HU3513 Shakespeare

Room: 134 Walker
Time: 12:35-1:50 TTh
Semester: Fall 2011
Instructor: Associate Prof. Craig Waddell
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(HU3513 Shakespeare is included on the HASS Distribution List.)

Required Text


On the Selection of This Particular Text

The options for Shakespeare’s works are typically either (a) separate volumes for each play, or (b) Shakespeare’s entire, collected works (38 plays plus poetry) in a single volume. Bevington’s The Necessary Shakespeare is the only volume I know of that collects only the 20 most-often read or performed plays into a single volume. (I’ve checked old syllabi: this volume includes every Shakespearian play that has been used at Michigan Tech over the past decade, and it’s highly likely that it includes every play that will be used over the next decade.) This reduces the cost (and the weight) of a one-volume collection of Shakespeare’s plays.

Given the list prices of good-quality editions of single plays (the Arden Shakespeare edition of Hamlet, for example, lists for $17), The Necessary Shakespeare might well be a less-expensive option than purchasing 6-7 individual plays.

In addition to the 20 most-often studied plays, The Necessary Shakespeare also includes an extensive general introduction (whereas single-volume plays might require the use of an additional text for this purpose), the complete 154 sonnets, notes on Shakespeare’s sources, maps, a glossary, and other reference materials.
Course Description

William Shakespeare (1564-1616) is widely regarded as the greatest writer in all of English literature. His work—38 plays, 154 sonnets, and 5 longer poems—has had immense influence on Western culture and on many other cultures throughout the world.

The collections in the library at the Shakespeare Birthplace Trust in Stratford-upon-Avon, England [Link to website], include translations of Shakespeare's plays into 80 languages. And in Screening Shakespeare (2004), Michael Greer writes, “The Internet Movie Database lists more than 500 films based on or adapted from the works of William Shakespeare. . . . Shakespeare’s plays have been filmed in more than 20 languages and in at least that many different countries” (5).

In Shakespeare: The World as Stage (2007), Bill Bryson writes:

The amount of Shakespearean ink, grossly measured, is ludicrous. In the British Library catalog, enter “Shakespeare” as an author and you get 13,858 options (as opposed to 455 for “Marlowe,” for instance), and as subject you get 16,092 more. The Library of Congress in Washington, D.C., contains about seven thousand works on Shakespeare—twenty years’ worth of reading if you read at the rate of one a day—and, as this volume slimly attests, the number keeps growing. Shakespeare Quarterly, the most exhaustive of bibliographers, logs about four thousand serious new works—books, monographs, other studies—every year. (20-21)

In examining six of Shakespeare’s plays this semester, we’ll try to gain a better understanding of why Shakespeare has had such a widespread and enduring influence.

Required Lists of Discussion Questions

Over the course of the semester, you will be required to submit seven lists of discussion questions with 3 to 5 questions on each list; one for the introductory material, and one for each of the six plays we’ll read. (For specific due dates, please see the below Schedule of Assignments.) These lists must be typed/word processed (no last-minute, hand scrawled lists). Since a key purpose of these lists is to help ensure that you are well prepared for class discussion, each list must be submitted on the day it is due. I will not accept late lists.

Since the purpose of these lists is not to quiz the class but to facilitate class discussion, please do not include more than one factual question on any given list. Instead, please focus on questions of interpretation. For example, if your question is “When was Shakespeare born?” the answer is 1564, and that’s pretty much the end of the discussion. However, if your question is “In Act 3, Scene 1 of The Merchant of Venice, Shakespeare makes Shylock a moving and articulate spokesman for the persecution Jews have suffered at the hand of Christians. Why would Shakespeare then end the play with such shocking abuse of Shylock?” this could lead to an extended class discussion. Ideally, these would be questions (a) that you yourself find intriguing
and (b) to which you don't yet have a clear answer and, hence, (c) you are genuinely interested in discussing/exploring with the class.

Please consider how you might develop one or more of your discussion questions and the related class discussion into one or more of your essays.

**Essays**

Each of your two, required essays (750-1000 words each) will be in response to questions that develop from our common readings and class discussion. I will draft detailed questions based on these readings and discussions as the semester progresses, which might focus on common themes such as

- Injury and Revenge
- Justice
- Injury and Mercy or Forgiveness
- Filial Duty
- Betrayal
- Succession (royal)
- Civil Strife
- Vain Ambition
- Tragic Flaw (e.g., ignorance, hubris)
- Reversal (e.g., good fortune to bad or bad fortune to good)
- Hidden Identity (including reversed gender roles and feigned social status)
- Recognition (lifting the veil)

**Theories of Interpretation**

Later in the semester, we’ll discuss (and I’ll provide a handout on) various theories of interpretation that you might consider in composing your essays and in thinking about Shakespeare’s work—and about other literary texts—in general.

