

ENG\_OX 311Q

Shakespeare, Text and Performance

Spring 2014

Tues/Thurs 10.00-11.15 FTDC

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Office Hours: Tues/Thurs 11:15am-12:15pm

Mon/Weds 1:30-2:30 (other times by email appointment only)

General Course Guidelines:

Punctual class attendance and participation are required and will form the basis of a significant portion of your grade. Please be present and ready to participate promptly at the start of each class. Lack of regular and thoughtful participation, tardiness, and absences will cause your grade to drop substantially! Also, later work will be weighted more heavily than earlier work, so that you have plenty of room for improvement.

PLEASE NOTE: These criteria mean that the average of your paper, project and oral report grades may not equal your final grade.

No late papers or computer excuses will be accepted. Typed papers, correct spelling, punctuation, and syntax are expected! If you are unsure about such basics of English composition, please purchase and use one of the many available handbooks of correct English usage. Remember: you have already paid for the use of the Writing Center as part of your tuition. I encourage you to take advantage of this resource, no matter what your current level of writing ability. All plays should be read in their entirety by the first class

period devoted to that play. Please remember to cite any material that you receive from another source and to clearly identify all quotes. The Oxford Honor Code and guidelines on plagiarism will be followed in this course.

Research: Essays will often benefit from information derived from other sources. We will follow MLA guidelines for in-text citations and a bibliography at the end of each paper is required. Essays with incorrect citation format (or no citations or bibliography) will be returned ungraded.

#### Required Assignments:

All of the assignments are noted on the syllabus. Please submit copies of your papers to Blackboard. Except where noted (with certain final assignments), electronic submissions are expected at all times:

6 x 1000 word 'Short Paper' essay assignments. For these papers, please watch a film (or live) version of the play. Pick one distinctive aspect of the production chosen and write a 1000-word paper discussing how this facet of the performance supports, changes, undermines etc. an aspect of Shakespeare's text. In these papers (and in discussion), Shakespeare's play is always the focus; the production is to provide supporting material only. Please keep production summary to a minimum.

1 x oral report (to be done with an assigned group)

1 x final paper and project (details to follow).

When a production is assigned, you may either watch a video/DVD /streamed performance (the complete film, not a YouTube clip or other abbreviated version) or attend a live performance, if one is available. The class will be attending 1-2 performances during the semester. These will most likely be organized for a Sunday. The schedule will be announced as soon as possible. The complete BBC Shakespeare is now available for streaming through the Library. Search "BBC Shakespeare" in discoverE (which is the search box at the top of the Oxford Lib homepage [oxford.library.emory.edu](http://oxford.library.emory.edu)). When you get the results page, limit the results to

“Full Text Online” using the options on the left-hand side of the page in order to see the videos available for streaming. Be aware: some of the BBC versions are wonderful, but some are not.

Required Text: The Oxford Shakespeare, edited by Stanley Wells and Gary Taylor, has all the texts of the plays studied on this course.

Course Schedule.

14 January: Introduction to the Shakespeare course.

16 January: Shakespeare in the Context of His Time

21 January: Introduction to ‘On Yer Feet’. Shakespeare and Text work. (Add/Drop by 4pm 21 January) Oral Report assignments will be posted [1 group of 3 for each play].

23 January: No class (Dr Q at Shakespeare Theater Association Conference, Stratford Ontario). Please read *Romeo and Juliet* in its entirety for the next session. Also note, all plays from now on must be read in full by the first 'discussion' session of class. Failure to read the play will result in a Fail in the course.

28 January: (*Romeo and Juliet*). Discussion

30 January: (*Romeo and Juliet*). ORAL REPORTS

PLEASE NOTE Sunday 2 February, performance of *Romeo and Juliet* at the Shakespeare Tavern. Performance starts at 2:30, but to get good seats we need to be there by 1:15. We will leave Oxford at 12:15 by minivan. A "British Pub Menu" will be available for those who want to eat at the Tavern,, but this is not included in the ticket

price. Please keep this day free.

4 February: (*Romeo and Juliet*) ‘On yer feet’ work. Short paper 1 due. For this paper, please consider the play we saw on Sunday. Pick one distinctive aspect of the production and write a 1000-word paper discussing how this facet of the performance supports, changes, undermines etc. an aspect of Shakespeare’s text. In these papers (and in discussion), Shakespeare’s play is always the focus; the production is to provide supporting material only. Please keep production summary and/or critique to a minimum.

