

**INTRODUCTION TO DRAMA:  
SHAKESPEARE'S CLASSICAL & MEDIEVAL SOURCES**

Spring 2017

ENGL 2306-005, Rm. 400 (MWF, 11-11:50 a.m.)

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Office Hours: Wednesdays, 1:00 – 2:30 p.m.; Thursdays, 11:00 a.m. – 12:30 p.m. (and by appointment)

**Course Description:**

Shakespeare is an enduring tradition in both literature and on the stage. Harold Bloom suggests that it is his universalism that makes his work so attractive and a mainstay of our literary tradition. But what works of literature and theater captured Shakespeare's attention? How did they influence his plays? And how did Elizabethan theater shape the production of those plays?

In this class we will explore not just the playwright William Shakespeare, but also his sources, the economics of early modern theater, and the ways in which his plays can be adapted for theater, film, and television. Our focus will be the factors that contribute to the shaping of the production of a text and we will consider how the text itself is a constantly evolving object for analysis. We will engage in a multi-modal approach to our study of theater by looking at early printed books, performing scenes in class, and watching selections from filmed versions of the plays.

This course satisfies the Texas Tech University core curriculum requirement in humanities, contributing to the Competency Statement for the Humanities: "Students graduating from Texas Tech University should be able to think critically and demonstrate an understanding of the possibility of multiple interpretations, cultural contexts, and values."

**Required Texts:**

Shakespeare, William. *King Lear: A Broadview Anthology*. Ed. Walker, et al. Broadview Press, 2011.

Shakespeare, William. *The Winter's Tale*. Ed. Hardin L. Aasand. Broadview Press, 2015.

Shakespeare, William. *Macbeth*. Ed. Robert S. Miola. Norton, 2013.

Shakespeare, William. *Troilus and Cressida*. Eds. Barbara A. Mowat & Paul Werstine. Folger Shakespeare Library. Washington Square Press, 2007.

Chaucer, Geoffrey. *Troilus and Criseyde*. Ed. & Trans. Barry Windeatt. Oxford University Press, 1998.

*Additional Supplemental Readings will be supplied by the instructor.*

**Learning Objectives:**

The University Catalog states that “the objective of the humanities in a core curriculum is to expand the student’s knowledge of the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of the human imagination and thought. Through study in disciplines such as literature and philosophy, students will engage in critical analysis and develop an appreciation of the humanities as fundamental to the health and survival of any society.” By the end of this course students will be able to:

1. Articulate and evaluate the historical contexts that shaped early modern theater.
2. Describe the influence Shakespeare’s sources had on his characters and settings.
3. Interpret and analyze different productions of the same play.
4. Develop an appreciation of the entertainment value of Shakespearean performance.
5. Assess and reflect upon your own reading and writing processes.

**Learning Assessments:**

The objectives listed above will be assessed in the following ways:

1. In-class writing assignments, group-work, short essays, class discussion, reading log.
2. Group-work, short essays, homework assignments, class discussion, reading log.
3. In-class writing assignments, group project, class discussion, reading log.
4. Class discussion, group project, reading log, group-work, short essays.
5. Class discussion, reading log, reading log audits, final portfolio.

**Assignments:****Grade Distribution:**

Participation: 10%  
 In-Class Writing Assignments: 10%  
 Reading Log Audits: 10%  
 Short Essay #1: 10%  
 Short Essay #2: 20%  
 Final Portfolio: 20%  
 Group Project: 20%

**Participation: 10%**

You will be evaluated on your participation throughout the semester based on work in the following activities:

- Small group discussion
- Full group discussion
- Individual in-class writing
- Reading quizzes

- Bringing required materials (including assigned text, reading log, and notebook/pen for taking notes)

Participation in class discussion means: listening attentively, contributing ideas, asking questions, taking notes, etc. There are many ways to participate, but if you sit in the back of the classroom with headphones, then you are clearly not participating.

If you are not in class, you cannot participate, and your grade will reflect not only your absences but also your reduced participation.

Each class, there are two possible Participation points to be earned:

1. Attendance and preparedness for class
2. Participation in class activities and discussion

### **In-Class Writing Assignments: 10%**

3-4 times throughout the semester, you will be asked to write a short essay in class. A prompt will be provided and your work will be assessed based on your attention to the prompt and text as well as the clarity of the points you make.

