

ENGL 263: Introduction to Shakespeare

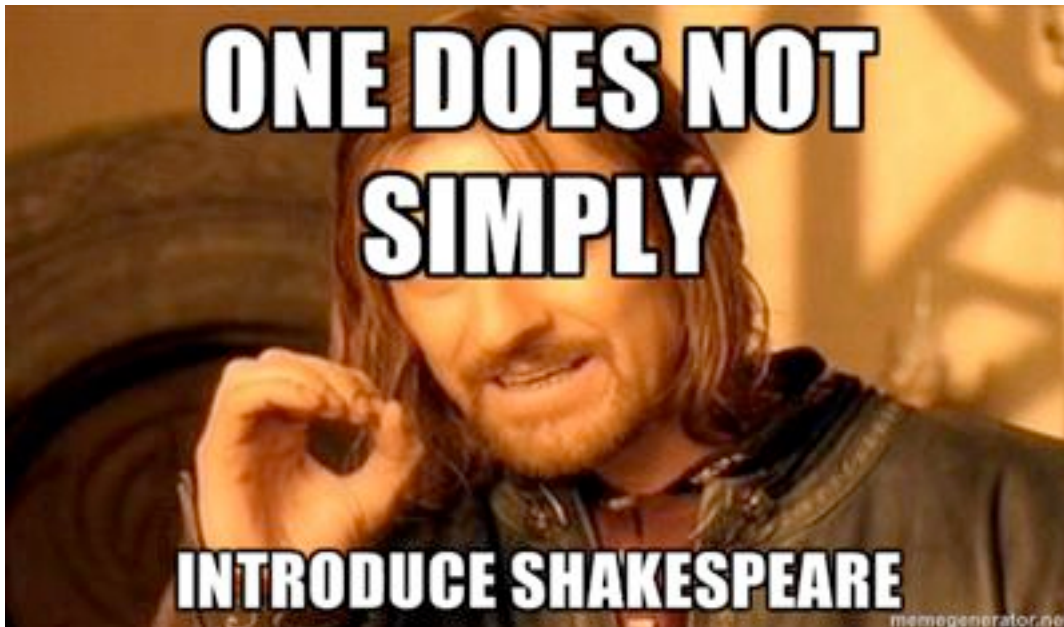
Spring 2013

MWF 12:30-13:20 / ARM 112

Professor Sarah Neville
sjneville@mail.wvu.edu
<http://stapleyourpages.tumblr.com/>

Office: Colson Hall 133
(304) 293-9726

Office Hours: Mondays and Wednesdays, 2-4pm
other times by appointment



COURSE DESCRIPTION

This class will approach a selection of Shakespeare's plays through several methods, examining them not only as historical artifacts rooted in the time and place of their creation, but also as spectacles that are best illuminated by live performance. In order to better enable us to consider the ways that staged properties and special effects are crucial parts of Shakespeare's stagecraft, this section of "Introduction to Shakespeare" is especially interested in the practical means through which Shakespeare's plays resonate with both historical and contemporary audiences. Through exercises, excursions, and class discussions in costuming, casting, producing and directing, we will seek to answer questions like: "How was the English stage of 1592 different from a typical American stage of 2013?" "How does a production cut someone's hands off?" "How can two unrelated actors simulate playing twins?" "What did Elizabethans think a medieval battle looked like?" "How does a dead character returning as a ghost look differently from the way he did when he was alive?" Class progress will be evaluated by short writing assignments, quizzes, a group project and a final exam.

