

FD '00
Pm

EN 407: Shakespeare (Later Plays)
Fall 2000 TTh 12:30 in H225

Dr. Loretta Petrie
Consult before and after class
Phone: 734-7019

Text: *The Complete Works of Shakespeare*, David Bevington, ed., fourth edition--or
The Complete Signet Classic Shakespeare, Sylvan Barnet, ed.

The emphasis in this course is on your responses to Shakespearean drama. Reading in secondary sources and references is encouraged but optional. Some helpful supplemental texts are Alfred Harbage, *A Reader's Guide to Shakespeare*; William G. Leary, *Shakespeare Plain*, and any handy outline of Shakespeare's plots. Further references are located at the back of either anthology. Those references unavailable in Sullivan Library are likely to be located in Hamilton Library, U.H.--Manoa.

Objectives: The overall objective of the course is to enable you to read, write, and talk about the plays with understanding and appreciation. Specifically you will be introduced to a selection of Shakespeare's later plays ranging from dark comedy to tragedy and romance. You will learn about Shakespeare's style, dramatic techniques, and forms as well as the Elizabethan age. you will discover the variety of his characters and themes, and hopefully imagine the dramatic spectacle and hear the music of his poetry. Relevant background on the period, theater, and dramatic conventions will be introduced to help you comprehend what's going on. If you can accomplish the objectives of this course, you will have expanded your sensitivity and imagination, your analytical powers, and your ability to write about them.

Requirements: regular attendance, preparation and participation in discussion	10%
series of three quizzes	15%
short paper (4-5 pages)	20%
reading journal	40%
final examination	15%

Dates to Remember: September 22--first quiz; turn in journal for initial comment
October 20- second quiz; turn in journal
November 17--short paper due
November (when we are ready)--third quiz
December 1--turn in journal for grade

Weeks 1 and 2: Introduction; a few sonnets; *Twelfth Night*

3 and 4: *Measure for Measure* starting September 11

followed by *Othello* starting September 25

Macbeth

King Lear

Antony and Cleopatra

The Tempest

Reading Journals

A reading journal is a continuous record of your thinking about the literature assigned for this course. Since your journal cannot contain comments on every aspect of even a short passage, you should ~~not~~ write about what interests you, ~~stirs your imagination~~ or what puzzles you. Formulate your own questions and then try to answer them. Why did ~~such-and-such~~ character react to another in that way? What is the real conflict between them? Why does the story ~~of~~ play have to end in this particular way? —Included in this syllabus are questions that might be asked of any story or play. If you cannot formulate your own questions, then begin with one or more of these and soon these questions will lead to answers that move you into even deeper questions.

The purpose in keeping such a journal is to give form to your thinking. Reading literature cannot be a passive activity like watching television. You (and the author) must activate your imagination, your reasoning powers. Until you write down your thoughts, they are often circular or repetitious. Your response to ~~the~~ literature can be vague and/or purely emotional. The process of writing forces you to articulate what you think and feel, much as writing the story or poem or play expresses what the writer thinks and feels about his or her subject. Most of us are not poets because we have never tried to express our thoughts and feelings in ways that will stimulate other people to a vicarious and aesthetic experience. A vicarious experience suggests that reading literature leads to second-hand experience—but an experience that is nonetheless real. The aesthetic experience, however, is firsthand and yours alone. You can share that aesthetic experience in journal writing and class discussion.

Journal writing will do many other things for you. It will prepare you to write for quizzes, mid-terms, and final examinations; it will involve you more deeply in the reading and the class discussion; and it will make most of your other writing more fluent. It should lead you eventually into drafts for a term paper.

Journals need not be typed or revised. You can scratch out, even misspell if you must. Just remember that the journal must be legible; if I can't read it, you have wasted your time. The journal does need to be thoughtful, does need to develop ~~ix~~ your response in some detail. Your journal grade will take into consideration the depth and detail of your thinking, the sensitivity of your responses, and your ability to put all this into language. There is no point in repeating what the editor, the class, or some critic says about the literature. Write what you think.

Here are possibilities—

Write down some answer(s) to questions you've raised. (What's the basic conflict here? What makes me sympathize with the villain?)

Compare and contrast two characters or two settings.

Trace a motif or set of images running through the story or play—darkness, paradox, revenge, greed, ambition, goals, values, what?

Disagree with some comment made in class and explain why you disagree.

Describe ~~how~~ the character changes in the process of the story.

