

OCT - 8 2007

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- () Professor & Phone Dr. C.R. Orchard
- () Writing Workshop? (If not at IUP, where? when?) Waived requirement - teaches writing
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

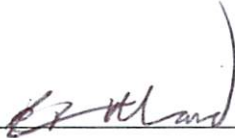
TYPE II. DEPARTMENT COURSE


- () Department Contact Person & Phone
- () Course Number/Title
- () Statement concerning departmental responsibility
- () Proposal for this W-course (see instructions below)


TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

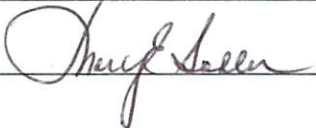
- Professor(s) & Phone Dr. C.R. Orchard
- Course Number/Title ENGL 434 Shakespeare
- Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s)  Date 10.8/07

Department Chairperson  Date 10/1/07

College Dean  Date 10/9/07

Director of Liberal Studies  Date 9-21-06

Received
SEP 13 2006

Liberal Studies

Writing Summary – ENGL 434 - Shakespeare

ENGL 434 Shakespeare is proposed for identification as a “W” course under the type III designation. The course is taught every semester. Students in the course are either B.A. English Majors or B.S. education majors. Most of the students are juniors or seniors. Class size is limited to 25. Shakespeare counts as a required category course.

There are three types of writing that occur in this class:

1. **WRITTEN RESPONSES.** Either in anticipation of or as an afterthought concerning class discussion, students will write between 300-500 words on a topic of the instructor’s choosing. These responses consist of two parts: (1) response to a specific question(s) related to the ideas of adaptation and the plays themselves;(2) their own comments. The first part of writing allows the students a focused way of interpreting the text and shows how well they have engaged in critical thinking. This latter category is open ended in so far as it allows the students to focus on particular aspects of the play that fascinated them but also enables them to write questions about aspects of the plays that they do not understand. The purpose of the questions is to enable them to be the facilitators of discussion in the following class and encourage fellow class members to respond. This second component allows for the function of writing as a positive risk-taking encounter as students open themselves up to reveal the complexities of Shakespeare’s work that they encounter. There will typically be twenty responses per course. 35% of grade.
2. **WRITING FOR EVALUATION.** There is one mid-term. It is oriented towards students demonstrating that they know how to write about differences between a Shakespeare text and an adaptation of that text. The students have to complete a timed exam of one hour although they are aware of the selected passages ahead of time. They are evaluated on their ability to perform three written tasks: (1) provide a summary of the main differences between the Shakespeare text and its adaptation; (2) locate specific passages where they are significant differences; (3) make deductions about the theory of adaptation based on their analysis. As this is a timed essay, students are not critiqued for their grammar but will be evaluated for critical thinking and content. 15% of the grade.
3. **WRITING TO INTEGRATE SYNTHETIC THINKING.** Students are asked to conclude the course with a 10-15 page paper on the concept of Shakespeare and adaptation. Students are prescribed a standard format for the writing process in which they must incorporate the following components: (1) demonstrating their understanding of the concept of adaptation as it is described in the introduction to the anthology; (2) focus on one of several components such as character comparison, cultural differences, or racial, gender and class differences; (3) write a synthetic essay that explores the similarities and differences between the two texts, Shakespeare’s and the adapted text. They are graded according to their ability to incorporate these components and in their ability to demonstrate components of good essay writing: thesis, paragraphs that support the thesis, good transitions, organization, structure and grammar. Time is incorporated to enable students to submit early drafts and complete revisions. 40% of the grade.

Summary of writing assignments for _____ ENGL 434 Shakespeare _____

A. Writing Assignments

Assignment Title	# of Assignments	# of total pages	Graded (yes/no)	Opportunity for Revision (yes/no)	Written Assignment represents what % of final course grade
Written responses	20	40	yes	no	35%
Final synthesis paper	1	10-12	yes	yes	40%
Totals	21	50-52	NA	NA	75%

B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)

Exams	Approx. % of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade
1.	100%	4-5	15%
2.			
3.			
Totals	100%	4-5	15%

*Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade--at least 50% or more.

