

Shakespeare: Text and Performance  
English 425/10476  
3 Credits

California University of Pennsylvania  
Spring 2010

T&Th 2.00 – 3.15 pm Keystone Hall 106

M. G. Aune  
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### **Prerequisite**

ENG -101 or HON -150 and ENG -102 or HON -250. Gen Ed: Humanities

### **Catalog Description**

Explores in considerable depth, and with special reference to the condition of Shakespeare's times and theater, some of his greatest plays, especially (a) those most often studied in secondary school and (b) his great tragedies.

### **Description**

As the introduction to our text puts it as regards the original publication of Shakespeare's plays, "[t]he public was . . . never meant to be in a direct relationship with the author but in a 'triangular relationship' in which the players gave voice and gesture to the author's words" (75). In other words, for Shakespeare's audience, his plays were mediated by the actors in his company. For us, in an English course, Shakespeare's plays are mediated by another group: editors and publishers. Thus our experience of Shakespeare, either as a book we read, a play we attend, or a film we screen, is always being interfered with by someone. In this class we will examine Shakespeare's plays and poems in terms of how they are mediated and how we mediate them. We will read, analyze, and discuss them. But we will also view, edit, and perform them better to learn how mediation functions, materially and ideologically, and perhaps better to understand why people still bother with Shakespeare so long after his death.

The semester will have two parts. The first will concern textual analysis and editing and conclude with an editing project. The second part will concern performance and will conclude with a performance project. In addition, there will be occasionally quizzes on the homework and lectures, and three précis on theoretical essays that will be helpful to you in your two projects.

### **Text**

*Norton Shakespeare*, Second Edition  
A dictionary, bring to every class

<b>Grading</b>		<b>Scale</b>		<b>University Interpretation</b>
Editing Project	100 points	100-94%	A	Superior Achievement
Review Project	100 points	90-93%	A-	
Performance Project	200 points	87-89%	B+	
10 Quizzes	100 points	84-86%	B	Above Average
		80-83%	B-	
Total	500 points	77-79%	C+	
		74-76%	C	Average
All scores will be posted on the Blackboard gradebook.		70-73%	C-	
		60-69%	D	Below Average
		Below 60	F	Failure

### **Grade Guidelines**

These descriptions apply to the final grade in the class and the score on particular assignments.

A work is outstanding. It goes beyond the basic requirements of the assignment and the class. The work shows evidence of critical and original thinking. Ideas are clearly supported and explained.

B work is more than satisfactory. It shows understanding of the given task and an understanding of the rules for writing as set out in the syllabus. Thinking is clear, though not necessarily highly critical or highly original. Ideas are supported and explained, although not always clearly or consistently.

C work is satisfactory. It shows familiarity with though not a complete understanding of the given task and rules for writing as set out in the syllabus. Thought shows inconsistent critical engagement or originality. Ideas are too broad and not clearly supported with evidence. Writing tends to summarize or describe rather than analyze.

D work is below average. It shows an inconsistent understanding of the given task, text, and rules. Thought and writing are often disorganized and do not communicate an understanding of audience or genre. Paper seems to be written quickly with little attention to revision or proofreading.

F work is unsatisfactory. It shows little if any understanding of the given task, text, or rules. Thought and writing are disorganized and do not communicate an understanding of audience or genre.

### **Accommodations for Students with Disabilities**

Students with disabilities reserve the right to self-identify; must register with the Office for Students with Disabilities (OSD) to receive services; will provide the appropriate notice from OSD for accommodations that specifically involve faculty.

Requests for approval for reasonable accommodations should be directed to OSD. Approved accommodations will be recorded on the ODS Accommodation Approval notice and provided to the student. Students are expected to adhere to the ODS procedures for self-

identifying, providing documentation and requesting accommodations in a timely manner. The OSD is located in Azorsky 105 and the telephone number is 724.938.5781.

### **Academic Honesty**

According to the University Bulletin, “[t]ruth and honesty are necessary prerequisites for all education, and students who attempt to improve their grades or class standing through any form of academic dishonesty may be penalized by disciplinary action ranging from a verbal reprimand to a failing grade in the course or dismissal from the University. If the situation appears to merit a severe penalty, the professor will refer the matter to the appropriate dean or to the Provost. The student may appeal the penalty as outlined above with the Academic Integrity Committee hearing appeals above the level of Dean.”

