

English 1003: Shakespeare's Afterlives

T/Th 10:00 – 11:25 AM

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Office Hours: T / Th 2:30 – 4:15 PM

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Summary: King Lear as aging patriarch of an Iowa family farm, *Hamlet* as reworked by two minor characters, *Romeo and Juliet* as gang warfare on the streets of New York...these are some of the ways that Shakespeare's plays and characters have been adapted over the centuries. What is the enduring value of Shakespeare for global culture? What are the specific political, aesthetic, and cultural stakes in appropriating his works? Our readings will compare selected plays by Shakespeare with a number of adaptations by authors working in a range of genres and over a variety of different periods. We will develop both a sense of the magnitude of Shakespeare's dramatic accomplishments and of the many ways his works have been appropriated and transformed in order to serve numerous political, aesthetic, and cultural needs. We will also consider how authors assert their own literary authority in the process of adapting Shakespeare, who has been both honored and vilified for his location at the center of English literary traditions.

Course Books (available through Chegg website)

- William Shakespeare, *Romeo and Juliet* (Folger)
- William Shakespeare, *Hamlet* (Folger)
- Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (Grove)
- William Shakespeare, *King Lear* (Folger)
- Jane Smiley, *A Thousand Acres* (Ivy)
- William Shakespeare, *Twelfth Night* (Folger)
- Deborah Hacker, *Rules for Writers* (Strongly Recommended)
- Additional readings on Blackboard (marked with an asterisk [*] below). These are not supplementary readings, but rather essential parts of the syllabus. Please print them out, read them carefully, and write notes and questions on them before we meet to discuss them.

Grading:

Participation: 15%

Assignments and exercises: 15%

Paper #1: 10%

Paper #2: 15%

Paper #3: 20%

Paper #4: 25%

Course Goals:

- To gain greater knowledge and appreciation of Shakespeare's works, as well as their literary, dramatic, and cultural influence.
- To grow intellectually through joint analysis of the course materials.
- To improve your writing skills through a range of writing assignments, including formal essays, informal response papers, and exams.
- To create collectively a space for the open dialogue and exchange of ideas.

Requirements:

- Attendance and participation. You are allowed two unexcused absences for the semester. Any additional unexcused absences will adversely affect your overall grade.
- Come to class having read and taken notes on the assigned reading for that day. Be ready to offer questions and comments in class.
- Four formal essays with revisions.

•This is a writing-intensive class. In addition to writing four formal essays, we will do many types of informal writing that does not receive a letter grade, such as worksheets, in-class essays, grammar exercises, and typed response papers. All essays should be stapled, double-spaced, in Times Roman 12 pt. font, with 1” margins. Please remember page numbers and put your name on the first page. Late essays will not be accepted. Please give your essay a title that summarizes its main idea (title pages are not necessary).

Classroom decorum: Please be on time and ready to participate in class activities. Bring books and readings for the day with you. This is an electronics-free classroom (apart from the instructor’s computer and projector, of course.) Please use no cell phones, tablets, computers, or other electronic devices, unless you have special permission from the dean’s office. No food (drinks are fine). Please be respectful of those who may have different views from yours, both in our class discussions and in our peer review exercises. Finally, there are no extensions on due dates without prior approval from me and your dean.

Academic Honesty: All written work for this course must be your own. You should be very careful to give full credit to words and/or ideas of others. Violators of the College honor code will be referred to the office of the Dean of Student Affairs. For more information about finding and citing sources, please see our Blackboard course site.

SEPTEMBER

3 Th	Introduction
8 T	Shakespeare, <i>Romeo and Juliet</i> (Act 1) (From Folger edition, at beginning:) “Reading Shakespeare’s Language” and “Shakespeare’s Theater”
10 Th	Shakespeare, <i>Romeo and Juliet</i> (Act 2) (From Folger edition, at beginning:) “Shakespeare’s Life”
15 T	Shakespeare, <i>Romeo and Juliet</i> (Acts 3 & 4) *Writing Analytically, chpts. 11-12 (How to devise a thesis)
16 W	***Screening of <i>West Side Story</i> in VAC Beam at 7:30 PM***
17 Th	Shakespeare, <i>Romeo and Juliet</i> (Act 5)
21 Sun	***Essay #1 due outside my office by 4 PM***
22 T	Shakespeare, <i>Hamlet</i> (Acts 1 & 2) From the Folger ed.: “Shakespeare’s Theater”
24 Th	Shakespeare, <i>Hamlet</i> (Act 3) From the Folger ed.: “The Publication of Shakespeare’s Plays”
29 T	Shakespeare, <i>Hamlet</i> (Acts 4 & 5)

OCTOBER

- 1 Th Tom Stoppard, *Rosencrantz & Guildenstern Are Dead* (Act 1)
- 2 Fri. *****Revision of Essay #1 due outside my office by 4 PM*****
- 6 T Stoppard, *Rosencrantz & Guildenstern Are Dead* (Act 2)
- 8 Th *****Peer Review of Essay #2 (in class)***
(Professor Kitch at RMMLA conference in New Mexico)**
- 13 T *****Fall Break (no class)******
- 15 Th Shakespeare, *King Lear* (Act 1)
- 16 Fri. *****Revised Draft of Essay #2 due in my box by 4 PM*****
- 20 T Shakespeare, *King Lear* (Acts 2 & 3)
- 22 Th Shakespeare, *King Lear* (Acts 4 & 5)
- 27 T Jane Smiley, *A Thousand Acres* (pp. 3 – 106)
- 29 Th Smiley, *A Thousand Acres* (pp. 107 – 53)

NOVEMBER

- 3 T Smiley, *A Thousand Acres* (pp. 154 – 252)
- 5 Th Smiley, *A Thousand Acres* (pp. 253 – 304)
- 10 T Smiley, *A Thousand Acres* (pp. 305 – 371)
- 12 Th *Marina Leslie, "Incest, Incorporation, and *King Lear* in Jane Smiley's *A Thousand Acres*"
- 17 T *****Peer Review of Essay #3 (in class)*****
- 19 Th Shakespeare, *Twelfth Night* (Acts 1 & 2)
- 24 T Shakespeare, *Twelfth Night* (Act 3)
*****Revision of Essay #3 due in class*****
- 26 Th *****Thanksgiving (no class)*******

DECEMBER

- 1 T Shakespeare, *Twelfth Night* (Act4)

- 3 Th Shakespeare, *Twelfth Night* (Act5)
- 6 Sun.** *****Screening of *Shakespeare in Love* in H-L basement @7:30 PM*****
- 8 T *Stephen Greenblatt, "Fiction and Friction"
- 10 Th** ***** Essay #4 due in class (peer review)*****
- 17 Th** *****Revision of Essay #4 due outside my office by 4 PM*****

[N.B. there is no final exam for this class]