



## English 4330 (88-949)

### Shakespeare in the Classroom

Spring 2009  
Dr. Desmet

#### Course Information:

Classroom: 213 Miller Learning Center  
Office: 128 Park; 542-2128  
Office Hours: T 2:30-3:45; Wed. and Fri. after class

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#### Course Description:

This topics class focuses not only on plays that "future teachers" may find themselves addressing in the classroom, but also more generally on ways to teach Shakespeare and learn from Shakespeare in classrooms, primarily but not exclusively at the secondary and university levels. Students who are in or plan to enter the program in Language Education are one primary audience for this class, but so too are English Majors who might consider a future career in teaching or simply want to explore why and how Shakespeare has become such an educational icon for the last three centuries.

#### Texts:

I am asking you to order the specific editions listed here for the Shakespeare plays if possible, as we will be considering the value of different apparatus and multimedia, etc. attached to them. The Tennessee Williams edition I have ordered is a good one, but there are others, all of them cheap and available on Amazon.com. You will definitely need to buy a copy of *Shakespeare Set Free*. Texts have been ordered through the UGA Bookstore, The Baxter Street Bookstore, and the Off-Campus Bookstore (also on Baxter).

- Shakespeare, William. *Romeo and Juliet*. Edited by Barbara Mowat and Paul Werstine. Folger Shakespeare Edition. New York: Washington Square Press, 2004. ISBN-13: 978-0743477116.
- Shakespeare, William. *Taming of the Shrew*. Edited by Marie Macaisa and Doninique Racca. Sourcebooks Shakespeare. Sourcebooks/Mediafusion, 2007. ISBN-13: 978-1402208317.
- Williams, Tennessee. *Cat on a Hot Tin Roof*. New York: New Directions Publishing Corporation, 2004. ISBN-13: 978-0811216012.
- Shakespeare, William, and Linda Buckle. *A Midsummer Night's Dream*. Cambridge School Shakespeare. Cambridge: Cambridge University Press, 2005. ISBN-13: 978-0521618717.
- Shakespeare, William, Adam Sexton, Eve Grant, and Candice Chow. *Shakespeare's Macbeth*. Manga Shakespeare. London: Wiley, 2008. ISBN-13: 978-0470097595. *Shakespeare Set Free: Teaching A Midsummer Night's Dream, Romeo and Juliet, and Macbeth*. New York: Washington Square Press, 2006. ISBN-13: 978-0743288507. [SSF]

### **Academic Honesty Policy:**

This class supports the University of Georgia Academic Honesty Policy and Procedures. For information, go the web site of the Vice President of Instruction at <http://www.uga.edu/ovpi/>.

### **Attendance Policy:**

Attendance is required and earnestly desired by the professor. Anyone who misses more than four classes before the midpoint of the semester will be dropped from the class, with either a "WP" or a "WF." I continue to take attendance throughout the semester and care about it. Furthermore, you will be doing a lot of hands-on work in groups, which tends to fall apart when folk are absent. Your major projects are also collaborative. Most of all, I care about having good class discussions, so plan to be here all the time, in body and in mind!

### **Accessibility:**

Any students with special needs are invited to talk with the professor about them before or after class or in the office.

**Principal Course Assignments:****SYLLABUS**

<b>Week 1</b> (Jan. 9)	<b>Introduction</b>
<b>Week 2</b> (Jan. 12-16 )	<i>Romeo and Juliet</i>
<b>Week 3</b> (Jan. 21-23 )	<i>Romeo and Juliet</i>
<b>Week 4</b> (Jan. 26-30 )	<i>Romeo and Juliet</i>
<b>Week 5</b> (Feb. 2-6 )	<i>Romeo and Juliet</i>
<b>Week 6</b> (Feb. 9-13 )	<i>Taming of the Shrew</i>
<b>Week 7</b> (Feb. 16-20 )	<i>Taming of the Shrew</i>
<b>Week 8</b> (Feb. 23-27 )	<i>Taming of the Shrew</i>
<b>Week 9</b> (Mar. 2-6 )	<i>Taming of the Shrew / Cat on a Hot Tin Roof</i>
<b>Week 10</b> (Mar. 9-13 )	<b>SPRING BREAK</b>
<b>Week 11</b> (Mar. 16-20 )	<i>Cat on a Hot Tin Roof / A Midsummer Night's Dream</i>
<b>Week 12</b> (Mar. 23-27 )	<i>A Midsummer Night's Dream</i>
<b>Week 13</b> (Mar. 30-Apr. 3 )	<i>A Midsummer Night's Dream</i>
<b>Week 14</b> (Apr. 6-10)	<i>Macbeth</i>
<b>Week 15</b> (Apr. 13-17 )	<i>Macbeth</i>
<b>Week 16</b> (Apr. 20-24)	<i>Macbeth</i>
<b>Week 17</b> (Apr. 27, 29, 30)	<i>Macbeth</i> and ePortfolio Workshop
Final Exam: Mon. May 4, 2008, 3:30 - 6:30 pm	

