



LNDN LITR 3312
SHAKESPEARE AND LONDON
CAPA LONDON PROGRAM

Course Description

The course will explore the impact of the city on the work of Shakespeare, and how he and a group of artistic associates developed and spliced existing dramatic genres into astonishing new forms. Looking at key works from his early, middle and late periods, we'll consider how Shakespeare's plays reflected the ambitions, dreams and anxieties of Londoners and became a key part of their cultural experience. We'll engage with the idea of Shakespeare's 'timelessness' and explore the relevance of his work for modern audiences. Our experience will be augmented by readings, performances and workshop sessions with contemporary practitioners.

Course Aims

As a critical survey of Shakespeare's works and their relationship to London, our work will include textual analysis and examinations of social, cultural and performance history. By the end of the course, the student will be able to:

1. Read Shakespeare's verse with confidence and analyse text effectively
2. Understand the historical circumstances that shaped his work and that of his peers
3. Describe the relationships between the works in structural and thematic terms
4. Understand how different dramatic genres work

Requirements and Prerequisites

The course is appropriate for introductory level students, but some familiarity with Shakespeare's works would be an asset. There is no requirement to perform on this course!

Learning Outcomes

At the end of this course, students will be able to demonstrate an understanding of each of the following content areas through written work and class discussions:

- a. Scholarly and critical interpretations of Shakespeare's plays, including the social dynamics that exist within the plays relating to power, privilege and inequality
- b. The interplay between written texts and performance, including how London itself has affected presentation of the work across time
- c. An appreciation of the cultural, social and theatrical legacy of Shakespeare's works

- d. Use of research methods and resources, making the most of the range of facilities that exist in the urban environment
- e. Critical and comparative reading and writing skills
- f. Development of oral and written interpretative argumentation
- g. Incorporation of historical and scholarly sources to support literary interpretation
- h. Articulation of a personal response to the work that displays the diversity of responses possible.

Developmental Outcomes

Students should demonstrate: responsibility and accountability; independence and interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class Methodology

This course will be a blend of lectures, discussions, workshops and field studies. Wherever possible, we will meet practitioners skilled in presenting Shakespeare's plays for contemporary audiences and view a range of plays in different genres. Each session will focus on a specific play, and students are required to read the work in advance of class, making notes and raising queries to develop further in discussion. Plays will be presented in their respective historical and social context, and plenty of time will be given over to class discussion of the texts.

Field Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required and will deepen the connection to the material being studied. The assigned field components may include:

Attendance at 2 plays

A tour of the Globe Theatre and visit to the Exhibition

A Tour of the site of the Rose Theatre or Middle Temple/Inns of Court

A workshop with an actor or director

Students are also strongly encouraged to participate in co-curricular activities, among which the following are suggested:

A tour of the National Theatre

Various literature-related walks (www.walks.com)

Shakespeare's London Walk at the Museum of London (www.museumoflondon.org.uk)

Assessment

The course will be assessed in the following ways:

Contribution to class discussions and workshops (10%)

A **Presentation** (solo or in a pair) to class on a selected Shakespeare play. It does not have to be a play from curriculum but should be a work attributed to Shakespeare or acknowledged to be co-written by him. Students should place the work in its historical and cultural context; assess the play's genre; performance history and modern relevance. The presentation must be accompanied by a document (1000 words)

outlining the main points that should be submitted to the instructor at the conclusion of the Presentation (20%)

A Written Test (20 questions) on Shakespeare's London based on lectures and field studies from weeks 1-5, undertaken in class in week 6. Example question: *Explain why religious buildings were available for performance in the early 17th century (30%)*

A Final Paper (2500 words) on a course-relevant topic to be determined with the course instructor. Eg: *Discuss the use of religious imagery in Richard II; To what extent does the Ghost in Hamlet reflect Early Modern concerns about death and after-life?; Should modern theatre companies produce The Taming of the Shrew? (40%)*

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
				1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Class participation	10%	a, b, c	Weekly
Midterm Test Based on class lecture notes and readings	30%	a, b, c, d	Week 6, based on Weeks 1-5
Presentation Task Based on a selected play and including a document outlining the key points (1000 words)	20%	a, b, c, d, e, f, h	Weeks 12 and 13
Final Paper (2500 words) Response to a published prompt statement	40%	a,b,c,d,e,f,g,h	Week 14

STUDENTS MUST COMPLETE ALL REQUIRED COMPONENTS FOR EACH COURSE BY THE ESTABLISHED DEADLINES. **Work submitted late without an agreed extension will be penalised at 3% per day.** FAILURE TO COMPLETE ALL COMPONENTS MAY RESULT IN A GRADE OF 'F' (FAIL) FOR THE COURSE IN QUESTION.

