

Shakespeare in Performance / A Taste of England

**Student / Participant Packet
Spring, 2000**

**Solihull College
Solihull, United Kingdom**

**Grand Rapids Community College
Grand Rapids, Michigan USA**

To my students and fellow travellers:

Welcome to Shakespeare in Performance! We are in for two weeks of adventure and the most exciting kinds of learning that a college can offer, from the finest on-stage theatre performances on the planet to standing on the ramparts of a castle whose stairs and halls mutely witness a thousand years of history. We'll enter into imaginative relationships with Shakespeare's characters and allow our sense of human history, with all its struggles and triumphs, to expand and encompass a culture far older than our own, yet we'll also experience a fast-paced modern way of life that is in many ways similar to our own American lifestyle—while maintaining its own distinctive differences.

To maximize the value of this course, it's important that we set a few goals at the outset: first, we should all be familiar with the plays we'll see *before* going to England. I will spend most of the first week giving you the opportunity to meet the characters and learn the plots, and your experiences at Solihull will be far richer if you read the plays to really grasp the texts. Second, it's important that we develop a group dynamic, an appreciation for each other as people sharing an adventure. Personalities vary and travel inevitably involves some stresses, so it's imperative that we learn how to be supportive of each other, both intellectually and emotionally, during these two weeks.

If we can establish these two goals at the outset, I can guarantee that this will be one of those great experiences that we'll recall years later with pleasure and with a sense that we were *changed* and grew as people, with the great bard himself as our guide. Finally, let me extend a personal promise: if you need help—whether intellectual help with your assignments, advice, or emotional support, count on me to be there: you have only to ask.

Peace

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English 293: Shakespeare in Performance

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TEXTS: **THE ARDEN SHAKESPEARE:** (PLAY #1 and PLAY #2: TBA).

Week One: Getting to know each other and the plays we'll see (May 8-11)

May 8, Mon., 8:00-11:30: Basic introduction / blocking and enacting scenes (play)
May 9, Tues., 8:00-11:30: Blocking and enacting scenes: (play) / going over primer
May 10, Wed., 8:00-11:30: Blocking and enacting scenes: (play)
May 11, Thurs., 8:00-11:30: Blocking and enacting scenes: (play) / last items

Week Two: at Solihull College (arrival May 14 / classes, sites, and play, M-F, May 15-19)

< registration, introduction to production as text, first lecture.
< lectures, preparing for performance, first play performance at RSC
< reflections on performance; visiting sites.
< lecture and seminars; visiting sites.
< intro to second play, lectures, TBA

Weekend: London Trip (Globe Theatre and ?) OPTIONAL (Fri. p.m, May 19-Sun., May 21)

Week Three: at Solihull College (classes, sites, and play, M-F, May 22-26)

< student reflections; visiting sites.
< second play: themes and issues; TBA
< lectures; TBA
< pre-performance talk; play performance at RSC; reflections
< review, assessment, leaving party.

TRIP HOME (Saturday, May 27)

Week Four: Final work on papers / fax to Solihull (M-Th, May 29-June 1)

May 29, Mon: discussions and editing sessions with Cope
May 30, Tues.: editing sessions with Cope
May 31, Wed.: editing sessions with Cope
June 1, Thurs.: final editing / fax to Solihull

Written Assignments

Due date: journal and formal paper should be submitted to Solihull staff via fax at the conclusion of the fourth week. See "Week Four" above for help in perfecting your papers.

1. **Journal:** Students are expected to keep a written journal recording their perceptions of sites, events, and the plays we attend. At the conclusion of the trip, each student should revise his or her journal, developing the discussions with more detail and correcting grammar and spelling. Format, type, and submit.
2. **Formal paper:** Students must write one formal essay of 5-7 pages with a minimum of three sources (including the performance of one play) documented in the MLA style. Subject matter will be discussed when we arrive in England, but generally the essays will focus on matters related to performance criticism as it relates to the plays we'll see performed.

