



**UNIVERSITY OF CALGARY
FACULTY OF FINE ARTS**

**Department of DRAMA
DRAM571: Hamlet in Performance**

Winter 2009

Instructor	Dr. Patrick Finn
Office:	CH D 020
Phone:	403-220-6459
Email:	pfinn@ucalgary.ca
Office Hours:	M-F 6pm to 7pm or by appointment
Location and Time of class	Reeve Theatre January 5-9 9-6pm + attendance at Artist/Speaker presentations
Text(s)	<ul style="list-style-type: none"> • <i>Hamlet Performance Script</i> (to be distributed in class) • <i>Hamlet</i> – any critical edition with a full introduction and textual notes (Signet, Arden, Oxford, Penguin, Riverside or Folger). • Supporting materials: available through the reading list, in reserves and distributed in class
Prerequisites	Participation in the production of Hamlet and/or instructor interview
Course Description	<p>This course pursues an in depth study of Shakespeare's <i>Hamlet</i> with an emphasis on performance history, textual studies, production and character study. It will make particular use of theatre artists with direct knowledge of the play and of the staging of Shakespeare's works and as such will require students to attend specific lectures and workshops. Most of these events will occur during class time; however, some events are subject to other timelines. Every attempts will be made to give students choice so that those that cannot attend certain have other means by which to complete the course (see the section on Course Activities below for further information).</p> <p>Students are expected to attend all classes and be prepared. Given the</p>

	<p>compressed nature of block week courses anything short of full participation will almost certainly disqualify students for credit in the course.</p> <p>The course will provide students with an in-depth knowledge of Shakespeare’s most popular play. During the course of the week we will cover relevant historical, technical, theoretical and critical questions in a manner relevant to the production of theatrical performances. Students will also study the relevance of the work in contemporary society and examine the modes and methods of theatrical research.</p>
<p>Course Objectives</p>	<p>This class has two primary objectives:</p> <ol style="list-style-type: none"> 1. To encourage students to acquire factual, historical information about the original creation, staging and reception of Shakespeare’s <i>Hamlet</i>. Particular focus will be given to the ways in which the play, its texts and its presentation have changed over time. 2. To encourage students to acquire or strengthen the following skills: <ol style="list-style-type: none"> I) How to read critically and analyze a play for performance; II) How to do research, organize research findings, and synthesize research into coherent essays III) How to analyze a play in production; IV) How to workshop a play and participate in symposia; V) How to formulate questions about and contribute to discussion of primary texts. <p>The class will pursue the study of <i>Hamlet</i> in formal, cultural and historical modes with a focus on the former and on performance. This course will provide extensive opportunities for students to work with significant artists from the theatre world. Where possible the instructor will attempt to customize the course to take individual students’ concerns into account.</p>

<p>Course Activities</p>	<p>Block Week: Each day from Monday to Friday of block week our class will meet from 9am to 6pm with an hour for lunch. These intensive days will provide students with the ability to delve deeply in a focused manner into Shakespearean text, context and cultural position. The days will focus on textual analysis, historical research, cultural evaluation and will culminate with expert sessions with visiting artists in the afternoons from Tuesday to Friday.</p> <p>Interviews: In order to ensure that students are getting the most of the material during the time allotted the instructor will meet with students to establish their topics for their written work and then again in an interview at the end of the class. These meetings need not be long, but are arranged in order to provide an opportunity for the student to ask pertinent questions and follow up on areas of interest on a one on one basis.</p> <p>Class Participation: given the intensive nature of this class, students will be expected to attend all meetings and participate in discussion in order to be eligible for credit. Failure to prepare the reading for class is considered equivalent to being absent. Our work will also include directed presentations on given topics assigned by the instructor. Topic areas will fall under the following categories:</p> <ul style="list-style-type: none"> i. Tuesday: World of the Play ii. Wednesday: Poetry, Prose and Elevated Language iii. Thursday: Given Circumstances iv. Friday: Character <p>Writing: Within the writing stream, students may pursue one of three options:</p> <ol style="list-style-type: none"> 1. Process journal: in the process journal option, students will maintain a journal that will focus on each days work as well as discussing a given topic for each day. Student will submit their journals to the instructor on Tuesday, Wednesday, Thursday and Friday mornings. During the lunch hour the instructor will make short notes on the journals and return them so you may continue your work. Each day a topic will be assigned. Students will be asked to write two to three pages per on each topic. At the end of the week, students will be given the weekend to write an additional three to five pages summarizing the work during the week. Final journals will be due Monday, January 12th. 2. Formal essay: students who prefer to write a formal essay may do so. Essays should be on an approved topic and include formal references cited with MLA-style. Papers should be 8 to 10 pages in length. Topics need to be specific to the course and cannot cover any topic so common as to be represented by works commonly available through essay mills. Topics should be determined in consultation with the instructor and may change during the writing process as result of your writing and research. Possible topics areas
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include:

- a. Character studies
- b. Textual critique of the performance script
- c. Analysis of the block-week process
- d. Review of the multi-media supports for the course
- e. Cultural/Historical (Danish history, English history)
- f. Performance history
- g. Critical/theoretical (gender, cultural materialism etc.)
- h. Contextual – compare and contrast with other works of the time
- i. Technical – an examination of the production challenges presented by the play

Please note that these topic areas are general directions that you may pursue. Your actual topic will need to begin with one of these areas (or an area of your choosing) and then develop a focus relevant to our course. Final essays should include a minimum of ten scholarly sources recorded and cited as per MLA guidelines.

