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

PREREQUISITE: UN1002 or UN 1003

TEXTS: Othello
Hamlet
King Lear
Macbeth
Much Ado About Nothing
Romeo and Juliet (a plum bonus)

OBJECTIVES OF THE COURSE:
1. To challenge the student to think critically.
2. To teach current critical theories informing Shakespeare.
3. To expose the student to the beauty of Shakespeare's language.
4. To expose the student to productions of Shakespeare's plays.
5. To expose the student to theatre history related to the English Renaissance.
6. To challenge the student's creativity and writing skills.

Mon. - Jan. 13--Introduction of ourselves, filling out of bio cards, explanation of course expectations.
Wed. - Jan. 15--Othello
Fri. - Jan. 17--Othello

Mon. - Jan. 20--Othello (MLK's birthday begins at noon, according to Michigan Tech policy.)
Wed. - Jan. 22--Othello
Fri. - Jan. 24--Othello

Mon. - Jan. 27--LIBRARY VISIT WITH MS. NORA ALLRED IN THE VAN PELT LIBRARY.
Wed. - Jan. 29--critical opinions of Othello. (Please read one article before coming to class. The article you read must be in the MLA Bibliography. You do not need to write anything, other than notes, if you wish, but you do need to be able to contribute to the discussion, based on your having read an article on Othello.)
Fri. - Jan 31--Discussion of some of the actors who have played Othello.

Mon. - Feb. 3-Wed. - Feb. 12--Hamlet
Fri. - Feb. 14--WINTER CARNIVAL AND VALENTINE'S DAY
Mon. - Feb. 17--critical opinions of Hamlet (based on your having read one article or one chapter in a major critical work).
Wed. - Feb. 19--Actors and actresses (81 that I know of) who have played the title role in Hamlet, as well as those who have played lesser roles.
Fri. - Feb. 21--FIRST PAPER DUE OR A CREATIVE PROJECT ON EITHER Othello or Hamlet
Mon. - Feb. 24-Fri-Feb. 28--Much Ado About Nothing
Mon. - Mar. 3-Fri. Mar. 7--SPRING BREAK
Mon. - Mar. 10--critical opinion of Much Ado (You are asked to read an article, as usual, before coming to class.)
Wed. - Mar. 12--Actors and other theatre history surrounding Much Ado
Wed. - Mar. 26--critical opinions of Macbeth. (Please read in advance.)
Fri. - Mar. 28--Actors who have played the title role as well as other roles in Macbeth

(next page, please)
Mon. - Mar. 31--SECOND PAPERS DUE on Much Ado or Macbeth.
Wed. - Apr. 2-Mon., Apr. 14--King Lear (I will leave early on April 7, due to another pressing professional engagement.)
Wed., Apr. 16--critical opinions on Lear
Fri. - Apr. 18--Actors/theatre history surrounding Lear
Mon. - Apr. 21--FINAL PAPERS OR CREATIVE PROJECTS ON Lear
Fri. - Apr. 23-Friday, May 2--Romeo and Juliet (I hope to get the Leonard di Caprio video of the play.)
FINALS WEEK: May 5-9
THERE IS NO FINAL EXAM FOR THIS CLASS.

COMMENCEMENT: Saturday, May 10, 2003

GRADING: Please see attached criteria which is good only for the papers. The three papers (or creative projects) will have equal weight in determining your grade.

NATURE OF PAPERS: I would expect that papers would average five typed pages, double-spaced and in a size 14 font, please. These may be critical papers or they may be performance analysis, or an in-depth exploration of a character. (Critical does not mean fault-finding.) All papers must have direct quotes from either three articles found in the MLA Bibliography (if it is a critical paper) or other sources, which can vary considerably. Please come to the library visit so that you may learn the many different sources that may be possible, since I give you considerable leeway in what you may choose to do. I will talk more about other kinds of sources as we progress through the course. I MUST APPROVE ALL PAPERS IN ADVANCE.

ATTENDANCE: I would hope that you would miss no more than three classes. Obviously, I do not expect you to come in extremely bad weather. I will not. I do expect you to attend regularly, unless you are ill or involved in a crisis beyond your control. Any student with ten or more absences will be referred to the Dean of Students with a strong suggestion that you withdraw.
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.


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