COURSE DESCRIPTION

William Shakespeare’s *Macbeth*, a play about ambition, supernatural forces, and the struggle for political and personal power, is the source of one of the most famous superstitions among stage actors. After several accidents during performances of the play, theater professionals and students alike have come to refer to it only as “the Scottish play” because they consider it bad luck to utter the title in a theatrical space. Our summer session in Scotland will provide a unique opportunity to study *Macbeth* as a “Scottish play” in ways that go beyond this superstition. We will learn about Scottish history as we read the sources that Shakespeare drew upon to develop his plot and characters, and we will understand the role of Scotland within the larger political context of the British Isles during the early modern period and beyond. We will engage with the play’s many textual, performative, and filmic afterlives, conduct research in the National Library of Scotland, and visit many of the sites that Shakespeare’s characters discuss, occupy, and imagine.

STUDENT LEARNING OUTCOMES

- develop the knowledge and skills necessary to read and analyze the dramatic work of William Shakespeare as it was written and performed during his lifetime.
- understand how his dramatic work has been read and adapted in the centuries after it was first performed.
- refine skills for academic writing and literary analysis by practicing close reading and constructing debatable and complex arguments.
**Required Texts**

- All additional readings will be made available on Blackboard.

**Course Requirements and Assignments**

**In-Class Writing Assignments, Group Work, and Participation: (20%)** Your active participation in class discussion and group work is essential to your learning as well as that of your peers. You should therefore come to class having done all of the reading, but I do not expect you to have mastered the material. Rather, you should take careful notes on the reading and generate questions for each class session. What do you find confusing? Difficult? Interesting? Exciting? This process will prepare you to become an active learner and participant in class discussions. Frequently, I will ask you to do in-class writing activities that will help to collect your thoughts and generate questions and topics for discussion.

**Reading/Viewing Responses (50%)**: Prior to each class meeting, students will submit a written reading or viewing response that closely analyzes the text(s) and raises larger questions for discussion. These assignments will be graded on a five-point scale, and I will provide feedback on each student’s writing and analysis throughout the semester.

**Macbeth Map and Research Paper (30%)**: As we read and discuss *Macbeth* and its afterlives, we will map out the places that are referenced by or serve as the setting for these texts and films. Each student will be assigned a place and will conduct extensive research in order to gather relevant information about that place, including its history and its cultural significance. Research may be conducted in consultation with the National Library of Scotland, with other local resources, or online. Together, we will create an interactive online “Macbeth Map,” which will be a repository for this student-driven research. Each student will write a paper about the place that he or she researches and about the research process itself.

**Grading Scale**: 90-100=A 80-89=B 70-79=C 60-69=D 0-59=F

**Course Policies**

**Attendance/Tardiness**: The success of this course depends on your regular attendance, especially given how condensed the summer session is. No more than one (1) unexcused absence is permitted in this course. Any absences beyond this allotted number will negatively affect your grade. It is also important that you arrive to each class on time out of respect for your peers and the instructor. Habitual
lateness will also result in the lowering of your grade. In the event of extenuating circumstances, please contact me as soon as possible.

**Deadlines:** Assignments are due on the deadlines listed on the syllabus. In fairness to everyone in this class, late work will receive a reduced grade. If you are experiencing a problem or have an emergency, please notify me in advance of the deadline rather than waiting until the deadline has passed.

**Communication and Office Hours:** I encourage you to schedule an appointment with me during my office hours if you have questions or would like to discuss your writing and your progress in the course. If my office hours do not work for your schedule, please contact me to schedule an appointment at an alternate time. The best way to contact me outside of class and office hours is by e-mail. I will do my best to respond to your e-mail within 12 hours of receiving it, but I check my e-mail less frequently in the evenings and on the weekends. Any communication I send out to the entire class will be to your Islander e-mail address, so please check your university e-mail on a regular basis.

**Technology Policy:** The success of this course depends on your full attention to the materials and the conversations that develop around them, so any use of laptops or tablets should be for approved class purposes only. You may not use your cell phone during this class. Please see me if you believe you should be exempt from this policy.

**Paper Guidelines:** Papers should be double-spaced, in 12-point Times New Roman font. Please do not use Cambria or Calibri font. You should have a consistent documentation style and should always site your sources; I will upload a guide to citing works and ideas using the MLA citation style on our class’s Blackboard site. If you have any questions about citations, or how to acknowledge ideas or language other than your own, please come visit me in office hours. We will also review citation practices before the first paper. I also strongly encourage you to come to discuss your papers before they are due. I do not read full drafts, but I would be delighted to set up a meeting to discuss your paper with you before it is due.

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**ACADEMIC INTEGRITY / PLAGIARISM**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. Plagiarism is the presentation of the work of another as one’s own work. Please remember that any words or ideas that come from an outside source must be cited. We will discuss conventions for using and citing sources in academic papers. If you have further questions about proper citation, please see me. In this class, any academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in failure of the course.

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**DROPPING A CLASS**


I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Monday, July 24th is the last day to drop a class with an automatic grade of “W” this term.

CLASSROOM / PROFESSIONAL BEHAVIOR

Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

SAFETY AND INCLUSIVITY

I want all of my students to know that this classroom and my office are safe spaces for everyone. I have successfully completed TAMUCC’s Green Zone and Safe Zone trainings and will serve as a resource for student veterans, LGBTQ+ students, and other students in need of help in any way I can.

GRADE APPEALS

As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

DISABILITIES ACCOMMODATIONS

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you
believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**STATEMENT OF ACADEMIC CONTINUITY**

In the event of an unforeseen adverse event that prevents classes from being conducted in person, this course would continue through the use of Blackboard and/or e-mail. In addition, the syllabus and class activities may be modified to allow continuation of the course. Students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

**ACADEMIC ADVISING**

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**REMINDER TO ENGLISH MAJORS**

As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.

**COURSE CALENDAR**

You should have completed the reading listed for each day before coming to class on that day. This schedule is subject to revision, with advance notice.

*Please note*: Before the summer session begins, all students should have completed an initial reading of Shakespeare’s *Macbeth*.

**Week 1: Shakespeare’s *Macbeth* – Sources and Contexts**
- Introduction to the course; lecture about Shakespeare and his contexts
- Discussion of *Macbeth*
- Selections from Raphael Holinshed’s *Chronicles*
- Selections from Henry Garnet’s *A Treatise of Equivocation*
WEEK 2: Textual Afterlives
    David Greig, *Dunsinane*
    Eleanor Brown, *Lady Macbeth*

WEEK 3: Performance Afterlives
    National Theater of Scotland’s *Macbeth* (starring Alan Cumming; audio clips, video
    clips, interviews, and reviews)
    BAM *Macbeth* (starring Patrick Stewart; video clips, interviews, and reviews)
    Manchester International Festival *Macbeth* (starring Kenneth Branagh; video clips,
    interviews, and reviews)

WEEK 4: Filmic Afterlives (Note: Dr. Santos will arrange for evening film screenings, and
    DVDs will be made available to be checked out from her if students cannot make those
    times.)
    *Joe MacBeth* (dir. Ken Hughes, 1955)
    *Throne of Blood* (dir. Akira Kurosawa, 1957)
    *Scotland, PA* (dir. Billy Morrissette, 2001)
    Selected clips from *Slings and Arrows*, Season 2

WEEK 5: Macbeth Map Research Presentations and Compilation
    Research Papers and Map Entries Due
    Screening of *Macbeth* (dir. Justin Kurzel, 2015)