**Wilkes Honors College**

**ENL 4333: Honors Shakespeare**

**Fall, 2016**

**MW 2:00-3:20**

**SR 272**

**Michael Harrawood, Instructor**

**SR 245; 6-8617; cell: (561) 596-6486**

mharrawo@fau.edu

Office Hours: MW 3:30-5:30 and by appointment

Required Texts: ***The Norton Shakespeare, Based on the Oxford Edition***, Stephen Greenblatt, ed. ISBN: 0-393-9708706

***The Bedford Companion to Shakespeare: An Introduction with Documents***. Russ McDonald, Second Edition. ISBN: 0-312-24880-6

**About the course:** The course is intended to intensify the student’s basic familiarity with the work of William Shakespeare and with the critical tradition generated and inspired by that work. In addition to reading our plays and poems, we will be considering both the contemporary historical context within which the works were generated and present-day critical and ethical issues that have grown up around individual plays (such as *The Taming of the Shrew*, for example) and around the Shakespeare industry itself. We can change the matter of the readings or speed with which we move through the plays any time we want. The important thing is to read the plays carefully and with an eye towards a more professionalized critical reading.

The **objectives** of this course, then, are, first, to read thoroughly and critically some of the plays of the Shakespeare canon, and, second, to gain a working knowledge of how those plays are understood by the community of scholars and readers to which we now belong. By the end of the semester the student will have a working scholarly familiarity with the plays and criticism, in addition to a sharpened set of reading and critical skills that will help the student pursue work on the Honors Senior Thesis.

**Research Intensive Course Designation (RI) and Requirements:** This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level. If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review.  Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/ouri>.

**Student Learning Outcomes**

Research projects are expected to achieve all six of the following Student Learning Outcomes (SLOs):

**1: Knowledge.** Students are expected to demonstrate content knowledge, and knowledge of core principles and skills. All research begins with the acquisition and gathering of data. Researchers in literature find our data in books and manuscripts. For this course, we will learn the data acquisition skills available to researchers in South Florida. These include reference to hard copies of books that can be obtained through our libraries and through inter-library-loan programs, and the use of the many electronic data sources available to us. At FAU we are particularly fortunate to have access to Early English Books Online (EEBO), a resource that allows us to view scanned microfilm of original copies of every volume printed in England between Caxton’s press in 1475 and 1700. Online text searches require very different skills from library catalogue searches, and we will spend lots of in-class time looking at ways to formulate effective text searches in humanities databases, such as J-Stor and Project Muse. EEBO, in particular, will require students to become familiar with 16th and 17th century typeface, and reading early modern texts in unedited and unmodernized form will take some time. The benefit to the student of this is that you have the opportunity to do real and contributive scholarship. FAU is one of the few universities using EEBO in undergraduate research projects, and HC students have won awards and have presented their work at international conferences from research here.

**2: Formulate Questions.** Students are required to formulate research questions, scholarly or creative problems in a manner appropriate to the planning discipline. You start research because something in the text piques or interests you: you don’t understand why Prospero is so mean to Ariel and Caliban; you don’t like Lear’s rants against women; you wonder what a stage direction like “Exit pursued by a bear” would have looked like to contemporary audiences. Or, something in a pop tune or on the evening news makes you think of Shakespeare. Or, you wonder why Shakespeare keeps torturing his syntax and forcing internal rhymes. This seed from the text will unfold into larger questions about the social and textual meanings of the play itself, its post-colonial, feminist, or performance history or questions about the text itself. This larger question will take shape for you by reading the research by other scholars on your play and your question. We commonly call these “Secondary Sources” but this is a mistake. Reading literature is unique in that we do it alone – the sense of horror we get at the end of *King Lear* is ours alone – but we do it alone in a community of fellow readers – so that sense of horror can take on different forms and proliferate different meanings. Reading the work of other scholars will admit you into this community so that you will no longer have to think about these issues alone. In this course we’ll spend a lot of our class time looking online at library catalogues, World Cat, and the university’s online data bases; we’ll talk about how to do effective searches and how to get a sense of what the reading community has been thinking about the issue that first piqued you in your own reading. You will formulate your question based on how other readers and scholars of these texts formulated theirs.