The course will concentrate on selected plays of Shakespeare and adaptations of his plays by contemporary and modern playwrights. Students will examine the theory behind adaptation and complete responses based on this theory. Course evaluations will consist of: (1) daily responses (35%); (2) mid-term paper (15%); (3) final paper (40%); (4) participation (10%)

Administrative details

Instructor: Dr. Christopher Orchard

Class time: M/W/F 2:15-3:15

Classroom: Leonard 214

Office: Keith 246

Office hours: T/TH: 1-3 W: 1-2

Office phone: 724-357-4941

Email: corchard@iup.edu

Textbooks

The Norton Shakespeare (1997)

Adaptations of Shakespeare, ed. Fischlin and Fortier (2000)

Objectives

At the end of the course students will be able to:

1. analyze a number of Shakespeare plays and their derivatives
2. demonstrate an understanding of the concept of adaptation as it applies to the works studied in the course. This understanding must be articulated in the form of a written statement in the final paper. In addition, its concept should be reiterated in the class responses.
3. determine the cultural reasons for adaptation of Shakespeare's work
4. write frequent responses and a final revised paper demonstrating close reading and an ability to synthesize ideas taken from Shakespeare and an adaptation of his work.

Commentary:

Shakespeare in Love is a surprisingly revisionist screenplay. Apart from the tongue-in-cheek references to the Shakespeare industry (the anachronistic coffee cup of Stratford-Upon-Avon on Shakespeare's desk), and his psychoanalyst sessions, there is the radical sight of Shakespeare, inspired by Viola de Lesseps, not simply feverishly writing the lines of Romeo and Juliet but actually crossing out lines and substituting better ones. Earlier, we see him throw numerous versions in his trash bin and into a brazier in the streets. These observations counter romantic notions of Shakespeare writing out lines perfectly and moving seamlessly on to the next play. In other words we have an image of Shakespeare as a far more modern writer than previously thought. He too has writer's block and revises. Gasp! Is this an anachronistic view? Perhaps. But the screenwriter Tom Stoppard's perception of Shakespeare is very much in keeping with current trends in Shakespeare studies. The Norton Shakespeare for example has three different versions of King Lear, each regarded as possessing its own integrity and reflecting versions of plays that Shakespeare wrote as he responded to performances on the stage. These are known as Quarto and Folio versions, more of which later. The film also plays with the idea of Shakespeare's

identity. Stoppard presents him as a second-rate writer, struggling to write something other than court comedy and getting his ideas from Christopher Marlowe, who he also has inadvertently killed, while being inspired by his love affair with a cross-dressing aristocrat. Some may protest about the accuracy of this depiction but this version is as accurate as any other in previous centuries. Unlike his contemporaries such as Marlowe or Jonson, we know precious little about Shakespeare and biographies can only speculate about his life. Previous editors of his work often added information that cannot be ratified such as his supposed poaching activities. So into the fray steps this concept of adaptation. Shakespeare would have been familiar with this concept. After all, where did he get his ideas from? While it is true that some plays like Midsummer Night's Dream have no recognizable source, the remainder do. Shakespeare was successful at adapting prose sources into dramatic scenes. Many of these sources, particularly the history plays, both English and Roman in origin, were readily available to Shakespeare and it is easy to do a side-by-side comparison to see what images and characters he adapted. From an astute adapter Shakespeare soon became an adaptee after his death. The Fletcher play we will read bears testimony to the degree to which Shakespeare's success led to imitation, one presumes as a form of flattery but probably also as a hoped for sign of commercial success. Thirty years later, writers turned Shakespeare plays into operas and transformed sad endings into happy ones: King Lear and his daughter do not die in the Restoration version! We should not be surprised then that modern playwrights continue to express a desire to adapt Shakespeare's plays. What we shall look at specifically is their purpose for doing so. Sometimes the adaptation such as Marowitz's version resembles a cut and paste mode; other times as with Osment's version it is difficult to see just how the adaptation matches the original and requires a more imaginative leap! In many cases, the authors find Shakespeare pertinent for cultural, ethnic, class and gender reasons. In all cases, adaptation should be recognized not as an inferior product to the original but an interesting and valuable rewriting, a process that asks us to consider why it is that Shakespeare still means as much to a contemporary audience as it did to the groundlings in his own Globe theater.

