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Office hours: Monday-Thursday, 1:30-2:30 p.m., and by appointment

### Course Objectives

- Through the study of selected sonnets and plays (including histories, comedies, tragedies, and romances), to explore Shakespeare's art, emphasizing his vision of humanity and the world
- To analyze character, language, and thought in the texts, as well as dramatic action and spectacle suggested by the texts
- To experience performances of Shakespeare's plays, mainly by means of video recordings, and examine the work of actors, directors, and designers of scene, costume, make-up, and lighting
- To develop analytical, oral, and writing skills

### Required Texts

Greenblatt, Stephen, et al, ed. *The Norton Shakespeare: Essential Plays/The Sonnets*, 2<sup>nd</sup> ed. NY: Norton, 2009.

### Course Requirements

- Attendance and Participation. Students are expected to attend class regularly. Absences will be recorded and may negatively affect a final grade. Students should read a play in its entirety prior to the first meeting on which it is assigned and come to every class meeting prepared to contribute to the learning experience. In addition to formal oral presentations, contributions to class discussion and participation in other class activities will be considered in assigning the final grade.
- Co-instruction Panel. A two- or three-member student panel will join the instructor in leading the class's study of each play, posing or responding to questions and stimulating class discussion. On the first day that the play is scheduled for class study, each panelist will present a brief report on either the original circumstances of the play (sources, historical background, cultural context, etc.); the important ideas and themes in the play across time; or the spectacle and staging of the play in different productions. A companion essay summarizing the oral presentation (1-2 word-processed, double-spaced pages) will be submitted to the instructor immediately

following the oral presentation. Each panel member will also choose a passage of about ten lines, read it aloud with a practiced delivery, explain its meaning, and comment on its importance to the play. Co-instruction counts for 10% of the final grade.

- Visual Analysis of a Character. Each student will choose a character from one of the plays being studied. On the last day that the play is scheduled for class study, the student will make an oral presentation to the class, using a non-representational painting to both inspire and illustrate her or his analysis of the character. Insights may include but need not be limited to the character's nature, behavior, moods, motives, feelings, temperament, hopes and ambitions, disappointments, fears and phobias, inhibitions, obsessions, superstitions, morality, and philosophy of life. The painting may illustrate these attributes or others through the suggestion of color, line, mass, movement, and texture but not by the realistic representation of a figure or scene. A companion essay summarizing the oral presentation (1-2 word-processed, double-spaced pages) will be submitted to the instructor immediately following the oral presentation. This activity is worth 10% of the final grade.
- Performance Reviews. Video recordings of nine Shakespearean productions, one of each play being studied, are accessible via the Blackboard shell for this course. (See list below.) Many other recorded productions of these plays are available in the Reeves film collection, from the instructor, or from other video sources. *The Tempest* is showing at selected theaters in a feature film starring Helen Mirren and is also being presented in a dance theatre adaptation at Muhlenberg on March 31 through April 3. London's latest *Lear* with Derek Jacobi may be coming to the Brooklyn Academy of Music this spring. From the array of complete Shakespearean productions, both live and recorded, available to us, students will select four to attend or view and then review in four 500-word essays posted on Blackboard throughout the semester. Timeliness of posting, especially for live productions or theater screenings, is essential, so that other class members have the opportunity to act on recommendations (or defy warnings). If possible, reviews should be posted within 24 hours of viewing/attending a production. Subsequent viewers/attendees are encouraged to acknowledge a recommendation (or warning) and respond to points made by an earlier reviewer(s). Productions reviewed must be confined to the nine plays being studied in this course and, except in the case of those available through the Blackboard course shell, approved by the instructor. Performance reviews will be worth 20% of the final grade (i.e., 5% for each review).
- Examination. A mid-term examination worth 20% of the final grade will be written in-class on March 3. There is no final examination in this course.
- Research Paper. An essay discussing a major theme of your choice (some examples: love, appearance versus reality, political and/or moral leadership) in at least two of the plays studied for the course will be submitted to the instructor in hard copy form on March 29. This essay will incorporate five relevant and reliable library/internet sources in support of its argument and will include appropriate documentation in the

MLA format. The paper will be 5-7 word-processed, double-spaced pages in length, including documentation, and will count as 20% of the final grade.

