

**English 330 Shakespeare****Spring 2013**

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 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 on Tuesdays and Thursdays from 1:10 to 2:20 in PPHAC 116. 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.); significant questions about the play (raised by critics across time or by our current reading); or the

spectacle and staging of the play in different productions. A short written summary of each oral presentation (100-200 words) will be posted on the course Blackboard shell prior to or as soon as possible following the oral presentation. Each panel member will also choose from the play a passage of about ten lines, read it aloud with a practiced delivery, explain its meaning, and comment on its importance to the play. The instructor will solicit feedback from class members in determining the grade for each co-instructor. 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 second 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 (250-500 words) will be submitted to the instructor in hard copy immediately following the oral presentation. This activity is worth 10% of the final grade.
- Research Paper. 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 and services. From the array of archived Shakespearean productions available to us, each student will select one to view in its entirety, after first checking that the instructor is familiar with it, and write an essay discussing a significant insight or question about the production's approach to the text (for example, exploration of a theme, portrayal of a character, relevance to today's audience, innovating or cutting material, etc.). The discussion will be supported by MLA-style documented research to include at least two reviews of the production and two critical essays (articles, chapters, etc.) about the text from relevant and reliable library/internet sources, as well as one interview with an experienced professional about the production, other productions, or the text. (An "interview with an experienced professional" may include a filmed interview with, for example, the director of or an actor in the production, as well as a personal conversation with an academic in the field of dramatic literature and/or theatre practice.) This essay—5-7 word-processed, double-spaced pages in length, including documentation—will be submitted to the instructor in hard copy form on February 7 and will count as 20% of the final grade.
- Examination. A mid-term examination on four plays about love—*A Midsummer Night's Dream*, *Twelfth Night*, *Romeo and Juliet*, and *Antony and Cleopatra*—worth 20% of the final grade will be written in-class on February 21. There is no final examination in this course.



### 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.

In preparation for creating an English Major Portfolio in the senior capstone seminar, English majors are advised to save both digital and hard copies of work written for English 330, including drafts with peer and instructor comments.

Students who wish to request accommodations in this course for a disability should contact Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support, at 1307 Main Street or by calling 610 861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

List of Productions Available via Blackboard

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

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

*Romeo and Juliet.* Dir. Franco Zeffirelli. Paramount Pictures, 1968.

*Antony and Cleopatra.* Dir. Jon Scoffield. ITC Entertainment Group, 1974.

*Henry IV, Part One.* Dir. David Giles. Ambrose Video re-issue of BBC/Time-Life Video, 1979.

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

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

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

*The Winter's Tale.* Dir. Jane Howell. Ambrose Video re-issue of BBC/Time-Life Video, 1980.

## SCHEDULE OF ASSIGNMENTS

- Jan. 15 Introduction to the course  
 17 Historical, cultural, biographical background
- Love**  
 22 *A Midsummer Night's Dream* (1594-6)  
 24 “
- 29 *Twelfth Night* (1601)  
 31 “
- Feb. 05 *Romeo and Juliet* (1594-6)  
 07 “ ; **research paper due**
- 12 *Antony and Cleopatra* (1606)  
 14 “
- 19 Review of love  
 21 **Mid-term examination:** a test of love
- War**  
 26 *I Henry IV* (1596)  
 28 “
- Mar. 12 *Henry V* (1599)  
 14 “
- 19 *Macbeth* (1606)  
 21 “
- 26 Team meetings  
 28 **Team presentations:** a debate about war
- Life and Death**
- Apr. 02 *King Lear* (1605)  
 04 “
- 09 *The Winter's Tale* (1610)  
 11 “
- Sonnet Project**  
 16 *Selected Sonnets* (1593-1603): **presentations**  
 18 “
- 23 “  
 25 “