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Office Hours: MW 2:30-3:30
and by appointment

ENGL 431: Studies in Drama
In Winter 2005: **Canadian Shakespeares**
MWF 12:35-13:25

Please note: There will be occasional screenings – probably 4 during the term. Two different times will be scheduled on Wednesdays: 4:30 - 6:30 and 7:00 - 9:00. Students can choose the timeslot according to their schedules.

Description. Is it meaningful or useful to speak of a "Canadian Shakespeare"? What (if anything) makes a Canadian Shakespeare different from all other Shakespeares? How do regional differences in Canada affect the performance and reception of Shakespeare? Does a postcolonial perspective on Canada as a "settler" culture help us to understand Canada's relationship to the cultural icon of the "mother" country? And how, given our situatedness in Quebec, does the place of Shakespeare in Quebec shed light on Shakespeare in the rest of Canada? This course will consider such things as nineteenth-century touring productions, amateur vs. professional productions, CBC and Radio Canada radio and TV productions, the establishment of the Stratford Festival as Canada's "national" theatre, the role of Northrop Frye in the creation of one of our Shakespeares, and recent Canadian re-visions of Shakespeare. It will also pay special attention to the Shakespeare who is a *prince du Québec*.

IMPORTANT. As indicated on the syllabus, the following plays (in order of intensity) by Shakespeare will lie in the background of our discussions: *Othello*, *Hamlet*, *Romeo and Juliet*, *The Tempest*, *Richard III*, *The Taming of the Shrew*. It is assumed that students in the course will have (re)read them, and feel reasonably comfortable discussing them. The average reading load will be roughly one play and 2 articles per week. Students will be expected to attend at least one theatrical production. Familiarity with French is not required but an asset.

Texts on order in Bookstore and on Library Reserve
(We shall also draw on the Canadian Adaptations of Shakespeare (CASP) and the Canadian Theatre Encyclopedia Web sites)

Dramatic texts in Bookstore (For others in Course Pack see Syllabus below):

Chaurette, Normand, *Les Reines*

Trans. Linda Gaboriau, *The Queens*

Gurik, Robert. *Hamlet, Prince du Québec*

Trans. Marc F. Gélinas, *Hamlet, Prince of Quebec*

MacDonald, Anne-Marie, *Goodnight Desdemona, Good Morning Juliet*

Mitchell, Ken (and Humphrey and the Dumptrucks), *Cruel Tears*

O'Brien, Michael, *Mad Boy Chronicle*

Sears, Djanet, *Harlem Duet*

A Course Pack [CP] containing articles, reviews, etc.

Evaluation:

Oral presentation (variable dates) OR "Shakespeare in <i>my</i> Canada" (due Jan. 31)	20%
Critical essay (due February 28)	25%
Term paper (due April 18, proposal March 21)	35%
Short written assignments (includes review)	10%
Participation (including attendance)	10%

Reminder: It is important to retain a copy of all submitted assignments.

WebCT Discussion:

As a supplement (not alternative) to class discussion, the WebCT discussion function will make possible an ongoing exchange around the issues of the course. Where the calculated final grade falls on the border between two grades, regular and thoughtful electronic discussion participation will serve to push the grade up.

Academic Integrity Statement:

McGill University values academic integrity. All students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures. Please consult the Code of Student Conduct and Disciplinary Procedures, available from the office of the Dean of Students, or the website at www.mcgill.ca/integrity. Cases of plagiarism will be reported to the Associate Dean of the Faculty of Arts, in keeping with University policy.

SYLLABUS

R=Reserve; B=Bookstore; CP=Course Pack. Square brackets indicate optional reading. [I shall use these texts as examples, but will not assume you have read them.]

