THTR 302: Shakespeare in His World
Spring 2016

Dr. Sharon M. Carnicke
Professor and Associate Dean, School of Dramatic Arts
116b Drama Center, Telephone: 213-740-2202, carnicke@usc.edu

Office Hours by Appointment:
Appointments are usually available on Tuesdays, Thursdays, and Fridays. To schedule an appointment, please contact Dr. Carnicke’s assistant, Michele Medina, medinami@usc.edu

Assistant Instructor: Tiffany Cole, colet@usc.edu

Course Description and Overview
The Renaissance nurtured the genius of Shakespeare, who is today the most produced playwright in the world. This course focuses on Shakespearean theatre and the theatrical traditions from which it emerged by means of lectures, close readings of plays, discussions and acting exercises. We will examine medieval drama and what Shakespeare learned about playwriting from it. We will then analyze a selection of Shakespeare’s major plays for their dramatic structures and the ways in which they capture human experience through performance. Finally, we will delve into the playwriting trends which surrounded and challenged Shakespeare. This course is primarily for dramatic arts majors, but anyone with a passion for theatre, literature, the arts, and knowledge is welcome.

Learning Objectives
• Building knowledge and appreciation of Shakespeare’s plays as texts designed for performance.
• Understanding Shakespeare in his cultural, historical, and theatrical contexts.
• Analyzing dramatic texts through close and careful readings.
• Sharpening critical thinking by writing essays that argue a thesis through textual evidence.
• Exercising the interdependence of intellectual and artistic practice through performance workshops and scenes.

Class Meetings:
• Tuesdays and Thursdays 3:30-4:50 in Kap 163.
• Lectures, discussions, and practice-based workshops that focus on the texts being studied.
• Required reading is due on the listed date; always bring the assigned readings to class with you.
• Turn off all cell phones during class sessions. If your phone is on during examinations, you will be asked to leave the room.

Required Readings:
The following are paperbacks and have been ordered for you at the USC Bookstore:
• Course Reader.
• Everyman and Other Miracle and Morality Plays (Dover).
• Shakespeare. Four Tragedies (Bantam Books). Includes HAMLET, OTHELLO, KING LEAR, MACBETH.
• Shakespeare. Much Ado About Nothing (Penguin).
• Shakespeare. The Late Romances (Doubleday). Includes CYMBELINE, PERICLES, THE TEMPEST, THE WINTER’S TALE.
• Five Revenge Tragedies (Penguin) for Thomas Kyd. THE SPANISH TRAGEDY and HAMLET.
• John Webster. The Duchess of Malfi (in your reader).

NOTE: If you own copies of Shakespeare’s plays, you may use those for class. Just be aware that editions of Shakespeare’s plays vary and your edition may not line up exactly with those used for class.
Description and Grading Breakdown of Assignments/Examinations:

1. **Participation in one graded scene performance**, selected from a play studied in class prior to the performance (25%). Non-traditional casting is not only accepted but encouraged.

   Your grade will depend equally upon (a) the performance itself and (b) an analytical paper of 3 pages that assesses the scene. **The paper is due at the time of the performance.** Criteria for these components are as follows:
   
   (a) Performance:
   - Are the lines memorized and is the performance thoughtfully prepared?
   - Do the actors make the language clear to the audience?
   - Does the interpretation of the scene make sense in terms of the play overall?
   - Do the actors fully commit to their performance?
   
   (b) The 3 page (typed and double-spaced) paper should contain:
   - A brief description of your character.
   - An examination of how this scene specifically contributes to the overall impact of the play and to the development of the character you play.
   - An assessment of how the rehearsal process contributed to or changed your initial understanding of the character, scene, and play.

   Coaching sessions outside of class can be arranged in the weeks prior to performance dates. Be sure that your group organizes your work early enough to take advantage of this opportunity.

2. **A 6 page analytical paper** (typed and double-spaced) on an assigned topic concerning the class material (25%).

