

Department of English & Writing Studies

Shakespeare a

Course Materials (all required, all available at the bookstore)

Hamlet

Romeo and Juliet

Measure for Measure

As You Like It

Woman Killed with Kindness

The Tamer Tamed

Roaring Girl

Four Revenge Tragedies: Spanish Tragedy, Revenger's Tragedy, Tis Pity She's < y S|

Submission of Assignments:

Apart from the Director's Notebook, these may be handed in at class, given to me in person, sent to me (at the Department) by post or courier, or may be submitted to the essay box outside the Department of English office, where they will be date/time-stamped.

Your Director's Notebook must be submitted to me in person, either during class or office hours (it will include handwritten material, and I can't risk it getting lost)

Do *not* put assignments under my office door

Essays submitted before 8:30 a.m. in the essay box are stamped with the previous day's date, and I accept those datings. (This means you can get a Friday date, up to 8:30 a.m. Monday.)

Assignments posted to me will be counted as submitted on the postmark date; so, obtain and carefully keep proof of posting (ie., priority post receipt, recorded delivery receipt, etc). The Department will not accept assignments by fax or e-mail.

Because of the prevalence of viruses, etc., on the internet, I will not open attachments to e-mails whose authenticity has not been independently verified.

Be sure to keep a copy of all assignments submitted.

Laptops:

I do not permit the use of laptops in the classroom. Phone use in class is also prohibited. Please turn off your phones before class begins. Students may tape-record lectures if they have difficulty taking notes by hand.

Additional information about the Stratford trip:

Booking Tickets

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Workshops

There are TWO WORKSHOPS on offer at Stratford the same day, in which you can participate. They run simultaneously from 12:30-1:30 on the day, and students can opt to participate in one of them. Cost is \$8/person, and each workshop is capped at 30. One is a performance workshop, and the other is a combat workshop. First come, first served, and you confirm your place with payment of the fee to me.

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Late Policy:

If you submit a paper after the due date (plus whatever grace days you have remaining, see below) but within two weeks of it, the paper will be counted as late and the following procedures will apply:

The paper will not be read until all the assignments handed in on time have been read and returned (all papers are read in order of receipt).

The paper will be read and a grade given, but NO COMMENTS OR CORRECTIONS will be made on it.

The grade will be reduced by a penalty of two marks (2%) for each calendar day that it is late. Note that when a paper is late, every day counts (including weekends); however the arrangements for date-stamping essays in the Department of English essay box are accepted for late essays.

PAPERS WILL NOT BE ACCEPTED IF SUBMITTED MORE THAN TWO WEEKS AFTER THE DUE DATE UNLESS PRIOR ARRANGEMENTS HAVE BEEN MADE.

Grace Days:

You are each given six "grace days" in a full-year course which you can use all at once, or allocate them between your various term assignments (first essay, second essay, or whatever).

These "grace days" are intended to accommodate the accidents that commonly happen (got writer's block, had computer problems, ran out of toner, couldn't get books, etc.).

Grace days are not transferable, nor do they have any value if unused.

Grace days include only "academic days" – that means that Saturdays and Sundays are free. A wise course is to save your grace days until you really need them, particularly in second term when you will probably be under a lot more pressure than in first term.

When your Grace Days are gone, they're gone, and you're faced with a late assignment (see above).

Students requiring further extensions based on medical or compassionate grounds must apply to the Academic Counselling office of their home Faculty (see above)

DECEMBER

4 *Revenger's Tragedy*
6 *Revenger's Tragedy*

JANUARY

8 *The Taming of the Shrew*
10 *The Taming of the Shrew*
15 *The Taming of the Shrew*
17 *The Taming of the Shrew*
22 *The Tamer Tamed*
24 *The Tamer Tamed*
29 *The Tamer Tamed*
31 *The Tamer Tamed*

FEBRUARY

5 *A Woman Killed with Kindness*
7 *A Woman Killed with Kindness*
12 *A Woman Killed with Kindness*
14 *A Woman Killed with Kindness*
19-23 **Reading week**
26 *Measure for Measure*
28 *Measure for Measure*

MARCH

5 *Measure for Measure*
7 *Measure for Measure*
12 *As You Like It*
14 *As You Like It*
19 *As You Like It*
21 *As You Like It*
26 *Roaring Girl*
28 *Roaring Girl*

APRIL

2 *Roaring Girl*
4 *Roaring Girl*
9 Review of First Term
11 Review of First Term

Performance Analysis:

Supplement this promptbook with a diagram of the stage on which you imagine your production being performed (you can photocopy a plan of an existing stage, or design your own). Your staging must not ignore, and ideally should make creative use of, the constraints and opportunities imposed by the space.

Write a 1,000 word essay that briefly describes and then analyses your production choices. Begin by situating your staging of this scene in terms of the scene's relation to the rest of the production. What is your directorial "take" on the play? What are the central themes, images, and/or concepts that this staging is designed to explore? Then describe the particular staging choices you're introducing to this passage, and analyse how they contribute to the overall production goals. Where you make use of secondary sources, document your research thoroughly.

Optional: Feel free to add other materials such as photographs, illustrations of props, an illustration of the set (if there is one), costume sketches and swatches of material, music suggestions, dance choreography, a diary of ideas tracking your work in progress, and/or anything else that seems relevant to the impact of your staging in performance.

Your Director's Notebook is worth 10% of the final grade, and will be assessed according to the following criteria:

The extent to which your production choices are appropriate to and make use of the specific theatrical space in which you propose to stage the imagined production;

The extent to which your production choices offer an insightful interpretive reading of the passage, especially in relation to the rest of the play;

The extent to which your thinking about the staging you devise is in dialogue with past productions and/or with scholarly examinations of the play;

The creativity of your production choices;

An ability to articulate effectively the interpretive significances of the choices you make, to document your secondary reading in a scholarly manner, and to present your argument without errors of presentation.

Commonplace Book:

[T]here scarcely can be a thing more useful, even to ancient, and popular sciences, than a solid and good aid to memory; that is a substantial and learned digest of common places...because it is a counterfeit thing in knowledge, to be forward and pregnant, unless you be withal deep and full; I hold that the diligence and pains in collecting common-places, is of great use and certainty in studying; as that which subministers copy to invention; and contracts the sight of judgement to a strength.

—Francis Bacon, *The Advancement of Learning*

The Commonplace book was a central Renaissance method of gathering and organizing material from reading for use in composition at a later date. While there were many variations in methods of commonplacing, they all involved the consistent practice of collecting excerpts while reading—either by marking the margins of text for later copying or by copying as one read. These quotations were then transferred to a commonplace book in which they were organized by topic. Indeed, the English word "topic" derives from the Greek term for place, *topos*.

The use of commonplaces, or in Latin, *loci communes*, is derived from the rhetorical practice of invention: the process of finding arguments to support your case in a formal speech. This method became generalized to include the collection of quotations, or *sententiae*, drawn from important authors which might be used for illustration or ornament. There are two important metaphors used to describe the process: bees gathering nectar from flowers and transforming it into honey; and the process of consuming and digesting books (thus *Reader's Digest*). As this

