Western
Arts&Humanities

Department of English & Writing Studies

Special Topics in Drama
English 2041F (001)
Fall 2016

Fall 2016 Production: William Shakespeare's *Q1 Hamlet*
with Tudor Interlude, John Rastell's *Four Elements*

Instructor/Director: Dr. Jo Devereux
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Office Hours: TBA
Phone: 519-661-2111 x82761

Location: TBA

Date/Time: TBA

Antirequisite: English 2041F/G if taken prior to September 2014.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Course Description

In this course, students participating in a major Western University theatre production explore in theory and practice approaches to text in performance. Only students working as an actor, or in such major production roles as stage manager, assistant stage manager, lighting, set or costume designer may enroll. Permission of the Chair of Undergraduate Studies is required to enroll.

First Read through: Thursday, September 8, 2016, starting at 7 pm, location TBA

Performances: ARTS Project, November 9-12, 2016. All shows start at 8 pm. The call for cast and crew for the run is 6:30 pm. See complete rehearsal schedule below.

Course Materials

William Shakespeare, *Q1 Hamlet*, edited by Jo Devereux (UWO, 2016)

In addition, use any scholarly edition of *Hamlet* you have (e.g. Folger, Oxford, Arden) for essay citations. If you're not sure about the authority of your edition, please ask me.

Methods of Evaluation

First Essay (500-750 words)	10%
Second Essay (750-1000 words)	10%
Third Essay (1250-1500 words)	40%
Performance Evaluation (See below)	40%

Essay Due dates, Late policy, Extensions:

- All overdue essays will receive a penalty of 1% per day late.
- Essays must be handed to me in person or dropped in the English Department Essay Drop-Off Box in the hallway by the front doors to AHB.
- Essays must be typed, double-spaced, and stapled in the upper left hand corner. No binders or protective covers of any kind are necessary. Essays must follow current MLA format and must include a list of Works Cited at the end (see *MLA Handbook* for details).

IT IS ADVISABLE TO RETAIN AT LEAST ONE COPY OF THE ESSAY IN THE EVENT OF LOSS OR DAMAGE TO THE ORIGINAL.

A student must receive a passing grade for both term work and the final examination in order to receive a passing grade for the course. This applies to all courses in all programs offered by the department. Students whose term and final exam grades average 50% or above, even though one of the two is a failure, shall receive a default grade of 48%. Please note: The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at http://www.uwo.ca/english/undergraduate/info%20for%20students.html#grade.

Essay Topics:

Essay 1: Scene Analysis (500-750 words) 10%: Due Thursday, 13 October 2016
Choose ONE scene from the play, and in a 500-750-word essay analyze the scene in terms of such elements as theme, literary devices, and patterns of imagery, character development, staging techniques, and relationship to the play as a whole.

Essay 2: Narrative Essay (750-1000 words) 10%: Due Friday, 18 November 2016
Write an essay of 750-1000 words explaining your role in the production and discussing the ways in which this experience has affected your understanding of the play. Hint: Please note that the final essay (Essay 3) is due just under three weeks later, because of the requirement to submit grades on time to the department. Therefore, it would be advisable to work on both Essay 2 and 3 at the same time: i.e. very early in the term.

Essay 3: Short Research Essay (1250-1500 words) 40%: Due Wednesday, 7 December 2016
Choose ONE of the following questions, and write a 1250-1500-word research essay. NB: Narrow the topic down to make it as specific as possible! Use at least two secondary sources to frame your own argument answering this question. Respond to those critics. Don't just copy their ideas, but show how yours differ from theirs. Use MLA format and document meticulously. This is a critical essay, so you need a clear argument/thesis. Be sure to talk to me early about your ideas for this thesis and how to research the question.

