and how that operates	Catalyst? Vice figure? (ie, R3, but also Iago, witches (?), Edmund. [Chaos, Order muppets])	Outcome? How does play resolve, if vice predominates? Self interest vs. common good? Agency of individuals?	Parents & children; happily-ever-after; regeneration promised? Ideal of better world? How defined?	TIIME   DECEPTION   EXILE   KNOWING ANOTHER--IS IT EVEN POSSIBLE?

ENGLISH 404: SHAKESPEARE: THE LATER WORKS  
SYLLABUS & POLICIES  
FALL 2017 | TUTH 5:00 PM – 6:15 PM | TAWES 0214

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FINAL EXAM: MONDAY, DECEMBER 18, 2017, 4:00 pm to 6:00 pm

**REQUIRED TEXTS:**

- William Shakespeare, *The New Oxford Shakespeare: Complete Works*, ed. Gary Taylor, John Jowett, Terri Bourus, Gabriel Egan. Oxford UP, 2016. ISBN 978-0-19-959115-2  
Note: Pagination will be keyed to this text, but any edition is fine. You are also welcome to work from another version of the *Complete Works* or from single editions. The Folger modern editions are available on line, free, here: <http://www.folgerdigitaltexts.org/>
- Russ McDonald, *Bedford Companion to Shakespeare*, second edition. ISBN 9780312248802
- ELMS course website: <https://myelms.umd.edu/courses/1233299>

**SCHEDULE (subject to change)**

Tu 29 Aug. Introductions, course policies; setting the stage; Shakespeare basics; reading strategies

Th 31 Aug. *Bedford Companion* 1-35. Intro to *New Oxford Shakespeare*, “Why Read Shakespeare’s Complete Works?” 1-43.

Tu 5 Sep. Sonnets. *New Oxford Shakespeare* 2815-2882. Focus especially on sonnets 1-6; 18-20; 23-24; 46-47; 71; 73; 91; 116; 126-127; 130; 135-136; 154.

Th 7 Sep. “Shakespeare’s Dramatic Language,” *Bedford Companion* 36-78

Tu 12 Sep. Posting 1 on Sonnets, drafted in class, using *Oxford English Dictionary* [[OED](#)] and “Rhetorical Figures”

Th 14 Sep. Petrarchan re-reading.

Tu 19 Sep. [Measure for Measure](#), in *New Oxford Shakespeare*, 2195-2270

Th 21 Sep No Class. Schedule a Recitation appointment prior to 22 Sept.

F 22 Sep Recitation due on or before 1:00 pm.

Tu 26 Sep. “Theater a la Mode: Shakespeare & the Kinds of Drama,” *Bedford Companion* 79-108

Th 28 Sep. Posting 2 due. On Invention, Figures, Variation.

Tu 3 Oct. [Macbeth](#), in *New Oxford Shakespeare*, 2501-2566

Th 5 Oct. “Performances, Playhouses, and Players,” *Bedford Companion* 109-144

Tu 10 Oct. Posting 3 due. Text directing performance; multimedia; senses,

Th 12 Oct *Macbeth* on film.

Tu 17 Oct [Antony & Cleopatra](#), in *New Oxford Shakespeare*, 2567-2658

Th 19 Oct. "What is Your Text?" *Bedford Companion*, 194-218

Tu 24 Oct. Archival session with Special Collections, in Hornbake Library. Posting 4 due. Editorial practices.

Th 26 Oct. No class. Performance Review due by 11:59 pm.

Tu 31 Oct. [The Tempest](#), in *New Oxford Shakespeare*, 3069-3132

Th 2 Nov. Research session with Patricia Herron, in 6101 McKeldin Library.

Tu 7 Nov. Critical Methodologies: Reading against cultural contexts: gender, class, politics, religion

Read ONE of these chapters (as assigned) and be ready to REPORT on key issues:

- "Town & Country: Life in Shakespeare's England" *Bedford Companion* 219-252
- "Men & Women: Gender, Family, Society" *Bedford Companion* 253-302
- "Politics & Religion: Early Modern Ideologies" *Bedford Companion* 303-352

Th 9 Nov. Lit Crit basics: eco crit, gender studies, disability studies, cultural studies, power, race, economics, colonialism

Tu 14 Nov. Post 5 due: You be the critic.

Th 16 Nov. *The Tempest*

Tu 21 Nov *Antony & Cleopatra* on film. "You be the Critic" worksheet due 11:59 pm.

