



**Boston University Study Abroad**  
London

**Boston University Study Abroad London**  
**Seminar in Shakespeare Studies**  
**CAS EN 368 (*Elective B*)**  
**Spring 2016**

**Instructor Information**

Name	Dr Varsha Panjwani
Day and Time	Mondays, 9am-1pm
Location	Alexander Room, 43 Harrington Gardens, SW7 4JU
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Office hours	Tuesday 2-5pm Other time slots might be available by appointment

**Course Objectives**

By the end of this elective, you 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 editing and performing Shakespeare's plays
- participate in some of the dominant debates informing the study of Shakespearean drama
- put into practice a number of transferable skills such as close reading, editing, reviewing, presentation, researching, and critical writing
- exhibit an enhanced understanding of Shakespeare's place in British and World literature and culture

**Course Overview**

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 Methodology

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

## Course Assessment

### **Mid-Term Paper (20%)**

You are expected to complete a take-home exercise. Further guidance is provided prior to the submission.

### **Portfolio (60%)**

A portfolio consisting of research exercises, editing exercises, and reflection on seminar topics. In each case, the assignment must be ten to twelve pages. Ample practice and guidance is given prior to the submission.

### **Attendance & Participation (20%)**

Marks are awarded for punctuality, attendance, robust participation in seminars including completing preparatory reading and research tasks, and meeting deadlines.

## Grading

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism: <http://www.bu.edu/london/current-semester>

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## Attendance Policy

### **Classes**

All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order to fulfil the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme. This may result in the student having to take a medical leave of absence from the programme or withdraw from the programme.

### *Authorised Absence:*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness for more than one day. In this situation students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- **Illness (first day of sickness):** If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- **Illness (multiple days):** If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and sick note from a local doctor excusing their absence from class.

- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.**

*Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

*Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

**Required Readings**

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

- Shakespeare, *Macbeth* (Sourcebooks Shakespeare edition which comes with a CD)
- Shakespeare, *Titus Andronicus* (ed. by Jonathan Bate and Eric Rasmussen for RSC Shakespeare. This is a two text version and includes *Timon of Athens*)
- Shakespeare, *Hamlet* (ed. by Ann Thompson and Neil Taylor for Arden Shakespeare or Sourcebooks Shakespeare edition which comes with a CD)
- Shakespeare, *Othello* (ed. by E. A. J. Honigmann for Arden Shakespeare)

**Select DVDS**

*Titus Andronicus*, dir. by Julie Taymor

*Macbeth*, starring Antony Sher

*Hamlet*, starring Laurence Olivier

*Othello*, starring Ian McKellen

**Useful Journals**

*Shakespeare Survey*

*Shakespeare*

*Multicultural Shakespeare*

## Course Chronology

### **Session 1 [22 February] Setting the Scene**

**Essential Reading:** Several Texts [copies will be supplied]

**Research Trip [latter half of the seminar]** V&A Museum

**Further Reading:**

- Dickson, Andrew, and Rough Guides. *The Rough Guide to Shakespeare*. Penguin, 2009.
- Onions, Charles Talbut, and Robert D. Eagleson. *A Shakespeare Glossary*. Clarendon Press, 1986.

### **Session 2 [29 February] Coloured Shakespeare**

**Essential Reading:** *Othello*

**Further Reading:**

- Ayanna Thompson ed., *Colorblind Shakespeare: New Perspectives on Race and Performance*. Routledge, 2006.
- Delia Jarrett-Macauley ed., *The Diverse Bard - Shakespeare, Race and Performance in Contemporary Britain*. Routledge, 2016.

### **\*\*Evening Field Trip [4 March, FRIDAY]**

*Complete Works: Table Top Shakespeare: Othello* by Forced Entertainment

### **Session 3 [7 March] Representing the Uncanny**

**Essential Reading:** *Macbeth*

**Further Reading:**

- Rosenberg, Marvin. *The Masks of Macbeth*. University of California Press, 1978.
- Bate, Jonathan, and Dora Thornton. *Shakespeare: Staging the World*. British Museum Press, 2012.

### **Session 4 [14 March] London Theatres, Performance Conditions, and Language**

**Essential Reading:** Several Texts [copies will be supplied]

**\*\*Evening Field Trip** *A Midsummer Night's Dream* by Filter

**Further Reading:**

- Foakes, Reginald A., ed. *Henslowe's Diary*. Cambridge University Press, 2002.
- Pollard, Tanya, ed. *Shakespeare's Theater: A Sourcebook*. John Wiley & Sons, 2008.

### **Session 5 [21 March] Globe and the City**

**Essential Reading:** Several Texts [copies will be supplied]

**Research Trip [within the seminar]** Shakespeare's Globe, Printing Press Demonstration, and a Walking Lecture

We will concentrate on the material conditions of production in Shakespeare's time. Through a tour of Shakespeare's Globe, we will be able to appreciate the physical conditions of performance. This will allow us to discuss how Shakespeare bore the open stage, the shifting and restless audience, and the resources of the theatre in mind while writing his plays. Through a printing press demonstration at Shakespeare's Globe, we will be able to see how texts were printed and produced in the sixteenth- and seventeenth-centuries. This is important in order to understand how modern editors influence our interpretation of Shakespeare. The walking lecture following this will further map how the surroundings of the theatre inspired Shakespeare's plays.

**Further Reading:**

- Sprague, Arthur Colby, and John Courtenay Trewin. *Shakespeare's Plays Today: Some Customs and Conventions of the Stage*. Sidgwick & Jackson, 1970.
- Carson, Christie, and Farah Karim-Cooper, eds. *Shakespeare's Globe: A Theatrical Experiment*. Cambridge University Press, 2008.

**Assessment Deadline: Mid-Term Paper Submission**

**[28 March] NO CLASS: EASTER MONDAY**

**Session 6 [4 April] Textual Culture and Hamlet's Soliloquies**

**Essential Reading:** *Hamlet*

**Further Reading:**

- Murphy, Andrew, ed. *A Concise Companion to Shakespeare and the Text*. John Wiley & Sons, 2010.
- Escolme, Bridget. *Talking to the Audience: Shakespeare, Performance, Self*. Routledge, 2004.

**Session 7 [11 April] Shakespeare on Film**

**Essential Reading:** *Titus Andronicus*

**Further Reading:**

- Boose, Lynda E., and Richard Burt, eds. *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video*. Routledge, 2005.
- McCandless, David Foley. "A Tale of Two Titus es: Julie Taymor's Vision on Stage and Screen." *Shakespeare Quarterly* 53.4 (2002): 487-511.

**Session 8 [12 April, TUESDAY] Global Shakespeare**

**Essential Reading:** Various Critical Extracts [copies will be supplied]

**Further Reading:**

- Massai, Sonia, ed. *World-wide Shakespeares: Local Appropriations in Film and Performance*. Routledge, 2007.
- Edmondson, Paul, Paul Prescott, and Erin Sullivan, eds. *A Year of Shakespeare: Re-living the World Shakespeare Festival*. A&C Black, 2013.

**Session 9 [18 April] Why Shakespeare Matters? Revision, Reflection, and Future Directions in Shakespeare Studies**

\* **Contingency Class [20 April, WEDNESDAY]** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

**FINAL PROJECT SUBMISSION [21 April, THURSDAY]**

**PLEASE NOTE:** Schedules and topics are subject to change, in which case announcements will be made in class as appropriate.