TEXTS

Texts for all of the plays except *Double Falsehood* (ed. Brean Hammond, Arden Shakespeare Edition) can be found in the course textbook, *The Norton Shakespeare (Based on the Oxford Shakespeare)*. Because Shakespeare's works are highly mediated by modern editors and publishers, there can significant

differences between the text of one edition of a play and another; as a result it is important that you acquire the course textbook. *The Norton Shakespeare* comes either as a 2 volume set, a 4 volume set or as a single volume -- the contents are identical; which you choose to buy depends on how much book you want to carry to class every day (for a variety of reasons, the e-reader version of the text is not considered an acceptable substitute for the print version). Additional required readings will be available on the WVU library's e-reserves. You are expected to make your own copy of these readings and to bring them to class. Students are expected to take notes in their textbooks as they read -- you will need these notes to study for the final exam (if you have rented your textbook, use post it notes). Students should expect to spend at least 4 hours per week reading in addition to the time spent completing assignments.

Selected Texts

- *The Comedy of Errors*
- *The First Part of Henry VI (1 Henry VI)*
- *Titus Andronicus*
- *Love's Labour's Lost*
- *Double Falsehood*
- *Hamlet*
- *Timon of Athens*
- *Macbeth*
- *The Tempest*

ASSIGNMENTS, summary

- Oxford English Dictionary Assignment: **10%**
- Reading and Responding Assignment: **15% (5% part 1; 10% part 2)**
- Casting and Directing Exercise: **20% (10% part 1; 10% part 2)**
- Material Object Study Group Presentation: **15%**
- Study Comprehension Quizzes: **20% (worst 3 dropped; no makeups allowed)**
- Final exam: **20%**, dates set by university

All the writing assignments and the final exam must be submitted in order to pass the course.

SCHEDULE

Week 1 (Jan 14-16-18): Shakespeare: Contexts and Vocabularies/*The Comedy of Errors*

- *Readings*: "The Shakespearean Stage" by Andrew Gurr (Vol.II: 79-99)

Week 2 (Jan 21*-23-25): *The Comedy of Errors*

*MLK day: university closed

Week 3 (Jan 28-30-Feb 1^): *1 Henry VI*

^OED Assignment due

Week 4 (Feb 4-6^8): *1 Henry VI/Titus Andronicus*

^Field trip to Creative Arts Center on the Evansdale campus ~ meet in the CAC lobby
@ 12:30pm sharp

Week 5 (Feb 11^13-15): *Titus Andronicus*

^ Reading and Responding Essay, part 1 due (Feb 11)

Week 6 (Feb 18-20-22): *Love's Labour's Lost*

Week 7 (Feb 25[^]-27-Mar 1): *Love's Labour's Lost*

^ Reading and Responding Essay, part 1 due (Feb 25)

Week 8 (Mar 4-6*-8): *Hamlet*

* English Department Undergraduate Pizza Party, 130 Colson Hall, 11:30-1:30

Week 9 (Mar 11-13-15): *Hamlet*

Week 10 (Mar 18[^]-20-22): *Timon of Athens*

*last day to drop a class

^ Casting and Directing Exercise, part 1 due (Mar 18)

Week 11 (Mar 25-27-29): *Timon of Athens*

***Spring Break ~ No Class ***

Week 12 (Apr 1-3-5): *Macbeth*

Week 13 (Apr 8[^]-10-12): *Macbeth*

^ Casting and Directing Exercise, part 2 due (Apr 8)

Week 14 (Apr 15-17-19): *The Tempest*

Week 15 (Apr 22-24-26): Group Project Presentations*

*Classroom location TBD

Week 16 (Apr 29-May 1-3): *Double Falsehood*

The final exam date/time will be set by the university between May 6-11.

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POLICIES

See also: <http://stapleyourpages.tumblr.com/>

Cell Phones and Laptop Computers

Cell phones distract us from communicating fully with those immediately around us and **must be turned off** (not just silenced) in my class. Students using their phones for any purpose, including texting or “looking something up” will be asked to leave the classroom. If there is a genuine reason why you need to keep your phone on during class time, please speak to me privately. Similarly, because the internet itself is a significant distraction from class activities, I require students who wish to use their laptops to take notes to promise me in writing via email that they will keep their computers in “airplane mode” during class time. **Until you have requested and received my written permission, you may not use your laptop.**

Social Justice

WVU is committed to social justice. Students have the right to expect their campus to provide a positive and respectful learning environment free from discrimination and harassment both inside and outside the classroom. In ENGL 263, students are expected to uphold the WVU commitment to social justice by demonstrating curiosity, consideration, and tolerance for diversities in race, sex, political affiliation, gender identity, age, disability, economic status, veteran status, religion, sexual orientation, color, or national origin. I don't expect students to agree with each other, but I require that

students listen thoughtfully to each others' points of view. Please let me know if you have questions or concerns about this matter.

