

Spring 2021 ENG 340 Shakespeare in the Age of Covid-19

Professor Stephanie Shirilan

THIS SYLLABUS IS A LIVING DOCUMENT. CHECK FOR UPDATES REGULARLY AND AS ADVISED ☺

Like many aspects of public debate surrounding Covid-19, the conversation surrounding the closing of the theaters last March has simultaneously emphasized the “unprecedented” nature of the crisis and compared the present pandemic to plagues of the past. Both gestures perform rhetorical work that this course will seek to unfold. We will be aided in so doing by Shakespeare’s own reflections upon the politics of representing and responding to calamity. This course will focus on two key aims: to examine plague and other airborne diseases as contexts for the representation of the risks and rewards of theater (and other forms of gathering) in Shakespeare’s plays; and to consider how these same themes and concerns might be reanimated in the light of Covid-19, its associated ecological, economic, and political crises and the responses to such. We will reflect on the rapid development of new and hybrid forms of theatrical production and performance, examining some of the emerging modes and media through which various artists and audiences have sought to “do” Shakespeare under pandemic constraints. We will consider how distance, asynchrony, “distraction,” and technological limitation are generating new ways of thinking about of time, attention, mediation, and presence in the plays, the theater, and human experience more broadly.

This class is about the historical moment we are living in and the cultural productions that are being generated as we live and breathe, or struggle to do both. Class materials are drawn from an archive that is barely a year old, at most. New shows, archives, articles, and other resources and materials are emerging every day, which makes our work exciting, but also challenging. The syllabus will be under fairly constant revision to bring into consideration items that we discover along the way and to accommodate for needs and interests that emerge as we go. The original description of the course, written and submitted in October 2020, has been updated to reflect some of these changing realities. Instead of closely and slowly reading 3-4 plays and supplementing with an examination of pandemic productions, we will focus on pandemic productions and read the plays as supplements. Even the nomenclature for our objects of inquiry are under construction. What do we call a play produced remotely and in isolation using Zoom technology, a Zoom play? Does it carry this moniker if produced on other platforms? Do we distinguish between live captured, live-streamed, productions that use or don’t use pre-recorded elements? We will aim to study seven “show-length” productions, including one example of a “Live” theatre broadcast¹, one or more radio plays and two or more recordings of live/interactive zoom performances. We will also examine several digital productions including short film projects, sonnet, scene, and monologue projects, interactive galleries and installations, etc. There are a number of productions scheduled to air or be streamed at an undetermined date this semester. We may add these to our syllabus depending on interest and access issues.

¹ These range from performances captured live and simultaneously broadcast to those edited in elaborate postproduction broadcast at a later date, both typically in front of a live audience, to various kinds of “Recorded theater” that may or may not have been captured in front of an audience.

Crisis/trauma informed, anti-racist, and inclusive pedagogy:

My pedagogy has shifted considerably in response to the (related) political, social, and medical crises of the past year. I have experimented with versions of remote teaching and have been exploring ways to make my remote teaching – and my teaching generally – more accessible, equitable, and inclusive. I am attempting to implement some of the principles of democratic and collaborative educational design in the shaping of the course content and directions, which we will determine together. I will also be experimenting this semester with contract grading and other antiracist and decolonial assessment strategies. I ask for your patience as we attempt this experiment together and encourage you to share your experiences, questions, concerns, and suggestions as we go. It is my hope these strategies will help to promote a more active learning community in which all students feel enfranchised, respected, and able to flourish. Where possible, we will make decisions collectively about our time spent together. I will try to balance the needs of the group with those of the individual, recognizing the different levels of preparation that you have had prior to this class. We will begin the course by attempting to establish individual and collective learning objectives, identifying skill sets that students wish to prioritize. I reserve the right to adjust these in directions that support the curricular aims of this course and the needs of the students as I observe them.

Please let me know by the beginning of the second week of class if you have any needs or concerns about the course and your ability to thrive in it either due to the ongoing pandemic or for other reasons. I will work with each student to the best of my ability to support your success.

During the first week of classes, we will establish the following:

- Meeting frequency
- Course content (coverage, production or other collaboration project option)
- Learning objectives

Note: I reserve the right to call for the class to revisit and revise these as serves curricular, individual, and group needs.

