ENGL 4305.001: Major Authors: Global Shakespeare
Spring 2020
Tuesday/Thursday, 5:30 to 6:45 PM
ECDC–219C

Instructor: Dr. Corinne Zeman
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Office: Faculty Center 254
Office Number: (361) 825-6044
Office Hours: M/W 12:00–1:00 and 3:30–5:00 PM; Tu/Th 2:00–3:30 PM; or by appointment.
Pronouns: she/her/hers

Ben Jonson declared in 1618 that Shakespeare was “not for an age but for all time.” Yet even Jonson would be surprised to discover that his sometime-friend and colleague now tops the list of best-selling fiction authors, has been translated into all living languages, and is taught in secondary schools across the globe. How did an actor in the relatively primitive theaters of London become the world’s most famous writer? This course travels beyond seventeenth-century England to explore Shakespeare’s reception, adaptation, appropriation, and revision—from the birth of “Bardolatry” to the establishment of a thriving Shakespeare industry in Hollywood, academia, and non-Anglophone theaters. Our focus will be on the many writers, directors, and artists—including Bertolt Brecht, Toni Morrison, Margaret Atwood, Aimé Césaire, and Tom Stoppard—who have drawn inspiration from Shakespeare’s works. In tones reverential, parodic, critical, and ambivalent, these adaptations transpose Shakespeare’s most memorable avengers, proto-feminist shrews, and Machiavellian antiheroes into the knotty politics of mob-run Chicago, postcolonial Africa, feudal Japan, and the twentieth-century American high school. We will focus in particular on the tensions between the universal and the local. Was Harold Bloom right to credit Shakespeare with the “invention of the human”—with the articulation of “universal” humanistic values? Or do Shakespeare’s words mutate in meaning when stripped of their original context?

Course Outcomes: By the end of this course, students will be able to:

- Develop an understanding of Shakespeare’s legacy in and beyond the Anglophone literary scene.
- Recognize how literary devices, conventions, and genres structure meaning and interpretation.
- Construct thoughtful, persuasive arguments using their critical thinking and close reading skills.
- Explore the representational issues that arise when a text moves between media and genres.

Required Texts:

Unless listed below, all course readings will be made available on Blackboard. They should be printed prior to class time. The following are available for purchase or to rent at the university bookstore:

Assignments and Evaluation:


**Second Essay Assignment (25%)**: Students will compare one Shakespearean adaptation to its original, OR write their own Shakespearean adaptation, including one to two pages of self-analysis. Length: 4–5 pp.

**Third Essay Assignment (30%)**: Students will independently research one Shakespearean adaptation, appropriation, or offshoot not included on the syllabus. Papers should advance complex arguments, offer relevant context, and attend to the formal features of language. Papers will need to cite at least four secondary materials. Students will present their research to their peers at the end of the semester. Length: 6–7 pp.

**Class Presentation (10%)**: Students should offer a coherent reading of at least one passage in the assigned text. Make certain to include relevant contextual information. Presentations should be no longer than eight minutes and must conclude with two open-ended questions to spark discussion. Additional information will be provided on the second day of class.

**Class Participation (15%)**: Active participation is an essential part of this course. My expectation is that all students will make a substantive contribution to our discussions. Students who find it difficult to speak in class should contact me to make alternative arrangements. As part of your participation grade, you will be expected to complete occasional, in-class writing exercises, usually at the start of class. These five-minute free-writes will prompt you to jot down your initial impressions of an assigned reading. You will submit these exercises at the end of class.

Course Policies and Resources:

**Attendance**: Because this is a discussion-intensive course, attendance is absolutely vital to your success. You may miss up to three classes, no questions asked; after the third absence, your final grade will be penalized one-third of a letter grade per each additional day that you miss. (So, for example, if you miss six classes, your final grade will be lowered one full letter; a B+ will become a C+.) I do not distinguish between excused and unexcused absences. If you anticipate missing more than four class sessions, you should speak to me directly before the end of the
second week. In certain cases, I’m willing to be flexible and to offer an alternative absence policy.

**Technology:** No laptops, tablets, phones, etc. are to be used during class time. You must bring to class a printed copy of all readings; electronic copies are not permitted.

**Extensions and Late Assignments:** I am happy to offer extensions, but I require forty-eight hours’ notice. Late papers will be penalized one grade increment (or one-third of a letter grade) per calendar day.

