Instructors

Professor Ramsey Office: Arena Theatre Office Hours: 9:30 – Noon Monday and Wednesday By Appointment Only Professor Reid Office: 306 Zinzendorf Hall Office Hours: 2 – 4 pm Tuesday and Thursday And By Appointment

Texts

Flachmann, Michael, ed. <u>Shakespeare: From Page to Stage</u>. Upper Saddle River, NJ: Pearson/Prentice Hall, 2007.

Shakespeare, William. <u>Richard II.</u> Ed. Kenneth Muir. 2nd rev.ed.New York: Penguin Putnam, 1999.

1595	Richard II
1596/97	Henry IV, Part I
1595/96	A Midsummer Night's Dream
1596/97	The Merchant of Venice
1601/02	Twelfth Night
1601/02	Hamlet
1606	Macbeth
1605/06	King Lear
1611	The Tempest
1590's	The Sonnets

Objectives

To study the development of Shakespeare's art, emphasizing his vision of humanity and the world, through an analysis of dramatic action, character, language, thought and spectacle

To study the performance of Shakespeare's plays by examining the work of actors, directors, and designers (scene, costume, make-up and lighting)

Activities

- Attend class regularly. If more than two unexcused absences occur, the final course grade will be lowered one full letter grade.
- Read all assigned plays and supplementary materials

- Prepare for and participate in all assigned class activities
- Lead two ten minute class discussions, using two categories of play analysis provided. Failure to complete this assignment adequately may lower the final grade by 0.33.
- Prepare a visual analysis (color, line, mass & texture) of a character (emphasis upon psychological traits), using a non-representational painting to illustrate the analysis.
 (10 minutes) Submit, one two typed, double-spaced pages summarizing the analysis immediately following the presentation. [20% of the final grade]
- Complete one mid-term examination. [20% of the final grade]
- Prepare video journal responses for seven of the plays, using question/format provided (one two typed, double-spaced pages per entry minimum). Deliver a hard-copy collection of the responses to Dr. Reid's office no later than 4 p.m. on April 16. [20% of the final grade]
- Memorize one of the sonnets in the text for presentation in class with a brief explanation of its meaning. Submit a two to three page research paper that focuses upon your interpretation of the sonnet at the time of the presentation. The paper should be typed, double spaced and include at least three sources in the bibliography. [20% of the final grade]
- Write a five seven page research paper, discussing a major theme in at least two plays such as the following themes.

How does Shakespeare define love in at least two plays? How does his perception of love compare with yours?

Consider how Shakespeare pursues the theme of appearance vs. reality in at least two plays.

The paper should be typed, double spaced and include a minimum of five sources in the bibliography. [20% of the final grade]

Grades

The criteria for grades include clarity of purpose, organization, and quality of material, expression, and mechanics. Late work will be penalized. Make-up exams are given at the discretion of the instructor only for medical or other extraordinary reasons and will normally be administered on Saturday mornings.

A+	97	B+	87	C+	77	D+	67	
А	95	В	85	С	75	D	65	
A-	92	В-	82	C-	72	D-	62	F 55

Calendar

January

19 Introduction

26 Richard II

February

- 02 King Henry IV, Part I
- 09 A Midsummer Night's Dream
- 16 The Merchant of Venice
- 23 Twelfth Night

March

02 Examination Spring Break 16 *Hamlet* 23 *Macbeth*

30 King Lear

April

- 06 Easter Break
- 13 The Tempest
- 20 Sonnets
- 27 Sonnets

Video Journal Entries

Richard II

How does director David Giles in the 1979 BBC production, using non-verbal means such as casting, costuming and movement, interpret the characters of Bolingbroke and King Richard? Specifically how does Giles interpretation of Bolingbroke and King Richard live up to your expectations of the characters and your initial reading of the play?

Henry IV, Part I

The BBC's 1979 production of the second play in the tetralogy consisting of *Richard II*; *Henry IV*, *Part I*; *Henry IV*, *Part II*; and *Henry V* continued under the direction of David Giles and with Jon Finch in the role of Henry Bolingbroke, now King Henry IV. Have the director, designers, and actor carried over any aspects of the previous play? Have they effected any changes? Be specific and try to explain their purposes. Does your reading of the play agree with their decisions about continuity and change? Explain.

A Midsummer Night's Dream

John Russell Taylor has written about the 1935 film version "Not, clearly, a serious approach to Shakespeare at all, and yet, strange to relate, a remarkably successful film."

The Merchant of Venice

In the original 16th-century performances of the trial scene in *The Merchant of Venice*, a boy actor would have played the part of Portia, a beautiful young woman, playing the part of a young man, a Doctor of Laws, Balthasar. The actress Joan Plowright plays Portia/Balthasar in the 1973 British television version. How does your perception of actual age and gender interact with the play's projected appearances as you watch Plowright's performance? Is your impression of her Portia/Balthasar straightforward or layered? expected or not from your reading of the play? satisfying or not?

Twelfth Night

John Gorrie, director of the 1980 BBC's production, emphasizes the play's mellow, autumnal quality. In fact, compared with other directors of the play, Gorrie makes things especially somber, a decision that may not please all audiences, but which has support in the text. What exactly does Gorrie do? Are you pleased or not? Why?

Hamlet

"To be or not to be?" Compare and contrast three performances of this famous soliloquy as they are delivered by Kevin Kline (1990), Kenneth Branagh (1996), and Ethan Hawke (2000)

Macbeth

Compare and contrast the performances of Macbeth and Lady Macbeth in Roman Polanski's 1971 with the duo in Trevor Nunn's 1979 televised version of the Royal Shakespeare Company's production.

The Tragedy of King Lear

What does Michael Elliott's 1983 production of *King Lear* do for you that the printed text cannot? Explain! Is the reverse true?

The Tempest

Prospero's Books, Peter Greenaway's 1991 film based on Shakespeare's Tempest, has driven critics to opposite ends of the critical spectrum. Harlan Kennedy, writing in Film Comment in January 1992, praises "...the film's state-of-the-art video technology [which] allows Shakespeare's raw material to be swept up in surreal visual-calligraphic paroxysms, further echoing the play/film's theme of design conjured out of raw elements." John Simon, however, vehemently attacks the film in his commentary for the National Review of January 20, 1992. He accuses Greenaway of using "...a combination of 'film and video technologies,' especially the digital, electronic Quantel Paintbox (?), to superimpose several actions in a ceaseless visual palimpsest (or, as he calls it, a 'complex visual cascade'), to the utter bewilderment of non-stoned spectators." At which critical pole do you place yourself, Kennedy's or Simon's, especially with regard to the computer-graphic elements of the film?