Core course texts: Productions as assigned or recommended, below and to be added. Play texts to support writing and other assignments on productions, TBD. Readings other than primary plays of study will be provided by email or posted on blackboard.

Productions (to be scheduled for study based on student feedback):

Pandemic Productions made for digital release:

Fat Ham by James Ijames, directed by Morgan Green. The Wilma Theatre.
<https://wilmatheater.org/fat-ham/>

Immortal Longings, UCSB <https://www.theaterdance.ucsb.edu/news/event/826>
Link to be sent directly to students. Dir. Irwin Appel will visit.

Live stream and/or interactive performances:

Creation, Tempest <https://www.creationtheatre.co.uk/shows/the-tempest-live-interactive-in-your-living-room/> Link will be provided separately
<https://theconversation.com/shakespeare-on-zoom-how-a-theatre-group-in-isolation-conjured-up-a-tempest-136974>

The Stay Inn - Midsummer Night Stream. Streamed live April 11 2020.

Youtube link: https://www.youtube.com/watch?v=WXSokTF6KeY&feature=emb_title

Three Inch Fools Touring MND (visit?)

The Show Must Go Online, various productions 2020-21 (we will choose one together)

<https://shakespeareandbeyond.folger.edu/2020/09/29/the-show-must-go-online-shakespeare-productions-zoom/>

Folger article: <https://shakespeareandbeyond.folger.edu/2020/09/29/the-show-must-go-online-shakespeare-productions-zoom/>

Shakespeare “Live” Theatre Broadcast:

Much Ado, Shakespeare in the Park, 2019

Or

Macbeth, RSC, 2018 (Eccleston)

Or... other films by National Theater Live, RSC Live, or Globe Theater on Screen

Shakespeare Projects (scene studies, “short films,” video and site-based installations, other genres of performance work):

Thinking Out Loud, Quarantine Shakespeare:

<https://www.youtube.com/channel/UCzP5kPWBFuFLdmh2BmW66jA>

Queer Lady M, https://www.youtube.com/watch?v=Gpy01uXP_CM&feature=youtu.be

A Late Summer Night’s Stroll | St. Louis Shakespeare Festival | Performed live Aug 12 - Sep 6 2020. St. Louis Shakes Fest link (includes production photos, archival audio recordings, and a map):

<https://stlshakes.org/production/stroll/>

Video Feature: <https://hecmedia.org/posts/late-summer-nights-stroll>

Dir. Sally McLean, All the Web’s a Stage: <http://allthewebsastage.com>

The Shakespeare Ensemble, “What You Will.”

<https://theshakespeareensemble.streameventlive.com/v=Map>

<https://medium.com/action-is-eloquence-re-thinking-shakespeare/taking-promenade-theatre-online-shakespeare-ensembles-what-you-will-63d29e326e49>

Radio Plays and Podcasts:

Free Shakespeare on the Radio: Richard II. Directed by Saheem Ali, starring Andre Holland as Richard II. The Public Theatre. Aired as a 4 part series July 13 2020 to July 16 2020.

Academy for Classical Acting radio plays (R&J, Hamlet, Shaw’s Man and Superman) | Released July 16 2020

https://open.spotify.com/show/6T1fFPJBQlMmkkfUgDcVuk?si=Hhn0SxUuS_ONMG18aBK20w

Shakespeare Unlimited podcast interview with Saheem Ali & producer Emily Boitein
<https://open.spotify.com/episode/0msRxxq4GaEYiaCg0IIXC8L?si=Zvzl9pF3Sa6yZVc5Tn1Kyg>

ACA Radio Reps:
<http://aca.shakespearetheatre.org/radioreps/>

Other productions/events (not [yet] assigned, to be selected for additional viewing/study):

World's Stage - a multilingual [and multi-abled] celebration of Birmingham, Brummies and their Shakespeare <https://www.youtube.com/channel/UC0Sl8atR9oqw8UyMHJO8JQ/featured>
Creation Theatre, Henry VIII, 1 hr adaptation, dir. Laura Wright, Oxford.

