Spring Semester 2005
Office Location: Walker 327
Office phone: 487-3246
Office hours: 10:30 a.m. MWF
(30 minutes)
and 2:30 p.m. MWF (30 minutes)
Professor Gill, PhD
 gegill@mtu.edu
 (checked once a day, usually)

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: UNI002 or UNI003

TEXTS: Othello, Cambridge University Press critical edition
Hamlet, ed. Susanne Wofford, Bedford Books critical edition
King Lear, Cambridge University Press critical edition
Macbeth
Much Ado About Nothing

OBJECTIVES OF THE COURSE:

1. To challenge the student to think critically.
2. To teach current critical theories informing Shakespearean plays.
3. To expose the students to live and televised productions of Shakespeare's plays.
4. To acquaint the students with a large number of Shakespearean actors from Shakespeare's own company to the present, crossing racial, age and gender borders, yet acknowledging the traditional history with equal respect.
5. To expose the student to theatre history related to Shakespeare.
6. To nurture the student's creative talents.
7. To foster thoroughness and accuracy in research and the writing of papers of various kinds.

Mon. - Jan. 10--Introductions of ourselves, filling out of bio cards, distribution of syllabi, explanations of course expectations.
Wed. - Jan. 12--Othello, Act I
Fri. - Jan. 14--Othello, Act II
Mon. - Jan. 17--Othello, Act III
Wed. - Jan. 19--Othello, Act IV
Fri. - Jan. 21--Othello, Act V

(Next page, please.)
Mon. - Jan. 24--Library orientation in Walker 108, given by Mr. Dave Bezotte of the Van Pelt Library Staff. This is very important if you can arrange to be here.

Wed. - Jan. 26--Before coming to class, read one article on Othello, please. Each student should read a different one, so I need to know in advance what article you have chosen. You should select one of over 1,000 articles of theory or criticism listed in the MLA Bibliography. Each student is to give a 5-minute oral report. It is not to be turned in and there is no grade, but this is very helpful.

Fri. - Jan. 28--Give a five-minute report on an actor who has played in Othello. You should be able to find, hopefully, what one critic wrote about his or her performance, and/or other interesting material from theatre history. While you may cite biographical facts, I am looking for an analysis of this actor's performance, more than a laundry list of facts, alone.

Mon. - Jan. 31--Much Ado About Nothing

Wed. - Feb. 2--Much Ado

Fri. - Feb. 4--Much Ado

Mon. - Feb. 7--Give a five-minute presentation on criticism or theory surrounding Much Ado About Nothing. This should not be turned in and there will be no grade. If you prefer not to read a critical paper, you may give a production history paper or talk about an actor's portrayal of a role in the play, or even a film adaptation.

Wed. - Feb. 9--PAPERS OR CREATIVE PROJECTS on Othello or Much Ado (One-third of your grade is based on this presentation which must be given before the class. Please note the rest of the syllabus for details.)

Fri. - Feb. 11--WINTER CARNIVAL RECESS

Mon. - Feb. 14--Cushion for First Papers/Creative Projects. If we finish before the hour is up, we will begin Hamlet.

Wed. - Feb. 16--Hamlet, Act I

Fri. - Feb. 18--Hamlet, Act II

MID-TERM REPORTING PERIOD (1st year students only)

Mon. - Feb. 21--Hamlet, Act III

Wed. - Feb. 23--Hamlet, Act IV

Fri. - Feb. 25--Hamlet, Act V

Mon. - Feb. 28--Five-minute reports (oral, only) on critical opinions/theory informing Hamlet either from the Wofford text or from articles found in the MLA Bibliography.

Wed. - Mar. 2--Five-minute reports on actors or actresses who have played roles in Hamlet.

Fri. - Mar. 7--Friday, Mar. 11--SPRING BREAK

Mon. - Mar. 14--Macbeth

Wed. - Mar. 16--Macbeth

Fri. - Mar. 18--Macbeth

Mon. - Mar. 21--Weather cushion (Delete) SECOND PAPERS/PROJECTS (Note error.)

