



## **LNDN LITR 3312 Shakespeare & London**

### **Course Description**

A selection of Shakespeare's plays (from his early, middle and late periods) will be explored to uncover his style and craft within the genres of comedy, history and tragedy. Our exploration will reveal the range and depth of human experience that Shakespeare depicts in his works. Ultimately, we will engage in Shakespeare's 'timelessness' and appreciate how vitally his ideas/themes/concepts move from the concerns of his day to our own. Readings for this course will be guided by the current offerings of Shakespeare production in and around the City of London.

### **Course Aims**

As a critical survey of Shakespeare's plays, 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 Shakespearean verse easily, and demonstrate skills of paraphrasing and textual analysis;
2. describe the historical circumstances in which he wrote, and the conventions in his writing;
3. describe the relationship between one play and another, thematically; and
4. analyse the structure of dramatic different genres.

### **Requirements and Prerequisites**

Although appropriate for introductory level students, some familiarity with Shakespeare would be an asset.

### **Learning Outcomes**

At the end of the 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 the *urban environment* of London inflected Shakespeare's work and the presentation of his plays over the past 400 years; and
- c. an appreciation of the cultural, social, intellectual and theatrical legacy of Shakespeare's works, and how his plays may be read differently by *diverse* communities.

Students will also demonstrate proficiency in each of the following skills:

- d. use of academic research methods and resources, making the most of the range of facilities that exist in the *urban environment* of London for studying Shakespeare;
- e. critical and comparative reading and writing skills;
- f. development of substantial written and possibly oral interpretative argumentation;
- g. how to "read" a Shakespearean film;
- h. incorporation of historical and scholarly sources to support literary interpretation; and
- i. articulation of the student's own critical responses to dramatic literature, demonstrating an appreciation of the *diversity* of opinion that exists.

## Developmental Outcomes

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

## Class Methodology

This course will be a blend of lecture, seminar, discussion, and workshop. Where and when possible we will engage in practical discussions and workshops with leading actors and directors. The instructor will outline the structure in the first class meeting, and provide an introductory overview in each session, outlining topics to be covered pertaining to the individual texts. Students are expected to acquaint themselves with the next text in advance, making notes and queries for class discussion. Each student will be responsible for indicating three (3) key issues, points or questions for discussion from each text.

**In-class discussion of texts:** All students will be required, in turn, to lead and drive in-class discussion of texts read. The instructor will outline the format for in-class discussions early in the course. Students will be graded for their contribution when leading discussions, and this will account for 10% of the final overall grade. Student presentations will be assessed by the depth and breadth of analyses and how well insights and contextual ideas from the course are applied, as well as the following criteria:

1. Preparation and organisation;
2. Quality of content and analysis, including connection with core themes of the course where appropriate;
3. Quality of delivery – fluency, clarity, timekeeping, etc.;
4. Creativity of approach;
5. Ability to generate effective discussion and class questions where appropriate; and
6. If students are presenting together, 20% of the final mark will be assigned as a group (i.e. effectiveness as a team, complementarity, overall impression).

**In-class discussion and activities:** All students are expected to actively engage with both in-class discussion and activities. Students are expected to demonstrate they have read the required texts by participating in the group discussions. All students are also expected to make the most of the opportunity to explore Shakespeare's works through the in-class activities, actively engaging with the assignments set and presenting the work on each group. Each student's contribution in-class will be graded at the end of the course, with the grade accounting for 10% of the final overall grade.

## Research Journal

Students will be required to maintain a Research Journal.

In the Research Journal students will record their 'Key Points for Discussion' for each reading assignment, as well as document their observations and reflections of field visits, performances, workshops, and other excursions. The research journal should also include detailed analysis of the correlation between field visits, excursions and textual reading assignments. The research journal may be collected and graded at any point during the semester, as a pop quiz or exam. Students are required to bring their research journal with them to each class meeting and outing. Collection of journals for grading may be unannounced.

Individual journal entries should be around 100 words in length. Students' journals will be graded at the end of the course, and this will account for 10% of the final overall grade.

## 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. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

Field visit 1:

Theatre and performance galleries, the Victoria and Albert Museum as part of first class.

Field visit 2:

Performance of *Much Ado About Nothing*, Theatre Royal Haymarket (tube: Piccadilly Circus). Meet at theatre at 19:00.

