



Shakespeare in Action: From Page to Stage and Screen

English 4330.11546: Shakespeare I, Fall 2010

Instructor	Dr. Paige Reynolds
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Office Hours	Mon./Wed./Fri., 9:00-10:50, 1:00-1:50; Tues., 9:00-10:00; or by appointment
Class Location	Irby 303
Class Time	TR, 10:50 am-12:05 pm

Course Description	This course surveys Shakespeare's works through close readings of representative plays. We will also consider the relationship of the texts to the cultural contexts in which they were produced. This semester, we will pay special attention to Shakespeare "in action," exploring his works not only as texts on the page, but also on the stage and the screen. How can seeing Shakespeare in performance influence our readings of his works? In what ways do Shakespeare's characters participate in performative behaviors? How can our own perceptions and analyses of Shakespeare's works constitute acts of performance?
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Read This!

In our reading material this semester we will encounter "adult situations." 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.

Course Objectives	<p>This semester, I invite you to:</p> <ul style="list-style-type: none">• 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• Participate in a professional production at the Arkansas Repertory Theatre by contributing to its study guide for Hamlet• Develop your skills as a scholar and writer through research and sustained analysis
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Required Texts	The Norton Shakespeare. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus. New York: W.W. Norton & Co., 1997.
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The Bedford Companion to Shakespeare: An Introduction with Documents, ed. Russ McDonald.
Boston: St. Martin's Press, 2001.

Course Readings Please read carefully, completely, and repeatedly. As a general rule, please read the entire play by the first day of discussion. Readings from the Bedford are detailed on the schedule. 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.

Class Conduct 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. Come to class having read all of the assigned material and be prepared to engage in a meaningful discussion of the issues it raises. Please be on time, stay awake, and refrain from carrying on private conversations or working on other coursework during class. This is a community of learners in which respect, trust, and courteous classroom conduct are essential. As such, a significant portion of your grade will depend on your attendance, punctuality, observation of classroom etiquette, and participation in class discussions.

Please silence cell phones and other gadgets and remove them from your desk or lap. Laptop use is permitted during class only for taking notes. If you choose to use your computer in class, please do so respectfully.

Class Commitment I enthusiastically invite you to be a part of this community of learners, but 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. Inevitably, situations may arise throughout the course of the semester that will cause even the most committed members of the class to be absent. 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).

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 may be dismissed with an "F" in this course. Using unauthorized assistance of any kind in taking examinations 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.

Examinations Over the course of the semester, you will be asked to take two exams. For both exams,

you will have to identify and write about quotations from the works and write short essays. Please bring a Blue Book to both exams. At the instructor's discretion, an exam may be rescheduled only due to dire circumstances and only when documented appropriately.

Project #1

Hamlet Study Guide for the Rep: Article and Presentation

This semester, you have the thrilling and rare opportunity to participate in a piece of professional theatre. In addition to reading, analyzing, discussing, and writing about *Hamlet*, you will also get to see a production of it at the Arkansas Repertory Theatre. Further, our class will be responsible for producing the study guide the theatre will provide for its student patrons. Working with a partner, you will choose a topic from a list I provide. Rough drafts of study guide articles are due September 21, 2010. Final drafts and accompanying presentations of the material are due September 30, 2010. You will receive a separate handout with more details for this assignment.

Read This!

You will be required to purchase a \$10 ticket and attend the preview performance of *Hamlet* on October 28, 2010. Consider this a mandatory text for the course.

Project #2

Option A: Formal Paper

Should you choose this option, you will write a 6-8 page formal 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 4-6 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 project on October 26, 2010.

Option B: Director's Notebook

If you select this option, you will "direct" a scene of your choice from one of our readings. You may choose to envision the scene on stage or on film. Though you will not actually rehearse or produce the scene, you will prepare a notebook that explains in detail your concept for the scene, how it relates to the rest of the play, your specific design choices and casting preferences, and your scholarly justification for your interpretation of the scene. The notebook will include:

- An annotated bibliography of 4-6 scholarly sources relevant to the play—ideally, this bibliography will include sources that relate directly to the scene you have chosen. Internet sources are not acceptable.
- Your vision for the scene from your unique perspective as "director" and your justification for the medium you have chosen (stage or film) (2-3 pages)
- Your assertion of the scene's significance to the play as a whole (2-3 pages)
- Your explanation of design choices and casting preferences, with any examples you deem appropriate (photos, material samples, drawings, etc.) (2-3 pages)

Please schedule conferences with me to discuss your notebook 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 October 26, 2010.

Journal Assignments

Over the course of the semester, you will complete 5 journal assignments. Each journal assignment has specific requirements (listed below). Your journals should:

- Be 1-2 pages long (no less than 1 full page, no more than 2 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: A Conversation with Jude Law

Watch & respond to Charlie Rose's interview of Jude Law, who recently portrayed Hamlet on Broadway [<http://www.charlierose.com/view/interview/10641>]. What is most striking to you in Law's discussion of the character or production? What surprises you? Based on your own analytical reading so far, what parts of his interpretation do you agree or disagree with and why?

