

LIT 111D: WILLIAM SHAKESPEARE

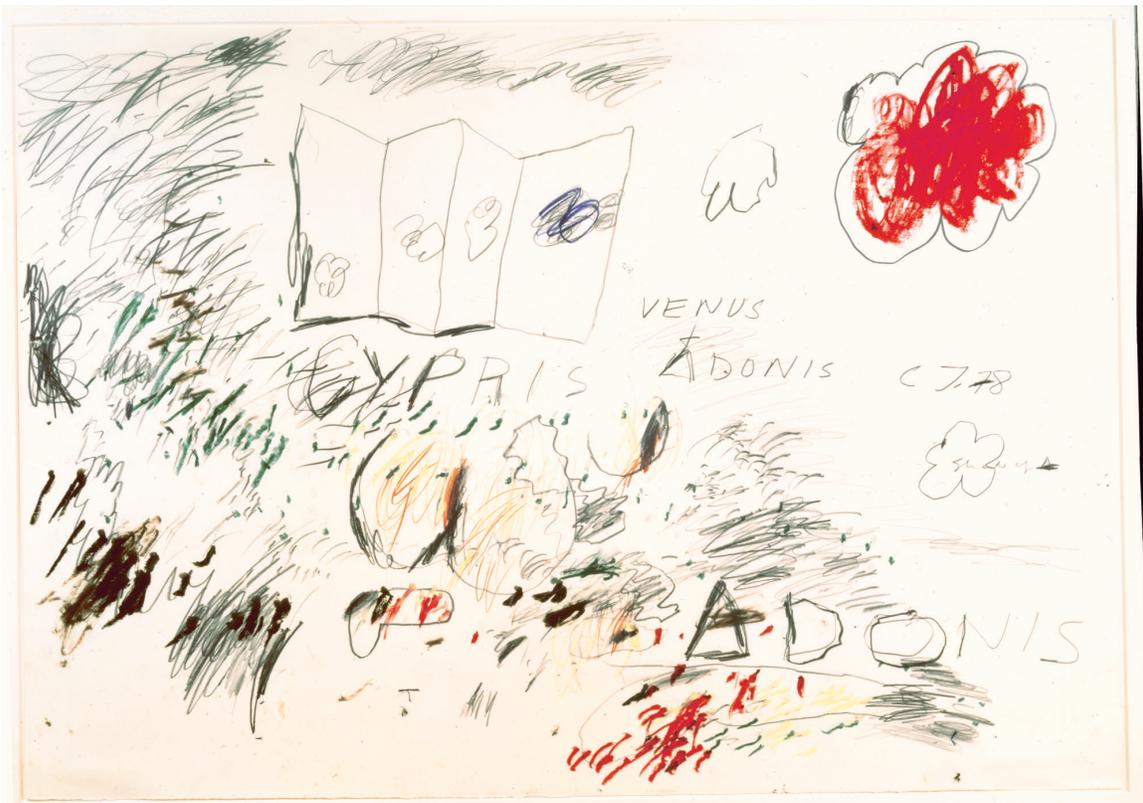
Professor Sean Keilen ([keilen@ucsc.edu](mailto:keilen@ucsc.edu))

TA Amani Liggett ([aliggett@ucsc.edu](mailto:aliggett@ucsc.edu))

July 30 – Aug 31, 2018

MW 9:00-12:30

Physical Sciences 140



Cy Twombly, *Venus and Adonis* (1978)

Focusing on Shakespeare's *Sonnets* and the plays in the 2018 season of Santa Cruz Shakespeare, this course explores the development of Shakespeare's thinking about friendship, adolescence, desire, authority and rebellion, gender, and the relationship between literature and life.

## Schedule

M	July 30	Introduction	
W	August 1	<i>Sonnets</i> [fair youth] (pub. 1609)	daily exercise due
M	August 6	<i>Sonnets</i> [dark lady]	daily exercise due
W	August 8	<i>A Lover's Complaint</i> (pub. 1609)	daily exercise due
Sa	August 11	Performance in DeLaveaga Park	7:30pm
M	August 13	<i>Love's Labor's Lost</i> (1594, 1598)	theater review due
W	August 15	<i>Love's Labor's Lost</i>	daily exercise due
Su	August 19	Performance in DeLaveaga Park	1:00pm
M	August 20	<i>Romeo and Juliet</i> (1594, 1597)	theater review due
W	August 22	<i>Romeo and Juliet</i>	daily exercise due
M	August 27	<i>As You Like It</i> (1599, 1600)	daily exercise due
W	August 29	<i>As You Like It</i>	daily exercise due
F	August 31		seminar paper/final exam

**Required Texts** -- Printed copies of three plays and the sonnets are required for every course meeting (if you do not have your book with you, you may be marked absent). Affordable scholarly editions of *Love's Labor's Lost* (ed. Peter Holland), *Romeo and Juliet* (ed. Peter Holland), and *As You Like It* (ed. Frances Dolan), drawn from *The Complete Pelican Shakespeare*, are available at The Literary Guillotine. The Folger, Norton, Oxford, or Riverside editions of these plays are also suitable for the course. However, *only* the Oxford edition of Shakespeare's poems (ed. Burrow) is suitable for the course.

