

## Term Information

Effective Term Autumn 2013

## General Information

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre - D0280  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5771.10  
Course Title Strutting and Fretting Upon the Stage: 400 Years of Shakespeare in Production  
Transcript Abbreviation Shakes History  
Course Description This course will explore the history of Shakespeare's plays in production over the last four centuries. Students will seek to understand how his plays reflect the historical moments in which they are interpreted. Students will research and present on a specific production.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0505  
Subsidy Level Masters Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Quarters to Semesters

**Quarters to Semesters**

New course

**Give a rationale statement explaining the purpose of the new course**

Guides students to a fuller grasp of the cultural and historical legacy of Shakespeare's plays in performance. Encourages students to expand their research methods and engage in critical analysis of theatre history. Complement's OSU/RSC partnership.

**Sought concurrence from the following Fiscal Units or College**

**Requirement/Elective Designation**

The course is an elective (for this or other units) or is a service course for other units

**Course Details**

**Course goals or learning objectives/outcomes**

- Acquire an increased general knowledge and understanding of theatre history.
- Demonstrate knowledge of selected Shakespearean plays.
- Appreciate the cultural, historical, and dramatic significance of Shakespeare's plays.
- Practice critical and analytical thinking and writing.

**Content Topic List**

- Theatre history
- Interpretation of dramatic literature
- Shakespeare as performance
- Shakespeare's dramatic and cultural legacy
- Research strategies
- Critical thinking and writing

**Attachments**

- TH5771.10 Syllabus - Revised.docx: Revised per request

*(Syllabus. Owner: Simon,Beth E)*

**Comments**

- Too late for a Summer 12 launch as per Steve Fink. Appeal if necessary

Is there an appeal as to why this course \*needs\* to be offered summer or might it be handled by advising? *(by*

*Heysel,Garett Robert on 11/07/2012 08:31 PM)*

- See 5-3 e-mail to E. Mayer. *(by Vankeerbergen,Bernadette Chantal on 06/03/2012 04:25 PM)*

- Approved by Faculty Vote on 4/5/12. *(by Mayer,Eric Hans on 05/19/2012 04:01 PM)*

**COURSE REQUEST**  
5771.10 - Status: PENDING

Last Updated: Heysel,Garett Robert  
11/08/2012

**Workflow Information**

| Status             | User(s)  | Date/Time           | Step                   |
|--------------------|--|---------------------|------------------------|
| Submitted          | Mayer,Eric Hans  | 05/19/2012 03:59 PM | Submitted for Approval |
| Approved           | Mayer,Eric Hans  | 05/19/2012 04:01 PM | Unit Approval          |
| Approved           | Heysel,Garett Robert   | 05/20/2012 08:46 PM | College Approval       |
| Revision Requested | Vankeerbergen,Bernadette Chantal   | 06/03/2012 04:25 PM | ASCCAO Approval        |
| Submitted          | Simon,Beth E   | 10/25/2012 10:40 AM | Submitted for Approval |
| Approved           | Gray,Daniel  | 10/25/2012 01:26 PM | Unit Approval          |
| Revision Requested | Heysel,Garett Robert   | 10/28/2012 08:46 PM | College Approval       |
| Submitted          | Heysel,Garett Robert   | 11/07/2012 08:31 PM | Submitted for Approval |
| Approved           | Gray,Daniel  | 11/08/2012 07:59 AM | Unit Approval          |
| Approved           | Heysel,Garett Robert   | 11/08/2012 10:23 AM | College Approval       |
| Pending Approval   | Nolen,Dawn<br>Jenkins,Mary Ellen Bigler<br>Vankeerbergen,Bernadette Chantal<br>Hogle,Danielle Nicole<br>Hanlin,Deborah Kay | 11/08/2012 10:23 AM | ASCCAO Approval        |