3. After completing your work and working with me as editor, fax your essay and journal from GRCC to "Shakespeare in Performance" at the following Solihull College number: 0121 678 7200
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Some Important Cues

1. **Regular attendance** is a must. A pattern of absences will significantly affect your grade.
 2. **Preparedness and participation in class discussion** affect your grades as well. Such expectations are *de rigueur* for all future professionals.
 3. **Timeliness:** Solihull College professors will not accept late papers. Please work with me if you need help!
 4. **Form of papers:** Follow MLA format, as in this packet.
 5. **A Basic Rule:** Saying something doesn't make it so. Support your claims with textual evidence or critical authority, recalling too that critics and other authorities may be dead wrong. Carefully qualify your claims.
 6. **Problems? Do not hesitate to contact me.** I am here to help you.
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A Primer for Travel to England

Currency: England's currency is the pound sterling. Paper money is available in 1, 5, 10, and 20 pound notes, and Scottish notes are also legal tender. For small purchases, coins are used much more than Americans use them: you'll quickly find your wallet loaded with 1 pound coins, and there are also 2 pound coins, 50 pence, 20 pence, 10 pence, 2 pence, and one pence coins.

Customs: When you return to America, you'll have to fill out a form claiming the value and character of any items you've purchased overseas. Generally, you will not be charged a duty fee if the value of your purchases is under \$400, but a 10% fee is applicable if you exceed that limit.

Driving: the English drive on the opposite side of the road from the American practice; if you're not absolutely sure that you can continuously redefine your driving skills to account for that change, you might look for another mode of transportation.

E-mail Access at Solihull: If GRCC students want to communicate with family or friends while in Solihull, you may use your Solihull College student ID card for e-mail access in the computer labs.

Exchange rate: Exchange rates vary according to the conditions of national economies. Thus, your dollars, when exchanged for English pounds, may be worth more or less according to the changes in their value.

Getting around: The English walk far more than most Americans do; when you travel to England, be ready to walk half-mile and mile distances, say, from your host family's home to school, or to the shopping district.

Globe Theatre / London trip: See "Train from Solihull to London" below. At the Globe, be wary of the first three rows of seats in the lower gallery (sections D and E are preferable for better viewing—and you're exactly at eye level with the actors) and the last ten-fifteen feet of groundling space in the central yard: if the sun comes out during performance, you'll be unable to watch the show without sunglasses, and you should expect to be sunburned and somewhat uncomfortable. Groundling spaces are quite cheap (five pounds in 1999), but one must expect to stand through an entire performance (you may sit down during the five minute intermissions between acts). See maps later in this packet.

Jet lag: Even under the best of conditions, expect to be exhausted for the first day or so after the Atlantic crossing, which takes about 8 hours when everything goes right. Beyond that, you'll have to adjust your "body clock" to the fact that you're in a time zone five hours removed from your ordinary time patterns.

London trip: If you intend to take the train to London for a play or other reasons, follow the basic warnings as with any large city. Stick to the main streets, travel with others, and be wary of pickpockets. Generally, it's best to avoid backpacks and keep your valuables—wallets, purses, etc.—on your frontside. Also, you'll generally find the "tube" a far more civilized experience than riding on New York subways, but remember to follow the signs and be careful. See "Train from Solihull to London," below, and maps later in this packet. Before leaving on the trip, we should talk about who wants to go where in London, and how to accommodate a variety of day-trip plans.

Luggage: It's best to pack *very* carefully, not taking a single extra item beyond what you actually need. Remember: you will have to lug your luggage around, and you'll probably be bringing some items, purchases, etc., back with you when you return to America—so leave some room for those purchases, and recall that you'll have to claim anything you buy at customs.

Passport: Apply for your passport as soon as you have determined that you want to make this trip. You will have to get two passport photos taken (local photo shops such as the Sears shop in Rogers Plaza do this and charge a small fee) Normally, the US government is quick to get your passport to you, but **do not delay** in applying for it. Currently, there is a \$60.00 charge for your passport, and it will be good for ten years. **Note:** during the trip, you should keep your passport in a *secure but accessible* place in your carry-on or on your person. You should make xerox copies of the passport, leaving one with your contact person or loved one at home, and placing others in your luggage.