The “demi-puppet” project | by Charlotte Bannocks | Released July 2020 , ‘A Midsummer Night’s Dream’<https://www.youtube.com/watch?v=m5mpqkk3p1c>

Lucy Askew, Creation Theatre, Merry Wives will distribute link (**strongly suggest this one**)

Shake Spear for the Quay | The Quay Online | Posted to Youtube on July 11 2020 | 34:20
Youtube link:

<https://www.youtube.com/watch?v=OhF4FVSykZ8>

The Quay Online website:

<https://online.quaysudbury.com/>

Fresh Life Theater, Hermia: Heaven Unto hell and Helena: Ugly as a Bear (possibly also Mortal Fools)

Henry V Take 2 <https://www.youtube.com/watch?v=FI374ZYU18g>
<https://medium.com/action-is-eloquence-re-thinking-shakespeare/henry-v-take-2-cross-stitch-theatres-parodic-poignant-love-letter-to-lockdown-shakespeare-2f7300037662>

Matthew Bourne’s Romeo and Juliet | The Kennedy Center, Filmed at Sadler Wells (dance).
<https://www.kennedy-center.org/whats-on/explore-by-genre/dance/2020-2021/romeo-and-juliet>
Upcoming (timebound) Events:

A Midsummer Night’s Dream | Dir. by Jenny Hall | SHAKE Festival | March 31 2021 1:30 PM EST | 10 euros per ticket |
<https://www.ticketsource.co.uk/shake-festival-midsummer>

Sharon n Barry Do ‘Romeo and Juliet’ Feb 25-Mar 6
<https://www.queens-theatre.co.uk/whats-on/show/sharon-n-barry-do-romeo-and-juliet/>

Ivan Van Hove, Italive: Roman Tragedies, Feb 14
<https://ita.nl/en/shows/romeinse-tragedies/1569929/>

Laura Wright’s Duchess of Malfi (Creation?)

Course work:

1. Contract and self-assessments assignments
2. Reading prep: questions, comments, responses to blackboard, due 10 am by the day of our meeting. Frequency to be determined in contract.
3. **Assignment 1.** Forms and options to be determined. Skillset likely to focus on close reading/analysis of an element of a production .
4. **Assignment 2.** Forms and options to be determined. Skillset likely to focus on putting a production in critical and/or historical context.
5. **Final projects:** Performance/productions, other group/class collaborations, essays, unessays, etc. Traditional essays should be 6-8 pages. Requirements for alternatives will be negotiated at proposal stage. This is a multi-stage project that may include the following components:

A proposal around midterm

Journal entries or lab reports (time and task logs and reflections)

Critical reflection (if not already a critical essay)

On alternatives to traditional essays: I recognize that not all of you, or even a majority of you, are likely to continue on to studies or a career where you will be expected to demonstrate your knowledge and critical and creative reading, thinking, and expressive skills by writing traditional, formal, academic essays. There are core skills that are foundational to literary scholarship. These include close reading (formal analysis), historical and other modes of contextual framing, critical and theoretical analysis (the ability to read and engage with criticism and theoretical writing, (i.e., apply critical and theoretical “lenses”), and the ability to craft and support “original” (unobvious but persuasive) arguments, by deploying the aforementioned skills. Traditionally, my courses require(d) a formal close reading paper at the beginning of the course, a thesis-driven (historical or critical) context paper at midterm, and a final paper that requires the integration of both skills, additional research support, and offers a stakes-bearing, original contribution to the critical conversation about the topic/texts investigated. If you wish to take this more traditional track, you are welcome to do so. You may especially wish to do so if you are considering graduate school or preparing for other advanced courses in English or literature. If not, I will offer (and we will together come up with) a variety of alternatives to allow you to develop and demonstrate these skills in ways other than through the traditional essay. Final projects may take many different forms, which we will discuss throughout the semester. These can include performances, pedagogical materials, podcasts, websites, blog series, handbooks, dramaturgical writing, etc. Projects that do not include substantial prose critical reflection (i.e. traditional essays) must be accompanied by such, in lengths to be determined at proposal phase.

Contract Grading

See [this post](#) by Professor Ryan Cordell (Northeastern), and [this book](#) by Professor Asao Inoue (Arizona State). I have drawn heavily on these sources in my approach to assessment in this course. The grading contract and associated concepts (i.e. “information-overload days”) below are adapted

from Professor Cordell's template in his course ["Technologies of Text."](#) We will be discussing this methodology throughout the semester, beginning with a reading for Wed, as noted. Students will be responsible for writing and having individual contracts approved in the first two weeks of the course.