**TERM:** Fall 2013  
**CREDITS:** 3  
**LEVEL:** U/G  
**CLASS TIME:** TBD  
**LOCATION:** TBD

**INSTRUCTOR:** Lesley Ferris  
**OFFICE:** Drake 001  
**OFFICE EMAIL:** ferris.36@osu.edu  
**OFFICE PHONE:** (614) 247-7050  
**OFFICE HOURS:** Wed & Fri 3:30-5:18

**COURSE DESCRIPTION:** This course will explore the history of Shakespeare's plays in production over the last four centuries. We will commence by locating Shakespeare in his historical and cultural milieu and surveying the theatrical conventions of Elizabethan London. From here, we will trace the legacy of Shakespeare's canon upon the living stage and seek to understand how his plays reflect the historical moments in which they are interpreted. What are the attitudes toward Shakespeare of those producing his plays and how do they evolve through the ages? What can we discern about the nature of "style" in the theatrical process? Students will thoroughly research a specific, significant production of one of Shakespeare's plays and present their findings to the class as a formal presentation.

**LEARNING OBJECTIVES:**

- Demonstrate knowledge of the Renaissance stage and Shakespeare as performance.
- Demonstrate knowledge of selected Shakespearean plays, including their content and style.
- Become acquainted with critical principles and research methods of the Shakespearean canon.
- Appreciate the cultural, historical, and dramatic significance of Shakespeare's plays.
- Acquire an increased general knowledge and understanding of theatre history.
- Practice critical and analytical thinking and writing.

**TEACHING METHOD:** Lecture/Seminar

**REQUIRED PLAY TEXTS (Arden Shakespeare Editions, 3<sup>rd</sup> Series required, Shakespeare in Production Series preferred):**

*Othello*

*Macbeth*

*A Midsummer Night's Dream*

*Hamlet*

**REQUIRED TEXTS**

(all texts available on Amazon.com and through course reserves in the Thompson Library):

1. Dymkowski, Christine, and Christie Carson, eds. *Shakespeare in Stages*. Cambridge: Cambridge UP, 2010.
2. Falocco, Joe. *Reimagining Shakespeare's Playhouse*. Cambridge: D. S. Brewer, 2010.
3. Stokes, John "Rachel Felix." *Three Tragic Actresses: Siddons, Rachel, Ristori*. Cambridge: Cambridge UP, 1996. 66-116.
4. Wells, Stanley, ed. *The Cambridge Companion to Shakespeare on Stage*. Cambridge: Cambridge UP, 2002.
5. Worthen, W. B. *Shakespeare and the Force of Modern Performance*. Cambridge: Cambridge UP, 2003.

Other reading selections to appear on Carmen.

**ASSIGNMENTS:**

- **Attendance and Participation:** Since this is a discussion-based class, your participation is essential. To earn this part of your grade you will need to listen carefully, ask lots of questions, and speak thoughtfully. I like students who ask questions (and there is no such thing as a dumb question!). (10%)
- **Production Response Paper:** You will write a 4-5 page paper that critiques a live performance of one of Shakespeare’s plays. If none is available, I may authorize a video recording of a theatrical performance such as those made by Shakespeare’s Globe or The Stratford Shakespeare Festival (10%).
- **Class Discussion Leader:** You will lead one class discussion based on the assigned readings. Each student will post to our Carmen site some questions and queries about the readings that you would like us to take up in discussion. Please make sure to post by 8pm the evening before class, so everyone has time to read (10%).
- **Mid-term Exam:** A short answer and essay question exam based on class readings and discussion (15%).
- **Research Presentation:** You will present and discuss the primary source materials you are using for your final paper and describe the context and significance of a production of one of Shakespeare’s plays. This should take no longer than 15 minutes (15%).
- **Research Paper:** You will write a 12-15 page paper on a significant performance of one of Shakespeare’s plays, to be approved by the instructor. The paper must consult primary sources available in the Lawrence and Lee Theatre Research Institute or those available in the online collections of major research libraries, such as The Folger, The Huntington, The British Library, the New York Public Library, etc. (40%).

