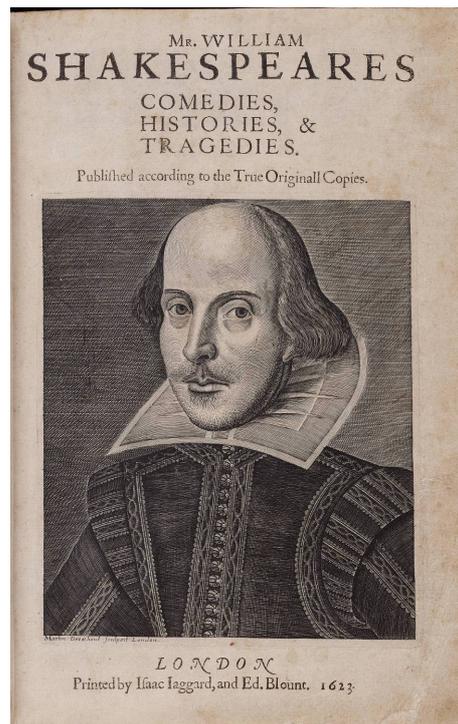




UNSW
AUSTRALIA

Faculty of Arts and Social Sciences

School of the Arts and Media



ARTS2034

Shakespearean Drama

Course Outline

Session 1, 2016

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Assoc. Prof William Walker	w.walker@unsw.edu.au	Tba	Webster 311B	9385 2306
Lecturer	Dr John Attridge	j.attridge@unsw.edu.au			
Lecturer	Mr. Kirk Dodd	k.dodd@unsw.edu.au			

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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

You will study a range of Shakespeare's plays from different genres (history, tragedy, comedy, romance) and be presented with a range of critical approaches to these plays. The course will provide you with opportunities to understand and to interrogate Shakespeare's position as a benchmark of excellence in western cultural tradition and a core component of English literary education. While you will focus mainly on the Shakespearean script as a form of literature, you will also consider how this script is related to performance on stage and screen.

Student Learning Outcomes

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 & Rationale

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.

NOTE: 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.

Assessment

Assessment Items and Learning Outcomes

The Final Exam is aimed at improving your ability to

- 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.

The Essay is aimed at improving your ability to

- 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.

The In-Class Test is aimed at improving your ability to

- 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.

Assessment & Weighting	Length	Due date	Feedback
In-class Test (20%)	50 minutes	21 March	Marking rubric
Essay (40%)	1750 words	4pm, 2 May	Online correction and commentary
Final Exam (40%)	2 hours	During exam period	none

Assessment Criteria

i) *In-class Test*

- quality of prose (spelling, grammar, coherence, emphasis)
- reasonableness of account of achievement and significance
- precision with which technical vocabulary is used
- effectiveness of reference to the text to justify your claims

ii) *Essay*

- quality of prose (grammar, spelling, coherence, emphasis)
- quality of format (referencing)
- effectiveness of use of secondary sources
- quality of citation of and analysis of primary text to support main claims
- quality of argument

iii) *Final Exam*

- relevance of answer to the question
- quality of the writing (grammar, spelling, coherence, emphasis)
- extent of knowledge about the given texts
- ability to use technical vocabulary to make your point
- quality of analysis of the plays

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

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

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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.

Lecture Schedule

Lectures will be given Mondays, 9-10, CivEng G1, and Wednesdays, 9-10, CLB 3

Week 1	Mon 29 Feb	Introduction	A/Prof Bill Walker
	Wed 2 March	<i>Richard III</i>	Dr. John Attridge
Week 2	Mon 7 March	<i>Richard III</i>	Dr. John Attridge
	Wed 9 March	<i>Henry IV, part 1</i>	Dr. John Attridge
Week 3	Mon 14 March	<i>Henry IV, part 1</i>	Dr John Attridge
	Wed 16 March	Shakespeare's Text	A/Prof Bill Walker
Week 4	Mon 21 March	In-class test	
	Wed 23 March	Comedy	A/Prof Bill Walker
	BREAK 28 March – 1 April		
Week 5	Mon 4 April	<i>As You Like It</i>	A/Prof Bill Walker
	Wed 6 April	<i>As You Like It</i>	
Week 6	Mon 11 April	<i>Twelfth Night</i>	Mr Kirk Dodd
	Wed 13 April	<i>Twelfth Night</i>	
Week 7	Mon 18 April	Tragedy	A/Prof Walker
	Wed 20 April	Shakespeare and Ancient Rome	
Week 8	Mon 25 April	Public Holiday	A/Prof Walker
	Wed 27 April	<i>Coriolanus</i>	
Week 9	Mon 2 May	<i>Coriolanus</i>	A/Prof Walker
	Wed 4 May	<i>Julius Caesar</i>	
Week 10	Mon 9 May	<i>Julius Caesar</i>	A/Prof Walker
	Wed 11 May	<i>Julius Caesar</i>	
Week 11	Mon 16 May	<i>Antony and Cleopatra</i>	A/Prof Walker
	Wed 18 May	<i>Antony and Cleopatra</i>	
Week 12	Mon 23 May	<i>The Tempest</i>	A/Prof Walker
	Wed 25 May	<i>The Tempest</i>	
Exam Period	10 June – 27 June		The final exam will be during this period

Tutorial Schedule

Week Beginning

- 29 Feb (W1) *Lexis*: Meter and Sound
Moodle Documents: “Sounds” and “Meters”
Richard III: Richard’s soliloquy 1.1.1-41
- 7 March (W2) *Lexis*: Figure (Scheme)
Moodle Document: “Figures”
Richard III: Anne’s curse 1.2.1-32
Richard’s soliloquy 1.2.237-273
- 14 March (W3) *Lexis*: Trope
Moodle Document: “Tropes”
I Henry IV: Hal’s soliloquy 1.2.132-54
King to Hal 3.2.29-91
- 21 March (W4) *Lexis*: Narration
Richard III and *I Henry IV*
What distinguishes Shakespeare’s representation of English history from that of 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?
- 28 March **Break. No tutorials**
- 4 April (W5) *Opsis*
As You Like It
In this comedy we move from the court, to the forest, and back to the court. While they are in the forest, many characters describe and discuss it: what kind of place is the forest? How is it different from the court? Why do most of the characters return from the forest to the court at the end of the play? Why do a few characters remain in the forest?
- 11 April (W6) *Ergon*
Twelfth Night
Comedy is supposed to make us laugh, but Shakespearean comedy has made many feel and do so much more. How does *Twelfth Night* make you feel, throughout, and at the end of the play? What is it about the plot, characters, and language (including song lyrics) of the play that makes you feel this way?
- 18 April (W7) Essay Writing

- 25 April (W8) **No tutorials on Monday, 25 April (ANZAC DAY)**
Opsis
Coriolanus
 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?
- 2 May (W9) *Ergon*
Coriolanus
 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?
- Essay Due: Monday, 2 May**
- 9 May (W10) *Ethos*
Julius Caesar
 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?
- 16 May (W11) *Ethos*
Antony and Cleopatra
 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?
- 23 May (W12) Review and Preparation for Final Exam

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.

Recommended Resources

Classical Literary Criticism (1989)

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 CATEI assessments of the course.