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.

PREREQUISITES: UN1002 or UN1003

TEXTS: 
- *Othello*, critical edition by Susanne Wofford
- *Hamlet*, critical edition by Susanne Wofford
- *Macbeth*
- *Much Ado About Nothing*

OBJECTIVES OF THE COURSE:

1. To challenge the student to think critically.
2. To teach current critical theories informing Shakespeare.
3. To expose the students to productions of Shakespeare's plays.
4. To acquaint the students with various Shakespearean actors.
5. To expose the student to theatre history related to Shakespeare.
6. To challenge the student's creativity.
7. To expect meticulous work that is thorough and accurate.

Mon. - Jan. 12 -- Introductions of ourselves, filling out of bio cards, explanation of course expectations.

Wed. - Jan. 14 -- *Othello*, Act I
Fri. - Jan. 16 -- *Othello*, Act II
Mon. - Jan. 19 -- Martin Luther King Jr.'s Birthday Observed.
Wed. - Jan. 21 -- *Othello*, Act III
Fri. - Jan. 23 -- *Othello*, Act IV
Mon. - Jan. 26 -- *Othello*, Act V
Wed. - Jan. 28 -- Please go to Douglass Houghton Hall, Room G044, for a library orientation visit with Mrs. Nora Allred, contingent on weather.

Fri. - Jan. 30 -- Critical opinions of *Othello*. Before coming to class, please read one article on *Othello* found in the MLA Bibliography. Take notes and be able to contribute in class with a three-four minute report. (No grade)

Mon. - Feb. 2 -- Discussion of actors who have played *Othello* or other roles in *Othello*. (A list of actors follows in this syllabus after the calendar. You should choose your actor in advance and, again, give a five minute report.)
Wed. - Feb. 4--Hamlet, Act I
Fri. - Feb. 6--WINTER CARNIVAL
Mon. - Feb. 9--Hamlet, Act II
Wed. - Feb. 11--Hamlet, Act III
Fri. - Feb. 13--Hamlet, Act IV
Mon. - Feb. 16--Hamlet, Act V
Wed. - Feb. 18--Critical opinions of Hamlet. Before coming to class, read one article either from the Wofford text or one listed in the MLA Bibliography. Give a 3-5 minute report. (No grade, but this is helpful.)
Fri. - Feb. 20--Actors and actresses (81 actresses that I know of) who have played the title role in Hamlet. Choose your actor in advance and give a 3-5 minute report, please. (No grade, but this is helpful to you.)
Mon. - Feb. 23--FIRST PAPER DUE OR A CREATIVE PROJECT (with written justification) on Othello or Hamlet (750 words, minimum; 1,000 words, maximum. You must use a size 14 font and you must double space. Please present your paper verbatim to the class and bring an extra copy for me at the time you present.) Five students present.
Wed. - Feb. 25--Five more papers presented.

N.B. To be late with a paper unless you are in a true personal crisis or unless weather travel is dangerous is looked upon askance in my class. Please do not ask for an extension. Responding to papers in class requires timing and your cooperation is essential.

Fri. - Feb. 27--Much Ado About Nothing
Mon. - Mar. 1 through Friday, March 5--SPRING BREAK

Mon. - Mar. 8--Much Ado
Wed. - Mar. 10--Much Ado
Fri. - Mar. 12--Critical opinion of Much Ado. Again, use works found only in the MLA Bibliography and, again, give a 3-5 minute presentation. (Today is the Ides of March.)
Mon. - Mar. 15--Actors and other theatre history surrounding Much Ado. (Here, you may wish to talk about a Shakespearean festival that boasts a production or you may choose to discuss an actor in a stage or screen production of the play.)

Wed. - Mar. 17--Macbeth
Fri. - Mar. 19--Macbeth
Mon. - Mar. 22-Fri.- Mar 26--Macbeth
Mon. - Mar. 29--Critical opinions of Macbeth. Again, give a brief report, using only articles found in the MLA Bibliography.
Wed. - March 31--A 3-5 minute report on actors or theatre history connected with Macbeth.

Fri. - Apr. 2--SECOND PAPERS OR CREATIVE PROJECTS DUE on Much Ado About Nothing or Macbeth (5 students per day).

Mon. - Apr. 5 SECOND PAPERS DUE (5 students per day).

If you ask for an extension, you throw the entire plan off. Please prepare ahead of time!!!

Wed. - Apr. 7--King Lear, Act I

Fri. - Apr. 9--King Lear (a very long play, so I am not going to restrict us to an act a day).

GOOD FRIDAY

Sun. - Apr. 11--EASTER SUNDAY

Mon. - Apr. 12--Friday, Apr. 15--King Lear

Mon. - Apr. 19--Cushion for King Lear

Wed. - Apr. 21--critical opinions on Lear (3-5 minutes report on criticism or theory found in the MLA Bibliography)

Fri. - Apr. 23--Actors who have played in Lear, theatre history or production history surrounding it.

Mon. - Apr. 26--FINAL PAPERS OR PROJECTS ON Lear (5 students)

Wed. - Apr. 28--FINAL PAPERS OR PROJECTS.

