



UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2034

Shakespearean Drama

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Bill Walker	w.walker@unsw.edu.au	tba	Webster 311b	9385 2306

Lecturers

Name	Email	Availability	Location	Phone
Elizabeth McMahon	e.mcmahon@unsw.edu.au			
John Attridge	j.attridge@unsw.edu.au			
Kirk Dodd	k.dodd@unsw.edu.au			

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

The course is an opportunity for you to enjoy and understand Shakespeare's tremendous achievement in comedy, tragedy, history, and romance. Studying the vocabularies and rhetorical strategies that Shakespeare himself studied and mastered, you will understand aspects of his creative process and acquire powers to describe his dazzling script with precision. You will consider Shakespeare's aesthetic choices as they were enabled and constrained by the traditions of theatre and historiography in which he was schooled, and which he plundered. You will also benefit from some of the great commentary on Shakespearean drama provided by Samuel Johnson, Coleridge, Hegel, Nietzsche, Bradley, Frye, Eliot, and Bloom. The focus will be on the script, but you will also learn things that are essential to both strong performance and effective directing of the plays in schools, on stage, and on screen. By the end, you will see why Shakespeare is better than Game of Thrones, and why an astonishing array of Shakespearean performances is coming soon to cinemas and theatres near you and across the globe.

At the conclusion of this course the student will be able to

1. recognise and discuss the key characteristics of the four sub-genres(history, tragedy, comedy, romance) within Shakespearean drama.
2. analyse the linguistic, poetic, structural and dramatic features of a range of Shakespeare's plays.
3. construct and justify arguments about the compositional merits, cultural value and educational importance of Shakespearean drama.
4. refer to a range of critical approaches to Shakespeare's plays.

Teaching Strategies

The course will be delivered by lectures and tutorials and will deploy the LMS.

The lectures will rehearse academic argumentation, provide context and ways of reading the texts and familiarise students with technical vocabulary needed to write about Shakespearean drama.

The tutorials will provide opportunities for the discussion and reading of texts, and guidance regarding assessment.

Assessment

1. Tutorials begin in week 1. This will provide you with more comprehensive training for the first assessed task (an in-class test at the beginning of week 4) and facilitate the provision of significant feedback to you early on in the course, as required by SAM assessment policy. There are no tutorials in week 13.

2. If you miss your regular tutorial, you are welcome to attend one of the other tutorials (please inform the tutor that you are doing so). The tutorial schedule is as follows:

Tuesdays 3-4, Morven Brown LG2

Tuesdays 4-5, Mathews 104

Wednesdays 2-3, Civil Engineering 102

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Essay	40%	1500 words	5pm Monday, 17 April	Turnitin
Final Exam	40%	2 hours	during formal examination period, 14-26 June	null
In-Class Test	20%	50 minutes	Tuesday, 21 March	null

Assessment Details

Assessment 1: Essay

Details: 1500-word essay on one of several topics provided to the students. Instructor provides feedback via assessment sheet which will include ratings in relation to assessment criteria and comments on the strengths and weaknesses of the essay

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- recognise and discuss the key characteristics of the four sub-genres (history, tragedy, comedy, romance) within Shakespearean drama.
- analyse the linguistic, poetic, structural and dramatic features of a range of Shakespeare's plays.
- construct and justify arguments about the compositional merits, cultural value and educational importance of Shakespearean drama.
- refer to a range of critical approaches to Shakespeare's plays.

Assessment 2: Final Exam

Details: 2-Hour examination during the university examination period. This is the final assessment for the course. Instructor provides mark on the exam in response to formal request from students, who may also calculate their grade on the basis of their final grade for the course and the grades they received on the other two pieces of assessed work.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- recognise and discuss the key characteristics of the four sub-genres(history, tragedy, comedy, romance) within Shakespearean drama.
- analyse the linguistic, poetic, structural and dramatic features of a range of Shakespeare's plays.
- construct and justify arguments about the compositional merits, cultural value and educational importance of Shakespearean drama.
- refer to a range of critical approaches to Shakespeare's plays.

