ENGLISH 363: SHAKESPEARE 2
PROFESSOR KATHY ACHESON
UNIVERSITY OF WATERLOO, WINTER 2002

OFFICE HOURS: HH225, x2122: T/Tr, 1-2.30, and by appointment
E-MAIL: koa@watarts.uwaterloo.ca

Welcome to English 363. In this course we will study Hamlet, King Lear and The Tempest. In addition to learning more about the plays themselves, we will focus on improving our ability to read, evaluate and write about critical discourse.

The text of the plays which I have ordered is The Norton Shakespeare, which is in the bookstore, but any good edition (with line numbers, annotations and an introduction) of the individual plays will be suitable. All students are also required to have The Little, Brown Handbook, Canadian edition.

POLICIES

On plagiarism: The Faculty of Arts requires that I inform you that "[a]ll students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p.1:11). If you need help in learning how to avoid offences 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."

Missed Assignments: If you miss an assignment because of illness, you must show me a doctor’s note to that effect, and we will work out how to make up the assignment. Without a doctor’s note, your mark for the assignment will be 0.

EXPECTATIONS

I expect that you will come to class and that you will come prepared. You will have done the assigned reading for the day, which includes having read the whole play by the time we come to first discuss it. Although I do not give participation marks, it is my experience that students who participate learn more and do better.

ASSIGNMENTS

GROUP PRESENTATION NUMBER ONE: 30%

The class will be divided into 12 groups of four (or possibly five) to give oral presentations on a set of critical essays I will assign and put on reserve in the library, unless they are available electronically. Each person will be responsible for one critical article, but all members of the group should be familiar with all the articles the group is dealing with (you may choose to exchange summaries, or you may all read all the articles). Each of you will present the following information about the essay you are assigned:

I. a summary of the article in which you briefly describe
   a. the presumptions about literature upon which the article is based
   b. the argument of the article
   c. the stages of that argument
   d. the evidence by which the argument is supported
c. the conclusions the article comes to

II. a brief evaluation of the article in which you show what other aspects of the play might be illuminated by the techniques or findings of the article, or what further questions are raised but not answered in the article

III. a summary of the relationship of your article to the others in your group

This presentation should take no more than ten minutes, most of which should be spent on the first section. You will be graded on the following:

- quality of the summary of the article (60%)
- quality of the evaluation of the article (10%)
- quality of the summary of the relationship to other articles (10%)
- quality of presentation (20%)

You may use overheads or handouts, and these might contribute to your presentation grade.

GROUP PRESENTATION NUMBER TWO: 10%

In this presentation, you will be respond to the presentations made by the presenting group. The topic will be the same as the one on which you are presenting, although the play will be different. You will each have read at least two of the articles on the presenting group’s reading list, and you will be responsible for putting forward a question about the topic and initiating discussion on it. You will be graded equally on the quality of the question (that is, the knowledge of the topic and the articles it shows, the pertinence to the play, and its intellectual interest) and on your contribution to the discussion about it. This is not a formal assignment; your question may be framed before the presentations begin, but you may feel it appropriate to adjust or adapt it to the material presented by the other students, and you should do so if that is the case. Likewise, your contribution to the discussion should not be planned, letter-for-letter, before the presentations, but should be organic to the material presented by the other students.

ESSAY: 50%

This essay will be about 2500 words long (10 standard pages). In it you will compare the three plays, using the research on your topic which we have dealt with this term. This means that you have to read the essays on your topic on which you neither presented nor responded. I expect the essay to show careful and thorough reading of both plays and essays, imaginative and considered argument about the plays, and precise and accurate use of plays and essays. It will be graded as follows:

- intellectual quality of the argument: 40%
- organization of argument, including paragraph and sentence structure: 10%
- use of evidence, including documentation: 40%
- spelling, grammar, punctuation (minus one for each error): 10%

FINAL ASSIGNMENT: ESSAY SUMMARY: 10%

In class, you will write a one to two page summary of your essay (depending on your handwriting) in which you state the essay’s topic, outline its argument and the stages of the argument, and suggest your evidence. This can be the same as the opening paragraph or paragraphs of your essay.
<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>PRESENTATION 1: Presenting Group</th>
<th>PRESENTATION 2: Responding Group</th>
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</thead>
<tbody>
<tr>
<td>1 Jan 3</td>
<td>Introduction</td>
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<tr>
<td>2 Jan 8</td>
<td><em>Hamlet</em>: textual and performance history</td>
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<td>3 Jan 10</td>
<td><em>Hamlet</em>: what's his problem? character, genre, psychology</td>
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<td>4 Jan 15</td>
<td><em>Hamlet</em>: POWER AND THE INDIVIDUAL</td>
<td>Group 1</td>
<td>Group 9</td>
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<td>5 Jan 17</td>
<td><em>Hamlet</em>: GENDER</td>
<td>Group 2</td>
<td>Group 10</td>
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<td>6 Jan 22</td>
<td><em>Hamlet</em>: LANGUAGE</td>
<td>Group 3</td>
<td>Group 11</td>
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<tr>
<td>7 Jan 24</td>
<td><em>Hamlet</em>: MADNESS and MONSTROSITY</td>
<td>Group 4</td>
<td>Group 12</td>
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<tr>
<td>8 Jan 29</td>
<td><em>Hamlet</em>: connections</td>
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<tr>
<td>9 Jan 31</td>
<td><em>King Lear</em>: textual and performance history</td>
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<tr>
<td>10 Feb 5</td>
<td><em>King Lear</em>: tragedy? apocalypse, morality, heroism</td>
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<td>Group 5</td>
<td>Group 1</td>
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<td>Group 6</td>
<td>Group 2</td>
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<td>Group 7</td>
<td>Group 3</td>
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<td><em>King Lear</em>: the MAD and the FOOLISH</td>
<td>Group 8</td>
<td>Group 4</td>
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<td>15 Feb 28</td>
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<td>16 Mar 5</td>
<td><em>The Tempest</em>: textual and performance history</td>
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<td>17 Mar 7</td>
<td><em>The Tempest</em>: colonialism: the others and us. Or, the others are us. Or, other me mother!</td>
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<td>Group 7</td>
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<td>24 Apr 2</td>
<td>ESSAYS DUE</td>
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<td>Summarize essays in class</td>
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Hamlet Bibliography, English 363 Winter 2002

POWER AND THE INDIVIDUAL


GENDER


LANGUAGE


MADNESS AND MONSTERS