Fri. - Apr. 30--Cushion (TBA)

Mon. - May 3--Friday, May 7--FINALS WEEK. There are no final examinations in this particular Shakespeare class.

Some actors who have played Othello: (This list is not exhaustive.)
1. Ira Aldridge
2. Laurence Fishburne
3. Sir Laurence Olivier
4. Paul Robeson
5. Richard Burbage
6. Edmund Kean
7. Gordon Heath
8. Edwin Booth

Actors who have played Iago:
1. Kenneth Branagh
2. Jose Ferrer
3. Allen Gilmore
4. Ian McKellen
5. Christopher Plummer

Some actors who have played Macbeth, Lady Macbeth or Banquo:
1. Ellen Terry (1847-1928)
2. Henry Irving
3. Edmund Kean
4. Edna Thomas, 1936

Actresses who have played Desdemona:
1. Uta Hagen
2. Peggy Ashcroft

Some actors who have played Hamlet, Claudius or Ophelia:
1. Sarah Bernhardt, the title role
2. Eva LeGallienne, the title role
3. Gordon Heath, Hamlet, 1945
4. Charlotte Cushman, Hamlet
5. Adrian Lester, Hamlet

Some actors and actresses who have played Hamlet, Claudius or Ophelia:
1. James Earl Jones, Claudius
2. Sir Laurence Olivier, Hamlet
3. Sir John Gielgud, Hamlet
4. John Barrymore, Hamlet
5. Richard Burton, Hamlet
6. Sarah Siddons
7. Orson Welles
8. William Charles Macready
9. William Charles Macready
(Note the 1849 Astor Place Riots at the Astor Place Opera House)

10. Earle Hyman
11. Patrick Stewart

12. Kenneth Branagh, Hamlet
13. Earle Hyman, Hamlet
14. Jessica Tandy, Ophelia
Some actors who have played in *Much Ado About Nothing*:
1. Maurice Evans
2. Helen Hayes
3. Kenneth Branagh
4. Emma Thompson
5. Keanu Reeves
6. Denzel Washington

Some actors who have played in *King Lear*:
1. Ruby Dee, Cordelia
2. Sir Laurence Olivier, Lear
3. James Earl Jones, Lear
4. Morris Carnovsky, Lear
5. Dame Diana Rigg, Regan
6. Ira Aldridge, Lear

GRADING: I will count each of the three papers or projects with written justification equally. Please note the grading criteria attached.

NATURE OF PAPERS: All work done for a grade must be researched and you are required to quote from three sources you used and to cite those in the paper according to the *MLA Handbook* (not the same as the *MLA Bibliography*). You have several options as to the kind of papers you may do:

1. Critical papers which explore a literary dimension such as symbolism, character development, theme, dramatic structure or some facet of literary criticism, theory or figurative language.

2. Production history.

3. A performance analysis of one actor's work in a single play by Shakespeare or a cluster of relevant performances.

4. Film adaptations.

I MUST APPROVE ALL PAPER TOPICS IN ADVANCE. Hopefully, no two people will choose the same topic.

CREATIVE PROJECTS: Students have successfully explored the dramatic experience of Shakespeare's plays through grand piano interpretations, films they make, still photography, puppetry, constructions of sets or buildings, Shakespearean costumes, television shows related to the plays, even a "Yooper King Lear" which was extremely well-done. It is also possible to do websites (a history of Hamlet productions, for example) or original music on the guitar. A caveat: This is not just show and tell; you must, in most instances, have a written justification, with three sources to inform your creativity.

ATTENDANCE: Except in dangerous weather or personal crises beyond your control, please be here. I adhere to the written policy on attendance adopted by Michigan Technological University.
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: clear; limited; implications of situation carefully considered? adapted to audience? Support: sufficient, relevant? specific? sources attributed as needed?

ORGANIZATION
Beginning engages interest? indicates purpose? Development: thoughtful analysis apparent? Purpose and relationship of sections clear? paragraphs coherently structured?
Ending: significance maintained? Is there a sense of closure?

EXPRESSION
Tone: indicates involvement with subject? (I hold that tone is the single most important element in writing,) Appropriate to purpose and audience? Appropriately maintained?
Sentences: clear? concise? varied? patterns suitable for reading and/or listening?
Word Choice: accurate? appropriate to audience?

DELIVERY
Conveys involvement with audience and subject: animation? (Is your delivery alive and enthusiastic?) Are gestures appropriate? Do you have too many gestures? Are they overdone? Eye contact? Too much reliance on notes? Are you familiar with the piece you are presenting?
Voice: articulation clear? appropriate projection? intensity? rate?

MECHANICS (Writing and speaking)
Punctuation? Spelling?
Usage: tense? subject-verb agreement? (This can be very serious.)
Do you write in fragments? (This is a serious problem.)
Documentations: form correct? We use the MLA Handbook as our guide. It can be purchased. I recommend the Fourth Edition. It is also available on the World Wide Web. It is in the library and in The Writing Center.


N.B. I recommend the MLA Bibliography for extensive secondary sources. It is online, under First Search.