Dr. Lisa Dickson  
English 362: Shakespeare to 1600  
Fall 1999

E-mail:  
Office Hours: Tues. 1-2, Thu. 1-2  HH 266, ext. 6795

Designed to introduce students to the variety of Shakespeare's early dramatic art, this course will focus on sample texts representing three of the major generic divisions: Comedies, Histories, Tragedies. Emphasis will be placed on the conventions and thematic concerns peculiar to each genre and the techniques by which the dramatist communicates these concerns to readers and audiences. While we will be approaching the plays as literary texts, we will also consider the dramatic structure of the plays, including such elements as: their address to the audience; their use of stage space; their manipulation of theatrical conventions; and their exploitation of visual and figurative analogues. From time to time we will be making use of film and video excerpts of the plays. Introductory lectures will include discussions of relevant literary, dramatic, and cultural background with emphasis on contemporary ideas regarding social hierarchy, kingship, citizenship and gender relations. There will be significant emphasis on class participation in the form of in-class discussion and the presentation of scenes from the plays.

Required Texts: Signet editions of the individual plays, or a collected works (Norton Shakespeare, Stephen Greenblatt ed. is a good one)

A Midsummer Night's Dream  
Much Ado About Nothing  
Romeo and Juliet  
Titus Andronicus  
Richard II  
Richard III  
Henry V

Evaluation

Essay Outline and Bibliography 15%  
Essay 8-10pgs. 25%  
Scene Preparation and Paper 3pgs. 10%  
Participation 10%  
Final Examination 40%

Students are advised to keep copies of all work submitted for grading.

Students are reminded that plagiarism is a serious offence, and that all students are required to adhere to official standards of academic conduct.

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Policy on Late Assignments
NO LATE PAPERS WILL BE ACCEPTED without official medical documentation.
Missed in-class presentations will be assigned a grade of zero.

Plagiarism
Note on avoidance of academic offenses: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p. 1:11). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean.

It is sometimes difficult to know whether you must acknowledge a source when you are writing, or what constitutes paraphrase that must be cited. If you are at all in doubt, it is best to a) see an instructor for advice, b) cite any ideas, phrases, statements, or special terms that come from a secondary source.
Secondary sources include: books, articles (journals, newspapers, magazines), television programs or other media presentations, speeches, lectures, songs, internet sites and e-mail. Err on the side of caution. Cite Cite Cite.

Assignments and Evaluation
I) Essay Outline, Thesis, Bibliography 15%
Students will submit a 2 page "map" or outline of their research papers. The outline will include: a thesis statement or statements; point-form outline of the major movements or paragraphs of the argument, including preliminary placement of secondary sources and an indication of what episodes, scenes, images (in other words, primary "evidence") you will be using to substantiate your thesis. I should be able to read your outline and have a good idea what the final essay is going to look like.

Bibliography: You will include at least three journal articles, and three scholarly books or collections of essays. This is a preliminary bibliography that you will use in the construction of your paper. It may be subject to change.

II) Research Essay 25%
Students will choose from a list of topics and write one 8-10 page research essay.
Presentation: All papers must be typed, double-spaced and in 12pt. font. Do not put your name in headers or footers in the body of the paper, but rather, staple a cover sheet to the paper and include the following: your name, student ID, course code, date, my name. Make sure you give the paper a pithy and descriptive title. All papers must adhere to the MLA format and citation model.

Research: Students are required to do secondary research. Papers must have a Works Cited page
including in addition to the primary texts at least \textbf{two} journal articles and \textbf{two} books or articles from edited collections. Make sure to include in the Works Cited only \textit{works quoted or paraphrased} within the body of the essay or in explanatory endnotes. This includes both primary and secondary sources. Do not include works consulted but not quoted.

III) \textit{Scenes} 5\% for group scene. 5\% for individual paper = 10\%
Students are required to participate in the presentation to the class of \textbf{ONE} scene of approximately \textbf{TEN} MINUTES, and to submit a \textbf{three-page, typed, double-spaced, 12pt font} discussion of the scene. The paper should be a discussion of the interpretive and presentational problems you faced and the decisions you made that influenced the final form and appearance of the scene as a whole. EACH student must present his or her own observations about the scene; one "group" paper is not acceptable. The short paper is due \textbf{ON THE DAY OF THE PRESENTATION}. NO LATE PAPERS WILL BE ACCEPTED. Each presentation group will meet with me at least once before the performance of the scene.

