Shakespeare and the Elizabethan Stage: Text and Performance
ITHEA-UT 70

NYU London: Fall 2019

Instructor Information
Dr Varsha Panjwani
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Twitter @EarlyModernDoc #ShaxStudents
Office Hours: Please email for an appointment

Course Information
- Seminars: Thursday 9:00am-12:00pm
- Theatre Trips: See schedule of trips below. In addition, please keep the Tuesday evening slot free for ad-hoc activities.
- Room:

Course Overview and Goals
This course has a two-pronged focus; on the one hand, it is an opportunity to undertake a detailed study of Shakespeare’s verbal and theatrical languages, and on the other hand, it equips you to investigate Renaissance London’s importance in shaping Shakespeare’s plays and Shakespeare's importance in shaping some of the fiercest debates about agency and government, family, and national identity in London and the world today. The two concerns are tightly interlaced and demonstrate how Shakespeare continues to occupy a dominant status in English literature and culture today.

Course content is delivered through close reading, discussion, lectures, seminars, and field trips. Each of these activities is mutually enhancing.

Upon Completion of this Course, students will be able to:
- critically analyse the verbal, generic, structural, and dramatic qualities of Shakespeare’s plays
- relate Shakespeare’s plays to the historical, cultural, social, literary, and creative contexts in which they were produced
- demonstrate an intimate understanding of the interpretive choices involved in performing Shakespeare’s plays
- participate in some of the dominant debates informing the study of Shakespearean drama
- put into practice several transferable skills such as close reading, reviewing, researching, and critical writing
- exhibit an enhanced understanding of Shakespeare's place in British and World literature and culture
Grading of Assignments

The grade for this course will be determined according to these assessment components:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>Description of Assignment</th>
<th>% of Final Grade</th>
<th>Due</th>
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</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td>See Separate Brief</td>
<td>60%</td>
<td>10 December</td>
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<tr>
<td>Mid-Term Paper</td>
<td>See Separate Brief</td>
<td>20%</td>
<td>4 October</td>
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<tr>
<td>Seminar Participation</td>
<td>See Grade Description</td>
<td>20%</td>
<td>Throughout the course</td>
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</tbody>
</table>

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

Grades

Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percent</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>90 -100</td>
<td>The work demonstrates mastery over the skills and knowledge required to address the chosen topic. Lucid original thinking is buttressed with thorough research and the material is analysed critically. Writing is excellent, fluent, and clear. Sources are referenced appropriately. Seminar contributions are thoughtful, regular, founded on a thorough knowledge of the text in question, and extend and deepen our discussion. Student demonstrates, through questions and comments, that they have related the main ideas in the text to other information discussed in the course, and their own research, insights and observations. They respectfully state their reactions to the contribution of their peers and can contribute to the evolving discussion. The student is fully involved and takes initiative in participating in the successful completion of all class discussions and activities. The student contributes to production of a receptive learning environment.</td>
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<tr>
<td>Letter Grade</td>
<td>Percent</td>
<td>Description</td>
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<td>B</td>
<td>80 - 89</td>
<td>The work demonstrates the ability to grasp material and argues its case well. The questions are focused, and some independent research has been undertaken. Writing is fluent and clear, and suggested sources have been consulted and used appropriately. Referencing and presentation are mostly correct. Class contributions are regular, perceptive and based on a familiarity with the primary text. The student's contributions show that the assigned materials have been read. Main ideas are often identified, although sometimes it seems that the applications and implications of the information were not properly reflected upon. The student can build on others' contributions, but sometimes interrupts the shared construction with tangents and/or silence. Student is regularly involved in class discussions and activities, but occasionally loses concentration and/or energy to contribute.</td>
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<tr>
<td>C</td>
<td>70 - 79</td>
<td>The work demonstrates basic skills and knowledge required to discuss the topic. It is lacking in independent research and there is little evidence that required readings have been pursued meaningfully. Essays show some knowledge of the material and a basic critical competence, but may be underdeveloped, unclear, inaccurate, or lacking in textual analysis. Class contributions are infrequent and minimum initiative is taken to participate in group activities. The participant demonstrates a regular reading of the bibliography, but in a superficial way. They attempt to add to others' ideas, but commonly provide comments that indicate a lack of engagement with the material. Frequently, contributions are shallow and/or unarticulated in terms of depth and insight.</td>
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</table>
Letter Grade | Percent | Description
---|---|---
D | 65 - 69 | Poor work. The assignments have been handed in but lack clarity, contain serious inaccuracies and/or structural faults, and fail to conform to the requirements of the course. Class contributions are rare and reluctant. The student consistently reads the assigned material in a shallow manner or does not read at all. Student does not participate in an informed way and shows a lack of interest in building on and discussing others’ ideas. Student is generally a negative draw on the energy and trajectory of the discussion and is distant and withdrawn in class.
F | Below 65 | The work failed to meet minimum requirements.

Course Materials

Required Textbooks & Materials

It is essential that you read and reflect upon the text before each class. Although any modern edition of the plays is fine, the ones in brackets are particularly useful.