Evaluation criteria

Grade scale

A=100-91

B = 90-81

C= 80-71

D = 70-61

F = 60 and below

Evaluation components

- (1) As this is a writing intensive course, you will be writing a lot! You will be expected to keep a daily record of readings. Your responses will consist of two parts: (1) response to a specific question(s) related to the ideas of revision and the plays themselves;(2) your own comments. These may be questions related to interpretation (things that interest/perplex you) and can take the form of paragraphs or bulleted comments; (3) questions of comprehension. We will discuss the issues you raise at the beginning of each class. All of the responses should each be at least a page long (typed) and must be handed in on the day they are discussed. Late work will not be accepted. (35%)

(2) mid-term exam. This will be a class period exam to be completed before Spring break. It will consist of a choice of Shakespeare passages and corresponding passages from a text adapted from Shakespeare (15%).

(3) For the final project, you will be expected to write about a Shakespeare adaptation taken from the Fischlin anthology and based on Macbeth, Othello or King Lear. You will write an 8-10 page paper comparing the Shakespeare text with its adaptation. Part of the paper must demonstrate your understanding of the concept of adaptation as it is described in the introduction to the anthology. You may focus on character comparison, cultural differences, or racial, gender and class differences. You should avoid telling the story of either the Shakespeare text or its adaptation in a direct way, i.e. telling the story of Macbeth and telling the story of its adaptation one after the other as I am familiar with both! However a synthetic reading where you compare certain scenes is acceptable. You will be expected to produce a rough draft of the paper, write two peer review edits, have a conference with me and produce a final, polished paper by the end of the semester. The grade will be based on content as well as style. (40%)

(4) Participation: This is understood as a willingness to share your daily responses with the class and to discuss issues within groups. (10%)

Class policies

You will find that I am an amenable individual who will definitely encourage conversation and I will try my very best to ensure that the atmosphere of the class is one in which you will feel as comfortable as you can in a required subject. I am well known for my enthusiasm and passionate commitment to a subject that I care deeply for. However even I have my limits and I would like to briefly outline them:

Decorum and Respect

As college students, I will treat you as adults with all that entails. Your responsibilities include attending my class on time and completing all the assignments that are assigned. The success of this class will depend on mutual cooperation between all of us. I welcome and encourage open discussion on all aspects of this course but there will be no toleration for conversations that do not have some relevance to the course. It is disrespectful to everyone if we have to talk over someone else's conversation. It's all a matter of respect and good sense. Do not let this caution however interfere with a genuine desire to speak up for yourself in class about any issues of the course that you find interesting.

Attendance

You are allowed three (3) unexcused absences from this class. Any absences beyond that number will result in a deduction of half a letter grade. Coming late to class counts as an absence and I retain the right to enforce this policy. Please note the following exceptions:

- personal illness (documented either by the health center or by a physician)
- authenticated sports meets (documented)

Conferences:

I will always be available during my office hours, so please take advantage of them. Do not forget e-mailing that offers a more pragmatic way for all of us to communicate. However as you

work on the final research paper, we will set up individual times so I can check on your progress and advise accordingly.

Plagiarism Policy

There is no excuse for plagiarism and it will not be tolerated in this class. (For an understanding of the university's policy concerning plagiarism refer to the online *Undergraduate Catalog, Academic Integrity Policy*). Remember to always acknowledge your sources whether you paraphrase or quote directly. There are only two exceptions to this rule: your own ideas and commonplace sayings/phrases.

Timetable for course

Week one

Introduction

Shakespeare adapted: product placement, baseball and telmaH.

Shakespeare the adapter: outsourcing in Comedy of Errors, Titus Andronicus and Macbeth

Week two

Shakespeare the reviser: the theater and blotting lines: "To Be or Not to Be" and the different *King Lear*s.