1. How does the first quarto edition of *Hamlet* differ from the second quarto and folio editions in terms of performance? Why is it valuable to perform this version of the play? What can this version in performance tell us about the longer and more-often performed second quarto, folio, or conflation of the two preferred editions?
2. How does performing *Hamlet* on a thrust stage differ from performance in a proscenium arch theatre or on film? What can this type of blocking reveal about how the play might have been performed in the early seventeenth century? How does the audience interaction with play change when the performance is on a thrust stage?
3. Why is costuming important in this play? What in the text relates to costume choices and what does the production history of *Hamlet* reveal about the significance of clothing and costuming in this tragedy?
4. What is the relationship between *Four Elements* and *Q1 Hamlet*? How do the two performances show aspects of Early Modern theatre? What contrasting and what connecting elements (sorry about that) can you examine in order to demonstrate the importance of understanding allegorical drama and Renaissance tragedy?
5. What is the relationship between the music in this production of *Q1 Hamlet* and the texts of both *Hamlet* and *Four Elements*? What can you find out about the history of musical settings and adaptations of *Hamlet* in earlier centuries?

Performance Evaluation and Expectations:
40% (subdivided below)

Attendance and Punctuality (5%)
You must attend all rehearsals, meetings, and performances to which you are called.
All members of cast and crew must be on time for each call you are given.

Preparation (10%)
Cast members must research and prepare their roles from the first read-through to final performance. Actors must take careful blocking notes and must observe the off-book deadline punctually. Technical and production staff should also research their work thoroughly and produce set designs and set pieces, properties, costumes, and other necessities in a timely fashion.

Focus (5%)
Attentiveness and effort during rehearsals and performance will be assessed.
Innovation (5%)
Contribution of ideas and initiatives will be noted, in the rehearsal process and through the run.

General Progress and Improvement (5%)
Your attention to the director's and the stage manager's notes and your effort at improving performance or production work will be assessed.

Overall Professionalism (10%)
Respect towards the entire company, UWO staff, and the physical theatre, properties, and equipment will be noted. Commitment to the production, willingness to assist with production matters, and overall work ethic will be assessed, along with flexibility and problem-solving abilities. Clear communication of concerns and ideas will count.

Duties of Production Crew:
Stage Manager: Attend all auditions, interviews, and rehearsals, as well as each performance. Write blocking notes, props notes, and technical cues into prompt script. Supervise two ASMs (see below). Give the calls to all cast members and needed production staff for rehearsals and run of show. Call the cues during the run of the show. Take charge of dressing rooms, green room, and stage during rehearsals and run. Head up technical crew during rehearsals and run.

Assistant Stage Managers (ASMs—two): Work with Stage Manager on keeping blocking and technical notes, and on calling cast members for rehearsals and run. Head up the running crew for the run of the show. Assist with properties, costumes, costume changes, and other cues.

Production Manager: Oversee production work prior to the run of the show, including music, publicity, props, set, and costume schedules and work. Ensure that all crew are productive and keeping to the pre-show schedule.

Costume Designer: In consultation with the director, design and build, rent and/or borrow costumes for the run. Measure all cast members, and draw up costume plot. Provide rehearsal skirts for female cast members in early rehearsal period. Organize and supervise two costume assistants. Take charge of costumes during run. Ensure return of borrowed and rented costumes after closing night. Submit all receipts to Director.

Costume Assistants (two): Assist Costume Designer during design process, measuring, and rehearsals. Assist in building, sewing, and altering costumes. Help in any costume rental or borrowing. Assist with costumes during run—changes, repairs, laundry, etc. Help return costumes at end of run.

Properties Designer: In consultation with director, costume, and set designers, design and build, purchase, rent, or borrow props before production week. Locate and borrow needed furniture for run. Organize and supervise running, maintenance, storage, repair, and replacement of props during tech and dress rehearsals, as well as during run. Return props at end of run. Submit all receipts to Director.

Composer/Music Director: Compose incidental, pre-show, intermission, and after-show music.
Choreographer: Choreograph needed dances and movements in the show.

Production Photographer/Videographer/Web Designer: Photograph cast and crew for programme and publicity stills to display on campus and elsewhere. Film rehearsal and/or show for record. Design and maintain production web site (linked to English department site).

