

Course Information

Date Submitted: 3/4/2014

Current Prefix and Number: ENG - English , ENG 142 SHAKESPEARE: TEXT, PERFORMANCE, FILM

Other Course:

Proposed Prefix and Number: ENG 142

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

Global Dynamics

FEB 6

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FEB 5 2015

OFFICE OF THE
SENATE COUNCIL**1. General Information**

a. Submitted by the College of: ARTS & SCIENCES

b. Department/Division: English

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Matthew Giancarlo

Email: matthew.giancarlo@uky.edu

Phone: 7-1587

Responsible Faculty ID (if different from Contact)

Name: Joyce MacDonald

Email: joyce.macdonald@uky.edu

Phone: 7-6987

f. Requested Effective Date

Semester Following Approval: No OR Effective Semester: Spring 2015

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: SHAKESPEARE: TEXT, PERFORMANCE, FILM

Proposed Title: GLOBAL SHAKESPEARE

c. Current Transcript Title: SHAKESPEARE: TEXT, PERFORMANCE, FILM

Proposed Transcript Title: GLOBAL SHAKESPEARE

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: An introductory course in the works of the greatest dramatist of the English language, covering selected plays of Shakespeare in different periods and media, and tracing changes in their interpretation from his day to our own. Intended as a general humanities course for non-majors. Lecture. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

Proposed Course Description for Bulletin: Global Shakespeare will expose students to selected productions and adaptations of Shakespeare's plays by authors and acting companies from Asia, the Middle East, Africa, the Americas, and from European nations other than Great Britain. In our globally connected age, Shakespeare has crossed borders, occupying an honored place in the school curricula and cultural aspirations of many formerly colonized nations. In a post-colonial age, he has become the medium through which multiple cultures articulate their own values and enter into equal intellectual and aesthetic exchange with the English-speaking west. Students in the course will be asked to ponder what there is about Shakespeare that makes his plays such rich raw material for these encounters and exchanges.

2j. Current Prerequisites, if any: None. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

Proposed Prerequisites, if any: None. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: Currently ENG 142 is a general introductory Shakespeare course with no particular focus and no presence in the UK Core curriculum. It has not enrolled well. We propose to re-focus the course on the international and post-colonial reception and creative adaptation of Shakespeare in world literature. This is currently a very vibrant field of study, and it would be exciting to introduce our UK students to it. So we are petitioning to change ENG 142 to "Global Shakespeare". We propose to add the course to the UK Core for "Inquiry in the Humanities" as a course focused on drama, production, and reception; and also for "Global Dynamics" as a course that specifically highlights the global reach of Shakespeare as a vehicle for cultural expression in non-Anglo-American cultures and countries. We are confident that this re-alignment of the course in the UK Core, with a clearer and more dynamic focus, will encourage students to take it. It will also build on students' previous exposure to Shakespeare (usually in high school) in new and exciting ways.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JACLYM3|Jeffory A Clymer|ENG 142 CHANGE Dept Review|20140304

SIGNATURE|RHANSON|Roxanna D Hanson|ENG 142 CHANGE College Review|20140429

SIGNATURE|JMCDO2|Juliana McDonald|ENG 142 CHANGE UKCEC Expert Review|20140430

SIGNATURE|JALLISO|Jonathan M Allison|ENG 142 CHANGE UKCEC Expert Review|20140528

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 142 CHANGE UKCEC Review|20150116

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 142 CHANGE Undergrad Council Review|20150205

Courses	Request Tracking
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Course Change Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate R

Attachments:

Upload File

	ID	Attachment
Delete	3171	ENG 142 Global Shakespeare Sample Syllabus JM.pdf
Delete	3173	ENG 142 Global Dynamics Form JM.doc
Delete	3174	ENG 142 Intellect, Inquiry Humanities Form JM.doc

Select saved project to retrieve...