### **Reading Log:**

You will be required to maintain a reading log in a separate notebook. Each entry should be marked with Date, Time, and Text Read (including page numbers). In these entries, you should record your impressions, responses, and reflections on the assigned reading as you read. This is the place to note questions and difficulties you have with the assigned text as well as ideas that occur to you as you read. These logs should be helpful to you in the following ways:

- 1) they will help you figure out what you notice when you read (and therefore better understand your own reading practice),
- 2) they will provide you with places to begin during class discussion and remind you of what you read as well as your impressions, and
- 3) it is a low-stakes place to experiment with critical writing.

Your log will be evaluated not for the content of your entries, but for its thoroughness. In other words, you should make an entry each time you read. When reading a difficult poem, I encourage you to read it more than once and make notes of your developing comprehension with each re-reading. You must bring the reading log to class with you in order to be prepared to discuss the readings.

### **Reading Log Audits: 10% (5% each)**

**Due 2/27 & 4/24.** These reading log audits will be short (1-2 pages) reports on your reading log as a work in progress. Your report should have the following categories:

Description (A brief description of what your log looks like – How many entries have you written? What is the average length? How many are long or short or in between? How many poems have you written about? What does your log look like?),

Analysis (Discuss the content of your entries: What do you usually talk about in your entries? What elements of poems do you tend to comment on, or what is it that you tend to talk about in your commentaries on the poems? How have your log entries changed over the past few weeks?)

What might account for differences in the content, length, or quality of your entries? What else do you notice about your entries?), and Reflection (Do you find any worthwhile writing in your entries? What value do you place on this log or on some of its entries? Have you found any reason for keeping a reading log other than because your instructor assigned it? If you were the teacher of this course, would you ask your students to keep a reading log? Why or why not? What do the sample entries you have included show your reader about your reading log?).

In addition to the report, you need to include three sample entries from your reading log. (You can photocopy these or type them up.)

### **Short Essay #1: 10%**

This paper shall be written on your assigned play. You will develop a coherent argument for staging your play in the style of your choice. You will need to consider the setting (temporal and location), the kind of theater (review the Syme essay on theater in Shakespeare's time) or whether you would prefer some other medium (film, television, comic book, etc.), the inclusion of elements from Shakespeare's sources, costumes, whether scenes need to be cut (and which ones), stage decoration, and casting. How would your choices affect the presentation of the play? Is there any historical precedent for your version of the production? Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format. This must be a formal thesis-driven piece of writing. **This paper is due on your group's second presentation day. A more detailed rubric will be provided.**

### **Short Essay #2: 20%**

**Due 4/17.** This paper will evaluate Shakespeare's use of earlier literary sources. You may write on any of the four plays assigned for this class. Discuss one aspect of the sources (a character, a theme, a setting, an historical event, etc.) and how Shakespeare changed, developed, revised, or otherwise altered it for his play. How did those changes affect the narrative? Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format. This must be a formal, thesis-driven piece of writing. No outside research is permitted for this essay. Your only sources should be the primary sources made available through assigned readings. **A more detailed rubric will be provided.**

### **Final Portfolio: 20%**

The Final Portfolio is the product of your work throughout the semester. In it, you will include the following: a copy of your graded Short Paper #1 (with instructor's feedback on it), a revision of that essay (5-6 pages), copies of ten pages of your reading log, and a two-page evaluation of your revisions, the work you did in the reading log, and your work completed this semester (including readings and group project). This Final Portfolio will be submitted electronically and is due on **Thursday, May 11, 2017 by 5:00 p.m.**

### **Group Project: 20%**

At the beginning of the semester, you will form a theater company of your own and be assigned as a group to one of the four plays read for this class. Your theater company will select scenes from the assigned play and decide how they could be best staged and cast. You will perform these scenes for the class on the assigned day either in full performance or as a table-read.

[Please note that you will **NOT** be evaluated based on your acting ability and you do **NOT** have

to memorize lines!! The more important issue is the decisions you make regarding scenes and production.] As a group you will develop a project prospectus that establishes which scenes you will perform, how you will perform them, and what you (and the class) will learn from that performance. On the second assigned class day for your group, you will lead the class in a discussion of the scenes you presented. This discussion may include discussion of Shakespeare's sources that inform the setting, characters, or plot of the scenes you chose. **The Project Prospectus is due Monday, January 30. More detailed instructions and rubrics will be provided on Monday, January 23 along with group project sign-ups.**

### **Grading Breakdown:**

#### **90 – 100 = A**

Strong, distinguished work. Student writing is prepared and organized. Student shows clear understanding of the literature and writing technique. Writing is sophisticated and coherent.

#### **80 – 89 = B**

Above average, high quality work. Student writing is prepared and organized. Student understands a majority of the literature and writing technique. Writing quality is elementary, but clear. Student is coherent, but could be more sophisticated in his/her argument or writing quality.

