



William Shakespeare

{LIT III D, Summer '22}

Tuesdays & Thursdays
9:00am to 12:30pm
July 26 to August 25

Professor Sean Keilen
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OH: by appointment

Katie O'Hare, Reader
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This summer, we will read three plays about shipwrecks and new beginnings: *Twelfth Night*, *The Tempest*, and *Pericles*. In each case, Shakespeare is exploring how we make sense of ourselves and each other when we have lost all our moorings (our homes, our families, our positions in society, even our own names). To supplement our study of these plays and enrich our discussion about them, we will sample modern productions. We will also attend performances of *Twelfth Night* and *The Tempest* at Santa Cruz Shakespeare, free of charge to you. No knowledge of Shakespeare is necessary. All are welcome.

Required Texts

I have ordered the Pelican edition of the plays that we will be reading. You will be able to find them under their ISBNs: 978-0-14-071489-0 (*Twelfth Night*), 978-0-14-312863-2 (*The Tempest*), and 978-0-14-071469-2 (*Pericles*). Second-hand copies may be found online. You must either purchase these editions or check them out from the library, and you must bring them with you to every class meeting. We will be doing a fair amount of reading aloud from the plays, and you cannot participate in discussion if you do not have a text open for reference.

Basic Requirements

Do all assigned reading before we meet to discuss it. Come to all scheduled meetings punctually, with print copies of the required texts. Make the discussion lively and be generous to each other. Complete one exercise in practical criticism, one theater review, and a proposal for a production design.

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; preparing to write, writing, and revising your writing; and screening stage and film productions of the plays to deepen your appreciation for them.

Schedule

	<u>Assigned reading</u>	<u>Important dates</u>
Tu, Jul 26	<i>Twelfth Night</i> Acts 1-2	
Th, Jul 28	<i>Twelfth Night</i> Acts 3-4	CRIT (option 1) due in class
Sat, Jul 30		performance in DeLaveaga Park, 7:30pm
Tu, Aug 2	<i>Twelfth Night</i> Act 5	theater review (option 1) due in class
Th, Aug 4	<i>The Tempest</i> Acts 1-2	
Sat, Aug 6		performance in DeLaveaga Park, 7:30pm
Tu, Aug 9	<i>The Tempest</i> Acts 3-4	CRIT (option 2) due in class
Th, Aug 11	<i>The Tempest</i> Act 5	theater review (option 2) due in class
Tu, Aug 16	<i>Pericles</i> Acts 1-2	
Th, Aug 18	<i>Pericles</i> Acts 3-4	
Tu, Aug 23	<i>Pericles</i> Act 5	mise-en-scène essay due in class
Th, Aug 25	Conclusion	

Writing

You will complete one exercise in practical criticism, one theater review, and one production proposal. Each of these assignments will be worth 25% of your final grade. Completion of in-class exercises and participation in discussion will be worth 25% too.

You have the option of completing the exercise and writing the theater review about either *Twelfth Night* or *The Tempest*, but you may not choose the same play for both assignments. See pp. 6-7 of the syllabus for the prompts. For the due dates, see the schedule above.

If you complete an exercise about *Twelfth Night*, you will use either 3.1.11-25 or 3.4.60-78. If you choose *The Tempest*, you will use either 3.2.134-42 or 4.1.146-63.

Finally, you will write an essay in the form of a detailed proposal for a production of *Pericles*. See p. 8 of the syllabus for the prompt.

Participation and Attendance

LIT 111D is a seminar, meaning that lively, critical participation in discussion is essential. Participating in this manner will have a positive impact on your final grade. Not participating will have a negative impact. We have the privilege of being a small group this summer. Let's make the most of the opportunity.

Attendance at all class meeting is required but will not be graded. Absence from more than two scheduled class meetings will result in a failing grade. If you cannot attend class meetings and the required performances, your best option may be to withdraw from the course (see deadlines below).

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.

Important Summer Session 2022 Deadlines

To drop a course Monday, August 1 (tuition reversal)
To petition for withdrawal Sunday, August 14 (no tuition reversal)

Note that during the summer session, you will not be dropped for non-attendance or non-payment of fees. You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. By contrast, withdrawing from a course posts a W to your transcript and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP), consult the summer academic [calendar](#). For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Remote Accommodations

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support and reasonable academic accommodations on an individual basis. If you have questions about exam accommodations or any other disability-related matter, email drc@ucsc.edu to make an appointment for a remote conversation.

Academic Integrity

Acquaint yourself with the campus’s policies concerning [Academic Integrity](#). Cheating and plagiarism will result in a failing grade for the course. All instances of misconduct will reported to college provosts for discipline.

Title IX

The University has designed a number of measures to protect the community from sex discrimination, sexual harassment, sexual violence, and other related forms of prohibited conduct. You may visit titleix.ucsc.edu for [information about the Title IX Office](#), the [online reporting link](#), applicable campus resources, reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#), and the [UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment](#). Additional information may be found [Title IX Operations under Covid-19](#).

Free Speech

I respect your right to free speech as members of this community of scholars and learners. I encourage you to speak your minds, with the aim of advancing and deepening everyone’s understanding of the texts in the course. For more information about the campus’s commitment to freedom of speech, visit the [UC Sant Cruz Free Speech website](#).

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](#).

Theater Review prompt (1000-1250 words)

This writing assignment invites you to reflect upon one of 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?

Mise-en-scène Prompt

Designing a world in which an old play becomes newly meaningful

This writing assignment invites you to do with a scene from *Pericles* what the French call *mise en scène*, or “placing on stage”. The assignment has two parts. The first part is to design a staging of a scene. The second part is to explain why the choices you make about staging matter.

