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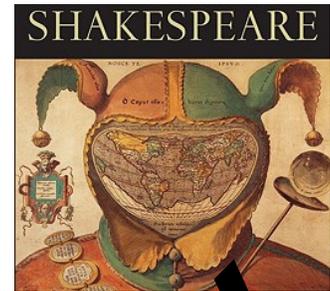


Global Shakespeares

A Global Learning
Discipline-Specific Course

ENL 4324 | Spring 2017 | WUC 221

11:00-12:15 p.m. | Tuesdays & Thursdays



Professor: Vernon Dickson Phone: 305.919.5852
Office: AC-1 343 Email: vdickson@fiu.edu
Office Hours: 9:45-10:45 a.m., Tuesday & Thursday, and by appointment (email me). You are welcome to drop in at other times, though be aware I may have other commitments.

I love students; I love seeing students learn and succeed. Please use me as a resource and let me know what we can do to best achieve learning and success together.

Note: If you have any special needs or requests, see me immediately—I can only help you proactively, but I am happy to provide any assistance needed when notified appropriately.

Global Learning Course

This is a Global Learning Discipline-Specific course that counts toward your Global Learning requirement.

Course Description

William Shakespeare is one of the most recognized writers in the world and his influence continues to grow, including as more cultures around the world engage with, adapt, and appropriate his works.

Global Shakespeares seeks to examine the worldwide role of Shakespeare's texts today, with a particular (though not exclusive) look at film, since film offers a stable, reproducible, and easily examined medium for repeated study.

Most importantly this course is designed to help us come to better understand and meaningfully engage with—through the lens of Shakespeare's works—the many cultures and countries that continue to enjoy, consume, use, and engage with his texts.

I hope this course can be fairly flexible in meeting your interests. Please let me know early about your interests and I will work to ensure that we cover relevant areas of significance to you, as possible.

Course Learning Goals

Global Shakespeares intends to help you:

- Deepen your understanding of Shakespeare's texts and their place within their historical context as well as within their current diverse cultural and global contexts.
- Increase your skills in critical interpretation and textual reading.
- Improve your critical analysis of film and visual texts.
- Develop your abilities in conveying textual interpretation using available evidence through writing and presentations.

While I will do what I can to assist you in obtaining these goals, your investment in reading and analyzing the course texts will finally determine your long-term benefits from this course. With some effort, I assure you this course will greatly increase your abilities to read, analyze, interpret, and convey significant ideas and meanings. I also assure that you can find much you to enjoy within this course.

Course Textbooks

Crowl, Samuel. *Shakespeare and Film: A Norton Guide*. New York: Norton, 2008.

Greenblatt, Stephen, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus, eds. *The Norton Shakespeare, based on the Oxford Edition*, 2nd ed. New York: Norton, 2008.

Online resources: <http://globalshakespeares.mit.edu/#> and <http://yearofshakespeare.com/>

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Global Learning Course Outcomes

Global Shakespeares also intends to help you accomplish the following Global Learning outcomes:

- **Global Awareness**—Demonstrate an understanding of the interrelatedness of approaches to understanding Shakespeare and the many local, global, international, and intercultural issues the study of his texts raise through the close study of a range of adaptations and appropriations of Shakespeare's texts, both printed and in film, from diverse cultural groups worldwide.
- **Global Perspective**—Conduct an analysis of selected intercultural Shakespearean texts in terms of multiple local, global, international, and intercultural perspectives on relevant issues and problems.
- **Global Engagement**—Demonstrate a willingness to apply perspectives gained through studying cultural interpretations of Shakespeare's works as a means or medium to engage with and improve local, global, international, and intercultural issues.

Active Learning Expectations

This course will require your active engagement. I commit to being equally engaged in your learning. You will be involved throughout the course in presentations, small group activities, interactive discussions, peer review, learning-focused film viewings, and multiple writing assignments, each requiring a learning-focused, multiple draft process.

Overview of Graded Course Work

Presentation (100 points)

You will give one presentation on a scholarly article concerned with an issue in a Shakespearean text, production, or film related to local, global, international, and/or intercultural issues. You are responsible to sign-up for a date to present your work to the class. Your oral presentation should be 5-7 minutes, not counting time for questions from the class.

