



School of English, Journalism
& European Languages

UNIT OUTLINE

HEA223/323
Shakespeare's Comedies

Semester 1, 2006

www.utas.edu.au/units/HEA223

Convenor:	Dr Rose Gaby Room: HUM 547 Phone: 6226 2349 Email: R.Gaby@utas.edu.au
Consultation hours:	12-1 Wednesdays and 12-1 Thursdays
Unit description:	Provides an introduction to Shakespearean comedy with an emphasis upon performance history, comic conventions and historic contexts. Comedies from different phases of Shakespeare's career will be considered with attention to the varying conceptions of gender, love, sexuality, and power contested within them.
Unit aims and objectives:	<ul style="list-style-type: none">◇ to introduce selected Shakespearean comedies as performance texts◇ to present a range of strategies for reading Shakespearean texts & break down barriers to the language◇ to familiarize students with the field of Shakespeare Studies by exposure to a wide range of critical approaches (including formalist, historicist, feminist, genre & performance-based criticism)◇ to investigate the social contexts of Shakespearean comedy (family & society in early Modern England; points of tension exposed within the comedies)◇ to investigate the physical conditions that produced Shakespeare's comedies (the theatres & how they operated)◇ to consider the functions & characteristics of comedy as a genre◇ to consider the functions of Shakespearean comedies through time & the cultural implications of contemporary appropriations on stage & in film

<p>Learning outcomes:</p>	<p>At the completion of this unit students should be able to:</p> <ul style="list-style-type: none"> ◇ read and understand Shakespeare's language, making use of the critical apparatus supplied in recent editions ◇ produce coherent, informed written analysis of the set texts ◇ demonstrate an understanding of interpretative issues specifically associated with dramatic texts ◇ demonstrate some familiarity with the range of theoretical perspectives that have been brought to bear on Shakespearean texts ◇ demonstrate an understanding of the social and physical contexts of Shakespearean comedy
<p>Required texts:</p>	<p>Shakespeare, <i>The Taming of the Shrew</i> Shakespeare, <i>The Merchant of Venice</i> Shakespeare, <i>Twelfth Night</i> Shakespeare, <i>Measure for Measure</i> Shakespeare, <i>The Winter's Tale</i></p>
<p>Recommended:</p>	<p>Lisa Hopkins, <i>Beginning Shakespeare</i> Russ McDonald, <i>The Bedford Companion to Shakespeare</i></p>
<p>When taught:</p>	<p>Sem 1, 2006</p> <p>Lectures: 10:00 – 10:50am Wednesday ART LTH Workshops: 10.00-11.50am Thursday Hum 548 or 10.00-11.50am Friday Hum 548</p>
<p>Assessment:</p>	<p>1x 1000 word essay (20%), due 5pm Monday 10 April 1x 2000 word essay (40%), due 5pm Monday 8 May 1x 2hr exam (40%)</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>You will not be able to discuss the play you chose for the first essay in your second, however you may use any of the set texts in the exam. The exam will ask general questions based on the material covered in lectures and workshops. You will need to demonstrate familiarity with at least 3 plays.</p> </div>

LECTURE/SEMINAR SCHEDULE (REVISED 10/3)

Week beginning	Topic	Workshops Thursday	Workshops Friday
27 Feb	Introduction and background materials		
6 March	Shakespeare's Stage and Comedy	Cancelled	<i>Taming of the Shrew 1</i>
13 March	<i>The Taming of the Shrew</i>	<i>Taming of the Shrew 1</i>	<i>Taming of the Shrew 2</i>
20 March	<i>The Taming of the Shrew</i>	<i>Taming of the Shrew 2</i>	Essay advice
27 March	<i>The Merchant of Venice</i>	Essay advice	Performance/ Film Screening (optional)
3 April	<i>The Merchant of Venice</i>	<i>Merchant of Venice</i>	<i>Merchant of Venice</i>
10 April (Essay 1 due)	<i>Twelfth Night</i>	Easter Break	
17 April	Easter Break	<i>Twelfth Night</i>	<i>Twelfth Night</i>
24 April	<i>Twelfth Night</i>	<i>Twelfth Night</i>	<i>Twelfth Night</i>
1 May	<i>Measure for Measure</i>	<i>Measure for Measure</i>	<i>Measure for Measure</i>
8 May (Essay 2 due)	<i>Measure for Measure</i>	<i>Measure for Measure</i>	<i>Measure for Measure</i>
15 May	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>
22 May	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>
29 May	Review and exam advice		
	Study period: 5 June – 9 June 2006		
	Examination period: 10 June – 27 June 2006		

ADDITIONAL INFORMATION

Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at www.utas.edu.au/plagiarism or in the Student Information Handbook. Assignment cover sheets are available from the School office. All written assignments must be submitted in hard-copy (not by email or other electronic means) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments will be returned within three weeks of the due date; once assignments have been returned no further late assignments will be accepted.

