



English 4331.23474/5331.23475

Shakespeare II: Shakespeare on Stage

Spring 2016

Benedict Cumberbatch as Hamlet, The Barbican, London, 2015

Instructor	Dr. Paige Reynolds
Office	Irby 424
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Office Hours	Wed., 10:00-3:00; Thurs., 2:00-4:00; or by appointment
Class Location	Irby 201
Class Time	10:50 am -12:05 pm

*Actor Jonathan Slinger recalls advice given to him by director Deborah Warner, who “used to talk about how interesting discomfort is. If you accurately depict discomfort, that is riveting. That is the truth of every person. No matter how polished an image people may have, nobody goes through life without that slipping. It’s actually really important when you’re putting characters together that you include those moments. Shakespeare has huge discomfort in his writing” (From *The Routledge Companion to Actors’ Shakespeare* 231).*

Course Description

In this course, we will try to develop an understanding and appreciation of some of Shakespeare’s plays as performance pieces to be explored and enjoyed rather than obstacles to be overcome. As we survey Shakespeare’s work through close readings of representative plays as well as viewing performances through a variety of media, we will consider the relationship of the texts to the cultural contexts in which they were produced. The course theme, “Shakespeare on Stage,” will guide (though not limit) much of our discussion. Because this course assumes you have some (even if limited) prior experience with Shakespeare and his works, we will not spend as much time on background information during class as otherwise I would like to. Be proactive in finding answers to questions you may have—use the library and ask me for resource suggestions. Use the internet with caution and discernment.

Read This!

In our reading material this semester we will encounter controversial ideologies, images, and ideas. If you choose to take this course, you are choosing to consider in a mature and constructive manner religious, political, and ethical perspectives that differ from your own. I will do the same. If you are unable to do so, you should seriously consider withdrawing from the course.

Course Objectives

This semester, I invite you to:

- Increase your confidence and enjoyment in reading, discussing, and writing about the works of Shakespeare
- Detect cultural assumptions underlying the writings of Shakespeare, and in the process become aware of your own cultural assumptions

- Explore the connections and contradictions between these texts and their contexts
- Engage ideas and critical approaches to Shakespeare that may or may not reflect your personal beliefs
- Develop your skills as a scholar and writer through research and sustained analysis
- Discover new ways to consider Shakespeare's works in modern critical and performance contexts

Required Text *The Norton Shakespeare*. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus. New York: W.W. Norton & Co., 1997.

Course Readings Please read carefully, completely, and repeatedly. As a general rule, please read the entire play by the first day of discussion. We will be using the text during class regularly, so be sure to bring yours with you. Annotate your text, keep track of questions that come to mind as you read, and be prepared to contribute your ideas and questions to the class.

Participation The most crucial thing you bring to this class is your desire to actively participate. I invite you to take control of your own education in this course—think about what it is you want to learn and work at it. Participation comes in various forms, and below I have listed several important factors contributing to your participation grade for this course. Take note that your final grade may be swayed by the *quality* of your participation.

- **Discussion:** you must speak in class if you hope to be successful. Please come to class having read all of the assigned material and be prepared to engage in a meaningful discussion of the issues it raises. Keep track of questions that come to mind as you read, and share those with the rest of the class. Commenting on the texts in class is a crucial part of learning to analytically think, read, and write about literature.
- **Conduct:** please be on time, stay awake, and refrain from carrying on private conversations, tweeting, texting, or working on other coursework during class. Respect, trust, and courteous classroom conduct are essential in this course. Please silence cell phones and other gadgets and *remove them from your desk or lap*. Laptop use is not permitted during class. Failure to behave in an appropriate manner will result in the lowering of your participation grade. In extreme cases, I will ask you to leave the class.
- **Commitment:** you must attend class to be an active participant. If your schedule has constraints that will not allow you to attend regularly or to come to class prepared to participate, you may choose not to join us this semester. *If you decide to take this course, you are deciding to attend the class every time it meets*. In return, I am promising you that I will do my part to make class meetings meaningful learning experiences. *You will be unable to pass the course if you are absent more than four times* (this includes both excused and unexcused absences—written excuses are not necessary).
- **Text:** in order to fully participate, *you must purchase your own copy of the text and you must bring it to class with you*. We will use it every day. Failure to regularly bring your text to class will result in the lowering of your participation grade. Further, you may be marked absent if you come to class without your text.

Academic Integrity The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for

maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

Read this!

