

**ENGLISH 341/ THEATER 341: SHAKESPEARE**

Professor: Dr. Elizabeth L. Sawin Office: EDER 215  
Phone: 271-4274 or 271-4535 Office hrs: 12:30-1:30 (before class) or after class as needed  
Email: sawin@missouriwestern.edu  
Time: 1:30 p.m.-4:15 p.m. Classroom: Murphy 119

**COURSE OBJECTIVES:**

To read and analyze several of Shakespeare's plays as *literary texts* AND *as scripts* meant to be performed

As literary texts:

To understand Shakespeare's artistic development (internal structure of plays, methods of characterization, conventions of genre, recurrent themes)

To demonstrate understanding of Shakespeare's vocabulary, syntax, and stylistic techniques (including a study of some of his sonnets)

To set Shakespeare's work in the context of the historical period in which he lived

To learn how Shakespeare transformed the sources he used

As scripts:

To learn what makes an action "dramatic"

To identify the tasks directors face and the skills actors must have

To understand the theatrical setting of Elizabethan plays and the differences in live performances in other venues, videos of stage productions, and film adaptations

To analyze the directorial interpretations of Shakespeare's texts embodied by specific performances

**REQUIRED TEXTS:**

*The Riverside Shakespeare: The Complete Works* 2<sup>nd</sup> edition Boston: Houghton Mifflin, 1997.

**ATTENDANCE POLICY:**

Films, in-class writings, *discussions*, *quizzes* and video showings can't be "made-up." Once these activities occur they are lost to you. Likewise, *your contributions are lost to us* when you are not here. ONE absence in a four-week summer class is equivalent to three missed classes during a regular term. One absence is understandable. Two will affect your grade. With a third absence, your passing of this course is unlikely.

**SHAKESPEARE IN THE PARK:**

We will all attend a live performance of *Othello* in Southmoreland Park in Kansas City. I hope to arrange group transportation. Should students be unable to come with the class, they are invited to go on their own, or to view a third production of *Othello* which will be the topic of a major comparative paper. More on this later.

**DISABLED STUDENT POLICY:**

If you have a recognized disability that requires special consideration, please make an appointment to see me during the first week of classes so that we can discuss privately how I might help you succeed.

**ACADEMIC HONESTY:**

You are expected to do your own reading and writing in this course. Any student who submits someone else's work as his or her own will receive no credit (0 points) for that assignment and will be reported to the Provost's office according to current university policy. A second infraction will earn an "F" in the course. Taking ideas from articles published anywhere *without citation* or copying work from other students is NOT acceptable behaviors.

**REQUIRED ASSIGNMENTS:**

Paper #1:	100 points	Shakespeare in performance ( <i>Othello</i> )	
Brief Essays	100 points		
In-class work/ class participation:	100 points		
Maps and quizzes	<u>100 points</u>		
	400 points		
A	B	C	D

100-90% 89-80% 79-70% 69-60%

N.B. I reserve the right to make changes in the nature of the work we if need be.

The percentages for the final grade assignment will, however, stay the same.

### REQUIRED FORMATTING for out-of-class copy:

Identify yourself in the upper, right-hand corner:

Name  
English 341: Shakespeare  
Nature of the Assignment  
Date

Use regular white paper. Leave one-inch margins on all sides. Center the title.

Number each page (bottom right) *if* more than one is required.

Single-space within paragraphs.

Double-space between paragraphs *if more* than one page is required.

Use 10-point TIMES NEW ROMAN

## ASSIGNMENTS

### WEEK ONE

June 2 Introduction / *In Search of Shakespeare Part I* / Shakespeare's Language / Web search of Shakespeare Festivals across the United States. What are the most popular plays?

June 3 **READ** General Introduction to *The Riverside Shakespeare* (pages 1-8) / *In Search of Shakespeare II*  
*Small group exercises on translating Shakespeare's language*

June 4 **READ A *Midsummer Night's Dream*** / Construct a MAP of the play  
In-class viewing of the Michael Hoffman film adaptation of *A Midsummer Night's Dream*

June 5 Homework on Shakespeare's Stagecraft and Language. Small group discussions in class.  
In class: Handouts on Theatre and Comedy. Handout: Plots of Shakespearean Comedies  
Questions on *Midsummer* handed out: the setting of the woods / the function of the last act.

### WEEK TWO

**FOR June 9** READ *The Merchant of Venice* and *Twelfth Night* construct a MAP of each play.

- How much do we know about Portia? How does she handle her difficult situation?
- Compare the suitors with the lovers in *A Midsummer Night's Dream*.
- Compare Shylock's mode of speech to Bassanio's and Antonio's

READ *Twelfth Night* and. construct a MAP of the play.

- During the play, we see Orsino, Cesario, and Malvolio court Olivia, and Olivia court Cesario and Sebastian. Compare and contrast the modes of courtship within the play.
- What varying tones do you find in the play? Is it purely comic? Are there moments of melancholy, anger, and other feelings that qualify the comedy? How does this affect your experience as you read (or eventually see) the play?

*To be continued ...*