NOTE: Start form entry by choosing the Current Prefix and Number
(*denotes required fields)

Current Prefix and Number:	ENG - English ENG 142 SHAKESPEARE: TEXT, PERFORMANCE, FILM	Proposed Prefix & Number: (example: PHY 401G) <input type="checkbox"/> Check if same as current	ENG 142
What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, except 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No			
If YES, check the areas that apply:			
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input checked="" type="checkbox"/> Global Dynamics			
1. General Information			
a.	Submitted by the College of:	ARTS & SCIENCES	Submission Date: 3/4/2014
b.	Department/Division:	English	
c.*	Is there a change in "ownership" of the course?		
	<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? <input type="button" value="Select..."/>		
e.*	* Contact Person Name:	Matthew Giancarlo	Email: matthew.giancarlo@uky.edu; Phone: 7-1587
	* Responsible Faculty ID (if different from Contact):	Joyce MacDonald	Email: joyce.macdonald@uky.edu; Phone: 7-6987
f.*	Requested Effective Date:	<input type="checkbox"/> Semester Following Approval	OR <input type="checkbox"/> Specific Term: <input checked="" type="checkbox"/> Spring 2015
2. Designation and Description of Proposed Course.			
a.	Current Distance Learning(DL) Status:	<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed change affect DL delivery.			
b.	Full Title:	SHAKESPEARE: TEXT, PERFORMANCE, FILM	Proposed Title: * GLOBAL SHAKESPEARE

c. Current Transcript Title (if full title is more than 40 characters):		SHAKESPEARE: TEXT, PERFORMANCE, FILM			
c. Proposed Transcript Title (if full title is more than 40 characters):		GLOBAL SHAKESPEARE			
d. Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently ³ Cross-listed with (Prefix & Number):	none	
Proposed – ADD ³ Cross-listing (Prefix & Number):					
Proposed – REMOVE ^{3,2} Cross-listing (Prefix & Number):					
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern					
Current:	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain: !	
Proposed: *	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain: !	
f. Current Grading System:	ABC Letter Grade Scale				
Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale				
g. Current number of credit hours:	3	Proposed number of credit hours:*	3		
h.* Currently, is this course repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES:	Maximum number of credit hours:				
If YES:	Will this course allow multiple registrations during the same semester?				<input type="radio"/> Yes <input checked="" type="radio"/> No
i. Current Course Description for Bulletin:					
An introductory course in the works of the greatest dramatist of the English language, covering selected plays of Shakespeare in different periods and media, and tracing changes in their interpretation from his day to our own. Intended as a general humanities course for non-majors. Lecture. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.					
* Proposed Course Description for Bulletin:					
Global Shakespeare will expose students to selected productions and adaptations of Shakespeare's plays by authors and acting companies from Asia, the Middle East, Africa, the Americas, and from European nations other than Great Britain. In our globally connected age, Shakespeare has crossed borders, occupying an honored place in the school curricula and cultural aspirations of many formerly colonized nations. In a post-colonial age, he has become the medium through which multiple cultures articulate their own values and enter into equal intellectual and aesthetic exchange with the English-speaking west. Students in the course will be asked to ponder what there is about Shakespeare that makes his plays such rich raw material for these encounters and exchanges.					
j. Current Prerequisites, if any:					
None. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.					
* Proposed Prerequisites, if any:					

None. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.	
k. Current Supplementary Teaching Component, if any:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
Proposed Supplementary Teaching Component:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3. Currently, is this course taught off campus? <input type="radio"/> Yes <input checked="" type="radio"/> No	
* Proposed to be taught off campus? <input type="radio"/> Yes <input checked="" type="radio"/> No	
If YES, enter the off campus address: _____	
4.* Are significant changes in content/student learning outcomes of the course being proposed? <input checked="" type="radio"/> Yes <input type="radio"/> No	
If YES, explain and offer brief rationale:	
<p>Currently ENG 142 is a general introductory Shakespeare course with no particular focus and no presence in the UK Core curriculum. It has not enrolled well. We propose to re-focus the course on the international and post-colonial reception and creative adaptation of Shakespeare in world literature. This is currently a very vibrant field of study, and it would be exciting to introduce our UK students to it. So we are petitioning to change ENG 142 to "Global Shakespeare". We propose to add the course to the UK Core for "Inquiry in the Humanities" as a course focused on drama, production, and reception; and also for "Global Dynamics" as a course that specifically highlights the global reach of Shakespeare as a vehicle for cultural expression in non-Anglo-American cultures and countries. We are confident that this re-alignment of the course in the UK Core, with a clearer and more dynamic focus, will encourage students to take it. It will also build on students' previous exposure to Shakespeare (usually in high school) in new and exciting ways.</p>	
5. Course Relationship to Program(s).	
a.* Are there other depts and/or pgms that could be affected by the proposed change? <input type="radio"/> Yes <input checked="" type="radio"/> No	
If YES, identify the depts. and/or pgms: _____	
b.* Will modifying this course result in a new requirement ^L for ANY program? <input type="radio"/> Yes <input checked="" type="radio"/> No	
If YES ^L , list the program(s) here: _____	
6. Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if changed to 400G or 500. <small>If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between under and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different gra in the course for graduate students. (See SR 3.1.4.)</small>

^LSee comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.*

^MCourses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

^NSignature of the chair of the cross-listing department is required on the Signature Routing Log.

^ORemoving a cross-listing does not drop the other course -- it merely unlinks the two courses.

^PGenerally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

^QYou must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

^RIn order to change a program, a program change form must also be submitted.

Submit as New Proposal Save Current Changes

ENG 142 / UKC XXX

Global Shakespeare

[Course days & times, classroom location here]

Instructor: Dr. Joyce MacDonald
Office Address: 1223 POT
Email: joyce.macdonald@uky.edu (preferred contact)
Office Phone: 257-6987

Course Description:

Global Shakespeare will expose students to selected productions and adaptations of the plays by authors and acting companies from Asia, the Middle East, Africa, the Americas, and from European nations other than Great Britain. In our globally-connected age, Shakespeare has crossed borders, occupying an honored place in the school curricula and cultural aspirations of many formerly colonized nations. In a postcolonial age, he has become the medium through which multiple cultures articulate their own values and enter into equal intellectual and aesthetic exchange with the English-speaking west. Students in the course will be asked to ponder what there is about Shakespeare that makes his plays such rich raw material for these encounters and exchanges. What are the implications of Shakespeare's having become a global property, and what happens when he is reproduced in terms that derive from nonwestern, nonwhite, and non-Christian cultures?

In act three of *Julius Caesar*, Shakespeare's Cassius wonders about the historical impact of Caesar's assassination: "How many ages hence/Shall this our lofty scene be acted over/In states unborn and accents yet unknown?" Their action, he says, will resonate through history and across the globe. In ENG 142, students will take up this dramatic assertion of global significance as they study Shakespeare as an international phenomenon. Even though English-speaking Shakespeares are best known and most accessible to us, versions of the plays have been produced on every continent except Antarctica, and in languages and cultures ranging across the globe.

As part of UK Core, ENG 142 will fulfill general education requirements for Inquiry in the Humanities or f or Global Dynamics.

Prerequisites:

No prerequisites. Provides ENG minor credit.

Student Learning Outcomes:

After completing this course, the student will be able to:

1. Identify and discuss significant changes in Shakespearean performance styles and theatrical staging from the Renaissance through modern times
2. Define and properly use a vocabulary of critical terms for discussing both film and drama

3. Identify important figures in the history of Shakespearean performance, live and on film
4. Understand how elements of film and live playing conditions visualize and shape the text
5. Identify international performance traditions being applied to Shakespearean productions in non-western countries
6. Connect selected readings about international culture and politics with analysis of particular productions

Course Goals and Objectives:

Student course goals and work products will include:

- Reading 3-4 Shakespeare plays and 3-4 international adaptations of the plays (all in English translation);
- Viewing video clips of global Shakespeare productions and full-length copies on library reserve to support lectures;
- Completing exams, written responses, and short quizzes as described in the syllabus;
- Composing one short paper on how a global Shakespeare production (i.e. non-English, non-American) uses its own country's history and performance traditions in the adaptation of Shakespeare's drama.

