SHAKESPEARE: TEXT AND PERFORMANCE

Semester
SPRING 2015

Class code
ITHEA-UT-001 and ITHEA-UT-002

Instructor Details
Prof. Michael Hattaway
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Mobile: 0774 832 5853
Office hours: Tuesday 12-30 -1-30, Room G02, 4 Bedford Square. Please email to book a meeting in advance

Class Details
Shakespeare Text and Performance, Spring 2015
Tuesdays, 2-5, plus occasional evening performances and one Saturday day-trip
Location to be confirmed.

Prerequisites
Some college level study of literature helpful, but not essential.

Class Description
This course provides an introduction to a variety of plays in the context of contemporary Shakespearean scholarship. Our aim will be to develop skills for enjoying Shakespeare and for reading both texts and performances. The focus will be on how these are represented on stage and on screen, in the past and now. The aim is to move forward from issues of plot and character, to consider genre, structure, and the particular textual, critical, and performance conventions of the plays.

In recent years there has been a burgeoning of attention to Shakespeare’s contemporary and collaborator, Thomas Middleton. A London revival of a splendid RSC production of one of his comedies is an invitation to sample three of his plays – comparison of works by Shakespeare and Middleton is an exceptional critical tool.

Plays to be studied and performances to be enjoyed this semester include Rupert Goold’s The Merchant of Venice at the Almeida Theatre, a stunning Love’s Labour’s Lost at Stratford-upon-Avon, Cheek by Jowl’s Measure for Measure and the RSC’s revival of Thomas Middleton’s A Mad World, My Masters at the Barbican, and, at the end of the course, a play at Shakespeare’s Globe – the repertoire is not yet announced. We see may also see a performance among the excavations of the Rose Playhouse where Shakespeare’s plays were originally performed. Our course is designed to fit around these theatre visits.

Teaching is by a combination of lectures, discussions, and screenings, complemented by required theatre visits and the trip to Stratford. Assessment is by course work.
Desired Outcomes

By the end of this course you should have:

- A good knowledge of a selection of Elizabethan and Jacobean plays and playing conventions
- An appreciation of the range of Shakespearean drama
- An understanding of how these texts worked/work in performance

Assessment Components

Assessment is by course work, including two 1500 word close readings (20%, each) a longer study (2500 words) of a live performance (35%), and class preparation (including postings on NYUClasses – which are required), participation, and initiative (25%). Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations

**Grade A:** Informed and coherent lines of reasoning deriving from textual, performance, and/or contextual evidence, or from a sense of form or genre; very good English

**Grade B:** Close engagement with text and/or performance and context; good insights linked to evidence; generally well-written and good enough for me to wish it were better

**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.

Required Text(s)


Cyril Tourneur, John Webster, Thomas Middleton, *Three Revenge Tragedies*, ed. Gamini Salgado, (London Penguin Books, 2004). 978-0141441245 [The Revenger's Tragedy used to be ascribed to Tourneur, now it is thought to be by Middleton]


There is also a collection of DVD’s in the NYU-L Collection in the Senate House.

There is a lot of dodgy Shakespearean material on the net – most of which might be avoided by following the external links (including that to *Oxford Bibliographies Online*) on the course website (NYUClasses). The Cambridge Companions listed above are pitched at an appropriate level and, along with *Shakespeare Survey*, may be accessed from ‘Cambridge Collections Online’, to be found among NYU Library’s databases. There is a large amount of video material on the Global Shakespeares Video and Performance Archive ([http://globalshakespeares.mit.edu/#](http://globalshakespeares.mit.edu/#)) and you may wish to follow up material from the International Database of Shakespeare on Film, Television, and Radio ([http://bufvc.ac.uk/shakespeare](http://bufvc.ac.uk/shakespeare)), or explore past Globe productions on [http://www.globeplayer.tv](http://www.globeplayer.tv). Middleton studies may be pursued in Gary Taylor and John Lavagnino, (ed.), *Thomas Middleton and Early Modern Textual Culture: A Companion to the Collected Works*, (Oxford, Oxford University Press, 2007) which is included in NYU’s ‘Oxford Scholarly Editions Online’ database.

