

shakespeare's histories

dr. david wilson-okamura english 4070 spring 2006 east carolina univ.

Jan. 6	F	Introduction
9	M	First paper due; read <i>Richard III</i> (<i>R3</i>), act 1
11	W	<i>R3</i> , act 2
13	F	<i>R3</i> , act 3
16	M	Martin Luther King Day
18	W	<i>R3</i> , act 4
20	F	<i>R3</i> , act 5
23	M	Second paper due; view <i>Richard III</i> (dir. Laurence Olivier) in class
25	W	<i>Richard III</i> (dir. Olivier), continued
27	F	<i>Richard III</i> (dir. Olivier), continued
30	M	<i>R3</i> , staged readings
Feb. 1	W	Read <i>Richard II</i> (<i>R2</i>), act 1
3	F	<i>R2</i> , act 2
6	M	<i>R2</i> , act 3
8	W	<i>R2</i> , act 4
10	F	<i>R2</i> , act 5
13	M	<i>R2</i> , staged readings
15	W	Read <i>Henry IV, part 1</i> (<i>1H4</i>), act 1
17	F	<i>1H4</i> , act 2
20	M	<i>1H4</i> , act 3
22	W	<i>1H4</i> , act 4
24	F	<i>1H4</i> , act 5
27	M	Third paper due; <i>1H4</i> , staged readings
Mar. 1	W	Read <i>Henry IV, part 2</i> (<i>2H4</i>), act 1
3	F	<i>2H4</i> , act 2
6	M	<i>2H4</i> , act 3
8	W	<i>2H4</i> , act 4
10	F	<i>2H4</i> , act 5
12-19		Spring break
20	M	View <i>The Chimes at Midnight</i> (dir. Orson Welles) in class
22	W	<i>Chimes at Midnight</i> (dir. Welles), continued
24	F	Discuss <i>Chimes at Midnight</i> (dir. Welles)
27	M	View <i>Henry V</i> (dir. Kenneth Branagh) in class
29	W	<i>Henry V</i> (dir. Branagh), continued
31	F	<i>Henry V</i> (dir. Branagh), continued
Apr. 3	M	Read <i>Henry V</i> (<i>H5</i>), act 1
5	W	<i>H5</i> , act 2
7	F	<i>H5</i> , act 3
10	M	<i>H5</i> , act 4
12	W	<i>H5</i> , act 5
14	F	Good Friday
17	M	View <i>Henry V</i> (dir. Laurence Olivier) in class
19	W	<i>Henry V</i> (dir. Olivier), continued
21	F	<i>Henry V</i> (dir. Olivier), continued
24	M	Fourth paper due; comparison of <i>H5</i> films

REQUIREMENTS

Written assignments must be typed and are due at the beginning of the class period. Assignments delivered after that will receive a lower grade. (For instance, an A- essay that is delivered up to 24 hours late will receive a B+, an A- essay that is delivered between 24 and 48 hours late will receive a B, and so on.)

Reading Quizzes (20%). Reading quizzes are scheduled randomly. If you read for comprehension, you will find them laughably easy. Each quiz is worth 1% and there will be 21 quizzes. *There will be no make-ups for missed quizzes.* However, because there is an extra (21st) quiz, you can miss one quiz without harming your grade. Think of it as a free pass: you can use it to go to the beach, or you can use it when you're sick. Because this system is based on numbers, you don't need to explain why you missed class. Just do it: the math will take care of it, automatically. Of course, you'll still be responsible for the material discussed in class. But once you've used that free pass, it's gone! Forever! My advice is, save it for when you're sick or need to attend court. But I leave that to you.

Recitation (10%). Part of becoming intimate with a play or poem is learning it by heart. I will ask you to memorize two speeches (twenty lines or longer) over the course of the semester; at least one of these speeches must be in verse. You choose the speeches. Grades will be assigned on the following basis: you know the speech, but stumble your way through it = C range; you know the speech letter-perfect, but haven't done much with pauses, emphasis, tone = B range; you know the speech letter-perfect and successfully interpret it to an audience with your voice = A range. Don't memorize a speech you don't understand: we'll probably have a conversation about it afterward.