Student Athletes and Special Needs

If you anticipate needing any type of accommodation in order to participate in this class, please advise me as soon as possible. Athletes must provide me with a schedule of absences and conflicts from their sport supervisor; students requiring other forms of accommodation must make appropriate arrangements with the WVU Office of Disability Services at G-30 Mountainlair. Phone: (304) 293-6700 Voice/TDD: (304) 293-7740 Email: access2@mail.wvu.edu.

Reading

Students are expected to do active readings of both the play and its introductory/concluding material in **advance** of the lectures, in order that they may most fruitfully participate in classroom discussion. "Active readings" means taking notes as you read, either in the margins or in post-it notes you keep in your textbook. When reading drama, it is always a good idea to write brief (1-2 sentence) summaries after every scene, so that you can keep track of the plots and characters as you read. If you don't understand something, make a note of it so that you can bring up your question in our next class. Please bring copies of your textbook to class.

Writing and Email Etiquette

I get 40-65 emails every day; in order to make certain that your email isn't directed into my spam folder, please write "ENGL 263" in the subject line of your email, followed by an indication of what your email is about (e.g. "ENGL 263: Exam Questions"). Please use common courtesy and proper grammar in your form of address and signature heading – I reserve the right to ignore emails that are addressed to "Hey" or which use text speak or other slang that is inappropriate in the college/employer environment. Remember that your writing is part of your voice, and as such it is an extension of you; it should be used with the same care and consideration that you use your body.

Assignments

All assignments should:

- be word-processed;
- be double-spaced in a 12 point font;
- have a specific title that indicates the argument or purpose of the assignment itself (note: something like "ENGL 263 Essay" is emphatically not a title);
- contain a properly-formatted Works Cited page listing ALL the resources that you examined, including your textbook;
- have numbered pages; and
- be stapled.

Unless special arrangements have been made in advance, I only accept essays in hardcopy. You must hand in **all** of the assignments and write the final exam in order to pass the course.

Incompletes

A grade of "incomplete" is warranted only if a substantial amount of course work has been completed by the end of the semester. If an emergency comes up, the Office of Student Life can be reached at (304-293-5611), and you should call them immediately for assistance.

Late Work & Rewrites

Papers may be handed in late on a case-by-case basis provided that the student has sought and been granted an extension **at least 3 days in advance of the due date**. Requests for extensions must be received in by email, and include a detailed outline or summary of the delayed paper, a rationale for the extension, and a revised due date. **You have not received an extension until I have sent you an email confirming that you have been granted one.** In the absence of an extension granted in advance, assignments will be penalized at the rate of 2% per day or 10% a week.

I am extremely unsympathetic to excuses based on technological failures, so back up your work by emailing it to your university email account and/or print out rough drafts to avoid the aftermath of printer disasters and nefarious electronic conspiracies. Provided they are legible, I will also accept short assignments the old-fashioned way – longhand.

Students are permitted to *substantially* rewrite their papers in order to improve their original grades. Students wishing to rewrite should see me during my office hours within 1 week of the original paper being returned.

Plagiarism

Because it enables people to take credit for work they did not do themselves, plagiarism undermines not only the worth of a university degree, but the very foundation of the liberal arts tradition, which values students' scholarly engagement and the individual development of rational thought. As a result, university administrators and professors take plagiarism very seriously, and the academic penalties are high: a failure on the assignment or in the class, a note on your transcript (which can hinder your chances of getting into grad, law or medical school), academic probation, or even expulsion.

