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1. Required texts for the year:

a) Shakespeare: 23 Plays and the Sonnets, ed. G. B. Harrison. (Those who can afford to do so will find it convenient and profitable to substitute for this the individual volumes in the Yale Shakespeare).

b) The Taming of the Shrew, and probably one or two other plays not yet decided upon, in the Yale Shakespeare. (These plays are not included in the Harrison volume).

c) Hamlet, Othello, Macbeth, King Lear and Antony and Cleopatra, in the Yale Shakespeare. (The detailed study of these plays requires more annotation than Mr. Harrison supplies).

d) Brooke & Paradise, English Drama, 1580-1642. (The plays in this volume will be needed for outside reading and term essays).

2. Schedule of Assignments: Fall Term

(As on attached sheet)

3. Outside reading and essay:

An essay of about 1500 words is due on December 16th. It should develop your own ideas about some aspect of one or more plays read outside of class. The following plays are suggested:

I. Shakespeare:

Historics: The three parts of Henry VI; King John.

Comedies: Comedy of Errors; Love's Labour's Lost; Two Gentlemen of Verona; Merry Wives of Windsor.

II. Plays in Brooke & Paradise, English Drama, 1580-1642, especially those by Peele, Lyly, Kyd, Marlowe, Dekker, Jonson.

The following essay-topics are merely suggestive:

1. Shakespeare and Roman comedy (Plautus and Terence).
2. Jonson and Shakespeare as comic dramatists.
3. Shakespeare and Lyly.
4. Marlowe and Shakespeare's history plays.
5. The Elizabethan ghost.
6. Elizabethan stage clowns.
7. Methods of characterization in Shakespeare and/or one of his contemporaries.
8. Dramatic structure in Jonson and Shakespeare compared.
9. The image patterns in any one Elizabethan play.
10. The Machiavellian villain.
11. The use of dramatic place (e.g. Belmont vs. Venice) as an aspect of meaning.
12. The malcontent as a stage type.
13. Plays within plays.

2. Daily Assignments - Fall Term:

| | | | |
|----|--------|----------|---------------------------------|
| 20 | 1) W. | 21 Sept. | Organization |
| 22 | 2) F. | 23 " | Richard II, I |
| 25 | 3) M. | 26 " | " II-III |
| 27 | 4) W. | 28 " | " IV-V,i |
| 29 | 5) F. | 30 " | " V,ii-vi |
| 2 | 6) M. | 3 Oct. | 1 Henry IV, I-II,ii |
| 4 | 7) W. | 5 " | " II,iii-III,ii |
| 6 | 8) F. | 7 " | " III,iii-V |
| 9 | 9) M. | 10 " | HOUR TEST (1) |
| 11 | 10) W. | 12 " | 2 Henry IV, I-II,iii |
| 13 | 11) F. | 14 " | " II,iv-IV,iii |
| 16 | 12) M. | 17 " | " IV,iv-V |
| 18 | 13) W. | 19 " | Henry V, I |
| 20 | 14) F. | 21 " | " II-III |
| 23 | 15) M. | 24 " | " IV-V |
| 25 | 16) W. | 26 " | Richard III, I-III |
| 27 | 17) F. | 28 " | " IV-III-V |
| 30 | 18) M. | 31 " | HOUR TEST (2) |
| 1 | 19) W. | 2 Nov. | Midsummer Night's Dream, I-II,i |
| 3 | 20) F. | 4 " | " " " II,ii-III |
| 6 | 21) M. | 7 " | " " " IV-V |
| 8 | 22) W. | 9 " | Merchant of Venice, I-II |
| 10 | 23) M. | 14 " | " " " III-V |
| 13 | 24) W. | 16 " | As You Like It, I-II |
| 15 | 25) F. | 18 " | " " " " III-V |
| 17 | 26) M. | 21 " | Taming of the Shrew, I-II |
| 20 | 27) W. | 23 " | " " " " III-V |
| 22 | 28) M. | 28 " | Much Ado about Nothing, I-II |
| 27 | 29) W. | 30 " | " " " " III-V |
| 29 | 30) F. | 2 Dec. | Twelfth Night, I-II |
| 1 | 31) M. | 5 " | " " " III-V |
| 4 | 32) W. | 7 " | HOUR TEST (3) |
| 6 | 33) F. | 9 " | Romeo & Juliet, I |
| 8 | 34) M. | 12 " | " " II-III,i |
| 11 | 35) W. | 14 " | " " III,ii-V |
| 13 | 36) F. | 16 " | ESSAY DUE |
| 15 | 37) F. | 6 Jan. | Hamlet, I |
| 18 | 38) M. | 9 " | " II |
| 10 | 39) W. | 11 " | " III |
| 12 | 40) F. | 13 " | " IV |
| 15 | 41) M. | 16 " | " V |
| 17 | 42) W. | 18 " | HOUR TEST (4) |
| 17 | 43) F. | 20 " | Review |

→ NT →

Study M

Essay

4. Analysis of Shakespeare's history plays.
5. The Elizabethan court.
6. Elizabethan stage shows.
7. Methods of characterization in Shakespeare and/or one of his contemporaries.
8. Dramatic structure in Jonson and Shakespeare compared.
9. The large patterns in any one Elizabethan play.
10. The Machiavellian villain.
11. The use of dramatic plots (e.g. Belmont vs. Venice) as an aspect of meaning.
12. The subplot as a stage type.
13. Plays within plays.