   **NOTE:** To better accommodate your performances the class will be divided into two groups with assignments 1 and 2 due as follows:

   **FOR GROUP I:**
   - The Performance and Paper will be due on Thursday, March 8.
   - The Analytical Paper will be due on Thursday, April 28.

   **FOR GROUP II:**
   - The Analytical Paper will be due on Thursday, March 8.
   - The Performance and Paper will be due on Thursday, April 28.

3. **Three short (30 minute) in-class written examinations** on the class material. Each of these will be given at the top of class. **Be sure to arrive on time!** (All three short exams together comprise 25% of your final grade.)

   **IMPORTANT NOTE:** There will be **no formal reviews** for these short exams. Take good notes on lectures, keep up with readings, ask questions when unclear, and you should be fine.

4. **A Final Examination** (25%) that will be in two-parts:
   - **A.** The presentation of a dozen or fourteen memorized lines of Shakespearean verse. Submit a copy of your lines at the time of the presentation.
   - **B.** A written section which includes objective questions on the lines you have just presented and on Shakespeare’s contemporaries.

   **IMPORTANT NOTE:** The Final Examination will take place according to the USC Final Examination Schedule. The date and time is given on this syllabus; make all travel plans with this date in mind.

**Description of Grading Criteria:**

- **No late work will be accepted.** If illness or an emergency interferes with the completion of assignments, contact me or the Assistant Instructor at least 24 hours before the due date.
• The final course grade is determined by the average of all four assignments/examinations, weighted equally, based on the following scale:
  
  Excellent: A (4) = 100-96; A- (3.7) = 95-90
  Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80
  Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70
  Poor: the D range (7-1.3) = 60's; F (0) = 59 and below

• “Excellent” means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the successful completion of work is coupled with poor understanding of class material.

• When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good, but will be weighted toward the negative end of the scale for those with poor attendance and participation.

Statement on Academic Conduct and Support Systems:

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions.

Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu or to the Department of Public Safety http://adminopsnet.usc.edu/department/department-public-safety. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage http://sarc.usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
Course Schedule:

Jan. 12  INTRODUCTION TO THE COURSE

I: WHAT SHAKESPEARE LEARNED FROM MEDIEVAL THEATRE

Jan. 14  WHAT SHAKESPEARE SAW AT AGE 17: MEDIEVAL MYSTERIES
READ: Abraham and Isaac in the Course Reader.


Jan. 21  WORKSHOP: Scenes from Abraham and Isaac and The Second Shepherd's Pageant.

Jan. 26  MORALITIES: VIRTUE, VICE, AND ALLEGORY

Jan. 28  READ: The Fall of Man in Course Reader.
SUGGESTED READING: Carnicke, “Medieval Theatre Revisited” in Course Reader.

NOTE: Friday, Jan. 29, is the last day to add this course or to select the "P/NP" option.

Feb. 2   SHAKESPEARE’S MEDIEVAL SOLILOQUIES
READ: Soliloquies in The Fall of Man and Course Reader.

Feb. 4   FIRST 30 MINUTE EXAM AT TOP OF CLASS.
SUBJECT: Medieval Drama

Feb. 4 (cont.)  A Brief Lecture follows the exam:
THE TRANSITION FROM MEDIEVAL TO RENNAISSANCE THEATRE
BACKGROUND READING: E.M.W. Tillyard, from The Elizabethan World Picture in Course Reader. Read at any time before the next 30 minute exam.

Feb. 9   READ: Othello in Four Tragedies.

Feb. 11  WORKSHOP on TRIAL SCENES and Othello’s LAST MONOLOGUE

ADVANCE NOTE: Group I scene selections will be due by Feb. 23; Group II will receive their Analytical Paper Prompt on Feb. 23.