If caught plagiarizing, **you will be dismissed with an "F" in the course.** Using unauthorized assistance of any kind in taking quizzes, tests, or exams is also grounds for failing the course. If ever tempted to plagiarize or cheat, I encourage you first to come talk with me. This will be far more productive than plagiarism.

Project 1:

Critical Paper

You will write an 8-10 page paper on one of the plays we read this semester. The essay should:

- Be a clear and coherent analysis of a particular aspect—an overarching theme, a character, a motif, structure, language, context, etc.—of the play(s) in question.
- Be typed in Times New Roman or Garamond 12-point font.
- Be double-spaced, on an 8.5 x 11 inch sheet, with margins not exceeding one inch.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).
- Observe MLA format.
- Cite 6-8 secondary sources (scholarly articles or books).

Please schedule conferences with me to discuss your paper at any stage in the process (earlier will be better for you). You must turn in a proposal (of 3 sentences or more) for your paper on **March 3**. A rough draft is due **March 15**, at which time you will participate in a peer editing session. Failure to come to class on March 15 with a complete rough draft in hand (outlines will not be accepted) will result in a grade reduction. The final draft is due **April 5**.

Please note: *if you fail to turn in a paper proposal or a full rough draft on time, one full letter grade will be deducted from your final paper grade. No late papers will be accepted.*

Project 2:

Performance Project

You will work in groups of 3 on this assignment, which consists of two parts: the Portfolio and the Presentation.

1. The Portfolio (50%)

For the portfolio, you will research and prepare background materials for an imaginary production of one of the plays on our reading list. You will focus on one scene from the play of your choice. Think of the portfolio as a "director's notebook." Each group member should compile a portfolio (the information will be the same, but written in your individual voice). It must include:

- A log of meeting activities outside of class (1 page)
- A brief explanation of why you chose this particular scene (1 page)
- Your vision for the scene (2-3 pages). Please consider: theme (decide on the one theme/problem that your staging will address and put it into a sentence—can be a phrase from the work, or something that your group

writes); casting (you may choose from public figures—actors, singers, athletes, politicians, and other popular culture icons, living or dead, past or present—to cast as the main characters); protagonist (whose story does your version of the scene tell?); genre (is your staging part of a Broadway production of the play, a traditional Renaissance version of the play, or an experimental blackbox theatre production? Is it part of an artsy indie film, a Hollywood summer blockbuster or a horror flick?).

- A brief overview of other adaptations of this work that already exist, along with a statement explaining why yours will be different and/or better (2-3 pages).
- An annotated bibliography of 10-12 scholarly sources relevant to the play—ideally, this bibliography will include sources that relate directly to your scene. Scholarly journals accessible online are acceptable; other internet sources are not.
- Any visual aids you plan to use in your presentation (if possible).

2. *The Presentation (50%)*

For the presentation, you and your partners will convey selections of the work you have already compiled in your portfolio. Your goal during the presentation is to convince the class that your particular staging choices are valid in terms of current scholarship and will be compelling in performance. Presentations should be creative and fun, but also must be critically sound, professionally executed, and academically appropriate for your scholarly audience (if it looks like a high school project you can find on YouTube, you're probably not headed in the right direction). Though performance is not mandatory, your group may choose to perform all or part of the scene during the presentation and/or include visual aids (powerpoint, photos, film clips, storyboard, etc.) to thoughtfully and thoroughly persuade your audience that your version of the scene will be a smash. *Each group member will receive the same grade for the presentation.* It is your responsibility to make certain everyone contributes adequately. Presentations must last 15-20 minutes (no more or less, please). Presentations will take place during our class's scheduled time for the final exam.

Attendance at Performances

We have the rare privilege this semester of being able to see live productions of two of the plays we will be studying! Tickets to each play are free with your student ID, but it is your responsibility to arrange your schedule so that you can attend and to make your reservation for each. *Attendance at each production is required for the course.* I have listed dates and information below so that you have plenty of time to make your arrangements. I am trying to mitigate any pressure this adds to your schedule by allowing the performances to replace two class meetings. If you have difficulty with transportation to Hendrix, please just let me know and I will help!

Measure for Measure

Cabe Theatre, Hendrix College
Feb. 24, 25, 26 at 7:30 pm & Feb. 27 at 2:00 pm
Call 501-450-1343 for reservations.

