



**Boston University Study Abroad  
London**

**Boston University Study Abroad London  
Seminar in Shakespeare Studies  
CAS EN 368A (*Elective B*)  
Spring 2013**

**Instructor Information**

A. Name                                      Professor Mark Allen

**Course Overview**

This course aims to provide the student with an appreciation of the nature of Shakespeare's achievement through class sessions devoted to the close study of four plays.

The sessions will naturally involve some discussion of general background to Shakespeare and his works, with time being devoted to the various thematic, structural, and historical issues that arise from a study of his plays. For the greater part of the course however, time in class will be devoted to a close critical reading of various sections of the plays in order to give the student the opportunity to gain an intimate understanding of the verbal and dramatic qualities of Shakespeare's genius, and of the myriad ways in which meanings are expressed through the language, imagery, structure and dramatic possibilities of the works themselves.

Students will be expected to study specific scenes from the plays in advance, in order to focus discussion in class. Students will also watch video performances of the plays and, when possible, theatrical performances in London and Stratford-Upon-Avon in order to encourage their responses to and thinking about the plays as plays, rather than as novels or poems.

**Class sessions Group A**

**Session 1** (25<sup>th</sup> February) Introduction/ *Henry IV Part one*

**Session 2** (4<sup>th</sup> March) *Henry IV Part one*

**Session 3** (11<sup>th</sup> March) *Henry IV Part two*

**Session 4** (18<sup>th</sup> March) *Henry IV Part two*

**Session 5** (25<sup>th</sup> March) *Othello*

**Monday 1<sup>st</sup> April – No Class (Easter Monday)**

**Session 6** (8<sup>th</sup> April) *Othello*

**Session 7** (15<sup>th</sup> April) *Othello*

**Session 8** (Tuesday 16<sup>th</sup> April) Provisional date for trip to the Globe theatre

**Session 9** (22<sup>nd</sup> April) *Twelfth Night*

**\* Contingency Class Date: Wednesday 24<sup>th</sup> April.** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

**Final Examination** (Thursday 25<sup>th</sup> April). **Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.**

Some suggestions for background and critical reading you will find on your reading list. It is very important for students to familiarise themselves with some of the critical background to the plays and it will always be worth your while investing time in exploring the Shakespeare shelves in the library. EVERYBODY needs to make full use of the explanatory notes you will find in (especially) the Arden editions of the plays.

All students must refrain from eating in class, using Wikipedia in their essays and leaving mobile phones on during class (not in that particular order...).

### **Assignments and Assessments:**

1. One essay, at least 2500 words in length. This is to be handed in before the final examination and will be devoted to a subject chosen by the student and approved by the tutor (45%.)
2. Final examination consisting of a two-hour paper in which students will have to answer two context questions from the plays we have studied and one essay devoted to one of the plays. No texts will be allowed in the examination room and material from previous essays must not be duplicated. (45%.)
3. Class participation is 10% of your grade and attendance is compulsory. Sessions run from 10.00 to 2.00 p.m. in the Harrington room.

### **Grading**

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism: <http://www.bu.edu/london/current-semester>

### **Attendance Policy**

#### **Classes**

All Boston University London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

#### *Authorised Absence:*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases (for example, death in close family) allow students to leave the programme early or for a significant break.**

### *Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

### *Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will require a meeting with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

### **Shakespeare Seminar: Reading List**

Out of the many introductory books on Shakespeare, Leah Scragg's *Discovering Shakespeare's Meaning* (1994) and the Arden *Reading Shakespeare's Dramatic Language* (2001) are particularly useful. Older, but still valuable, are the first 91 pages of Alfred Harbage's *William Shakespeare: A Reader's Guide* (1963). For further information and references on any and all Shakespearean topics please consult Stanley Wells' (Ed) *Shakespeare: A Bibliographical Guide* (new ed, 1990). Recent general volumes include the Blackwell's *A Companion to Shakespeare*, Eds DS Kastan and S Wells' *The Cambridge Companion to Shakespeare Studies* (1986) and also perhaps *A Shakespeare Reader: Sources and Criticism* (Eds RD Brown and D Johnson, 2000). For a one volume introduction that includes extended reviews of websites, see Andrew Dickson's *The Rough Guide to Shakespeare* (2005). The most up-to-date and authoritative biography is *Shakespeare: A Life* (1998) by P Honan.

