HU3513 Shakespeare

Room: 134 Walker  
Time: 12:35-1:50 TTh  
Semester: Fall 2013  
Instructor: Associate Prof. Craig Waddell  
Office: Room 302 Walker  
Office Hours: 2-3 TTh; other times by appointment  
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Class List: hu3513-r01-fa13-l@mtu.edu (This list is set for postings restricted to the owner.)

(HU3513 Shakespeare is included on the HASS Distribution List.)

Related Events

A new feature-film version of Romeo and Juliet will be released in theaters on October 11, 2013. I don’t yet know if this film will be screened in Houghton. For more information, visit http://www.imdb.com and http://www.rogerscinema.com

The Acting Company will perform Hamlet in the Rozsa Center beginning at 7:30 p.m. on Wednesday, February 12, 2014. For details, visit https://rozsa.tickets.mtu.edu

The Acting Company will perform Tom Stoppard’s Rosencrantz and Guildenstern are Dead in the Rozsa Center beginning at 7:30 p.m. on Thursday, February 13, 2014.

Policy on Multitasking

Extensive research has shown that multitasking simply doesn’t work and that the people who are most confident about their ability to multitask are, in general, the worst at multitasking successfully. The most dramatic evidence we have for this is with respect to using a cell phone (for either talking or texting) while driving. Hence, if you use an mp3 player, cell phone, laptop, tablet, or other electronic device in class, I will count you absent for that day. If you want to test your multitasking potential, visit http://www.youtube.com/watch?v=Ahg6qcgoday (This test is only valid if you haven’t seen this or a similar test previously.)

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 one of only volumes I know of that collect 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.

We are indebted to Shakespeare’s fellow actors John Heminges (hěmˈɪŋgs) and Henry Condell for compiling and publishing the *First Folio*, which preserved 36 of Shakespeare’s plays. (*A folio* [from Latin, *folio*, *leaf* (of paper)] is a book consisting of full sheets of paper on each of which four pages are printed: two on front and two on back. *A quarto* [from Latin, *quarto*, *fourth* (as in fourth part of a sheet)] is a book consisting of full sheets of paper on each of which eight pages are printed: four on front and four on back.)

The collections in the library at the Shakespeare Birthplace Trust in Stratford-upon-Avon, England [http://www.shakespeare.org.uk/home.html](http://www.shakespeare.org.uk/home.html) 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 questions on each list; one for the introductory material and sonnets, 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 follow this with such shocking abuse of Shylock in the courtroom scene (4.1)?” 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) that 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 (filˈi-əl or fēˈlē-əl) [Latin *filius*, son]
- 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)
• Cosmetics and the distinction between appearance (including equivocation) and reality
• 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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 50 points for each of 7 quizzes</td>
<td>350 points</td>
</tr>
<tr>
<td>Up to 50 points for each of 7 lists of discussion questions</td>
<td>350 points</td>
</tr>
<tr>
<td>Up to 100 points for participation in class</td>
<td>100 points</td>
</tr>
<tr>
<td>Up to 100 points for each of two essays</td>
<td>200 points</td>
</tr>
<tr>
<td>Total</td>
<td>1,000 points</td>
</tr>
</tbody>
</table>
**Extra credit: 25 points** for bringing to class before the end of week 2 the required text *(or an alternative edition)* with your name permanently marked on the spine or on the inside of the front cover.

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 [http://www.mtu.edu/humanities/resources/mtmc/what-we-offer/](http://www.mtu.edu/humanities/resources/mtmc/what-we-offer/)

**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 society meetings.

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 Accountability for Excused Absences

I can allow up to two excused absences without documentation. However, if you want credit for more than two such absences, you must provide the appropriate documentation from the Dean of Students Office, from a medical professional, or from some other appropriate source.

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.mtu.edu/dean/conduct/policy/academic-integrity/](http://www.mtu.edu/dean/conduct/policy/academic-integrity/)

“Academic integrity and honesty are central components of a student's education, and ethical conduct fostered in an academic context will be carried into a student's professional career. Academic integrity is essential in a community of scholars searching and learning to search for truth. Anything less than total commitment to integrity undermines the efforts of the 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 misconduct is made.