Paying for goods and services: Many, if not most of the things you may want to purchase while in the U.K. may be purchased with Visa and other cards. Visa converts the purchase to dollars and charges you the exchange rate that applied at time of purchase. Check with your card company to determine their practices regarding exchange rates. If you use cash, expect to have your pockets loaded down with coins for change, especially English pound coins; the English use far coin than Americans are used to.

Plane trip: The trip from Chicago to Birmingham is about 8 hours, with a five hour change in times. See "Customs," "Jet lag," etc. above.

Rail Pass: One may purchase a one-day or an 8-day rail pass which will give you access pretty much to the entire nation. The British rail system is far more efficient and serviceable than ours, and if you plan to take one or two of our "days off" to see the sights, the rail pass is a good way to go. Check current costs, and see "Train from Solihull to London" below.

Solihull College: located in Solihull, a suburb of England's second largest city (Birmingham), Solihull College has several campuses, and the school's approaches to education vary from the traditional university course to techno-industrial courses, courses for returning students from "high school leavers" to adults. The school is associated with the following universities: Coventry, Leicester, Manchester, Sheffield, Staffordshire, Warwick, and Wolverhampton. The GRCC course taught by Solihull staff features a performance approach to Shakespeare's plays, attendance at Royal Shakespeare Company performances, visits to local historical and Shakespeare-related points of interest, and rooming with English families for a more comprehensive sense of the English way of life in the midlands. See maps later in this packet.

Sports: May is an important month in the British sports calendar; the football (soccer) season ends with the Cup Finals, and the cricket season begins. The Cup Finals at Wembley Stadium are an occasion every bit as passionate as the American Super Bowl, and trains will be filled with fans decked out in their teams' colors, singing and engaged in spirited talk as they're headed for the match.

Telephone calls: International calls involve the following codes: international access code (011) + country code (identifying the nation you are calling—in this case, 44) + city code (for Birmingham and surrounding area, 0121) + local number.
<Wait at least 45 seconds for the ringing to start.
<When you travel, you should leave the Solihull College number (0121 678 7002) and your host family's number with those closest to you (in case they may need to contact you).
<When making calls to England, remember to calculate the time *there* before calling: except in the case of emergency, call within normal calling hours. See "time change" below.
<If you want to call home while in Solihull: 011 + 1 + 616 + your number.

Time change: England is 5 hours ahead of Eastern Standard Time; thus at 9 am in Grand Rapids, it is 2 pm in Solihull; noon in Grand Rapids is 5 pm in Solihull; 6 pm in Grand Rapids is 11 pm in Solihull, etc.

Train from Solihull to London: After securing a one-day or eight-day rail pass at the Solihull Station, the basic pattern is as follows (see London tube map):

- **Solihull Station** (Chiltern Railways) SOUTH to **Marylebone** (Marleybun) Station (c. 2 hours). If you're going to the Globe, follow the pattern below; if elsewhere, check London map for location and tube station, or see maps later in this packet.

- **London Marylebone** (Bakerloo line) SOUTH to **Embankment**. (c. 10 minutes)
- **Embankment** (Circle or District line) EAST to **Cannon Street** or **Monument** stops (c. 10 minutes).

<If Cannon Street, go west up Cannon to Queen Street, turn left and go across the Southwark (Suth'erk) Bridge; on the other side of the river, take stairway down to ground level, follow the path along the river and in a half block or so you'll be at the Globe.

<If Monument, go up to street level, follow the signs to London Bridge, cross it and follow the road south until it splits into Borough High Street and Southwark Street. Take Southwark Street west until you hit Southwark Bridge Street, turn right and go North until you find the stairway by the Southwark Bridge and, as above, follow the path to the Globe.

Return (reverse process):

- Circle or District line WEST from **Monument** or **Cannon** to **Embankment**.
- Bakerloo line NORTH from **Embankment** to **Marylebone**.
- Chiltern Railways NORTH from **Marylebone** to **Solihull**.

