

ENGL 4340/8346: *Shakespeare: Authority and Performance*

Spring 2004 • MW 1:00 - 2:15pm • RH 108

Dr. Susann Suprenant

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COURSE DESCRIPTION

ENGL 4340/8346 will examine a range of plays by William Shakespeare—acting company shareholder and playwright—focusing on questions of authority and performance (textual, cultural, and theatrical). Plays will be studied in the historical context of late 16th and early 17th century England with some attention to subsequent productions of works up to present day.

OBJECTIVES

- **Study representative plays through reading, writing, discussion, and performing/staging**
- **Increase knowledge of early modern culture as context for Shakespeare's plays**
- **Examine the conditions and conventions of Elizabethan/Jacobean poetics and theatre**
- **Practice close reading and acting as means of developing interpretive analysis**
- **Explore connections between critical theory, literary study and contemporary theatre production**

This course is roughly organized as a cycle of lecture / acting workshop / discussion for each of the plays we will study. (See Course Calendar).

Lectures: Dramatic structure and significant features
Performance history
Cultural Context

Discussions: Refer to notes (summaries and logs) in class, then hand in for credit.
Chapter Summaries due
Readings Logs due

Workshops: Scene work, staging exercises, and performances related to Analyses

TEXTS

Required Reading:

Shakespeare texts as listed in course calendar. Information on preferred edition(s) will be given in class.

McDonald, Russ, ed. *The Bedford Companion to Shakespeare*. Bedford Press, 2001.

Required Reading (Graduate Students):

Worthen, W. B. *Shakespeare and the Authority of Performance*. Cambridge UP, 1997.

Recommended Reading (on reserve):

Berry, Cicely. *The Actor and The Text*. Chapter 4. NY: Applause, 1992.

Brooks, Cleanth. "The Naked Babe and the Cloak of Manliness." *The Well Wrought Urn*. 1947

Accommodations are provided for students with documented disabilities. For more information contact Services for Students with Disabilities in EAB 117 or 554-2872, TTY 554-3799.

POLICIES AND REQUIREMENTS

- Attendance:** Attendance is not mandatory but strongly recommended.
Please arrange to get lecture notes from a classmate if you are absent.
Missed in-class assignments may **not** be made up for credit.
- Participation:** Prepare for and participate in class discussions and scene explorations.
Take thorough notes during lectures.
Engage actively in class activities / acting workshops.
- Reading:** Students should complete assigned reading by due dates and be able to discuss, ask questions, use in class.
“Reading” may include viewing supplemental video materials.
- Written Work:** Reading Logs should be hand written. All other work must be typed, double spaced, and carefully proofread.
Correct MLA style is expected for Analysis Papers.
- Due Dates:** Analyses are due at the beginning of class.
Summaries and Reading Logs may be turned in at the end of class.
Late written work received **before** the following class will be accepted for ½ credit.
No other late work is accepted.
- Extra Credit:** A series of assignments will be offered early in the semester.
- Other:** No food or drinks (except water). Participating visitors are welcome.

ASSIGNMENTS

- Chapter Summary** of each Bedford Companion chapter (~250 words)
- Reading Log** of each play
 - Including:
 - Brief scene-by-scene plot outline
 - Key lines (10 - 20 of the most important, interesting, intriguing . . .)
 - Recurring imagery, parallel situations
 - Staging implications and possibilities
 - Tie-ins to supplementary reading and lectures
- Analysis Paper**

EVALUATION (approximate percentages)

	<u>Graduate Students</u>
10 % Participation (Discussion and Workshops)	--
20 % Notes (Chapter Summaries, Reading Logs)	10 %
60 % Analyses	60 %
10 % Final Project (Scene + Notebook)	20 %
<u>Additional Play</u>	10 %

Please refer to UNO Undergraduate or Graduate Catalogs for policies regarding academic integrity.
ENGL 4340/8346*

COURSE OUTLINE

Week/date	Reading Due	Assignment Due
1 Jan 12 M 14 W	Course Introduction / Bedford, Ch. 1	Dates; <u>Shakespeare Bios</u>
<i>The Taming of the Shrew</i>: Early Modern Culture I		
2 19 M 21 W	Martin Luther King, Jr. Day Bedford, Ch. 8; <u>Worthen, Ch.1</u>	No Class summary; <i>Shrew</i> 2.1 scene
3 26 M 28 W	<i>Shrew</i> , Acts 1-3 <i>Shrew</i> , Acts 4-5	reading log reading log
<i>Romeo and Juliet</i>: Performance Conditions		
4 Feb 2 M 4 W	Bedford, Ch. 2 + 106-7; <u>Worthen, Ch. 2</u> <i>R&J</i> , Acts 1-3	summary reading log
5 9 M 11 W	<i>R&J</i> , Acts 4-5 Elizabethan Staging Conventions	reading log Metaphor Analysis
<i>As You Like It</i>: Early Modern Culture II		
6 16 M 18 W	Bedford, Ch. 7; <u>Worthen, Ch. 3</u> <i>AYLI</i> , Acts 1-3	summary reading log
7 23 M 25 W	<i>AYLI</i> , Acts 4-5 Physicality: Required, Implied, Possible	reading log Character/Scene Analysis
<i>Richard III</i>: Politics		
8 Mar 1 M 3 W	Bedford, Ch. 9 +118-19; <u>Worthen, Ch. 4</u> <i>R3</i> , Acts 1-3	summary; Extra Credit reading log
9 8 M 10 W	<i>R3</i> , Acts 4-5 Scansion: A Tool for Actors	reading log Comparative Reviews
<i>Hamlet</i>: Textual Indeterminacy		
10 22 M 24 W	Bedford, Ch. 3; <u>Wofford pp. 181-282</u> <i>Ham</i> , Acts 1-3	summary reading log
11 29 M 31 W	<i>Ham</i> , Acts 4-5 Soliloquy Group Performances	reading log; <u>summary</u> Soliloquy/Imagery Analysis
<i>Antony and Cleopatra</i>: Language		
12 Apr 5 M 7 W	Bedford, Ch. 6 + 142-43; <i>King Lear</i> <i>A&C</i> , Acts 1-3	summary; <u>Lear reading log</u> reading log
13 12 M 14 W	<i>A&C</i> ; Acts 4-5 Stage Properties: Interpretation and Focus	reading log Close Reading: Lit Analysis
<i>The Tempest</i>: Sources / Adaptation		
14 19 M 23 W	Bedford, Ch. 4 +137-38 <i>Temp</i> , Acts 1-3	summary; <u>Lear notebook</u> reading log
15 26 M 28 W	<i>Temp</i> , Acts 4-5 Rehearsal	reading log Film / Adaptation Report
Final May 5 W	Scene Performances	Performance Notebook

* Additional assignments for Graduate Student are underlined