Journal 2: Critical Review of *Looking for Richard*

Watch and respond to the film *Looking for Richard* (on reserve in the library). Write about one of the scenes from *Richard III* portrayed in the film. What effect does the camera's point of view have upon your viewing of the scene? Look for specific cinematic techniques employed (close-up, middle-distance, and long-range shots, sound effects, lighting, etc.). What function do such techniques have in the scene you chose? You may also wish to comment on Al Pacino's approach to the making of the documentary—what is your reaction to his stated goals and how he goes about achieving them?

Journal 3: Critical Review of *Hamlet* Performance

Write a critical review of the Rep's *Hamlet* performance. Consider the following questions¹:

- 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?
- 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?
- What moments gave you particular discomfort or unease?

¹ Questions from Potter, Lois. "Teaching Shakespeare: The Participatory Approach" in *Teaching Shakespeare Through Performance*. Ed. Milla Cozart Riggio. New York: Modern Language Association of America, 1999. 236.

- In what ways, if any, did the director's interpretation differ from what you had expected? Which elements of the production did she or he most emphatically employ to convey that interpretation? 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.

Journal 4: Performing Gender in *As You Like It*

Based on your secondary reading (in Bedford), analyze one character or specific aspect of gender performance in *As You Like It*. Be sure to engage specific portions of the text to make your argument.

Journal 5: Close Reading (*Twelfth Night*)

Do a close reading of one speech or scene from *Twelfth Night*. See "Close Reading" handout provided for tips.

Course Grade	Exam #1	15%
	Exam #2	15%
	Journal Assignments (5 total)	20%
	Project #1	20%
	Project #2	30%
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.	

Part I Shakespeare in Action: An Introduction

Week 1	August 26	Introduction to the Course	
Week 2	August 31	Discussion:	Shakespeare's Age and Stage
		Reading:	Bedford, Chapter 1, "Shakespeare, 'Shakespeare,' and the Problem of Authorship"; Chapter 4, "Performances, Playhouses, and Players"
		*Assign pairs and choose topics for Study Guide articles	
	September 2	Discussion:	Shakespeare's Poetic Language
		Reading:	Sonnets 1, 20, 73, 116, 138
			Bedford, Chapter 2, "To What End Are All These Words?: Shakespeare's Dramatic Language"

Part II From Page to Stage: Hamlet in Performance

Week 3	September 7	Discussion:	Finish Sonnets; begin Hamlet (1600-01)
		Reading:	Read introduction and entire play
	September 9	Discussion:	Hamlet
		Reading:	Bedford, Chapter 9, "Politics and Religion: Early Modern Ideologies"
Week 4	September 14	Discussion:	Hamlet
		Due:	Journal Assignment 1: A Conversation with Jude Law
	September 16	Discussion:	Hamlet
		Reading:	Bedford, Chapter 6, "What is Your Text?"
Week 5	September 21	Discussion:	Guest Speaker: Bob Hupp, Artistic Director, The Rep
		Due:	Study Guide Article: Rough Draft
	September 23	Discussion:	Hamlet
		Reading:	Bedford, Chapter 10, "From Bracegirdle to Branagh: Shakespeare in Performance from 1660-the Present."
Week 6	September 28	Discussion:	Study Guide Article Presentations
		Due:	Project #1: Presentation and Final Draft of Study Guide

Part III Acting in Shakespeare: Performance and Performativity

	September 30	Discussion:	Richard III (1592-93)
		Reading:	Read introduction and entire play
Week 7	October 5	Discussion:	Richard III
	October 7	Discussion:	Richard III

Week 8	October 12	Discussion:	Richard III
		Viewing:	Watch Looking for Richard BEFORE class (on reserve in library)
	October 14	Due:	Journal Assignment 2: Critical Review of Looking for Richard
		Exam #1	
Week 9	October 19	Discussion:	As You Like It (1599-1600)
		Reading:	Read introduction and entire play
	October 21	Fall Break—no class!	
Week 10	October 26	Discussion:	As You Like It
		Due:	Proposal for Project #2
	October 28	Go see preview of Hamlet tonight instead of class today; arrive at the Rep by 6:45 pm. Attendance is mandatory.	
Week 11	November 2	Discussion:	As You Like It
		Due:	Journal Assignment 3: Critical Review of Hamlet Performance
	November 4	Discussion:	As You Like It
		Reading:	Bedford, Chapter 8, "Men and Women: Gender, Family, and Society"
		Due:	Journal Assignment 4: Performing Gender in As You Like It
	*November 5	Final date to withdraw with a grade of W	

Part IV From Page to Screen: Shakespeare Reimagined

Week 12	November 9	Discussion:	Twelfth Night (1601)
		Reading:	Read introduction and entire play
	November 11	Discussion:	Twelfth Night
		Due:	Journal Assignment 5: Close Reading
Week 13	November 16	Discussion:	Twelfth Night
	November 18	Discussion:	Twelfth Night: Images on Film
Week 14	November 23	Discussion:	Othello (1603-04)
		Reading:	Read introduction and entire play
	November 25	Thanksgiving Break—no class!	
Week 15	November 30	Discussion:	Othello
	December 2	Discussion:	Othello
		Due:	Project #2
	*December 3	Final date to withdraw with a grade of WP or WF	
Week 16	December 7	Discussion:	Othello: Images on Film
	December 9	Exam #2	