**Format of Your Essays**

In each of your essays, document and cite your sources with MLA documentation style. With the MLA system, documentation of sources is provided at the end of your essay by a list of works cited, arranged alphabetically by the authors’ last names. Later in the semester, I’ll provide more information about using MLA style.

Your essays must be word processed and printed on 8.5" x 11" white paper in an easily readable (e.g., Times) 12-point font with one-inch margins on all four sides. Include at the top of the first page the following information (single-spaced): your name, the course title, and the date.
Double-space the body of your essay. Single-space the entries in your list of works cited, but double space between entries.

Policy on Late Essays

If you do not submit your essay on time, you will lose 10 points for every day that it is late. I will not accept any essay that is more than one week late.

Evaluation

Your final grade will be determined approximately as follows:

- Up to 50 points for each of 7 quizzes — 350 points
- Up to 50 points for each of 7 lists of discussion questions — 350 points
- Up to 100 points for participation in class — 100 points
- Up to 100 points for each of two essays — 200 points
- Total — 1,000 points

Extra credit

You can get extra credit for any two of the following:

1. **25 points** for bringing to class before the end of week 2 the required text with your name permanently marked on the spine or on the inside of the front cover.

2. **25 points** for forming a reading-and-discussion group of 2-4 people and sharing results of the group discussions in class (as part of the regular class discussion) prior to the end of Week 12.

   If you choose this option, you must submit a brief proposal (35-60 words) to me by the end of week 2 so that I can coordinate and schedule these discussions. (For example, “Meagan Kelly, John Barnes, and Sue Smith will meet outside of class at least once not later than Wednesday of Week 5 to discuss Acts 2 & 3 of The Merchant of Venice. We propose taking a leading role in class discussion of these two acts, following which, we will submit our typed discussion questions.”)

3. **25 points** for collaborating on a dramatic reading of two or more parts from at least one scene (doesn’t have to be the whole scene) from any one of the six plays we’re reading this semester and presenting a (good-quality) rendition of that reading in class prior to the end of Week 12.

   If you choose this option, you must submit a brief proposal (35-60 words) to me at least a week in advance so that I can coordinate and schedule these readings. (For example, “John Brown and Bill Smith would like to do a dramatic reading of an excerpt from Act 3, Scene 1 of The Merchant of Venice, focusing on Shylock’s famous ‘Hath not a Jew eyes?’ speech.”)
4. **25 points** for writing a proposal (150-250 words) for including in next year’s class one of the plays included in *The Necessary Shakespeare* that we are not reading this semester. Provide compelling reasons for including this play. This proposal must be submitted prior to the end of week 12.

A: 930-1000 points  
AB: 880-929 points  
B: 830-879 points  
BC: 780-829 points  
C: 730-779 points  
CD: 680-729 points  
D: 600-679 points  
F: 599 or fewer points

**The Michigan Tech Multiliteracies Center (formerly The Writing Center)**

Michigan Tech has an excellent Multiliteracies Center, which is located in Walker 107. I encourage you to schedule regular weekly appointments with a writing coach. Establish a schedule early in the semester, because appointed times (as opposed to drop-in times) tend to get booked quickly. For more information, call 487-2007 or check the Center’s Web page at [www.hu.mtu.edu/wc/](http://www.hu.mtu.edu/wc/)

**Attendance Policy**

"Eighty percent of success is just showing up." Woody Allen

According to the Michigan Tech Attendance policy, an absence is excused under the following conditions:

- A student is participating in off-campus, University-sponsored activities, such as field trips, fine arts performances, intercollegiate athletics, judging teams, job fairs, etc. The faculty or staff members supervising the off-campus activity will send a notice to all academic departments and the Office of Student Affairs before the activity takes place. The notice will include the name and date of the activity, the name of the supervising person, a list of all participating students, and their classes.

- The instructor is assured that a student’s absence from class was due to circumstances beyond the student’s control. The student must provide verification of the special circumstance if the instructor requests it. Excuses are usually given in the following circumstances: illness, funeral of any relative or close friend, military duty, court appearance, and personal emergencies.

- The instructor deems it excusable. Some examples might include professional and graduate school interviews, plant trips, job interviews requiring travel, and professional
A full description of the University's attendance policy is available at http://www.mtu.edu/dean/conduct/policy/attendance/

I keep a record of attendance for two reasons:

1. Because if you’re doing poorly in class, these records can help me to determine if poor attendance is part of the problem.