Dress Code

The instructor will give students advance notice if any special considerations regarding dress code are necessary, e.g. comfortable clothing for workshop session etc.

Course Materials

Texts

The New Cambridge or Oxford editions are the preferred editions of Shakespeare's plays for this class. However, any reputable editions are acceptable. Please check with the instructor for clarification. A variety of audio and film version are available online. BBC versions are recommended.

Weekly Course Schedule

WEEK ONE

WHO WAS WILL?

In this class, I'll introduce the course and outline our forthcoming adventures in Shakespeare! We'll talk about who Shakespeare was, the city in which he lived and worked and find out whether or not he wrote all those plays! We'll share our experiences (positive and negative) of his work before looking at some famous moments from the plays and see what they reveal about the artist, his reputation and relevance.

Reading for Week Two: HENRY VI: Part Three

WEEK TWO

A BLOODY HISTORY

Here, we'll look at one of Shakespeare's earliest plays: Henry VI Part Three and use it to introduce his craft, capacity to collaborate and ability to use historical material to make exciting popular drama the Tudor public loved. I'll also show how this play makes use of a 'Tudor narrative' created by historians in the court of the first Tudor Henry VII to legitimize and protect their weak claim to the throne of England!

Reading for Week Three: RENAISSANCE DRAMA IN ACTION, Chapters 3 and 4

WEEK THREE (FIELD STUDY)

THE GLOBE THEATRE

We'll gather by the Thames river at Bankside for a tour of the district in which Shakespeare lived and worked. We'll explore Southwark Cathedral then head to the Globe Theatre for a tour and visit to the Exhibition. We'll use the reading to consider the strengths and weaknesses of outdoor performance by the river and to understand how the plays were blueprints for performance, always connected to the physical possibilities of entertainment in an urban, public space.

Reading for Week Four: THE TAMING OF THE SHREW

Our first play visit/viewing will take place in this week.

WEEK FOUR

FOR ALL TIME OR FOR ONE TIME?

In this class, we'll reflect on our time at Shakespeare's Globe Theatre, then look at one of his most controversial plays, the early comedy *The Taming of the Shrew*. Given its depiction of female subservience, should this play be performed? Is it a misogynistic work, or a more-nuanced challenge to Early Modern ideas of marriage and male dominance? We'll consider various versions and watch a gender-flipped version staged by the RSC in 2019. We'll also look at the uses of rhetorical language in the plays.

Reading for Week Five: *A MIDSUMMER NIGHT'S DREAM*

WEEK FIVE

COMEDY, TRAGEDY AND SOMETHING INBETWEEN!

A Midsummer Night's Dream is probably Shakespeare's most-popular play. Indeed, it's been like that since it first appeared in 1595-'96. But why is that? Why is a play set in Athens, broken into different stories and featuring a man with a donkey's head still very likely to sell-out a modern theatre? I'll argue here that the answer is in Shakespeare's capacity to use genres, smash them up and splice them together to make astonishing performance events. We'll look at key scenes in detail and look at the many different interpretations that are possible in this extraordinary work.

Reading for Week Six: *RICHARD II*

Our second play visit/viewing will take place in this week.

WEEK SIX

SHAKESPEARE'S HOLLOW CROWN AND MIDTERM TEST

This class is divided into two parts: in the first part, we'll look at how Shakespeare's attempts to dramatize history changed as he became more confident and sophisticated. We'll look at *Richard II* as an aesthete, a Renaissance prince too-soon who cannot impose himself on England's lords and loses everything, and consider the reported statement of Queen Elizabeth I: 'I am Richard, know ye not that?' To what extent were Shakespeare's plays vehicles for contemporary anxieties about the Queen and the succession? In the second half, you'll take the 20-question mid-term test.