Your presentation should include a detailed handout (at least one sheet, double-sided) with (a) definitions of key terms from the article, (b) summaries and explanation of core arguments and ideas from the article, (c) the relation of the article to our current readings and course material, and (d) your response or reflections on the article in terms of our course learning. Your handout will have particular impact on your grade for this assignment; take time to make it excellent.

Analysis Paper Proposal (20 points included in participation points)

Before you write your analysis paper, you need to submit to me (via Blackboard) a brief proposal (at least 250-350 words) of what you want to study and research in your paper, so I can approve your core ideas as well as point you in productive directions for your analysis.

Analysis Paper (200 points)

The analysis paper (5-9 pages) in this course asks you to examine two films, each from a distinct cultural background based on a single Shakespearean play in order to analyze a major theme of the work using the differing perspective of each film. Your paper must offer a critical reading informed by textual evidence (from the text and specific examples from the films) as well as appropriate secondary research and citations. I will give you a complete writing assignment in class and discuss this assignment further during class. Please ask me about your ideas before pursuing them too far and *always* feel comfortable bouncing ideas off me via email or in office hours.

Peer Review (10 points)

The best writing is a product of time and also benefits from outside responses and perspectives. Therefore, we will have one day this semester set aside for reviewing early drafts of the analysis paper. To receive full credit, you must bring a full paper draft (at least 5+ pages), have 2-3 hard copies of that paper that your peers can review and mark-up, and actively help out your peers by thoughtful responding to their work, in person and in writing that day. We will also exchange an early draft of the applications paper as well.

Applications Paper (150 points)

The applications paper (5-7 pages) in this course asks you to reflect on your learning throughout this course and to explain the applications of this course to your life. You should reflect on specific changes in behavior

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and thought, ways you have or can engage with issues in new ways, and other specific ways you can apply what you have learned this semester in this course. Your paper should address local, global, international, and intercultural applications.

Attendance (100 points)

I will take role and expect you to always attend class, bringing with you all needed supplies and texts. Note that if you are more than 20 minutes late to class, you will be counted absent. Every absence, for any reason not covered by university standards, will affect your grade. After four absences, I will fail you (give you zero points) in the attendance aspect of your grade. If you are having trouble of any kind, please see me immediately, so we can work something out. I am much nicer when you approach me before a deadline with an issue and much less amenable after the deadline has passed.

Quizzes (20 points each; 100 points total)

These will never be too challenging (though they will also never be a waste of time). They should be a challenge as well as be a means to gauge your reading depth and attention. I will also often use them to begin classroom discussion and review readings and homework. If you come on time and have done the required reading and other homework these quizzes should be to your benefit. Do the reading consistently and conscientiously and these quizzes should only help you. I will drop your lowest quiz score.

Class Participation (100 points)

To earn full credit for class participation, you need to make positive contributions to our discussions, both in class **and online**. Such contributions should include asking thoughtful questions, offering comments that move a discussion forward, showing respect for other members of the class—even if you disagree with them—and avoiding dominating class discussion time (i.e. please contribute but do not take up an entire period on just your ideas and comments).

Final Exam (100 points)

We will have one exam in this course—a cumulative final. We will review for the final in class and online. If you have any questions about the exam, please see me. Be sure to bring an exam (blue) book to the final.

Total Grading Points

Assignment	Points
Attendance	100
Quizzes	200
Participation	100
Presentation	150
Analysis Paper	200
Peer Review	100
Applications Paper	150
Final Exam	100
Total	1000

Grade Breakdown

A	94-100	C+	77-79
A-	90-93	C	74-76
B+	87-89	D	64-69
B	84-86	F	0-64
B-	80-83		

Course Policies and Other Guidelines

Missing Work: If you do not submit work or miss a class quiz, you will receive a zero for that assignment.

Late Work: If any of your papers are late, I will reduce your grade by 10 points each day it is late.

Academic Integrity: All students are expected to abide by FIU's policy on academic integrity. Not doing so could result in failure in the course and other severe penalties.

