

SAMPLE SYLLABUS

NYU LONDON

Shakespeare and the Elizabethan Stage: Text and Performance

[ENGL-UA9412L01 / DRLIT-UA9412L01]

[Blended]

Greenwich Mean Time

(NYC + 5, except for +4 Oct. 24th-31st due to Daylight Savings Time)

Fall 2020

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support structure, policies and procedures. **Please contact the site academic staff (nyul.academics@nyu.edu)** if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Instructor Information

Dr Varsha Panjwani

#ShaxStudents

Office Hours: Please email for an appointment

Course Information

- Seminars: Monday: 2:30-5:15pm (see below for exceptions)
- Room: 101 + Zoom Link through NYU Classes
- London Academic Calendar: <https://www.nyu.edu/london/calendar.html>

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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 how Shakespeare participates in some of the fiercest debates about agency and government, gender, 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 world literature and culture today.

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

Course Requirements

Class Participation

You are expected to attend class in person or remote synchronously. Your active participation in class and attendance will be reflected in this part of the course requirements.

Grading of Assignments

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

Assignments/Activities	Description of Assignment	% of Final Grade	Due
Portfolio	See Separate Brief	60%	Mon 14 Dec

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Mid-Term Paper	See Separate Brief	20%	Wed 14 Oct
Seminar Participation	See Grade Description	20%	Throughout the course

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Grades

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

Letter Grade	Percent	Description
A	90 -100	<p>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.</p> <p>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.</p>
B	80 - 89	<p>The work demonstrates the ability to grasp material and argues its case well. The questions are focussed, 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.</p> <p>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.</p>

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C	70 - 79	<p>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.</p> <p>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 the discussion at hand. They are disruptive to the learning environment.</p>
D	65 - 69	<p>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.</p> <p>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.</p>
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)
- *Hamlet* (eds. Ann Thompson and Neil Taylor, Arden Shakespeare)
- *Othello* (ed. Julie Hankey, Shakespeare in Production Series, Cambridge Shakespeare)
- *Twelfth Night* (ed. Roger Warren, Oxford Shakespeare)
- *Antony and Cleopatra* (ed. Michael Neill, Oxford Shakespeare)

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Optional Textbooks & Materials

See weekly schedule for further reading suggestions

Selected Internet Resources:

<http://globalshakespeares.mit.edu/#> MIT Global Shakespeares

<http://a-s-i-a-web.org/en/home.php> Asian Shakespeare Archive

<http://shakespeare.ch.bbc.co.uk> BBC Shakespeare Archive Resource

<http://bufvc.ac.uk/shakespeare> International Database of Shakespeare on Film, Television, and Radio

<https://hurlyburlyshakespeareshow.com/> The Hurly Burly Shakespeare Show Podcast

www.womenandshakespeare.com Women & Shakespeare Podcast

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Schedule

Reminder: Links to join class Zoom meetings will all be available in NYU Classes.

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 9 Sep	Shakespeare and Us	Text: Syllabus Explore: <ul style="list-style-type: none">▪ Dessen, Alan. <i>Elizabethan Stage Conventions and Modern Interpreters</i>. Cambridge University Press, 1986.▪ Kennedy, Dennis. "Shakespeare and cultural tourism." <i>Theatre Journal</i> 50.2 (1998): 175-188.	
Session 2 14 Sep	<i>Hamlet</i> without Hamlet	Text: <i>Hamlet</i> Explore: <ul style="list-style-type: none">▪ Peterson, Kaara. "Framing Ophelia: representation and the pictorial tradition." <i>Mosaic: A</i>	

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Week/Date	Topic	Reading	Assignment Due
		<p><i>Journal for the Interdisciplinary Study of Literature</i> (1998): 1-24.</p> <ul style="list-style-type: none"> “Conversation with Kathryn Pogson.” <i>Women & Shakespeare</i>, 23 August 2020, www.womenandshakespeare.com 	
Session 3 21 Sep	Talking to the Audience	<p>Text: <i>Hamlet</i> Explore:</p> <ul style="list-style-type: none"> Escolme, Bridget. <i>Talking to the Audience: Shakespeare, Performance, Self</i>. Routledge, 2004. Klett, Elizabeth. “The Heart of the Mystery: Surveillance in Michael Almereyda and Gregory Doran’s Films of <i>Hamlet</i>.” <i>Literature/Film Quarterly</i> 41.2 (2013): 102-115. 	
Session 4 28 Sep	Portfolio Preparation	Student Portfolios	
Session 5 5 Oct	Transnational Love/Transnational Politics	<p>Text: <i>Antony and Cleopatra</i> Explore:</p> <ul style="list-style-type: none"> Hirsch, James. “Rome and Egypt in Antony and Cleopatra and in Criticism of the Play” in Deats, Sara ed. <i>“Antony and Cleopatra”: New Critical Essays</i>. Routledge, 2005. “Conversation with Dona Croll.” <i>Women & Shakespeare</i>, 23 August 2020, www.womenandshakespeare.com 	
Session 6 **Wed 14 Oct	Online Performance+ Guest Lecture	<i>Antony and Cleopatra</i> Zoom Performance by Show Must Go Online + Conversation with actor Nadia Nadarajah	Mid-Term Submission