Field visit 3:

Performance of *Twelfth Night*, 19:30, National Theatre (tube: Waterloo). Meet at theatre at 19:00.

Field visit 4:

Shakespeare in London: Politics, class, law, and religion in Shakespeare's London. Walking tour from Whitehall to Southwark. 09:30, Meet in Parliament Square at 09:30 (tube: Westminster).

Field visit 5:

Students are required to attend one (1) Shakespeare production in addition to the productions we will be seeing as a class group. The goal of this assignment is to encourage students to engage with the City of London, and seek out Shakespeare on their own, and perhaps find Shakespeare "off the beaten track". As a colleague of mine once stated: "Seeing a production of *Twelfth Night* being performed in the backseat of a car is better than seeing no production of *Twelfth Night* at all!" There are unlimited resources for finding productions in an around the ~~Capital~~ *Capital Out* magazine is a good place to start. Production visits for this assignment are not limited to London, so do consider going a bit farther afield! Students are required to read the text of the ~~play~~ *before* seeing the production of their choice, and a theatre ticket from the production must be submitted along with the review. Ticket prices: Variable (Student to cover individual cost of ticket)

**Assessment:** The three performances above must be reviewed, including field visit 5. In addition to these, students are required to write a review of one filmed version of *Hamlet*. Students will be given guidelines to writing a performance review, and each review should be around 750 words in length. Each review will account for 10% of the final grade.

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

1. Event: **Medieval & Renaissance Tour**  
Date/time: Daily: 11:30  
Organiser: Victoria & Albert Museum ([www.vam.ac.uk](http://www.vam.ac.uk))  
Cost: **FREE**  
More information: <http://www.vam.ac.uk/whatson/event/3018/medieval-and-renaissance-galleries-tour-4404/>
  
2. Event: **The London of Shakespeare and Dickens**  
Date/time: Wednesdays and Sundays: varies  
Organiser: London Walks ([www.walks.com](http://www.walks.com))  
Cost: £9
  
3. Event: **Shakespeare's Globe Exhibition & Theatre Tours**  
Date/time: Daily: various  
Organiser: Shakespeare's Globe ([www.shakespearesglobe.com](http://www.shakespearesglobe.com))  
Cost: £11
  
4. Event: **Shakespeare's Globe Talks and Seminars**  
Date/time: Various  
Organiser: Shakespeare's Globe ([www.shakespearesglobe.com](http://www.shakespearesglobe.com))  
Cost: various
  
5. Event: **Rose Theatre: Open Day**  
Date/time: Most Saturdays: all day  
Organiser: Rose Theatre ([www.rosetheatre.org.uk](http://www.rosetheatre.org.uk))  
Cost: **FREE** (donations welcomed)  
NB: A chance to see the archaeological remains of a theatre even older than the Globe!
  
6. Event: **Shakespeare's London Walk**  
Date/time: Most Saturdays: 10:30  
Organiser: Museum of London ([www.museumoflondon.org.uk](http://www.museumoflondon.org.uk))  
Cost: £12.50 (booking essential)

Additional events may become available as the course progresses, and students are encouraged to search out their own alternatives in discussion with the tutor(s).

## Final Paper

Students are required to research and write a final paper (2,000 words) based on a topic of their own choosing and agreed with the course tutor in advance. This can focus on almost anything, with the proviso that it relates to an aspect of the course. Evidence of personal research is central to achieving a good grade. Students may opt for an alternative to a written paper, such as a class presentation or short film; however, a short written submission is required in these circumstances detailing the research process, what they learned and, if a team production, outlining the student's role in the team. This final paper or project accounts for 30% of the final grade.

## Assessment Method

Students will be assessed by their contribution and participation in weekly class discussions and activities. They will also be assessed by written work (Research Journal, production, and film reviews), and a final paper. Details of and guidelines for written work will be provided in class.

## 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	Learning Outcomes	Grade %	Due Date
Leading in-class discussion	a, b, c	10%	Schedule to be agreed during the course
Group discussions/class participation	a, b, c	10%	Weekly
Research journal	a, b, c	10%	Week 6
Performance reviews	a, b, c, d, e, f, g, h, i	40%	Various during course (see weekly course schedule)
Final paper	Topic dependent	30%	Week 6

Students must complete all required components for each course by the established deadlines. Failure to do so will result in a reduction of the course grade and 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 sessions, etc.