**UC Regulations** -- A five-unit course at the University of California is equivalent to fifteen hours of work per week. The compression of ten-week quarters into five-week summer sessions means that you are expected to spend thirty hours per week on each five-unit course you take (approximately seven hours in class and twenty-three hours on your own). That does not seem feasible to me, and I have adjusted the expectations of

this course accordingly. I encourage you to spend your time outside of class meetings preparing for the seminar by reading, taking notes in your texts, re-reading, and revising your notes; discussing the reading with classmates and taking advantage of my office hours and Amani's; preparing to write, writing, and revising your writing; and screening stage and film productions of the plays to deepen your appreciation for them. You may also want to consult the books listed under Optional Reading; they are all available at McHenry Library.

**Basic Requirements** – 1) Do all of the reading. 2) Come to all scheduled meetings and performances punctually. 3) Contribute to discussion. 4) Complete the daily exercises. 5) Write two short reviews of the performances we will see together. 6) Write a final essay or complete a final exam.

**Evaluation** -- Your final grade will take into account participation in discussion and completion of daily exercises that are meant to help you prepare for class and foster discussion (20%); two short critical reviews of productions at Santa Cruz Shakespeare (1000 words) (40%); and a comprehensive take-home final exam (three hours) or seminar paper (2000 words) (40%).

**Attendance and Participation** -- Punctual attendance is required at all course meetings and performances (for which your tickets have been paid by a generous grant from Summer Sessions). Habitual lateness will lower your final grade. Absence from two scheduled class meetings (20% of the course) or the performances will result in a failing grade.

**Extensions** -- The brevity of the course means that I will grant extensions only in cases of genuine emergency. Work that is submitted after the due date without an extension will not receive comments and may be penalized or not graded. All assignments must be completed in order to receive a passing grade for the course.

**Technology in the Classroom** -- The use of laptop and tablet computers and phones is not permitted in lecture and section. (If you have a reason for using a computer during class, please discuss it with me. I will accommodate you.)

**Academic Integrity** -- The academic penalty for committing misconduct is a failing grade for the course. All instances of misconduct will be reported to your college provost for disciplinary action. Please review sections 102.01 through 102.016 of *The*

*Student Policies and Regulations Handbook*: <http://deanofstudents.ucsc.edu/student-conduct/student-handbook/>. If you are unsure whether something constitutes misconduct, please ask me or Amani.

**Disability Accommodations** -- If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the Disability Resource Center (DRC) to me at the start of the summer session. For more information about disability accommodations, contact DRC at 459-2089 (voice), 459-4806 (TTY).

**Daily Exercise prompt** -- For each class meeting, please bring one sheet of paper with a question that you have about the reading for the day and a passage that you believe we should discuss. Please type this exercise and put your name on it. No late exercises will be accepted.

**Theater Review prompt** -- This writing assignment invites you to reflect upon the two Santa Cruz Shakespeare productions that we will attend this summer. Start by choosing a scene from the production in which, from your perspective, noteworthy decisions about bringing Shakespeare's text to life have been made. Describe those decisions (about casting, costume and set design, direction, and the editing of Shakespeare's text) as clearly and concisely as you can. Then read the scene that you have chosen in the light of the production. What was the effect of the decisions that you noticed on your experience and understanding of the play? What aspects of the play did the production illuminate and develop? What aspects were left unexplored? Bearing in mind that no production can activate all of the possibilities that are latent in Shakespeare's work, were the production's choices successful in revealing something about the play that you would not otherwise have noticed?

**Final Exam/ Seminar Paper prompt** -- The Final Exam, which will be comprehensive and open-book, will be a combination of short answer and essay-length questions. The Seminar Paper will respond to one of a list of topics that I will distribute by the end of the second week of the course.

## Recommended Reading (McHenry Library)

- 1) Julia Briggs, *This Stage-Play World*
- 2) Lawrence Danson, *Shakespeare's Dramatic Genres*
- 3) Stuart Gillespie, *Shakespeare's Books: A Dictionary of Shakespeare's Sources*
- 4) Anne Richter (Barton), *Shakespeare and the Idea of the Play*
- 5) Samuel Schoenbaum, *William Shakespeare: A Compact Documentary Life*
- 6) Tiffany Stern, *Making Shakespeare: From Stage to Page*
- 7) Derek Traversi, *An Approach to Shakespeare*
- 8) Robin Headlam Wells, *Shakespeare's Humanism*
- 9) Robin Headlam Wells, *Shakespeare's Politics*
- 10) Martin Wiggins, *Shakespeare and the Drama of His Time*
- 11) *The New Cambridge Companion to Shakespeare*, ed. Margreta de Grazia and Stanley Wells