

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014

Discipline: English

ENLT 2559: Global Shakespeares

Division: Lower Division

Faculty Name: Dan Kinney

Pre-requisites:

Basic composition training; some collegiate lit.-study desirable.

COURSE DESCRIPTION:

Shakespeare is the most global of authors, and our voyage affords us a great chance to engage with World Shakespeares first-hand. Supplementing original texts with selected live performances, major film adaptations, and recorded productions from the Global Shakespeare Festival held in Shakespeare's rebuilt Globe in London in 2012, we will study how Shakespeare's concerns morph and migrate across time and space. In its way, every staging is a new adaptation of some starting script or design; in a modular sequence correlated where possible with performance occasions onshore, we will try to do justice to great Shakespeare plots and their cultural and contextual permutations from Henry IV Part I to Hamlet to Macbeth and from A Midsummer Night's Dream to The Tempest.

COURSE OBJECTIVES:

Apart from basic practice in critical thinking and textual analysis we will look for the various ways in which our voyage and onshore performance experiences can illuminate these texts and vice versa; we will study the shifting dynamics of text and performance across time and space and investigate some of the principal ways Shakespeare's art mirrors life and vice versa.

REQUIRED TEXTBOOKS: Please note: try to buy these specific editions!

AUTHOR: William Shakespeare

TITLE: The Tempest, ed. Orgel

PUBLISHER: Oxford

ISBN #:10-0199535906

AUTHOR: William Shakespeare

TITLE: Macbeth

PUBLISHER: Oxford

ISBN #:10-0199535833

AUTHOR: William Shakespeare

TITLE: Hamlet

PUBLISHER: Arden

ISBN #:10-1904271332

AUTHOR: William Shakespeare
TITLE: Much Ado About Nothing
PUBLISHER: Oxford
ISBN #:10-0199536112

AUTHOR: William Shakespeare
TITLE: Othello
PUBLISHER: Oxford
ISBN #:10-0199535876

AUTHOR: William Shakespeare
TITLE: Antony & Cleopatra
PUBLISHER: Oxford
ISBN #:10-0199535787

AUTHOR: William Shakespeare
TITLE: Winter's Tale
PUBLISHER: Oxford
ISBN #:10-0199535910

AUTHOR: Tom Stoppard
TITLE: Rosencrantz and Guildenstern Are Dead
PUBLISHER: Grove Press
ISBN #:10-0802132758

TOPICAL OUTLINE OF COURSE

A1- January 12: Introduction

A2- January 14: The Tempest, Day 1

A3- January 16: The Tempest, Day 2

January 17: Hilo

A4- January 19: Macbeth, Day 1

A5- January 22: Macbeth, Day 2

January 24: Study Day

A6- January 25: Macbeth, Day 3

A7-January 27: Hamlet, Day 1

January 29- February 3: Yokohama and Kobe

A8- February 4: Hamlet, Day 2

February 6-11: Shanghai, transit, Hong Kong

A9- February 12: Hamlet, Day 3

February 14-19: Ho Chi Minh City

A10- February 20: Rosencrantz and Guildenstern Are Dead, Day 1

February 22-23: Singapore

A11- February 24: Rosencrantz and Guildenstern Are Dead, Day 2

February 25: Study Day

February 27-March 4: Rangoon

A12- March 5: Much Ado About Nothing, Day 1

A13- March 7: Much Ado About Nothing, Day 2

March 9-14: Cochin

A14- March 15: Othello, Day 1

March 17: Study Day

A15- March 18: Othello, Day 2

A16- March 20: Othello, Day 3

March 21: Port Louis

A17- March 23: Antony & Cleopatra, Day 1

March 25: Study Day

A18- March 26: Antony & Cleopatra, Day 2

March 28-April 2: Cape Town

A19- April 3: Antony & Cleopatra, Day 3

A20- April 5: The Winter's Tale, Day 1

April 10-14: Takoradi and Tema

A22- April 15: The Winter's Tale, Day 2

A23- April 17: The Winter's Tale, Day 3

April 19: Study Day

A24- April 20: The Tempest Revisited; Summary & Review

April 22: Global Lens Finals/Study Day

April 23-27: Casablanca

A25- April 28: A Day Finals

May 2: Arrive in Southampton

FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

My two full-day field lab proposals are as follows (locations contingent on Shakespeare productions and classes in English-speaking ports that we visit): Singapore or Cape Town

Attendance at an onshore production of one of the plays we are studying along with a meal and a pre- or post-show seminar or discussion with cast or director or both.

A meal and impromptu roundtable-discussion of one of the plays we are studying with some onshore college class also engaged with a similar selection of Shakespeare plays

FIELD ASSIGNMENTS

Each student should attend the shore-session equipped with 6 generative questions about what this or that telling detail contributes to Shakespeare's design in the drama that we'll be discussing; in 2 or more pages (to be posted before the next class), every student should write up his/her sense of what the day out had to teach us about that play and Shakespeare more generally.

METHODS OF EVALUATION / GRADING RUBRIC

Class requirements: lively participation including 6 brief email responses, 3 short (3-5 pp.) papers (2 on Shakespeare plays, and 1 posted for the entire class on a film adaptation), 1 Field Lab with a writeup, and a final exam; grade weighting for short papers, Field Lab/writeup, and exam/participation: 20% + 20% + 20% + 20% + 20%). Extra credit for a 2nd film-version posting. Please ask me in advance anytime that you need an extension; unexcused late essays will be

marked down by a half a letter grade for each day late. You are allowed one unexcused absence from class. After that, your class participation grade drops by a full letter grade for each absence.