Staged Reading (5%). For three of the plays—*R3*, *R2*, and *IH4*—there will be a staged reading of one or more scenes. You will be asked to participate in one of these readings, either as an actor or director. Some things to consider in preparing your scenes:

- **Blocking.** Where should characters stand? How and where should they move? At what point in the action? Do the words imply gestures that are not specified in the text of the play?
- **Language.** Be prepared to talk about what the words mean. Think about where to put the pauses in your speeches. Which words are you going to emphasize? You don't need to memorize your lines, but you do need to practice them until you can read them smoothly and expressively.
- **Dialogue.** Practice your timing together.
- **Character.** Be prepared to talk about why your character says what he or she says. Think about what your face will look like while you're speaking.
- **Dramatic Structure.** Be prepared to talk about how this scene contributes to the structure of the play as a whole. (One way to think about this is to ask yourself what would happen to the play if this scene were cut.)

In preparation, you will also type up a couple of paragraphs (250 words) about the language your (main) character uses and what you infer from it; these paragraphs will be due at the beginning of your staged reading. Note that I say "language": I am more interested in how your character talks than in what he says or does. Do not summarize the plot, either: we have all read the play, and know what happens.

Essays (65%). Over the course of the semester you will submit four essays; due dates are given above. The first essay will have an assigned topic (Richard III's "Now is the winter of our discontent" soliloquy) and be short: only 750 words. The next two essays (1,850–2,000 words) will be on topics of your own choosing. The fourth essay (1,850–2,000 words) will be a comparison of the *Henry V* films directed by Laurence Olivier and Kenneth Branagh, using Shakespeare's text as a reference point.

- Essays should be typed, include a list of works cited, and follow the citation format specified in the *MLA Handbook* (at the reference desk, LB2369.G53.1999).
- When you're done, do a word count and write the result on the first page of your paper. Word count should not include such things as long quotations and list of works cited.
- Pages should be (a) stapled and (b) numbered by computer. Ask someone at the computer lab if you don't know how to do this already.
- First impressions count; so do spelling, punctuation, and grammar. If you have trouble with these, I recommend *Grammar in Plain English* by Harriet Diamond and Phyllis Dutwin.
- Double-space. Use 12 point Times Roman (or a similar font of the same size).

This is a writing intensive class; it is assumed, therefore, that you will take each paper through multiple drafts. I'm happy to look at these, but please don't give me a draft of your paper two days before it is due; I need time to read your paper and think about it. If, therefore, your paper is due on Friday, I will need to see a draft on Monday, so that we can talk about it at office hours on Wednesday. If the paper is

due on Monday, I will need to see a draft on Wednesday, so that we can talk about it at office hours on Friday. And so on.

Midterm and Final Exams. There will be no midterm or final exams in this course.

Email. Announcements and changes to the schedule will be delivered to your university email; you will therefore need to check this on a daily basis.

Cell phones are here to stay, but they don't belong in the classroom. If you have one, turn off the ringer before class starts. **Laptops**, too, are a wonderful tool and in some classes they will be an advantage. This is not one of those classes. When we are talking about Shakespeare's language, the glorious, wireless, always-available internet is a distraction to you and the people who sit behind you. Also distracting is the sound of keys tapping while you take notes. Ergo, if you have a laptop, leave it in your bag.

EXTENSIONS

Everyone gets a two-day extension on one medium-length paper over the course of the semester. You choose which one. (There will be no extensions on the first short paper.) When you take your extension, you don't need to ask me ahead of time. Instead, when you hand in your paper, staple a sheet to the front of it with the date and your name that says "I'm taking my extension on this paper." (Note: the phrase "two-day extension" means the paper will be due "two days" later, not "two class-days later.")

PLAGIARISM

Plagiarism is using someone else's words or ideas in such a way that a reader cannot distinguish them from your own work. As such, it is a form of cheating. If you have questions about plagiarism, please ask me about it before your paper is due; after a paper is handed in it's too late to claim ignorance. The minimum penalty for plagiarism is an automatic F for the course; the incident will also be recorded in your university file and additional penalties may ensue.

IMPORTANT TIMES, PHONE NUMBERS

Office: Bate 2137 (phone 252.328.6714)

Office hours: MWF 10:00-11:00, 1:00-1:30, and by appointment. To schedule an appointment, grab me after class or give me a phone call and we'll set up a time. (In practice, I find that setting up appointments via email is not efficient.) If you call my office and I'm not there, do try me at home, though not after 9:00 pm, please. My number is in the phone book.

Course materials on the web: <http://virgil.org/dswc/courses/shakespeare-histories>