3. **Critical Evaluation:** as part of the course we will be working with a number of professional theatre artists. Students who wish to do so may structure their paper around the work of one of these artists and/or the work of the scholars who are presenting papers at the Hamlet symposium to be held on Wednesday, February 25th. Further, famed Actor, Director and Arts Educator **Marti Maraden** will visit the class in order to discuss issues relating to staging Shakespeare in Canada. Ms. Maraden will also pick up on one of the central themes of our conference – namely the role of women in Shakespearean text and performance. In these papers students will be expected to articulate the contribution made by the artists/scholar during their time on campus and then present an analysis of their work either in the context of other works from that author, from critical sources or from a compare/contrast piece that examines their work in reflection with the students' work on their production of Hamlet. Papers should be 10 to 12 pages in length and include a relevant list of sources.

Each of these modes of writing will require feedback from the instructor. All students will be asked to have their topic approved by the instructor before beginning work and will be asked to schedule a final interview with the instructor upon completion of their written work.

Deadlines: we are very fortunate in this class to be able to take advantage of a number of scholars and visiting artists who are coming to work with us. In order to allow students every chance to pursue these opportunities final papers/projects will be accepted by the instructor up to and including Monday, March 16th 2009. Those wishing to complete all of their work following the regular block week schedule will be allowed to do so, subject to proper arrangements with the instructor.

Documented illness or family emergencies are acceptable reasons for late

	<p>written work or inability to make scheduled presentations. In the case of a missed oral presentation or class participation assignment, the instructor would appreciate advance notification if possible. <i>Documented</i> means a fully explanatory note from an appropriate authority, e.g., physician or counselor. Late written assignments with no documented excuse will be accepted with the penalty of three points deducted from the final mark for each business day or portion thereof past the deadline.</p> <p>ALL WRITTEN ASSIGNMENTS ARE TO BE TURNED IN DURING CLASS TIME. DO NOT PUT ASSIGNMENTS UNDER THE DOOR OF THE DRAMA OFFICE OR MY OFFICE, AND DO NOT ATTACH THEM TO MY DOOR.</p> <p>ALL WRITTEN ASSIGNMENTS MUST BE TYPED AND DOUBLE-SPACED AND FOLLOW THE APPROPRIATE CITATION STYLE.</p>										
<p>Course Content</p>	<p><i>Tentative Schedule</i></p> <table border="1" data-bbox="505 772 1474 1108"> <tr> <td>Jan 5</td> <td>Introduction, Process, Background</td> </tr> <tr> <td>Jan 6</td> <td>Act 1: Intro and Language. Guest: Haysam Kadri</td> </tr> <tr> <td>Jan 7</td> <td>Act 1: Character and Relationships. Guest: Iam Coulter</td> </tr> <tr> <td>Jan 8</td> <td>Act 2: Intro and Language. Guest: Martin Fischman</td> </tr> <tr> <td>Jan 9</td> <td>Act 2: Character and Relationships. Guest: Grant Reddick</td> </tr> </table>	Jan 5	Introduction, Process, Background	Jan 6	Act 1: Intro and Language. Guest: Haysam Kadri	Jan 7	Act 1: Character and Relationships. Guest: Iam Coulter	Jan 8	Act 2: Intro and Language. Guest: Martin Fischman	Jan 9	Act 2: Character and Relationships. Guest: Grant Reddick
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<p>Assessments (including breakdown of total percentage and grading scale as appropriate)</p>	<table data-bbox="505 1163 1224 1436"> <tr> <td>Attendance and Research Preparation -- 5 X 5%</td> <td>25%</td> </tr> <tr> <td>Participation and Presentation -- 5 X 5%</td> <td>25%</td> </tr> <tr> <td>Written Assignment</td> <td>50%</td> </tr> <tr> <td>Total</td> <td>100%</td> </tr> </table> <p>GRADING SYSTEM: All work is graded on a numerical scale. The following are the letter grade equivalents:</p> <p>A . . . 93-100 A- . . 86-92 B+ . . 80-85 B . . . 75-79</p>	Attendance and Research Preparation -- 5 X 5%	25%	Participation and Presentation -- 5 X 5%	25%	Written Assignment	50%	Total	100%		
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	<p>B- . . 70-74 C+ . . 65-69 C . . . 60-64 C- . . .55-59 D+ . . 50-54 D . . . 45-49 F . . . 0-44</p> <p>Students must complete all required assignments in order to be eligible for a grade in this course.</p>
ACADEMIC ACCOMMODATION AWARENESS INFORMATION	<p>It is a student's responsibility to request academic accommodation. If you are a student with a disability who may require academic accommodation and have not registered with the Disability Resource Centre, please contact the office at 200-8237 or drop in at MacEwan Student Centre 293 (across from The Stor). Your academic accommodation letters should be provided to your instructor no later than fourteen (14) days after the commencement of this course. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. (The DRC works with students with learning and developmental challenges as well as those with physical disabilities)</p>
ACADEMIC STANDING	<p>Students should familiarize themselves with the sections of the University Calendar that deal with Academic Standing, including grading, unsatisfactory standing, examinations, and deferrals as well as the sections on Reappraisals and Appeals and Student Misconduct. Questions or concerns about anything students read in this material should be directed to the Associate Dean Academic, CHD 100 or 220-7834.</p>
ADVISING	<p>FASST is the Fine Arts Student Success Team. The advisors are eager to help you answer questions, select courses and manage your progress through your program. Margo manages appointments and answers basic questions. Please make sure you touch base with FASST at least once a year. All first year and final year students are expected to talk with a FASST advisor during the first two weeks of September. Please call (220-5313), email (FASST@ucalgary.ca), or visit (Craigie Hall D 100) to introduce yourself or make an appointment.</p>
CAMPUS SECURITY	<p>220-5333. Help phones: located throughout campus, parking lots, elevators. They connect directly to Campus Security; in case of emergency, press the red button.</p>
COURSE OUTLINES FOR TRANSFER CREDIT	<p>It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.</p>
EFFECTIVE WRITING	<p>All students must satisfy the Effective Writing requirement within the first 12 months of their initial registration. Exemptions are detailed in the Calendar. No extension will be permitted, unless medical circumstances warrant it.</p>