I assume that all work you turn in for this course is yours, and any material that you have acquired from an outside source is documented properly. Failure to do so is considered plagiarism and, per University policy, may result in failure of the assignment, of the course or dismissal from the University.

### **Late Papers**

You are responsible for turning in all work assigned in this class on time. Late papers will lose ten points per day until they are turned in. Any paper not turned in will receive a score of zero.

### **Paper Format**

Unless otherwise noted, all assignments are to be type-written, double-spaced, with one-inch margins, in twelve-point Times font. Your name, the date, the class, my name and the assignment are to be on the top of the first page. Do not forget to title your work. Any papers longer than one page must have page numbers and be stapled.

### **Attendance and Participation**

According to the University Catalogue, “[r]egular class attendance is a prerequisite to successful class performance.” Important parts of the work for this course will be done in small and large groups. This means that your consistent presence is important to the success of the class as a whole. If you are unable to attend class, you must contact me via phone or email within twenty-four hours. You are still responsible for any work done or due in class that day. Similarly, you are responsible for contacting your group members if you miss a class. If you are more than fifteen minutes late to a class meeting or if you leave early, you will be considered absent.

Participation includes not only contributing to class discussion, it also covers prompt attendance, listening and responding constructively to your classmates, attending class prepared to discuss the readings, and bringing your books and writing material to every class meeting. If you attend class but are unprepared to discuss the homework, or do not have your books or writing material, you will be considered absent. If you accumulate more than three absences, you may lose one letter grade from your final grade. If you miss five or more classes, you will not pass the class.

This syllabus makes no distinctions between excused and unexcused absences. If you are a member of a sports team or other university organization and must miss a course because of that commitment, you must have your coach or advisor contact me in writing (not via phone or email) at least two weeks before the absence.

### **Cell Phones**

Please turn off cell phones before class begins. If you are expecting a very important phone call, turn your phone to silent mode and leave the room if it rings. If you use your phone during class, you will be asked to leave and marked absent for that day.

### **Quizzes**

There will be ten, brief, ten-item unannounced quizzes. They will consist of short answer and identification questions. They will cover the reading for that day and any terms and concepts discussed in previous classes or presented during lectures. The quizzes will be handed out at the beginning of class and collected after fifteen minutes. If you are absent on the day a quiz is given, you will receive a zero. Quizzes may not be made up.

### **Calendar**

Subject to change. NB: I expect you to have the works listed after “Read:” read and annotated before class so that we may discuss them. I also assume that you will have read the relevant introductions, and footnotes. “Topics:” list the lecture and discussion points for that week.

### Part One: Editing as Mediation

#### **Week 1 19-21 January**

Topics: *Taming of the Shrew*, Development of Early Modern Theater, Key dates: 1558, 1564, 1576, 1603, 1616, 1623, 1642, Mediation

Read: *Taming of the Shrew* Induction & Act 1

#### **Week 2 26-28 January**

Topics: Textual editing, quarto, foul papers, fair copy, playbook/promptbook, bad quarto, copy text/control text, First Folio, memorial reconstruction, gloss, textual variant, through line number, textual crux

Read: *Taming of the Shrew* Acts 2-5; *Norton Shakespeare*, “The Dream of the Master Text” (68-78)

#### **Week 3 2-4 February**

Topics: Print and manuscript publication, collaboration, authorship, canon, apocrypha, Stationers’ Register

Read: *Romeo & Juliet*

#### **Week 4 9-11 February**

Topics: Shakespeare’s poetry, *Passionate Pilgrim*, *Venus and Adonis*, *The Rape of Lucrece*, “A Lover’s Complaint,” sonnet, sonnet sequence, stigma of print, patronage, dark lady, fair youth, rival poet

Read: Sonnets 1-5, 18, 20, 127-138, Introduction pp. 1937-45

#### **Week 5 16-18 February**

Topics: Shakespeare’s Biography, education, Catholicism, Lost Years, St. George’s Day, fantasies, power and representation, patronage, Tudor Myth, anti-Stratfordians, collaboration, rivals

Read: *Merchant of Venice*, *Norton Shakespeare*. “Shakespeare’s Life and Art” (42-67).