Wed. - Mar. 23--Theatre history surrounding Macbeth, including, if you wish, the 1936 voodoo adaptation put on by the New York City unit of the Federal Theatre, or critical theory. (Five-minute oral presentations) (next page, please.)
Fri. - Mar. 25--Actors and actresses who have played roles in Macbeth (five-minute oral presentations only).
Mon. - Mar. 28--King Lear
Wed. - Mar. 30--Lear
Fri. - Apr. 1--Lear
Mon. - Apr. 4--Lear
Wed. - Apr. 6--Lear
Fri. - Apr. 8--Lear
Mon. - Apr. 11--Weather cushion
Wed. - Apr. 13--theatre history or critical theory/literary criticism surrounding King Lear (five minute oral presentations)
Fri. - Apr. 15--Five-minute presentations (oral, only) on actors and actresses who have played roles in Lear.
Mon. - Apr. 18--Final Papers/Creative Projects on Lear. (Grade given)
Wed. - Apr. 20--Final Papers/Creative Projects on Lear.
Fri. - Apr. 22--TBA (last day of regular classes)
Mon., Apr. 25-Friday, Apr. 29--FINAL EXAM PERIOD. There are no final examinations in this class.
Saturday, Apr. 30--COMMENCEMENT

ERRATA: Please note that on March 21, we will do what appears on March 23.
On March 23, we will do what is scheduled for March 25.
For March 25, we will do the SECOND PAPERS/PROJECTS on Hamlet and/or Macbeth. If we need more time, we can use the weather cushion of Apr. 11 for Lear.

GRADING: You will receive grades only for the three PAPERS/CREATIVE PROJECTS. They will get equal weight.

CLASS PARTICIPATION: While I do not give grades for class participation, I get to know your abilities much more if you participate regularly, and if you give reports for which there will be no grade. These reports also help prepare you for the three assignments which will be graded.

NATURE OF PAPERS: All work done for a grade must be researched and you are required to quote from one source (preferably three) 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:
1. Critical papers which explore a literary dimension such as symbolism, character development, theme, etc.
2. Production history.
3. A performance analysis of one actor's work in a single play by Shakespeare or a cluster of relevant performances. You may also look at a group's work, for example, Mabou Mines.
4. Film adaptations of a Shakespearean play.

All papers must be double-spaced and must be in a size 14 font or they will be returned, under the request of the ADA.
I MUST APPROVE ALL TOPICS IN ADVANCE. Hopefully, seldom, if ever, will two people choose the same topic.

CREATIVE PROJECTS: Students have successfully explored the dramatic experience of Shakespeare's plays through grand piano interpretations (must be arranged for in advance), films they make, still photography, puppetry, constructions of sets or costumes, television shows related to the plays, sketches, computer puzzles, photojournalism, even a "Yooper King Lear" which was very well done. Websites are possible (a history of Hamlet productions as an example) or original music on the guitar.

ATTENDANCE: You have three unexcused absences from this class. Thereafter, I reserve the right to deduct one letter grade from your final grade. I do not expect you to come if you are ill. Very long illnesses will require doctor's verification, or that of a medical professional or trained counselor. Job interviews are also excused absences. During very bad weather, I will not be here and neither do I expect you.

CRITERIA FOR GRADING: Please look at the last page of your syllabus.

Actors who have played Othello:
10. Earle Hyman  11. Patrick Stewart

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

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

Actors who have played Macbeth, Lady Macbeth or Banquo:  
1. Ellen Terry (1847-1928)  
2. Henry Irving  
3. Edmund Kean  
4. Edna Thomas, 1936  
5. Jack Carter, 1936  
(Note the Astor Place Riots at the Astor Place Opera House.)
9. David Garrick 10. Sarah Siddons

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  
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

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

Please look at page six for the bibliography and at page seven for Criteria for Grading.

Thank you for taking my class! Enjoy!
BIBLIOGRAPHY
compiled by Glenda E. Gill


N.B. I recommend the MLA Bibliography for extensive secondary sources. It is online, under First Search.
GRADING CRITERIA
Glenda E. Gill

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? indicated 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.