**GRADING:** Grades are based on participation and completion of assignments.

|                                   |             |
|-----------------------------------|-------------|
| Attendance and Participation..... | 10%         |
| Production Response Paper.....    | 10%         |
| Class Discussion Leader.....      | 10%         |
| Mid-Term Exam.....                | 15%         |
| Research Presentation.....        | 15%         |
| Research Paper.....               | 40%         |
| <b>Total</b>                      | <b>100%</b> |

|                        |    |
|------------------------|----|
| <b>Grade Breakdown</b> |    |
| 93 – 100.0             | A  |
| 90 – 92.9              | A- |
| 87 – 89.9              | B+ |
| 83 – 86.9              | B  |
| 80 – 82.9              | B- |
| 77 – 79.9              | C+ |
| 73 – 76.9              | C  |
| 70 – 72.9              | C- |
| 67 – 69.9              | D+ |
| 60 – 66.9              | D  |
| 0 – 59.9               | E  |

**ATTENDANCE:** Students are expected to attend all regular class meetings, designated productions, and additional meetings. If you miss more than two classes without an excuse recognized by the university as legitimate (for instance, documented proof of illness), your final grade will be lowered for half a letter for each absence. More than four unexcused absences are grounds for failing the course. Students who miss more than a quarter of all class meetings for whatever reason (including illness) cannot pass the course.

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

**STUDENTS WITH DISABILITIES** that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**FOR YOUR SAFETY**, the OSU Escort Service is available after 7 p.m. by dialing 292-3322.

### **COURSE SCHEDULE**

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

- All readings must be completed prior to the class for which they are listed.
- *Case studies* (weeks 8-11) will examine the contexts of significance productions of Shakespeare’s plays in theatre history. You will read Shakespeare’s play and review links to primary and secondary source documents posted on Carmen.

#### **Week 1:**

**Wed 21 Aug: Introduction to Shakespeare’s London**

**Fri 23 Aug: Introduction to Shakespeare in Performance**

-W. B. Worthen “Introduction” *Shakespeare and the Force of Modern Performance*. 1-28

-Hildy, Franklin J. “Why Elizabethan Spaces?” *Elizabethan Performance in North American Spaces*. Tuscaloosa, AL: U of Alabama P, 2004. pp98-121. (On Carmen)

#### **Week 2:**

**Wed 28 Aug: Early Modern England**

-Taylor, Gary. “Shakespeare’s plays on Renaissance Stages.” *The Cambridge Companion*. pp1-20

-Gurr, Andrew “The move indoors.” *Shakespeare in Stages*. pp7-25.

**Fri 30 Aug: Restoration England**

-Marsden, Jean. “Improving Shakespeare: from the Restoration to Garrick”. *Shakespeare on Stage*. pp21-37.

#### **Week 3:**

**Wed 4 Sept: Shakespeare in 17<sup>th</sup> and 18<sup>th</sup> Century England**

-Elaine M. McGirr, “Whig heroics: Shakespeare, Cibber, and the troublesome *King John*.” *Shakespeare in Stages*. pp22-36.

-Baugh, Christopher. “Shakespeare and the rhetoric of scenography 1770-1825.” *Shakespeare in Stages*. pp187-209.

-Ritchie, Fiona. “The Artistic, cultural, and economic power of the actress in the age of Garrick.” *Shakespeare in Stages*, pp107-124.

**Fri 6 Sept: Shakespeare in 17<sup>th</sup> and 18<sup>th</sup> Century Europe**

-*Der Bestrafte Brudermord* (The Punished Fratricide) (<http://phoenixandturtle.net/excerptmill/brudermord.htm>)

-Hirrel, Michael J. "Review *Der Bestrafte Brudermord*." *Shakespeare Bulletin* 28, no. 4 (2010): pp578-582. (On Carmen)

#### **Week 4:**

##### **Wed 11 Sept: Shakespeare in 19<sup>th</sup> Century Europe**

- Jane Moody. "Romantic Shakespeare." *The Cambridge Companion*. pp37-58.
- Schoch, Richard. "Pictorial Shakespeare." *The Cambridge Companion*. pp37-58.