**Week 6 23-25 February**

Topics: Early modern culture, everyday life, death, money, commodities, enclosures, sumptuary laws, social class, gender, primogeniture, print culture, the Reformation, the Bible, otherness, dowry, family metaphor

Read: *Hamlet*; Norton Shakespeare. "Shakespeare's World" (2-30).

**Week 7 2-4 March**

Topics: soliloquies

Read: *Hamlet*

Due: Editing Project (4 March)

**8-12 March Spring Break**

Part Two Performance as Mediation

**Week 8 16-18 March**

Topics: the material theatre, amphitheater, hall theater, metatheater, subversion, Master of Revels, lords' rooms, yard, galleries, tiring house, trap, heavens, *frons scenae*, discovery space, costumes, visual/verbal

Read: *King John*; Norton Shakespeare "The Shakespearean Stage" (79-94)

**Week 9 23-25 March**

Topics: actors and acting, Lord Chamberlain's Men, King's Men, joint stock company, cross-dressing, traveling company, the Globe, Blackfriars, boy companies, formalist/realist, doubling, clowns

Read: *Macbeth*, Norton Shakespeare "The Shakespearean Stage" (94-99)

**Week 10 30 March (1 April no class)**

Topics: Holinshed

Read: *Macbeth*

**Week 11 6-8 April**

Topics: Performance project and groups

Read: *As You Like It*

**Week 12 13-15 April**

Topics: how to watch Shakespeare, performance cruces, modernizing, cross-gender casting, point of view, omissions/additions, open silences

Read: *As You Like It*

Screen: *As You Like It* (2006)

**Week 13 20-22 April**

Topics: *As You Like It*, performance project rehearsal, conclude discussions, clips

Due: Review Project (20 April)

5 May (Wednesday) 1.00 - 2.50 (Final Exam Period) Performance Projects, regular room

### Editing Project

For this project you will produce your own edition of Shakespeare. You will edit a selection of lines from one of the plays we have read so far, *Taming of the Shrew*, *Hamlet*, or *Romeo & Juliet*. The project will include 1.) your edited and glossed text, 2.) whatever notes you feel are necessary, and 3.) a three to four page essay that identifies your intended audience and explains why you made the editing decisions you did. This essay should address the following questions: Did you modernize? If so, why? To what extent? Did you add or remove stage directions? Entrances/exits? Speech prefixes? Were any changes silent? Why did you gloss what you did? Why did you put the glosses where you did? You may wish to consult other editions of the play. The Arden editions of the three plays are on reserve at the library. If you draw any information from these sources, you must cite it in your text.

NB: You may not fully modernize the language or translate it into modern English.

Your project will be graded on its clarity and usability, how well it addresses its intended audience, and the comprehensiveness of the essay. Specific elements examined include: setting, glosses, stage directions, speech prefixes, line numbers, act/scene divisions, poetry/prose, font, font size, and punctuation.

For your copy text, use one of the selections below. They are available in facsimile form at the Internet Shakespeare Editions website <

<http://internetshakespeare.uvic.ca/Library/facsimile/index.html>>. NB: These facsimiles are not downloadable; you must work on-line. The passages you may choose from are:

- 1.) *The Taming of the Shrew* (F1 Brandeis) TLN 2674-2750 (*Enter Kate, Bianca and Widow*” to “Tis a wonder”) or
- 2.) *Romeo & Juliet* (Q2) TLN 1-73 (“THE MOST EX-“ to “downe with the Montagues”) or
- 3.) *Hamlet* (Q2) TLN 3439-3498 (“O treble woe” to “Tell then in patience”)

If there are questions or difficulties accessing these materials, please contact me ahead of time.

### Review Project

For this paper, you will write a three to four page review of a commercial film (rather than a film of a staged production) of a Shakespeare play we have read this term. This will not be an informative or descriptive review. You will draw on your understanding of performance as mediation to analyze how the film interprets the play.

