Required Texts:
- *The Necessary Shakespeare*, Bevington
- English 282 Class Packet: Quick’s, 20 W 1st South
- A good dictionary and thesaurus

Note: Some of you already own copies of the plays. Feel free to use those, but be prepared to scramble for line numbers since not all editions are the same. Also, we will also be reading some of the introductory materials from the text I have ordered. You will need to get access to those essays through other class members.

Additional Materials:
- 3-ring binder for class handouts and class packet
- Computer access
- Access to your e-mail account (strongly suggested)
- Access to a TV and VCR (in the library, if necessary)
- Ticket to the BYU-Idaho performance of *Romeo and Juliet*

Class Philosophy and Grading Criteria:
1. This is a 300-level class which fulfills an English major requirement. It is not an introductory level course. This means that although this class counts for the general education letters requirement, there are much easier classes you can take to fulfill that requirement. While we will spend some time on plot and character, I will expect you to do much of the plot work on your own. I’ll give you some suggestions to help.

2. Each teacher approaches this class differently. This class may be different from others in two ways. One, I emphasize contexts—both those contemporary to Shakespeare and those contemporary to us. My aim in this class is for you to understand not only what Shakespeare says, but how and why he says it and why his stuff is still so important to us 400 years later. Second, plays are meant to be performed and seen, not just read. This second idea is connected to the first; indeed performance is one type of context. Therefore, we will both watch and perform the plays.

3. We will not be able to discuss every aspect of every play we read. Don’t feel frustrated by this. See this class as the beginning of a life-long journey into Shakespeare and other great literature.

4. At times you may feel lost, uncomfortable with, or confused by the literature we read. Rather than letting your discomfort grow to fear or anger, embrace your feelings of confusion and see them as windows to learning. Only when we face discomfort and confusion do we ask the essential questions which lead to important answers. (Refer to the Joseph Smith story). Learning is the process of resolving questions and problems, not simply one of gaining information.

5. Some of you may have already read all 34-38 of Shakespeare’s plays. Others of you have read only *Romeo and Juliet*. No matter your level of experience with Shakespeare, in this class you should all learn to better read and appreciate Shakespearean and other types of literature. To do this:
- READ
- TURN ON AND USE YOUR BRAIN. Attack confusing passages/characters/themes/etc. Don’t just give up.
- discover how the texts relate to you and to events and people of the world (both past & present)
- examine not just what the text says but how it says.

5. Our goals include
- appreciating literature and the world of ideas open to a person who reads
- understanding the power of language to communicate experience and thought.
- having confidence to arrive at and defend valid interpretations of a text
- understanding the conventions of literature
- analyzing how cultural context influences literature
- gaining the knowledge base and critical thinking and reading skills necessary to read or watch any Shakespearean play on your own.

Grades: 93+ A  90-92 A- (excellent work)
88-89 B+  83-87 B  80-82 B- (good work)
78-79 C+  73-77 C  70-72 C- (satisfactory)
68-69 D+  63-67 D  60-62 D- (substandard)
below 60 Fail

Class Requirements:
- Paper Unit 12
  (literary analysis 1%, research report 1%, paper10%)
- Viewing Critique 8
- 6 Reading Quizzes: 5
- 1 Poetry Test 5
- Midterm Exam 10
- Final Exam 23
  (Written section 20%, Oral section 3%)
- Performance: 12
- Project/Report: 20
- Participation, teaching, attendance, quizzes 5

Late Work: One of my jobs is to make the class as fair as possible. It’s not fair if one person can turn in something late and no one else can. Therefore, all late work is highly penalized unless you have extenuating circumstances which are so tragic that no other student in the class minds you get off the hook. I hope that none of you have such tragedies this semester. However, if you do, please talk to me.
CLASS REQUIREMENTS

WRITING
You may not write on the same play for both assignments

Paper Unit:
1. The packet contains forms for the literary analysis and research report. You will turn those in to me prior to writing your paper.
2. The paper will incorporate the ideas you presented, evaluated, and/or synthesized in the literary analysis and research report. See packet to more on paper guidelines and grading. Be sure to say something insightful and unique. Do not reiterate what has been said in class. Turn in papers during class or to the English Department office with your name and mine on it.

Format: See Packet
Length: 3-5 pages (750-1250 words) plus Works Cited.
Late penalties: 10% per day late (that’s days of the week, including Saturdays).