Plagiarism is often the result of poor time management – if you've left starting to write your paper until the night before it's due, the temptation to cut and paste your way to a finished essay can be overwhelming; it might take you three or four days to write the essay properly, and you've got other classes to study for. Sometimes it can seem like a good idea to cheat rather than take the late penalty of 2%/day or 10%/week. But such risks rarely pay off: besides being immoral, dishonest and a violation of academic honour codes, this kind of cheating is easy for professors to spot (I catch one or two plagiarizers a term – one term, I caught *five!*). And the academic penalties if you are caught plagiarizing are very high.

The WVU Student Conduct Code has this to say about plagiarism:

(from http://studentlife.wvu.edu/office_of_student_conduct/student_conduct_code)

“Plagiarism is defined in terms of proscribed acts. Students are expected to understand that such practices constitute academic dishonesty regardless of motive. Those who deny deceitful intent, claim not to have known that the act constituted plagiarism, or maintain that what they did was inadvertent are nevertheless subject to penalties when plagiarism has been confirmed.

Plagiarism includes, but is not limited to, the following:

- i. Submitting as one's own work the product of someone else's research, writing, artistic conception, invention, or design; that is, submitting as one's own work any report, notebook, speech, outline, theme, thesis, dissertation, commercially prepared paper, musical piece or other written, visual, oral or electronic/computerized material that has been copied in whole or in part from the work of others, whether such source is published or unpublished;
- ii. Incorporating in one's submission, without appropriate acknowledgment and attribution, portions of the works of others; that is, failing to use the conventional marks and symbols to acknowledge the use of verbatim and near-verbatim passages of someone else's work or failing to name the source of words, pictures, graphs, etc., other than one's own, that are incorporated into any work submitted as one's own.”

In other words, plagiarism is about gaining credit for another person's *work*, not just another person's *words* – you can still be guilty of plagiarism without copying someone else's words *verbatim*. Because any reader of your work will assume that an idea is yours unless you tell them otherwise, if you are endorsing or responding to someone else's ideas, you must cite your source even if you are reformulating the idea into your own words. If in doubt – just ask!

ASSIGNMENTS, detail

The assignments in this course are designed to fulfill the expectations of work required for a B.A. degree, particularly those skills in 1) interpreting texts within diverse literary, cultural, and historical contexts; and 2) demonstrating a general knowledge of the social and structural aspects of the English language.

In order to be accepted for evaluation, all your written assignments **must** be accompanied by a printout of the grading rubric (attached at the back of this syllabus) and a cover sheet listing the following:

- Your name
- Course #
- Assignment title (your specific title, not the generic title)
- Date assignment handed in
- Estimated number of hours you spent working on the assignment
- Citation method used for your Works Cited list (MLA, Chicago, etc.)
- A brief comment of self-evaluation: did you plan ahead to give yourself sufficient time to produce this assignment? Did any problems arise that may have been reasonably foreseen?

- Other working details you think it might be useful for your professor to know (visits to the writing center, to the

library's reference desk, to the professor's office hours, etc.)

Important note on quoting Shakespeare:

Most of the plays of Shakespeare and his contemporaries were written in verse (poetry), which makes the format of individual lines important delineations of meaning. When quoting 4 or more lines of verse, make sure that you observe line breaks by recording exact capitalizations:

Being young, I studied physic, and began
To practice first upon the Italian;
There I enriched the priests with burials,
And always kept the sexton's arms in ure
With digging graves and ringing dead men's knells. (2.3.185-89)

If you are quoting less than 4 lines, you can incorporate your quotation into your own writing, marking the line breaks with forward slashes:

As Bosola remarks, "all our fear, / Nay, all our terror, is lest our physician / Should put us in the ground" (2.1.61-3), which is an opinion that the Duchess shares: "physicians thus, / With their hands full of money, use to give o'er / Their patients" (3.5.7-9).

