**ARLT 100: Shakespeare and His Time**

**Instructor: Rebecca Lemon**

**Class meeting:** MW 2-3.20pm WPH 203

**Office:** Taper Hall 429

**Office Hours:** Monday 12-2PM and by appointment

**Contact Info:** [rlemon@usc.edu](mailto:rlemon@usc.edu); 213-740-3732

**Course Description**

This course will offer a close study of Shakespeare's plays and poems in order to introduce you to Shakespeare's language, his stagecraft, his literary "genius," and his legacy. After an opening week on close reading Shakespeare's sonnets, we will turn to a case study of *Richard III.* This provocative Shakespeare play participates in a Tudor legend of the villainous King Richard, who murdered his way to the throne. This play provides the template for subsequent Shakespeare plays and characters (*Othello, Macbeth, King Lear*); and it also proves inspiration for generations for writers and filmmakers. After our close study of *Richard III* and its legacy, we will turn a complimentary, opposite topic: Shakespeare, marriage and magic.

**Learning Objectives**

* Reflect on what it means to be human – and to represent the experience of being human –through close study of the playwright alleged to have “invented the human” (Harold Bloom, *Shakespeare and the Invention of the Human*);
* Cultivate a critical appreciation for one of the highest and most influential forms of human expression, namely the works of Shakespeare;
* Develop an understanding of the contexts from which Shakespearean drama has emerged;
* Engage with lasting ideas and values that have animated humanity throughout the centuries, with the goal of leading a more purposeful, more ethical, and intellectually richer life;
* Learn to read and interpret actively and analytically, to think critically and creatively, and to write and speak persuasively;
* Learn to evaluate ideas from multiple perspectives and to formulate informed opinions on complex issues of critical importance;

**Required Readings and Supplementary Materials**

I have ordered *The* *Necessary Shakespeare*, edited by David Bevington, into the bookstore. I recommend it because it is light and well edited. Online editions are not acceptable.

**Description and Assessment of Assignments**

You will be graded on essays, occasional pop quizzes, the midterm exam, and class participation.

**Participation:**

Includes thoughtful contributions to class discussion, a class presentation, as well as attendance. Attendance and class participation are an important part of the course. You are allowed two absences. Any more than six absences will severely affect your grade for the course.

**Essays:**

1. A 3 page essay

This essay will ask you to analyze a speech or two in a play through close reading.

2. A research presentation and 2 page write up

This assignment asks you to lead discussion, with a partner from the class, for 15-20 minutes. You will be asked to hand in a written version of your presentation to me, including the questions that you will pose to the class, and the interpretation you will present, in class on the day of your discussion.

3. A 4 page essay

This essay will ask you to study imagery in a play through close reading.

4. A 5 page essay

This essay will ask you to compare two plays, or an adaptation of a Shakespeare play.

**Grading Breakdown**

Participation, including pop quizzes: 20%

3 page essay: 10%

Presentation and write up: 15%

4 page essay: 15%

Midterm exam: 20%

5 page essay: 20%



**Assignment Submission Policy**

All papers are due in class on the date listed on the syllabus. Please also submit a copy through Turnitin on Blackboard.

**Computer Policy**

In this class you are invited to take notes in your book and in a notebook/notepad. Please do not use your computer to take notes, unless you have a documented disability that requires it. If you need more information on why I have this policy, please feel free to ask me! Also see:

<http://www.newyorker.com/tech/elements/the-case-for-banning-laptops-in-the-classroom>

<http://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/>

<http://www.sciencedirect.com/science/article/pii/S0360131512002254>

<http://www.slate.com/articles/health_and_science/science/2013/05/multitasking_while_studying_divided_attention_and_technological_gadgets.html>

<http://pss.sagepub.com/content/early/2014/04/22/0956797614524581.abstract>

**Course Schedule: A Weekly Breakdown**

Week One: Introduction to reading Shakespeare

1/12: Introduction: sonnet 73

1/14: Sonnets 1, 12, 15, 18, 19, 20, 60, 73, 116, 126, 129, 130, 144, 154

**Presentation sign-up sheet**

**Unit One: Richard III case study**

Week Two: Richard III and the Tudor myth of history

1/19: no class: MLK Day

1/21: *Richard III*, Shakespeare adapting Thomas More and Raphael Holinshed [handouts]

Week Three: Opening Shakespeare’s *Richard III*

1/26: *Richard III* as Tudor myth or chronicle history?

please watch PBS *Secrets of the Dead* on Richard III for today’s class (54 minutes)

<http://www.pbs.org/wnet/secrets/resurrecting-richard-iii-full-episode/1934/>

**First Essay assignment** [3 pages, close reading soliloquy or scene with Anne]

<http://www.le.ac.uk/richardiii/science/osteology.html>

<http://www.le.ac.uk/richardiii/index.html>

1/28: *Richard III* and opening lines of early Elizabethan drama: opening of Marlowe’s *Faustus*, *Gorbuduc, Cambyses* [handout]

<http://www.stagework.org.uk/mckellen/>

Week Four: Rhetoric in *Richard III*

2/2:Richard III: the aside, soliloquy, and audience collusion

**Essay 1 due**

2/4: Richard III and rhetorical devises

Week Five: Genre in *Richard III*: tragedy or history?

2/9: Dreams and prophecies in Richard III

**Second Essay assignment** [4 pages, animal imagery or dreams/prophecies]

2/11: Richard’s fall and Boccaccio’s *De Casibus Vivorum Illustrium* [handout]

Week Six: Adapting *Richard III*

2/16:No class: President’s Day

2/18: Adapting Shakespeare’s *Richard III*: Laurence Olivier (1955) and Ian McKellen (1995)

Week Seven:

2/23:Adapting Shakespeare’s *Richard III*: please watch Al Pacino’s *Looking for Richard* for today’s class [available through Amazon video for $2.99; I’ve also ordered it into the library]

**Essay 2 due**

2/25: Our adaptations of *Richard III*

**Unit Two: Shakespeare and the Vice Character**

Week Eight:

3/2: *Othello*

3/4: *Othello*

Week Nine:

3/9: *Macbeth*

3/11: *Macbeth*

SPRING BREAK

Week Ten:

3/23: Study day

3/25: **Midterm Exam**

**Unit Three: Shakespeare, marriage and magic**

Week Eleven:

3/30: *Twelfth Night*

4/1: *Twelfth Night*

**Third essay assignment** [5 pages, on adapting the Vice character]

Week Twelve:

4/6: *Twelfth Night*

4/8: *Winter’s Tale*

Week Thirteen:

4/13:*Winter’s Tale*

4/15: *Winter’s Tale*

**Essay 3 due**

Week Fourteen:

4/20: *The Tempest*

4/22: *The Tempest*

Week Fifteen:

4/27: *The Tempest*

4/29: Performance Day

**Websites on Shakespeare’s London, for fun browsing**

Map of early modern London: the Agas Map <http://mapoflondon.uvic.ca/map.htm>

Virtual Paul's Cross: <http://vpcp.chass.ncsu.edu>

<https://www.youtube.com/watch?v=rdt0yCbvyHg&feature=youtu.be>

Flythrough of 17th century London: <https://www.youtube.com/watch?v=SPY-hr-8-M0>

**UNIVERSITY POLICIES**

**Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs <http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html> provides certification for students with disabilities and helps arrange the relevant accommodations.

**Statement on Academic Integrity**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standardshttps://scampus.usc.edu/1100-behavior- violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

**Statement on Student Behavior**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.