### **Editions of Individual Plays**

There are valuable introductions in various editions of the plays, including the Signet, New Penguin, Oxford and New Cambridge Shakespeares. Detailed, critical work on the texts requires, however, the unrivalled explanatory notes of the Arden series, and every student must own the respective editions of *Henry IV Part one*, ed, David Scott Kastan (2002) *Henry IV Part two*, ed, A.R.Humphreys (1986), *Othello*, ed E.A.J.Honigmann (1999), and *Twelfth Night*, either in the old version edited by JM Lothian and TW Craik (1975) or in the new one edited by K.Elam (2008).

### ***Othello***

#### **Critical anthologies and introductory readings**

The old Macmillan *Casebook* (1968/1994) is edited by John Wain and is still worth a look. The latest casebook is edited by L.C.Orlin (2004). Two recent books that are definitely worth looking at are S.Hampton – Reeves *Shakespeare Handbook : Othello* (2010) and the second edition of Julie Hankey's *Shakespeare in Production : Othello* (2005.) One account of the critical history generated by the play is to be found in Nick Potter's book *Shakespeare's Othello* in the Icon Guides to essential criticism series (2000) and you may well find the volume with the same title in the Penguin Critical Studies series to be useful (F.and G.Salgado, 1989).

#### **Books and articles**

J.Adamson, *Othello as Tragedy : Some problems of Judgement and Feeling* (1980)

C.M.S.Alexander and S.Wells eds., *Shakespeare and Race* (2000) see especially the essays by G.K.Hunter *Elizabethans and Foreigners* (pp.37-63) and Barbara Everett 'Spanish Othello': *the Making of Shakespeare's Moor* (pp.64-81)

J Bayley, *The Characters of Love* (1968)

J.Bayley, *Shakespeare and Tragedy* (1981)

AC Bradley, *Shakespearean Tragedy* (1904 and often reprinted)

G.Bradshaw, *Misrepresentations : Shakespeare and the Materialists* (1993)

W Clemen, *Shakespeare's Soliloquies* (1987)

ST Coleridge, *Coleridge's Criticism of Shakespeare*, Ed RA Foakes (1989)

R.Colie, *Shakespeare's Living Art* (1974)

M.Doran, *Iago's "If" : Conditional and Subjunctive in Othello in her Shakespeare's Dramatic Language* (1976) pp.63-91

J.Dusinberre, *Shakespeare and the Nature of Women* (1975)

T.S.Eliot, *Shakespeare and the Stoicism of Seneca* in his *Selected Essays* (3<sup>rd</sup> enlarged ed.,1951)

M.Elliott, *Shakespeare's Invention of Othello* (1988)

W.Empson, 'Honest' in *Othello* in his *The Structure of Complex Words* (1951) ch.11

L.Fielder, *The Stranger in Shakespeare* ( 1973)

S.Greenblatt, *Renaissance Self-Fashioning...* (1980)

R.Heilmann, *Magic in The Web : Action and Language in Othello* (1977)

E.A.J. Honigmann, *Shakespeare Seven Tragedies: The Dramatic Manipulation of Response* (1976)

E.A.J.Honigmann, *Shakespeare's Bombast* in *Shakespeare's Styles* eds., P.Edwards,I.S.Ewbank & G.K.Hunter (1980)

E.Jones, *Othello's Countrymen ...* (1965)

E Jones, *Scenic Form in Shakespeare* (1971)

GW Knight, *The Wheel of Fire* (1930, rev ed 1949)

F.R.Leavis, *Diabolic Intellect and the Noble Hero : Or the Sentimentalist's Othello* in his *The Common Pursuit* (1952/1962)

C Leech, *Tragedy* (Methuen Critical Idiom Series, 1969)

MM Mahood, *Shakespeare's Wordplay* (1957)

K Muir and P Edwards Eds, *Aspects of 'Othello'* (1977)

M.Rosenberg, *The Masks of Othello...* (1961)

JIM Stewart, *Character and Motive in Shakespeare* (1969)

WK Wimsatt Jr Ed, *Dr Johnson on Shakespeare* (1969)

## ***Twelfth Night***

### **Critical anthologies and introductory readings**

There is a Macmillan Casebook on *Twelfth Night* edited by D J Palmer (1971) and a useful little introductory book by J M Gregson in the *Studies in English Literature* series (1975). Certainly worth a look is the volume on the play in the *Penguin Critical Studies* series by Stevie Davies (1993.) There is also the collection of essays in the *Longman Literature Guides* series edited by L Cookson and B Loughrey (1990).

