



Boston University International Programs
London

Boston University British Programmes
Seminar in Shakespeare Studies
CAS EN 368 (*London Liberal Arts Elective*)
Summer 2009

Instructor Information

A. Name	Mark Allen
B. Day and Time	Wednesdays & Thursdays, 1.15 – 5.15 p.m.
C. Location	Cassels room, 43 Harrington Gardens, SW7 4JU
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Course Objectives

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.

Assessment

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 1.15 p.m. to 5.15 p.m. in the Cassels room on Wednesdays and Thursdays.

Grading

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism:

<http://www.bu-london.co.uk/files/images/ACADEMICHANDBOOKSU09.pdf>.

Course Chronology

Session 1 (27th May) Introduction/*Othello*

Session 2 (28th May) *Othello*

Session 3 (3rd June) *Othello*

Session 4 (4th June) *Macbeth*

Session 5 (10th June) *Macbeth*

Session 6 (11th June) *Macbeth*

Session 7 (17th June) *Twelfth Night*

Session 8 (18th June) Provisional date for trip to the Globe Theatre

Session 9 (24th June) *Twelfth Night*

Final Examination Thursday 25th June. 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...).

**** Make-up Class Date: Friday 12 June.** Should any class dates need to be rescheduled, students are obligated to keep this date free to attend classes.

Readings

Additional readings may be posted on the course webpage:

<http://www.bu-london.co.uk/academic/en368> (you must be logged in to view materials).

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 Well's (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 *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 (2003). A recent 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* (3rd 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)

Macbeth

Critical anthologies and introductory readings

The old Macmillan Casebook (1968) is edited by John Wain and is still worth a look. More recent are the *Longman Literature Guides* (1988), Eds L Cookson and B Loughrey and the Harvester *New Critical Introduction* to Shakespeare with the *Macbeth* volume written by M Long (1989).

Books and articles

- J Bayley, *Shakespeare and Tragedy* (1981)
H Berger Jr, 'The Early Scenes of *Macbeth*: Preface to a New Interpretation' (*ELH* 47, 1980, 1-31)
H Berger Jr, 'Text Against Performance in Shakespeare: The Example of *Macbeth*' in *The Power of Forms in the English Renaissance* (Ed S Greenblatt, 1982)
JR Brown, Ed, *Focus on 'Macbeth'* (1982)
S Booth, '*King Lear*', '*Macbeth*', *Indefinition and Tragedy* (1983)
AC Bradley, *Shakespearean Tragedy* (1904 and often reprinted)

NS Brooke, 'Language most shows a man...? Language and speaker in *Macbeth*' in *Shakespeare's Styles*, Ed P Edwards, IS Ewbank and GK Hunter (1980)

C Brooks, *The Well-wrought Urn* (1947)

JL Calderwood, *If it Were Done: 'Macbeth' and Tragic Action* (1986)

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

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

F Fergusson, 'Macbeth as the Imitation of an Action' reprinted in *Shakespeare: The Tragedies* Ed, A Harbage (1964)

EAJ Honigmann, *Shakespeare Seven Tragedies: The Dramatic Manipulation of Response* (1976)

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

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

LC Knights, 'How Many Children had Lady Macbeth?' reprinted in his *Hamlet and Other Shakespearean Essays* (1979)

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

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

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

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

G Williams, 'Macbeth' (*Text and Performance* series, 1985)

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