- *Romeo and Juliet* (ed. Rene Weis, Arden Shakespeare)
- *Macbeth* (Sourcebooks Shakespeare edition which comes with a CD)

Optional Textbooks & Materials

See weekly schedule for further reading suggestions

Selected Internet Resources:
- [http://shakespeare.ch.bbc.co.uk](http://shakespeare.ch.bbc.co.uk) BBC Shakespeare Archive Resource
- [http://bufvc.ac.uk/shakespeare](http://bufvc.ac.uk/shakespeare) International Database of Shakespeare on Film, Television, and Radio
- [http://www.globeplayer.tv](http://www.globeplayer.tv) Globe Player
- [http://shalt.dmu.ac.uk](http://shalt.dmu.ac.uk) Shakespearean London Theatres
Resources
- **Access your course materials:** [NYU Classes](nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](library.nyu.edu)
- **NYUL Library Collection:** [Senate House Library](catalogue.libraries.london.ac.uk)
- **Assistance with strengthening your writing:** [NYU Writing Center](nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](nyu.edu/it/servicedesk)

### Course Schedule

<table>
<thead>
<tr>
<th>Session/Date</th>
<th>Topic</th>
<th>Reading</th>
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</table>
| Session 1: 5 Sept  | Shakespeare and Us             | Text: Various Documents

Further Reading:

| Session 2: 12 Sept | Hamlet without Hamlet          | Text: *Hamlet*

Further Reading:

| Session 3: 19 Sept | Portfolio Preparation + Shakespeare’s Globe | Text: Student Portfolios + Various Documents

Further Reading:
<table>
<thead>
<tr>
<th>Session/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due/Field Trip</th>
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</thead>
</table>
| Session 4: 26 September | Global Shakespeare | Text: *Romeo and Juliet*  
Further Reading:  
**Further Reading:**  
| Session 5: 3 October | Shakespeare on Film | Further Reading:  
- Burt, Richard, and Lynda E.  
- Burnett, Mark  
| FRIDAY  
Session 6: 4 October | Talking to the Audience | Text: *Hamlet*  
Further Reading:  
| TUESDAY  
8 October  |                                      | A Midsummer Night’s Dream @ Shakespeare’s Globe                           |                           |
| Session 7: 10 October | The Politics of Casting | Text: *Othello*  
Further Reading:  
| Session 8: 17 October | Reviewing Shakespeare | Text: Various Performances  
Further Reading:  
| Session 9: 24 October | Masterclass in Manipulation | Text: *Macbeth*  
Further Reading:  
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<th>Session/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due/Field Trip</th>
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<tbody>
<tr>
<td><strong>TUESDAY</strong></td>
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<tr>
<td><strong>29 October</strong></td>
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<tr>
<td>Session 10:</td>
<td>Shakespeare Plays with Genre</td>
<td>Text: <em>Twelfth Night</em></td>
<td>As you Like It @Barbican Theatre</td>
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<tr>
<td>31 October</td>
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<td>Further Reading:</td>
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<td>Session 11:</td>
<td>Portfolio Preparation</td>
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<td>7 November</td>
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<td>Text: Student Portfolios</td>
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<td><strong>TUESDAY</strong></td>
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<td><strong>12 November</strong></td>
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<tr>
<td>Session 12:</td>
<td>Shakespeare Plays with Genre II</td>
<td>Text: <em>Twelfth Night</em></td>
<td>Twelfth Night @ New Wimbledon Theatre</td>
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<tr>
<td>14 November</td>
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<td>Further Reading:</td>
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<td>Session 13:</td>
<td>Portfolio Preparation</td>
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<tr>
<td>21 November</td>
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<td>Text: Student Portfolios</td>
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<td><strong>28 November: No Seminar: Happy Thanksgiving!</strong></td>
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<td><strong>TUESDAY</strong></td>
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<td><strong>3 December</strong></td>
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<tr>
<td>Session 14:</td>
<td>Revision, Reflection, and Future</td>
<td>Further Reading:</td>
<td>&amp; Juliet @ Shaftesbury Theatre</td>
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<tr>
<td>Final Assessment:</td>
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<tr>
<td><strong>TUESDAY</strong></td>
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<tr>
<td><strong>10 December</strong></td>
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**Co-Curricular Activities**

- **8 October**: *A Midsummer Night’s Dream* @Shakespeare’s Globe
- **29 October**: *As You Like It* @Barbican Theatre
- **12 November**: *Twelfth Night* @New Wimbledon Theatre
- **3 December**: *&Juliet* @Shaftesbury Theatre
Classroom Etiquette

- Mobile phones should be set on silent and should not be used in class except for research tasks.
- Please dispose the rubbish in the bins provided.

NYUL Academic Policies

Attendance and Tardiness

- Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our website (http://www.nyu.edu/london/academics/attendance-policy.html)

Assignments, Plagiarism, and Late Work

- You can find details on these topics and more on this section of our NYUL website (https://www.nyu.edu/london/academics/academic-policies.html) and on the Policies and Procedures section of the NYU website for students studying away at global sites (https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html).

Classroom Conduct

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services. Please refer to the NYU Disruptive Student Behavior Policy for examples of disruptive behavior and guidelines for response and enforcement.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

Instructor Bio

Dr Varsha Panjwani currently teaches at Boston University (London), Fordham University (London), and NYU (London). Varsha’s research focuses on the way in which Shakespeare is deployed in the service of diversity in theatre and films. Her articles have been published widely in leading international journals such as Shakespeare Survey and
Shakespeare Studies, and in edited collections such as Shakespeare and Indian Cinema and Shakespeare: Race and Performance. She has also won prestigious research grants from the Society of Theatre Research and Folger Shakespeare Library. In addition to her individual research, she was the principal investigator of the multi-grant-winning project ‘Indian Shakespeares on Screen’ and is currently producing the ‘Shakespeare & Women’ podcast.