N.B. I answer e-mail, usually, once a day.

Office Hours: 3-4 MWF and always by appointment.
Office phone: 487-3246 Office location: Walker 327 (3rd floor)

CATALOG COURSE DESCRIPTION: In-depth study of five Shakespearean plays with special attention to dramatic structure, character development and theme presentation. Extensive study of Renaissance influences and examination of current critical theories are included.

N.B. I have found that a large number of students cannot study five Shakespearean plays in ten weeks. I plan to teach four well and to teach five when the semester system begins in the fall of 2000.

TEXTS: King Lear, Cambridge University Press critical edition
Hamlet, ed. Suzanne Wofford (Please purchase this critical edition, only.)
Othello, any edition
Much Ado About Nothing, any edition

Mon. - Mar. 6--Introductions of ourselves, distribution of syllabi, discussion of course expectations, filling out of index cards, opting for a time for oral presentations.

Wed. - Mar. 8--Othello, Act I (Please read in advance. Viewing a video is not a substitute for reading; it is a supplement.)

Fri. - Mar. 10--Othello, Act II
Mon. - Mar. 13--Othello, Act III
Wed. - Mar. 15--Othello, Act IV
Fri. - Mar. 17--Othello, Act V
Mon. - Mar. 20--Much Ado About Nothing
Wed. - Mar. 22--Much Ado About Nothing
Fri. - Mar. 24--Much Ado About Nothing and DISTRIBUTION OF SUGGESTIONS FOR FINAL PAPER

Mon. - Mar. 27--Seven students will give oral presentations of seven minutes, maximum. (Note the end of the syllabus for possibilities, please.)

Wed. - Mar. 29--Seven students/seven oral presentations

Fri. - Mar. 31--Explanation on how to use the library and an explanation on how to write a sentence outline. I will also explain how to do a Works Cited Page. (Possible visit from Mr. Dave Bezotte.)

Mon. - April 3-Wed., April 12--Hamlet, an act per day.

Fri. - April 14--CLASS IS STRONGLY ENCOURAGED TO ATTEND PROFESSOR FELICIA LONDRE'S LECTURE, "PUTTING STUDENT SLEUTHS ON THE TRAIL OF SHAKESPEARE" IN WALKER THEATRE from 3:30-4:30, if your schedules permit. There will be no class today in the regular classroom, since I am chairing this colloquia series of which Dr. Londré is the keynoter.
Mon. - April 17--Works Cited Page due for Final Paper (25% of grade). Seven students/seven oral presentations.

Wed. - April 19--Seven students/seven oral presentations.

Fri. - April 21--King Lear, Act I /GOOD FRIDAY RECESS BEGINS IN THE AFTERNOON.

Sunday, April 23--EASTER SUNDAY

Mon. - April 24--Possible student evaluations/King Lear, as much as we can do with Act II

Wed. - April 26--King Lear, Acts II and a part of III

THURSDAY, April 27--All of you are invited to my book signing for No Surrender! No Retreat! African American Pioneer Performers of 20th Century American Theater (St. Martin's Press) at the Northern Lights Main Banquet Room today from 2:30-4:30 p.m. The reading will occur at the beginning, along with a showing of twenty-six slides. Admission is free and you should feel no pressure to purchase my book.

Friday - April 28--Class conducted by Dr. Barry Pegg, King Lear, Act III

Monday-May 1--King Lear, Act IV

Wed. - May 3--King Lear, Act V

Friday - May 5--Cushion and begin presenting ONE-PAGE SENTENCE OUTLINES FOR FINAL PAPER (25% of grade). You are strongly encouraged to seek help in the Writing Center.

Mon. - May 8--Seven students/seven oral presentations.

Wed. - May 10--ONE-PAGE SENTENCE OUTLINES PRESENTED.

Friday - May 12--ONE-PAGE SENTENCE OUTLINES PRESENTED.

FINAL PAPERS OF 750 words due at 11:05 in the classroom, please.

N.B. I am visually impaired. Under the ADA, I do respectfully request that all work (except the sentence outline) be double-spaced and that all work will be in a size 14 font. Thanks.

EXPLANATION OF ORAL PRESENTATIONS/CREATIVE PROJECTS: You may choose to do a number of activities. Previous projects have included rendering Shakespearean music on the piano, the guitar/song, etc. One student did an aria from Verdi's Otello. A group of students once made a film of excerpts from one of the plays we studied. You may give a presentation on the Globe Theatre (Professor Londré has lectured at the New Globe.) Costume and scene design are possible. So is puppetry. Photographs are good. A traditional paper is also acceptable. ALL ORAL PRESENTATIONS MUST BE UNDERGIRDED WITH ONE SCHOLARLY ARTICLE AND/OR WORK OF CRITICAL THEORY. You may also do theatre history projects, including work on Shakespearean actors. I must approve all projects! (in advance)

GRADING: You will get 25% for your oral presentation, 25% for your Works Cited Page for the Final Paper, 25% for your sentence outline for the Final Paper and 25% for the Final Paper, itself.

ABSENCES: Please be here as often as possible!

RESPECT: Please do not address me as Glenda. Please do not use the class time to conduct business. I will suggest other ways of reaching me. Please get a buddy to collect handouts in your absence.

Grading Criteria and Bibliography (Attached, please)

Bradley, A. C. *Shakespearean Tragedy*. Greenwich, Connecticut: Fawcett Books, 1904. (original publication date)


Doran, Madeleine. "Elements in the Composition of *King Lear*," *Studies in Philology*, 30 (1933), 34-58.


N.B. There is also e-mail access to Shakespearean lists.
GRADING CRITERIA

No set of criteria can include all the characteristics of every forceful and convincing piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT

Central idea is clear and limited.
Support is sufficient and relevant.
Sources are attributed as needed.
There is a sense of closure.

ORGANIZATION

Beginning engages interest.
Development shows that thoughtful analysis is apparent.
Significance is maintained.
There is a sense of closure.

EXPRESSION

Tone is the most important element in writing. Are you angry if you mean to be? (Anger may be fatal in some communication, but effective in others.) Are you polite if you intend to be? Do you convey a tone of arrogance if you do not mean to be?

Are your sentences varied?
Are your word choices precise?

DELIVERY

Conveys involvement with the audience. Are you animated in your delivery? Do you rely on too many gestures? Do you maintain eye contact with your audience? Do you project? What about your rate? intensity?

MECHANICS

Do you proofread? Do your subjects and verbs agree? Is your spelling accurate? Do you write in fragments? These can be very serious. Poor grammar is not a minor matter.

We use the MLA Handbook, 4th Edition as our guide for documentation. Please locate a copy.