Week 1

Jan 4 **Who/ what is Shakespeare?**

[Bristol, "Shakespeare: The Myth" {R}]

Jan 5: **Rough Shakespeare**

From the *Canadian Theatre Encyclopedia* {CP}:

1826: Edmund Kean among the Hurons

1834: Fanny Kemble describes her recent tour to Canada

1860: Mrs. E.C. Smyth describes a production of Shakespeare's *Macbeth* in Victoria, British Columbia

[Levine, "William Shakespeare in America in *Highbrow/ Lowbrow* {R}]

Jan 7: **Setting the Stage**

Yashdip Baines, "Shakespeare on the Canadian Stage" {CP}

John Ripley, "Shakespeare on the Montreal Stage 1805-1826" {CP}

[Irena Makaryk, *Shakespeare in Canada*, pp. 3-15 {CP}]

[**Play or performance piece:** *Catharine and Petruchio* {R}]

Possible presentation: Shakespeare "Improved" in the Restoration and 18th Century

Week 2 [*Othello*]

Jan 10: **The Shakespearean Text**

Alan Sinfield, *Faultlines*, pp. 10-28 {CP}

[Roland Barthes, "From Work to Text," in Harari, pp. 73-81 {R}]

Michel Foucault, "What is an Author?" in Harari, pp. 141-60 {R}]

Possible presentation(s): Faultlines in *Othello*: Race
Faultlines in *Othello*: Gender
Faultlines in *Othello*: Nation

Jan 12: **Theories of Adaptation**

Daniel Fischlin & Mark Fortier, *Adaptations of Shakespeare*, pp. 1-22 {CP}

Jan 14: **Academic (?) Shakespeare**

Play or performance piece: Charles Moyses [Belgrave Titmarsh] *Shakespeare's Skull and Falstaff's Nose* (1889)

http://www.canadianshakespeares.ca/a_skull.cfm

Week 3:

Jan 17: *Shakespeare's Skull* (cont'd.)

Possible presentation(s): The role of Shakespeare in the Canadian University
Who/ what is satirized in *Shakespeare's Skull*

Jan 19: **Society Shakespeare**

Irena Makaryk, Introduction, pp. 15-23 {CP}

[Karen Bamford, "The Imperial Theme: The Shakespeare Society of Toronto, 1928-1969" – in Brydon & Makaryk {R}]

Possible presentation: The Shakespeare Club of Montreal (Rare material available in McLennan Library!)
Lawyers do Shakespeare at the Centaur

Jan 21: **Radio Shakespeare**

Marta Straznicki, "'A Stage for the Word'" {CP}

Play or Performance Piece: CBC *Othello*

Possible presentation(s): The Massey Commission
Shakespeare on radio and TV vs. the stage

Week 4

Jan 24-26-28: **Regional Shakespeare**

Mark Czarnecki, "The Regional Theatre System" {CP}

Play or Performance Piece: *Cruel Tears* {B}

Songs: <http://library.usask.ca/90th/1970/1976.html>

Possible presentation(s): Genre Jumping: Shakespearean Tragedy and Rock Musical
Shakespeare in *my* Canada

Week 5

Jan 31: **Modernist Shakespeare**

Northrop Frye, "Mouldy Tales" {CP}

[Northrop Frye, "Making Nature Afraid" (in *A Natural Perspective*) {R}]

Possible presentation: (The Canadianism of) Frye's *Anatomy of Criticism*
Romance a Canadian genre?

DUE Jan 31: "Shakespeare in *my* Canada"

Feb 2-4: **Post (?) modernist Shakespeare**

Play or Performance Piece: *Harlem Duet* {B}

Possible presentation: Prequels and Sequels
Harlem Duet as Canadian Shakespeare?