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Week/Date	Topic	Reading	Assignment Due
Session 7 19 Oct	Global Shakespeare	Text: <i>Romeo and Juliet</i> Explore: <ul style="list-style-type: none"> Lanier, Douglas. "Shakespearean Rhizomatics: Adaptation, Ethics, Value." <i>Shakespeare and the Ethics of Appropriation</i>. Palgrave Macmillan, New York, 2014. 21-40. Huang, A., "Global Shakespeares as methodology." <i>Shakespeare</i> 9.3 (2013): 273-290. 	
Session 8 26 Oct	Bollywood Shakespeare	Text: <i>Romeo and Juliet</i> Explore: <ul style="list-style-type: none"> Trivedi, Poonam. "'Filmi' Shakespeare." <i>Literature/Film Quarterly</i> (2007). Panjwani, Varsha. "Juliet in <i>Ram-Leela: A Passionate Sita</i>". <i>Shakespeare Studies</i> (2018): 110-119. 	
Session 9 2 Nov	The Politics of Casting	Text: <i>Othello</i> Explore: <ul style="list-style-type: none"> Jarrett-Macauley, Delia, ed. <i>Shakespeare, Race and Performance: The Diverse Bard</i>. Routledge, 2016. "Conversation with Janet Suzman." <i>Women & Shakespeare</i>, 23 October 2020, www.womenandshakespeare.com 	
Session 10 9 Nov	Intersectional Feminism	Text: <i>Othello</i> Explore: <ul style="list-style-type: none"> Crenshaw, Kimberlé. "The urgency of intersectionality". <i>TEDWomen</i>. 2016 Morrison, Toni. <i>Desdemona</i>. Oberon Books, 2012. 	

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Week/Date	Topic	Reading	Assignment Due
Session 11 16 Nov	Shakespeare Plays with Genre	Text: <i>Twelfth Night</i> <ul style="list-style-type: none"> ▪ Lindheim, Nancy. "Rethinking Sexuality and Class in <i>Twelfth Night</i>." <i>University of Toronto Quarterly</i> 76.2 (2007): 679-713. ▪ Gay, Penny. <i>As She Likes It: Shakespeare's Unruly Women</i>. Routledge, 2002. 	
Session 12 23 Nov	Portfolio Consultation + Online Performance	Text: Individual Portfolio Draft/Plan + <i>What You Will</i> online adventure	
Session 13 30 Nov	Reviewing Shakespeare Portfolio Consultation +	Text: Individual Portfolio Draft/Plan Explore: <ul style="list-style-type: none"> ▪ Reviews by Lyn Gardner ▪ Reviews by Peter Kirwan https://blogs.nottingham.ac.uk/bardathon/ ▪ Edmondson, Paul, Paul Prescott, and Erin Sullivan, eds. <i>A Year of Shakespeare: Re-living the World Shakespeare Festival</i>. A&C Black, 2013. 	
Session 14 7 Dec	Revision, Reflection, and Future Directions in Shakespeare and Us	Explore: <ul style="list-style-type: none"> ▪ Eklund, Hillary Caroline, and Wendy Beth Hyman, eds. <i>Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now</i>. Edinburgh University Press, 2019. ▪ O'Neill, Stephen. <i>Shakespeare and YouTube: New media forms of the Bard</i>. Bloomsbury Publishing, 2014. 	

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Week/Date	Topic	Reading	Assignment Due
Final Assessment 14 Dec			Portfolio Submission

Course Policies

Hygiene/Physical Distancing policies

- Students will be assigned/choose a seat on the first day of class. For NYU COVID-19 Safety protocols, please use the same seat for the duration of the semester.

Attendance and Tardiness

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice 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 at the centers or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Unexcused absences will affect students' semester participation grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

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) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

Classroom Etiquette/Expectations

Things to consider:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.

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- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or “raise hand” function in order to add your voice to class discussions especially if leaving the video on presents challenges.

Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the London Academics team (nyul.academics@nyu.edu) as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Incomplete Grade Policy

An “incomplete” is a temporary grade that indicates that the student has, for good reason, not completed all of the course work. This grade is not awarded automatically nor is it guaranteed; rather, the student must ask the instructor for a grade of “incomplete,” present documented evidence of illness, an emergency, or other compelling circumstances, and clarify the remaining course requirements with the instructor.

In order for a grade of “incomplete” to be registered on the transcript, the student must fill out a form, in collaboration with the course instructor and the academic administration at the site; it should then be submitted to the site’s academic office. The submitted form must include a deadline by which the missing work will be completed. This deadline may not be later than the end of the following semester.

Academic Honesty, Plagiarism and Late Work

As the University’s policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." **Students at Global Academic Centers must follow the University and school policies.**

The presentation of another person’s words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

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>).

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for

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advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU London, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@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**. Accommodations for this course are managed through the site sponsoring the class once you request it.

Instructor Bio/About Your Instructor

Dr Varsha Panjwani’s teaching and research focuses on the way in which Shakespeare is deployed in the service of diversity and how diversity, in turn, invigorates Shakespeare. Her forthcoming book, *Podcasts and Feminism in Shakespeare Pedagogy* is under contract with Cambridge University Press and she hosts the NYU-grant-funded podcast series, ‘Women & Shakespeare’ (www.womenandshakespeare.com). Her essays have been published in edited collections such as *Shakespeare, Race and Performance*, *Shakespeare and Indian Cinema*, and *Eating Shakespeare*, and in journals such as *Shakespeare Survey* and *Shakespeare Studies*. She has also co-edited (with Robert Sawyer) a special issue of *Multicultural Shakespeare* and is editing (with Koel Chatterjee) a forthcoming essay collection, *Familiar Strangers: Re-contextualizing Indian Shakespeare Cinema in the West* (Arden Global Shakespeare Inverted Series, 2021). She was one of the principal investigators of the ‘Indian Shakespeares on Screen’ conference and film festival in collaboration with BFI Southbank, Asia House, and National Film Archive of India.