The paper will have two parts. The first part should begin with a brief paragraph that communicates basic information about the film: the release date, the director, the lead actors (not the whole cast), and anything else that your reader needs to know to understand your review. The second, and longest, part of the review will present your analysis of the director’s interpretation of the play. There are several strategies for doing this. One is to begin with the themes of the play and ask yourself how the film treats these themes. Does it prefer one more than another? Does it ignore one completely? (For example, imagine a film of *Macbeth* that emphasizes the role of the Weird Sisters and makes Macbeth seem like a puppet without free will. How would this fit with your own view of the play?) A second strategy is to look at the performance cruxes, within the play. Compared to your own idea of what happens, how does the film portray it? (Imagine a film of *Macbeth* that has the Weird Sisters played by old men. How would you evaluate that decision?) A third strategy is to look at what the film leaves out and/or what it adds. On average, a Shakespeare film uses only about thirty percent of the original lines. Films will also change the setting (*Macbeth* in Brooklyn in the 1970s) or emphasize certain characters by giving them more

screen time or more lines. It is generally best to think about how the performance cruces and any changes affect the themes of the play, in other words, use a combination of all three strategies.

This project will be graded on the clarity and support of its thesis, the extent to which it follows the directions, and its awareness of performance as mediation.

### **Performance Project**

We have explored and analyzed how editors and performers have mediated Shakespeare's texts. The last assignment and event of the term will be your opportunity to present your own mediation. Working in groups, choose a short scene or part of a longer one (ca. 200-500 lines) from any play we've read this semester. You must cast, costume, prepare a script, and direct that scene. The performances will take place in the classroom, so observe the potentials and the limits of the space. The script must contain the actual lines, speech prefixes, stage directions, director's notes, and any other information used for your scene. It is due the day of the performance.

Part of one class before the final examination, will be given over to preparation. The performances will take place during the final examination period.

You will be evaluated in two ways. Eighty of the two hundred possible points will be based on your interpretation of the scene and how effectively you communicate that interpretation to the class. (That is, you will not be judged on your acting ability.) As with the group presentation, this score will be modified by the peer response forms in order to determine each student's score. The remaining one hundred points will be based on a three to four page written (following all the rules) explanation of your (not your group's) interpretation of the scene. Each group member is to work independently on the written portion. This part of the project is due on the day of the performances.

Here are some places to begin in preparing your scene.

- 1.) What happens in this scene?
- 2.) What is the mood of the scene?
- 3.) What motivates the characters, what do they want from one another?
- 4.) What are the key lines or speeches? How would they be said? (Think about several possibilities)
- 5.) How does this scene develop the themes of the play, as you understand them?

For the written portion, answer one of the following questions:

- 1.) What did you learn about the character you played, and about his/her place in the scene and the play?
- 2.) What did you learn about the Elizabethan stage?
- 3.) What performative obligations did the text impose on our group? On your own role?
- 4.) What significant performative options were available to you and/or your group? What choices were made and why?
- 5.) What was the interpretive result? What readings of character, action, and so on were enabled or disabled, rejected or omitted by your choices?
- 6.) How did the scene embody questions of gender?

**NB:** Do not summarize the scene. Your paper should describe what you have done and analyze your performance.

The written portion and the group forms (described below) are due on the day of the performance.

### **Group rules**

In order for evaluation and grading to be consistent and reflect work done by individuals in your performance project, a number of procedures must be followed. Ethical group participation means that each member is responsible for the group's performance. Each member must contribute as well as encourage others to contribute.

During the first group meeting, the group must generate an agreement that describes the group's goal. The goal will be to earn a high score on the project, but in a manner that values the opinions of all members. Group members must be committed to the group's goals, complete their individual tasks, avoid interpersonal conflict, encourage group participation, and keep the discussion focused. This document is to be no more than one page, it must list the group number, each member's name and contact information (whatever means is most reliable), the group's goal, and the responsibilities of members. Each group member and the instructor must receive a typed copy of this and a copy must be included with the materials you give me.

Each group must meet at least twice outside of class for each project. Time will also be provided in class for group work.

On the day of the performance project each group member must turn in a *Group Member Evaluation Form* for each member. Each member must also fill out and turn in a *Peer Rating of Group Members*. If these forms are not turned in on time, ten points will be deducted from the final score. These forms must be completed before class. They are available for download from the Blackboard site.