

SHAKESPEARE: THEN AND NOW

In this Winter Session study abroad program, we will intensively examine Shakespeare's plays in a city renowned for its theatre. We will study the historical contexts and places that informed Shakespeare's writing, as well as contemporary productions of his plays. We will read and see five plays (including at the Globe Theatre and the Royal Shakespeare Company (RSC)). We will visit Hampton Court Palace, where Shakespeare's company once performed for King James I, and spend a few days in Stratford-upon-Avon, touring Shakespeare's birthplace and meeting with actors from the RSC. We will see the First Folio of Shakespeare's Works at the British Library, have a backstage tour of Shakespeare's Globe Theatre, and tour various other Shakespeare-related sites in and near London, such as the South Bank, the Tower of London, and Windsor. The class will begin with *Hamlet*, Shakespeare's most celebrated, most culturally significant, and, arguably, his most difficult play. We will consider Hamlet's status as an enduring cultural icon to begin to address how and why Shakespeare remains our contemporary. Our first theatrical performance will be the West End's production of *The Lion King*, which is a modernized adaptation of *Hamlet*. The remaining four plays will be determined by the London and RSC theatre schedules as soon as their winter 2019 seasons are announced.

REQUIRED TEXTS

The Norton Shakespeare (3rd Edition), edited by Greenblatt, Cohen, Howard, Maus, McMullan, and Gossett (2015) – available via Textbook Rental

Various critical articles – available via D2L

LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

ENG 200:

1. Generate a close reading of a literary text (i.e. fiction, poetry, drama, creative non-fiction), that recognizes, demonstrates an understanding of, and interprets a text's literary elements
2. Evaluate differing perspectives on society, the environment, and/or the human experience as represented in literary texts.
3. Articulate contexts—e.g., historical, theoretical, cultural, generic, biographical—that give literature meaning.
4. Demonstrate an understanding of the connections between literary form and content.
5. Articulate purposes of literary study (e.g. aesthetic, epistemological, moral).

ENG 302:

1. Introduce/facilitate deeper understanding and appreciation for literary texts, genres, traditions, and issues related to selected topics in literature and ideas.
2. Facilitate understanding of the intellectual and cultural contexts for literary expression and foster understanding of the connections between literary expression and other areas of knowledge and human experience.

3. Provide continuing foundational development of close textual analysis, research, and critical discussion and writing about literature.

Program-Specific:

1. Demonstrate confidence in an international environment and a well-developed sense of social responsibility through engagement with local communities.
2. Use Shakespeare's works to examine philosophical, psychological, emotional, physical, theological, ethical, and moral issues concerning humanity across oceans and through the ages.
3. Interpret Shakespeare's works using different critical approaches—e.g., psychoanalysis, new historicism, Marxism, and gender studies.
4. Describe the theatrical practices of the Shakespearean stage and the cultural climate in which it operated.
5. Analyze contemporary performances of Shakespeare.
6. Begin to appreciate how and why Shakespeare has become a cultural phenomenon.
7. Critically comment on Shakespeare's global legacy.

INTASC STANDARDS (applicable to students in teacher certification programs only)

This course addresses the following InTASC standards:

- #4 Content Knowledge – The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.
- #5 Application of Content – The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

COURSE REQUIREMENTS

In order to receive a passing grade in this course, all of the following requirements must be met:

☐ *Attendance & Participation*

More than one (excused or unexcused) absence or excessive tardies diminish what you bring to and take away from class, and thus will be detrimental to your grade. If you have an extenuating circumstance that forces you to miss more than one class, contact me. If you miss more than three classes, you will fail the course. Because this is a discussion-based course, participation is also a necessary requirement. Keep on top of the readings and prepare to contribute thoughtfully.

☐ *Hamlet Essay*

After we consider *Hamlet* together, you will write one, academic, essay focused on this play. The essay must be typed, double-spaced, and 1000+ words in length. You should not consult secondary sources for this essay (besides those we read together for class). I will suggest possible essay topics during class, but it will be your responsibility to create a thesis that is interesting and original. A few questions you may wish to address: Is *Hamlet* about revenge? Why does Hamlet delay? How does *The Lion King* function as an adaptation? Why does *Hamlet* remain perpetually modern? Your primary evidence should be textual.