## Course Materials

### Required Readings:

1. The *New Cambridge* editions are the preferred editions of Shakespeare’s plays for this class. However, any reputable editions are acceptable. One exception: Dover Swift Classics. Actual copies of the plays, or an edition of the complete works is preferable to electronic versions of the texts. Students are encouraged to form reading parties as plays are often better understood when read aloud by different voices. An alternative to reading each play is to obtain audio recordings, in which case any produced by the BBC are recommended.
2. *Shakespeare’s London on Five Groats a Day* – Richard Tames
3. Course Materials: There will be supplementary readings in the form of holdouts and e-resources.

# Weekly Course Schedule

## WEEK 1

### Introducing Shakespeare & London

#### In-class activity:

- Meet and greet
- Course introduction and outline (journal, productions, personal research, reading, etc.)
- Hand-outs

#### Out-of-class activity:

- Field visit 1: The theatre and performance galleries, Victoria and Albert Museum
- Reflective journal entry on today's class

## WEEK 2

### Lesson Number 1: Shakespeare, the basics

#### In-class activity:

- Lecture: Shakespeare, the basics
  - Who was Shakespeare?
  - Shakespeare's life
  - Shakespeare's works
  - How to study Shakespeare
- In-class discussion on reading of *Romeo and Juliet*

#### Out-of-class activity:

- Reflective journal entry on today's lesson and reading of *Romeo and Juliet*

#### Pre-class readings:

- *Romeo and Juliet* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapters 1 and 2)

## WEEK 3

### Lesson Number 2: Prose and Poetry In-class activity:

- Lecture: Prose and Poetry
  - Shakespeare's use of language
- Group work analysing a Shakespearean text
- Student-led class discussion on reading of *Othello*

#### Out-of-class activity:

- Field visit 2: Performance of *Much Ado About Nothing*, 19:30, Theatre Royal Haymarket (tube: Piccadilly Circus). Meet at theatre at 19:00
- Reflective journal entry on today's lesson and reading of *Othello*
- **Readings:**
- *Othello* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapters 3 and 4)

## WEEK 4

### Lesson Number 3: Shakespeare's Theatres

#### In-class activity:

- Lecture: Shakespeare's Theatres
  - The Globe, Blackfriars and the competition

- An introduction to the history of the Elizabethan stage
- How the physical theatre inflected Shakespeare's craftsmanship
- The rebuilt playhouses
- In-class activity: Then and now: in small groups make a comparison of theatre visits in the Elizabethan age with today, present +s and -s of each to class
- Student-led class discussion on reading of *The Tempest*

**Out-of-class activity:**

- Reflective journal entry on today's lesson and reading of *The Tempest*

**Pre-class readings:**

- *The Tempest* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapters 5 and 6)

**Assignments:**

- Review of *Much Ado About Nothing*

## WEEK 5

### Lesson Number 4: Setting the Scene

**In-class activity:**

- Lecture: Setting the Scene
  - Shakespeare's opening scenes
  - Exposition in Shakespeare
  - Creating the mood
- In-class screening: Extracts from *Hamlet* (dir. Olivier, 1948), *Hamlet* (dir. Doran, 2009), *Hamlet* (dir. Almereyda, 2000).
- Group work: Devise a concept for the opening scene of *Hamlet* and present to the class
- Student-led class discussion on reading of *Hamlet*

**Out-of-class activity:**

- Field visit 3: Performance of *Twelfth Night*, 19:30, National Theatre (tube: Waterloo). Meet at theatre at 19:00
- Reflective journal entry on today's lesson and reading of *Hamlet*

**Readings:**

- *Hamlet* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapters 7 and 8)

## WEEK 6

### Lesson Number 5: Imagery and Spectacle

**In-class activity:**

- Lecture: Imagery and Spectacle
  - Shakespeare's craftsmanship
  - Personification, simile, metaphor
  - Emblems and symbols
  - Spectacle in the late plays
- In-class activity: In small groups work on an extract from a play to reveal the imagery and present to class
- Student-led class discussion on reading of *Richard II*

**Out-of-class activity:**

- Reflective journal entry on today's lesson and reading of *Richard II*

**Readings:**

- *Richard II* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapters 9 and 10)

