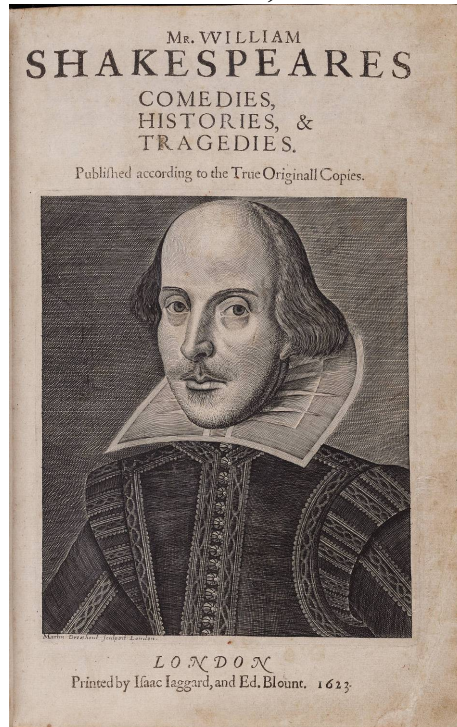




## School of the Arts and Media

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### **ARTS2034** **Shakespearean Drama** **Session 1, 2015**



### **COURSE OUTLINE**

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### Summary of the course

We will study some of Shakespeare's plays from each of the four main genres in which they are now placed (history, comedy, tragedy, and romance). We will cultivate our enjoyment and appreciation of the plays, and attempt to understand why Shakespearean drama is regarded as drama of the highest quality. We will use a technical vocabulary to describe some of the distinctive features of the Shakespearean script, and consider how this script is related to performance. We will attend to the context in which Shakespearean drama was written and performed, and some of the sources and traditions he used and transformed.

### Staff contacts

Course convenor and tutor: Associate Professor Bill Walker

Office: Webster 311B Phone: 9385 2306

Email: [w.walker@unsw.edu.au](mailto:w.walker@unsw.edu.au)

**Consultation hours: Mon 3-4; Wed. 11-12; by appointment**

Lecturers:

Dr. John Attridge ([j.attridge@unsw.edu.au](mailto:j.attridge@unsw.edu.au))

Dr. John Golder ([j.golder@unsw.edu.au](mailto:j.golder@unsw.edu.au))

Mr. Kirk Dodd: ([k.dodd@unsw.edu.au](mailto:k.dodd@unsw.edu.au))

Associate Professor Elizabeth McMahon ([e.mcmahon@unsw.edu.au](mailto:e.mcmahon@unsw.edu.au))

Associate Professor Bill Walker ([w.walker@unsw.edu.au](mailto:w.walker@unsw.edu.au))

### School of Arts and Media Contacts

Room 312, level 3, Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

### Course Format

Two one-hour lectures and one tutorial per week

Lectures run from week 1 to week 12:

Mondays, 9-10, Mathews Theatre D

Wednesdays, 9-10, CLB 3

Tutorials run from week 1 to week 12:

Mondays, 10-11, Goldstein G04

Mondays, 11-12, Goldstein G04

Wednesdays, 10-11, Colombo LG01

**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.**

### **Required Texts**

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.

### **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

- recordings of lectures
- course outline
- bibliographies
- documents providing information about meter, tropes, figures, and sound
- 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>

### **Aims of the course**

The course aims to

- deepen students' knowledge of Shakespeare's achievement in the four main genres of drama
- improve students' ability to use a technical vocabulary to describe Shakespeare's script
- improve students' ability to write good scholarly prose about English literature
- improve student's knowledge of criticism devoted to Shakespeare

### **Learning Outcomes**

At the conclusion of the course, students should be able to

1. recognise and competently discuss the key characteristics of the four genres of Shakespearean drama
2. analyse the linguistic, poetic, structural, and dramatic features of a range of Shakespeare's plays
3. construct and justify arguments about merit, cultural value, and the importance of Shakespeare's plays
4. understand and refer to a range of critical approaches to Shakespeare's plays

