SHAKESPEARE AND THE ELIZABETHAN STAGE

Class code
ENGL-UA 9412 – 001/ DRLIT-UA 9412 - 001

Instructor Details
Prof. Michael Hattaway
Office Hour: Tuesdays, 12-30 – 1-30 ROOM GO2, 4 Bedford Square
(Please make an appointment in advance by email)

Class Details
Fall 2013

Tuesday 2-5 pm, also theatre visits, usually on Tuesday evenings

Location: to be confirmed.

Prerequisites
None

Class Description
We focus on the work of Shakespeare and his contemporaries, considering the plays both as literary texts and also as play-scripts in both Renaissance and modern contexts. We shall explore the theatrical world in which Shakespeare worked, and investigate the conventions of early modern stagecraft.

The course is taught by a combination of lectures and seminar discussions complemented by theatre visits. Where productions are not available, we shall be able to view excerpts from screen versions.

The choice of plays studied is built around productions available in London. We shall have clusters of seminars on comedy, on political plays, on revenge tragedy, and on Shakespeare’s great contemporary, Thomas Middleton. At Shakespeare’s Globe, on London’s Bankside, we see 1 Henry VI and A Midsummer Night’s Dream; at the Barbican we see a second political play, the RSC Richard II starring David Tennant; at the Old Vic we see Much Ado About Nothing, and at the Noel Coward we see another version of A Midsummer Night’s Dream and Henry V. We shall also be seeing Middleton’s A Mad World, My Masters in the RSC’s Swan Theatre in Stratford-upon-Avon, and relating Hamlet and Othello to other plays by Middleton.

Classes will be based on discussions, lectures, viewing of screen versions, and, of
Desired Outcomes
By the end of the course you should have:
• an appreciation of the range and genres of Renaissance drama
• a detailed knowledge of a selection of Elizabethan and Jacobean plays
• some familiarity with the performance spaces and playing conventions used by Shakespeare and his contemporaries, and an understanding of how meanings and effects could be generated in them.

Assessment Components
Assessment is by course work, including two studies of performance possibilities for a single scene (1500 words, 15% each), a longer study of a live performance (3000 words, 40%), and class preparation and participation (including MyClasses postings – which are required – 30%).

Failure to submit or fulfill any required course component results in failure of the class.

Assessment Expectations
**Grade A:** Informed and coherent lines of reasoning deriving from textual and/or contextual evidence or from a sense of literary and theatrical forms; very good English

**Grade B:** Close engagement with text and/or context; good insights linked to evidence; generally well written

**Grade C:** Adequate knowledge and some degree of argumentation; adequate English

**Grade D:** Errors of fact; slipshod or disorganised thinking; failure to relate generalisations to evidence; careless writing

**Grade F:** Unsubstantiated claims or generalisations; gross errors; lack of organisation; culpably bad writing

Grade conversion
NYU in London uses the following scale of numerical equivalents to letter grades:

A=94-100
A-=90-93
B+=87-89
B+=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill-health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL’s staff.

**Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.** See also section 11.1 - Make up days.

**Absence reporting for an absence due to illness**

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) 0800 316 0469 (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at http://bit.ly/NuCl5K. You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.
Supporting documentation relating to absences must be submitted within one week of your return to class.

**Absence requests for non-illness reasons**

Absence requests for non-illness reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

**Further information regarding absences**

Each unexcused absence will be penalized by deducting 3% from the student's final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.
Plagiarism: the presentation of another piece of work or words, ideas, judgements, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission
The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact luke.harper@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all
formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student.

Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

**Required Texts**

*The following editions have been chosen for the quality and/or uptodateness of their introductions. You need to bring the appropriate text to every class.*


Peter Hall, *Shakespeare’s Advice to the Players*, (London, Oberon, 2003).


Dennis Kennedy, *Looking at Shakespeare: A Visual History of Twentieth-Century*


Jonathan Miller, Subsequent Performances, (London, Faber and Faber, 1986).


Carol Chilington Rutter, Enter the Body: Women and Representation on Shakespeare's Stage, (London, Routledge, 2001).


There is a lot of dodgy material concerning Shakespeare on the web – as well as very useful sites. Links to some of these will be found on the course’s NYUClasses website. Cambridge Companions (see above) can be accessed through the NYU website: Research/Databases/Cambridge Collections Online. These are highly recommended, as is ‘Designing Shakespeare’ (http://www.ahds.rhul.ac.uk/ahdscollections), which offers a multiplicity of production photographs. The ‘Shakespeare Collection’, to be found among the NYU Databases, contains the Arden Shakespeare. It is often worth looking on YouTube for clips of performance that you might use to
contrast with moments in productions that we see as a class.

**Additional Required Equipment**

None

**Session 1**

Introduction to Renaissance Playing Spaces, Dramatic Verse, and Shakespearean Political Plays (1): *1 Henry VI*

[Tuesday 3 September]

Performance of *1 Henry VI*, 7-30, Shakespeare’s Globe

**Session 2**

Post-performance 1H6; *Much Ado about Nothing*

[Tuesday 10 September]

Performance *Much Ado* 7-30 pm Old Vic (yr student ID required)

**Session 3**

Performance of *A Midsummer Night’s Dream*, 2-00 pm Shakespeare’s Globe

6-00 pm Post performance *Much Ado* and *MND*

**Session 4**

Shakespearean Verse and Restoration Adaptations (Handouts to be supplied)

[Tuesday 24 September]

**Session 5**

*Hamlet (1)*

[Tuesday 1 October]

**Session 6**

*Hamlet (2)*

[Tuesday 8 October]

**Session 7**

MAKE UP CLASS

Middleton (1), *The Revengers’ Tragedy* (in Salgado)

FIRST PAPER DUE
Session 8

[Tuesday 15 October and Saturday 19 October]

Middleton (2) *A Mad World, My Masters*

Performance of *A Mad World, My Masters, 1-15* at Stratford

Session 9

[Tuesday 22 October]

Post Performance *Mad World; Middleton (and Rowley) (3) The Changeling (in Salgado)*

Session 10

[Tuesday 29 October]

*Othello (1)*

FALL BREAK FOLLOWS

Session 11

[Tuesday 12 November]

*Othello (2)*

SECOND PAPER DUE

Session 12

[Tuesday 19 November]

Shakespeare's Political Plays (2): *Richard II*

Session 13

[Tuesday 26 November]

Shakespearean Political Plays (3): *Henry V*

Performance of *Henry V, 7-30, Noel Coward Theatre*

Session 14

[Tuesday 3 December]

Post Performance *H5; Preparing your Final Paper*

Session 15
FINAL PAPER DUE, 2-00 PM, G02, 4 Bedford Square

Performance *Richard II*, Barbican Theatre, 7-30

Eating is not permitted in any classrooms in Bedford Square. Kindly dispose of rubbish in the bins provided. Please visit the toilets etc. only during the mid-class break.

Normally no laptops are permitted in class.

Visit to *A Mad World, My Masters* at Stratford, Saturday 19 October. Other performances in London on Tuesday evenings.

Go to as many additional performances as you can locate.

**Your Instructor**