HU3512 SHAKESPEARE I

Fall Semester 2000
Walker 109
Professor Gill, PhD

Office phone: 487-3246
Office hours: 3-4 MWF
N.B. I check e-mail once a day.

Catalog description: Study of selected plays by Shakespeare including comedies, histories and tragedies.
Prerequisite: HU102

Texts:

*Much Ado About Nothing*
*Othello*
*Hamlet*, ed. Susanne L. Wofford
*King Lear*, ed. Bain, Morris and Smith
*The First Part of King Henry The Fourth*, ed. Barbara Hodgdon

N. B. Please read all of the plays, in stages. Do not rely on the film, alone.

Mon. - Aug. 28--Introduction of ourselves, distribution of biographical index cards, explanation of syllabus.
Wed. - Aug. 30---*Othello*, Act I
Fri. - Sept. 1--*Othello*, Act II
LABOR DAY WEEK-END
Mon. - Sept. 4--Labor Day Holiday
Wed. - Sept. 6--*Othello*, Act III
Fri. - Sept. 8--*Othello*, Act IV
   (K-Day is in the afternoon, only.)
Mon. - Sept. 11- *Othello*, Act V
Wed. - Sept. 13--*Much Ado About Nothing* (first third of the film)
Fri. - Sept. 15--*Much Ado* (second third of the film)
Mon. - Sept. 18--*Much Ado* (last third of the film)
Wed. - Sept. 20--Fri. - Sept. 29--oral presentations of five minutes, per student. (Explanation follows the calendar portion of the syllabus.)

October 9-12 MID-TERM REPORTING PERIOD

Fri. -Oct. 13-Monday, Oct. 23--Papers of 750 words, per student, must be presented. I must also have a hard copy at the time you present, please. Papers must be double-spaced and you must use a size 14 font, minimum, please. (Details follow at the end of the calendar portion of the
sylabus.)
Wed. - Oct. 25--Mon. Nov. 6--*King Lear* (Students generally need six days for *Lear.*)
Wed. -Nov. 8--Fri. Nov. 17--*Henry IV, Part I*

THANKSGIVING RECESS BEGINS AT 10:00 p.m. on November 17.

Mon. - Nov. 27--classes resume after Thanksgiving Recess. *Henry IV, Part I.*
Wed. - Nov. 29--Wed. Dec. 13--oral presentations of ten minutes each (5 students per day).
Fri. - Dec. 15--Cushion

Dec. 18-22--Final Exam Period. (There is no Final Exam in this class.)

GRADING: You will be graded equally on all three assignments: two oral reports (one of five minutes and one of ten) and a written paper.

ATTENDANCE: It is very important that you come to class. The rule of thumb is that responsible students generally do not miss more than three classes, per semester. I expect you to be here and I expect to be here, barring serious illness, real emergencies and crises. I would appreciate an e-mail if your absences become excessive (more than three per semester) or if you have an assignment due that day. If you cut ten times and neither drop nor turn in work, I will give you an X. I will not try to accept massive assignments the last week of class, and I will find it hard to chase you down to discover your plans. Please be responsible! Thanks.

MANAGEMENT OF AFFAIRS: It is almost impossible for students to combine seeing the professor, having class and taking care of business/explanation of assignments all in one hour. I will simply refuse to conduct business while also trying to teach. You may send me an e-mail, if possible. You may send a hand-written note (or take it) to my box on the third floor of Walker (to the right of the elevator). Boxes are in alphabetical order. You may call me in my office during office hours, and you may make urgent/emergency calls to my home (482-4283), preferably between 7-9 in the evening, but we cannot conduct business with this size class and have class at the same time. Please respect this reasonable request.

PAPERS/PROJECTS/ORAL PRESENTATIONS: Everyone is expected to write at least one 750 word paper. This may be illustrated and you may use overheads, if you wish. This may be critical (not as in fault finding, but as in evaluation/analysis), or it may be performance analysis. I can take one or two papers/projects on the Globe, the old or the new, but I do not want an excessive number. You may write about actors in the plays. YOU MUST STICK TO THE FIVE PLAYS WE ARE STUDYING OR TO SOMETHING RELATED TO THEM. This paper must be handed to me as well as presented orally. For each play, I will present handouts which should serve as grist for thought. When you ask what I would recommend, start first by looking at the handouts for that play. For example, you may want to write on either of the 81 women who has played the title role in *Hamlet.*
Your oral presentation need not be as serious as the paper, although one can do his/her paper on a light subject. We are doing comedy, after all, as well. Many students like to do papers/projects on domestic violence or marriage customs. You may also do projects/papers on scene design, costume design, sound, etc. You may dance, but you need written justification. You may do a Web design or photography. One student on this campus did a film in this class. You may also research Shakespearean festivals, but again, I do not want 15 papers/projects on festivals. You may also play Shakespearean music with your guitar, lute, flute or other portable instruments. You may compare a play with an opera based on it. You may do puppetry. My only requirement is that the 750 word paper must be undergirded by three direct quotations from three different scholarly sources. For the oral presentation, you only need read one supplementary source. All documentation is according to the MLA (Modern Language Association).

I cannot read rough drafts, but you are welcome and encouraged to go to The Writing Center where twenty coaches are trained to help you.

My prior approval of your subject is required for all three assignments!!! Please adhere to this and remain non-confused.

GRADING CRITERIA: Attached.

Good luck and thank you for taking my class.
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.