Viewing Critiques:
You will view and critique (either on film or the stage) at least 1 of the 7 plays we read--previous viewing do not count. The library media center has films of all the plays. We may schedule a few class viewing of some of the more popular films. You can also rent most of these at the various stores around town. You may even need to view the play twice to understand the nuances of the performance. If you write more than 1 critique, I’ll count the higher grade.

What do to: Discuss of any interpretive element of the performance--acting, characterization, staging, costuming, editorial cuts, etc. Be sure to discuss what meaning the element(s) create. In other words, you’re examining the director’s interpretation. It’s best to examine one specific aspect and give detailed evidence. (See packet for samples.) Your evidence will certainly include specific examples from the performance and may include examples from the text. Be sure to say something insightful and unique. Do not reiterate what has been said in class. Turn in papers during class or to the English Department office with your name and mine on it.

Format: See Packet (like paper)
Length: 1.5-3 pages
Late penalties: 10% per day late

TESTING CENTER

Reading Quizzes:
You will take these in the testing center, usually between the 3rd and 4th day of each play. These are basically reading quizzes, although some questions will be based on class discussion. The questions will be matching, multiple choice, true/false. No late quizzes will be given. Do not forget.

Poetry Test:
We need to be able to talk about the literature we read using correct terminology or literary terms. This test will involve application of the literary terms. See packet for sample test. In the testing center. No late tests allowed.

Midterm Exam:
In the testing center, around midterm. More details to follow.

Final Exam:
The final will consist of 2 parts: a written section worth 20% of your final grade, and an oral section worth 3% of your final grade. We will do the oral section the last day of class in class. The written section will be in the testing center. More details to follow later.

ACTIVITIES

Performance:
You will all act in and/or direct a live or videoed scene (or compilation of scenes) from a play we read in a 15-20 minute performance (7-10 minutes for an individual). I strongly suggest that you work in groups and appoint a director.

Performance day:
(1) SPEAKING. A representative of your group (the director if s/he is not acting) will explain why you selected the scene(s) (that is, what issue in the play were you trying to illuminate) and why you staged it as you did (that is, what type of interpretation you were trying to create). PLUS, each group member will say something SIGNIFICANT s/he learned from the experience.
(2) CAST LIST. A member of the group will hand in a typed cast list which includes a list of the scene(s) you’re doing.
(3) EVALUATIONS. Each group member will hand in an informal self and group evaluation (typed). As part of the evaluation, “pay” each group member (excluding yourself) from an imaginary $100. No fractions; no one receives the same score. Each group member must be present performance day, even if the “performance” is a video screening.

Evaluation Criteria:
1. Clarity of Focus. Show us something specific from the play(s). Carefully choose lines that develop your focus.
2. Presentation of the focus. Create an interpretation that allows the class to see your focus. Consider the effects of staging, costumes, props, movement, character development and relationships, etc.
3. Involvement with and enthusiasm for the play. Enthusiasm for and knowledge of the play should make up for any acting skills you lack. Make sure each actor creates a character, a key to which is memorizing and understanding the lines. Consider possible sub-text interpretations. Explore words, imagery, voice inflections. Practice delivering lines with expression and a clear sense of meaning. (You must memorize, although a minimal use of cue cards or prompting is permissible IF it’s not distracting. You cannot receive an A if your lack of memorization disrupts the performance.)

Evaluators:
Evaluations will be given by me, by you and your colleagues in the group evaluations, and by other class members. Your Evaluations of Other Performances will be informal, but greatly influence your final grade (15%).

Late Penalties. There is no opportunity to re-schedule performances.
Project:

Purpose: The purpose of these projects is to significantly broaden our understanding of Shakespearean texts and contexts. The projects are worth a significant percentage of your grade and should show considerable work. I strongly suggest you work in pairs, although your project must then show double the work.

Topics: By September 27 you must tell me what your project will be. We’ll have conferences near the beginning of the semester to help you decide on a topic. I will not approve all topics. These are the criteria:

a. The project significantly broadens the class’s understanding of Shakespearean texts and/or contexts.
b. The project demonstrates considerable work, including research, thought, and preparation.
c. The project is relevant to what the class is learning and cannot be a repeat of what the class has already learned.
d. The project cannot duplicate another part of the class.

What to do: There are really four parts to this project. Depending on what you do, some parts will be more emphasized than others. However, do not neglect any part.

1) The “thing” you do.
3) The handout (include a bibliography of at least 5 sources)
4) The post-presentation write-up.

After the completion/presentation of your project you will turn in a short essay (typed) detailing the steps you took in completing your project. You may want to include a more extended bibliography.

