

**Theatre 302: Shakespeare in His World**

Section # 62847R -- 4 units

Spring 2022 -- Tuesdays and Thursdays, 4:00-5:50 pm

**Dr. Sharon M. Carnicke**

Professor of Theatre and Slavic Languages and Literatures

**Office Hours:** Office hours by appointment.

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**Course Assistant:**

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**Course Description**

The Renaissance nurtured the genius of Shakespeare, who is today the most produced playwright in the world. This course focuses on Shakespeare's drama by examining (1) the historical and cultural contexts in which Shakespeare lived and wrote; (2) his playwriting strategies, with special emphasis on the influences from medieval and Elizabethan theatrical conventions; and (3) the multiple ways that his plays continue speak to our contemporary moment. Special attention will be paid to his plays as scores for performance and his use of the different genres of tragedy, comedy and romance. Classes will be highly interactive, blending discussions with in-class presentations and acting/design projects. This course is primarily for dramatic arts majors and serves as an upper division elective in critical studies, but anyone with a passion for theatre, literature, the arts, and knowledge is welcome.

**Course Objectives**

- Build knowledge and appreciation for the theatrical and cultural contexts which influenced Shakespeare.
- Create awareness of how Shakespeare speaks to contemporary issues such as gender, racial, religious, and political identities.
- Sharpen analytical thinking through close readings of selected plays in various genres.
- Experience Shakespeare's plays as scores for performance through the creation of artistic projects that leverage skills in acting, directing, design and playwriting.

**Learner Outcomes**

- Demonstrate understanding of Shakespeare's cultural and theatrical contexts through low-stakes quizzes on Blackboard, class discussions, and a graded in-depth analytical paper.
- Develop expertise on one topic in Shakespeare studies through a researched presentation on zoom.
- Practice critical thinking through low-stakes assignments, class discussions and the analytical paper.
- Apply the knowledge gained in the course to a collaborative artistic project. These projects can be presented live on zoom, recorded (such as films and podcasts), or on-ground (if possible) following all USC and LA Country COVID protocols.

## Technological Proficiency and Hardware/Software Required

- The platforms for this course are Blackboard, Zoom, the USC email system, and the USC room as assigned.
- Research can be conducted through electronic resources at the USC Library.
- A device that has a webcam, microphone, and internet access is necessary.
- Written work can be submitted as Word docs or as a PDF.

## Course Notes for the Online Environment

- **PARTICIPATION:** You are expected to participate fully in all classes, whether on-ground or online (asynchronous sessions through Blackboard and synchronous classes on zoom). Participation in asynchronous and synchronous classes and low-stakes assignments is mandatory to achieve full credit for the course. If you cannot attend a session (either online or in person), or if you have internet issues during any online session, contact Dr. Carnicke or Ms. Sabo as soon as possible.
- **ON-GROUND:** For the safety of all, you are responsible for following all USC, SDA, and LA County COVID protocols, when present in class and on campus.
- **NETIQUETTE:**
  1. Dress (at least from the waist up) and act as if this were a professional commitment—because it is. Many job interviews and professional gigs now happen online, so think of this as practice.
  2. Keep your camera on (so we all can see you), mute your microphone (to avoid feedback) unless you are speaking, and log on as individuals. If you have bandwidth or connectivity problems that make it best to keep your camera off, please speak with me or our CA about it.
  3. **All times for my links are LA time**, so adjust accordingly if you are in another time zone.
  4. If for any reason my internet goes down during a class session, I will reconnect as soon as I am able. If your internet goes down, communicate with me or our CA as soon as possible.
  5. Courtesy dictates that you turn off your cell phone and do not surf the web on your laptop during class sessions on zoom.
  6. If at any time you are unable to make a synchronous class or meet a Blackboard or zoom assignment deadline, email Dr. Carnicke or Ms. Sabo immediately.
- See below for notes on due dates and submission of assignments.