☐ *"Shakespeare Now" Play Journal*

After each play, you should type up an informal review of the performance. You are not judging the performance per se, but rather considering how it serves as an adaptation of Shakespeare's original text, and how the production worked (or didn't work) to engage a 21st century audience. Each review must be typed, double-spaced, 250+ words in length, and include at least one question for class discussion.

- ❑ *"Shakespeare Then" Group Presentation*
You will be assigned to a small group that gives one (1) formal presentation on an assigned topic that relates to the historical context that informs it: [topics TBD based on specific plays, e.g. "English Pub Culture" alongside *The Merry Wives of Windsor*, or "Renaissance Prisons" alongside *Richard II*]. Your presentation should last 30 minutes, with 5 additional minutes to field questions. The precise content of your presentation will be up to your discretion, but should be informed by research. Make your presentation fun, engaging, and educational, and consider using the technology we have available for a powerpoint presentation, media clips, etc.
- ❑ *Critical Essay Ideas (ENG 302 Only)*
In the early stages of writing your critical essay (see below), you will submit a maximum of 500 words of pre-writing essay ideas for my feedback. These ideas might be 500 words of a rough draft, free-writing on your topic, thesis explication, outline, notes, or any combination thereof. This assignment will be graded on a credit/no credit basis.
- ❑ *ENG 302: Critical Essay (ENG 302 Only)*
You will write one critical, academic, essay for this course. The essay must be typed, double-spaced, and 2000+ words in length. You must address at least one of the plays we read together (besides, or in addition to, *Hamlet*), and you must engage at least two secondary sources in conversation. Your essay should adhere to MLA or Chicago rules of presentation and citation.
- ❑ *ENG 200: Take Home Final Exam (ENG 200 Only)*
The take-home exam will include a few quotations you need to interpret as well as a prompt for at least one brief essay. The exam must be typed, double-spaced, and total 1500+ words in length. You may consult valid secondary sources; if you do, please use MLA or Chicago.

BASIS OF EVALUATION

Attendance & Participation:	20%
<i>Hamlet</i> Essay	20%
Play Journal:	15%
Group Presentation:	15%
Critical Essay Ideas (ENG 302):	5%
Critical Essay (ENG 302):	25%
Final Exam (ENG 200):	30%

GRADING SCALE

A = 93 – 100%
 A/B = 89 – 92%
 B = 83 – 88%
 B/C = 79 – 82%
 C = 70 – 78%
 D = 60 – 69%
 F = 0 – 59%

GRADING GUIDELINES

An **A** represents exceptional work that is sophisticated, original, insightful, and elegant. It is not simply a reward for hard work. To earn an A, you need to do more than simply rehearse the course material. You must offer novel analyses and draw compelling connections among different topics (from within and outside class). As such, to earn an A you usually need to take some intellectual risks.

A **B** represents very good work that demonstrates a clear understanding of and analysis of the material. Any student, who puts serious effort into thinking about the texts and topics, and working on the

assignments, should be able to achieve this grade. Although B work always engages with the material, it usually fails to offer original insight.

A **C** represents competent work that summarizes but does not analyze the course material. Usually, C work is predictable. Sometimes, it is unclear and poorly argued. You may demonstrate a basic understanding of the material, but from time to time you misinterpret the works or provide only cursory readings.

A **D** represents barely acceptable work. If you earn a D it may be because you have misunderstood some of the texts and topics. More often, it is because you have engaged only minimally with the course material.

An **F** represents unacceptable work.

TURNITIN

Turnitin is an online originality checking application designed to help students and instructors ensure that work is original and not plagiarized. The system interfaces with D2L and your essays will be reviewed by the program when you submit your work to the D2L dropboxes.

ACADEMIC INTEGRITY

The Board of Regents, administrators, faculty, academic staff, and students of the University of Wisconsin System believe that academic honesty and integrity are fundamental to the mission of higher education and of the University of Wisconsin System. The University has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. *Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors.* Students who violate these standards will be confronted and must accept the consequences of their action.

(1) Academic misconduct is an act in which a student:

- (a) Seeks to claim credit for the work or efforts of another without authorization or citation;
- (b) Uses unauthorized materials or fabricated data in any academic exercise;
- (c) Forges or falsifies academic documents or records;
- (d) Intentionally impedes or damages the academic work of others;
- (e) Engages in conduct aimed at making false representation of a student's academic performance; or
- (f) Assists other students in any of these acts.

