

Department of English & Writing Studies
Remediated Shakespeare – DRAFT syllabus
English 3327A (001)
Fall 2018

Instructor: Dr. M. J. Kidnie
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Course Date/Time: Mon 10:30 am-12:30 pm
+ Wed 11:30 am-12:30 pm

Course Location: Monday: FNB 2220
WALS flex; Wednesday: FNB 1220

Antirequisites: Theatre Studies 3327A/B.

Prerequisites: At least 60% in 1.0 of English 1020E or English 1022E or English 1024E or English 1035E or English 1036E or English 1042E or both of English 1027F/G and English 1028F/G, or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Course Description

This intensive hands-on study of three Shakespeare plays gives you the opportunity to explore the drama from the inside out. You will edit your own text, stage short live performances, and transfer your work to digital media.

Objectives:

By the end of the course, successful students will be able to:

- Analyze dramatic literature and stagings as distinctive but related art forms;
- Apply concepts of textual studies to an analysis of textual variants and emendations;
- Contribute to the production of an independent staging of a scene from a Shakespeare play, both live and screened;
- Build interpretive readings of Shakespeare's drama, through means of both performance and critical writing.

Course Materials

All available at the Book Store, apart from the theatre ticket, which you order online.

- Shakespeare, *Much Ado about Nothing*, Cambridge School Edition, ed. Anthony Partington, Richard Spencer (required)
- Stratford Festival, *Coriolanus*. Live staging, 18 October, 8pm. Booking info below (required)
- Shakespeare, *Coriolanus*, Oxford Shakespeare, ed. R. B. Parker (required)
- Shakespeare, *Hamlet*, New Folger, ed. Barbara Mowat and Paul Werstine (recommended)
- Shakespeare, *Hamlet*, hamletworks.org (free online – required)

Methods of Evaluation

The grade for the course will be arrived at as follows:

Attendance, Participation and Workshops	15%
Scene Analysis (1000 words)	10%
Experiencing Shakespeare Project: Building a Scene on Page, Stage and Screen (20% individual grade; 20% group grade)	40%
Final Exam	35%

Please note: The Department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/info%20for%20students.html#grade>.

Additional Information

ASSIGNMENT DESCRIPTIONS

Attendance, Participation and Workshops (regular weekly exercises) 15%

Students are expected to attend and participate regularly throughout the course. There are various ways to participate, including answering questions in class, engaging in workshops, and posting on the class blog.

A note on workshops: One hour of each week will be reserved for group exercises, performance workshops and/or film analysis. It is expected that you take these moments seriously and that your contribution is both thoughtful and considerate.

A note on the course blog: The blog is designed so that classmates may share their thoughts, queries and reflections on both the readings and class discussions in the course. In some instances, I will use the blog in connection with an in-class workshop.

While there is no restriction on the number of posts that a student may produce, each student will be responsible for one "Initiating Discussion" post throughout the term. For this more targeted post of approximately 500 words, students will offer a close critical analysis of a specific scene from the play to be studied that week. The post should be completed two days prior to class so that both the professor and the class have a chance to read and possibly respond to the post. A sign-up sheet will be distributed at the start of the course. See also the Experiencing Shakespeare assignment below for details on group blogs.

Scene Analysis (1000 words) 10%

Students will write a short analysis of a key scene or series of scenes from a performance seen or studied in the course. The scene could come from one of the various filmed productions on the syllabus, or the live production of Coriolanus we will see together at the Stratford Festival.

Experiencing Shakespeare: Building a Scene on Page, Stage and Screen. 40%

**20% Individual Grade
20% Group Grade**

This major group project, entitled Experiencing Shakespeare, sees groups of approximately seven students work on a substantial scene (i.e. 250 lines or more) from one of the three Shakespeare plays studied on the course. Students will begin by digitally annotating/editing their chosen scene. Next, they will use this annotated scene to help produce a staged version of it, which they will perform for a live audience. The groups will then video and digitally edit their scenes for the course website.