## Course Norms

Please respect all members of the class; bring a collaborative attitude to all course sessions; and show a disciplined commitment to the course assignments. A lack in any of these areas will impact the final grade.

## Required Materials

1. *Digital THTR 302 Course Reader.*
  - Available for purchase at <https://shop.universitycustompublishing.com/select-school/>
  - Information on the purchase and usage of the digital reader will be posted on Blackboard.
  - Readings in *The Course Reader* will not appear in the order they are assigned. Therefore, please familiarize yourselves with the content before the course begins.
2. Two Medieval Plays:
  - The Coopers' Play: *The Fall of Man* at <https://users.pfw.edu/flemingd/yorkplays/York05.html>
  - The Wakefield *Second Shepherds' Play* at <https://courses.lumenlearning.com/suny-britlit1/chapter/the-wakefield-second-shepherds-play/>
3. Five of Shakespeare's plays:

The editions listed below have been ordered at the USC Bookstore (USCTEXT.com). You are free to use other editions. Just be aware that editions vary with regard to punctuation (which can change the sense of a passage) and words (when the original manuscripts were unclear). Also be aware that many online editions do not include notes.

  - *Romeo and Juliet* (Arden) **NOTE: YOU WILL NEED THIS PLAY FIRST!**
  - *Othello* (Folger)
  - *Much Ado About Nothing* (Folger)

- *The Winter's Tale* (Folger)
  - *Hamlet* (Folger)
4. One Scholarly Article on Shakespeare from a Contemporary Point of View:  
Your Final Examination will be based on your selection of a journal article or book chapter that addresses Shakespeare in the contemporary world.
- You can choose your reading (1) by browsing the JSTOR database at the USC Library or (2) by using a chapter from *Shakespeare After Mass Media* (ed. Richard Burt, Palgrave) for purchase at <https://www.palgrave.com/us/book/9780312294533>
  - Links to the USC Library Research Guides will be posted on Blackboard to help you with both the final and your presentation.
5. Recommended Resource:  
*Shakespeare's Words: A Glossary and Language Companion*, David Crystal (Penguin Books).

### Assignment Submission Policy

- Required dates, submission information, and the list of presentation topics will be posted on Blackboard. Weekly announcements will help keep you on track and let you know of any necessary adjustments to the schedule.
- All Artistic Projects will be presented during scheduled class sessions, even if pre-recorded.
- Written work will be submitted through Blackboard.
- No late work will be accepted for graded assignments.
- If you have conflicts or issues with the timely submission of assignments, contact Dr. Carnicke or Ms. Sabo in advance of the deadlines.

### Assignment Descriptions and Grading Breakdown

1. READING, VIEWING, DISCUSSIONS and LOW-STAKES QUIZZES:
  - To be completed by the due date as given on the class schedule and in weekly announcements through Blackboard.
  - Always bring the assigned texts and plays with you to class, since we will analyze passages together in all the sessions. If you do not keep up with the reading, your final grade will be impacted.
  - These assignments are P/NP and neglecting them will impact your final grade (see grading below).
2. IN-CLASS PRESENTATION OF TEN MINUTES (25%):
  - Presentations are intended to provide useful information that will enhance in-class discussions and learning. Therefore, you will be held to the time limit.
  - Topics and due dates will be assigned in the first week of classes.
  - You will be required to present your report in class and turn in a short outline (1-2 pages) and a written bibliography (3-4 sources) on the date assigned to you. You may include class readings in your sources, where appropriate to the topic.
  - In order to stay within the time limit, your report should be primarily low-tech, using power point images sparingly.
3. ARTISTIC PROJECT OF FIVE TO TEN MINUTES (25%)
  - Develop a scene, film, or audiocast from a play studied in class.
  - Students will be assigned to collaborative ensembles of 4 or more students.
  - Within the ensemble, students can choose to act, direct, design, write, etc., according to the needs of the project.
  - Projects should run from 5 to 10 minutes and be presented on the due date.
  - At the due date, each person in the ensemble will also be required to turn in a 2-page paper that discusses (1) the goals of the work; (2) your role within the project; and (3) how the work contributes to your understanding of Shakespeare.