6 February: (*Taming of the Shrew*). Discussion

11 February: (*Taming of the Shrew*). ORAL REPORTS

13 February: (*Taming of the Shrew*) ‘On yer feet’ work. Short paper 2 due. For these 1000-word papers, please watch a film (or live) version of the play. Pick one distinctive aspect of the production chosen and write a 1000-word paper discussing how this facet of the performance supports, changes, undermines etc. an aspect of Shakespeare’s text. In these papers (and in discussion), Shakespeare’s play is always the focus; the production is to provide supporting material only. Please keep production summary to a minimum.

18 February: (*Measure for Measure*) Discussion

20 February: (*Measure for Measure*) ORAL REPORTs

25 February (*Measure for Measure*). ‘On yer feet’ work. Short paper 3 due. These 1000-word papers should follow the format for the other “watch a performance” papers.

27 February: (*Twelfth Night*) Discussion

4 March: (*Twelfth Night*) ORAL REPORTS.

Also by midnight tonight, you should post your idea for a final project, so that students can begin forming project groups. Your ideas can be concrete or still in early form. Feel free to ask for students with specific skills to join you. If your idea needs a dancer, musician, or technical expertise that you don't have (for example), put that request out there. You might need performers, graphic artists etc. You might also need to develop skills that none of you currently possess (or admit to!). This is your opportunity to build partly on skills that you already possess and to stretch yourself in new directions. The best projects are likely to take students outside their typical academic realms: be adventurous!

6 March: (*Twelfth Night*) 'On yer feet' work. Short paper 4 due. These 1000-word papers should follow the format for the other "watch a performance" papers. For this paper, please watch the Nunn version of *Twelfth Night*. Pick one distinctive aspect of the production and write a 1000-word paper discussing how this facet of the performance supports, changes, undermines etc. an aspect of Shakespeare's text. In these papers (and in discussion), Shakespeare's play is always the focus; the production is to provide supporting material only. Please keep production summary to a minimum.

## SPRING BREAK

18 March: (*Othello*) Discussion.

20 March: (*Othello*) ORAL REPORTS

25 March: (*Othello*) 'On yer feet' work. Short paper 5 due. This 1000-word paper should follow the format for the other "watch a performance" papers.

27 March: (*Macbeth*). Discussion

1 April: (*Macbeth*) ORAL REPORTS

3 April: (*Macbeth*) Showing of *Shakespeare Behind Bars*. This will be shown outside class time, timings and place to be confirmed.

8 April: (*Macbeth*) 'On yer feet' work

10 April: Showing of *Mickey B* in class (SAA). ALL are required to attend this screening during class time in FTDC. The film lasts approximately 50 minutes. Please be prepared to discuss the implication of the film at the next session.

15 April: (*Macbeth*) Discussion of *Mickey B*. Short paper 6 due. These 1000-word papers should compare *Mickey B* and any other version of *Macbeth* studied, focusing on how the performances present, change, omit, or highlight aspects of the text.

17 April: Brief presentations regarding final papers/projects

22 April: Brief presentations regarding final papers/projects.

24 April: Last Class. Shakespeare's 450th Birthday Party. Brief presentations regarding final papers/projects.

Final papers/projects are due TODAY.

#### Final Project and Assignment Details:

For the final project, you will craft a “creative” project concerned with Shakespeare, Text and Performance. Your project should include at least one of the plays we have studied this semester. In the past, students have made live and animated films, posters, artwork, etc. There is a range of options, which we will discuss in class. With this project, you will also turn in a 1500-2000 word paper, detailing the textual basis of your project, the reasons you chose the medium/media you include and other related questions. For this project, you will work with other students. This collaboration is mandatory. The projects themselves will be joint ventures; IMPORTANT your related papers, however, need to be written individually.

In the past, I have received some brave and interesting, even radical projects. This is PRECISELY what I hope for. I want you to engage with the Shakespearean texts and explore how they stimulate your own creativity. I am all for creative ventures that push the boundaries. Most important, however, is not the 'quality' of the creative projects (you

are not expected to be great poets, playwrights, artists etc.), but the 'intellectual quality and rigor' of the written assignments that accompany these projects. "Process not product", that's the mantra. To achieve the highest grades, I will need to see written evidence of close reading of the text/s as a justification for the creative choices made. Make sure that you ground your creative ideas in the Shakespearean texts and explore their (and your) fullest potential.