#### **70 – 79 = C**

Average, passing work. Student meets bare minimum requirements for assignment. Assignment is complete but does not offer much introspection or deep-understanding of the literature. Argument and writing quality are elementary. Writing and organizational errors. Inconsistencies present.

#### **60 – 69 = D**

Below average work. Student does not meet the minimum requirements for assignment. Assignment is incomplete and unprepared. Basic understanding of text, but no argument – or vice versa.

#### **0 – 59 = F**

Fail. Student shows a very limited understanding of the literature or assignment.

### **Classroom Decorum & Course Policies:**

#### **Submission of Work:**

Unless granted special permission, students must type and print all assignments. The ONLY exception is the Final Portfolio, which will be due electronically. Assignments are due on the deadline at the beginning of class. I will not accept submitted materials in any other manner (i.e. via e-mail, under my door, in my box, etc.)

All submitted work MUST follow the standard MLA guidelines. This means: typed, double-spaced pages, 1-inch margins, Times New Roman 12-point font (in black ink), page numbers, and a works cited.

In order to pass this class, you MUST submit all required assignments.

**Late Work:**

Late work will only be accepted in extreme emergency situations. In emergency situations, students may e-mail me about submitting an assignment late, but must make specific arrangements for that submission; however, for each calendar day that the paper is late, the final grade for the work will decrease by one letter. Timeliness and personal responsibility is critical to succeeding in college-level coursework.

**Absences:**

You are allowed THREE unexcused absences. Any subsequent unexcused absences after three will result in one whole grade deduction PER ABSENCE. Only in extreme circumstances will an absence be excused (court-mandated appearance, mandatory sports or TTU-related function, or extended illness). With documentation, your absence may be excused and will not count against your three “free” absences. Please note that a hangover, headache, or a cold does not qualify as an “extended illness.” After TWO doctor’s notes, you will have used up your excused absences. You cannot succeed in this class if you are absent. After six unexcused absences, you automatically fail this class.

Unless you have made previous arrangements with me, your assignments are due on their scheduled dates regardless of your absences.

If you are in-class, but not present (i.e., on your phone, sleeping, passing notes, messaging on your laptop, listening to music, etc.), you will be considered absent. Physically being in-class does not warrant participation or attendance.

Two tardies (10 or more minutes late for class) will constitute one unexcused absence. If you are running from a class somewhere else on campus and anticipate being a few minutes late, you must notify me prior to class with evidence of the need to arrive late.

**Technology Use in the Classroom:**

Students must obtain permission from me **PRIOR** to class before using laptops. Texting during class is strictly prohibited. If you are caught texting, I will give you a verbal warning. Any subsequent time you are caught texting, I will simply mark you absent. Headphones and earbuds are strictly prohibited. If you are expecting a call you that must take due to an emergency, please notify me before class and take the phone call outside.

**Student Conduct:**

The readings we will encounter in this class may be socially, morally, or emotionally challenging for some. You do not have to agree with, or even like, all the texts, but you do have to be able to read and discuss them critically and sympathetically. Please be respectful of other students and your instructor. This classroom will be a safe place for all of us, regardless of our race, ethnicity, age, religion, social class, gender identity, or sexual preference. Please bring any breach of this standard to my attention immediately. Use common sense and be empathetic of others. If you engage in any distracting or delinquent behavior during class, you will be asked to leave and will be counted absent. If such behavior continues, you will be dropped from the course.

**Scholastic Dishonesty:**

“Scholastic dishonesty’ includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act.” It will not be tolerated and may result in the failure of the assignment, at the least, and possible course failure. Additionally, offending students may be referred to Student Judicial Programs. Bottom line: Plagiarism is easy to spot. Don’t do it.

Examples of plagiarism include (but are not limited to):

Outright plagiarism: using someone else’s entire paper as your own;

Ghostwriting: having someone else write your paper for you;

Cut and paste: taking sections from another paper and/or website and including it in your own work; and

Insufficient Citation: failing to cite information obtained from other sources and/or your research.

**Writing Assistance:**

Students looking for extra assistance during this course should contact the Writing Center, located in Eng/Phil 175. Students can meet with writing tutors to discuss ideas and arguments in texts; the center is not a “fix-it” shop set up to correct errors in grammar and mechanics, although they will assist you with questions regarding any issues. You will need to make an appointment in person, online (<http://uwc.ttu.edu>) or by phone (806-742-2476) and with plenty of time before your due date. Appointments fill up fast, so think ahead!