Begin by choosing a scene from *Pericles* that seems, to you, to be pivotal for the play’s development. Next, make decisions about casting, setting, costumes, props, choreography, lighting, and sound, as well the movements, gestures, and intonations of the characters who are present. You may choose to emphasize one or a few of these factors (you need not emphasize them all), but describe your decisions as clearly and precisely as possible, so that your reader can see your production, as though it were happening before his or her eyes.

When you come to think about staging the scene you choose, make a decision about the physical context in which you want to stage it. Will your scene take place on the Renaissance stage or in a modern theater? Will you stage it for television, film, or internet video? Perhaps you will stage your scene in an interactive medium, such as a video game. Each of these contexts has specific conventions associated with it, and those conventions are both resources and constraints for your vision. Be aware of those conventions and acknowledge how they are at work in the decisions you make about staging.

After you have decided how to stage your scene, step back from the design and examine it critically. Write 1000 to 1250 words (four to five pages) that *describe* your design in detail and *explain* why it is worthwhile. What does your design allow us to see in the play that would otherwise be invisible? Make sure to establish a balance in your essay between the portion that you devote to describing your design and the portion you devote to analyzing it.

• ABOUT SHAKESPEARE •

Ben Jonson, *Timber, or Discoveries* (1641)

I remember, the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, would he had blotted out a thousand. Which they thought malevolent speech. I had not told posterity this but for their ignorance, who chose that circumstance to commend their friend by, wherein he most faulted. And to justify mine own candour (for I loved the man, and do honour his memory, on this side idolatry, as much as any). He was (indeed) honest, and of a gentle and open and free nature; had an excellent phantasy, brave notions and gentle expressions, wherein he flowed with that facility, that sometime it was necessary that he should be stopped.... His wit was in his own power; would the rule of it had been so too....But he redeemed his vices with his virtues. There was ever more in him to be praised than pardoned.

Samuel Johnson, *Preface to Shakespeare's Works* (1765)

Shakespeare is above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirrour of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual; in those of Shakespeare it is commonly a species. ... This therefore is the praise of Shakespeare, that his drama is the mirrour of life; that he who has mazed his imagination, in following the phantoms which other writers raise up before him, may here be cured of his delirious extasies, by reading human sentiments in human language; by scenes from which a hermit may estimate the transactions of the world, and a confessor predict the progress of the passions.

Virginia Woolf, journal (Sunday, April 13, 1930)

I read Shakespeare directly after I have finished writing. When my mind is agape and red-hot. Then it is astonishing. I never yet knew how amazing his stretch and speed and word coining power is, until I felt it utterly outpace and outrace my own, seeming to start equal and then I see him draw ahead and do things I could not in my wildest tumult and utmost press of mind imagine. ...Evidently the pliancy of his mind was so complete that he could furbish out any train of thought. ...Why, then, should anyone else attempt to write? This is not 'writing' at all. Indeed, I could say that Shakespeare surpasses literature altogether, if I knew what I meant.

W.H. Auden, “The Prince’s Dog” (1948)

It has been observed that critics who write about Shakespeare reveal more about themselves than about Shakespeare, but perhaps that is the great value of drama of the Shakespearean kind, namely, that whatever he may see taking place on the stage, its final effect upon each spectator is a self-revelation.

Ludwig Wittgenstein, *Culture and Value* (1950)

A poet cannot really say of himself “I sing as the birds sing”—but perhaps Shakespeare could have said this of himself.

James Baldwin, “Why I Stopped Hating Shakespeare” (1964)

My relationship...to the language of Shakespeare revealed itself as nothing less than my relationship to myself and my past. Under this light, this revelation, both myself and my past began slowly to open, perhaps the way a flower opens at morning, but more probably the way an atrophied muscle begins to function, or frozen fingers to thaw.

Maya Angelou, “The Role of Art in Life” (1985)

[A]t twelve-and-a-half...I decided I would render a rendition. In the CME Church in Stamps, Arkansas, I decided that I would render Portia's speech from *The Merchant of Venice*. That would get them. That would knock them right off their pews—I could see myself doing it: "The quality of mercy" (pause) "is not strained. It droppeth" (long pause) "As a gentle rain—" I had it choreographed; it was going to be fantastic. But then, mama asked me, "Sister, what are you planning to render?" So I told her, "A piece from Shakespeare, Mama." Mama asked, "Now sister, who is this very Shakespeare?" I had to tell her that Shakespeare was white. And Mama felt the less we said about whites, the better, and if we didn't mention them at all, maybe they'd just get up and leave. I couldn't lie to her, so I told her, "Mama, it's a piece written by William Shakespeare who is white, but he's dead. And has been dead for centuries." Now, I thought then she would forgive him that little idiosyncrasy. Mama said, "Sister, you will render a piece of Mister Langston Hughes, Mister County Cullen, Mister James Weldon Johnson, or Mister Paul Lawrence Dunbar. Yes ma'am, little mistress, you will." Well, I did. But years later, when I physically and psychologically left that country, that condition, which is Stamps, Arkansas, a condition I warrant, regrettably, that a number of people in this very room abide today, I found myself, and still find myself, whenever I like stepping back into Shakespeare. Whenever I like, I pull to me. He wrote it for me. "When in disgrace with fortune in [sic] men's eyes / I all alone bewep my outcast state / and trouble deaf heaven with my bootless cries / and look upon myself and curse my fate / wishing me like to one more rich in hope / featured like him, like him with friends possessed / desiring this man's art and that man's scope / with what I most enjoy contented least. . . ." Of course he wrote it for me; that is a condition of the black woman. Of course, he was a black woman. I understand that. Nobody else understands it, but I know that William Shakespeare was a black woman.