**3: Plan of Action.** Students are expected to develop and implement a plan of action to address research and inquiry questions or scholarly problems. Your ideas belong to you, and nobody can really implement tem for you. But there is a path from that first moment of excitement you got reading the play to the finished project. The first step is to formulate your most basic idea in a sentence or two: I notice that. . . ; I’m interested in. . . You don’t do that alone. This will be a small and intimate learning group, and we’ll all spend time talking about our ideas. From that first burst of light, you start to build outwards towards greater topics (see above, Outcome Two). You can then take these topics to electronic and catalogue searches that will provide your research path for you. Don’t try to map out the whole paper all at once, and don’t be afraid to change your paper from the ground up once you’ve started. Your data may show you that all this time you’ve really been interested in something other than the idea with which you started. We’ll spend lots of time on this.

**4: Critical Thinking.** Students are expected to apply critical thinking skills to evaluate information, their own work, and the work of others. You already know what “Critical Thinking” means or you wouldn’t be here. In literary research, it means a sort of intellectual push-back on both the primary and secondary sources you read. Why *is* Prospero so mean to Ariel and Caliban? In fact, he comes off as a bully in a play that proposes him as the hero. Is Shakespeare playing games with us? Or has the reading tradition taken this play through many permutations. You will find that Edward Said, or Ania Loomba propose very different accounts of this play than Northrup Frye or Stephen Greenblatt. How come? Your own research questions will cause you to read both the play and the critics in a way that will allow you to shave off just what you want to say. Study in The Humanities requires “Critical Thinking” to examine both the “what” and the “how” of your thought process.

**5: Ethical Conduct.** Students are expected to identify significant ethical issues in research and inquiry and/or address them in practice. For students of literature, ethical issues arise both in the reading and in the writing. *The Tempest*, for example, is one of Shakespeare’s most beloved and performed plays. In the 18th century it was turned into a musical with impressive stage effects; Caliban got a girlfriend named Calibana, and the two did “native” dancing together onstage. How do we imagine audiences taking pleasure from this? For years, scholars argued that Othello’s skin color has nothing to do with his tragedy, because Shakespeare is too great a poet to concern himself with political and racial matters; for many of those same years, Shakespeare’s plays were considered too great to be performed by black casts. How do we think about all this now? All literature, even our own, asks that we consider attitudes and actions that make us uncomfortable. Great art demands that we reexamine our own ethical foundations. It is in these moments of our discomfort that we can begin to sort out the ethical problems of the text itself.

Perhaps more importantly, the ethics of literary research demand that the work we present is legitimately and genuinely our own. Students in college writing courses get warned about “plagiarism,” but research ethics are something else again. It is important that we do not poach conclusions or subject matter from our fellow scholars. There is enough room in the field of Shakespeare scholarship for all our voices. As with all of these outcome fields, we will spend a lot of class time talking about how to use the work of other scholars in our own projects.

**6: Communication.** Students will convey all aspects of their research and inquiry (processes and/or products) in appropriate formats, venues, and delivery modes. We want to imagine presenting your final paper for this course in an academic venue. That means, we will groom and professionalize your writing as we go, so that you can submit your work for conference presentation or publication. **I encourage each student to imagine presenting this research outside the confines of our class.** I would like you to prepare research you can present at the **Honors Research Symposium**, here at the HC, or at the FAU Undergraduate Research Symposium in Boca. Here are web sites for information on these:

<http://www.fau.edu/honors/academics/research-symposium.php>

<http://www.fau.edu/ouri/undergrad_symposium.php>

Additionally, I encourage you to imagine the preparation of a research paper you can submit to the ***FAU Undergraduate Research Journal***, and to sources outside this community, like the **Florida Council of Honors Colleges**, or the **National Council of Honors Colleges**. Presenting your work is not a requirement for the course, and I will not factor it into your final grade. But I promise it will be worth all the work you will put into it.

The six SLOs listed above come all together, not one at a time, as we learn to conduct research in literature.