II: WHAT SHAKESPEARE LEARNED FROM THE CLASSICS

Feb. 16  SHAKESPEARE’S SCHOOLING IN LATIN AND ANCIENT ROME
READ: Selections from Seneca, Oedipus, in the Course Reader.
VIEW: Scene from Titus.

Feb. 18  READ: Macbeth in Four Tragedies.

Feb. 23  WORKSHOP on CHARACTER INTERACTION in Macbeth
DUE: Scene Selections for Group I.

Feb. 25  SECOND 30 MINUTE EXAM AT TOP OF CLASS.
SUBJECT: Shakespeare’s Two Dramatic Models in Othello and Macbeth.
III: SHAKESPEARE'S UNIQUE VOICE

Feb. 25 (cont.) A Brief Lecture follows the exam:
SHAKESPEARE'S LIFE AND THEATRE
READ before the next 30 Minute Exam the following selections in Course Reader:
J.W. MacKay, "A Life of Shakespeare";
C.J. Sisson, "The Theatre and Companies";
Shakespeare’s prologue to Henry V;
Ronald Haymon, "Shakespeare Production until 1642";
"The Rose Theatre"; “The Bard is a Beard” (from Time Magazine).

NOTE: Feb. 26 is the last day to drop this course without “W” or to change “P/NP” to a letter grade.

March 1
SHAKESPEAREAN COMEDY
READ: Much Ado About Nothing.
VIEW: Opening of Much Ado About Nothing (Branaugh)

March 3
WORKSHOP on TRIAL SCENE and END of Much Ado.

March 8
GROUP I: PERFORMANCE AND PAPERS DUE
GROUP II: ANALYTICAL PAPERS DUE.

March 10
SHAKESPEARE THE DIRECTOR: ACTING THE VERSE
WORKSHOP: Selected passages in Course Reader.
ALSO READ in Course Reader: Bernard Beckerman, "Shakespeare at the Globe: The Acting" and Harley Granville Barker, "The Boy as Woman"

March 14-20
Spring Break!!!! HOORAY!!!

March 22
A FAIRY TALE TURNED SOUR
READ: King Lear in Four Tragedies.

March 24
WORKSHOP: Comparative scenes--King Lear and King Leir (in Course Reader).

March 29
SHAKESPEAREAN ROMANCE
READ: A Winter's Tale in The Late Romances.

March 31
WORKSHOP on TRIAL SCENE and END of A Winter’s Tale.

April 5
THIRD 30 MINUTE EXAM AT TOP OF CLASS.
SUBJECT: Shakespeare’s Distinctive Playwriting via Verse, Comedy, King Lear, and Romance.

IV: SHAKESPEARE’S COMPETITION

April 5 (cont.) A Brief Lecture follows the exam:
THE PLAYWRIGHTS OF SHAKESPEARE’S WORLD

ADVANCE NOTE: Group II scene selections are due by April 12; Group I will receive their Analytical Paper Prompt on April 12.

April 7
ELIZABETHAN REVENGE TRAGEDY
READ: Kyd, The Spanish Tragedy.

NOTE: Friday, April 8, is the last day to drop this course with a mark of "W."

April 12
READ: Shakespeare, Hamlet in Four Tragedies.
DUE: Group II scene selections.
April 14  Compare Hamlet and The Spanish Tragedy
April 19  READ: Webster, The Duchess of Malfi.
April 21  WORKSHOP on the POINARD SCENES in The Duchess of Malfi.

V: TYING UP LOOSE ENDS...

April 26  Class Conclusions and Review for the Final Examination.
April 28  GROUP II: PERFORMANCE AND PAPERS DUE.
            GROUP I: ANALYTICAL PAPERS DUE.

Final Examination Date:

Tu  May 10  FINAL EXAMINATION SCHEDULED FOR 2:00 to 4:00
           REMEMBER THAT ONE PART OF THIS FINAL IS A PRESENTATION OF
           SHAKESPEAREAN VERSE! (See above for details.)