Late Twentieth & Early Twenty-First Century Adaptations of Shakespeare
Wednesdays, 12-13:40  Main Bldg, Room 119

Course Description: This course, designed for students in the American and British Studies MA program, will explore both the products and processes of Shakespearean adaptation. We will examine important theories of adaptation and appropriation and discuss the history of adapting Shakespeare from the Restoration to the present day, but the majority of the course will be spent closely reading and critically analyzing a number of relatively recent adaptations of Shakespeare’s plays.

Class Format: The class will consist of a variety of components: class participation, reading quizzes, informal written exercises, in-class presentations, and one critical essay. In order to facilitate useful discussion, all assigned reading and film screenings must be completed before the selections are to be discussed in class. Please print out any assigned readings and bring them to class. Every student will be called on to comment on the readings. Please be prepared. Students are encouraged to engage in academic debate; remember, however, that proper respect should always be shown toward your professor and peers. This is a No Facebook, No Texting Zone; please put away all phones, tablets, computers, etc. before class begins.

Requirements for a Grade:
Participation and Attendance (10%)
Attendance and participation are vital in a class such as this one: missed days affect class discussion, your comprehension of the material, and the effectiveness of the course as a whole. As is standard with most University of Debrecen Institute of English and American Studies courses, more than three absences will result in “no grade” for the course. Please be aware that there are no “excused absences” without my approval. If you miss, you will not be allowed to make up the quiz unless you have talked to me prior to the missed day. You are responsible for all assigned work even if you are ill. Please be on time; please stay for the entire class.

Quizzes (30%)
The quizzes are designed to make sure you are keeping up with the readings and that you understand the main points of what you are reading. Quizzes will be administered at the very beginning of every class. If you are late, you will not be able to make up the quiz. You may ask questions about the readings before the quiz each day. I will drop your lowest score.

Informal Written Exercises (20%)
There will be informal written exercises for every class. These exercises are designed to improve your metacognition (your awareness of your own thinking processes) and to prepare you for deeper engagement with the texts in class. Exercises are pass/fail and must be completed by the beginning of each class; they will not be graded on content except that they must be taken seriously. They should be typed—double-spaced, 12 point Times Roman font, 2.5cm margins—and brought to class on the day they are due; I will not accept late or emailed exercises unless you are absent. I will drop one exercise.

In-Class Presentation (10%)
For your 5-7 minute in-class presentation, you will choose a presentation topic that somehow illuminates the weekly reading and generates class discussion. Audio-visual aids, PowerPoint
presentations, etc. are encouraged but not required. A typed handout no longer than one page should be provided to the instructor for review at least **one week before the presentation itself.** Topics and accompanying handouts must be approved by me before they may be presented. The handout should offer a guideline to the presentation and not a word-for-word transcript. Please do not simply read out your presentation—you will be graded on your information, organization, clarity, poise, professionalism, and presence. Because the presentations should inform our readings, you must present your topic on your assigned day. You will not be allowed to reschedule unless you contact me at least two weeks before your assigned presentation date.

**Critical Essay (30%)**
Your critical essay (8-10 pages) will focus on argument, evidence, and the integration of theoretical and critical sources. You will be expected to develop an original, well-supported argument within an advanced critical framework that explores one of the adaptations we will cover this semester. You are required to consult with me, either during my office hours or via email, regarding the topic of your essay before the end of Consultation Week.

**Academic Honesty and Responsibility:** Academic dishonesty will not be tolerated; any student engaged in any form of academic dishonesty (cheating, plagiarism, etc.) will receive a zero for the course. Please talk to me if you have questions about how to appropriately cite sources. It remains your responsibility to engage in academic work ethically and honestly. Institute policy requires that the cover sheet of your essay must contain your name, the title of the essay, the name and code of the course, the date of submission, and the following statement: **Hereby, I certify that the essay conforms to international copyright and plagiarism rules and regulations. You must sign this statement.**

**Tentative Syllabus**

**Week 1 (Feb 13):** Orientation and Course Introduction


**Week 3 (Feb 27):** Msomi, uMabatha

**Week 4 (Mar 6):** Women’s Theatre Group & Elaine Feinstein, *Lear’s Daughters*

**Week 5 (Mar 13):** No Class

**Week 6 (Mar 20):** Gaiman & Vess, “A Midsummer Night’s Dream”; Whipday, *Shakespeare’s Sister*

**Week 7 (Mar 27):** Nelson, *O*; Fickman, *She’s the Man*; Junger, *10 Things I Hate About You*

**Week 8 (Apr 3):** Consultation Week – No Class

**Week 9 (Apr 10):** Morissette, *Scotland, PA*; The Candle Wasters, “Nothing Much To Do”
Week 10 (Apr 17): Feng, *The Banquet (Ye Yan)*; O’Leary, “Ambition and Desire”


Week 12 (May 1): National Holiday – No Class

Week 13 (May 8): Cain, *Equivocation*

Week 14 (May 15): Closing and Critical Essay Due