The Winter's Tale

Bridges/Larson Theatre, Snow Fine Arts Center
April 7, 8, 14, 15 at 7:30 pm & April 9 at 2:00 pm
Call 501-450-3265 for reservations.

Journal Assignments

Over the course of the semester, you will complete 5 journal assignments. Each journal has particular requirements (read carefully below). All journals should:

- Be 2-3 pages long (no less than 2 **full** pages, no more than 3 pages)
- Be typed in Times New Roman or Garamond 12-point font.

- Be double-spaced, on an 8.5 x 11 inch sheet, with margins not exceeding one inch.
- Be as free of errors as possible (use spell and grammar check, and edit responses carefully before turning in).
- Observe MLA format.
- Always avoid summarizing the material.

Journal 1: *Romeo and Juliet*: Close Reading

Do a close reading of one speech or scene from *Romeo and Juliet*. See “Close Reading” handout provided for tips.

Journal 2: *A Midsummer Night’s Dream*: Scholarly Article Review

Find an article about any aspect of *AMND* in which you are interested. The article must come from a scholarly journal and must have been published since 2006 (use the MLA International Bibliography to search for what you’re interested in). Write a review of the article in which you answer questions such as:

- What are the highlights of the article?
- What is the significance of the article?
- What is the author trying to accomplish? Does he or she succeed? Why or why not?
- Do you agree with the author’s basic argument(s)? Why or why not? Please be specific.

Please include the MLA citation of the article in full.

Journal 3: Analytical Response to *Measure for Measure* at Hendrix College

Please consider the following questions as you prepare to write your response. Use the questions to guide you as you think and write about the production.

- What were the stage space and audience space like?
- What was immediately striking about the “look” of the production?
- What was the set like? If it was changed during the performance, how was this done?
- What kinds of sound were you aware of (include silences, nonvocal noise, etc.)?
- What did you notice about the lighting?
- Were any costumes especially significant? Could you tell what the period was meant to be?
- How would you describe the pace of the production? If there was an intermission, describe any differences between the parts (for example, did the pace move more quickly after the intermission)?
- What moments gave you particular pleasure or delight (and why)? What moments gave you particular discomfort or unease (and why)?
- What do you think the director’s and/or designers’ primary concerns or interests were? How can you tell?
- In what ways, if any, did the director’s interpretation differ from what you had expected? As far as you could tell, was the text of the play cut or altered in any way?
- How would you describe the use of space, including blocking and movement?
- Comment on casting, including gender, race, age, body types, and agility. In what ways (if any) did the production’s casting reflect thematic concerns?

Journal 4: *Macbeth*: Character Analysis

Choose one character from *Macbeth* and imagine you have been cast to play his or her part. Use this journal assignment as your preliminary exploration of your approach to the character. Based entirely on *what you find in the text*, please note (with textual citations):

- What the character reveals about herself or himself
- What other characters reveal about this character
- What kinds of language patterns the character uses and what they might mean
- What might be contextually significant about the character (gender, race, religion, social status, etc) and why
- What the character seems to desire or want
- What the character is willing to do in order to get it

Journal 5: Analytical Response to *The Winter's Tale* at UCA

Please consider the following questions as you prepare to write your response. Use the questions to guide you as you think and write about the production.

- What were the stage space and audience space like?
- What was immediately striking about the “look” of the production?
- What was the set like? If it was changed during the performance, how was this done?
- What kinds of sound were you aware of (include silences, nonvocal noise, etc.)?
- What did you notice about the lighting?
- Were any costumes especially significant? Could you tell what the period was meant to be?
- How would you describe the pace of the production? If there was an intermission, describe any differences between the parts (for example, did the pace move more quickly after the intermission)?
- What moments gave you particular pleasure or delight (and why)? What moments gave you particular discomfort or unease (and why)?
- What do you think the director’s and/or designers’ primary concerns or interests were? How can you tell?
- In what ways, if any, did the director’s interpretation differ from what you had expected? As far as you could tell, was the text of the play cut or altered in any way?
- How would you describe the use of space, including blocking and movement?
- Comment on casting, including gender, race, age, body types, and agility. In what ways (if any) did the production’s casting reflect thematic concerns?