- More detailed information on these projects will be given in class.
4. A 4-5 PAGE ANALYTICAL PAPER (25%)
- An in-depth analysis of plays, using the literary and critical tools introduced in the course.
  - Suggested topics and more detailed information about the paper will be made available during the semester.

**SCHEDULING NOTE ON DUE DATES FOR THE ARTISTIC PROJECT AND ANALYTICAL PAPER:**

To accommodate all artistic projects and help with time management, the class will be divided into two groups with assignments and due dates due as follows:

**FOR GROUP I:**

The Artistic Project will be due on Thursday, March 10

The Analytical Paper will be due on Thursday, April 21

**FOR GROUP II:**

The Analytical Paper will be due on Thursday, March 10

The Performance and Paper will be due on Thursday, April 21

If you have a conflict with either of these two dates, please notify Ms. Sabo during the first week of class.

5. THE FINAL EXAMINATION (25%)
- Choose a journal article or chapter from a book that discusses Shakespeare in light of a contemporary issue that interests you.
  - Write and submit a 1 page abstract and assessment of the article before the examination date.
  - At the final, be prepared to state: (1) the title, author and source of your selected article; (2) its main thesis in one sentence: and (3) your biggest take-away from the reading in one sentence.

**Course evaluation**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

**Grading Breakdown and Scale**

The graded assignments will be weighted as detailed above. P/NP assignments will affect your final grade if you neglect them with NP being counted as an F. The final course grade is determined according to the following scale:

Excellent:	A	95-100
Excellent:	A-	90-94
Good:	B+	87-89
Good:	B	83-86
Good:	B-	80-82
Average:	C+	77-79
Average:	C	73-76
Average:	C-	70-72
Poor:	D+	67-69
Poor:	D	63-66
Poor:	D-	60-62
Failing:	F	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 there is poor understanding of the class content by term’s end; and/or gaps in the successful completion of work; and/or a lack of responsibility toward the class ensemble.

When the raw average of all assignments falls between two grades, the final grade will reflect the positive end of the scale for students whose attendance, participation and responsibility to the class have been good, but will reflect the negative end of the scale when attendance, participation and responsibility have been lacking. If poor attendance, participation and/or responsibility have impacted the class ensemble or your project partner’s ability to work, your grade will be lowered further.

### **Grading Timeline**

Every effort will be made to turn back work in a timely fashion. Grades and Feedback will be available through Blackboard.

### **Additional Course Policies**

1. If you are not a native speaker of English and/or you are an international student, make an appointment with Dr. Carnicke in the first two weeks to determine whether language accommodations might be necessary.
2. If you have a religious holiday or any other conflict, inform Dr. Carnicke or Ms. Sabo during the first two weeks.
3. Any work that does not fulfill the required assignment is an automatic F.
4. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
5. I will be happy to discuss your work at any time during the semester, and I encourage each of you to meet with me at least once before the scheduled exam.
6. For USC Policies, see below.

### **Course Schedule: A Weekly Breakdown**

**NOTE: All Dates are Subject to USC and SDA Policy Changes.**

#### **Course Introduction (1 week)**

- 1: Week of Jan. 11/13
- Introduction to the course and each other.
  - Assignment of Presentation Topics and Due Dates.
  - READ the Prologue, first brawl, and first meeting of Romeo and Juliet in Act I of *Romeo and Juliet*

#### **MODULE I: ROMEO AND JULIET as a Paradigm of a Shakespeare Play (2½ weeks)**

- 2: Week of Jan. 18/20
- Presentations on Shakespeare’s Life and production at Public Theatres
  - READ in the *Course Reader*: “The Life of Shakespeare”; “The Bard’s Beard?”; “Theatres and Companies”; “Shakespearean Production I until 1642”; Prologue from *Henry V*
  - READ Acts I and II of *Romeo and Juliet*
- 3: Week of Jan. 25/27
- READ Acts III, IV, and V of *Romeo and Juliet*
  - Presentations on Acting at the Globe
  - READ in the *Course Reader*: “The Acting” from *Shakespeare at the Globe*; “The Boy As Woman” from *A Companion to Shakespeare Studies*; and scenes from *Antony and Cleopatra* and *King John*.