Th 23 Nov THANKSGIVING DAY. No class.

Tu 28 Nov. [King Lear](#), in *New Oxford Shakespeare* 2347-2344

Th 30 Nov. "'I Loved My Books': Shakespeare's Reading," *Bedford Companion* 145-193

Tu 5 Dec. Post 6: [Winter's Tale](#), in *New Oxford Shakespeare* 2893-2972

Th 7 Dec. Final Posters due.

Tu 12 Dec. Final Paper due, 11:59 pm

Mon 18 Dec FINAL EXAM/PROJECT DUE, 6:00 pm

## COURSE DESCRIPTION

### English 404: Shakespeare: The Later Works

Close study of selected works from the second half of Shakespeare's career. Later tragedies, comedies, romances, poetry, considering:

Cultural Contexts | Character | Dramatic Technique | Form |  
Genre | Language | Poetics | Sources | Style | Theme

We will take special note of the ideas of the tragic and the comic as they organize and give meaning to experience and life. We will also be especially interested in the plays in their editorial, publication, theatrical, and performance contexts, in Shakespeare's time and in our own.

#### Methods

This course is writing-intensive and discussion-based, with students participating actively. I foster discussion with in-class writing and small group assignments. In addition, students will focus their attention, using a variety of analytical tools, on assigned portions of Shakespeare's texts, to develop an on-line edition and archive.

#### REQUIREMENTS AND GRADES

Grades will be based on:

- Participation (discussion and in-class assignments, 20% in sum)
- Final Examination (10%).
- Quizzes (10% in sum)
- Final Project: contribution to an on-line reader's guide (includes research exercise, poster presentation of preliminary findings, and 7-10 pp research paper, 20% in sum)
- Mini Projects: Recitation, Performance Response, Report, Special Collections (10% in sum)
- Postings/Papers. 6. 1-2 pp. or 250-500 words apiece. (5% each, 30% in sum)

All course-related policies follow University of Maryland guidelines, available here:

<http://www.ugst.umd.edu/courserelatedpolicies.html>

Note that attendance will radically affect the class participation grade. You will be quizzed at the beginning or end of each class period. Most classes also include a graded activity or in-class assignment. Students with more than three unexcused absences will be unable to earn an A in participation, and since participation and quizzes cannot be made up, absences will impact those grades as well. Course preparation outside of class should average two to three hours of study for every hour in class. Regular attendance and participation in class are the best ways to grapple with the readings under consideration in this course.

If you are having trouble with the course materials or the workload, come talk with me or send email as soon as you recognize the problem. If an assignment overwhelms you, we need to develop a plan of action together.

Submitting other people's efforts as your own will submarine you, both in the short and the long term. Avoidance will cause different sorts of complications for you. It is my job to help you with academic issues or concerns; I can also direct you to myriad resources on campus.

ADDITIONAL ASSIGNMENT INFORMATION  
PAPERS, Posts, PROJECTS & REPORTS | PERFORMANCE RESPONSE | QUIZZES | READINGS  
RECITATION | REPORT | FINAL PROJECT | FINAL EXAMINATION

Papers, Posts, Projects, and Reports: Typed, double-spaced, with 1" margins, in a "standard" 12-point font (Arial, Calibri, Cambria, Helvetica, Times, or the like). Number the pages. Include the title on the first page. *Your name should not appear* in the body text or as part of the page header or in the file name.

I evaluate papers, posts, and reports using these criteria:

- Thesis and exigence: You communicate an argument, and you show how your reading helps us understand this text. 20%
- Proof: You use the best details from the text and from your research to support your argument. You do NOT summarize the plot; instead, you provide the precise elements from the text that ensure that your readers agree with your assessment of the way this text is working. You do not allow critics' assertions to overwhelm your own thesis; instead, you synthesize and select from their conversations and place your own reading within the context of theirs. 20%
- Analysis: You explain to your reader how these details from the text and from critical debates illuminate your own thesis and thereby develop your argument. 20%
- Argument and organization: You structure your ideas into a cohesive, logical explanation of the topic. You almost certainly cannot rely upon the structure of one paragraph of introduction, three (or more) explanatory paragraphs, and one concluding paragraph. You also probably cannot offer a play-by-play summary of the text. Instead, think of the argument you are making about this text. What aspects of this text helped you understand this text in this fashion? How might someone who reads the text differently than you do counter your argument? How might you persuade that person to agree with you? 20%
- Stylistics: You use language effectively and grammatically. You proofread your paper. You use punctuation correctly. Your title appears on the first page of your paper, your pages are numbered, and your name appears nowhere. You cite your sources. You include a bibliography or works cited page. You apply the standards from a style guide consistently. (MLA is the department standard. My own expertise resides in Chicago. Choose one of those two and use it. If you haven't worked yet with a style guide and need a lot of assistance from me, choose Chicago, because I'll be more readily able to help.) 20%