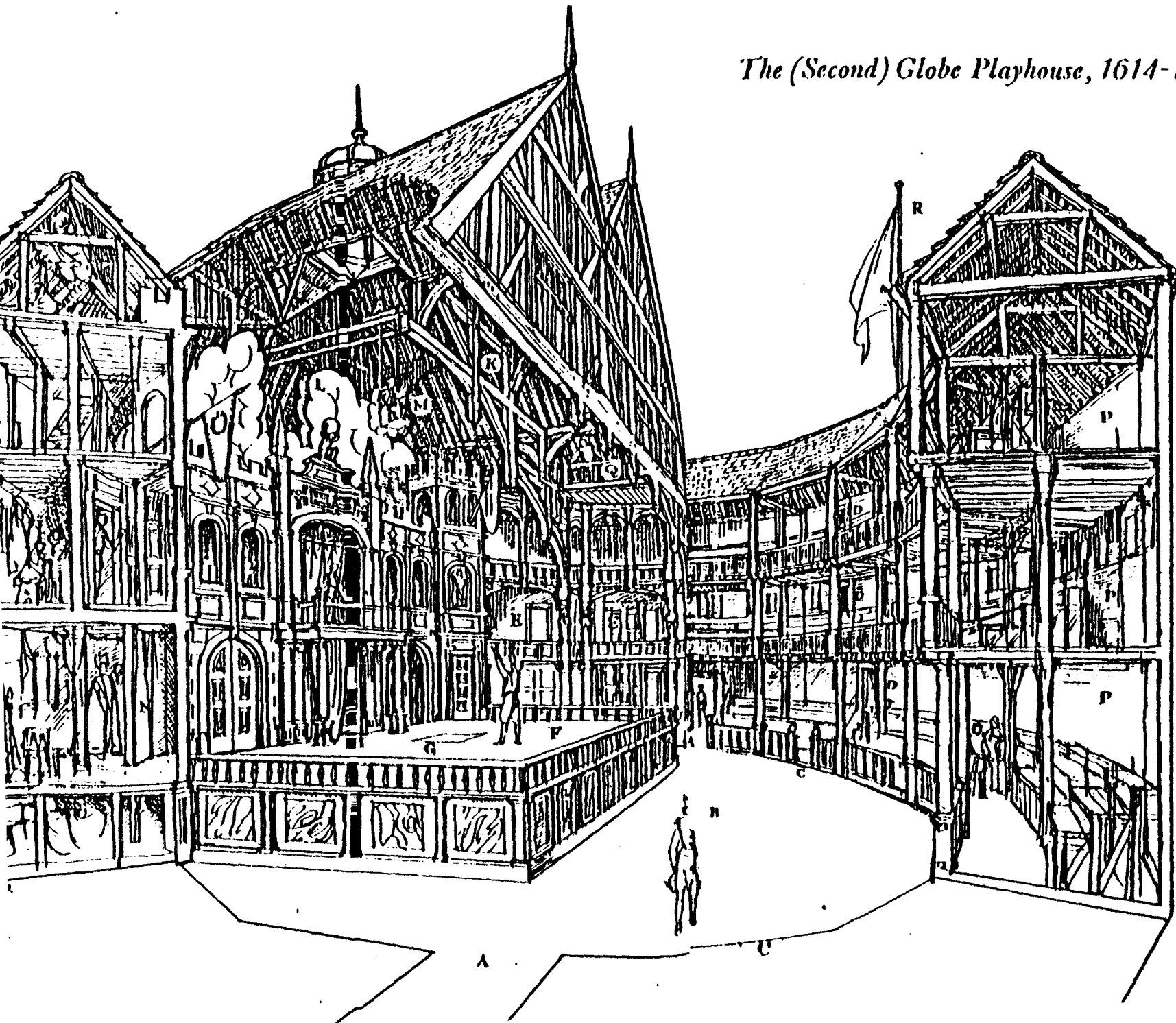
Identify ways in which characters differ in their speech.

Define shifts in points of view.

See also separate sheet.

Journals due for first comment any time after the second week of class, but no later Feb. 10 for Shakespeare class or Feb. 17 for short story and novel class. If you are in doubt about what you are doing, let me react quickly to one of your entries even before the second week is up.

The (Second) Globe Playhouse, 1614-1644.



Key.

- AA Main entrances to auditorium.
- B. Yard from standing spectators.
- CC. Entrances to lower gallery.
- DD. Entrances to staircase leading to upper galleries.
- EE. "Gentlemen's Rooms."
- F. The stage.
- G. The stage trap (leading from the "H" beneath the stage).
- H. Contained space for "discovery" scenes.
- J. Upper stage.
- K. The "Heavens." (This area probably often covered scenes with a stretched canopy painted to represent the sky.)
- L. Backing painted with clouds. A shutter is here shown open to allow a god's throne to travel forward. (c.f. "Cymbeline," Act V. sc. II.)
- M. The theatre about to descend to the stage.
- N. Backstage area (a "Tiring-house").
- O. Washrooms and dressing rooms.
- P. Spectator galleries.
- Q. "Fly" galleries in the Heavens.
- R. Playhouse flag (traced from top landing of staircase, and used to denote performance days).

The second Globe Theatre, built in 1613 after a fire had destroyed the first Globe during a performance of Shakespeare's *Henry VIII*. This building generally resembled its predecessor in the size of the stage and the "yard" for spectators, the location of stage doors and of a contained area backstage for discovery scenes, etc. The upper acting stations in this second Globe Theatre may, however, have been somewhat more elaborate than in the first Globe where spectators often sat above the stage (see p. 11). In neither theatre was the upper acting stations used exclusively for dramatic presentation.