**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 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.

**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.

**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 your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. 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. The last day to drop a class for the spring semester is April 10, 2020

**Grade Appeals:** As stated in University Procedure 13.02.99.C0.03, 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.C0.03, Student Grade Appeal Procedures. These documents are accessible through the University Rules Website at http://www.tamucc.edu/provost/university_rules/index.html. For assistance
and/or guidance in the grade appeal process, students may contact the Dean’s office in the college in which the course is taught or the Office of the Provost.

Support for Basic Needs: Insufficient basic needs—food, a safe living space—can affect your performance in classes and make your university experience more challenging. If you have difficulty affording groceries or accessing sufficient food, or you lack a safe and stable place to live, you might consider several resources on campus. Contact the Division of Student Engagement and Success for support. Specifically, the office of Student Assistance provides consultations, resource management, and institutional support for “extenuating circumstances.” Their website is here: http://studentaffairs.tamucc.edu/StudentAssistance.html. The Student Assistance Coordinator is Kristeen Gonzalez. UC318, M-F 8AM-5PM. 361-825-2612 If you do not have access to or cannot afford sufficient food, be aware that “Izzy’s Food Pantry” provides on-campus access to food. Find more information here: http://seas.tamucc.edu/FoodPantry/ If you feel comfortable doing so, please talk with me and/or your other professors. We may be able to assist.

Statement of Civility: 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.

Course Schedule (Subject to Change, if Needed):

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<tr>
<th>Date</th>
<th>Assignment</th>
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<tr>
<td>Tuesday, January 21</td>
<td>Introductions</td>
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<td>Tuesday, January 28</td>
<td>William Shakespeare, <em>Richard III</em></td>
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<td>Thursday, January 30</td>
<td>William Shakespeare, <em>Richard III</em></td>
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<td>Tuesday, February 4</td>
<td>Bertoldt Brecht, <em>The Resistible Rise of Arturo Ui</em> (1941)</td>
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<td>Thursday, February 6</td>
<td>Bertoldt Brecht, <em>The Resistible Rise of Arturo Ui</em> (1941)</td>
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<td>Tuesday, February 11</td>
<td>William Shakespeare, <em>Hamlet</em></td>
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<td>Thursday, February 13</td>
<td>William Shakespeare, <em>Hamlet</em></td>
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Thursday, February 20  Peer-Review Day

Tuesday, February 25  Tom Stoppard, _Rosencrantz and Guildenstern Are Dead_ (1966); **First Essay Assignment Due**

Thursday, February 27  Tom Stoppard, _Rosencrantz and Guildenstern Are Dead_ (1966)

Tuesday, March 3  Jawad al-Assadi, _Forget Hamlet_ (1994)

Thursday, March 5  William Shakespeare, _Macbeth_

March 9–13, 2020  SPRING BREAK

Tuesday, March 17  William Shakespeare, _Macbeth_

Thursday, March 19  _Throne of Blood_ (dir. Akira Kurosawa; 1957)

Tuesday, March 24  David Greig, _Dunsinane_ (2010)

Thursday, March 26  William Shakespeare, _The Tempest_ (1611)

Tuesday, March 31  William Shakespeare, _The Tempest_ (1611)

Thursday, April 2  **NO CLASS; Second Essay Assignment Due**

Tuesday, April 7  Aimé Césaire, _A Tempest_ (1969)


Tuesday, April 14  _Shakespeare Wallah_ (dir. James Ivory; 1964); Gauri Vishwanathan, _ Masks of Conquest: Literary Study and British Rule in India_ (2014), pp. 1–44

Thursday, April 16  **NO CLASS**

Tuesday, April 21  William Shakespeare, _Taming of the Shrew_

Thursday, April 23  William Shakespeare, _Taming of the Shrew_
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<tr>
<th>Date</th>
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<tr>
<td>Tuesday, April 28</td>
<td><em>Kiss Me Kate</em> (1953; dir. George Sidney)</td>
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<td>Thursday, April 30</td>
<td><em>Ten Things I Hate About You</em> (dir. Gil Junger; 1999)</td>
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<td>Tuesday, May 5</td>
<td>Wrap-Up Discussion</td>
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<tr>
<td>Thursday, May 14</td>
<td>Presentations; <strong>Third Paper Assignment Due</strong></td>
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