Required Materials:

- *The Norton Shakespeare: Essential Plays/The Sonnets*, 2nd ed. Ed. Greenblatt *et al.*, 2008. (ISBN 978-0-393-93313-0)
- A course reader containing copies of selected international adaptations of Shakespeare plays chosen from such works as *A Tempest* by Aimè Césaire, *A Branch of the Blue Nile* by Derek Walcott (*Antony and Cleopatra*), *uMabatha* by South African playwright Welcome Msimang (*Macbeth*), and *El Publico* by Federico Garcia Lorca (*Romeo and Juliet*).
- These written texts will be supplemented by video clips made available on our course web page and by complete film versions of selected international adaptations (e.g. *Throne of Blood* or *The Bad Sleep Well*) kept on reserve for student viewing at the Fine Arts or Young libraries.

Course Assignments:

Course work and expectations will include:

- Four in-class quizzes
- Midterm exam and Final exam
- Four short written responses
- one short essay (3-5 pages)

Summary Description and Rationale for Course Assignments:

The **quizzes** will keep students current on the viewing and reading assignments. The **Short written responses** will encourage students to develop their own thoughts and to respond

to the questions raised in class in a relatively informal way; the **Short essay** will require students to respond to the reading and viewing in a more formal and critical format, and due-dates for the short essay will be staggered throughout the term in Weeks 5, 10, and 15; the **Midterm exam** and **Final exam** will be cumulative tests of the material and subjects covered in the course.

Course Grading :

Grading scale for undergraduates in ENG 142:

A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; E = 59% or lower.

Un-submitted work will receive a grade of 0.

Grade weights for assignments:

• Four quizzes	20% of final grade (5% each)
• Four reading responses, posted to class blog	20% of final grade (5% each)
• Short essay	15% of final grade
• Midterm exam	20% of final grade
• Final exam	20% of final grade
• Attendance	5% of final grade
<i>total:</i>	<i>100%</i>

Course Policies (as per the University of Kentucky, the College of Arts & Sciences, the Dept. of English, and this class):

Submission of Assignments:

Assignments are due on the days listed or set in consultation with me. If you miss a quiz, you have one week to contact me and take it. If you wait longer than a week, your grade will drop to zero. You're responsible for getting work to me, whether via Blackboard, email, or turning it in physically.

Attendance:

It's easy to get lost in the details of a busy semester, but this is a class in which discussion of works that may be largely unfamiliar to you, listening, and in-class guidance are absolutely central, so I expect you to be here. I will start taking regular attendance in the second week of class, once our enrollment settles down. Everyone is allowed two absences without penalty. For each *unexcused* absence beyond that, your attendance grade will lose 3 points. *After absences totaling 20% of class for any reason (i.e. about 6 absences for the semester), students will fail the class and are expected to withdraw pursuant to University rules. See University Senate Rules, S.R. Section 5.2.4.1-2.*

Excused Absences:

If you know you're going to have to miss class for an excused absence, please let me know ahead of time. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for

nonattendance" by the professor. (I excused an absence for one student who went to see her older brother graduate from Officer Candidate School at Ft. Bragg.) If you need the dates for particular religious observances, you can call the office of associate dean Jake Karnes at 7-2754. In this class excused absences *do not count* toward your total of six.