### **Books and articles**

- CL Barber, *Shakespeare's Festive Comedy* (1959)  
A Barton, '...Shakespeare's Sense of an Ending' in *Shakespearean Comedy*, Ed M Bradbury and D J Palmer (*Stratford upon Avon Studies* 14, 1972)  
C Belsey, 'Disrupting Sexual Difference: Meaning and Gender in the Comedies' in *Alternative Shakespeare*, Ed J Drakakis (1985)  
R Berry, *Changing Styles in Shakespeare* (1981)  
MC Bradbrook, *The Growth and Structure of Elizabethan Comedy* (1955)  
AC Bradley, 'Feste the Jester' in *A Miscellany* (1929)  
JR Brown, *Shakespeare and his Comedies* (1957, second ed 1962)  
WC Carroll, 'The Ending of *Twelfth Night*...' in *Shakespearean Comedy*, Ed M Charney (1980)  
M French, *Shakespeare's Division of Experience* (1982)  
N Frye, 'The Argument of Comedy' in *Shakespeare: Modern Essays in Criticism*, Ed LF Dean (1957, second ed 1967)  
N Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (1965)  
J Hartwig, 'Feste's Whirligig and the Comic Providence of *Twelfth Night*' (*ELH* 40, 1973, 501-13)  
L Hotson, *The First Night of 'Twelfth Night'* (1954)  
C Leech, '*Twelfth Night* and Shakespearean Comedy' (1965)  
R Nevo, *Comic Transformations in Shakespeare* (1980)  
L Potter, '*Twelfth Night*' (*Text and Performance* series, 1983)  
J Southworth, *Fools and Jesters at the English Court* (1998)  
E Welsford, *The Fool: His Social and Literary History* (1935)

### **Henry IV, Parts I & II (the two separate plays)**

#### **Critical Anthologies and Introductory readings**

For both plays, students will certainly find David Bevington's introductions to the Oxford Shakespeare editions very useful (1987). The most user-friendly version of the background history is that of Peter Saccio (see below.) Good introductory material on these and other history plays can be found in Warren Chernaik's *The Cambridge Introduction to Shakespeare's History Plays* (2007). For a concise (if conservative) account of some of the background to the plays there are pertinent chapters in CWRD Moseley (see below) and the individual volume in the Penguin Critical Studies series on part two by Neil Taylor. For more varied approaches, see the anthologies listed below under D Bevington and GK Hunter.

### **Books and articles**

- CL Barber, *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Content* (1959)  
D Bevington Ed, *Henry IV, Parts I & II: Critical Essays* (1986)  
AC Bradley, 'The Rejection of Falstaff' in *Oxford Lectures in Poetry* (1909) (Also in Hunter, 1970)  
W Empson, 'Double Plots' in *Some Versions of Pastoral* (1935)  
G Holderness, J Turner & N Potter, *Shakespeare: The Play of History* (1988)

GK Hunter, 'Henry IV and the Elizabethan Two-Part Play' in Review of English Studies, new series V, 1954  
GK Hunter Ed, Shakespeare: Henry IV, Parts I & II Macmillan Casebook series (1970)  
H Jenkins, The Structural Problem in Shakespeare's Henry IV (1956)  
DS Kastan, Shakespeare and the Shapes of Time (1982)  
LC Knights, 'Time's Subjects: The Sonnets and King Henry IV, Part II' in Some Shakespearean Themes (1959)  
C Leech, 'The Unity of King Henry IV, Part II' in Shakespeare Survey VI, (1953)  
CWRD Moseley, Shakespeare's History Plays, 'Richard II' to 'Henry V: The Making of a King', Penguin Critical Studies (1988)  
ME Prior, The Drama of Power: Studies in Shakespeare's History Plays (1973)  
AP Rossiter, 'Ambivalence: The Dialectic of the Histories' in Angel with Horns (1961)  
P Saccio, Shakespeare's English Kings: History, Chronicle and Drama (1977)  
JIM Stewart, Character and Motive in Shakespeare (1949)  
N Taylor, Shakespeare Henry IV Part II, Penguin Critical Studies (1992)  
EMW Tillyard, Shakespeare's History Plays (1944)  
DA Traversi, Shakespeare: From 'Richard II' to 'Henry V' (1957)  
JS Wilders, The Lost Garden: A View of Shakespeare's English and Roman History Plays (1978)  
JD Wilson, The Fortunes of Falstaff (1943)

Additional reading may be found on Blackboard: <https://lms.bu.edu>

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