- Sonnet Project. During the final two weeks of the course, students will be scheduled for a particular class meeting at which to demonstrate ownership of a sonnet of their choice. (If 154 options seem overwhelming, you might start your selection process by considering the following dozen and a half that are frequently included in anthologies: 15, 18, 29, 30, 55, 60, 71, 73, 87, 104, 106, 107, 116, 128, 129, 130, 138, 144. Broader range of choice, however, is encouraged, since there will be no duplication. Each student's choice will be unique.) On the appointed day, each student will read his or her poem aloud, briefly explain its meaning and point out significant features, and conclude with a memorized recitation of the sonnet. A companion essay (2-3 word-processed, double-spaced pages) summarizing the oral explanation and reflecting (and documenting in MLA format) the use of two or three critical commentaries in its preparation will be submitted to the instructor immediately following the oral interpretation. This activity will be worth 20% of the final grade.

### Assessment

The criteria for grading include clarity of purpose, effective organization, and quality of presentation, communication, and thought. Late work will be penalized. Make-up examinations are given at the discretion of the instructor only for valid, documented medical or other extraordinary reasons. The instructor will apply both quantitative and qualitative judgments in determining grades for individual assignments and for the course.

Grading equivalents:

A+	98	B+	88	C+	78	D+	68
A	95	B	85	C	75	D	65
A-	92	B-	82	C-	72	D-	62
						F	55

### Academic Honesty

Students in this course should refer to the statement on academic honesty at Moravian College in the current *Student Handbook*, available online.

Students must retain copies of all written work submitted to the instructor, as well as all electronic, mechanical, photocopied, and recorded notes, drafts, and materials used in preparing assignments. These are to be made available for inspection by the instructor at any time.

Questions about appropriate collaboration, proper documentation, and other honesty issues can be confusing. If in doubt, ask the instructor.

N.B.

This syllabus, including the schedule of assignments that follows, is subject to change.

To be successful, students should expect to work at least six hours per week outside of class preparing for this class.

Students who wish to request accommodations in this course for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

List of Productions Available via Blackboard

*Richard III.* Dir. Richard Loncraine. MGM/UA Home Video, 1995.

*A Midsummer Night's Dream.* Dir. Michael Hoffmann. Fox Searchlight Pictures, 1999.

*Henry V.* Dir. Kenneth Branagh. CBS/FOX Company, 1989.

*As You Like It.* Dir. Basil Coleman. Ambrose Video re-issue of BBC/Time-Life Video, 1978.

*Hamlet.* Dir. Gregory Doran. BBC worldwide Americas, 2010.

*Twelfth Night.* Dir. Trevor Nunn. Renaissance Films, 1996.

*King Lear.* Dir. Trevor Nunn and Chris Hunt. PBS Home Video, 2008.

*Macbeth.* Dir. Rupert Goold. PBS Distribution, 2010.

*The Tempest.* Dir. John Gorrie. BBC Television Shakespeare, 1980.

## Schedule of Assignments

Jan.	18	Introduction to the course
	20	Historical, cultural, biographical background
	25 27	<i>Richard III</i> (1592-3) “
Feb.	01	<i>A Midsummer Night's Dream</i> (1594-6)
	03	“
	08	<i>Henry V</i> (1599)
	10	“
	15	<i>As You Like It</i> (1599)
	17	“
Mar.	22	<i>Hamlet</i> (1600)
	24	“
	01	“
	03	<b>Mid-term examination</b>
	15	<i>Twelfth Night</i> (1601)
	17	“
Apr.	22	<i>King Lear</i> (1605)
	24	“
	29	“ ; research paper due
	31	<i>Macbeth</i> (1606)
	05	“
	07	“
	12	<i>The Tempest</i> (1611)
	14	“
	19	<i>Selected Sonnets</i> (1593-1603)
	21	“
	26	“
	38	“