2. Every professor at Michigan Tech is required to submit attendance-verification rosters. These rosters are used for two purposes:
   a. To identify before it's too late to make the appropriate corrections students who
      - think they are registered for a course, attend all semester and complete the work, but receive no grade at the end of the semester because they were never registered;
      - have never attended a class because they mistakenly think they have dropped the course and, hence, wind up receiving a failing grade at the end of the semester;
      - attend an incorrect section of a course and receive a failing grade at the end of the semester from the section for which they are registered but which they never attended.
   b. To comply with federal law that stipulates that universities must verify that students who receive Title IV financial aid are attending the classes in which they are enrolled. (Title IV of the Higher Education Act of 1965 as amended in 1998 establishes general rules that apply to student financial assistance programs, including Pell Grants, Academic Competitive Grants, National SMART Grants, Federal Supplemental Educational Opportunity Grants, Federal Direct Loans, Federal Perkins Loans, and Federal PLUS Loans. Approximately 85 percent of Michigan Tech students receive some form of financial aid.)

Policy on Religious Observance (also from attendance policy at http://www.mtu.edu/dean/conduct/policy/attendance/):

"Michigan Tech permits students to be excused from class on holidays observed by their religious faith. Students who wish to be absent for a religious holiday are responsible for making arrangements in advance with their instructors to make up class work and exams. Instructors may expect a reasonable limit to the number of absences requested."
Michigan Tech’s Academic Integrity Policy

See [http://www.sa.mtu.edu/dean/judicial/policies/academic_integrity_policy_2006.pdf](http://www.sa.mtu.edu/dean/judicial/policies/academic_integrity_policy_2006.pdf)

“Academic integrity and honesty are central components of a student’s education, and the ethical conduct maintained in an academic context will be taken eventually into a student’s professional career. Academic honesty is essential in a community of scholars searching and learning to search for truth. Anything less than total commitment to honesty undermines the efforts of the entire academic community. Both students and faculty are responsible for insuring the academic integrity of the university.

This policy applies to the academic conduct of all persons at Michigan Technological University who have ever matriculated at the University, whether or not the person is enrolled at the time an allegation of academic dishonesty is made.

This policy addresses academic dishonesty in course work. Allegations of dishonesty in research or publication are addressed under the Scientific Misconduct Policy.

Procedures to ensure fairness and due process for all parties involved in any apparent violation of the Academic Integrity Policy will be developed, and periodically reviewed, by the Dean of Students Office in consultation with the members of the Academic Integrity Committee appointed by the University Senate.”

**Academic Integrity Policy—Definition of Academic Misconduct**
[http://www.mtu.edu/dean/conduct_policy/academic-integrity-definition.html](http://www.mtu.edu/dean/conduct_policy/academic-integrity-definition.html)

“Plagiarism
Knowingly copying another's work or ideas and calling them one's own or not giving proper credit or citation. This includes but is not limited to reading or hearing another's work or ideas and using them as one's own; quoting, paraphrasing, or condensing another's work without giving proper credit; purchasing or receiving another's work and using, handling, or submitting it as one's own work.

Cheating
Intentional, unauthorized use of any study aids, equipment, or another's work during an academic exercise. This includes but is not limited to unauthorized use of notes, study aids, electronic or other equipment during an examination; copying or looking at another individual's examination; taking or passing information to another individual during an examination; taking an examination for another individual; allowing another individual to take one's examination; stealing examinations. Cheating also includes unauthorized collaboration. All graded academic exercises are expected to be performed on an individual basis unless otherwise stated by the instructor. An academic exercise may not be submitted by a student for course credit in more than one course without the permission of all instructors. [Note: this is also known as self-plagiarism.]”
Fabrication
Intentional and/or unauthorized falsification or invention of any information or citation during an academic exercise. This includes but is not limited to changing or adding an answer on an examination and resubmitting it to change the grade; inventing data for a laboratory exercise or report.

Facilitating Academic Misconduct
Knowingly or recklessly allowing or helping another individual to plagiarize, cheat, or fabricate information.

Sanctions for academic dishonesty range from warnings to expulsion from Michigan Tech. For more information, visit http://www.mtu.edu/dean/conduct/policy/academic-integrity/sanctions.html

The Americans with Disabilities Act
MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Melton, Dean of Students (7-2212). For other concerns about discrimination, you may contact your advisor, your department head, or the Affirmative Action Office (7-3310).
DRAFT Schedule of Assignments and Class Activities

In addition to selected material from the General Introduction, we will read, discuss, and watch selected scenes from six of Shakespeare’s plays: A Midsummer Night’s Dream (1595-96), The Merchant of Venice (1596-97), Henry the V (1598-99), Hamlet (1600-01), Macbeth (1605-06), and The Tempest (1611-12). Please bring your copy of The Necessary Shakespeare to class each day to help facilitate discussion.

The dates below indicate when reading and writing assignments are due, not when they are given.