Discussion Questions

You will be asked to submit a set of discussion questions this semester prior to our class discussion of the 3 following plays: *Measure for Measure*, *Twelfth Night*, and *The Winter's Tale*. For each play, please compose 2 of the following 4 types of discussion questions: Analysis, Compare and Contrast, Cause and Effect, or Clarification. See the handout provided on Blackboard for a description of each type of questions. Please type your questions on a sheet that includes a full heading. **Questions that do not meet the criteria listed in the handout or that are submitted past the deadline listed in the schedule below will receive no credit.**

Course Grade	Participation	10%
	Journal Assignments (5 total)	25%
	Discussion Questions (3 total)	10%
	Project 1 (proposal, rough draft, & final draft)	30%

Project 2

25%

Evaluations

Student evaluations of a course and its professor are crucial to helping faculty achieve excellence in the classroom as well as helping the institution determine that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.

Open Door Policy

Feel free to come see me whenever you need to discuss a quiz, exam, problem, or anything else related to the course. If you cannot come to my office hours, please make an appointment with me. The easiest and best way to contact me outside of my office hours is via e-mail.

Compliance with Americans with Disabilities Act

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need accommodation under this act due to a disability, contact the Office of Disability Support Services at 450.3135.

Sexual Harassment Policy

Please consult the current UCA *Student Handbook* for the university's policies regarding sexual harassment.

Building Emergency Plan

An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

Schedule of Reading and Assignments (subject to change)

Week 1	January 7	Welcome to Shakespeare III!
Week 2	January 12	Discussion: <i>Shakespeare, Then & Now</i>
		Reading: Introduction, <i>Norton Shakespeare</i> (yes, it's long)
	January 14	Discussion: <i>Shakespeare's First Folio</i> "We Are Shakespeare" Assignment
Week 3	January 19	Discussion: <i>Romeo & Juliet</i>
		Reading: Introduction and entire play
	January 21	Discussion: <i>R & J</i>
		Due: Journal 1, <i>R & J</i> (see details above)
Week 4	January 26	Discussion: <i>R & J</i>
	January 28	Discussion: <i>R & J</i>
Week 5	February 2	Discussion: <i>A Midsummer Night's Dream</i>
		Reading: Introduction and entire play
	February 4	Discussion: <i>AMND</i>
		Due: Journal 2, <i>AMND</i> (see details above)
Week 6	February 9	Discussion: <i>AMND</i>
	February 11	Discussion: <i>Measure for Measure</i>
		Reading: Introduction and entire play
		Due: Discussion Questions 1 (see details above)
Week 7	February 16	Discussion: <i>M for M</i>
	February 18	Discussion: <i>M for M</i>
Week 8	February 23	No class meeting—please attend <i>Measure for Measure</i> at Hendrix College (runs February 24-27)
	February 25	Discussion: <i>Twelfth Night</i>
		Reading: Introduction and entire play
		Due: Discussion Questions 2 (see details above)
Week 9	March 1	Discussion: <i>Twelfth Night</i>
		Due: Journal 3, Hendrix's <i>Measure for Measure</i> (see details above)
	March 3	Discussion: <i>Twelfth Night</i>
		Due: Proposal for Project 1
Week 10	March 8	Viewing: <i>Twelfth Night</i> at the Globe
	March 10	Viewing: <i>Twelfth Night</i> at the Globe

Week 11	March 15	Discussion: Peer Editing Day (mandatory) Due: Rough Draft of Project 1
	March 17	No class meeting—please make your plans to attend <i>The Winter's Tale</i> at UCA (runs April 7-15)
Week 12	Spring Break!	
Week 13	March 29	Discussion: <i>The Winter's Tale</i> Reading: Introduction and entire play Due: Discussion Questions 3 (see details above)
	March 31	Discussion: <i>The Winter's Tale</i>
Week 14	April 5	Discussion: <i>The Winter's Tale</i> Due: Final Draft of Project 1
	April 7	Discussion: <i>Macbeth</i> Reading: Introduction and entire play
	*Reminder:	April 7-15 Please attend <i>The Winter's Tale</i> at UCA
Week 15	April 12	Discussion: <i>Macbeth</i> Due: Journal 4, <i>Macbeth</i> (see details above)
	April 14	Discussion: Designing <i>Macbeth</i> at Arkansas Repertory Theatre *Guest artist, Robert Pickens
Week 16	April 19	Broadcast Watch Party: Shakespeare and NASA Due: Journal 5, UCA's <i>The Winter's Tale</i> (see details above)
	April 21	Undergraduate Research Symposium (attendance mandatory)
Final Exam	April 28	11:00 am-1:00 pm Project 2 Presentations