

English 4331.23474/5331.23475

Shakespeare II: Shakespeare in Performance

Spring 2017

Instructor	Dr. Paige Reynolds
Office	Irby 424
E-mail	preynolds@uca.edu
Office Hours	T/R, 12:30-4:30; by appointment is always best
Class Location	Irby 303
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”
(*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 in Performance,” 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 Read before class 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 Texts *The Norton Shakespeare*. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus. New York: W.W. Norton & Co., 1997.

A Midsummer Night's Dream, performance at the Studio Theater (more details below)

Any additional readings will be provided by the instructor.

Course Readings Your reading in this course will be both demanding and rewarding. Please read carefully, completely, and repeatedly. THIS WILL BE TIME-CONSUMING. Please plan ahead accordingly. 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.

- **Discussions:** 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.

Journal Assignments

Over the course of the semester, you will complete 5 journal assignments, one for every play we are reading. Each journal assignment 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: *The Taming of the Shrew*: Close Reading

Do a close reading of one speech or scene from *The Taming of the Shrew*. See "Close Reading" handout provided on Blackboard for tips.

Journal 2: *Love's Labour's Lost*: Scholarly Article Review

Find an article about any aspect of *LLL* 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: Source Material and *Julius Caesar*

Read the Plutarch's *Life of Julius Caesar* (from his larger work, written at the beginning of the second century A.D.), accessible here:

<http://oll.libertyfund.org/titles/plutarch-shakespeares-plutarch-vol-i-containing-the-main-sources-of-julius-caesar>.

Please write about Shakespeare's use of this particular historical source. What do you find most notable or striking when comparing the two? Please cite specific instances in both texts.

Journal 4: Analytical Response to *AMND* at The Studio Theater

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 5: *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

Attendance at Rehearsal & Performance

We have the rare and exciting privilege this semester of being able to be involved in a rehearsal for and see a live performance of one of the plays we will be studying: *A Midsummer Night’s Dream*. Participation in both activities is required for the course. It is your responsibility to arrange your schedule so that you can attend both; however, I will assist in any way I can to help make it as painless as possible (arranging carpooling groups, for example). Additionally, since each activity will require a substantial commitment of your time, I am trying to mitigate any pressure this adds to your schedule by allowing each to substitute for some class meeting times (see cancellations in schedule).

Please consider the performance a required text for the play—there is a moderate cost involved (but it is far less expensive than an additional textbook!). Even so, if you have difficulty with the cost of the ticket, please come talk with me confidentially.

The Studio Theater is located at 320 W. 7th Street in Little Rock. The phone # is: 501-374-2615.

**Rehearsal Notes,
Parts 1 & 2**

You will hand in a set of notes you will take with you to the rehearsal of *AMND* we attend as a class on the evening of March 2, 2017. You should have 2-3 full typed pages of notes. The notes may be in whatever format is most useful to you (outline, paragraph, table, bullets, etc.), as long as it is accessible to me (as I will take these up for a grade). The purpose of the Rehearsal Notes, Part 1 is to give you some clear ideas of talking points as we go into the rehearsal discussion. You may include themes you find particularly important to the play, concerns or potential problems you find in the text, questions you may have for the actors or director, and anything else you think will prove a productive contribution to the conversation. You may also include any images or other visual aids you'd like to share or discuss with the group. The purpose of Rehearsal Notes, Part 2 is to give you an opportunity to add to, change, develop, and/or process your original notes based upon the results of the rehearsal discussion. You will receive a grade on each part of this assignment.

Group Presentation:

You will work in groups of 3 to create a presentation focused on one of the plays we are studying this semester. The presentation should demonstrate the results of your research on some aspect of your group's play in performance. You may choose to detail the performance history of your play, or you may choose to focus on the choices of one particular production for which you have found substantial evidence (reviews, DVD recording, interviews, etc.). Alternatively, you may decide to research instead some scholarly aspect of the play that would provide necessary and useful information for a performance-in-the-making (that is, something you might present to a cast and crew of professionals embarking on a rehearsal process for the play). Whatever your group chooses, the outcome should be of a high professional standard relative to your audience (advanced English majors or Shakespeare theatre practitioners, whichever the case may be). The date of each presentation is noted on the schedule below. *Each group member will receive the same grade for this presentation.*

**Project
& Presentation:**

You will complete a project individually and then present your results to the class. You will earn two separate grades: one for the project, and one for the presentation. The presentation will replace a final exam in this course. You may choose which type of project you would like to pursue, out of the options provided below. Whichever option you choose, you will present material from your project to the class during our scheduled time for the final exam. Your presentation should be 8-10 minutes long.

Option 1: if you prefer a more traditional approach, you are invited to 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).

Option 2: if you would like to push further the dramaturgy focus of this particular course, you are invited to compose an audience-friendly study guide for the play of your choosing. Should you pick this option, I will provide you with a list of required sections and technical specifications for the study guide. If you already know you are

working as a dramaturgy intern with AST this summer, I highly encourage you to choose this option. Please include an annotated bibliography of no fewer than 4 scholarly sources, and please use MLA format.