Publicity Manager and Programme Designer: In consultation with director and producer, organize all publicity: flyers, teasers, posters, print and online advertising and media releases. Liaise with FIMS and with the USC and the *Gazette* and *Western News*, as well as London media, in order to set up television, newspaper, and online interviews and other coverage. With producer, organize pre-show ticket sales to large classes in English department and possibly other departments.

Box Office Manager (depending on venue): With Publicity Manager, organize and run selling of tickets pre-show to UWO classes, as well as at box office locations. Help manage box office during run. Look after box office receipts.

Running Crew, Lighting Crew, Sound Crew: Responsible for running technical elements of the show.

Please note that there are no scheduled classes, only rehearsals.

Q1 HAMLET Provisional Rehearsal Schedule Fall 2016

All cast members are responsible for knowing which scenes their characters are in and therefore which scenes they are called to. Rehearsals are normally three hours long. Check times below carefully, and check email frequently for changes to the schedule.

All rehearsals from Sept. 8 to Nov. 6 are on campus. Rooms TBA.
From Nov. 7 to Nov. 12 we will be at the ARTS Project.
Thurs. Sept. 8 (7 pm): READ THROUGH SCRIPT. Whole cast called

Sun. Sept. 11 (1 pm): Table Talk. Whole cast called

Tues. Sept. 13 (7 pm): Block Scenes 1, 2, 4, 5 (19 pages)

Thurs. Sept. 15 (7 pm): Block Scenes 3, 6 + Four Elements (13 pages)

Sun. Sept. 18 (1 pm): Block Scene 7 (14 pages)

Tues. Sept. 20 (7 pm): Block Scenes 8, 9, 10, 11 (17 pages)

Thurs. Sept. 22 (7 pm): Block Scenes 12-17 (18 pages)

Sun. Sept. 25 (1 pm): Work Scenes 1, 2, 4, 5 (19 pages)

Tues. Sept. 27 (7 pm): Work Scenes 3, 6 + Four Elements (13 pages)

Thurs. Sept. 29 (7 pm): Work Scene 7 (14 pages)

Sun. Oct. 2 (1 pm): Work Scenes 8, 9, 10, 11 (17 pages)

Tues. Oct. 4 (7 pm): Work Scenes 12-17 (18 pages)

Thurs. Oct. 6 (7 pm): Work needed scenes

Sun. Oct. 9: THANKSGIVING: NO REHEARSAL

Tues. Oct. 11 (7 pm): Work needed scenes

Thurs. Oct. 13 (7 pm): Work needed scenes

Sun. Oct. 16 (1 pm)—Stumble through whole show

Tues. Oct. 18 (7 pm): OFF BOOK DEADLINE. Work needed scenes

Thurs. Oct. 20 (7 pm): Work needed scenes

Sun. Oct. 23 (1 pm): Work needed scenes

Tues. Oct. 25 (7 pm): Work needed scenes

Thurs. Oct. 27 (7 pm): Work needed scenes

Sun. Oct. 30 (1 pm): Run whole show with music! NB: at 8 pm we are tentatively scheduled to be part of the 2016 WordsFest. More information to follow on this event!

Tues. Nov. 1 (7 pm): Work needed scenes

Thurs. Nov. 3 (7 pm): Work needed scenes

Sun. Nov. 6 (1 pm): Work needed scenes

MONDAY Nov. 7: Load in at ARTS Project. Tech rehearsal at 6:30 pm

TUESDAY Nov. 8 (6:30 pm): Final Dress Rehearsal at ARTS Project.

Wed. Nov. 9 (6:30 pm): OPENING NIGHT

Thurs. Nov. 10 (6:30 pm): SECOND NIGHT

Fri. Nov. 11 (6:30 pm): THIRD NIGHT

Sat. Nov. 12 (6:30 pm): CLOSING NIGHT

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

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:
Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:
All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com http://www.turnitin.com.

Support Services

Registrarial Services http://www.registrar.uwo.ca
Student Support Services https://student.uwo.ca/psp/heprdweb/?cmd=login
Services provided by the USC http://westernusc.ca/services/
Student Development Centre http://www.sdc.uwo.ca/

Students who are in emotional/mental distress should refer to MentalHealth@Western: http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.