Notice that in both cases, the citation format is the same: the relevant act, scene, and line numbers are provided in parentheses immediately following the relevant quotation using Arabic (not Roman) numerals, separated only by periods. In the latter case, because the quotation is fully incorporated into the text of the essay itself, the closing punctuation "." is located outside of the parentheses.

Assignment 1: Glossing Shakespeare's Language (10%)

Due: Feb 1

This exercise is designed to familiarize you with one of the best resources for the study of English literature: *The Oxford English Dictionary* (OED). The assignment should also force you to think about the needs of a text's intended audience: how does the glossarial and footnoted information of your textbook provide readers with additional insight into Shakespeare's language, characters, themes or message? Do NOT use ANY other online resources except the OED to complete this assignment.

The Oxford English Dictionary is available through the WVU library website. Click the "databases" link from the main page, then click the "Languages and Literatures" link. Scroll down the alphabetized link until you find the OED. You will need to cite your sources in your works cited, including every entry that you reference. (For the sake of ease, it may be more useful to you to simply have a general reference to the OED as a whole, and then provide an alphabetized list of the words you looked up at the end of your Works Cited. Make sure you keep a record of every word you investigated, even if you don't use the information you learned in your own gloss.)

Your job is to examine Mortimer's long speech (beginning 'I will . . .' and concluding '. . . were suppress'd') in 2.5 of *1 Henry VI* and use the OED to correct and/or supplement the glossarial notes that are contained in *The Norton Shakespeare*. Here are the steps you should follow:

1. Prepare a full and complete perfect transcription of the text (check and double check that your transcription, including line breaks, spelling, capitalization, and punctuation are exactly correct). While you are doing this, familiarize yourself with the forms of the sentences, rhetorical tropes, and repeated words that Mortimer uses. This part of the exercise is crucial to your acclimatizing yourself

to Shakespeare's language, so even though this process is tedious, do not cut and paste from an online source.

2. Begin to gloss (or annotate) your text, using the footnote feature in your Word processing program. (Usually footnote is available through the "Insert" tab.) Look up every word that you either do not know or which is being used in an unfamiliar way; if a word is glossed in your textbook, look it up, because you may decide to modify and/or change the note that your textbook's editor provided. Your goal is to locate the most likely definition of the word that Shakespeare meant to use, which may or may not mean the oldest, newest, most common, most archaic, or most vulgar form. Pay particular attention to the year a word or definition of a word entered the language: *1 Henry VI* is written around 1592-3, so definitions that became common only later cannot reasonably be used to explain Shakespeare's meaning. Your glosses should be very, very, short – use your textbook as the model form; usually 2-3 words are sufficient, up to a single sentence to explain a complex idea. If more than one meaning is possible, separate distinct meanings with a semi-colon (e.g. "well off; virtuous"). You should end up with between 30-50 footnotes; nothing less than 30 is acceptable.
3. Completely paraphrase the passage in modern English prose, sentence by sentence. (You may need to break up longer sentences in the passage into shorter ones to make your own meaning clear.) Your goal is to translate the complex ideas conveyed in the speech into simpler, more familiar language. Your rewritten passage should not simply copy the words of Shakespeare's speech and change a few words here or there – students who attempt to do that tend not to do very well on this assignment. Instead, try to convey Mortimer's ideas in the language of today, using common idioms and phrasing. Be careful that you don't add additional information that is not actually present in the speech.
4. Don't forget to include a Works Cited list that details both the *OED* and your textbook. Make sure that you have specifically checked the accuracy of your format in a style guide or your ENG 101 reference text.

Assignment 2: Reading and Responding (15%)

Due: Feb 11 (part 1); Feb 25 (part 2)

This exercise is designed to help you develop your skills in synthesizing information contained in secondary resources in order to prepare you for writing research papers. It is divided into 2 parts.