Students will also blog about the process of producing the scene through all stages and each group will produce a retrospective video where they reflect on the project (i.e. what they learned, the challenges they faced, etc.).

While the students in each group are all involved in the production of their given scenes, each member will participate in different ways by assuming at least three roles, one primary and one or more secondary. For example, the director of the play might also work as editor and blogger. An actor might also work on digital editing and the retrospective video. Once groups have been assembled, a distribution of roles and responsibilities will be created and submitted to me. This will help me in gaining a sense of individual responsibilities within the group.

A more detailed description of the project and its various parts is available below.

Final Exam (during exam period) 35%

Timetable

This class outline is subject to change. Students are expected to stay abreast of coursework through regular attendance at class.

SEPTEMBER

- 10 Course Introduction (overview of plays, sign-up sheets for production interests and “initiating conversation” posts, OWL page functionality)
- 12 *Much Ado about Nothing* (opening scene, editions, annotations, Hero’s mother)
- 17 *Much Ado about Nothing* (+ some clips from Tennant and Papp productions)
- 19 Interpreting story-lines and character (group exercises – Digital Theatre suggestions)
- 24 *Much Ado about Nothing* (verbal sparring: group exercises – Digital Theatre suggestions) – Emma joining us (professional UK actor)
- 26 Remediating *Much Ado about Nothing* (please watch the Shakespeare ReTold version in advance of class – 1hr 30min)
 - <http://www.dailymotion.com/video/x57ebaw> (Part 1)
 - <http://www.dailymotion.com/video/x57g8gv> (Part 2)

OCTOBER

- 1 The early texts of *Much Ado* and *Hamlet*, *Coriolanus* (RSC “plot” clip: <https://www.youtube.com/watch?v=2DLOPqdnKr4>; Fiennes on directing *Coriolanus*: <https://www.bbc.com/news/av/entertainment-arts-15330462/ralph-fiennes-on-directing-the-film-of-coriolanus>)
- 3 *Coriolanus*
- 8 READING WEEK

- 15 *Coriolanus* (+ clips from Fiennes and Howard productions)
- 17 *Coriolanus*

October 18 – Stratford Theatre trip: *Coriolanus*

Instructions for booking your ticket and transportation are below.

- 22 *Coriolanus* (post-perf discussion, language work, tribunes, “I banish you” scene)
- 24 *Coriolanus* and *Hamlet* (Shakespeare’s women, gender play in performance)

- 29 *Coriolanus*
- 31 Group work on stagings (filming and editing tutorial with Tegan Moore?)

NOVEMBER

- 5 Staged productions
- 7 Staged productions

- 12 *Hamlet*
- 14 *Hamlet*

- 19 *Hamlet*
- 21 *Hamlet* (Casting choices, clips from RSC 2016, starring Paapa Essiedu, and Manchester Royal Exchange 2014, starring Maxine Peake)

- 26 *Hamlet*
- 28 *Hamlet* (screening “The Prince of Denmark: A Story Vaguely Inspired by Shakespeare’s Hamlet”, adaptations, performance, and afterlives)

DECEMBER

- 3 *Hamlet*
- 5 Review

Experiencing Shakespeare: A Breakdown of Components, Responsibilities and Assessments

On **September 17**, I will announce the members of each individual group and the primary roles for each member. I have consulted your preferences to make sure that you receive one of your two top choices. Each group member will have primary and secondary roles. While group members may participate in all components of the project, they must give priority to the roles assigned. I have selected your primary roles. It is up to you as a group to assign secondary roles. Please send the list of primary/secondary roles to me by **September 24**.

The 5 Roles include:

- Directing
- Acting
- Textual Editing
- Writing (Blogging, Proposing)
- Videoing (Filming, Editing)

All group members will also participate in a final reflection video (see below).