Students who commit proven academic misconduct in this course will receive 0% for the assignment in question. For more information about academic integrity and misconduct, please see your Eagle Eye Student Handbook: http://www.uwlax.edu/studentlife/academic_misconduct.htm.

DISABILITY ACCOMMODATIONS

Any student with a documented disability (e.g., physical, learning, psychiatric, vision, or hearing, *etc.*) who needs to arrange reasonable accommodations must contact the instructor and the Disability Resource Services office (165 Murphy Library, 785-6900) at the beginning of the semester. Students who are currently using the Disability Resource Services office will have a copy of a contract that verifies they are qualified students with disabilities who have documentation on file in the Disability Resource Services office. It is the student's responsibility to communicate their needs with the instructor in a timely manner.

ETC.

- See me in advance if you need to request an extension for the **Hamlet essay** and **final essay/exam**. Without prior approval, late essays/exams will be docked 5 points for *each day* they are late.
- Student work will be kept for six months after the program ends. Any student work not collected within six months will be disposed of.
- This syllabus is subject to change.

CLASS SCHEDULE

Sunday, January 6

[Latest day to arrive in London]

WEEK ONE

Monday, January 7

9AM-12PM: Introductions

2PM-4PM: Tour Globe Theatre and surrounding neighborhood (South Bank)

Tuesday, January 8

9AM-12PM: Discuss *Hamlet* and critical articles:

- Gail Kern Paster. "The Body and Its Passions." *Shakespeare Studies* 29. 2001. 44-50. (D2L)
- Margreta de Grazia. "Hamlet before Its Time." *Modern Language Quarterly* 62:4. December 2001. 355-75. (D2L)

7:30PM-10:00PM: *The Lion King*, Lyceum Theatre

Wednesday, January 9

9AM-12PM: Discuss *Play #2*

Thursday, January 10

9AM-11AM: Drive to Stratford-upon-Avon

1PM-4PM: Tour Shakespeare's Birthplace and Anne Hathaway's Cottage

7:15PM-9:45PM: *Play #2*, Royal Shakespeare Company
[Stay in Stratford-upon-Avon]

Friday, January 11

1PM-3PM: Tour Royal Shakespeare Company and meet with RSC actors

7:15PM-9:45PM: *Play #3*, Royal Shakespeare Company
[Stay in Stratford-upon-Avon; return to London Saturday, January 12]

WEEK TWO

Monday, January 14

9AM-12PM: Discuss *Play #3*

2PM-4PM: British Library "Treasures" Public Exhibit to view Shakespeare's First Folio and other Renaissance manuscripts and publications

Hamlet Essay Due (1000+ words) Upload to D2L

Tuesday, January 15

9AM-12PM: Discuss *Play #4*

2PM-4PM: Visit Hampton Court, including the Great Hall where performances of Shakespeare's plays took place

Wednesday, January 16

9AM-12PM: Discuss Shakespeare and Modern Culture

- Marjorie Garber's "Introduction" to *Shakespeare and Modern Culture* (2008) (D2L)

Thursday, January 17

1PM-4PM: Class at the Globe Theatre led by the Globe Higher Education Team: Performing Shakespeare in the 21st Century

7:30PM-10PM: *Play #4*, Globe's Wanamaker Theatre (a candlelit great hall style theatre that recreates 17th century theatre-going experience)

WEEK THREE

Monday, January 21

9AM-12PM: Discuss *Play #5*

2PM-4PM: Visit the Tower of London, a setting for *Richard III*
ENG 302 Critical Essay Ideas Due (500 words max.) Upload to D2L

Tuesday, January 22

9AM-12PM: Group Presentations

7:30PM-10PM: *Play #5*, Barbican Theatre or similar

Wednesday, January 23

9AM-12PM: Conclusions

Thursday, January 24

9AM-12PM: Visit Windsor, a setting for *Merry Wives of Windsor*

Friday, January 25

ENG 302 Final Critical Essay Due (2000+ words) Upload to D2L
ENG 200 Final Take Home Exam Due (1500+ words) Upload to D2L