Caveat: if it's a one-day trip, best to leave Solihull by about 8:40 or 9:00 a.m., see a 2 pm (1400 hours) play, and get back to Solihull by 8 p.m., leaving London a bit after 5 p.m. This leaves plenty of time before the play for eating lunch, taking the Globe tour, or visiting the gift shop. If students want a more extensive journey with side-trips to Harrod's or other locations, plan the time accordingly; it's possible that we could even do an overnight in a London hotel, spend a second day sightseeing etc., if students want to prepare for those kinds of expenditures.

Travellers' Checks: If you want travellers' checks in pounds sterling, be sure to apply for them at least a week in advance of travelling. Old Kent and other banks must apply for them through American Express, and the process takes this long.

Note: you may get your travellers' checks in American dollars and convert them once you arrive in England; this process is immediate, but there is a small charge and you will have one more thing to "get right" once you arrive.

Some Sites We Could Visit

I. SITES IN THE SOLIHULL / STRATFORD AREA

Anne Hathaway's cottage: interesting mainly for its garden and kitchen (I didn't buy into the schtick so many other tourists did, of sitting in the courting chair where Will must've courted Anne). The kitchen features a long fireplace where food could be turned on a spit all day (with a much later machine invented by Germans for doing it mechanically), and a brick bread oven. To make bread, one would build a large fire in the main chamber, then pull out the ashes and sweep it clean, inserting the bread dough in the same chamber and covering it: the retained heat of the bricks is what bakes the

bread. The straw roof apparently had to be changed every few years because rats and other rodents would burrow into it; the house itself is sort of a lower-class version of the Mary Arden place, though the guide says the stone floor marked the Hathaways as being wealthier than their immediate neighbors, who would've had dirt floors.

Baddesley Clinton Moated Grange: the moated grange which during Shakespeare's time was a safe house for Jesuits—hiding, on one occasion, nine priests including the infamous Father Garnet, who was later executed after the Gunpowder Plot and was the reference in *Macbeth's* Porter's grim joke about the equivocator who couldn't equivocate to heaven. The house itself is a lovely, intimate contrast to Warwick Castle, with its own long history (see photos and booklet).

Mary Arden house: Once owned by Shakespeare's mother's family, this farmhouse and outbuildings make an excellent example of rural farm architecture in Shakespeare's time, with everything from dovecotes to outbuildings for storage and implements. Grounds, gardens, and the buildings themselves are all in immaculate condition. When Cope was there in 1999, the facility was holding demonstrations of hawking and lectures in the main house on the ongoing problems of living with fleas and other vermin, a set of problems that 16th and 17th century peoples had yet to solve.

Medieval Jousting: The 1998 class observed medieval jousting on the grounds of Warwick (Warrick) Castle.

Packwood House:

Punting:

Royal Shakespeare Company: The RSC is the worldwide premier training ground for Shakespearean actors. The RSC has three Stratford venues: the main stage, which can hold about 1500 people and which handles most of the Shakespeare plays; the Jacobean-style Swan, which features a lot of plays by Shakespeare's contemporaries; and the Other Place, which produces more experimental plays. Time and opportunities permitting, GRCC students may be given a backstage tour in addition to the two performances of Shakespeare plays that are a part of the course.

Shakespeare birthplace: right in the middle of Stratford.

Trinity Church in Stratford: a premier example of church architecture in Shakespeare's time, this church is not only famous for its *ancient* appearance, but because it houses Shakespeare's bones and monument. The church is easily accessible by walking from the RSC.

Warwick Castle: This is the epitome of what most Americans think of when they think of medieval castles. It's also an historical treasure trove: the site where Edward II's lover, Piers Gaveston, was arraigned by the Ordainer lords (figuring in Marlowe's *Edward II*); home to the Kingmaker Richard Neville (who figures in the *Henry VI* plays and, through his daughter Anne, in *Richard III*); home to the Dudley family during Elizabeth's time, and later to the poet-courtier Fulke Greville, who was killed by a manservant in the Ghost Tower, so named because his ghost is said to roam there still. This is a magnificently