Week 6 [*Romeo and Juliet*]

Feb 7: **The Stratford Festival**

Alan Filewod. "National Theatre/ National Obsession" {CP}

Richard P. Knowles. "Shakespeare 1993, and the Discourses of the Stratford Festival, Ontario {CP}"

[C.E. McGee, "Shakespeare *Canadiens* as the Stratford Festival" in Brydon & Makaryk {R}]

Feb 9: **SCREENING:** *Romeo and Juliet* (Stratford Production)

Feb 11: **Possible presentation(s):** The History of the Stratford Festival
Juliet of Green Gables

Week 7

Feb 14: **Alternatives to Stratford?**

Patrick Neilson. "Outdoor Productions of Shakespeare in Montreal 1945-95" {CP}

Moira Day. "Shakespeare on the Saskatchewan 1985-1990: 'The Stratford of the West' (NOT)" {CP}

Feb 16: **Play or Performance Piece:** *Goodnight Desdemona, Good Morning Juliet*

Possible presentation(s): Alternative Theatre in Toronto (the example of Nightwood Theatre)

SCREENING: *Elizabeth Rex*

Feb 18: **Possible presentation(s):** Gender Bending

Reading Week

STUDY BREAK

Week 8 [*The Tempest*]

Feb. 28-Mar.2-4: **Postcolonial Shakespeare**

Helen Gilbert and Joanne Tompkins. "Re-citing the Classics: Canonical Counter-Discourse" {CP}

Denis Salter. "Acting Shakespeare in Postcolonial Space" {CP}

Susan Bennett. From "New Ways to Play Old Texts" {CP}

Possible presentation(s): Is Canadian Shakespeare postcolonial?

A Canadian perspective on *The Tempest*: Prospero (Miranda?) vs. Caliban

DUE Feb. 28: Critical Essay

Week 9 [*Hamlet*]

Mar. 7-9-11: **Feminist Shakespeare**

Marianne Novy. "Introduction." *Cross-Cultural Performances* {CP}

Play or Performance Piece: *Gertrude and Ophelia*

http://www.canadianshakespeares.ca/a_gertrude.cfm

Possible presentation(s): The absent Hamlet in *Gertrude and Ophelia*
Authority and Authorship in *Gertrude and Ophelia*

Week 10

Mar. 14-16: **Retrieved Shakespeare**

Richard P. Knowles. “The Real of It Would Be Awful: Representing the Real Ophelia in Canada” {CP}

Play or Performance Piece: *Mad-Boy Chronicle* {B}

Possible presentation(s): *The Gesta Danorum*

The time of the *GD*, the time of *Hamlet*, and the time of *Mad Boy*

Mar 18: **CLASS CANCELLED** (I shall be at a conference)

Week 11: Québécois Shakespeare

Mar. 21: **Whose Shakespeare?**

Dennis Kennedy, “Shakespeare without his Language” {CP}

Leaneore Lieblein, “Theatre Archives at the Intersection of Production and Reception” {CP}

[Leaneore Lieblein, “Shakespeare in Francophone Québec”:

<http://ise.uvic.ca/Library/Criticism/shakespearein/quebec1.html>]

Play or Performance Piece: *Hamlet, prince du Québec*

DUE March 21: Term paper proposal

Mar 23: Annie Brisset, from “Shakespeare, Québécois Nationalist Poet: Perlocutory Translation” {CP}

Possible presentation(s): The Durham Report

Québec up to the 1980 referendum

SCREENING: *Le Cycle des rois* (plus slides)

Mar 25: **GOOD FRIDAY**

Week 12: [The Taming of the Shrew]

Mar. 28: **EASTER MONDAY**

Mar. 30: Jennifer Harvie and Erin Hurley. “States of Play: Locating Québec in the Performances of Robert Lepage, Ex Machina and the Cirque du Soleil” {CP}

Play or Performance Piece: *Elsinore*

http://www.canadianshakespeares.ca/a_elsinore.cfm

SCREENING: *Elsinore*

Apr 1: Robert Lévesque. “La gentille Mégère de monsieur Micone” {CP}

Marco Micone. “La critique folliculaire” {CP}

[Ric Knowles, “Focus, Faithfulness, Shakespeare, and *The Shrew*,” in *Shakespeare and Canada* {R}]

Possible presentation: One-man Shakespeare

Week 13: [*Richard III*]

Apr. 4-6-8:

Play or Performance Piece: *Les Reines* [B]

Possible presentation: Who is Anne Dexter?

Overflow and Wrap-up

Apr. 11-13:

TERM PAPER DUE: April 18