Academic Integrity and Plagiarism:

UK takes academic honesty seriously and so do I. The *minimum* penalty for a first offense is a zero on the assignment which can't be made up, and penalties can escalate as far as expulsion from the university (in the case of repeat offenses or particularly severe cases). Nobody has to cheat. A low grade is better than no grade at all or than being put out of school. Trust yourself and your honest efforts; don't risk your integrity or your GPA for something that is completely avoidable. Check the UK ombud's page, <http://www.uky.edu/Ombud/>, with its links to definitions of plagiarism and to the university's academic offenses policy. Give yourself enough time to complete assignments, learn how to use citations properly so you can give others proper credit for their work, and ask me if you're not sure.

Accommodations for disability:

If you have a documented disability that requires academic accommodations, please contact me as soon as possible, either right after class, during my office hours, or by email. In order to receive accommodations in this course, you'll need to bring me your Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu).

Course schedule:

(subject to minor adjustments, in consultation with students and depending on availability of films and texts)

Week	Date	Reading and work assignments due:
1	Th	First day: course introduction and background; review syllabus
2	T Th	Shakespeare in World Culture <i>The Tempest</i>
3	T Th	<i>The Tempest</i> First quiz
4	T Th	Cesaire, <i>Une Tempête (A Tempest)</i> ; First reading response assignment posted <i>A Tempest</i>
5	T Th	<i>Macbeth</i> <i>Macbeth</i> Short essay cohort #1 essays due this week
6	T Th	<i>uMabatha</i> ; Second reading response assignment posted Second quiz
7	T Th	Midterm Review in-class Midterm Exam
8	T Th	<i>Hamlet</i> <i>Hamlet</i>
<i>Semester mid-term (mid-term grades calculated based on an averaged grade on first two responses, first two quizzes, and midterm exam)</i>		
9	T Th	<i>Hamlet</i> Third quiz
10	T Th	<i>The Bad Sleep Well</i> ; Third reading response assignment posted <i>The Bad Sleep Well</i> Short essay cohort #2 essays due this week
11	T Th	<i>Romeo and Juliet</i> <i>Romeo and Juliet</i>
12	T Th	<i>Romeo and Juliet</i> <i>El Publico (The Public)</i>
13	T Th	<i>El Publico (The Public)</i> Fourth quiz
14	T	<i>Throne of Blood</i>

- Th *Throne of Blood* : **Fourth reading response assignment posted**
- 15 T Conclusion: Shakespeare in Popular Culture
Th Conclusion: Shakespeare in Popular Culture
Short essay cohort #3 essays due this week
- 16 T Dead week: Review for Final exam
Th Dead week: Review for Final exam
- 17 **Finals week: Final exam as scheduled by Registrar**

**Course Review Form
Global Dynamics**

Reviewer Recommendation

Accept Revisions Needed

Course: ENG 142 Global Shakespeare

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

Weeks 1-16, all readings & productions viewed

Brief Description:

All readings in ENG 142 will pair "domestic"/Anglo-American readings & viewings of Shakespeare productions with international productions and non-western versions, highlighting both the international reach of Shakespeare's drama and the ways it has been adapted to diverse contexts and to different dramatic traditions. Especially at the beginning of the course, the origins of Shakespearean drama in Elizabethan England will be used to contrast with the development of drama in other non-European countries and regions.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

Weeks 1-16 generally, especially weeks 5-6, 9-10, 11-13; week 16

Brief Description:

See above: the pairing of dramas (Anglo-American/non-western) directly showcases the diversity of Shakespearean reception and production in the modern world, especially since the end of the Second World War. Week 16 will also focus on the ubiquity of Shakespeare in popular culture and global consumer culture.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Quiz Weeks (Weeks 3, 6, 9, & 13) Short response Weeks (Weeks 4, 6, 10, and 14)

Brief Description:

The quizzes and short answer blog responses will be the two main drivers of this engagement: quizzes will keep students current on the readings & viewings and on the subjects discussed in lecture; the blog responses will encourage students to reflect on these issues of global dynamics, conflicts, and artistic appropriation, as they are presented in the material. Shakespeare's drama frequently highlights exactly this dynamic of "how individual and collective decision-making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs", so these subjects will be the focus of much discussion and deliberation: particularly for Macbeth/uMabatha, Hamlet/The Bad Sleep Well, and Romeo & Juliet/El Publico.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21st century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:
Weeks 4, 6, 10, 12-13, 14.