\textit{Selection of Scene:} You may choose a scene from any play on the syllabus, as long as there is sufficient representation of all members of the group. Each group member must participate, either through acting in the scene, designing costumes, props or music, or directing. As the group will be evaluated as a unit, all members must contribute to the quality of the final product. Individual contributions, and the issues pertinent to their specific tasks, may be delineated in the short papers in addition to the discussion of the interpretive agenda adopted by the group as a whole.

\textit{Interpretation:} You will want to consider the following issues when designing your scene: How does the scene fit into the play as a whole? What function (thematic, dramatic) does it perform? What is the scene's central concern? What strategies does the playwright use to convey this concern? What kind of stage space will best suit the presentation? What relationship with the audience do we wish to cultivate and why? How should the scene "look" in terms of costumes, important props, blocking, music, setting in time and place (modern dress or period dress?), and how does this "look" contribute to the communication of the scene's function and concerns?

IV) \textit{Participation} 10\%
The participation aspect of the course is based on two criteria: 1) attendance (I will be recording this in each class); 2) discussion. Students are expected to arrive in class well-versed in the material and prepared to contribute to the class in any number of the following ways: posing and answering questions; commenting on the observations of the instructor and fellow students; summarizing the discussion or clarifying and expanding comments and questions; stopping the instructor during lecture in order to ask for definitions, clarifications or a change of pace; "chairing" or moderating group work; coming to see the instructor during office hours (or communicating by e-mail) to discuss the texts and/or what has transpired during class (this latter form of participation does not include meetings to discuss grades or to present medical documentation for late assignments).

V) \textit{Final Examination} 40\%
The final examination will be written during the examination period.

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# Reading Schedule and DUE DATES

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<thead>
<tr>
<th>Week 1</th>
<th>Tue. Sept. 14</th>
<th>Admin/Introduction: Contexts</th>
<th>Thu. Sept. 16</th>
<th>Introduction: Theatre/Analysis</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>Tue. Sept. 21</td>
<td>Dream</td>
<td>Thu. Sept. 23</td>
<td>Dream</td>
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<tr>
<td>Week 3</td>
<td>Tue. Sept. 28</td>
<td>Dream: workshop</td>
<td>Thu. Sept. 30</td>
<td>Much Ado</td>
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<td>Week 4</td>
<td>Tue. Oct. 5</td>
<td>Much Ado</td>
<td>Thu. Oct. 7</td>
<td>Intro. Tragedy/Romeo and Juliet</td>
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<td>Week 6</td>
<td><strong>Tue. Oct. 19</strong></td>
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<td>Thu. Oct. 21</td>
<td>PERFORMANCES</td>
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<td></td>
<td><strong>Thu. Oct. 21</strong></td>
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<td></td>
<td>Titus</td>
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<td>Week 7</td>
<td>Tue. Oct. 26</td>
<td>Titus</td>
<td>Thu. Oct. 28</td>
<td>Richard II</td>
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<td>Week 8</td>
<td>Tue. Nov. 2</td>
<td>Richard II</td>
<td>Thu. Nov. 4</td>
<td>ESSAY OUTLINE DUE</td>
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<td><strong>Thu. Nov. 4</strong></td>
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<td>Richard II: workshop</td>
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<td>Week 9</td>
<td>Tue. Nov. 9</td>
<td>Henry V</td>
<td>Thu. Nov. 11</td>
<td>Henry V</td>
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<tr>
<td>Week 10</td>
<td>Tue. Nov. 16</td>
<td>Henry V: workshop</td>
<td>Thu. Nov. 18</td>
<td>ESSAY DUE</td>
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<td><strong>Thu. Nov. 18</strong></td>
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<td>Richard III</td>
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<td>Week 12</td>
<td><strong>Tue. Nov. 30</strong></td>
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<td>Thu. Dec. 2</td>
<td>PERFORMANCES</td>
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<td><strong>Thu. Nov. 30</strong></td>
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<td>Review: Exam strategies</td>
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