

Instructor: Tiffany Cole

Office Hours by Appointment Only: Appointments are usually available on Tuesdays and Thursdays, on off-class days on occasion, and are scheduled for in-person or Skype-style.

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Course Assistant: Ryan McRee - rmcree@usc.edu

Course Purpose:

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, 3:30-5:20pm, KAP 147.
- **Required reading is due on the listed date.**
- **Always bring your assigned readings to class.**
- There are no excused absences in this class. (1) If you have a religious conflict with a class or any class assignment, let Ms. Cole know by email during the first two weeks of the semester; (2) if you will be absent or late for class for any reason, email Ms. Cole in advance of the class.
- Turn off all cell phones during class sessions. If your phone is on during examinations, you will be asked to leave the room.
- Laptops can be distracting during lectures/discussions and, if their use becomes a problem, Ms. Cole reserves the right to ban them in class. If you need to use a laptop during class, please discuss this with Ms. Cole during the first week of classes.

Required Texts:

The following paperbacks have been ordered for you at the USC Bookstore. They are listed in the order you will need them. **NOTE:** If you own copies of Shakespeare's plays, you may use those for class; be aware that editions of Shakespeare's plays vary and your edition may not line up exactly with those used for class.

Everyman and Other Miracle and Morality Plays - Anonymous (Dover Publications).

Four Great Tragedies -Shakespeare (Penguin Publishing Group).

Much Ado About Nothing (Washington Square Press).

The Winters Tale - Shakespeare (Simon & Schuster).

Elizabethan Tragedies: A Basic Anthology (Dover Edition) - Contains:

Thomas Kyd, The Spanish Tragedy

John Webster, The Duchess of Malfi

Required Work:

All assignments must be completed on time. **No late work will be accepted.** If you have any emergencies that interfere with the completion of assignments, contact Ms. Cole at least 24 hours **before** the due date.

1. **Participation in Class:** Your participation in class is essential to the learning process. Attendance is requisite for understanding the material, but contribution to the overall class discussions and atmosphere broaden the course experience (10%).
2. **Scene Performance:** Participation in one graded scene performance and an accompanying paper - play options include plays read up to the performance date, and not available in previous performance (20%).

Your grade will depend equally upon (a) the performance itself and (b) an analytical paper of 3-4 pages that assesses the scene. The paper is due at the time of the performance; non-traditional casting is encouraged.

The 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) Analytical Paper:

- 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.

3. **Analytical Paper:** 5-7 page paper on an assigned topic concerning the class material (20%).
4. **Three short (30 minute) in-class Written Examinations:** Each will be given at the top of class. Be sure to arrive on time; there are no make-ups (25%).
5. **Comprehensive Final:** An exam that will be in two-parts (25%):
 - A) The presentation of a dozen or fourteen memorized lines of Shakespearean verse from a play we've read this semester. 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.

Grading:

The final course grade is determined according to the following scale:

Excellent: A (4) = 100-94; A- (3.7) = 93-90
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 completion of work is coupled with poor understanding of class material.

When the mathematical GPA 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 excellent or good and toward the negative end

of the scale for those with average or poor attendance and participation.

Further Grading Notes:

1. Dishonesty in any form harms the individual, other students, and the School of Dramatic Arts. Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or images) will be verified for authenticity by the School of Dramatic Arts through internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current [SCampus](http://www.usc.edu/dept/publications/scampus) (www.usc.edu/dept/publications/scampus).
2. Any work that does not fulfill the required assignment is an automatic F.
3. Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. to 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.
4. If you are not a native speaker of English and/or you are an international student, make an appointment with me in the first two weeks of classes to determine whether language accommodations might be necessary.
5. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
6. I will be happy to discuss your work at any time, and I encourage you to make an appointment with me at least once during the semester.

DATE ASSIGNMENTS

Jan. Tu 14 INTRODUCTION TO THE COURSE

I: WHAT SHAKESPEARE LEARNED FROM MEDIEVAL THEATRE

Th 16 WHAT SHAKESPEARE SAW AT AGE 17: MEDIEVAL MYSTERIES
READ: [Abraham and Isaac](#) (Blackboard).

Tu 21 MEDIEVAL MYSTERIES Cont'd
READ: [The Second Shepherd's Pageant](#) (in [Everyman](#) Dover edition)

Th 23 WORKSHOP: Scenes from [Abraham and Isaac](#) and [The Second Shepherd's Pageant](#).

Tu 28 MORALITIES: VIRTUE, VICE AND ALLEGORY
READ: [Everyman](#) (Dover edition) and Raymond Williams, "English Medieval Drama" (Blackboard)

Th 30 READ: [The Fall of Man](#) (Blackboard).
SUGGESTED READING: Carnicke, "Medieval Theatre Revisited" (Blackboard)

NOTE: Friday, Jan. 31 is the last day to drop this class without a "W."

