

Shakespeare's Histories & Comedies: Original Practices?

Professor Kate McPherson Office: LC 204a

Office Hours: Tuesdays and Thursdays 10:15-11:30

Many Other Times By Appointment

Phone: (801) 863-8055

E-Mail: kmcpherson@uvu.edu

Course Website: Canvas via UV Link

TEXTS: 1) *The Necessary Shakespeare, 3rd Edition* (ed. Bevington. New York: Pearson, 2008). ISBN: 0205652166
Note: All other editions *with notes* (i.e., Norton, Folger) acceptable; some contextual readings will be drawn from the recommended text, which will be on three-hour Reserve in the library.

2) *The Second Part of Henry IV*—PDF in Readings Module on Canvas

3) Articles and book excerpts as assigned; PDFs in Readings Module on Canvas

Please ensure you have a paper or fully annotatable copy of an acceptable text in class with you at all times.

Please come to see me. I am available to discuss all aspects of the course, your performance, and plans for future assignments. Take advantage of my commitment to teaching and to individual student needs.

Course Content: This course explores seven of William Shakespeare's most fascinating plays: the histories concerning the man who would become Henry V and various comedies as staged at the Globe, both in Shakespeare's time and in ours. Concentrating on Shakespeare's plays (not just his 'works'), the course will deepen students' understanding of early modern performance practices and its contemporary relevance through in-depth reading of the plays, alongside lively discussions, performance viewings, and classroom staging. Students will learn tools for literary interpretation while developing an understanding of and appreciation for the plays and their theatrical history.

Assignments and Grades:

Attendance & Classroom Participation	15%
Screening Review	10%
Map of Early Modern London Encyclopedia Group Project	20%
2 Short Papers (~1000 words each)	30%
Semester Paper or Project (~2500 words)	25%

Your final grade will be based on: 1) the quality and consistency of your class participation, including performance exercises; 2) the depth and consistency of critical reading skills, as revealed in presentations and discussion posts; and 3) the quality of your research and collaboration on the MoEML Project; and 4) the quality of analysis you attain in formal writing. **You must complete all assignments to pass.**

COURSE POLICIES AND PROCEDURES

Academic Dishonesty: Academic dishonesty is contrary to the policy of Utah Valley University. Such dishonesty includes any attempt to defraud, deceive, or mislead the instructor in arriving at a grade, including cheating and plagiarism.

1. *Cheating* is the act of using or attempting to use or provide others with unauthorized information or materials in academic work. It includes, but is not limited to, obtaining or passing examination questions or answers; and preparing or copying someone else's work.

2. *Plagiarism* is a form of cheating that involves presenting the ideas or words of another as one's own. It includes using papers or presentations obtained or purchased via the Internet. Proper documentation of all quotations and sources, including those arising from collaborative work, is required.

Details are available at <http://www.uvu.edu/english/student/plagiarism.html>. Violations will be referred to the appropriate academic dean and may result in failing an assignment, the course, or expulsion.

Attendance: All students may miss two class sessions with no penalty. If you miss more than four (4) classes (except in extraordinary circumstances), you will receive an E in the course. Regular tardiness will lower your grade.

Computers and Cell Phones: Please leave computers off during class, and please ensure all cell phones remain off. E-readers are acceptable.

Classroom Staging: Many times this semester, our class will experiment with alternative staging of brief scenes from the plays. One of the best ways to ensure a high participation grade is to volunteer to play parts. Studying lines in advance is required, but *memorization is not required*; all "actors" will be "on book" (i.e., using a text of the play or copied pages thereof). Gender-blind casting will be the norm. Prior acting experience **not** necessary.

Globe on Screen Streaming: While we will view excerpts in class frequently, I encourage all students to watch the full production of each play we study. All the plays we study this term can be viewed as full-length plays from Shakespeare's Globe via streaming video on UVU eReserve. Each play will be available for the two weeks surrounding its coverage in class. See the Canvas site for a list of passwords.