Some successful projects have included

• Writing a research paper (about 5 pages) and sharing your interpretation, play’s history, film versions, etc.) Don’t tell us what we already know. The best presentations will include a handout and make use of visual, auditory, and kinesthetic aids. I’ll suggest oral report topics later.
• Writing a research paper (about 5 pages) and sharing your idea with the class. Recommended for English and Humanities majors.
• Writing a Shakespearean sonnet and an Italian sonnet and read and explain them to the class.
• Writing music to a song from one of the plays and perform it. You’ll need to research Elizabethan music and explain what you’re doing.
• Illustrating a scene from one of the plays.
• Creating a model of the stage.
• Preparing a demonstration of something applicable (fencing, Renaissance cooking, etc.)
• Teaching the class to speak Elizabethan English
• Making an original costume for a character or cast.

Many of these will require both research and performance.

Late penalties: You can reschedule projects only if time permits (which it often doesn’t).

Class Activities:

Official BYU-I activities are the only excused absences (funerals, mission farewells, and illness are not). If you will be absent for a BYU-I activity, you must bring me the official form prior to your absence. This policy is negotiable only in the case of extreme circumstances you have discussed with the Dean of Students.

Teaching. Everyone will work with a group to teach the class for 20-25 minutes. For this teaching experience you will need to do some prior research to on what critics have said about the play. This is different from your project in that you MUST work in groups, you MUST do some sort of short activity with the class, and it will take less research time.

Active participation means you’re in class for the entire period, you’ve read the texts, you bring your text, and you participate. Practice speaking up in class so you’ll be ready for the final. Sleeping, leaving early, arriving late, interrupting others, and dominating the discussion are rude.

Attendance is obviously important for your participation grade. I take attendance daily.

Quizzes: We will have short reading quizzes in class for each non-Shakespearean reading.

Other:

1. Reading helps:

a. Our library has many of the plays on CD, cassette, and video. Listening to plays on CD and cassette is even more helpful than just watching them on video.

b. The class packet contains plot questions and thematic questions which will help you focus on the important aspects of the play. It also contains a more detailed handout on understanding Shakespeare.

2. Writing lab: This is the best deal on campus. You go can go in and talk with a trained peer tutor about your papers.

3. Reading lab: The Reading Lab offers modules (credit or non-credit) in vocabulary, reading rate, grammar, phonics, spelling, and learning strategies. You can also take a learning styles test there or just go to receive help understanding the texts you read. This is also a free service.


Honor Code: Academic integrity is a part of this code.

4. Computers: They’re in the library (Mac or PC), some dorms, or other computer labs.

5. E-mail: Use it to ask questions, voice concerns, etc.

6. Disabilities: Inform me of any disabilities you may have the first week of class so I can make reasonable accommodation, in accordance with BYU-Idaho policy.
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Writing Assignment Due Date Schedule
All assignments due at 5:00 p.m. Turn them in to the English Department with your name and mine on it.

1. If you write on *Midsummer Night’s Dream*, here are your due dates:
   Sept. 16  Literary Analysis (Leading to paper)
   Sept. 18  Research Report (Leading to paper)
   Sept. 25  Paper OR Viewing Critique

2. If you write on *The Merchant of Venice*, here are your due dates:
   Sept 30  Literary Analysis (Leading to paper)
   Oct  2   Research Report (Leading to paper)
   Oct  9   Paper OR Viewing Critique

3. If you write on *Winter’s Tale*, here are your due dates:
   Oct 14  Literary Analysis (Leading to paper)
   Oct 16  Research Report (Leading to paper)
   Oct 23  Paper OR Viewing Critique

4. If you write on the Class Selected play, here are your due dates:
   Oct 28  Literary Analysis (Leading to paper)
   Oct 30  Research Report (Leading to paper)
   Nov  6   Paper OR Viewing Critique

5. If you write on *Othello*, here are your due dates:
   Nov  6   Literary Analysis (Leading to paper)
   Nov  8   Research Report (Leading to paper)
   Nov 15   Paper OR Viewing Critique

6. If you write on *Much Ado*, here are your due dates:
   Nov  2   Literary Analysis (Leading to paper)
   Nov  4   Research Report (Leading to paper)
   Nov  9   Paper OR Viewing Critique

7. If you write on *Henry V*, here are your due dates:
   Dec 11   Literary Analysis (Leading to paper)
   Dec 13   Research Report (Leading to paper)
   Dec 19   Paper OR Viewing Critique