**REGISTRATION NOTE:** Friday, Jan. 28, is the last day to add/drop without a “W” or to select the “P/NP” option.

4a: Tuesday, Feb. 1

- Presentations on productions of *Romeo and Juliet*
- Seminar discussion of *Romeo and Juliet* in today's world.

## **MODULE II: Medieval Plays as Shakespeare's School of Drama (1½ weeks)**

4b: Thursday, Feb. 3

- READ The Wakefield *Second Shepherds' Play* at <https://courses.lumenlearning.com/suny-britlit1/chapter/the-wakefield-second-shepherds-play/>

5: Week of Feb. 8/10

- Presentations on Medieval Production
- READ in Course Reader: R. Williams, "English Medieval Drama" and S. Carnicke, "Medieval Theatre Revisited in Juana Diaz, Puerto Rico."
- The Coopers' Play: *The Fall of Man* at <https://users.pfw.edu/flemingd/yorkplays/York05.html>

## **MODULE III: Shakespeare's Retelling of The Fall of Man (6 weeks)**

### **A. Fall of Man as a Tragedy**

6: Week of Feb. 15/17

- READ *Othello*
- READ in Course Reader: Soliloquies from *Richard III*, *King Lear*, and *Othello*
- Presentations on Tragedy and The Great Chain of Being

7: Week of Feb. 22/24

- Cont. with *Othello*
- Presentations on productions of *Othello*
- Seminar discussion of *Othello* in today's world

**REGISTRATION NOTE:** Friday, Feb. 25, is the last day to drop a course without a "W" or to change "P/NP" to a letter grade.

### **B. Fall of Man as a Comedy**

8: Week of March 1/3

- READ *Much Ado About Nothing*
- Presentation on Comedy

9a: Tuesday, March 8

- Presentations on productions of *Much Ado About Nothing*
- Seminar discussion of *Much Ado About Nothing* in today's world

**9b: Thursday March 10—ARTISTIC PROJECTS (GROUP I) and ANALYTICAL PAPERS (GROUP II) ARE DUE!!!**

**Spring Recess—No Classes on March 15/17.**

### **C. The Fall of Man as Romance**

10: Week of March 22/24

- Presentations on Robert Greene and productions at Private Theatres
- READ the tragic part of *The Winter's Tale*

11: Week of March 29/31\*

- READ the comic part of *The Winter's Tale*
- Seminar discussion of *The Winter's Tale* in today's world

## **Module IV: HAMLET as a Blockbuster in the Elizabethan Era (3 weeks)**

12: Week of April 5/7

- Presentations on Thomas Kyd and Christopher Marlowe as Shakespeare's Greatest Competitors
- READ *Hamlet*

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

13: Week of April 12/14:

- Cont. *Hamlet*
- Presentations on Great Hamlets

**14 a: Tuesday, April 19**

- Seminar Discussion on *Hamlet* in today's world

**14 b. Thursday, April 21—ARTISTIC PROJECTS (GROUP II) AND ANALYTICAL PAPERS (GROUP 1) ARE DUE!!**

## **Course Conclusions (1 week)**

15: Week of April 26/28

- Seminar on Shakespeare
- Review
- Preparation for the Final Examination

**Final Examination (as detailed above): Thursday, May 5, 4:30-6:30 pm.**

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## **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## **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 Part B, Section 11, "Behavior Violating University Standards" [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). 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>.

### **Statement for Students with Disabilities**

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 (or to TA) as early in the semester as possible. DSP is located

in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

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### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion. To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*



[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care-report](http://usc-advocate.symplicity.com/care-report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.