Each group will be given its own forum space on OWL so that they may share and exchange ideas throughout the duration of the project. I will be a member of these forums and will contribute periodically.

Stages:

1. The first stage of the project involves the choosing of a scene. This is an important decision, for once your scene has been chosen there is no going back. You may choose any scene you wish from the plays studied on the course, so long as the scene is at least 200 lines long, and so long as it can be staged with the number of actors available in the group. **(DUE September 24)**
2. Once the scene has been chosen, two members from your group will take the lead on writing a proposal of 750-1000 words. **This could be produced by a Blogger or it could be a secondary role for one or more of the group members.** In that proposal, the writer(s) will need to explain why they have chosen their particular scene, their initial thoughts on how they plan to stage it, and the possible challenges they anticipate. Consultation with the other group members is expected. **(DUE October 1)**
3. Following the proposal, two members will take the lead on creating a **digital** edition of their scene. Scenes should be edited for both language and performance using both side and footnotes. The Editor(s) should consider such things as difficult phrasing, archaic diction and the ways in which language informs such things as gesture, intonation and pace. Editors will begin by producing a hand-drawn mock-up (or conceptual prototype). They will then use the prototype as a guide for the making of their digital version. The digital version can be produced in MS Word, InDesign, Photoshop etc. Once complete, it should be converted to a PDF and submitted to me. A 500-word statement on editorial principles should precede the glossed text. **(This stage is due October 15)**
4. With the proposal and edited text complete, groups can now move towards the staging of the scene. The Director and the Actors will work on things such as staging, entrances, set design, positioning, gesture, volume and pace. The Edited text should help inform the directors and actors decisions. During this trial period, one or both of the actors will take the lead on discussing the experience with those responsible for blogging. At least two reflective posts of at least 300 words each should be produced on the course blog during this time. Scenes will be performed in class on **November 5 and 7.**
5. Once the group is happy with the performance, they will work on videoing it, editing it and uploading it to OWL. While specific members will be responsible for the filming and editing of the video, their decisions will be made, in part, through consultation with the Directors and Actors. As with the previous stage, one or more of the members in charge of video will discuss the experience with the bloggers who will write two reflective posts of at least 300 words on the course blog. **Due November 19.**
6. With the text, performance and filming complete, the group will end by creating a 10-minute retrospective video about the process. Excerpts from former blogs can be used in the video. **Due November 28.**

NOTE 1: Tegan Moore, from the IT department, will be offering tutorials for members working on video and editing (???). Please take advantage of her expertise!

NOTE 2: Arts and Humanities has iPads and other equipment available for free rental. You can use these to film your video.

Assessment:

This major project is worth 40% of the course grade. 20% of the total is for the group, and 20% for individual performance. So, if your group received a 74 and you received a 70, you would get a 72 for the assignment.

The group grade is calculated as follows: each of the five sections (sections 2-6 above) will be given a mark out of a 100, and the six sections will then be combined to reach an average. I will grade these sections as they are completed and get them back to you as soon as possible.

The individual grade will be based on a combination of self-assessment, peer-assessment and professor-assessment. In addition to scoring your group members, you will also need to provide short explanations for why you have assessed them as you have. Rubrics will be supplied soon. I will consider the three sets of assessments when reaching a decision on your individual grade for the project.

LATE ASSIGNMENT POLICY

Late assignments. If you submit your scene analysis or “Initiating Discussion” post after the due date, your writing will be counted as late. The grade will be reduced by a penalty of two marks (2%) for each calendar day that it is late. This course depends on steady and regular contribution, both to class and to your “Experiencing Shakespeare” project. Lateness and/or a lack of contribution will be built into the final grade assigned to you for participation and for your group and individual grade within the “Experiencing Shakespeare” project.

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student’s Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

Plagiarism is a major academic offence. All instances of plagiarism will be reported to the Chair of Undergraduate Studies for adjudication.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western:
<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

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