Brief Description:
International versions of the plays focus on non-American productions exclusively.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:
Weeks 4, 6, 10, 12-13, 14.

Brief Description:
Students will conduct library research for some of their responses to the course blog on the historical, political, and performance contexts surrounding uMabatha, El Publico, The Bad Sleep Well, and Throne of Blood. Students will have the option of using this research as the basis for their short paper.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- social, cultural, and institutional change;
- civic engagement;
- regional, national or cross-national comparisons;
- power and resistance.

Date/location on syllabus of such evidence:
Weeks 2-4, 5-6, 8-10, 14.

Brief description:
The course is built around a series of comparisons between Shakespearean originals and their global adaptations, which demonstrates principles of cultural and institutional change through theatrical practice and encourages cross-national and cross-cultural comparisons. African and Caribbean responses to Shakespeare particularly demonstrate principles of cultural resistance to colonial control, while uMabatha and El Publico in particular are engaged with questions of the nature and effects of civic or national life.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:
Essay assignment due-dates in weeks 5, 10, 15; mid-term exam in week 7; final exam in week 17.

Brief description:

The short essay assignment counts for 15% and can stand as an assessable writing product; the mid-term and final exams count 20% and can also provide assessable evidence of mastery of the material.

The non-US focus constitutes at least 50% of the course.

Brief Description:

At least half of the dramas and productions are non-Anglo-American.

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

Weeks 2 and 3, 5 and 6, 10 and 13.

Brief description:

The instructor will use class time to demonstrate relevant library resources for studying the life and times of the international playwrights and filmmakers.

Reviewer Comments:

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course: ENG 142 Global Shakespeare

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Response assignments and short essay: Weeks 4, 6, 10, 14; short essays due dates staggered throughout term.

Brief Description:

These are critical response exercises designed for students to compare and to evaluate the readings and topics we have covered. These will all require the students to engage critically and individually with the texts, and they will receive feedback and grades on their arguments.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

Weeks 1-16: writing assignments, plus exams, plus quizzes

Brief Description:

The global parameters and contexts of Shakespeare productions are the focus of the course, so naturally we will cover the full range of different artistic approaches represented by them; we will also cover the styles and schools of dramatic production from Elizabethan drama forward, in the context of international Shakespeare production and reception.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Alternating weeks 1-16: writing assignments, plus exams, plus quizzes.

Brief Description:

Each Shakespeare play (in its original text) is paired with an international, non-Anglo-American production that directly highlights how the drama has been adapted by different cultures for different purposes. We will be investigating the uses to which Shakespeare has been put in these different traditions, and so we will be directly comparing & contrasting cultures, peoples, and world-views through the "lens" of Shakespeare.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:
Assignments for Weeks 4, 6, 10, 12-13, 14

Brief Description:

Important terms and concepts for the analysis of drama will form the disciplinary core of the course. Additionally, terms & concepts from post-colonial studies will consistently inform the instructor's presentation of the material in the comparative structuring of the dramas. Students will conduct library research for some of their discussion responses to the course blog on the historical, political, and performance contexts surrounding uMabatha, El Publico, The Bad Sleep Well, and Throne of Blood. Students will have the option of using this research as the basis for their short paper.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:
Weeks 5, 10, 15: short essay (Also, to a lesser extent, reading responses 1-4)

Brief Description:

This short essay assignment is directly designed to require sustained analysis using critical resources and the primary texts.

Information literacy component:

The instructor will use class time to demonstrate relevant library resources and concepts of information literacy for studying the life and times of the international playwrights and filmmakers. Scaffolding for the short paper will require students to find appropriate library resources for their research. Much of this research material will be put on course reserve.

Reviewer's Comments: