

ENGL S200 01/ Summer 2018
Shakespeare: Comedies and Romances
MW 1:00-4:15
Professor Brian Walsh

Office Hours: MW 4:20-5:20 and by appointment
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Course: This class will survey Shakespeare’s amazingly durable and perpetually enjoyable work in the comedic genre, including the tragico-comedies, or so-called “romances,” of his later career. We will consider the pre-Shakespearean history of “comedy” as a genre, and the ways that Shakespeare left his mark on it. In addition to analyzing the plays’ relationships to the social, political, and religious contexts of Shakespeare’s era, we will take careful note of the literary and theatrical conventions we see being invoked and in some cases transformed in our plays. In each class meeting, we will look at clips of film and stage performances of the plays to assess how modern adaptors choose to make sense of the comedies today, and to see how these plays continue to live and to evolve in the global imagination.

Texts: *The Norton Shakespeare*, Stephen Greenblatt, et al., eds., 3rd edition, has been ordered through the Yale Bookstore. **You are free to substitute any complete edition or set of single editions of the plays, as long as they are annotated (have notes, glosses, etc.).** Other readings will be distributed in class.

Read the **entire** play **prior** to the date it is listed on the schedule below. **Always** bring a copy of the text of the play under discussion to class meetings.

Course Schedule

M	July	2	Course Introduction: Shakespeare Past and Present
W		4	<i>A Midsummer Night's Dream</i>
M		9	<i>Much Ado About Nothing</i>
W		11	<i>The Merchant of Venice</i>
M		16	<i>Twelfth Night</i>
W		18	<i>Measure for Measure</i>
M		23	<i>Cymbeline</i>
			<i>Twelfth Night</i> Performance analysis paper due in class
W		25	<i>The Winter's Tale</i>
M		30	<i>The Tempest</i>
W	August	1	Final exam

Course Requirements

- Attendance at all class sessions and participation in class discussions
- 7 brief (ca. 500 words) response papers (one for each play we will read except *Twelfth Night*; specific instructions for preparing these will be detailed in a separate handout)
- A five-page performance analysis of the Globe Theatre's production of *Twelfth Night* (details TBA)
- In-class writing exercises
- Each student will give a presentation to help guide discussion at some point in the term
- An in-class final exam