Assessment 3: In-Class Test

Details: 1-Hour test held during one regular lecture time. Students are asked to identify the merits of two passages from one of the history plays and to account for those merits by using a technical vocabulary. Instructor provides written feedback on assessment sheet which will include rankings in relation to assessment criteria, grade as a percentage, and some brief comments on the student's performance

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- analyse the linguistic, poetic, structural and dramatic features of a range of Shakespeare's plays.
- construct and justify arguments about the compositional merits, cultural value and educational importance of Shakespearean drama.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Introduction (BW)
	Lecture	<i>Richard III</i> (JA)
	Tutorial	<p><i>Lexis</i> (Dicton): Meter and Sound</p> <p>Moodle Documents: "Sounds" and "Meters" (in Vocabulary Folder)</p> <p><i>Richard III</i>: Richard's soliloquy 1.1.1-41</p>
Week 2: 6 - 12 March	Lecture	<i>Richard III</i> (JA)
	Lecture	<i>Henry IV, part 1</i> (JA)
	Tutorial	<p><i>Lexis</i>: Figure (Scheme)</p> <p>Moodle Document: "Figures" (in Vocabulary Folder)</p> <p><i>Richard III</i>: Anne's curse 1.2.1-32; Richard's soliloquy (1.2.237-73)</p>
Week 3: 13 - 19 March	Lecture	<i>Henry IV, part 1</i> (JA)
	Lecture	Shakespeare's Texts (BW)
	Tutorial	<p><i>Lexis</i>: Trope</p> <p>Moodle Document: "Tropes" (in Vocabulary Folder)</p> <p><i>Henry IV, part 1</i>: Hal's soliloquy 1.2.132-54; King to Hal 3.2.29-91</p>
Week 4: 20 - 26 March	Lecture	TEST DURING LECTURE (2-3, TUESDAY, 21 MARCH)
	Lecture	Shakespeare's Traditions of Comedy (BW)
	Tutorial	<p><i>Lexis</i>: Narration</p> <p><i>Richard III</i></p> <p><i>Henry IV, part 1</i>: Hotspur to Blunt, 4.3.58-112</p>

Date	Type	Content
		<p>What distinguishes Shakespeare's representation of English history from historians' representation of it? Do the Shakespearean script, and performances governed by it, include the principal tool of the historian--narrative? What does Shakespeare gain and lose by representing English history on stage as he does?</p>
Week 5: 27 March - 2 April	Lecture	<i>As You Like It</i> (EM)
	Lecture	<i>As You Like It</i> (EM)
	Tutorial	<p><i>Dianoia</i> (Thought/Reason/Argument)</p> <p><i>Henry IV, part 1</i>: Hal to Falstaff 1.2.1-8; Falstaff 5.3.108-122</p> <p><i>As You Like It</i>: Jacques 2.7.143; Corin and Touchstone 3.2.11-84</p> <p>Consider these passages in which characters are reasoning, thinking, and arguing. In what way are they engaging in these activities? What is the effect on other characters and the audience of these activities?</p>
Week 6: 3 - 9 April	Lecture	<i>Twelfth Night</i> (KD)
	Lecture	<i>Twelfth Night</i> (KD)
	Tutorial	<p><i>Ergon</i> (Function/Purpose)</p> <p><i>Twelfth Night</i></p> <p>Comedy is supposed to make us laugh, but Shakespearean comedy has made many feel and do so much more. How does <i>Twelfth Night</i> make you feel,</p>