RESERVE LIBRARY LIST

Ann Barton, Shakespeare and the Idea of The Play

Gabriel Egan, Shakespeare, Edinburgh 9780748623723 (2007)

Diana Henderson, Concise Companion to Shakespeare on Screen, Blackwell 1405115114 2006

Stanley Wells, Oxford Companion to Shakespeare Oxford 0198117352 2001

AUTHOR:

TITLE:

PUBLISHER:

ISBN #:

DATE/EDITION:

ELECTRONIC COURSE MATERIALS

AUTHOR:

ARTICLE/CHAPTER TITLE:

JOURNAL/BOOK TITLE:

VOLUME:

DATE:

PAGES:

ADDITIONAL RESOURCES

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

Although there are of course articles or books on the other characters of *The Tempest* or characters that are not even visible in the play, e.g. Stephen Orgel's *Prospero's Wife*, most scholars seem to forget Miranda or are of the opinion that she is not relevant, that she is only an object of exchange in Prospero's schemes to regain. Miranda is the only female character present in *The Tempest*, but she has a paradoxical role as the dependent female who is however crucial for the dynamics of power in the play. Political readings of Shakespeare's plays over the last thirty years have tended to side always with the victims of the power structures represented in each play. Before the action of *The Tempest* begins, Antonio usurps his brother Prospero as Duke of Milan, with the help of Alonso, King of Naples and Alonso's brother Sebastian. Cast off to sea, Prospero and his daughter Miranda land on a remote island, inhabited by the brutish Caliban and the spirit Ariel, whom Prospero uses his magical powers to enslave. The play opens during a storm, summoned by Prospero to shipwreck the usurpers on his island. In the chaos, Alonso fears his son Ferdinand is drowned, while Sebastian plots to take the crown from Alonso by murderous force. In a sub-plot, Caliban persuades Ferdinand for no results for the oxford-shakespeare-the-tempest-oxford-world-s-classics-by-william-shakespeare-stephen-orgel. Try checking your spelling or use more general terms. Go back to filtering menu. Advertisement. Discover the best of shopping and entertainment with Amazon Prime. Prime members enjoy FREE Delivery on millions of eligible domestic and international items, in addition to exclusive access to movies, TV shows, and more. > Get started. Back to top. [The Tempest 1611](#) [INTRODUCTION](#) [PLOT SUMMARY](#) [CHARACTERS](#) [THEMES](#) [STYLE](#) [HISTORICAL CONTEXT](#) [CRITICAL OVERVIEW](#) [CRITICISMS](#) [SOURCES](#) [FURTHER READING](#) Source for information on *The Tempest*: Shakespeare for Students, 2nd ed. dictionary. The *Tempest* 1611. Introduction plot summary characters themes style historical context critical overview criticism sources further reading. Introduction. The first record of its performance, in the court Revels Account, indicates that *The Tempest* was presented before James I and his court on November 1, 1611, Hallomas night, at Whitehall, by Shakespeare's own acting company, the King's Men. *Tempest* is the original space-saving flip-top table system for use in multi-purpose eating, meeting, training. and conferencing facilities. Whether you prefer a big conference table, a modular meeting table, a low lounge table or a high bar table, *Tempest* has the answers. Its beautiful and rock solid flip-top. mechanism is unparalleled, and the elegant elliptical leg-design with concealed castors makes *Tempest* easy for just one person to "wheel-barrow" around swiftly and effortlessly. 4. Designer.

Orgel, S., ed., William Shakespeare's *The Tempest* (Oxford: Oxford University Press, 1987). Pollard, P., Andr  Gide: *Homosexual Moralism* (New Haven and London: Yale University Press, 1991). Py, B., "The Winter's Tale de Shakespeare et Conte d'hiver de Rohmer (1992): vers une commune destin e des sentiments humains" in Dorval, P. & Vienne-Guerrin, N. (eds.), *Shakespeare on Screen in Francophonie* (2010) (Montpellier, France: Universit  Montpellier 3, Institut de Recherche sur la Renaissance, la Culture Classique et les Lumi res, 2013), www.shakscreen.org/analysis/analysis_contes_hi

The *Tempest* tells a fairly straightforward story involving an unjust act, the usurpation of Prospero's throne by his brother, and Prospero's quest to re-establish justice by restoring himself to power. However, the idea of justice that the play works toward seems highly subjective, since this idea represents the view of one character who controls the fate of all the other characters. Moreover, the means he uses to achieve his idea of justice mirror the machinations of the artist, who also seeks to enable others to see his view of the world. Playwrights arrange their stories in such a way that their own idea of justice is imposed upon events. The *Tempest* is a play by English playwright William Shakespeare, probably written in 1610-1611, and thought to be one of the last plays that Shakespeare wrote alone. After the first scene, which takes place on a ship at sea during a tempest, the rest of the story is set on a remote island, where the sorcerer Prospero, a complex and contradictory character, lives with his daughter Miranda, and his two servants: Caliban, a savage monster figure, and Ariel, an airy spirit. The play contains music and King John, *The Tempest* and Greenaway's "Silent Film". Polyphony in the film: Sir John Gielgud/alias Prospero's multiple voices. Michael Nyman. Author's notes. References to the play all come from William Shakespeare, *The Tempest*, ed. Stephen Orgel, Oxford: Oxford University Press, 1987. Full text. PDF 240k Send by e-mail.