Feb. Tu 4 SHAKESPEARE'S MEDIEVAL SOLILOQUIES
READ: Soliloquies in [The Fall of Man](#) and Soliloquies (Blackboard)

Th 6 **FIRST 30 MINUTE EXAM AT TOP OF CLASS**
SUBJECT: Medieval Drama

TRANSITION FROM MEDIEVAL TO RENAISSANCE THEATRE

[Background Reading before next exam - E.M.W. Tillyard, The Elizabethan World Pictures (Blackboard)]

Tu 11 APPLYING MEDIEVAL THEATRE TO SHAKESPEARE
READ: *Othello* (Four Great Tragedies).

Th 13 WORKSHOP: "Trial Scenes" and Othello's Last Monologue

ADVANCED NOTE: Group I scene selections will be due by Feb. 25; Group II will receive their Analytical Paper Prompt on Feb 25.

II: WHAT SHAKESPEARE LEARNED FROM THE CLASSICS

Tu 18 SHAKESPEARE'S SCHOOLING IN LATIN AND ANCIENT ROME
READ: Selections from Seneca, *Oedipus* (Blackboard).
VIEW: Scene from "Titus Andronicus".

Th 20 APPLYING SENECA TO SHAKESPEARE
READ: *Macbeth* (Four Great Tragedies).

Tu 25 WORKSHOP: Character Interactions in *Macbeth* (Four Great Tragedies).
DUE: Scene Selections for Group I.

Th 27 **SECOND 30 MINUTE EXAM AT TOP OF CLASS**
SUBJECT: Shakespeare's Two Dramatic Models in *Othello* and *Macbeth*.

III: SHAKESPEARE'S UNIQUE VOICE

Th 27 (cont'd) SHAKESPEARE'S LIFE AND THEATRE
[Background Reading before next exam - (1) J.W. MacKail, "A Life of Shakespeare"; (2) C.J. Sisson, "The Theatre and Companies"; (3) Shakespeare's prologue to Henry V; (4) Ronald Haymon, "Shakespeare Production until 1642"; (5) "The Rose Theatre"; (6) "The Bard is a Beard" (from Time Magazine) - (All on Blackboard)]

NOTE: Friday, Feb. 28 is the last day to drop this course without "W" on transcript.

Mar. Tu 3 SHAKESPEAREAN COMEDY
READ: *Much Ado About Nothing*.
VIEW: Opening of "Much Ado About Nothing" (Branagh)

Th 5 WORKSHOP on "Trial Scene" and the end of *Much Ado About Nothing*.

Tu 10 **GROUP I: PERFORMANCE AND PAPERS DUE**
GROUP II: ANALYTICAL PAPERS DUE

Th 12 SHAKESPEARE THE DIRECTOR: ACTING THE VERSE
WORKSHOP: Selected passages (Blackboard).

[Background reading: Bernard Beckerman, "Shakespeare at the Globe: The Acting" and Harley Granville Barker, "The Boy as Woman."

Tu 17/19 **Spring Break - NO CLASS**

Tu 24 A FAIRY TALE TURNED SOUR
READ: *King Lear* (Four Great Tragedies).

Th 26 WORKSHOP: Comparative scenes - *King Lear* and *King Leir* (Blackboard).

Tu 31 SHAKESPEAREAN ROMANCE
READ: *The Winter's Tale* (Simon & Schuster).

April Th 2 WORKSHOP on "Trial Scene" and the end of *The Winter's Tale*.

Tu 7 **THIRD 30 MINUTE EXAM AT TOP OF CLASS.**
SUBJECT: Shakespeare's distinctive playwriting via Verse, Comedy, *King Lear*, and Romance.

IV: SHAKESPEARE'S COMPETITION

TU 7 (cont'd) THE PLAYWRIGHTS OF SHAKESPEARE'S WORLD

ADVANCED NOTE: Group II scene selections will be due by April 14; Group I will receive their Analytical Paper Prompt on April 14.

Th 9 ELIZABETHAN REVENGE TRAGEDY
READ: Kyd, *The Spanish Tragedies* (Elizabethan Tragedies).

NOTE: Friday, April 10 is the last day to drop this course with a "W."

Tu 14 READ: *Hamlet* (Four Great Tragedies).
DUE: Group II scene selections

Th 16 Compare *Hamlet* and *The Spanish Tragedy*.

Tu 21 READ: Webster, *The Duchess of Malfi*.

Th 23 WORKSHOP on the "Poniard Scenes" in *The Duchess of Malfi*.

V: TYING UP LOOSE ENDS...

Tu 28 Class Conclusions and Review for the Final Examination.

Th 30 **GROUP II: PERFORMANCE AND PAPERS DUE**
GROUP I: ANALYTICAL PAPERS DUE

FINAL EXAMINATION, Tuesday, May 12, 2-4 p.m.

Remember that one part of this final is a presentation of Shakespearean Verse.

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.
- *Student Counseling Services (SCS)* - (213) 740-7711 – 24/7 on call.
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>
- *National Suicide Prevention Lifeline* - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>
- *Relationship & Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- based harm. <https://engemannshc.usc.edu/rsvp/>
- *Sexual Assault Resource Center*
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>
- *Office of Equity and Diversity (OED)/Title IX compliance* – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>
- *Bias Assessment Response and Support*
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>
- *Student Support & Advocacy* – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>
- *Diversity at USC* – <https://diversity.usc.edu/>
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students