EXAMINATIONS	<p>If your course has a Registrar scheduled exam: the final exam timetable is posted on the portal, on the website. Make sure you check the correct course name, number and lecture section. Bring to the exam photo ID, HB pencils, pens, an eraser and allowable aids (eg. Calculator). No cell phones, wireless devices or headsets. You will be asked to leave books, coats, purses, and backpacks at the front of the room. Seating lists are available at the Registrar's Office 24 hours in advance of the exam (one hour in advance of the exam in the Kinesiology Building). Clear the exam room immediately after your session has ended. Students will not be allowed to leave the exam area during the first 30 minutes and the last 15 minutes of the exam. Check with the FASST office for resources for writing successful exams. Tips: Read all exam questions carefully, word by word (to yourself). Make sure you have answered all questions. No talking, pencil tapping, pen clicking or gum chewing – it disturbs others. If you are sick, in crisis or your exam is held on a day of religious observance, please see the FASST advisors for advice. Manage your anxiety: take a few slow breaths, shrug your shoulders, roll your head, stretch your arms, before you start and periodically throughout the exam. Do not leave your seat. Do not look in the direction of any other student's writing area. Cheating is a serious and punishable offence.</p>
LETTER OF PERMISSION	<p>If you wish to study at another institution while registered at the UofC, you must have a letter of permission. FASST advisors can prepare this form, as well as check out courses for transfer. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.</p>
PLAGIARISM	<p>Using any source whatsoever without clearly documenting it is a serious academic offense. For details see the University of Calgary Calendar. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.</p> <p>You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.</p> <p>Please consult your instructor or the Writing Centre (SS110) if you have any questions regarding how to document sources.</p>
SAFEWALK	<p>220-5333 anytime. Safewalk is a student run volunteer service that is designed to promote campus safety and awareness and to walk people safely to their cars or housing. Safewalks are done in Male/Female pairs anywhere on campus (including McMahon, residence rooms, the LRT and bus stops).</p>
STUDENT UNION CONTACT	<p>Fine Arts Representative - Student's Union 251 MacEwan Student Centre Phone: 220-3913 Fax: 284-1653 email: fineartsrep@su.ucalgary.ca 2008-09: Joey Brocke</p>

UNDERGRADUATE ASSOCIATIONS	Each program in Fine Arts has an Undergraduate Society. Get involved and get in touch: Art: VSUS@ucalgary.ca Dance: PIVOT@ucalgary.ca Drama: (DUS) Craigie Hall C 005 dusuofc@hotmail.com Music: (MUS). Craigie Hall F129 T: 403-220-6631 E: undmusic@ucalgary.ca Web: www.ucmus.com
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