Part 1: 2 page essay (minimum 500 words) ~ Due Feb 11; worth 5% of your final mark

After reading Bernard Beckerman's "The Use and Management of the Elizabethan Stage," briefly summarize his main points about the ways that Elizabethan stagecraft is different from that of the modern age. This assignment will require you to condense a large academic essay into a short abstract – it may help to imagine that you are writing an objective report about Beckerman's essay to enable a senior scholar to determine whether or not it is relevant to his/her interests. Do not attempt to appraise, critique, or evaluate the essay – this exercise is not about your reading experience. *Papers without a correctly formatted Works Cited and/or a cover sheet will lose one full letter grade.*

Part 1: 4 page essay (minimum 1,250 words) ~ Due Feb 25; worth 10% of your final mark

Edit your Part 1 essay to incorporate the feedback you received, and continue your discussion of Beckerman's article to consider the implication of Beckerman's ideas for the proper reading of Shakespeare's plays. How can Beckerman's research change the way modern readers can think about drama?

A and B papers will not use the first person subject "I" to make arguments, but instead use examples taken from the Shakespeare plays that we have discussed in class to emphasize/illustrate Beckerman's points. Remember that quotations from the reading or from the plays you are examining should be kept very short (1-2 lines/sentences) and be directly relevant to the point you are making. Beckerman should be referred to

by his last name (e.g. “Beckerman’s point is that . . .”). *Papers without a correctly formatted Works Cited and/or a cover sheet will lose one full letter grade.*

Assignment 3: Casting and Directing (25%)

Due: March 11 (part 1); April 8 (part 2)

This exercise is designed to help you understand the relationship between the text of a play and its form in theatrical performance. It is divided into two parts.

Part 1: 3 page essay (900 words) ~ Due March 18; worth 10% of your final mark

From one of the plays on the syllabus, locate a specific theme, message, moral, or interpretation of a character that you can defend the existence of using evidence from the text in the form of quotations/citations. Make sure that you have an explicit, detailed thesis statement that is communicable in a single sentence. A successful thesis will argue a point that is 1) not obvious and 2) needs defending because someone could reasonably argue the opposite using different evidence. Your goal in this assignment is to make your reader convinced of the value and relevance of your specific thesis to a full understanding of the play. *Papers without a correctly formatted Works Cited and/or a cover sheet will lose one full letter grade.*

Part 2: 6 page essay (1800 words) ~ Due April 8; worth 15% of your final mark

Edit your Part 1 essay to incorporate the feedback you received and correct any grammatical errors, and choose one of the scenes from which you derived some of the evidence you used to prove your thesis. Once you’ve chosen a scene, consider how you would direct it to make the validity of your thesis evident to an audience watching the play. Select a well-known contemporary actor to play each role, and in your paper, explain how you would direct the scene to emphasize your own particular reading of the play’s theme(s) or message(s). Be sure to discuss any cuts to the text, costuming, blocking (the actors’ movements), lighting or design decisions that will emphasize the point that you want your audience to understand. Your final paper should seamlessly transition between Part 1 and Part 2 to make a single argument with a unifying conclusion. *Papers without a correctly formatted Works Cited and/or a cover sheet will lose one full letter grade.*

Assignment 4: Material Object Study Group Presentation (15%)

Due: Week 15 (Apr 22-24-26)

This exercise is designed to familiarize you with i) the conditions of performance in early modern theatre and ii) some of the means by which changing conditions in performance affect popular and critical understanding of Shakespeare’s plays. In the second week of class, students will sign up for a group presentation on one of the eight plays we will examine in this course. Groups will identify a meaningful property crucial to the development of the plot of that play, and note all the times when it appears onstage. If appropriate, students will also note how that prop is variously used by different characters. Group presentations should also research how such a prop would have been presented in the early modern theatre, and use presentation software (PowerPoint, Prezzi) to explain how it has been presented in modern productions since then (you may need to visit the reference desk at the library to ask how to look up theatre reviews from around the world, or to find out how to view filmed productions of the play).