Labeling Work: Include your name, course prefix and number, date of submission, and a descriptive title:

Horatio Hamletson
English 4324
April 3, 2018
Analysis Essay

Crossing Cultures: Crossed Lovers in *A Midsummer Night's Dream*

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Course Schedule (changes occasionally may occur; check online for more details)

Week 1:	Course Introduction and Core Concepts
January 9	In Class: "Our Class" Shakespeare across Cultures
January 11	In Class: Shakespeare in His Times
Week 2:	Shakespeare on Film: A Global History <i>A Midsummer Night's Dream</i>
January 16	Due: Read <i>A Midsummer Night's Dream</i> Online Response In Class: Quiz on <i>A Midsummer Night's Dream</i>
January 18	Due: Read Crowl, Introductory Materials & Chapter 1 (3-20) Online Response In Class: Global History of Shakespeare on Film
Week 3:	The Languages of Film <i>A Midsummer Night's Dream</i> across Cultures
January 23	Due: View productions of <i>A Midsummer Night's Dream</i> Online Response In Class: <i>A Midsummer Night's Dream</i> across cultures
January 25	Due: Read Crowl, Chapter 6 (101-127) Online Response In Class: Understanding the Language of Film
Week 4:	Text and Context <i>Twelfth Night</i>
January 30	Due: Read <i>Twelfth Night</i> Online Response In Class: Quiz on <i>Twelfth Night</i>
February 1	Due: Read Crowl, Chapter 7 (128-144) Online Response In Class: Text and Context in Global Shakespeares
Week 5:	Text and Image <i>Twelfth Night</i> across Cultures
February 6	Due: View productions of <i>Twelfth Night</i> Online Response In Class: <i>Twelfth Night</i> across cultures
February 8	Due: Crowl, Chapter 8 (145-160) Online Response ONLINE: Text and Image in Global Shakespeares (<i>no class meeting; work online</i>)
Week 6:	Montage <i>Hamlet</i>
February 13	Due: Read <i>Hamlet</i> Online Response In Class: Quiz on <i>Hamlet</i>
February 15	Due: Read Crowl, Chapter 9 (161-178) Online Response In Class: The Impact of Montage
Week 7:	Adapting Stage Conventions <i>Hamlet</i> across Cultures
February 20	Due: View productions of <i>Hamlet</i> Online Response Analysis Paper Proposal (post online) In Class: <i>Hamlet</i> across cultures
February 22	Due: Read Crowl, Chapter 10 (179-196) Online Response In Class: Adapting Stage Conventions across Media and Cultures
Week 8:	Early British and American Directors <i>King Lear</i>
February 27	Due: Read <i>King Lear</i> Online Response In Class: Quiz on <i>King Lear</i>
March 1	Due: Read Crowl, Chapter 2 (21-40) Online Response In Class: Early British and American Directors of Shakespeare

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Week 9:	Major Directors in Japan, Russia, & Italy <i>King Lear</i> across Cultures
March 6	Due: View productions of <i>King Lear</i> Online Response In Class: <i>King Lear</i> across cultures
March 8	Due: Read Crowl, Chapter 3 (41-60) Online Response In Class: Major Shakespearean Directors of Asia and Europe
Week 10:	Spring Break
March 12-17	<i>No Class Held</i>
Week 11:	Peer Review Shakespeare and Television
March 20	Due: Bring 2-3 printed copies of your Analysis Paper (5+ pages) In Class: Peer Review
March 22	Due: Read Crowl, Chapter 4 (61-79) Online Response In Class: Shakespeare and Television
Week 12:	Shakespeare in the 1990s <i>The Tempest</i>
March 27	Due: Read <i>The Tempest</i> Online Response In Class: Quiz on <i>The Tempest</i>
March 29	Writing and Research Day (no class session held) ONLINE: Blackboard assignment (<i>work online</i>)
Week 13:	<i>The Tempest</i> across Cultures Analysis Paper
April 3	Due: Analysis Paper View productions of <i>The Tempest</i> Online Response In Class: <i>The Tempest</i> across cultures
April 5	Due: Read Crowl, Chapter 5 (80-90) Online Response In Class: Global Shakespeare in Revolution of the 1990s
Week 14:	Global Shakespeares Applications
April 10	Due: Analysis Paper Summary (1 paragraph) In Class: Sharing Summaries What is Global Shakespeare?
April 12	Due: Applications Paper draft (3+ pages) In Class: Applications of Course: Where Do We Go from Here? Peer Paper Exchange
Week 15:	Applications
April 17	Due: Applications Paper In Class: Review for Exam
April 19	Due: Online Exam Review Responses In Class: Review for Exam
Week 16:	Final Exam
TBA	In Class: Final Exam TBA (Bring bluebook)