Late Assignments

Late submissions will be penalized as follows: 5% of the available marks for the first day, and then 2% per working day thereafter. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Student Counsellor
- Careers Adviser
- Disability Adviser

University Statement on Plagiarism and Academic Integrity

“**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>”

The University reserves the right to submit assignments to plagiarism detection software, and might then retain a copy of the assignment on its database for the purpose of future plagiarism checking.

Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003).

Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—0-49%

All marks are subject to moderation.

Assessment Criteria

The following criteria apply to assessment of the essay:

- Effectiveness of introduction
- Relevance and coherence of argument
- Effectiveness of conclusion
- Scope of textual referencing
- Use of critics
- Attention to expression, spelling, proof-reading and stylesheet.

Recommended Reading

GENERAL GUIDES:

- Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*, 8 vols, London: Routledge & Kegan Paul, 1957-75.
- Richard Dutton and Jean E. Howard, *A Companion to Shakespeare's Works*, Vols 3 and 4, Malden, MA : Blackwell Pub., 2003. **(Reference)**
- Lisa Hopkins, *Beginning Shakespeare*, Manchester: Manchester UP, 2005. **(Reserve)**
- Alexander Leggatt, ed., *The Cambridge Companion to Shakespearean Comedy*, Cambridge: Cambridge University Press, 2002.
- Russ McDonald, *The Bedford Companion to Shakespeare: An Introduction with Documents*, Boston: St Martin's Press, 1996. **(Reserve)**
- Stanley Wells, ed., *The Cambridge Companion to Shakespeare Studies*, Cambridge: Cambridge University Press, 1988.
- Margreta de Grazia and Stanley Wells, eds, *The Cambridge Companion to Shakespeare*, Cambridge: Cambridge University Press, 2001. **(Reserve)**
- Shakespeare Criticism*, Detroit, Mich: Gale Research Company, 1984- **(Reference)**

JOURNALS

- Shakespeare Quarterly*, Folger Shakespeare Library, 1950–.
- Shakespeare Survey*, Annual; Cambridge University Press, 1948–.

DATABASE

- Shakespeare Collection* (Gale) includes full text Arden editions and links to full-text articles. Available to UTAS students through the library's website.

PERFORMANCE AND STAGE HISTORY

- Jonathan Bate and Russell Jackson, eds, *Shakespeare: An Illustrated Stage History*, Oxford: Oxford University Press, 1996. **(Reserve)**
- Lynda E. Boose and Richard Burt, eds, *Shakespeare, The Movie* (1), London: Routledge, 1997. **(Reserve)**
- Lynda E. Boose and Richard Burt, eds, *Shakespeare, The Movie* (2), London: Routledge, 2003. **(Reserve)**
- Philip Brockbank, ed., *Players of Shakespeare*, Cambridge: Cambridge University Press, 1985.
- J.C. Bulman and H.R. Coursen, eds, *Shakespeare on Television*, Hanover and London: University Press of New England, 1988.
- James C. Bulman, *Shakespeare in Performance: The Merchant of Venice*, Manchester: Manchester University Press, 1991. **(Reserve)**
- Dympna Callaghan, ed., *A Feminist Companion to Shakespeare*, Malden, Mass. : Blackwell Publishers, 2000.
- Anthony Davies and Stanley Wells, *Shakespeare and the Moving Image: the Plays on Film and Television*, Cambridge: Cambridge University Press, 1994.
- Andrew Gurr, *The Shakespearean Stage 1575-1642*, 2nd edn, 1970; Cambridge: Cambridge University Press, 1980.
- Playgoing in Shakespeare's London*, Cambridge: Cambridge University Press, 1987.
- Graham Holderness, *The Taming of the Shrew*, Shakespeare in Performance Series, Manchester: Manchester University Press, 1989. **(Reserve)**
- Russell Jackson and Robert Smallwood, eds., *Players of Shakespeare 2 & 3*, Cambridge: Cambridge University Press, —1993.
- Bill Overton, *The Merchant of Venice: Text and Performance*, London: Macmillan, 1987.
- Carol Rutter, *Clamorous Voices: Shakespeare's Women Today*, London: Women's Press, 1988.
- Peter Thomson, *Shakespeare's Theatre*, London: Routledge, 1983.