### **Graduate Attributes**

Attending lectures, preparing for and participating in tutorials, and completing assessment tasks for this course, will foster the following English graduate attributes:

1. Skills in literary analysis through close reading of texts in English (learning outcomes 1 and 2; assessment tasks 1, 2 and 3).
2. Knowledge of the main periods and branches of English literature (learning outcomes 1; assessment tasks 2 and 3).
3. Ability to relate literary texts to the contexts in which they were produced (learning outcomes 1 and 2; assessment tasks 2 and 3).
4. Ability to reflect upon one's own practice as a literary critic within the discipline of English (learning outcomes 3 and 4; assessment task 2).
5. Ability to make and justify aesthetic judgments about texts (learning outcomes 2 and 3; assessment tasks 1, 2 and 3).
6. Understanding of how texts are produced (learning outcomes 1 and 2; assessment tasks 1, 2 and 3).
7. Skills in English expression and composition (learning outcomes 2 and 3; assessment tasks 1, 2 and 3).

### **Teaching strategies and their rationale**

The approach of lecturers and tutors is governed in general by

- their own intellectual and passionate engagement with Shakespeare
- their expertise in the field
- their understanding of English literary criticism as a discipline within the humanities
- their views about how best to achieve the outcomes listed above.

Lecturers and tutors in the course will pursue the course aims by doing several things, among which are

- lecturing on the required texts
- reading and reciting the Shakespearean script in lecture
- participating in and guiding discussion in tutorials
- providing written comments on your major essay
- being available to discuss with you the course and your studies
- using a technical vocabulary to discuss the assigned texts
- providing examples of good scholarly prose
- trying to respond in a helpful way to your questions about the material and the course
- singing
- providing explicit guidelines for essay writing
- providing clear indications of how to prepare for test and exam

### **Attendance Requirements**

- students are expected to attend all class contact hours.
- a student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- a student who arrives more than 15 minutes late may be penalised for non-attendance.

- if a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The 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 class for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean of Arts.
- a student who has submitted the appropriate documentation but attends less than 66% of the classes/activities may be asked by the Course Authority to apply to discontinue the course without failure
- attendance will be taken in tutorials
- for more information about the FASS attendance protocols, see the SAM policies and guidelines webpage:  
<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Assessment

Students must make a genuine attempt to complete all assessed tasks in order to pass any SAM course. Failure to make such an attempt will result in a final grade of Unsatisfactory Fail for the course, no matter what percentage a student may have based on the work that has been submitted.

<b>In-class Test</b>	20% develops attributes 1, 5, 6 date: in lecture, 9-10am, Monday, 23 March
<b>Essay</b>	40% (1750 words) topics posted online during session develops attributes 1, 2, 3, 4, 5, 7 due: 4pm, Monday, 4 May
<b>Essay Bonus</b>	You can get another 5% on your essay if you recite from heart 30 lines from a play on the course syllabus ( <b>must be in tutorial, lecture, or during my office hours</b> ) develops attribute 1
<b>Final Exam</b>	40% (content announced in lecture) develops attributes 1, 2, 3, 5, 7

**Note:** the Final Exam for this course will occur some time during the formal UNSW Examination Period for session 1 (12–29 June). Students are expected to write the final exam at this time, and will not be excused unless they provide evidence of circumstances such as serious illness or bereavement. **Recreational travel is not an acceptable reason for missing the final exam.**

## 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

## Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS:

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 FASS assessment protocols at

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Extensions

- a student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- the Course Authority should respond to the request within two working days.
- 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.
- the Course Authority advises their decision through the online extension tool.

- 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.
- a student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- for more information, see the FASS 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.

