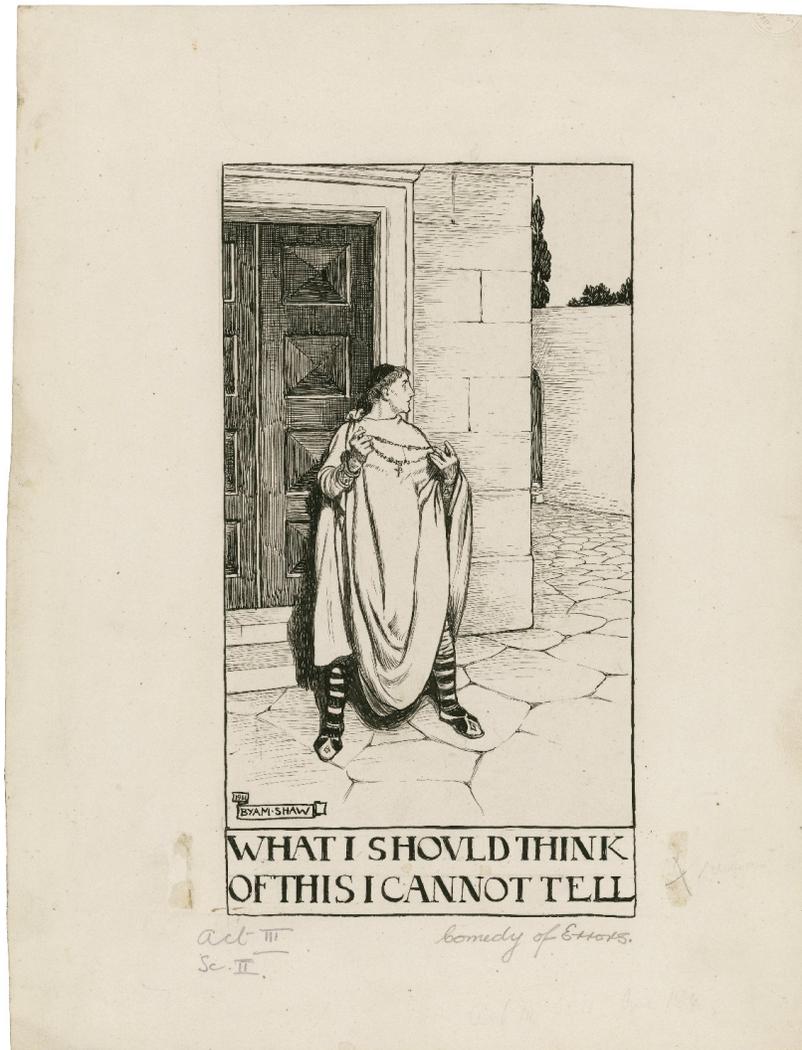


LIT 111D: WILLIAM SHAKESPEARE

Professor Sean Keilen (keilen@ucsc.edu), TA Amani Liggett (aliggett@ucsc.edu)

July 30 – Aug 29, 2018, TTh 9:00-12:30, Soc Sci 1, rm. 161



(Byam Shaw, ca. 1900)

Focusing on the plays in the 2019 season of Santa Cruz Shakespeare, this course explores the development of Shakespeare's thinking about identity and relationship with others; the competing institutions of friendship and family; and drama's pertinence for life.

Schedule

T	July 30	Introduction	
Th	August 1	Plautus, <i>The Brothers Menaechmus</i> *	
T	August 6	<i>The Comedy of Errors</i>	
Th	August 8	<i>The Comedy of Errors</i>	
Sa	August 10	Performance in DeLaveaga Park	7:30pm
T	August 13	Robert Greene, <i>Pandosto</i> *	theater review due
Th	August 15	<i>The Winter's Tale</i>	
Sa	August 17	Performance in DeLaveaga Park	7:30pm
T	August 20	<i>The Winter's Tale</i>	theater review due
Th	August 22	Geoffrey Chaucer, "The Knight's Tale"*	
T	August 27	<i>The Two Noble Kinsmen</i>	
W	August 28	Performance in DeLaveaga Park	7:00pm
Th	August 29	<i>The Two Noble Kinsmen</i>	
F	August 31		theater review due

Required Texts -- Printed copies of three plays and any readings I distribute are required for every course meeting (if you do not have your book with you, you may be marked absent). Affordable scholarly editions of *The Comedy of Errors* (ed. Frances Dolan), *The Winter's Tale* (ed. Frances Dolan), and *The Two Noble Kinsmen* (ed. Barbara Mowat), drawn from *The Complete Pelican Shakespeare* and the Folger Shakespeare Library edition of Shakespeare's works, are available at The Bay Tree Book Store. In addition to the Pelican and the Folger, the Norton, Oxford, or Riverside editions of these plays are also suitable for the course. I will distribute free copies of the required texts marked with an asterisk (*).

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 office hours with me and Amani; 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) Make the discussion lively. 4) Complete the daily exercises in practical criticism. 5) Write three critical reviews of the performances we will see together.

Evaluation -- Your final grade will take into account participation in discussion and completion of exercises in practical criticism that are meant to help you prepare for class and foster discussion (40%); three critical reviews of productions at Santa Cruz Shakespeare (1000 -1250 words) (60%).