Option 3: if you are an educator-in-training, you are invited to compile a teaching portfolio for a complete unit of study on one of the plays we read this semester. portfolio should consist of lesson plans for 6 class periods. A successful lesson plan should include clear pedagogical objectives for the type of lesson plan that you are creating—secondary (middle or high school) or undergraduate (introductory or advanced)—along with a calendar, lecture notes, discussion questions/prompts, and assessments (reading quizzes, exam questions, and/or essay topics.) You should also include a justification for the deliberate pedagogical choices you will pursue, which might take the form of a self-reflective narrative. Please include an annotated bibliography of no fewer than 4 scholarly sources, and please use MLA format.

Please schedule conferences with me to discuss your project 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 project on **March 28**. You must bring a complete rough draft of your project to class for a peer editing session on **April 25**. Incomplete drafts will not be eligible for participation. *Failure to participate will result in the lowering of your project grade by one letter.*

Course Grade	Participation	10%
	Journal Assignments (5 total)	30%
	Rehearsal Notes, Parts 1 & 2	20%
	Group Presentation	20%
	Project & Presentation	20%

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 Please consult current UCA *Student Handbook* for polices 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 Readings and Assignments (subject to change)

Week 1	January 12	Welcome to Shakespeare III! Discuss in class: <i>Why Shakespeare in Performance?</i> Class policies, projects, and schedule
Week 2	January 17	Discuss in class: <i>Shakespeare, Then & Now</i> ; Sign up for Group Presentations Read before class: Entire syllabus, including all assignment descriptions
	January 19	Group Presentation meetings in lieu of class meeting
Week 3	January 24	Discuss in class: <i>A Midsummer Night's Dream</i> Read before class: <i>AMND</i> , Norton Intro and Act 1
	January 26	Discuss in class: <i>AMND</i> Read before class: <i>AMND</i> , Acts 2-4
Week 4	January 31	Discuss in class: <i>AMND</i> Read before class: <i>AMND</i> , Act 5 Due at start of class: Rehearsal Notes, Part 1 (see details above)
	February 2	Discuss in class: <i>AMND</i> Presentation: Group 1, <i>AMND in Performance</i>
Week 5	February 7	Discuss in class: <i>The Taming of the Shrew</i> Read before class: <i>Shrew</i> , Norton Intro and Act 1
	February 9	Discuss in class: <i>Shrew</i> Read before class: <i>Shrew</i> , Acts 2-4
Week 6	February 14	Discuss in class: <i>Shrew</i> Read before class: <i>Shrew</i> , Act 5 Due at start of class: Journal 1, <i>Shrew</i> (see details above)
	February 16	Discuss in class: <i>Shrew</i> Presentation: Group 2, <i>Shrew in Performance</i>
Week 7	February 21	Discuss in class: <i>Love's Labours Lost</i> Read before class: <i>LLL</i> , Norton Intro and Act I
	February 23	Discuss in class: <i>LLL</i> Read before class: <i>LLL</i> , Acts 2-4
Week 8	February 28	Discuss in class: <i>LLL</i> Read before class: <i>LLL</i> , Act 5 Due at start of class: Journal 2, <i>LLL</i> (see details above)
	March 2	No class meeting—please attend rehearsal of <i>A Midsummer Night's Dream</i> at The Studio Theater tonight

Week 9	March 7	Discuss in class: Due at start of class: Presentation:	Follow-up to rehearsal experience; Continue <i>LLL</i> Rehearsal Notes, Part 2 (see details above) Group 3, <i>LLL in Performance</i>
	March 9	No class meeting	
Week 10	March 14	Discuss in class: Read before class:	<i>Julius Caesar</i> Norton Intro and Act 1
	March 16	Discuss in class: Read before class:	<i>Caesar</i> <i>Caesar</i> , Acts 2-4
Week 11	Spring Break!		
Week 12	March 28	Discuss in class: Read before class: Due at start of class:	<i>Caesar</i> <i>Caesar</i> , Act 5 Journal 3, <i>Caesar</i> (see details above); Proposal for Project (3 sentences or more)
	March 30 *Reminder:	No class today March 30-April 9	Please attend <i>A Midsummer Night's Dream</i> at the Studio Theatre, Little Rock
Week 13	April 4	Discuss in class: Presentation:	<i>Caesar</i> Group 4, <i>Caesar in Performance</i>
	April 6	Discuss in class: Read before class:	<i>Macbeth</i> Norton Intro and Act 1
Week 14	April 11	Discuss in class: Read before class:	<i>Macbeth</i> <i>Macbeth</i> , Acts 2-4
	April 13	Discuss in class: Read before class: Due at start of class:	<i>Macbeth</i> <i>Macbeth</i> , Act 5 Journal 4, Response to <i>AMND</i> Performance (see details above)
Week 15	April 18	Discuss in class: Due at start of class:	<i>Macbeth</i> Journal 5, <i>Macbeth</i> (see details above)
	April 20	Discuss in class: Presentation:	<i>Macbeth</i> Group 5, <i>Macbeth in Performance</i>
Week 16	April 25	Discuss in class: Due at start of class:	Project Peer Review You must bring a rough draft of your project to class today. The draft must be as complete as possible in order for you to participate in the peer editing session. <i>Failure to participate will result in the lowering of your project grade by one letter.</i>
	April 27	Please attend the Undergraduate Research Symposium in lieu of class	

***Thursday, May 4, 11:00 am-1:00 pm**

Project Presentations