##### **Fri 13 Sept: Shakespeare in North America**

- Morrison, Michael. "Shakespeare in North America." *The Cambridge Companion*. pp230-258.

#### **Week 5:**

##### **Wed 18 Sept: The 20<sup>th</sup> Century Search for "Original" Shakespeare.**

- Joe Falocco, "William Poel" *Reimagining Shakespeare's Playhouse*. pp1-37.
- Marion O'Connor, "Reconstructive Shakespeare." *The Cambridge Companion*. pp78-95.
- Lucy Munro, "Coriolanus and the (in)authenticities of William Poel's platform stage." *Shakespeare in Stages*. pp7-25.

##### **Fri 20 Sept: The 20<sup>th</sup> Century Search for "Original" Shakespeare.**

- Falocco, "The New Globe" *Reimagining Shakespeare's Playhouse*, pp137-176.
- Worthen "Globe Performativity" *Shakespeare & the Force of Modern Performance*. pp79-117.

#### **Week 6:**

##### **Wed 25 Sept: Shakespeare Around the World - 20<sup>th</sup> Century**

- Gillies, John, Ryuta Minami, Ruru Li and Poonam Trivedi. "Shakespeare on the stages of Asia." *The Cambridge Companion*. pp259-283.
- Banham, Martin, Roshni Mooneeram and Jane Plastow. "Shakespeare and Africa." *The Cambridge Companion*. pp284-299.

##### **Fri 27 Sept: Shakespeare in the Contemporary Theatre**

- Dawson, Anthony. "International Shakespeare." *The Cambridge Companion*. pp174-193.
- Hortmann, Wilhelm. "Shakespeare on the political stage in the twentieth century." *The Cambridge Companion*. pp212-229.

#### **Week 7:**

##### **Wed 2 Oct: Midterm Exam**

**Fri 4 Oct: Research Strategies**—visit to the Lawrence and Lee Theatre Research Institute

#### **Week 8:**

**Wed 9 Oct:** Case Studies: *A Midsummer Night's Dream*—Herbert Beerbohm Tree (1900)

**Fri 11 Oct:** Case Studies: *A Midsummer Night's Dream*—Peter Brook (1967)

#### **Week 9:**

**Wed 16 Oct:** Case Studies: *Othello*—Tomoasso Salvini and Constantin Stanislavski (1880s-1890s)

**Fri 18 Oct:** Case Studies: *Othello*—Ira Aldridge(1833), Paul Robeson and Uta Hagen (1947)

#### **Week 10:**

**Wed 23 Oct:** Case Studies: *Hamlet*— Betterton (1676)

**Fri 25 Oct:** Case Studies: *Hamlet*— Old Vic (1937) Guthrie, Olivier, Freud and Elsinore.

#### **Week 11:**

**Wed 30 Oct:** Case Studies: *Macbeth*—John Phillip Kemble and Sarah Siddons; David Garrick (1780-90s)

**Fri 1 Nov:** Case Studies: *Macbeth*—*Sleep No More* (Punchdrunk Theatre 2011)

**Week 12:**

**Wed 6 Nov:** Individual meetings with instructor/Research Session

**Fri 8 Nov:** Individual meetings with instructor/Research Session

**Week 13:**

**Wed 13 Nov:** Research Presentations

**Fri 15 Nov:** Research Presentations

**Week 14:**

**Wed 20 Nov:** Research Presentations

**Fri 22 Nov:** Research Presentations/ The Future of Shakespeare in Performance

**Week 15:**

**Wed 27 Nov:** No Class—Thanksgiving Break

**Fri 29 Nov:** No Class—Columbus Day Observed (Thanksgiving Break)

**Week 16:**

**Fri 6 Dec:** Research Paper Due by 5PM on Carmen.