Reading for Week Eight: *HAMLET*

WEEK SEVEN

SEMESTER BREAK

WEEK EIGHT

...OR NOT TO BE?

This week, it's one of the most influential plays of all time: *Hamlet*. We'll use this play to look at Early Modern concerns about ghosts and the afterlife and also to consider Shakespeare's use of language in various forms to engage and hold his audience. We'll also explore the performance history of the play. In the nineteenth century, English Romantic poets viewed the play as a work that shouldn't even be staged on account of its poetry and profundity. But isn't *Hamlet* – at heart – an Elizabethan thriller with a high body count, and wouldn't it be on Netflix if it showed up today???

Reading for Week Nine: SHAKESPEAREAN TRAGEDY (Chapter TBC)

WEEK NINE

CLASS VISITOR/WORKSHOP

In this class, we'll welcome an actor or director who has worked at the Globe or Royal Shakespeare Company to consider the locations of many of Shakespeare's tragedies: the candlelit playhouse. What opportunities were granted by the new indoor playhouses, and how were the texts selected for performance altered? We'll focus on the practical business of putting plays on the stage for demanding audiences now and then!

Reading for Week Ten: MACBETH

WEEK TEN

THE JACOBEAN THEATRE

In this class, we'll look at how the theatre changed under the reign of the new King: James the First. A very different character to Elizabeth, James was aggressive in his persecution of 'witches' and Shakespeare reacted to the new king with one of his most extraordinary plays: Macbeth. We'll watch excerpts from a fine recent Globe production and analyse what the play has to say about gender, violence and leadership. We'll also watch a number of short films showing the development of London's candlelit playhouse: the Sam Wanamaker.

Reading for Week Eleven: TWELFTH NIGHT

WEEK ELEVEN (FIELD STUDY)

MIDDLE TEMPLE: THE INNS OF COURT

Today, we'll venture into London's ancient legal heartland: The Inns of Court. Positioned just off one of London's busiest thoroughfares, Middle Temple is a place of strange tranquility by comparison. Here, in the Tudor and Jacobean city, lawyers met clients, dined and were entertained. One of the entertainments was a play called Twelfth Night. We'll take a tour of this extraordinary place and think about the possibilities of performance in such a strange and atmospheric venue on the banks of the Thames, taking the opportunity to read sections from Shakespeare's melancholy comedy as we go.

Reading for Week Twelve: THE TEMPEST

WEEK TWELVE

THE EXPANDING WORLD

Shakespeare's late play The Tempest doesn't just have a character describe a shipwreck. It puts us at the heart of one from the very beginning. We'll look at the changes in technology that made this possible, and also at the accounts of voyages to the New World that reveal Jacobean England as a place obsessed with travel – real and imagined. In the second half of class, we'll share the first of our PLAY PRESENTATIONS.

Reading for Week Thirteen: HENRY VIII

WEEK THIRTEEN

REMEMBRANCE OF THINGS PAST

If Elizabeth – Henry VIII’s daughter by Anne Boleyn – had still been alive, would Shakespeare have dared to write this play about the Tudors? Possibly not. But this is a work that, in some ways, confounds our modern view of Henry as a wife-killing narcissist and presents a different version of England’s most-infamous king. It’s also – possibly – the last play Will wrote and shows him taking on the challenge thrown down by a new generation of London playwrights. The second of our PLAY PRESENTATIONS will take place here.

Reading: WILL IN THE WORLD by Stephen Greenblatt.

WEEK FOURTEEN

SEASON FINALE!

In this class, we’ll look at what subsequent eras have made of Will, and at his standing now. To what extent is his – or any work – ‘timeless’? We’ll look at Will’s impact on progressive social movements over time, and at how politicians of many different types have sought to co-opt him as their own! Your FINAL PAPERS are due in this class.

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director at excused.absence@capa.org ahead of time and provide evidence (e.g. a doctor’s note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting the Academic Director at excused.absence@capa.org, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "O" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of "O" will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action