This policy addresses academic misconduct in course work. Allegations of misconduct in research or publication are addressed under the Misconduct in Research, Scholarly and Creative Endeavors and its associated procedures.

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 Dean of the Graduate School and 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
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](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. Bonnie Gorman, 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.

**Advisory:** Vulgarity (how defined and by whom?) in Shakespeare and nudity in some of the feature films: Consider Thomas Bowdler (1754-1825), an English physician, and his sister Henrietta: *The Family Shakespeare* (1807-1850+). Full title: *The Family Shakespeare: in which nothing is added to the original Text: but those words and expressions are omitted which cannot with propriety be read aloud in a Family.* Hence, the word bowdlerize.

The dates below indicate when reading and writing assignments are due, not when they are given. **Although your typed lists of questions are due only on the last day during which we’ll discuss each play, please come to class each day well prepared discussion questions.**
Week 1:

TU 9/3: Overview of course and syllabus

TH 9/5: 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 9/10: 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” and “In Search of History: England’s Theatres of Blood”; discussion of Shakespeare’s sonnets

TH 9/12: 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 questions for class discussion

Week 3:

TU 9/17: A Midsummer Night’s Dream, Introduction and Act 1 (pp. 42-51); Bevington on sources (pp. A15-A16); class discussion of reading

TH 9/19: 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 9/24: 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

TH 9/26: Class discussion of reading; submit typed list of 3 questions for class discussion; Quiz 2

Week 5:

TU 10/1: The Merchant of Venice, Introduction and Act 1 (pp. 74-85); Bevington on sources (pp. A16-A17); class discussion of reading

TH 10/3: 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 10/8: *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*

TH 10/10: Class discussion of reading; **submit typed list of 3 questions for class discussion**; Quiz 3

Week 7:

TU 10/15: *Henry the V*, Introduction and Act 1 (pp. 412-422); Bevington on sources (pp. A24-A25); class discussion of reading

TH 10/17: Essay #1 due (750-1000 words); *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 10/22: *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*

TH 10/24: Class discussion of reading; **submit typed list of 3 questions for class discussion**; Quiz 4

Week 9:

TU 10/29: *Hamlet*, Introduction and Act 1 (pp. 546-564); Bevington on sources (pp. A27-A29); class discussion of reading

TH 10/31: *Hamlet*, Acts 2 & 3 (pp. 564-585); class discussion of reading; scenes from Kenneth Branagh’s 1996 film version of *Hamlet*

Week 10:

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

TH 11/7: Class discussion of reading; **submit typed list of 3 questions for class discussion**; Quiz 5

Week 11:

TU 11/12: *Macbeth*, Introduction and Act 1 (pp. 710-723); Bevington on sources (pp. A31-A32); class discussion of reading
TH 11/14: *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 11/19: *Macbeth*, Acts 4 & 5 (pp. 735-747); class discussion of reading; scenes from *Macbeth*;

TH 11/21: Class discussion of reading; **submit typed list of 3 questions for class discussion; Quiz 6**

**11/22-12/2 Thanksgiving Break**

**Week 13:**

TU 12/3: *The Tempest*, Introduction and Act 1 (pp. 845-857); Bevington on sources (p. A35); class discussion of reading

TH 12/5: **Essay #2 due** (750-1000 words); *The Tempest*, Acts 2 & 3 (pp. 858-869); class discussion of reading; scenes from *The Tempest*.

**Week 14:**

TU 12/10: *The Tempest*, Acts 4 & 5 & Epilogue (pp. 869-878); class discussion of reading; scenes from *The Tempest*;

TH 12/12: Class discussion of reading; **submit typed list of 3 questions for class discussion; Quiz 7**

**New language required to be included in all syllabuses as of 19 November 2012:**

“Student work products (exams, essays, projects, etc.) may be used for purposes of university, program, or course assessment. All work used for assessment purposes will not include any individual student identification.”