

## English 510--Graduate Shakespeare

Instructor: Steven Marx--FOB 25E, 756-2411; Office hours: MWF 10:10-11; TR 4:10-5:00

Section 01: TR 5:10-7:00 in 13-112

Film screenings in Chumash Auditorium Monday nights 7:00-9:30 P.M.

### Winter 1992 Schedule

<u>Week</u>	<u>Date</u>	<u>Class</u>	<u>Due</u>
I	1/7	Introduction; <i>A Midsummernight's Dream(MND)</i> genre, structure, theme	read <i>MND</i> and "Reading Notes"
	1/9	<i>MND</i> : some historical dimensions	read Barber, Montrose and Bamber (S)**
II	1/14	meet in library for research activity, tryouts and casting for <i>Macbeth</i>	research topic selected; tryout roles selected
	1/16	Renaissance theatrical conventions in <i>MND</i> Reading a play and reading a film	distribute archives 1,2,3 start learning lines for <i>Macbeth</i> film reports assigned
	*1/17 or 1/19 (TBA) Read through cut script of <i>Macbeth</i>		
III	*1/20	Screening: Rhinehardt version(1935) of <i>A Midsummer Night's Dream</i>	
	1/21	scene report on Rhinehardt; seminar 1	read Jorgens on Rhinehardt; archive 1;
	1/23	seminars 2 and 3	read archives 2 and 3
IV	*1/27	Screening: Hall version(1968) of <i>A Midsummer Night's Dream</i>	
	1/28	scene report on Hall; seminar 4	read Jorgens on Hall; archives 4 and 5
	1/30	seminar 5; historical dimensions of Henry V	read <i>Henry V</i> , Greenblatt and Marx
V	*2/3	Screening: Olivier version(1944) of <i>Henry V</i>	
	2/4	scene report on Oliver; seminar 6	read Donaldson on Olivier; archive 6
	2/6	seminars 7 and 8	read archives 7 and 8 presenters 1,2, 4, 5 exchange drafts
VI	*2/10	Screening: Branagh version(1989) of <i>Henry V</i>	
	2/11	scene report on Branagh; seminar 9	read Donaldson on Branagh; archive 9
	2/13	seminars10( <i>HV</i> or <i>Macbeth</i> ) and 11( <i>Macbeth</i> )	read archives 10, 11, <i>Macbeth</i> , Brooks(S) and Klein(S) presenters 6,7,8 exchange drafts; 1,2, 3, 4,5 return drafts
VII	*2/17	Screening: Welles version(1948) of <i>Macbeth</i>	
	2/18	scene report on Welles; seminar 12	read Davies on Welles; archive 12
	2/20	seminars 13 and 14	read archives 13 and 14 presenters 9,10, 11 exchange drafts; 6,7,8 return drafts
VIII	*2/24	Screening: Polanski version(1971)of <i>Macbeth</i>	
	2/25	scene report on Polanski; seminar 15	read Jorgens on Polanski; archive 15
	2/27	blocking rehearsals of <i>Macbeth</i> completed; first runthrough	presenters 12, 13,14,15 exchange drafts presenters 9, 10, 11 return drafts presenters 1-8 submit revised drafts to instructor
IX	3/3	rehearsal	presenters 12 through 15 return drafts
	3/5	rehearsal	presenters 9-11 submit revised drafts to instructor
X	3/10	rehearsal	presenters 12-15 submit revised drafts to instructor
	3/12	performance	
	*3/13	performance	

Notes: \* dates are for activities not specified in University course description. Attendance is strongly urged but not required; if necessary alternate dates can be arranged.

\*\* critical essays are in course reader, unless noted (S),in which case they are in Signet editions

## Texts

The plays should be read in New Revised Signet editions, available in El Corral Bookstore under "English X337."

The course reader, entitled *Shakespeare*, should be purchased at Poor Richards on Foothill

## Workload and Grading

We will study three Shakespeare plays this quarter, a comedy, a history and a tragedy. We will read critical essays about each play included in the Signet edition and in the course reader to be sold on the first day of class. These essays pursue a variety of approaches including historicist, new historicist, psychological, new critical, gender based and performative. The reader also contains essays about the two film versions of each play that we will be viewing. Finally, we will read "archives" collected and duplicated by each student in the course of research for the paper.

The critical research paper will be twelve to fifteen pages and will take a format suitable for publication in a specified journal. It counts 50% of the grade. The paper will be produced in several stages. You'll select a topic in consultation with the instructor no later than the second week. Then you'll duplicate an archive, or representative collection of research materials of no more than twenty pages, and distribute it to members of the class a week before your twenty minute "seminar," in which you'll present your findings and tentative thesis for discussion. A week after your seminar you'll exchange a completed version of your paper with another student, and after another week return it with detailed comments. Those comments will be read by the instructor and will count for an additional 5% of the course grade. A week after receiving the paper back, you'll submit a revised version to the instructor.

You'll write another paper of four to five pages that's a performance critique of a Shakespeare film production. This paper will be presented orally as well as in writing, in one of two formats. One is a brief lecture preceding the showing of the film on Monday night in Chumash Auditorium, providing essential background information about the film to make it more accessible to its audience of Introduction to Shakespeare students and the general public. The other format is an in-class analysis of the film techniques used in one scene, supplemented by video or laser disc clips. This paper will count 25% of the grade.

The remaining 20% of the grade counts for class participation. This includes attendance, contributions to discussion, and involvement in the class production of *Macbeth*, scheduled for the last week of the quarter.