maintained structure, the essential medieval castle for anyone who's dreamed of knights in armor, imperious queens & highborn ladies, towers & parapets and wandering minstrels in his or her imagination, the castle wreathed with gigantic rhododendrons & centuries-old pines and oaks and an enormous grounds (where past GRCC students have witnessed jousting demonstrations). Some of the displays are a bit hokey—particularly the Ghost Tower, which features creaking doors, creepy music and a voice-over that sounds like Vincent Price on an off-day (Fulke Greville's poor ghost, if indeed it does wander those halls, must be damned for having to daily relive his death in such a caricature for idle tourists); and "The Kingmaker," which *does* inform those new to this history of Neville's last battle, but which is undermined by such idiocy as the exhibit of his horse, which has a mechanical tail that swings like a metronome for the viewer. Despite these blots, the Chapel, the Great Hall, the Dungeon, Armoury, and particularly the Tower Walk (with its 500 and some narrow stairs through three towers and ramparts, *not* to be missed) are all magnificent. The grounds too—there are *many* gorgeous rhododendrons, yews, ancient pines & oaks, all beautifully maintained and healthy.

II. LONDON SITES (OPTIONAL: FOR WEEKEND TOUR)

The British Museum: (tube: Tottenham Center Road, Russell Square, or Holborn; address: Great Russell St WC1; telephone 636 1555; weekend hours: Sat. 10am-5pm, Sun. 2:30-6 pm. Features the famous Rosetta Stone, Assyrian Galleries, the Elgin Marbles, portions of the Mausoleum of Halicarnassus and the Temple of Artemis, and the Lindow Man, a celt sacrificed in a brutal Iron Age ritual and preserved in a peat bog, among countless other attractions. The museum is enormous, and with the time we'll have, we can either buy and follow the "short guide" to the main attractions, or pay a little more for a 90 minute guided tour.

Buckingham Palace: (access:) When the flag is flying, the Queen is in residence. Portions of the palace, including the Blue Drawing Room, the Throne Room, the Picture Gallery (including Rubens, Rembrandts, Van Dycks, and others) are open to visitors during select times. Most tourists come to visit the famous "Changing of the Guard," and to see it you should be there "well before 11:30 a.m."

Globe Theatre / London trip: The Globe Theatre, situated on the same site as Shakespeare's original Globe, is a marvellous venue to behold, the stage as ornate and carefully reconstructed as one might hope for. Performances are outdoors, so one must be prepared for whatever weather one gets. See "Globe Theatre / London Trip" in the primer.

Harrod's: (tube: Knightsbridge; address: Brompton Road; telephone: 730 1234; weekend hours: Sat. 10am-6pm). London's *premier* department store, where you can buy almost *everything*.

The Tate Gallery: (tube: Pimlico; address Millbank SW1; telephone: 821 1313; weekend hours: Sat. 10 am-5:50 pm, Sun. 2-5:50 pm. The Tate houses much of the most impressive British art, including works by Constable, Gainsborough, William Blake's illustrations of the Bible and of Dante's *Commedia*, the 300 work J. M. W. Turner collection in the Clore Gallery, and many other wonders.

The Tower of London: (tube: Tower Hill). First built by William the Conqueror in 1066, the Tower actually has 20 towers behind its walls, and is not only one of the world's most famous prison fortresses, but has served as a royal residence (James I was the last king in residence), wardrobe, storehouse, armory, and records office. The Tower is most often visited because it is the resting place of the Crown Jewels, but it is also famous as the place where Sir Walter Raleigh wrote his *History of the World Part I* while imprisoned during James I's reign. The Wakefield Tower is the site where Henry VI was murdered by Yorkists under Edward IV. Along the curtain wall is the "Bloody Tower," an important site in Shakespeare's *Richard III* as the place where Richard had the "little princes" (sons of Edward IV and his wife Elizabeth) executed. The controversy over whether Richard actually killed the princes continues to this day.

The Victoria and Albert Museum: (tube: South Kensington; address Cromwell Road, SW7; weekend hours: Sat. and Sun. 10 am-5:50 pm). The V & A has a superb collection of Italian renaissance sculpture and one of the finest collections of Indian art in the world, and it's the premier site for John Constable studies. The museum spreads over acres of galleries covering arts from every area and era of the world. Some stand-out items include the *Raphael Cartoons* (full color sketches from the Acts of the Apostles, done by Raphael and his apprentices for the Sistine Chapel), the Dress Collection on the ground floor, the National Art Gallery's Beatrix Potter originals, the Great Bed of Ware mentioned in *Twelfth Night* 3.2.47-48 (in room 54), Persian carpets and Moroccan rugs. Introductory tours are available on Saturdays (11 am, noon, 2 pm, 3 pm) and Sundays (3 pm).