To fulfill any grade contract a student must do the following, which should nonetheless be specified in the contract submitted for approval. When writing self-assessments students must describe how they have met these requirements in addition to the grade-specific requirements:

1. Come to class prepared to discuss any assigned readings, videos, or other media. Participate actively in class activities and discussions, making observations and asking questions that help the class think together.
2. Abide by the classroom norms established above.
3. Meet during office hours or another scheduled time (or correspond with me by email) at least once around or by midterm to ensure you are on-track to meet your contract requirements, discuss any questions or concerns you have about the course or your progress, and decide on any necessary contract amendments.
4. Revise contractual assignments as necessary until both you and I consider them "Satisfactory."
5. Complete a final self-assessment demonstrating that your work has met the agreed requirements.

"A" contracts require that you:

Miss no more than 2 synchronous classes.
Take no more than 2 [information overload days](#) during the semester
Write at least 8 satisfactory (or better) weekly reading preps/responses
Earn "beyond satisfactory" on all but 1 assignment and "satisfactory" on the others.

"B" contracts require that you:

Miss no more than 3 synchronous classes
Take no more than 3 information overload days
Write at least 6 satisfactory weekly reading preps/responses
Earn "satisfactory" on all but 2 of the assignments.

"C" contracts require that you:

Miss no more than 4 synchronous classes
Take no more than 4 information overload days
Write at least 5 satisfactory weekly reading preps/responses
Earn "satisfactory" on at least 2 of the assignments

"D" and "F" Grades

"The professor reserves the right to award a grade of D or F to anyone who fails to meet a contractual obligation in a systematic way. A "D" grade denotes some minimal fulfilling of the contract. An "F" is absence of enough satisfactory work, as contracted, to warrant passing of the course. Both a "D" and "F" denote a breakdown of the contractual

relationship implied by signing any of the contracts described above.” From Cathy Davidson, as borrowed by Ryan Cordell.

Exceptional and borderline work:

I reserve the right to reward exceptional work throughout the semester using the full range of Syracuse’s grading scale. If you contract for a “B,” for instance, and submit particularly strong work to fulfill that contract, I may elect to raise your contracted grade to a “B+.” Likewise, if you consistently submit work that borderlines on meeting the benchmark for your contract (borderline satisfactory or borderline beyond satisfactory, depending on contract), I reserve the right to adjust your grade one half-letter down (e.g. from “A” to “A-”) or even, in extreme cases, a full step.

Contract Adjustments

Throughout the semester, I may ask you to evaluate your work and compare it against what you agreed in your grade contract. In these moments you may request an adjustment to your contract in either direction. If you find that you will be unable to meet the obligations of your contract, you may request to move to the next grade below and its requirements. If you find you are performing above the obligations of your contract, you may request to fulfill the requirements for the next grade up. In order to effectively evaluate your own progress, you must keep track of your work, including days missed, IO days taken, blogs completed, and so forth.

Classroom Norms (Covid edition): To be refined collectively

I ask that you demonstrate your commitment to the course and your own success therein through honesty, accountability, flexibility/generosity, and respect. I am committed to showing the same towards you. I expect you to come to class having read the assigned materials for the day and prepared to raise and discuss questions and point of interest. I pledge that I will make the same commitment in my preparation for class, my responses to students in discussion and course work and in communication outside of class. Students are expected to take intellectual and creative risks. I pledge to support this risk-taking through maintaining student safety, encouraging experimentation and intellectual/creative freedom, and challenging you as thinkers, writers, and artists.

Device use: We are meeting on Zoom which makes it impossible for us to put aside devices during classes. Indeed, many of our readings will be in pdf format, requiring you to use either split screens or additional devices to view course materials during discussion. I encourage you to avoid using your phone for this purpose but understand that this may be necessary for some of you. I recommend that you place phones out of sight and on silent, and to disable alerts and alarms, if possible. If you are dealing with an emergency that requires your attention during class, please let me know in advance.

Attention: Please demonstrate your attention to the other members of this group by remaining in the class during synchronous discussion (not stepping out, except for emergencies, which you should notify me of in advance wherever possible).