**Americans with Disabilities Act:**

“Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. [...] Contact Student Disability Services in 335 West Hall or (806) 742-2405.”

**TTU Resources for Discrimination, Harassment, and Sexual Violence:**

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](http://titleix.ttu.edu/students). Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, <https://www.depts.ttu.edu/scc/> (Provides confidential support on campus.) TTU Student Counseling Center 24-hour Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273,

voiceofhopelubbock.org (24-hour hotline that provides support for survivors of sexual violence.)  
 The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, rise.ttu.edu  
 (Provides a range of resources and support options focused on prevention education and student  
 wellness.) Texas Tech Police Department, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (To  
 report criminal activity that occurs on or near Texas Tech campus.)

### Tentative Class Schedule:

DATE	READINGS/ASSIGNMENTS	Unit
1/20 F	<b>Class Introduction</b>	Orientation
1/23 M	<b>Introduction to Shakespeare</b> <b>Sign-ups for Group Projects and Instructions</b> Syme, "The Theater of Shakespeare's Time" ( <i>provided by instructor</i> )	Introductions
1/25 W	Bloom, "Shakespeare's Universalism" ( <i>provided by instructor</i> )	Introductions
1/27 F	"Strategies for Reading Shakespeare" ( <i>provided by instructor</i> )	Introductions
1/30 M	Geoffrey of Monmouth (KL pp. 196-201); <i>King Lear</i> Act 1, Scenes 1-2 (KL pp. 20-40) <b>Group Project Prospectus DUE</b>	<i>King Lear</i>
2/1 W	Raphael Holinshed's <i>Chronicles</i> (KL pp. 214-218); <i>King Lear</i> Act 1, Scenes 3-5 (KL pp. 40-54)	<i>King Lear</i>
2/3 F	<i>Cap o' Rushes</i> (KL pp. 201-205); <i>King Lear</i> Act 2 (KL pp. 54-80)	<i>King Lear</i>
2/6 M	Anonymous, <i>The True Chronicle History of King Leir and his Three Daughters</i> (KL pp. 205-214); <i>King Lear</i> Act 3 (KL pp. 81-110) *Note, where the option is presented, read the "Quarto" version - NOT the "Folio"	<i>King Lear</i>
2/8 W	Edmund Spenser, <i>The Faerie Queene</i> (KL pp. 218-220); <i>King Lear</i> Act 4 Scenes 1-2 (KL pp. 110-124) *Note, where the option is presented, read the "Quarto" version -NOT the "Folio"	<i>King Lear</i>
2/10 F	<i>The Annesley Case</i> (KL pp. 220-223); <i>King Lear</i> Act 4 Scenes 3-7 (KL pp. 125-148) *Note, where the option is presented, read the "Quarto" version -NOT the "Folio"	<i>King Lear</i>
2/13 M	<i>King Lear</i> Act 5 (KL pp. 149-187) *Note, where the option is presented, read the "Quarto" version -NOT the "Folio"	<i>King Lear</i>
2/15 W	<b>Group #1 Presentation of Scenes from <i>King Lear</i></b>	<i>King Lear</i>
2/17 F	<b>Group #1 Class Discussion Leadership</b> <b>Group #1's Short Paper #1 DUE</b>	<i>King Lear</i>
2/20 M	James I, <i>Daemonology</i> pt. 1 ( <i>provided by instructor</i> ); <i>Macbeth</i> Act 1 (M pp. 1-22)	<i>Macbeth</i>
2/22 W	James I, <i>Daemonology</i> pt. 2 ( <i>provided by instructor</i> ); <i>Macbeth</i> Act 2 (M pp. 22-34)	<i>Macbeth</i>
2/24 F	<i>The N-Town Cycle</i> (M pp. 143-152); <i>Macbeth</i> Act 3, Scenes 1-3 (M. pp. 34-43)	<i>Macbeth</i>

2/27 M	Raphael Holinshed, "Duff & Duncan" (M pp. 156-172); <i>Macbeth</i> Act 3 Scenes 4-6 (M pp. 43-51) <b>Reading Log Audit #1 DUE</b>	<i>Macbeth</i>
3/1 W	<i>Macbeth</i> Act 4 (M pp. 51-68)	<i>Macbeth</i>
3/3 F	Seneca, <i>Medea</i> (M pp. 152-154); <i>Macbeth</i> Act 5 Scenes 1-3 (M pp. 68-74)	<i>Macbeth</i>
3/6 M	<i>Macbeth</i> Act 5 Scenes 4-7 (M pp. 74-82)	<i>Macbeth</i>
3/8 W	<b>Group #2 Presentation of Scenes from <i>King Lear</i></b>	<i>Macbeth</i>
3/10 F	<b>Group #2 Class Discussion Leadership</b> <b>Group #2's Short Paper #1 DUE</b>	<i>Macbeth</i>
3/13 M	<b>Spring Break</b>	
3/15 W	<b>Spring Break</b>	
3/17 F	<b>Spring Break</b>	
3/20 M	Robert Greene, <i>Pandosto</i> pt. 1 (WT pp. 201-210); <i>The Winter's Tale</i> Act 1 Scenes 1-2 (WT pp. 68-90) <b>PAPER #2 DUE</b>	<i>The Winter's Tale</i>
3/22 W	Robert Greene, <i>Pandosto</i> pt. 2 (WT pp. 211-219); <i>The Winter's Tale</i> Act 2 Scenes 1-2 (WT pp. 90-102)	<i>The Winter's Tale</i>
3/24 F	Robert Greene, <i>Pandosto</i> pt. 3 (WT pp. 220-232); <i>The Winter's Tale</i> Act 2 Scene 3 (WT pp. 102-110)	<i>The Winter's Tale</i>
3/27 M	Robert Greene, <i>Pandosto</i> pt. 4 (WT pp. 233-250); <i>The Winter's Tale</i> Act 3 Scenes 1-3 (WT pp. 68-90)	<i>The Winter's Tale</i>
3/29 W	Ovid, <i>Ceres and Proserpina</i> (WT pp. 255-262); <i>The Winter's Tale</i> Act 4 Scenes 1-3 (WT pp. 128-137)	<i>The Winter's Tale</i>
3/31 F	<i>The Winter's Tale</i> Act 4 Scene 4 (WT pp. 137-175)	<i>The Winter's Tale</i>
4/3 M	<i>The Winter's Tale</i> Act 5 (WT pp. 175-200)	<i>The Winter's Tale</i>
4/5 W	<b>Group #3 Presentation of Scenes from <i>The Winter's Tale</i></b>	<i>The Winter's Tale</i>
4/7 F	<b>Group #3 Class Discussion Leadership</b> <b>Group #3's Short Paper #1 DUE</b>	<i>The Winter's Tale</i>
4/10 M	Chaucer, <i>Troilus and Criseyde</i> Book 1 (OT&C pp. 3-22)	<i>Troilus &amp; Cressida</i>
4/12 W	Chaucer, <i>Troilus and Criseyde</i> Book 2 (OT&C pp. 23-56)	<i>Troilus &amp; Cressida</i>
4/14 F	Chaucer, <i>Troilus and Criseyde</i> Book 3 (OT&C pp. 57-90)	<i>Troilus &amp; Cressida</i>
4/17 M	Chaucer, <i>Troilus and Criseyde</i> Book 4 (OT&C pp. 91-120) <b>PAPER #2 DUE</b>	<i>Troilus &amp; Cressida</i>
4/19 W	Chaucer, <i>Troilus and Criseyde</i> Book 5 (OT&C pp. 121-153)	<i>Troilus &amp; Cressida</i>

<b>4/21 F</b>	<i>Troilus and Cressida</i> Prologue & Act 1 (FT&C pp. 13-65)	<i>Troilus &amp; Cressida</i>
<b>4/24 M</b>	<i>Troilus and Cressida</i> Act 2 (FT&C pp. 69-107) <b>Reading Log Audit #2 DUE</b>	<i>Troilus &amp; Cressida</i>
<b>4/26 W</b>	<i>Troilus and Cressida</i> Act 3 (FT&C pp. 111-153)	<i>Troilus &amp; Cressida</i>
<b>4/28 F</b>	<i>Troilus and Cressida</i> Act 4 (FT&C pp. 157-207)	<i>Troilus &amp; Cressida</i>
<b>5/1 M</b>	<i>Troilus and Cressida</i> Act 5 (FT&C pp. 211-265)	<i>Troilus &amp; Cressida</i>
<b>5/3 W</b>	<b>Group #4 Presentation of Scenes from <i>Troilus &amp; Cressida</i></b>	<i>Troilus &amp; Cressida</i>
<b>5/5 F</b>	<b>Group #4 Class Discussion Leadership Group #4's Short Paper #1 DUE</b>	<i>Troilus &amp; Cressida</i>
<b>5/8 M</b>	<b>Last day of classes</b>	<i>Troilus &amp; Cressida</i>
<b>5/11 TH</b>	<b>Final Portfolio DUE by 5:00 p.m. via e-mail</b>	