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 and Shakespeare Workshop). Habitual lateness will lower your final grade. Absence from two scheduled class meetings (20% of the course) or from 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 – Before or during each class meeting, you will complete an exercise, using passages that I set and the Close Reading Interpretive Tool that was developed recently at U Texas, Austin (see syllabus, pages 6-7). These exercises will be the basis for our discussions of Shakespeare’s plays.

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?

Information from Summer Session

Important dates -- Monday, August 5 (DROP); Friday, August 16 (Request for W). Neither Summer Session staff nor instructors drop students for non-attendance or non-payment. Students must drop themselves. Dropping results in full tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, consult the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, write to summer@ucsc.edu.

Recommended reading (McHenry Library)

Julia Briggs, *This Stage-Play World*

Lawrence Danson, *Shakespeare's Dramatic Genres*

Stuart Gillespie, *Shakespeare's Books: A Dictionary of Shakespeare's Sources*

Anne Righter (Barton), *Shakespeare and the Idea of the Play*

Samuel Schoenbaum, *William Shakespeare: A Compact Documentary Life*

Tiffany Stern, *Making Shakespeare: From Stage to Page*

Derek Traversi, *An Approach to Shakespeare*

Robin Headlam Wells, *Shakespeare's Humanism*

Robin Headlam Wells, *Shakespeare's Politics*

Martin Wiggins, *Shakespeare and the Drama of His Time*

The New Cambridge Companion to Shakespeare, ed. Margreta de Grazia and Stanley Wells

THE UNIVERSITY OF TEXAS AT AUSTIN

WHAT STARTS HERE CHANGES THE WORLD

The Close Reading Interpretive Tool (CRIT)

The Close Reading Interpretive Tool (CRIT) offers a systematic approach to literary interpretation, allowing students to practice the detailed, sustained, and careful analysis of text.

Step 1-Paraphrase

Read the passage carefully. In your own words, give a summary of the factual content of the passage—what the text directly states—as it proceeds from beginning to end. What situation is being described here and by whom? What happens in that situation? Respond to this prompt in no more than three complete sentences.

Step 2-Observe

Read the passage again, this time thinking about what it seeks to accomplish. Then, identify and list any potentially significant features of the passage's language or form—that is, those textual elements that contribute to the passage's overall meaning, purpose, or effect. Your list of observations should include specific examples of various kinds of textual elements, such as: descriptive details; word choice; repetition of phrases, sounds, or ideas; imagery or figurative language; syntactical structure; changes in vocabulary, rhythm, or tone; characteristics of the narrative voice or perspective. Note that these observations will have to provide the building blocks for your analysis in Step 4. Respond to this prompt with a list of features.

Step 3-Contextualize

Think about contexts for the passage. (Contexts are facts or broader circumstances external to a literary work that are important to its production, reception, or understanding; for instance: literary, biographical, political, or historical information.) From your own knowledge of any relevant contextual facts or circumstances, or from information provided by your instructor, identify and list any potentially significant contexts for the passage—that is, those contextual frames that contribute to the passage's overall meaning, purpose, or effect. Note that these contextualizations may provide additional building blocks for your analysis in Step 4. Respond to this prompt with a list of contexts.

Step 4-Analyze

Review the features and contexts that you identified in Steps 2 and 3 as making potentially significant contributions to the passage’s meaning, purpose, or effect. Then, select at least four of these textual elements and/or contextual frames and explain how each is in fact significant. These analyses should state clearly and forcefully what each item contributes to your understanding of the passage. Note that these analyses will have to be connected in Step 5, where you will argue for a unified interpretation of the passage as a whole. Respond to this prompt in one to two sentences per feature or context. Each analysis should include the phrase: “...is significant because...”

Step 5-Argue

Re-read the work you have produced thus far. Using your observations and analyses in the preceding steps, write one paragraph (at least five sentences) that conveys your interpretation of the passage. State the main thesis of your interpretation—that is, the central claim you are arguing for—and then support that thesis by presenting the evidence you gathered in Steps 1 through 4. Note that your paragraph should integrate and build upon your responses to the Step 4 prompt; your observations and analyses should also add up to an interpretive conclusion about the passage as a whole.

Step 6-Reflect

Now that you have advanced an argument, re-read the passage again. Then, answer the following questions: What aspects of the passage do you still find confusing? What elements of the passage does your interpretation neglect or set aside? What parts of your argument now appear to you debatable or dubious—that is, what objections could a reasonable person raise to your interpretation of the passage? Keep in mind: no interpretation is perfect or can account for every element of a text. Nonetheless, if these reflections have led you to think that your interpretation is less than compelling, you are free to revise your CRIT exercise.

CRIT was developed in the Department of English at The University of Texas at Austin by Professors Phillip Barrish, Evan Carton, Coleman Hutchison, and Frank Whigham, and Ph.D. students Sydney Bufkin, Jessica Goudeau, and Jennifer Sapio. CRIT is a product of a Course Transformation Grant generously funded by the Office of the Executive Vice President and Provost. CRIT is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/).

Note to instructors: Please feel free to adapt these prompts for your own pedagogical needs. We only ask that you reproduce the credit above. Please direct all questions to CRIT@utexas.edu.