### **Policies and Guidelines For FASS/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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

For details on procedures for preventing, investigating, and punishing plagiarism, see

<http://www.gs.unsw.edu.au/policy/documents/plagiarismprocedure.pdf>

(if you cannot access the policy by clicking on this site, you may need to use another browser, or exit Word and then cut and paste this address into your address bar)

### **Course Evaluation and Development**

The convenor and lecturers in the course will evaluate and develop the course on an ongoing basis in light of their own sense of how it goes, discussions with each other and students, and CATEI assessments of the course.

### Lecture schedule

Lectures will be given Mondays at 9-10 in Mathews Theatre D, and Wednesdays at 9-10 in CLB3

Week 1	Mon 2 March	Introduction	A/Prof Bill Walker
	Wed 4 March	Shakespeare's Stage	Dr. John Golder
Week 2	Mon 9 March	<i>Richard III</i>	Dr. John Attridge
	Wed 11 March	<i>Richard III</i>	
Week 3	Mon 16 March	<i>Henry IV, part 1</i>	Dr John Attridge
	Wed 18 March	<i>Henry IV, part 1</i>	
Week 4	Mon 23 March	In-class test	A/Prof Bill Walker
	Wed 25 March	Shakespeare's Text(s) Shakespeare's Songs	
Week 5	Mon 30 March	<i>As You Like It</i>	A/Prof Elizabeth McMahon
	Wed 1 April	<i>As You Like It</i>	
	<b>BREAK 6-10 April</b>		
Week 6	Mon 13 April	<i>Twelfth Night</i>	Mr Kirk Dodd
	Wed 15 April	<i>Twelfth Night</i>	
Week 7	Mon 20 April	Tragedy	A/Prof Walker
	Wed 22 April	Shakespeare and Ancient Rome	
Week 8	Mon 27 April	<i>Coriolanus</i>	A/Prof Walker
	Wed 29 April	<i>Coriolanus</i>	
Week 9	Mon 4 May	<i>Coriolanus</i>	A/Prof Walker
	Wed 6 May	<i>Julius Caesar</i>	
Week 10	Mon 11 May	<i>Julius Caesar</i>	A/Prof Walker
	Wed 13 May	<i>Julius Caesar</i>	
Week 11	Mon 18 May	<i>Antony and Cleopatra</i>	A/Prof Walker
	Wed 20 May	<i>Antony and Cleopatra</i>	
Week 12	Mon 25 May	<i>The Tempest</i>	A/Prof Walker
	Wed 27 May	<i>The Tempest</i>	
EXAM PERIOD	12 June – 29 June	Our exam will be during this period	



## Tutorial Schedule

### Week Beginning

- 2 March (W1)            Meter and Sound  
*Richard III*:    Richard's soliloquy    1.1.1-41
- 9 March (W2)            Figure  
*Richard III*:    Anne's curse            1.2.1-32  
                       Richard's soliloquy    1.2.237-273
- 16 March (W3)          Trope  
*Henry IV, part 1*:    Hal's soliloquy        1.3.132-54  
                                  King to Hal            3.2.29-91  
                                  Hotspur/Hal/Falstaff 5.3.59-123
- 23 March (W4)          *Richard III and Henry IV, part 1*  
 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?
- 30 March (W5)          *As You Like It*  
 Music and song are important elements throughout this play, and they remain so in the final scene. What is the nature and function of music and song in this scene? How do lyrics differ from the language of dialogue? How are music and song related to the ritual and delight to which Duke Senior refers?
- 6 April                    **Break. No tutorials**
- 13 April (W6)          *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?

- 20 April (W7)      Essay Writing
- 27 April (W8)      *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?
- 4 May (W9)      *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, 4 May**
- 11 May (W10)      *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?
- 18 May (W11)      *Antony and Cleopatra*  
 Consider the conversation between Maecenas, Enobarbus, and Agrippa at 2.2.206-283. What bearing does this conversation have on our sense of these three men, our sense of Cleopatra, our sense of Antony, and our sense of Egypt? What is it about the language of the scene that makes it so vivid, intense, significant in relation to character and plot?
- 25 May (W12)      Review and Preparation for Final Exam