

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014

Discipline: English

ENLT 2559: Global Shakespeares

Division: Lower Division

Faculty Name: Dan Kinney

Pre-requisites:

Basic composition training; some collegiate lit.-study desirable.

COURSE DESCRIPTION:

Shakespeare is the most global of authors, and our voyage affords us a great chance to engage with World Shakespeares first-hand. Supplementing original texts with selected live performances, major film adaptations, and recorded productions from the Global Shakespeare Festival held in Shakespeare's rebuilt Globe in London in 2012, we will study how Shakespeare's concerns morph and migrate across time and space. In its way, every staging is a new adaptation of some starting script or design; in a modular sequence correlated where possible with performance occasions onshore, we will try to do justice to great Shakespeare plots and their cultural and contextual permutations from Henry IV Part I to Hamlet to Macbeth and from A Midsummer Night's Dream to The Tempest.

COURSE OBJECTIVES:

Apart from basic practice in critical thinking and textual analysis we will look for the various ways in which our voyage and onshore performance experiences can illuminate these texts and vice versa; we will study the shifting dynamics of text and performance across time and space and investigate some of the principal ways Shakespeare's art mirrors life and vice versa.

REQUIRED TEXTBOOKS: Please note: try to buy these specific editions!

AUTHOR: William Shakespeare

TITLE: The Tempest, ed. Orgel

PUBLISHER: Oxford

ISBN #:10-0199535906

AUTHOR: William Shakespeare

TITLE: Macbeth

PUBLISHER: Oxford

ISBN #:10-0199535833

AUTHOR: William Shakespeare

TITLE: Hamlet

PUBLISHER: Arden

ISBN #:10-1904271332

AUTHOR: William Shakespeare
TITLE: Much Ado About Nothing
PUBLISHER: Oxford
ISBN #:10-0199536112

AUTHOR: William Shakespeare
TITLE: Othello
PUBLISHER: Oxford
ISBN #:10-0199535876

AUTHOR: William Shakespeare
TITLE: Antony & Cleopatra
PUBLISHER: Oxford
ISBN #:10-0199535787

AUTHOR: William Shakespeare
TITLE: Winter's Tale
PUBLISHER: Oxford
ISBN #:10-0199535910

AUTHOR: Tom Stoppard
TITLE: Rosencrantz and Guildenstern Are Dead
PUBLISHER: Grove Press
ISBN #:10-0802132758

TOPICAL OUTLINE OF COURSE

A1- January 12: Introduction

A2- January 14: The Tempest, Day 1

A3- January 16: The Tempest, Day 2

January 17: Hilo

A4- January 19: Macbeth, Day 1

A5- January 22: Macbeth, Day 2

January 24: Study Day

A6- January 25: Macbeth, Day 3

A7-January 27: Hamlet, Day 1

January 29- February 3: Yokohama and Kobe

A8- February 4: Hamlet, Day 2

February 6-11: Shanghai, transit, Hong Kong

A9- February 12: Hamlet, Day 3

February 14-19: Ho Chi Minh City

A10- February 20: Rosencrantz and Guildenstern Are Dead, Day 1

February 22-23: Singapore

A11- February 24: Rosencrantz and Guildenstern Are Dead, Day 2

February 25: Study Day

February 27-March 4: Rangoon

A12- March 5: Much Ado About Nothing, Day 1

A13- March 7: Much Ado About Nothing, Day 2

March 9-14: Cochin

A14- March 15: Othello, Day 1

March 17: Study Day

A15- March 18: Othello, Day 2

A16- March 20: Othello, Day 3

March 21: Port Louis

A17- March 23: Antony & Cleopatra, Day 1

March 25: Study Day

A18- March 26: Antony & Cleopatra, Day 2

March 28-April 2: Cape Town

A19- April 3: Antony & Cleopatra, Day 3

A20- April 5: The Winter's Tale, Day 1

April 10-14: Takoradi and Tema

A22- April 15: The Winter's Tale, Day 2

A23- April 17: The Winter's Tale, Day 3

April 19: Study Day

A24- April 20: The Tempest Revisited; Summary & Review

April 22: Global Lens Finals/Study Day

April 23-27: Casablanca

A25- April 28: A Day Finals

May 2: Arrive in Southampton

FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

My two full-day field lab proposals are as follows (locations contingent on Shakespeare productions and classes in English-speaking ports that we visit): Singapore or Cape Town

Attendance at an onshore production of one of the plays we are studying along with a meal and a pre- or post-show seminar or discussion with cast or director or both.

A meal and impromptu roundtable-discussion of one of the plays we are studying with some onshore college class also engaged with a similar selection of Shakespeare plays

FIELD ASSIGNMENTS

Each student should attend the shore-session equipped with 6 generative questions about what this or that telling detail contributes to Shakespeare's design in the drama that we'll be discussing; in 2 or more pages (to be posted before the next class), every student should write up his/her sense of what the day out had to teach us about that play and Shakespeare more generally.

METHODS OF EVALUATION / GRADING RUBRIC

Class requirements: lively participation including 6 brief email responses, 3 short (3-5 pp.) papers (2 on Shakespeare plays, and 1 posted for the entire class on a film adaptation), 1 Field Lab with a writeup, and a final exam; grade weighting for short papers, Field Lab/writeup, and exam/participation: 20% + 20% + 20% + 20% + 20%). Extra credit for a 2nd film-version posting. Please ask me in advance anytime that you need an extension; unexcused late essays will be

marked down by a half a letter grade for each day late. You are allowed one unexcused absence from class. After that, your class participation grade drops by a full letter grade for each absence.

RESERVE LIBRARY LIST

Ann Barton, Shakespeare and the Idea of The Play

Gabriel Egan, Shakespeare, Edinburgh 9780748623723 (2007)

Diana Henderson, Concise Companion to Shakespeare on Screen, Blackwell 1405115114 2006

Stanley Wells, Oxford Companion to Shakespeare Oxford 0198117352 2001

AUTHOR:

TITLE:

PUBLISHER:

ISBN #:

DATE/EDITION:

ELECTRONIC COURSE MATERIALS

AUTHOR:

ARTICLE/CHAPTER TITLE:

JOURNAL/BOOK TITLE:

VOLUME:

DATE:

PAGES:

ADDITIONAL RESOURCES

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

Stephen Orgel, "Introduction" ed. Stephen Orgel, *The Tempest* (Oxford: OUP, 1987) [long but has a number of subheadings which would help teachers to navigate their reading.] The classification of *The Tempest* as a romance might draw it away from useful comparisons to both comedy and tragedy. Fundamentally, there is a great deal of inconclusiveness in the text, which has been mustered in support of differing arguments (representations of Prospero and Caliban as sympathetic or unsympathetic, for example). Kermode, F. "Introduction", in *The Tempest*, ed. by Frank Kermode, *The Arden Shakespeare*, Routledge, 1986. Kott, J. *Shakespeare Our Contemporary*, Methuen, 1964 Nussbaum, M. *Anger and Forgiveness: Resentment, Generosity, Justice*, 2016. Orgel, S. "Prospero's Wife." *Representations*, 8, 1984, 1-13. Shakespeare, W. Introduction. *The Tempest*, by Stephen Orgel. Oxford: Oxford University Press, 1987. Shakespeare, W. *The Tempest*. Ed. Stephen Orgel. *The Oxford Shakespeare*. Ed. Stanley Wells. Oxford: Oxford University Press, 1987 Strachey, L. "Shakespeare's Final Period."