N/A

**Session 1**

3 February

Elizabethan Staging Conventions; read and prepare *The Merchant of Venice*

**Performance of The Merchant of Venice, Almeida Theatre, 7-30 pm**

**Session 2**

10 February

Post-performance *The Merchant of Venice; The Comedy of Errors*

**Session 3**

*The Taming of the Shrew*
<table>
<thead>
<tr>
<th>Date</th>
<th>Session</th>
<th>Play/Event</th>
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</thead>
<tbody>
<tr>
<td>17 February</td>
<td>Session 4</td>
<td><em>King Richard II</em></td>
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<tr>
<td>24 February</td>
<td></td>
<td><em>Much Ado about Nothing</em></td>
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<tr>
<td>3 March</td>
<td></td>
<td>Close Reading I due</td>
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<tr>
<td>10 March</td>
<td>Session 6</td>
<td><em>Love’s Labour’s Lost</em></td>
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<tr>
<td>13 March</td>
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<td>Saturday day trip to Stratford-upon-Avon to see the RSC’s <em>Love’s Labour’s Lost</em> at 1-15</td>
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<tr>
<td>17 March</td>
<td>Session 7</td>
<td>Post-performance <em>Love’s Labour’s Lost; Hamlet (1)</em></td>
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<tr>
<td>24 March</td>
<td></td>
<td><em>Hamlet (2); The Revenger’s Tragedy</em></td>
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<td>31 March</td>
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<td>SPRING BREAK</td>
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<tr>
<td>14 April</td>
<td>Session 10</td>
<td><em>Othello (2)</em></td>
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<tr>
<td>21 April</td>
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<td>Close Reading 2 due</td>
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<td>Performance of Cheek by Jowl’s <em>Measure for Measure</em>, in Russian, with surtitles, Silk St Theatre, Barbican, 7-30</td>
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<td>28 April</td>
<td>Session 12</td>
<td>Post-performance <em>Measure for Measure; The Changeling</em></td>
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<td>Hold for performance at Shakespeare’s Globe, 7-30 TBC</td>
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<tr>
<td>5 May</td>
<td>Session 13</td>
<td>Post-performance Globe production; <em>A Mad World, My Masters</em></td>
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<td></td>
<td>Performance of Middleton’s <em>A Mad World, My Masters</em>, RSC, Barbican Theatre, 7-30</td>
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<td></td>
<td>Session 14</td>
<td>Post-performance <em>A Mad World, My Masters; Final Paper Consultation</em></td>
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Final paper to be submitted in hard-copy to me in Room GO2

19 May

Toilet breaks should be taken before or after class or during class breaks.

Food & drink, including gum, are not to be consumed in class.

Mobile phones should be set on silent and should not be used in class except for emergencies.

Laptops are only to be used with the express permission of the teacher.

Please kindly dispose of rubbish in the bins provided.

Day trip to Stratford Upon Avon, Saturday 14 March: a brief walking tour of the town and visit to Shakespeare's grave in Holy Trinity Church, then a performance of Love’s Labour’s Lost at 1-15 (coach will leave about 8-30 am)

N/A

Go to as many appropriate performances often as you can.

Michael Hattaway is Professor Emeritus of English Literature in the University of Sheffield. He was born in New Zealand and studied in Wellington and at Cambridge. He also taught at the Universities of Wellington, Kent at Canterbury, British Columbia, and Massachusetts at Amherst. Author of Elizabethan Popular Theatre (1982), Hamlet: The Critics Debate (1987), and Renaissance and Reformations: An Introduction to Early Modern English Literature (2005); editor of As You Like It, and 1-3 Henry VI (New Cambridge Shakespeare), of plays by Ben Jonson and Francis Beaumont, and of The Cambridge Companion to Shakespeare’s History Plays (2002), and co-editor of The Cambridge Companion to English Renaissance Drama (1990 and 2003) and Shakespeare in the New Europe (1994). He has written an electronic book on King Richard II (2008) and edited a New Companion to English Renaissance Literature and Culture (2 vols, 2010). In 2010 he gave the 100th Annual Shakespeare Lecture for the British Academy

NYU LONDON ACADEMIC POLICIES

Students must submit an electronic copy of each piece of their written work to www.turnitin.com.