Westminster Abbey: (tube: Westminster). Edward the Confessor (1002?-1066, reigned 1042-66) is generally thought to have founded the abbey, but Henry III (1207-72, reigned 1216-72) built most of the present abbey, which was refaced in the 18th cy. The abbey features the Grave of the Unknown Warrior (from World War I), the High Altar (where coronations and royal weddings have been held since 1066), the grave of Anne of Cleves (Henry VIII's fourth wife), the Chapel of Henry VII (from 1503), the Chapel of St. Edward the Confessor (with the coronation chair and the Scottish Stone of Scone), and the Poets' Corner (where many of Britain's most famous poets are buried).

MLA DOCUMENTATION

I. FORMAT

- 1. Use a standard font** (e.g. a basic sans serif such as Ariel, or the more academic Times New Roman font) in 12 point type. **Margins:** one inch on all sides.
- 2. Use MLA header for first page;** center your title; double space throughout the paper, except in the case of inset quotations of poetry (see #9 and #10, in this list).
- 3. Pagination:** After page one, the following pages should feature your last name and page number in the upper right hand corner, as here. Use continuous pagination throughout, and place the Works Cited on the final page of your paper.

II. PARENTHETICAL REFERENCES

1. Document evidence (quotation and paraphrase from the text) taken from most essays by page number. For example, when quoting from page 64 in Northrop Frye's *Anatomy of Criticism*, your reference should read as follows: (Frye 64). **Note:** Do not document in the old manner, e.g. (p.1) or (l. 1).

2. When documenting quotations from a play, format as follows (1.2.33-36) or (I.ii.33-36). The citation represents act, scene, and actual lines quoted. Note that periods—not commas—separate act, scene, and line numbers.

3. When documenting a performance, note the performance you witnessed in your prose and, if you quote from the text while discussing it, document via textual reference, as in #2 above.

4. Keep quotations to a minimum. Summarize what you see in the text largely in your own words, using quotations to emphasize important points or to illustrate what you're getting at.

5. Integrate quotations into your sentences. Don't just place a quotation as a separate sentence; doing so destroys the connectedness of the quotation to the point you're trying to make, and also creates a choppy effect in the prose. For example:

Utilizing riposte as a prominent characteristic, the play has many of the qualities of savage comedy, including the apparent aim of stripping "self-centered society of its dearest illusions" (Gianakaris 35).

6. Never follow a quotation with a quotation. See number 4 above.

7. Quote exactly. If a quotation won't fit into your sentences because it would be grammatically incorrect, or if it's too long and you could cut sections out of the middle of it, you may use **ellipsis periods** (three *spaced* periods) to indicate words left out, or **square brackets** to add a word or phrase that would integrate the quoted material more fully into your sentence.

Dante summarizes his canto with Beatrice's explanation that "the deep design of God would have been broken [had the pilgrim] . . . not discharged the debt of penitence" (*Purgatorio* 30. 142-45).

8 Short quotations: When documenting quotations, the parenthetical reference follows the last quotation mark and *precedes* any punctuation (period, comma, etc.) when the quotation is placed in your text.

9. Long quotations: When the quotation is longer (four or more lines), inset the quotation (double indent). Such inset quotations require no quotation marks, and the parenthetical reference is placed *after* the final period of the quotation. **If a long quotation is poetry**, as in a Shakespeare play, quote it as in the text, following the author's line breaks exactly.

The fairies in *A Midsummer Night's Dream* are not simply spirits dancing in the night; the worldly powers of Oberon and Titania are made clear when Titania claims that because of their argument,

The ox hath therefore stretch'd his yoke in vain,
 The ploughman lost his sweat, and the green corn
 Hath rotted ere his youth attain'd a beard.
 The fold stands empty in the drowned field,
 And crows are fatted with the murrion flock. (2.1.93-97)

10. **All prose quotations are to be double-spaced**—even those in inset quotations. Quotations of poetry should be single-spaced, as above.