**Assignments:**

- Review of *Twelfth Night*

## WEEK 7      FALL BREAK

## WEEK 8

### Lesson Number 6: Shakespeare's Use of Soliloquy

#### In-class activity:

- Lecture: Shakespeare's Use of Soliloquy
- In-class activity: In small groups work on opening soliloquy from *Richard III*, experimenting with different delivery mechanisms and present to the class
- In-class screening: *Richard III* (dir. Loncraine, 1995)
- Student-led class discussion on reading of *Richard III*

#### Out-of-class activity:

- Reflective journal entry on today's lesson and reading of *Richard III*

#### Readings:

- *Richard III* (Shakespeare)

## WEEK 9

### Lesson Number 7: Shakespeare in London

#### In-class activity:

- Walking tour: Shakespeare in London
  - Politics in Shakespeare's London (Whitehall)
  - Class in Shakespeare's London (The Strand)
  - Law in Shakespeare's London (the Inns of Court)
  - Religion in Shakespeare's London (St Paul's Cathedral)
  - Shakespeare's Globe and the Rose (Southwark)
  - Southwark Cathedral

#### Out-of-class activity:

- Reflective journal entry on today's lesson and reading of *The Comedy of Errors*

#### Readings:

- *The Comedy of Errors* (Shakespeare)
- *Shakespeare's London on Five Groats A Day* (chapter 11)

#### Assignments:

- Review of a filmed version of *Hamlet*

## WEEK 10

### Lesson Number 8: Individual tutorials

#### In-class activity:

- Student-led class discussion on reading of *A Midsummer Night's Dream*
- Individual tutorials on final papers
  - Students should aim to agree an initial topic for research with the tutor by Wednesday 15 March
  - Journals should also be presented for review

#### Out-of-class activity:

- Reflective journal entry on reading of *Macbeth*

#### Pre-class readings:

- *Macbeth* (Shakespeare)

## WEEK 11

### Lesson Number 9: *Macbeth*: A stage history

#### In-class activity:

- Lecture: *Macbeth*: A stage history
  - The history of *Macbeth* on the London stage



- Trends in Shakespeare production 1600 to now
- In-class screening: *Macbeth* (dir. Good 2010)

**Out-of-class activity:**

- Reflective journal entry on today's lesson
- Reflective journal entry on reading of *Macbeth*

**Readings:**

- *Macbeth* (Shakespeare)

## WEEK 12

### Lesson Number 10: *Working with actors*

**In-class activity:**

- Lecture: Working with actors
  - From the King's Men to the RSC, the development of theatre companies
  - The actor-manager
  - The emergence of the director and his/her changing role
  - Stanislavsky
  - Taking decisions where Shakespeare leaves choices
- In-class demonstration: Actors will demonstrate an initial approach to working on an extract from Shakespeare
- Student-led class discussion on reading of *Measure for Measure*

**Out-of-class activity:**

- Reflective journal entry on today's lesson and reading of *Measure for Measure*

**Readings:**

- *Measure for Measure* (Shakespeare)

**Assignments:**

- Review of an additional production of a Shakespeare play

## WEEK 13

### Lesson Number 11: *The Merchant of Venice*

**In-class activity:**

- Lecture: *The Merchant of Venice*
  - A problem play?
  - Changing attitudes and rereading Shakespeare
  - Looking for clues in the text to staging
- Student-led class discussion on reading of *The Merchant of Venice*

**Out-of-class activity:**

- Reflective journal entry on today's lesson and reading of *The Merchant of Venice*

**Readings:**

- *The Merchant of Venice* (Shakespeare)

## WEEK 14

### Lesson Number 12: *Bringing it all together*

**In-class activity:**

- Lecture: Shakespeare for all time?
- Reviewing the course
- What have we learned

**Assignments:**

- Journals submitted for marking
- Final paper due

## Attendance, Participation & Student Responsibilities

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

**Missing classes for medical reasons:** If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Associate Director of Academic Affairs (ADAA) know at least one hour in advance of your class or meeting at the following e-mail: [excused.absence@capa.org](mailto:excused.absence@capa.org). Note that calling the CAPA Centre is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your 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.

**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 and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

**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 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 full alpha grade penalty. 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 F 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.