Further information about this will be provided to you separately.
Late Submission of Work

Written work due in class must be submitted during the class time to the professor. Late work should be submitted in person to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during office hours (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

Attendance Policy

Study abroad at Global Academic Centres is an academically intensive and immersive experience. Learning in such an environment depends on the active participation of all students. As classes typically meet once a week, even a single absence can cause a student to miss a significant portion of a course.

To ensure the integrity of this academic experience, class attendance is mandatory and unexcused absences will be penalized with a two percent deduction from the student’s final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

How to report an absence
Absences from class must be reported to NYU London administrative staff using the online Absence Form: http://tinyurl.com/nyulabsence

Absences can ONLY be excused if they are reported using this form. Students should NOT approach their class instructor for an excused absence. However, students should contact their class instructor to catch up on missed work.

Medical absences
If you are unable to attend a class due to ill-health, you must provide details of your illness and class(es) missed to NYUL staff using the online Absence Form WITHIN SEVEN DAYS of your return to class.

Please do not use the form to report a medical emergency or to request urgent assistance. In a medical emergency call 999 and ask for an ambulance. NYU London staff are available to offer support, whatever time of day. If you would like to speak to a member of staff urgently to request support with a medical problem, please call 0800 316 0469, selecting option 2.

Non-medical absences
If you have to miss class for an unavoidable, non-medical reason you must provide
details to NYUL staff using the online Absence Form at least **SEVEN DAYS PRIOR**
to the date(s) in question. Examples of valid non-medical reasons are as follows:
religious holiday; family wedding; scholarship competition; family emergency. If in
doubt please speak to a member of Academics staff or email academics@nyu.ac.uk.

**Further information regarding absences**

**NYU London staff carefully monitor student attendance and absence records.**
In most cases full completion of the online Absence Form will be sufficient to
excuse your absence. However, in certain circumstances, you will be asked to
provide additional information/verification before it can be excused. If we notice
that you have multiple absences you will be contacted to arrange a meeting with a
member of staff.

**Unexcused absences from exams are not permitted and will result in failure of the exam.**
Students may not take an exam before or after other students in the class, and may not leave the programme before all course work has been submitted.

Please refer to the NYU Wikis Page for the full absence policy: [https://wikis.nyu.edu/x/awRgAw](https://wikis.nyu.edu/x/awRgAw)

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<thead>
<tr>
<th>Grade conversion</th>
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<tr>
<td>NYU in London uses the following scale of numerical equivalents to letter grades:</td>
</tr>
<tr>
<td>A=94-100</td>
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<tr>
<td>A-=90-93</td>
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<tr>
<td>B+=87-89</td>
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<tr>
<td>B=84-86</td>
</tr>
<tr>
<td>B-=80-83</td>
</tr>
<tr>
<td>C+=77-79</td>
</tr>
<tr>
<td>C=74-76</td>
</tr>
<tr>
<td>C-=70-73</td>
</tr>
<tr>
<td>D+=67-69</td>
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<tr>
<td>D=65-66</td>
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<tr>
<td>F=below 65</td>
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Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the midpoint of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

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<tr>
<td>NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.</td>
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<tr>
<th>Citations and Book Lists</th>
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<td>Many students worry about citations in their papers. I think it is a great mistake to fetishize these – use any system of footnotes that suits you (MLA or Harvard are obvious examples). However, every paper <strong>must</strong> have a bibliography appended: you might wish to enter the details of the editions and reference books you use into the MS Word ‘Citations’ facility (find it in the pull-down menu item ‘Toolbox’). I have used <strong>EndNote Plus</strong> for years – it’s available as a free download from the NYU website.</td>
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(After any Shakespeare quotation, simply insert, within parentheses and immediately after the quoted lines – not as a footnote – an abbreviated form of the play’s title italicised, a comma, then act, scene, and line numbers separated by dots: \textit{H5, 2.4.111-17}).

A quick Reference Guide produced for NYUL students is available on the ‘Resources’ section of the NYUClasses website.