**This is how we’ll proceed:** We first must learn to read professional scholarship. **I’ll assign several scholarly articles and essays for this course, at least one or two per week. We’ll read these together, and I’ll ask a student to present a 10-minute discussion on each**. I’ll ask you to state the thesis of the article, to read the thesis sentence, and then to describe the way in which the critic builds his or her argument, what the argument specifically claims, and whether the paper works or not. In addition, I’ll ask each presenter to find a picture of the scholar we’re reading, to tell the class who this person is, where he or she got her Ph.D., where this person teaches today, if still teaching, and what other scholarship this person has published. We will talk much more about this.

In addition, after a few weeks I will ask students to find items on their own out of our online resources and library collections. There are vast possibilities out there, and we’ll have fun playing around with them. This exercise will also lay the foundation for your final paper.

Additionally, I encourage you to imagine the preparation of a research paper you can submit to the ***FAU Undergraduate Research Journal***, and to sources outside this community, like the **Florida Council of Honors Colleges**, or the **National Council of Honors Colleges**. Presenting your work is not a requirement for the course, and I will not factor it into your final grade. But I promise it will be worth all the work you will put into it.

**Note of Honors Distinction:** This course differs substantially from the non-Honors version. First, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the **Honors Thesis**. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Students will also engage with the theoretical tools used by today’s reading community to study literature. Most importantly, students will do all of this under the mentoring supervision of the instructor. This course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

**How you will get your grade:**  Students will write a five-page thesis paper and a ten-page research paper, based on the critical materials we engage in class. In addition I will grade you based on your talking-points discussion of the plays (in other words, you need to come to class having prepared an analysis of the play itself, along with a close reading of a selected passage), and on the quality of your in-class presentation of the critical material we’ll be reading on Wednesdays. Everybody will get several opportunities to present. I will also ask students to read aloud from each play and to present an analysis of the lines read. You will want to prepare for this.

This means the grading breaks down roughly like this:

Papers: 50%

Discussion: 25%

Presentations, Reading: 25%

I’ll grade papers based on the following: 1) quality and originality of your thesis; 2) cogency of your argument; 3) elegance of writing, and deployment of new vocabulary; 4) topic maintenance and paragraph structure.

For every Wednesday there are critical essays and background information that I will have made available beforehand.One student will be assigned to provide an explication of the critical essay and its relation to the play. This will also be from the podium and I will grade both your critical competence and your presentation style. I will require you all to assimilate the language and methods of the critics we read and to reflect them, not only in your papers but in your in-class comments as well.

**Late paper, absence policy:** I have no late-paper policy, so get them in on time if you want me to read them and if you want a grade. You can have two (2) unexcused absences. The third time I will file an F for you for the course. If you are late, or if you come to class unprepared or without your book, I will mark you absent for the day. Of course, as always, if there is some real need, emergency or otherwise, for you to miss class come speak to me about it **beforehand** and we’ll work something out.

**A Note on Plagiarism**: “Plagiarism” means representing someone else’s writing as your own, whether that writing is stolen outright, copied off another paper, purchased, or downloaded from the web. (See above Learning Outcome 5.) Student cheating on written work has become more and more prominent an issue in higher education, especially in the last decade of web sites featuring downloadable papers. FAU presently subscribes to several services that track web sources for student papers in order to discover plagiarism in student writing. The Honors College presently has an Honor Code covering all types of cheating in course work. Any way you look at it, this is a bad way to go. Do your own work.

<http://www.fau.edu/ctl/AcademicIntegrity.php>

<http://www.fau.edu/divdept/honcol/academics_honor_code.htm>

At the same time, I want you to try to incorporate the critical moves and vocabulary that you will be reading this semester. We run a fine line as we grow as scholars and writers. Aristotle thinks we find our humanity in imitating others: and that is surely how we learn to speak as babies. So I encourage you to rip off whatever you can from the works we read this semester – phrases, word choices, tactical moves – I’ll reward this when you get it right and help you when you begin. But do your own work.

A Note on *Monarch Notes* and *Cliff’s Notes*: Two words on these: *Come On!* Do you really think that what some grad student getting six dollars an hour wrote 20 years ago is going to tell you anything cool about Shakespeare? No way! My advice is to skip ‘em. Shakes will turn out to be better writers than the guys who wrote the ponies.