Performance Response, due October 26, 2017, by 11:59 pm. Electronic submission. View a Shakespeare performance (either live, or available from the Washington Area Performing Arts Video Archive, available in the Michelle Smith Performing Arts Library in the Clarice Smith Performing Arts Center), and write a one-to-two page, double-spaced, response, using the criteria and suggestions available in the online course space.

Quizzes: Will happen at the beginning of class each time we begin a play or have reading assigned, and will happen at the end of class on other days. Will primarily be drawn from study questions available on line, although will also include text identification, explication exercises, and a quick question to help synthesize work in class. With the study questions and your reading more generally, you may decide to generate a reading "notebook." It may be a password-protected blog, a Word or Google document, or a more traditional written notebook. You are welcome to use these notes in the quizzes, with one caveat: they must be in printed form as you refer to them. You cannot have access to the internet during quizzes.

Readings: Complete assigned plays or readings from the Bedford *Companion to Shakespeare* before the class day for which the quiz is listed. You are responsible for the whole play on the first day and may need to re-read.

Study questions will be available on ELMS.

**Recitations.** Due by September 22, 2017, at 1:00 pm. During your recitation appointment, you will recite 14 lines (or the equivalent) of a portion of Shakespeare's text of your choosing. You may select something we are reading in class, but you need not. If you want to learn a sonnet, for example, that would fulfill this assignment. You will need to be able to interpret the text as well as recite it, and I will ask why you've chosen the text with which you are working. You may also use this appointment to discuss your reading.

**Report.** Due for class on November 7, 2017. You will be assigned a chapter from the *Bedford Companion* for which you and some of your classmates will be solely responsible; other students will prepare other chapters. You can work singly or in groups to determine a key critical voice, approach, or set of issues from your chapter. You might write a summary or prepare talking points to distribute to the class via ELMS. Your goal is to help those not reading the chapter some of the ways they might engage with this aspect of Shakespeare studies, and especially how aspects of the materials you encounter might help others interpret *The Tempest*.

**Final Research Paper.** Contribution to on-line edition of *The Tempest*. Final version, equivalent to 7-10 pp. of formal writing or 2,000-3,000 words excluding works cited, due on ELMS at 11:59 pm December 12, 2017.

**Learning Goals:** For an assigned portion of *The Tempest*, you will need to:

Identify genre | Attend to form | Consider meaning | Analyze style and language | Assess aspects of historical significance | Scrutinize the text's strategies of representation | Explicate perspective or perspectives operating within the text. For this final project, you will also need to:

Conduct research | Identify productive and legitimate sources | Show effective use of research tools | Distinguish your own argument from those made by other scholars | Engage primary sources with critical understanding

Here, you will offer a sustained argument about the play. You will need to grapple with secondary sources. You might apply methods you used in earlier papers.

**Final Research Poster.** Due in class on December 7, 2017. For this project, you will need to provide an overview of the main research findings for your final paper. These may be preliminary findings (in other words, the draft may evolve based on our conversations in class on December 7). You need to point to your main sources in the play and in the scholarly conversations, and offer a sense of your argument and interpretation of these materials. You may use images or graphs or other figures to illustrate your poster. The dimension you should not exceed is 24"x36", which you can print, self-service, in McKeldin Library at the Tech Desk (info is here: <https://www.lib.umd.edu/tlc/tlc-tech-desk> and I will seek departmental support to offset the \$20 fee associated with each poster, but each student can only print one for presentation.) We will discuss layout and guidelines more fully in class, and more information will be available on ELMS.

**Final Exam:** Monday, December 18, 2017, 4:00 pm to 6:00 pm. 10%

A standard in-class examination. You can expect to see identification, short answer, and two essays. You will have choices. We may generate some of the questions together in the review session, and/or I may pull un-used questions from on-line study guides.