GENERAL CRITICISM

- Linda Bamber, *Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare*, Stanford, Calif.: Stanford University Press, 1982.
- C.L. Barber, *Shakespeare's Festive Comedy*, Princeton: Princeton University Press, 1959.
- Harold Bloom, ed., *William Shakespeare's Twelfth Night*, New York: Chelsea House, 1987.
(Reserve)
- Michael D. Bristol, *Big-time Shakespeare*, London ; New York: Routledge, 1996.
- Dympna Callaghan, *Shakespeare Without Women: Representing Gender and Race on the Renaissance Stage*, London: Routledge, 2000.
- John Drakakis and Terence Hawkes, eds, *Alternative Shakespeares*, 2 vols, New York: Routledge, 1988-1996.
- Penny Gay, *As She Likes It: Shakespeare's Unruly Women*, London: Routledge, 1994.
- Hugh Grady, *Shakespeare and Modernity: early Modern to Millenium*, London: Routledge, 2000.
- Stephen Greenblatt, *Shakespearean Negotiations*, Berkeley: University of California Press, 1988.
- Jonathan Hall, *Anxious Pleasures: Shakespearean Comedy and the Nation-State*, London: Associated University Presses, 1995.
- Harriet Hawkins, *Measure For Measure*, Brighton, Sussex: Harvester Press, 1987. **(Reserve)**
- Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*, Brighton: Harvester Press, 1983.
Reading Shakespeare Historically, London: Routledge, 1996.
- Alexander Leggatt, *Shakespeare's Comedy of Love*, London: Methuen, 1974.
English Stage Comedy 1490-1990: Five Centuries of a Genre, New York: Routledge, 1998.
An Introduction to English Renaissance Comedy, Manchester: Manchester University Press, 1999.
- John Lyon, *The Merchant of Venice*, Harvester New Critical Introductions, New York: Harvester Wheatsheaf, 1988.
- John W. Mahon and Ellen Macleod Mahon, *The Merchant of Venice: New Critical Essays*, New York: Routledge, 2002. **(Reserve)**
- David McCandless, *Gender and Performance in Shakespeare's Problem Comedies*, Bloomington: Indiana University Press, 1997.
- Ruth Nevo, *Shakespeare's Other Language*, New York: Methuen, 1987.
- Mary Beth Rose, *The Expense of Spirit: Love and Sexuality in English Renaissance Drama*, Ithaca: Cornell University Press, 1988.
- Gary Waller, ed., *Shakespeare's Comedies*, London and New York: Longman, 1991.
(Reserve)
- Richard Wheeler, *Shakespeare's Development and the Problem Comedies*, Berkeley: University of California Press, 1981.
ed., *Critical Essays on Shakespeare's Measure For Measure*, New York: Hall, 1999.
(Reserve)
- Thomas Wheeler, ed., *The Merchant of Venice : Critical Essays*, New York : Garland, 1991.
(Reserve)

Exercise - 20%, 1000 words, due 5pm Monday 10 April

Note: You will NOT be able to discuss the play you choose for the exercise in your essay, however you may use it again in the exam.

Topics:

1. Closely examine Act 3 Scene 2 of *The Taming of the Shrew*, briefly describe what happens in the scene and discuss some of the contrasting ways the scene could be presented. Why do you think Petruchio behaves as he does in this scene? What is most striking about the way Katherina is treated? Do you think the scene is funny?
2. Closely examine Act 1 Scene 1 of *The Merchant of Venice* and write a brief outline of what happens, paying particular attention to the ways in which the scene prefigures the events and concerns of the play. How does the dialogue establish the setting? What do we learn about the speakers and where they come from? How do you think the relationship between Bassanio and Antonio should be presented?
3. Closely examine Act 1 Scene 5 of *Twelfth Night* and write a brief outline of how the scene develops. What do we learn about Olivia and her household here? What does Feste contribute to the scene? What do you think is going on between Viola and Olivia?
4. Closely examine Act 2 Scene 4 of *Measure for Measure*, briefly describe what happens, and discuss some of the contrasting ways the scene could be presented. Why do you think Angelo behaves as he does in this scene? What is most striking about the language used? How does the dialogue reflect the hidden thoughts and feelings of the characters?
5. Closely examine Act 2 Scene 3 of *The Winter's Tale* and briefly describe what happens, paying particular attention to the ways in which the language builds tension in the scene. How does this scene develop the plot? What impression do you get of Leontes and his court from this scene? Does Paulina's courage in this scene offer an effective counter to Leontes' sexism?