Respect/Tolerance: Students are expected to engage with their peers in a manner that demonstrates respect for diverse thoughts and ways of thinking and being in the world. Please respect pronoun preferences when referring to one another and please feel free to make your own preferences known. You can do this by changing your zoom name to include this information.

Content Warnings: Because of the nature of the topics covered in this class, the course readings or class discussions may generate intellectual and emotional discomfort. These responses are natural parts of intellectual growth. If, however, your emotional response becomes acute psychological distress (triggering), please communicate with me. I invite you to contact me if you have concerns in this regard.

University Policies

Stay Safe Pledge

As part of the university's plan for re-opening, all students are expected to affirm their commitment to keeping themselves and the campus community safe by signing the Stay Safe Pledge. The Pledge requires students to wear a mask or face covering while on campus, maintain six feet of distance from others, and avoid attending class or participating in campus activities when feeling unwell. Instructors will enforce these expectations in their classrooms. Further guidance, including tips on how to address students who are not upholding these requirements, may be found here <https://www.syracuse.edu/fall2020/stay-safe-pledge/>.

Syracuse University's Stay Safe Pledge reflects the high value that we, as a university community, place on the well-being of our community members. This pledge defines norms for behavior that will promote community health and wellbeing. Classroom expectations include the following: wearing a mask that covers the nose and mouth at all times, maintaining a distance of six feet from others, and staying away from class if you feel unwell. Students who do not follow these norms will not be allowed to continue in face-to-face classes; repeated violations will be treated as violations of the Code of Student Conduct and may result in disciplinary action.

Remote Instruction

Remote access will be provided through Zoom. I will be making recordings of each class. Original class materials (handouts, assignments, tests, etc.) and recordings of class sessions are the intellectual property of the course instructor. You may download these materials for your use in this class. However, you may not provide these materials to other parties (e.g., web sites, social media, other students) without permission. Doing so is a violation of intellectual property law and of the student code of conduct.

STATEMENT ON DISABILITY ACCOMMODATIONS:

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to contact me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process. If you would like to discuss disability-accommodations or register with CDR, please visit [Center for Disability Resources](#). Please call (315) 443-4498 or email disabilityresources@syr.edu for more detailed information. The CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic

accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process.

Accessible Blackboard Content:

Syracuse University is using Blackboard Ally, a tool to help enhance the usability and accessibility of course documents in the Blackboard learning management system. Ally provides students with multiple accessible formats of the original document so they can select the best one that fits their unique needs. Currently, Ally offers accessible versions of Portable Document Format (PDF) files, Microsoft Office files (Word and PowerPoint), images and uploaded HTML files. Students will see a dropdown menu to the right of each document. From this dropdown menu, they can select one or more Accessible versions to download and use.

Additional information on the Blackboard Ally tool is available on [Answers Blackboard Ally](#); alternatively, you can contact Information Technology Services by sending email to help@syr.edu or calling 315.443.2677.

STATEMENT ON ACADEMIC INTEGRITY:

Syracuse University's academic integrity policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The university policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same written work in more than one class without receiving written authorization in advance from both instructors. The presumptive penalty for a first instance of academic dishonesty by an undergraduate student is course failure, accompanied by a transcript notation indicating that the failure resulted from a violation of academic integrity policy. The presumptive penalty for a first instance of academic dishonesty by a graduate student is suspension or expulsion. SU students are required to read an online summary of the university's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice. For more information and the complete policy, see <http://academicintegrity.syr.edu>. Note: To facilitate assessment of academic integrity, you may be required to submit papers to Turnitin. Information on how to do so will be posted on blackboard and/or sent to you by email.

Attendance:

Attendance in classes is expected in all courses at Syracuse University. It is a federal requirement that faculty promptly notify the university of students who do not attend or cease to attend any class. Faculty will use Early-Semester Progress Reports and Mid-Semester Progress Reports in Orange SUESS to alert the Registrar and Financial Aid Office on non-attendance. For more information visit: Students: [Information for Students: Non-attendance or Stopped Attending](#)

Students may contact their home school/college Dean's Office or the Case Management staff in Dean of Students Office when they are absent from class for an extended period of time (48 hours or more). The Case Management staff will require documentation for the absence and will utilize Orange SUESS to send notifications to faculty to verify that documentation has been received for the stated absence.