Inquiry Paper: By **April 29 at midnight**, each student must complete an 2000-2500 word page critical inquiry on a self-selected topic. Papers should incorporate college-level research as they explore a theme, concept, or character(s) from a play or analyze factual research about early modern theater, its viewers, actors, playwrights, etc. Please clear topics with me in advance by submitting a prospectus (brief outline of your topic and a draft thesis) by April 14. The paper should display your ability to formulate an inquiry, think critically about its implications for the literature of the period, perform college-level research, and properly document all sources. All papers should be submitted via the correct TurnItIn link. Consult the "Long Paper" guidelines handout on Canvas.

Alternatively, students pursuing an English or Theater education degree (and who have completed at least one education methods course) may prepare a **secondary-school unit plan** involving Shakespeare; it must cover at least 10 standard classes or at least 5 classes on a block schedule. See me with further questions.

Late Papers: For each day (not class period) a paper is late, I will subtract one letter grade (10%).

Launch Pad: On your assigned "Launch Pad" day (see Assignment Schedule), you should **choose two passages** of particular interest or surprise to you from that day's set of readings (Shakespeare's play or contextual readings). Prepared to use them as a launching pad for class questioning and discussion as a component of your participation grade.

Map of Early Modern London Project: We are participating in a pedagogical partnership with *The Map of Early Modern London*, a scholarly project that is used around the world by scholars and in classes like ours. Our class's major project will be a potential contribution to MoEML's encyclopedia. We will follow the [contributor guidelines for playhouses](#) and produce an encyclopedia entry for The Curtain, a theater used by Shakespeare's company from c. 1597-1599. I will mentor you through the research and writing process, and function as a Guest Editor for MoEML. If our work meets the standard for publication, the MoEML team at the University of Victoria will encode and publish it.

Quizzes: Quizzes will occur when student inattention to assigned readings becomes evident.

Screening and Production Reviews: Each student must screen one full production from Shakespeare's Globe and write a 500-word review. See the "Screening Review Guidelines" handout on Canvas.

Short Paper: Students will complete two **short papers (~1000 words)**. The short paper should be an analytical close reading or comparison that displays your critical reading skills. Submit it via the correct TurnItIn link in the Papers folder on the course homepage. See “Short Paper Hints” handout on Canvas for more information and strategies.

Special Needs and Disabilities: If you have any disability that may impair your ability to successfully complete this course, please notify me of your special needs and I will happily work with Accessibility Services to accommodate them. Academic accommodations are granted to all students who have a documented disability and are coordinated between the Accessibility Services Department and me.

Assignment Schedule
Complete all readings before class
DO = In-class activity; View = Watch in class

Date	Reading And Discussion Assignment	Activity	Turn In or Present
T 1/7	Introduction to Original Practices Shakespeare; Cohen, “Original Staging” PDF	DO: Introduction to Classroom Staging	
TH 1/9	<i>The Necessary Shakespeare</i> Introduction, viii-xvi, xliv-liii, and lxiv-lxxii	View: Spottiswoode, <i>Shakespeare’s Globe</i> DVD excerpts View: MoEML Site	
T 1/14	DISCUSS: <i>1 Henry IV</i> , Introduction and Acts 1-2 DISCUSS: Stern, <i>Making Shakespeare</i> , Ch. 1	View: Globe Opening Scenes	LAUNCH: William Bailey
TH 1/16	DISCUSS: <i>1 Henry IV</i> , Act 3-4	DO: Performance Exercise: <i>Falstaff as King</i> (2.5.363-439)	LAUNCH: Sarah Bringhurst
T 1/21	DISCUSS: <i>1 Henry IV</i> , Act 5	View: Globe Closing Scenes DO: MoEML Team Assignments and Meetings	LAUNCH: Laura Bytheway
TH 1/23	DISCUSS: <i>2 Henry IV</i> , Introduction and Acts 1-2	View: Globe Opening Scenes	LAUNCH: Heidi Cooling
T 1/28	DISCUSS: <i>2 Henry IV</i> , Act 3 DISCUSS: Stern, <i>Making Shakespeare</i> , Ch. 2	DO: Team Meetings	LAUNCH: Jamece Coplen
TH 1/30	First Research Day: MoEML Project	Meet in LI 205 with librarian	
T 2/4	DISCUSS: <i>2 Henry IV</i> , Acts 4-5	DO: Performance Exercise: <i>The Banishment</i> (5.5.41-73)	LAUNCH: Stephanie Edwards
TH 2/6	DISCUSS: <i>Henry V</i> , Introduction and Acts 1-2	View: Scenes from Globe and Branagh: OP versus Film	LAUNCH: Jason Evans
T 2/11	DISCUSS: <i>Henry V</i> , Act 3 DISCUSS: Stern, <i>Making Shakespeare</i> , Ch. 4	DO: Performance Exercise: <i>Harfleur</i> (3.1.1-43) DO: Team Meetings	LAUNCH: Tara Froisland
TH 2/13	DISCUSS: <i>Henry V</i> , Acts 4-5	View: Stage Battle	LAUNCH: Chelsea Gatenby Short Paper #1 Due: Submit online by midnight