**Week 1:**

TU 8/30: Overview of course and syllabus

TH 9/1: Class self-introductions (with an eye toward forming groups); from the General Introduction, the section entitled “Life in Shakespeare’s England” (pp. x-xxx); excerpts from “In Search of Shakespeare”; class discussion of reading

**Week 2:**

TU 9/6: From the General Introduction, the first half of the section entitled “Shakespeare’s Life and Work” (pp. liii-lxix); class discussion of reading; excerpts from “In Search of Shakespeare”

TH 9/7: From the General Introduction, the second half of the section entitled “Shakespeare’s Life and Work” (pp. lxix-lxxi); scenes from Laurence Olivier’s 1944 film version of Henry V, illustrating the nature of a production in the Globe Theatre; Quiz 1; submit typed list of 3-5 questions for class discussion

**Week 3:**

TU 9/13: A Midsummer Night’s Dream, Introduction and Act 1 (pp. 42-51); class discussion of reading

TH 9/15: A Midsummer Night’s Dream, Acts 2 & 3 (pp. 51-65); class discussion of reading; scenes from Michael Hoffman’s 1999 film version of A Midsummer Night’s Dream

**Week 4:**

TU 9/20: A Midsummer Night’s Dream, Acts 4 & 5 (pp. 65-73); class discussion of reading; scenes from Michael Hoffman’s 1999 film version of A Midsummer Night’s Dream; submit typed list of 3-5 questions for class discussion

TH 9/22: Class discussion of reading; Quiz 2
Week 5:

TU 9/27: *The Merchant of Venice*, Introduction and Act 1 (pp. 74-85); class discussion of reading

TH 9/29: *The Merchant of Venice*, Acts 2 & 3 (pp. 85-102); class discussion of reading; scenes from Michael Radford’s 2004 film version of *The Merchant of Venice*

Week 6:

TU 10/4: *The Merchant of Venice*, Acts 4 & 5 (pp. 102-112); class discussion of reading; scenes from Michael Radford’s 2004 film version of *The Merchant of Venice*; submit typed list of 3-5 questions for class discussion

TH 10/6: Class discussion of reading; essay #1 due (750-1000 words); Quiz 3

Week 7:

TU 10/11: *Henry the V*, Introduction and Act 1 (pp. 412-422); class discussion of reading

TH 10/13: *Henry the V*, Acts 2 & 3 (pp. 423-439); class discussion of reading; scenes from Kenneth Branagh’s 1989 film version of *Henry V*

Week 8:

TU 10/18: *Henry the V*, Acts 4 & 5 & Epilogue (pp. 439-457); class discussion of reading; scenes from Kenneth Branagh’s 1989 film version of *Henry V*; submit typed list of 3-5 questions for class discussion

TH 10/20: Class discussion of reading; Quiz 4

Week 9: *The film Anonymous will be released in theaters on October 28.*

TU 10/25: *Hamlet*, Introduction and Act 1 (pp. 546-564); class discussion of reading

TH 10/27: *Hamlet*, Acts 2 & 3 (pp. 564-585); class discussion of reading; scenes from Kenneth Branagh’s 1996 film version of *Hamlet*

Week 10:

TU 11/1: *Hamlet*, Acts 4 & 5 (pp. 585-604); class discussion of reading; scenes from Kenneth Branagh’s 1996 film version of *Hamlet*; submit typed list of 3-5 questions for class discussion

TH 11/3: Class discussion of reading; Quiz 5
Week 11:

TU 11/8: *Macbeth*, Introduction and Act 1 (pp. 710-723); class discussion of reading

TH 11/10: *Macbeth*, Acts 2 & 3 (pp. 723-734); class discussion of reading; scenes from Phillip Casson’s 2004 film version of *Macbeth* and/or Roman Polanski’s 1971 version of the play

Week 12:

TU 11/15: *Macbeth*, Acts 4 & 5 (pp. 735-747); class discussion of reading; scenes from *Macbeth*; submit typed list of 3-5 questions for class discussion

TH 11/17: Class discussion of reading; paper #2 due (750-1000 words); Quiz 6

11/19-11/27 Thanksgiving Break

Week 13:

TU 11/29: *The Tempest*, Introduction and Act 1 (pp. 845-857); class discussion of reading

TH 12/1: *The Tempest*, Acts 2 & 3 (pp. 858-869); class discussion of reading; scenes from Julie Taymore’s 2010 film version of *The Tempest*. This film version is scheduled to be released on DVD 11/30/2011; if it's not available in time, we’ll use another version, such as Herb Roland’s 1982 theatrical production of the play.

Week 14:

TU 12/6: *The Tempest*, Acts 4 & 5 & Epilogue (pp. 869-878); class discussion of reading; scenes from *The Tempest*; submit typed list of 3-5 questions for class discussion

TH 12/8: Class discussion of reading; Quiz 7

Epilogue: The Tech Theatre Company will present William Shakespeare’s Twelfth Night in the Rozsa Center March 22-24 & 29-31 beginning at 7:30 p.m. and on March 25 and April 1 beginning at 2:00 p.m. General admission is $10, but Michigan Tech students will be admitted for free. Please mark your calendar.