Date	Type	Content
		throughout, and at the end of the play? What is it about the plot, characters, and language (including the song lyrics) of the play that makes you feel this way?
Week 7: 10 - 16 April	Lecture	Shakespeare's Traditions of Tragedy (BW)
	Lecture	Shakespeare and Ancient Rome (BW)
	Tutorial	Essay Writing
Week 8: 24 - 30 April	Lecture	NO LECTURE TUESDAY 25 APRIL
	Lecture	<i>Coriolanus</i> (BW)
	Tutorial	<p>NO TUTORIALS TUESDAY, 25 APRIL</p> <p><i>Opsis</i> (Spectacle)</p> <p><i>Coriolanus</i></p> <p>The play opens with intense conflict and clandestine plotting in Rome, but then suddenly moves in scene 2 to Corioles. In scene 3, we are back in Rome, but this time in a domestic scene, with Volumnia conversing with Virgilia. This is quite different from the single scene tragedy of the ancient Greeks. Why does Shakespeare shift the scene so often and so sharply in this opening act of the play? What does Shakespeare gain and lose by shifting the scene in this way? What problems does this kind of rapid shift pose for performance?</p>
Week 9: 1 - 7 May	Lecture	<i>Coriolanus</i> (BW)
	Lecture	<i>Coriolanus</i> (BW)
	Tutorial	<p><i>Ergon</i> (Function/Purpose)</p> <p><i>Coriolanus</i></p>

Date	Type	Content
		<p>How does the demise of Coriolanus make you feel? Why does it make you feel this way? What value do you place upon this feeling, and plays that produce it?</p>
Week 10: 8 - 14 May	Lecture	<i>Julius Caesar</i> (BW)
	Lecture	<i>Julius Caesar</i> (BW)
	Tutorial	<p><i>Ethos</i> (Character)</p> <p><i>Julius Caesar</i></p> <p>Consider the quiet domestic scene in which Brutus converses with his wife, Portia, immediately following the resolution of the conspirators to assassinate Caesar (2.1.243-323). How is this scene related to the action of the play? What difference does it make to the overall achievement of the play as tragedy? How is it relevant to the fate of Portia, and Brutus' response to it?</p>
Week 11: 15 - 21 May	Lecture	<i>Antony and Cleopatra</i> (BW)
	Lecture	<i>Antony and Cleopatra</i> (BW)
	Tutorial	<p><i>Ethos/Lexis</i></p> <p><i>Antony and Cleopatra</i></p> <p>Consider the conversation between Maecenas, Enobarbus, and Agrippa at 2.2.206-283. What does this conversation show about these three men, Cleopatra, Antony, and Egypt? What is it about the language of the scene that makes it so vivid, intense, significant in relation to character and plot?</p>

Date	Type	Content
Week 12: 22 - 28 May	Lecture	<i>The Tempest</i> (BW)
	Lecture	<i>The Tempest</i> (BW)
	Tutorial	Review and Preparation for final Exam

Resources

Prescribed Resources

William Shakespeare, *Complete Works*, ed. Jonathan Bate and Eric Rasmussen (Houndmills: Macmillan, 2007). You may also get by with other scholarly editions, such as those published by Norton and Arden, though scene and line numbers may differ from those in the Macmillan edition.

Aristotle, *Poetics*. trans. Richard Janko (Indianapolis: Hackett, 1987).

Recommended Resources

On-line Material

This is a Web Supplemented course. The on-line material is provided via the Moodle course module and is intended to be a **supplement** to the course which students may find helpful. The on-line material will include

- performances of the plays
- performances of the songs in the plays
- recordings of lectures
- course outline
- bibliographies
- documents and sites providing information about sounds, tropes, and figures
- internet sites relevant to the course
- facility for soft-copy essay submission to Turnitin
- essay writing material
- some primary texts

Students registered for the course are automatically enrolled in the on-line Moodle course module, and may access it by logging on to the UNSW Moodle site at

<https://moodle.telt.unsw.edu.au/login/index.php>

Course Evaluation and Development

The convenor evaluates and develops the course on an ongoing basis in light of his own sense of how it goes, discussions with students, and MyExperience assessments of the course.

Image Credit

Beinecke Rare Book & Manuscript Library, Yale University