III. WORKS CITED: FORM OF THE ENTRY

1. **Alphabetize the entry** according to the first *significant* word in it, usually the author's last name, but sometimes (when the author is unknown) by the first significant word in the title.
2. **Publishing houses are abbreviated:** Random, Princeton U P, St. Martin's, etc.
3. **Double-space throughout the Works Cited.**
4. **Examples** (Note: Check *The MLA Handbook* for complete listings of the kinds of citations necessary for CD-ROM and internet sources).

A single book by a single author:

Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and his Contemporaries*. Second ed. Durham: Duke U P, 1993.

A text within a text (an article, essay, poem, or short story in an anthology):

Sinfield, Alan. "Royal Shakespeare: theatre and the making of ideology." *Political Shakespeare: Essays in Cultural Materialism*. Second ed. Ed. Jonathan Dollimore and Alan Sinfield. Ithaca and London: Cornell U P, 1994.

Two authors:

Boose, Lynda E., and Richard Burt. "Totally Clueless: Shakespeare Goes Hollywood in the 1990s." *Shakespeare, The Movie: Popularizing the plays on film, TV, and video*. Ed. Lynda E. Boose and Richard Burt. London and New York: Routledge, 1997.

An Introduction

Baker, Herschel. "Richard III." *The Riverside Shakespeare*. Second ed. Ed. G. Blakemore Evans. Boston and New York: Houghton Mifflin, 1997.

Ryan, Kiernan. Introduction. *Shakespeare: The Last Plays*. Ed. Kiernan Ryan. London and New York: Longman, 1999.

Emphasis on editors:

Cave, Richard, Elizabeth Schafer, and Brian Woolland, eds. *Ben Jonson and Theatre: Performance, Practice, and Theory*. London and New York: Routledge, 1999.

An essay or article from a scholarly journal:

Knowles, Richard. "Cordelia's Return." *Shakespeare Quarterly* 50.1 (Spring 1999): 33-50.

An article from a popular magazine:

Covington, Richard. "The Rebirth of Shakespeare's Globe." *Smithsonian* November 1997. 64-76.

A performance of a play:

A Midsummer Night's Dream. By William Shakespeare. Dir. Michael Boyd. Perf. Nicholas Jones, Josette Simon, Daniel Ryan. The Royal Shakespeare Company, Stratford-on-Avon. 24 May 1999.

A film or video of a play:

Twelfth Night. By William Shakespeare. Dir. Trevor Nunn. Perf. Helena Bonham-Carter, Nigel Hawthorne, Ben Kingsley, Imelda Staunton, Imogen Stubbs. Fine Line Features, 1996.

A CD-ROM source:

"Incarnadine." *The Oxford English Dictionary*. 2nd ed. CD-ROM. Oxford: Oxford U P, 1992.

An internet source:

Shakespeare, William. *Hamlet. The Works of William Shakespeare*. Ed. Arthur H. Bullen. Stratford Town Ed. Stratford-on-Avon: Shakespeare Head, 1911. Online. Dartmouth Coll. Lib. Internet. 26 Dec. 1992.

BASIC INTRODUCTION: ENGLISH 293

1. **Shakespeare:** his life and times, problems with his language.
2. **Basic considerations:**
 - Plot (freitag pyramid)
 - Characters and trajectory: how to know 'em and follow 'em.
 - Diction: patterns of speech contributing to character and plot.
 - Thought: the themes or lessons of the play.
 - Spectacle: the "special effects" that contribute to the performance.
 - Song: thematic marker, rhetorical variation, performance variation
3. **Motifs particular to the plays we'll see:**
4. **Introduction to the semiotics of performance:**
 - a. **semiotics:** the study of communication "codes" and how a text's coding affects our perceptions of it. These codes vary from language itself (and the way it is used, from metaphors to voicing) to staging, costumes, special effects, etc.
 - b. **preparing for RSC performances:**
 - a. The RSC as an institution
 - b. What we might expect.
5. **Culture: other points of interest on our trip:**