Fischlin introduction

Week three

Gamblers anonymous: betting over women in *Taming of the Shrew*

Week four

The tables turned: belching, martial, and vocal women in Fletcher's *A Woman's Prize*

Week five:

Of strawberries and kings: the fruits of crooked ambition in *Richard 3*.

Week six:

Of cabbages and kings: gangster crimes and Hitler youth in *The Resistable Rise*

Week seven:

the Oval office and lewd behavior in *Measure for Measure*

Week eight:

re-thinking romance: power corrupting absolutely in Marowitz's *Measure for Measure*
mid-term exam

Week nine:

“it’s the books, stupid!”: the importance of literacy in *The Tempest*

Week ten:

“there’s nowt as queer as folk”: coming out in Osment’s *This Island’s Mine*

Week eleven:

hairy women and effeminate men: hormonal imbalances in *Macbeth*

Week twelve:

“I can’t get no...satisfaction”: inadequacies and outlets in *Othello*

Week thirteen:

First draft of final paper due; peer edits; conferences

Week fourteen:

Final papers/conferences

Final exam: May 10th (10.30-12.30)

Writing for evaluation

Model questions:

1. Compare the following scenes in King Lear: the first is taken from Shakespeare’s King Lear and the second is taken from Nahum Tate’s Restoration version of 1680. Both versions focus on the relationship between King Lear and his youngest daughter Cordelia. Read Shakespeare’s version in Act 4.7, beginning of 5.3 (3-26) and end of that scene (256ff). Then Read Tate’s ending (p.94, stage direction “Scene; A Prison) to the end. Discuss the differences between the two versions, focusing on the obvious plot change but also the kinds of images that are used in either version. In other words, your writing should mention very specific images that indicate how Tate is reading and revising Shakespeare. What does it tell us about the different kind of play that the Restoration audience would have experienced compared to those who watched the play in Shakespeare’s time? What kind of an adaptation do you think this is? You will be graded on a 20 point scale according to the following criteria: plot changes (5 points), images (10 points) and cultural differences (5 points).
2. Compare the following scenes featuring the relationship between Hamlet and Ophelia; the first is taken from Shakespeare, while the second comes from Lee Blessing’s play Fortinbras. Blessing’s play picks up Hamlet right at the end of the play after everyone except Horatio is dead. Fortinbras has become the new ruler of Denmark and is determined to forget Hamlet’s story but rewriting what happened from his perspective. The play consists of a large number

of scenes that feature the bickering couples such as Gertrude and Claudius and Hamlet and Ophelia, all of whom are dead and are speaking as ghosts. Compare the scenes and talk about how Blessing interprets the relationship between Hamlet and Ophelia much in the same way as we did with Fletcher when we talked about what he does with Petruchio and Katherine. Think about the differences between Shakespeare and Blessing's plays. How do the modern Hamlet and Ophelia come across as opposed to their Shakespeare counterparts; what is it about the way they relate to each other that seems so different and is, perhaps, reflective of the difference between how relationships operate in different cultural time periods. What kind of adaptation is Blessing's? (the scene from Hamlet is 3.1.93-160). This writing assignment will be graded on a 20 point score according to the following scale: comparison and contrast (10 points) cultural comparison (5 points) and question of kind of adaptation (5 points)

Writing for synthetic thinking - guidelines

This final paper is designed to show how well you can engage in a comparative analysis. It is an extension of the mid-term although you will have the choice concerning the Shakespeare text and its adaptation. You should focus first on the basic similarities and differences between the texts, then proceed to a detailed in-depth comparison of a specific scene or character. In all instances you must extrapolate reasons for these differences whether they are political, social or historical. For instance if you choose to look at the Zulu version of Macbeth, you may want to examine the cultural differences of the witches or the specific differences in British/African images to describe the supernatural.

This paper will have the first completion date of the beginning of week 13 of the semester. There will follow two classes of peer editing in which each student will evaluate two of their peers' papers and will have their own paper critiqued by two peers. There will follow a conference with me in which each student will have their paper evaluated and returned with comments. Each student will then have one week to produce a final edited paper that will be graded according to content, organization and style. The paper should be 10-12 pages in length.