**Recording the class:** If you have special needs, please see me. Otherwise, I do not permit students to record my voice or my image inside the classroom. This will be a discussion class, and everybody in it will be talking. Please respect the rights of your fellow students and your instructor.

***POLICY ON ACCOMMODATIONS:  POLICY ON ACCOMMODATIONS:****In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations to properly execute coursework must register with Student Accessibility Services (SAS)  -- in Boca Raton, SU 131**(561-297-3880**); in Davie, LA 131**(954-236-1222**); in Jupiter and all Northern Campuses, SR 111F**(561-799-8585**) – and follow all SAS procedures.*

**Working Schedule:**

**Week One:**  Introduction to the course. Sonnets (in class.Sonnet 130; Sonnet 116 and commentary. Sonnets 1-3, Sonnet 20, Sonnet 138. Also, ***Companion*,** Chapter 4: Performances, Playhouse, and Players.” pp. 109-144).

***In class: Writing Research Papers. What you need to begin?***

**Week Two:**  ***The Taming of the Shrew***

***Companion*:** Chapter 8, “Men and Women: Gender, Family, Society (pp. 253-302); Wayne A. Rebhorn, “Petruchio’s ‘Rope Tricks.’”

***In class: Note-taking for Research Papers. How to Take Notes. What a Note Should Give You.***

**Week Three: *A Midsummer Night’s Dream***

Louis Adrian Montrose, “Shaping Fantasies.”

***In class: Elements of Literary Research: Text, Literature, Theory. How to find your research topic. How to find your research data.***

**Week Four:** ***The History of Henry the Fourth***

Stephen Greenblatt, “Invisible Bullets.”

***In class: Review of each student’s possible research topic. How to get to the EEBO texts. How to use JStor and Project Muse.***

**Week Five: *The Life of Henry the Fifth***

***Companion:*** Chapter 9: Politics and Religion, pp. 303-352.

***Moving from secondary materials to EEBO searches.***

***Five-page paper due by 5 p.m. Friday September 23. No late papers!***

**Week Six:** ***Venus and Adonis, The Rape of Lucrece***.

Katharine Eisaman Maus, “Taking Tropes Seriously”; Nancy Vickers, “This Heraldry in Lucrece’ Face.”

***In class: How to make an annotated bibliography entry. Academic Styles for research in literature.***

**Week Seven:**  ***The Tragedy of Hamlet, Prince of Denmark*.** “A Critical History of *Hamlet,*” “Feminist Criticism and *Hamlet.*”

***In class: student research topics. Game plan for research paper. Each student presents a topic, no matter how vague or rough.***

**Week Eight:** ***Twelfth Night: Or, What You Will***

***Companion***, Chapter 2, “To What End Are All These Words?” (pp 36-78. Jacques Derrida, “Structure, Sign and Play in the Discourse of the Human Sciences: <http://hydra.humanities.uci.edu/derrida/sign-play.html>.

***In class: From the idea to the data sources: how to look up works for your topic***

**Week Ten**: ***The Tragedy of Othello, the Moor of Venice***

**Patricia Parker, “Othello and Hamlet: Dilation, Spying and the ‘Secret Place’ of Woman.”**

**In class: *Each student presents a précis of his or her research project. Knowing when to stop the research and start the writing.***

**Week Eleven:**  ***The Tragedy of King Lear: A Conflated Text.***

 Sigurd Burckhardt, “The Quality of Nothing”; Stephen Greenblatt, “Shakespeare and the Exorcists,” Background and Contexts in the Bedford.

***In class: Each student presents a précis of his or her research project. Knowing when to stop the research and start the writing.***

**Week Twelve**: ***The Tragedy of MacBeth***

“Contexts.” Janet Adelman, “Escaping the Matrix: the Construction of Masculinity in *MacBeth* and *Coriolanus*,” (pp. 130-147).

**Week Thirteen:** : ***A Winter’s Tale.*** Critical readings TBA.

**It is my plan at this time to use our last meeting times to read plays we select together. I have a couple of nominations – *Richard II and Henry IV, Part Two,* for example – but let us confer and make a decision how best to spend this time.**

**Final Paper Due Date To Be Determined in Conference With the Class**

**We will use the class exam time for students to present their research work. 10-minute presentations.**