You will, as stated above, also turn in a 1500-2000 word paper, detailing the textual basis of your project, the reasons you chose the medium/media you include and other related questions. This is an analytical paper that will resemble typical academic papers (using evidence etc.). Be careful to emphasize the intellectual aspects of your project/process rather than providing a simple process narrative. Not, for example, "First we went to Michael's and bought construction paper." Such practical details should be included only if they help you present your academic argument. For example:

Our montage is crafted from construction paper because this material is reminiscent of childhood, which plays a central thematic role in *Macbeth* (*Macbeth*, Act 4, scene 3).

You will be working with other students and will be turning in a joint project; your related papers, however, need to be written individually. Group size is flexible, according to the needs of the project. All groups and projects need to be approved by the instructor. When you turn in your final paper, please include a paragraph (about 200 words) detailing your role in creating the project.

#### Oral Presentations:

Each of you will be part of a group oral report (approximately 20 minutes in length). Groups will be assigned randomly. Every person's role in the presentation needs to be clear. Since we are focusing on textual and performance issues this semester, your topics should be chosen from these realms. Remember that your presentations should offer analysis, with description as support only. Like plot summary in the papers you may be accustomed to writing, here, production summary should be kept to a minimum. You are free to present and write about any production issue that interests you about the play you choose. Some of you might want to look at production histories or reviews of performances from previous decades/centuries. You might compare productions with radically different settings or discuss rearrangements of the plot. Depending on the topic you choose, you might be focusing upon one production in detail or looking at several. We will be talking about more options in class. Whatever topic you decide upon, remember to look at the play (and not just the production, costumes, characterizations, or stage history etc.). Include references from the play as part of your analysis. For example,

if lines were cut from a particular performance, discuss the implications of that excision rather than just pointing it out.

If you include video clips, please post them on Blackboard, so they can be viewed outside of the 20-minute presentation. There will only be time for very short clips to be shown during the reports. Analysis should accompany all such clips. Please discuss video needs with the instructor at least 24 hours in advance of class.

#### General Guidelines:

##### Preparation:

Research carefully. Have more to say than you have time to share. Make sure you know how the technology works in this room, if you will use it during the presentation. Arrive early to set up and make sure everything is working properly. Organize your comments through an outline or list, planning how you will move from one topic to another and where you will use examples. Write out notes, but not the entire presentation. Do not read your paper to the class or flip through the paper as you go to figure out what to say next.

##### Rehearse.

**Delivery:** Relax and speak clearly. Think about your audience, remembering how it is to be an audience member.

Pace yourself: not too fast or too slow.

Allow time for questions, either within the presentation or after (or both).

Use visual aids and handouts where they are helpful. If you are presenting with others, make sure that everyone is an active participant in the presentation.

#### Grading Policies:

##### Papers:

A = 93-100%; A- = 90-92% -- an "A" (90-100%) paper offers a persuasive, eloquent, stylistically sophisticated argument. It presents a compelling thesis, which is then developed into a well-structured, coherent essay. An "A" paper uses evidence effectively. Such a paper thoughtfully considers and analyzes other viewpoints, including the views of the paper's intended audience. An "A" paper's style is distinctive, and this style helps further the writer's argument.



B+ = 87-89%; B = 83-86%; B- = 80-82% -- a "B" (80-89%) paper also offers a convincing argument. It has an interesting thesis and is, on the whole, well structured. Like an A paper, it too considers alternative positions and does so in a thoughtful manner. A "B" paper's style is clear and relatively free of errors that could hinder its readability and/or persuasiveness. A "B" paper grasps the significance of style in making an effective argument.

C+ = 77-79%; C = 73-76%; C- = 70-72% -- a "C" (70-79%) paper makes an argument but does not do so effectively. It may fail to present evidence in support of its thesis or it may present evidence in a haphazard and hence unconvincing manner. In addition, a paper will receive a "C" if it is stylistically unsophisticated, replete with digressions, lacks a sense of audience, or ignores opposing opinions.