T 2/18	DISCUSS: <i>The Taming of the Shrew</i> , Introduction and Acts 1-2	DO: Performance Exercise, <i>Will You, Nil You</i> (2.1.255-300)	LAUNCH: Allen Hunstman
TH 2/20	DISCUSS: <i>The Taming of the Shrew</i> , Act 3 DISCUSS: Karim-Cooper, "Touch and Taste"	View: Globe Excerpts—the Wedding	LAUNCH:
T 2/27	DISCUSS: <i>The Taming of the Shrew</i> , Acts 4-5	View: Globe Excerpts—Tamed? DO: Performance Exercise: <i>Sincerity, Acting, and Audience</i> : 5.1.140-183	LAUNCH: Gregory Martin
TH 2/27	DISCUSS: <i>Much Ado About Nothing</i> , Introduction and Acts 1-2	View: Globe Opening Scenes DO: Team Meetings	LAUNCH: Scott Moffat
T 3/4	DISCUSS: <i>Much Ado About Nothing</i> , Act 3 DISCUSS: Tribble, "Sight and Spectacle"	View: Scenes from Globe and Branagh: OP versus Film	LAUNCH:
TH 3/6	DISCUSS: <i>Much Ado About Nothing</i> , Acts 4-5	DO: Performance Exercise: " <i>Kill Claudio</i> " (4.1.255-334)	LAUNCH: Emily Nielsen
T 3/11 & TH 3/13	NO CLASS: Spring Break		
T 3/18	DISCUSS: <i>As You Like It</i> , Introduction and Acts 1-2		LAUNCH: McKenzie Peck Short Paper #2 Due: Submit online by midnight
TH 3/20	DISCUSS: <i>As You Like It</i> , Acts 3-4	DO: Performance Exercise: <i>Lovesick</i> (3.4.1-43) View: Scenes from Globe	LAUNCH: Brandon Rasmussen
T 3/25	DISCUSS: <i>As You Like It</i> , Act 5	View: Scenes from Globe DO: Team Meetings	LAUNCH: Emily Simmons
TH 3/27	DISCUSS: 12 th Night, Introduction and Acts 1-2	DO: Performance Exercise: <i>Debating Gender</i> (2.4.15-41 and 80-124)	LAUNCH: Wendy Suyama
T 4/1	DISCUSS: 12 th Night, Act 3	View: Globe Gulling Scene	LAUNCH: Alexandra Travis
TH 4/3	DISCUSS: 12 th Night, Acts 4-5 Or Weingust Visit	DO: Tableaux Vivants—the final scene OR <i>Visiting Scholar: Don Weingust, Director of the SUU Center for Shakespeare Studies</i>	LAUNCH: Henry Unga
T 4/8	Research Day with Kate: Meet in LI 205	DO: MoEML Consultations	
TH 4/10	Independent Research Day: Kate at Shakespeare Association Conference	DO: Team Meetings	
T 4/15	DISCUSS: 12 th Night, Act 4-5 OR Weingust Visit	<i>DO: Visiting Scholar: Don Weingust, Director of the SUU Center for Shakespeare Studies</i>	Screening Review Due online by midnight
TH 4/17	DISCUSS: OP Live	<i>DO: Visiting Troupe: Grassroots Shakespeare—Original Practices LIVE in class</i>	

T 4/22	DISCUSS: MoEML Findings	DO: MoEML Symposium Panels	MoEML Entries Due: Submit online by midnight
TH 4/24	Course Synthesis: What is and what of Original Practices?		
T 4/29	Inquiry Projects Due: Submit online by midnight		