Barnes Center at the Arch (Health, Counseling, etc.) staff will not provide medical excuse notes for students. When Barnes Center staff determine it is medically necessary to remove a student from classes, they will coordinate with the case management staff to provide absence notification to faculty through Orange Success. For absences lasting less than 48 hours, students are encouraged to discuss academic arrangements directly with their faculty. Additional information may be found at: [Office of Student Assistance: Absence Notifications](#)

Mental Health

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (<https://ese.syr.edu/bewell/>) and seek out support for mental health concerns as needed. Counseling services are available 24/7, 365 days, at 315-443-8000.

Religious Observance

SU's religious observances policy recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes. An online notification process is available through MySlice/Student Services/Enrollment/My Religious Observances from the first day of class until the end of the second week of class.

Harassment and Discrimination:

The University does not discriminate and prohibits harassment or discrimination related to any protected category including creed, ethnicity, citizenship, sexual orientation, national origin, sex, gender, pregnancy, disability, marital status, age, race, color, veteran status, military status, religion, sexual orientation, domestic violence status, genetic information, gender identity, gender expression or perceived gender.

Federal and state law, and University policy prohibit discrimination and harassment based on sex or gender (including sexual harassment, sexual assault, domestic/dating violence, stalking, sexual exploitation, and retaliation). If a student has been harassed or assaulted, they can obtain confidential counseling support, 24-hours a day, 7 days a week, from the [Sexual and Relationship Violence Response Team](#) at the Counseling Center (315-443-4715, 200 Walnut Place, Syracuse, New York 13244-5040). Incidents of sexual violence or harassment can be reported non-confidentially to the University's Title IX Officer (Sheila Johnson Willis, 315-443-0211, titleix@syr.edu, 005 Steele Hall). Reports to law enforcement can be made to the University's Department of Public Safety (315-443-2224, 005 Sims Hall), the Syracuse Police Department (511 South State Street, Syracuse, New York, 911 in case of emergency or 315-435-3016 to speak with the Abused Persons Unit), or the State Police (844-845-7269). I will seek to keep information you share with me private to the greatest extent possible, but as a professor I have mandatory reporting responsibilities to share information regarding sexual misconduct, harassment, and crimes I learn about to help make our campus a safer place for all.

Educational Use of Student Work:

I may ask to use academic work that you complete this semester in subsequent semesters for educational purposes. Before using your work for that purpose, I will either get your written permission or render the work anonymous by removing all your personal identification.

Academic and Financial Drop Deadline:

As part of our efforts to track satisfactory academic progress, the Academic Drop Deadline and the Financial Drop deadline will both occur on March 1. Students may still withdraw from courses after this date (until April 30; this would place a 'WD' grade on their transcripts).

Tentative Schedule

Supplementary and critical articles to be posted

Stay Inn, <i>Midsummer Night's Stream</i>	Feb 15-17
Thinking Out Loud	Feb 22
Creation Theatre, <i>Tempest</i>	Feb 24-March 1
Public Theater, <i>Richard II</i> radio play	March 3
Sharon n Barry do Romeo and Juliet and <i>Richard II</i> , cont'd.	March 8
<i>Richard II</i> cont'd	March 10
"All the World's a Stage"	March 15
RSC <i>Dream</i>	March 17
Creation Theatre, <i>Duchess of Malfi</i>	March 22-24
<i>Fat Ham</i>	March 29-31
Shake Spear for the Quay; <i>Midsummer Night's Stroll</i>	April 7
What you Will	April 12
Demi Puppet Theatre, <i>Queer Lady M</i>	April 14
UCSB <i>Immortal Longings</i>	April 19-26 (No class April 21)
Public Theatre, <i>Romeo y Julieta</i>	April 28-May 3
SMGO	May 5-10

Important dates and deadlines:

Mar 1 Academic/Financial Add/Drop deadline

Assignment #1 due March 20

Pitches for Assignment # 2 due in class March

Assignment # 2 due (or presented/posted by) April 18

April 21 Wellness Day, no class

April 30 Withdrawal deadline

Final Projects due May 20

Contract Reflections due May 22