D+ = 67-69%; D = 60-66% -- a "D" (60-69%) paper fails to present an argument. The paper lacks a thesis and is merely a string of ideas, some of which may be very interesting but none of which are developed into a clear, rational, coherent essay. Additionally, a plethora of typos, stylistic problems, or grammatical flaws may turn any paper into a "D" paper if such lapses significantly affect the essay's readability.

F = <60% -- an "F" (less than 60%) paper is the product of a lack of care on the part of the writer. In an "F" paper, the writer may neglect to hand in the assignment; refuse to address the paper topic; or violate common standards of decency.

**Participation:** A student receiving an "A" for participation arrives to class on time, well-prepared and ready to join in the classroom discussion and other activities. This student contributes readily and thoughtfully, but doesn't dominate; shows respect for other students; and helps advance the conversation or activity.

A student receiving a "B" for participation is prepared and respectful of others, but may need to be prompted to participate. He/she is actively involved in all discussions and activities, but may take a less prominent role.

A student receiving a "C" for participation generally arrives on time and prepared, but needs to be prompted to participate in large and small group activities. Students who find large group discussions difficult should talk to the instructor to determine ways to offset this challenge.

A student receiving a "D" for participation arrives late or unprepared regularly and/or disrupts the class in some way (disrespectful to other students; consistently tangential remarks etc).

A student receiving an "F" for participation is often absent, late, or unprepared, and does not contribute to the discussion or class activities in a productive way.

## Final Grades:

When final grades are calculated, later work will be weighted more heavily than earlier work in order to allow for improvement and development of skills in writing, participation, and textual/performance analysis. Each student will receive a large number of grades during the course of the term (for papers, participation, attendance, oral reports etc.), so that you have a number of areas in which to succeed. Please come and see the instructor on your campus during office hours or by appointment at any point during the term when you would like to discuss your progress.

## Oxford Student Honor Code

The responsibility for maintaining standards of unimpeachable honesty in all academic work and in campus judicial proceedings falls upon every individual who is a part of Oxford College of Emory University. The Honor Code is based on the fundamental expectations that every person in Oxford College will conduct his or her life according to the dictates of the Honor Code and will refuse to tolerate actions in others that would violate the Honor Code.

### Article 1: Academic Misconduct

Academic misconduct is an offense generally defined as any action or failure to act that is contrary to the integrity and honesty of members of the academic community.

A. Such offenses include, but are not limited to, the following:

Seeking, acquiring, receiving, or giving information about the conduct of an examination, knowing that the release of such information has not been authorized

Plagiarizing

Seeking, using, giving, or obtaining unauthorized assistance in any academic assignment or examination

Intentionally mis-shelving, damaging or removing library materials without authorization

Intentionally giving false information to professors or instructors for the purpose of gaining academic advantage

Intentionally giving false testimony in an Honor or Conduct Board hearing or refusing to give evidence when requested by the Honor Council

Intentionally giving unauthorized information regarding hearings of the Oxford College Conduct Board or Honor Council

Breach of any duties prescribed by this code

B. A duty of confidentiality is implicit in the Honor System. It is academic misconduct under this Code for any member of the Honor Council, a student witness, or any student (other than the accused) who has obtained knowledge of an Honor Council proceeding, past or present, to breach this confidentiality. Nothing in this paragraph shall restrict communications to officials of the University where knowledge is necessary to the performance of the officials' duties nor shall it restrict disclosure required by law.

C. Harassment of witnesses or anyone involved in an Honor Council hearing, before, during or after the hearing constitutes academic misconduct.

## Article 2: Honor Pledge and Obligation

A. A student's submission of any work to be evaluated for course credit constitutes a declaration that he or she has neither given nor received unauthorized information on the work, nor has condoned the giving or receiving of unauthorized information by others.

B. Each student at Oxford College of Emory University agrees to abide by the honor pledge and takes upon himself or herself the responsibility of upholding the Honor Code. Each student is urged to inquire of the Honor Council about any doubtful case at any time throughout the year.

C. Each professor shall explain to his or her classes at the beginning of each semester any special aspects of the Honor Code as it pertains to that course.

D. "State of the Honor Code" meeting of the student body and the Council shall be held periodically upon the call of the Council. The purpose of these meetings will be to discuss how the Honor Code is working, to strengthen understanding of the Code among members of the College community, and to promote improvements.

### PLEASE NOTE:

Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.