## Specific Course Requirements for Grading Purposes:

While everyone will do individualized assignments in preparation for and response to classwork (and these will be incorporated into the final Course ePortfolio), the four major projects around which 60% of your final grade is calculated will be collaborative; each group receives a single grade. The ePortfolios are individual efforts.

Daily Postings and Assignments	Due at the assigned time	15%
Three or Four Major Collaborative Projects	Due Feb. 10; Mar. 3; Apr. 11; Apr. 27	Total: 45%
● Film Guide		15%
● Play Concordance and Imagery Analysis		15%
● Staging Workshop		15%
● Performance Promptbook		15%
One Individual Project (topics under Course Materials, Writing Assignment)		15%
Final Scenes	May 4	10%
Final Course ePortfolio	April 30	15%

**Daily Postings and Assignments:** On a daily basis, you will be doing work both in and out of class – all sorts of things from exercises in *Shakespeare Set Free* to poetry analysis and brief film analyses. You will upload **all** of them to <emma> under the heading of “Daily Assignments; Stage, Final.” Things that are typed (OpenOffice is highly preferable) can be uploaded directly to the class <emma> site. Handwritten items can be scanned at the MLC or Park 117 and uploaded as a PDF to our class <emma> site. A selected number of these daily pieces will be included in your Final ePortfolio. You'll get credit based on the number of total assignments you successfully complete; we'll check them off at the end of the week, so 5:00 on Friday is your deadline for getting everything in for any given week.

**Four Major Collaborative Projects:** The class will be divided into groups of 4-5 students. For each play, a different group will be responsible for one of the four major projects, which then will be collected into a class Zine for that play. Much of the work for these projects can be distributed to different individuals, but you'll need to make sure that the entire Project coheres as a unified whole. Assignments will rotate so that every student will complete each of the four major projects.

- **Film Guide:** This assignment asks you to choose a Shakespearean film for your given play that is both widely available in DVD format and useful in the classroom and to develop for your fellow teachers a guide to that film, including information and analysis that will help them use the film in class. This is a more elaborate version of the SSF Lesson 11, “What Satisfaction Canst Thou Have Tonight?” on p. 154.
- **Play Concordance and Imagery Analysis:** One of the most difficult aspects of reading (and teaching) Shakespeare is dealing with the language. The computer is a marvelous help with this task. For this assignment, you will choose a significant word or pair of words that can help students explicate your chosen play. Using the computer's “search” function, you will create a concordance of all instances of your chosen word, accompanied by an interpretive essay analyzing the image pattern. This is a more elaborate version of the SSF Lesson 15, “And Bring in Cloudy Night” on p. 168.
- **Staging Workshop:** One hallmark of drama is that it must be adapted to specific stages and performances, a fact that we tend to forget in the age of film. This assignment asks you to stage imaginatively in both words and images a key scene from your chosen play. This is a more elaborate version of the SSF Lesson 14 “Hold, Friends!” on p. 163.
- **Performance Promptbook:** The Folger method of teaching Shakespeare very much privileges acting and speaking of the text: their motto is “Up on your feet!” In this assignment, you will edit a scene from your chosen play to fit a specified time frame and provide your actors with all of the apparatus (blocking instructions, glosses, etc.) for acting out the scene. This is a more elaborate version of the SSF Lesson 10 “And I Must Conjure Him” on p. 147.
- **Final Course ePortfolio:** The portfolio allows you to collect, analyze, and assess your work for the semester. The Introductory Reflective Essay (IRE) provides meta-cognitive reflection on your understanding of Shakespeare and of teaching after completing the course and offers as supporting evidence specific exhibits from the semester:
  - IRE
  - Three Daily Assignments
  - Four Major Projects

**Grading Policy:** A-F, with +/- grading

**Note:** *This syllabus is a plan for the course; deviations may be necessary.*