The presentation should attempt to answer the following questions: How can different renderings of the prop affect staging? How can they affect the meaning of the play? Presentations are expected to stage at least one approach a director may take in making use of the prop during a production, and ideally should provide examples of variations that alter the meaning. *In order to receive credit for the work of their group, students are required to be present and to speak during the presentation.* Presentations should be 12-15 minutes long and be accompanied by a handout that enables the audience to follow along as well as listing the works cited in the presentation. Half of the grade will be determined by peer assessment.

Study Comprehension Quizzes (20%)

Due: Intermittent

Beginning in the first week of class, students will take a number of quizzes which will be a combination of multiple choice and short answer questions based upon the course readings and in-class discussions. There will be at least one quiz per play. At the end of the term, three of these quizzes will be dropped; the rest will be used to calculate the quiz grade, which is worth a considerable portion (20%) of the final mark. *No retakes or make-up quizzes will be scheduled.*

Name:

Assignment Title:

Achievement Categories	F	D-range	C-range	B-range	A-range
Formatting	Misleading formatting affecting page count	Incorrect formatting not affecting page count	Some incorrect formatting choices	Mostly correct formatting, with only a single error	Perfect formatting
Citation	No citations; lack of works cited	Some material not cited; works cited missing proper information	Improper citation formatting; works cited incorrectly formatted	Mostly correct citation formatting; works cited correctly formatted	Perfect in-text citation formatting; works cited correctly formatted
Quotation	No quotations /irrelevant quotations	Minimal quotations	Some quotations that illustrate the validity of the argument	Quotations are consistently used to illustrate the validity of the argument	Quotations are skilfully interwoven into the fabric of the essay to illuminate the validity of the argument
Title	No or a poor title	Title with limited effect	Somewhat effective title	Interesting and effective title	Clever and engaging title
Thesis/Argument	No/vague thesis indicating the essay's main idea	Thesis does not examine a debatable point/proves an obvious point	Awkwardly worded thesis, but justification for the examination is provided	Simple thesis, but it sufficiently explains the argument and justifies the purpose of the essay	Effective, carefully-worded thesis that justifies the value of the provided analysis
Paragraphing	Paragraphs show no planning; are too small to offer complete concepts	Paragraphs show little planning; sentences are disordered or lack a clear flow of ideas	Paragraphs show some planning, but sentences could be better organized for the clear flow of ideas	Paragraphs show considerable planning, sentences clearly demonstrate the flow of ideas	Paragraphs are well-designed for the most effective plan and sequence to illuminate ideas
Introduction & Conclusion	No introduction and/or conclusion	Simplistic introduction and conclusion	Introduction and conclusion that tend to be weak, despite some effective elements	Introduction and conclusion that include effective elements	Introduction and conclusion that are strong and effective
Transitions between ideas	No transitions	Few transitions	Some transitions, but they are inconsistent	Consistent and appropriate transitions	Skilful and effective transitions
Organization of ideas to optimize reader comprehension	Organization that interferes with reader comprehension	Some lapses in organization interfering with reader comprehension	Organization that is mostly consistent with some lapses	Organization that is clear and consistent	Organization that enhances reader comprehension
Diction or word choice	Inappropriate or inaccurate word choices	Limited word choice and/or questionable word choices	Mostly appropriate and accurate word choices	Consistently appropriate and accurate word choice	Mature, varied word choice that is appropriate and effective
Grammar and sentence syntax	No sentence variety, frequent sentence errors	Limited sentence variety, sentences tend to be simple, repetitive, awkward, flawed	Little variety of sentences, one pattern dominates, some grammatical errors	Sentences show some variety and effectiveness, few grammatical errors	Sentences are varied, well-constructed and effective, none or very few grammatical errors
Rhetorical style and word flow	Text that is not fluent, lacks unity and coherence	Text that has major lapses in fluency, unity and coherence	Text that sometimes shows fluency, unity and coherence	Text that consistently shows fluency, unity and coherence	Text that shows remarkable fluency, unity and coherence

Comments: