

REQUEST FOR NEW COURSE

1. General Information.				
a.	Submitted by the College of: Undergraduate Education	Today's Date:	October 14, 2011	
b.	Department/Division: HONORS PROGRAM			
c.	Contact person name: Frank R. Ettensohn	Email: fettens@uky.edu	Phone:	257-1401
d.	Requested Effective Date:	<input checked="" type="checkbox"/> Semester following approval	OR	<input type="checkbox"/> Specific Term/Year ¹ : _____
2. Designation and Description of Proposed Course.				
a.	Prefix and Number: HON 252			
b.	Full Title: THE WORLD AS IMAGINATIVE ENDEAVOR			
c.	Transcript Title (if full title is more than 40 characters):	_____		
d.	To be Cross-Listed ² with (Prefix and Number):	_____		
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory ¹	_____ Recitation	_____ Discussion
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail	
g.	Number of credits:	3		
h.	Is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES: Maximum number of credit hours:	_____		
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
i.	Course Description for Bulletin:	The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty.		
j.	Prerequisites, if any:	Membership in Honors		
k.	Will this course also be offered through Distance Learning?	YES ⁴ <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
l.	Supplementary teaching component, if any:	<input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both
3.	Will this course be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
4. Frequency of Course Offering.				

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring	<input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
5.	Are facilities and personnel necessary for the proposed new course available?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
6.	What enrollment (per section per semester) may reasonably be expected?	15-20		
7.	Anticipated Student Demand.			
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, explain:	Honors is not a "degree program;" the course will serve only Honors Program Students		
8.	Check the category most applicable to this course:			
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input type="checkbox"/> Relatively New – Now Being Widely Established			
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
9.	Course Relationship to Program(s).			
a.	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program:	_____		
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES ⁵ , list affected programs:	It can be used to satisfy Honors requirements0 _____		
10.	Information to be Placed on Syllabus.			
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in 10.b . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See <i>SR 3.1.4.</i>)			
b.	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.			

⁵ In order to change a program, a program change form must also be submitted.

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: HON 252

Proposal Contact Person Name: Frank R. Ettensohn Phone: 257-1401 Email: fettens@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Honors Faculty of Record	Feb. 6, 2012	Frank Ettensohn / 7-1401 / fettens@uky.edu	
		/ /	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	Feb. 7, 2012		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

HON 252-XXX: THE WORLD AS IMAGINATIVE ENDEAVOR
SUBTITLE: TBA
ROOM + MEETING TIMES TBA
Instructor: XXX

Email: XXX@uky.edu

Instructor Office: XXX

Instructor Office Phone: 257-XXXX

Office Hours: XXX or by appointment

Honors Program Main Office: 1153 Patterson OT (mailboxes are located in the HP main office)

Honors Program Office Phone: 257-3111

COURSE DESCRIPTION:

The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty.

COURSE OVERVIEW:

CREATIVITY IS PERTINENT TO ALL DISCIPLINES. A focus on creativity adds to the vitality and relevance of learning and will translate into graduates who are better prepared to face the challenges of a dynamic society. This course will explore the human need to experience, comprehend, and utilize processes that transcend the conventions of utility, whether that involves the mastery of rules or the decision to break them, the desire to identify and refine the expressible or to recognize and prize the ineffable. The creative process and its products and results are the focus of these courses and include—but are not limited to—visual, verbal, musical, spatial, or kinesthetic forms of expression.

LEARNING OUTCOMES

- Participate firsthand in the production of cultural and textual artifacts as makers, performers, and audience.
- Focus on the ways humans express themselves in meaningfully artistic ways and interactively as communities—each with its own resident assumptions, beliefs, and cultural viewpoints—so that they may lead active and informed lives as citizens in a technological, as well as multicultural, society.
- Gain the basic tools to interpret and make sense of cultural and textual artifacts from both their own culture and other cultures, and thereby, understand and appreciate these artifacts and their production as artistic craft.
- Cultivate an awareness of historical change and the importance narrative forms play in preserving, documenting, interpreting and making sense of such change.
- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant resources of information to incorporate historical, theoretical, and or cultural factors.
- Create either as an individual or as part of a collaborative group a performance, product, or artwork.
- Build upon foundational humanistic and scientific knowledge with interpretive, inferential, and artistic methods of finding and establishing truth.
- Combine into this practice a foundational knowledge and practice of cultural artifacts as craft, a demonstration of visual literacy, an exploration of ethical/moral fault lines, or combinations thereof.
- Advance the project of refining written and oral communications skills. Depending on, and where appropriate to, the course, students must practice self-, peer-, and professional critiquing skills; and interpersonal and small group communication skills as they apply to professional environments.

COURSE READINGS AND MATERIALS. Texts and other course materials are to be selected by individual professors, depending on the focus of the course.

COURSE REQUIREMENTS AND PERCENTAGE BREAKDOWN. Final semester grades will be determined on an ABCDE scale.

HON 252 requires students to produce a minimum of 15 pages of competent essay writing that go through draft, review, and revision. In the case of HON 252 courses, assignments need to reflect at least basic competency in essay writing, and therefore, must earn at least a grade of C. Any major assignment that receives a D or below must be revised to reflect competency and resubmitted. Course designers may limit the number of revision attempts and set time restrictions on revisions.

INFORMATION TO INCLUDE:

- Assessment/Grading: Percentages to be determined by professor/instructor. Recommended grading scale for Honors classes: 100-90 = A; 89-80 = B; 79-70 = C; 69-60 = D; 59-0 = E,
- Brief descriptions of course requirements and how they will be graded,
- Instructor course policies on:
 - Attendance and absences
 - Civility and conduct in the classroom
 - Completion and submission of work
 - Academic Integrity, Plagiarism, & Cheating
 - Academic accommodations due to disability—here’s a standard description on this: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.
- Tentative Class Schedule: Again, to be determined by individual instructors, but must include dates for evaluation sessions, provision of drafts and final version, etc.

What follow is a full-scale, sample syllabus for sections of HON 252, which describe in detail how such a course will embody the criteria for the new programs and exemplify the way individual sections will meet the goals set out in the generic description above.

HON 252-001 (The World as Imaginative Endeavor: Shakespeare Aloud), Fall 2012¹

Instructor: Walter Foreman
 Office: OT 1267
 Office Hours: MWF 11-12:30 and by appointment

Office Phone: 257-6967
 Home Phone: 335-3200 (recorder)
 E-mail: namerof@uky.edu

Class meetings, HON 252-001: MWF 1-1:50 p.m., CB XXX²

Course Content and Goals:

Though Shakespeare designed his plays to be spoken aloud and understood aloud, John Heminges and Henry Condell, two of his longtime partners in the theater business, thought they were also valuable texts for private reading so they published a collected edition several years after their friend's death.³ This course is founded on the notion that these forms of encounter with the plays—private reading (whether silent or—as would have been far more common in Shakespeare's day than in ours—aloud) and communal reading and speaking aloud (and thus listening)—are mutually illuminating and provide a way into a capacious understanding and appreciation of the interacting emotions and arguments of the characters, their ideas and doubts, their desires and needs, their griefs and joys. To read a Shakespearean role as if you knew what it meant is a great start toward finding out what in fact it does mean, or rather what it can mean, as is hearing other people read other characters' parts as if they too knew what they meant by what they said. We will look at how different oral performances find different meanings in the same works. We will use two plays, one a tragedy and one a comedy: *King Lear* and *A Midsummer Night's Dream*.⁴ We will read lots of Shakespeare's words in class, tinkering with rhythm, stress, and silence, and we will look at video and listen to audio versions of our plays to get a sense of how other people think they should sound. The aim of the course is not to produce actors for public consumption but to provide readers with a more vital connection to Shakespeare's words—a performance for oneself and maybe a few friends.

This course satisfies the Intellectual Inquiry: Arts & Creativity requirement of University General Education as well as of the Honors Program. In reading Shakespeare aloud as a form of inquiry not only into Shakespeare but also into the vast world of change and uncertainty that his plays engage and we share, we will develop the following skills: reading complex language intelligently and speaking it clearly, analyzing the rhythms of Shakespeare's language, engaging in discussion on the basis of both textual facts ("evidence") and imaginative involvement with those facts, envisioning and hearing a world based on words on a page and then presenting this world lucidly and effectively to others orally, visually, *and in writing*, and being an intelligent and sympathetic audience to the words of others.

Learning Outcomes:

1. The students in this class will perform Shakespearean drama by speaking his words and by envisioning (for themselves and for each other, in their own written and spoken words, in images, and in other sound) settings for Shakespeare's words: scenery, characters, actions and gestures, costumes, sound and music,

¹ Although this sample syllabus is constructed as if for a MWF schedule in Fall 2009, the course could be done on a TR schedule and (obviously) in a later semester. The footnotes in this sample, except where noted, are explanatory for the course approval process and will not be part of the actual course syllabus.

² Because of the daily practical work in which students speak Shakespeare to each other, this course needs to be in a room where the chairs can be arranged in a circle with no table in the middle (a carpeted floor would make things even better). Because we will be using audio and video examples of aural Shakespeare, we need a smart classroom. The carpeted rooms on the third floor of CB (342, 346, and esp. 340) are ideal, but there may be other similarly equipped rooms available.

³ [The following note *will* appear in the syllabus:] From the preface "To the great Variety of Readers," from the first collected edition of Shakespeare's plays, the "First Folio" of 1623, by John Heminges and Henry Condell (given in original spelling):

. . . But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others. And such Readers we wish him.

⁴ The specific plays I choose would likely vary from year to year, but these two (with their variety of characters) work well for oral treatment in a class of 20.

and so forth. The audience for this performance will be the class: we will perform for each other, to expand our understanding of Shakespeare and of the way perennial problems of humans and human societies are played out in his work. (For example, we might understand not only how *King Lear* works as a sequence of words but also what—by immersing ourselves in those words—we may come to learn about such things as family dynamics, social and political fragility, and human nature.)

2. Students will learn to differentiate between Shakespeare's English and our own, to understand the different ways of speaking his lines (e.g., between Olivier's style and McKellen's), and to appreciate the different styles of imagining performances (perhaps the most basic difference being between envisioning the words in the setting of a bare platform stage and envisioning them in a "realistic" movie setting). We will address such issues as our responsibility to the words written in one context (Shakespeare's c. 1600 London theater), but recreated in another: to what should we be "faithful" when we read Shakespeare?
3. Students will become familiar with the "logic, laws, [and] constraints" of Shakespeare's iambic pentameter lines as well as with the other forms and conventions of his plays. In later parts of the course, students will work to transcend—as he did—these laws and rules.
4. Students will discuss and evaluate, interactively and day by day, the effectiveness of their oral delivery at recreating Shakespeare's text as a living document.
5. Students will learn to write critical papers through processes that involve peer review, inter-group mutual criticism, and the draft-and-revision process. Some of the smaller written exercises and some of our class discussion will involve critical analysis of the field trip play production and of film versions of the plays we do.

Texts: The bookstores have been asked to order the following single-play paperbacks:

King Lear, ed. Stephen Orgel (Penguin; ISBN 0-14-071476-6)

A Midsummer Night's Dream, ed. Russ McDonald (Penguin; 0-14-071455-3)

Since we will be doing a lot of interactive and choric reading in class, it is important that we all have the same texts. And, obviously: **You must bring the text to class every day.**

Other texts will include:

Video versions [list will include (for *King Lear*) versions with Scofield (1971; dir. Brook), Yarvet (1971; dir. Kozintsev), Jones (1974, dir. Sherin), Hordern (1982; dir. Miller), Olivier (1983; dir. Elliott), Holm (1998; dir. Eyre), and McKellen (2008; dir. Nunn) and (for *A Midsummer Night's Dream*) versions directed by Reinholdt and Dieterle (1935), Hall (1968), Moshinsky (1981), and Hoffman (1999)]

Audio versions [list will include Marlowe Society, Caedmon, and Arkangel versions]

John Barton, *Playing Shakespeare* (video)

Cicely Berry, *Working Shakespeare* (video)

[For students interested in a more technical account of Shakespeare's meter than will be needed for this course, I highly recommend George T. Wright's *Shakespeare's Metrical Art* (Berkeley: U of California P, 1988).

Out-of-class Reading: The schedule for initial reading of parts of the plays is given below. It is strongly recommended that you read the whole of each play at least three times during our coverage. You'll find more going on each time through, especially if you consider the lines aurally.

In-class Reading: A significant portion of our class time will be devoted to vocal exercises, reading aloud, "performing" selected scenes, and giving oral presentations imagining productions. All members of the class will be required to participate, both as speakers and as audience. Emphasis will be on diligent preparation and enthusiastic participation, not on skill as "actors," and on a community of "readers," not on competition.

Video and Audio Texts outside of Class: You will be required to watch and listen to some of the video and audio materials for this class outside of class time. These materials will be on reserve in Young Library A-V (in the basement). The hours are the same as for the library as a whole.

Field trips: You will be required to attend at least one performance of a play at a UK theater. There will be a required writing assignment based on this live theater experience.⁵

Short written assignments: There will be frequent (more or less for every class meeting) out-of-class writing assignments based on the course's texts and topics. Some of these will be exercises (e.g., scanning verse for the next day's in-class reading, researching word meanings in the OED, responding to new reading, imagining a particular character's problems and feelings at a particular moment), some will be quizzes over the day's assigned work, and some will be evaluative analyses of aspects of the texts. The short writings will be graded as follows: 2 for a good, solid job (=A), 1 for something but in some important way not enough (=C), and 0 for nothing or its equivalent (=E). (Actual grades may fall somewhere between these points—e.g., 1.5 for a B.) Some exercises will count single (1x), some double (2x) or more. A course average of 1.76 and above is an A, 1.26-1.75 is a B, 0.76-1.25 is a C, 0.26-0.75 is a D, and 0-0.25 is an E.

Long papers: There will be two longer papers required, one an individual paper imagining the production of an assigned scene and the second a group paper on the production of a scene. For each, a draft and a revised version will be required, due as shown in the schedule below. The papers will be evaluated both for their patterns of thought and for their writing (organization, style, grammar, mechanics, etc.).

Exams: There will be no large formal examinations in this course, though the daily work and "short written assignments" will "examine" your preparation, and we may use the time given in the UK Schedule of Classes for a final exam for a final "performance."

Grades: Your final course grade will be figured according to the following percentages:

Class participation	20%
Short writing assignments	30%
Paper I	25%
Paper II	25%

Grading Scale: A = 90-100% B = 80-89% C = 70-79%
D = 60-69% E = 0-59%

Class attendance and submission of assignments: Attendance is expected at all class meetings. More than five (5) unexcused absences may result in a lowering of your grade in the course. In addition, attendance will be part of the participation grade, and the submission of written work will be subject to the University's rules on excused and unexcused absences. The instructor is not responsible for noting the official presence of late arrivals or for considering early departers present for the period. If you must leave early on a particular day, please inform the instructor before class begins and sit near the door. Out-of-class written work is due at the beginning of class on the due dates announced. No late papers will be accepted without an instructor-approved excuse; late papers may be graded down. Silence cell phones and empty bladders before coming to class.

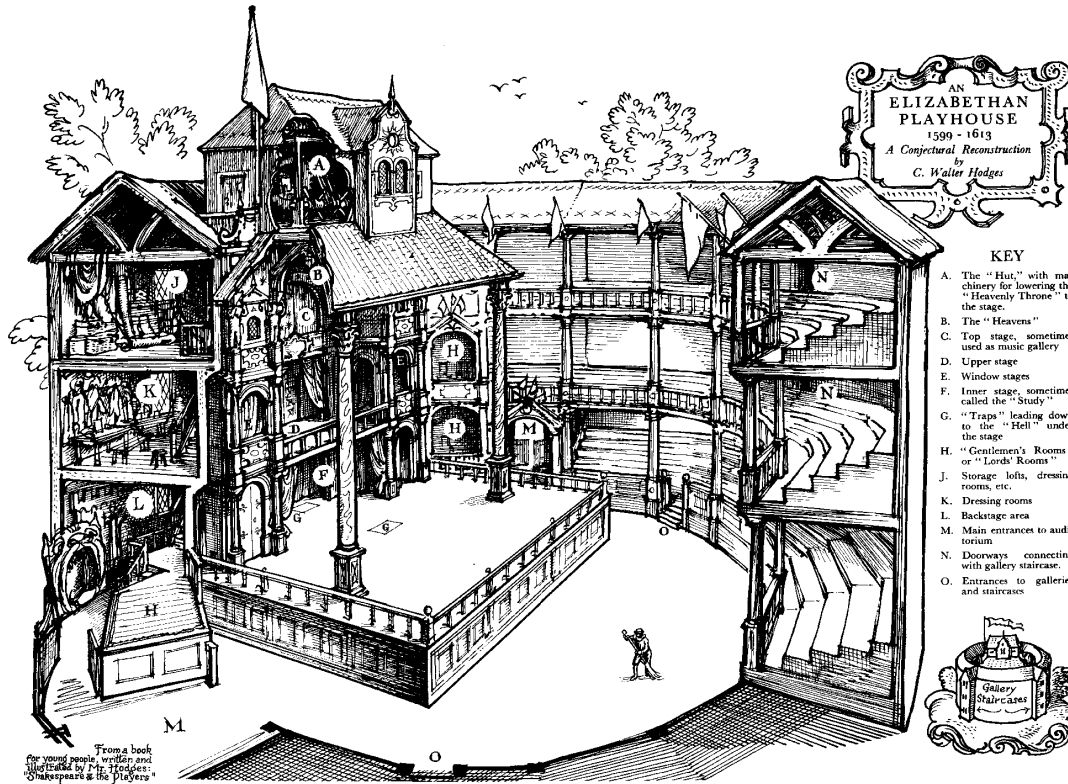
Plagiarism: Don't do it. Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable

⁵ The actual syllabus would include the details of this performance. Obviously, the instructor cannot predict either the plays or the dates for any particular future semester. If he knows in advance that a Shakespeare play will be done, he might choose it for one of the semester's texts. If no Shakespeare text is available, he would probably choose what he finds to be the most verbally active play to be given and may add its text to the reading list, even though we would not be doing it orally in class. Though "acting" per se is not a goal of this course, it is very much to the point for students to hear words spoken.

as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Dropping: If you decide to drop this course, drop it officially and drop it by Friday, November 6, the final drop date given in the UK Academic Calendar. Please don't just disappear.



Course Schedule:

(NOTE: The instructor may make alterations in the assignment list and schedule as circumstances suggest or require. ***There will be in-class reading aloud most days, even when not specifically indicated below.***)

- Aug 26 (W) Introduction: What is "iambic pentameter" and why should I care?
- Aug 28 (F) Working with Shakespeare's sonnets ("129 and #138)
- Aug 31 (M) Read *King Lear* Act I; view and do Berry, exercises #1 and #5
- Sep 2 (W) Read *King Lear* Act II; motivation and verbal style in I.i
- Sep 4 (F) Read *King Lear* Act III; further in-class practice at blank verse
- Sep 7 (M) Labor Day; no class
- Sep 9 (W) Read *King Lear* Act IV; view Barton, episode #2 ("Using the Verse")
- Sep 11 (F) Read *King Lear* Act V; view versions of I.i (Olivier, Brook/Scofield, Holm, McKellen)
- Sep 14 (M) *King Lear*, cont.; in-class reading and discussion of I.iv (and anything else from Act I)
- Sep 16 (W) *King Lear*, cont.; in-class reading and discussion of II.iv (+ II.i-iii)
- Sep 18 (F) *King Lear*, cont.; view versions of II.iv into Act III (Jones, Olivier, BBC, Kozintsev, Brook/Scofield)
- Sep 21 (M) *King Lear*, cont.; in-class reading and discussion of Act III
- Sep 23 (W) *King Lear*, cont.; in-class reading and discussion of Act III, cont.
- Sep 25 (F) *King Lear*, cont.; in-class reading and discussion of Act III, cont.
- Sep 28 (M) *King Lear*, cont.; view additional versions of III scenes (Brook/Scofield, McKellen, Holm)
- Sep 30 (W) *King Lear*, cont.; in-class reading and discussion of Act IV
- Oct 2 (F) *King Lear*, cont.; in-class reading and discussion of Act IV, cont.
- Oct 5 (M) *King Lear*, cont.; view versions of IV.vi-vii (Scofield, McKellen, Holm)
- Oct 7 (W) *King Lear*, cont.; in-class reading and discussion of Act V
- Oct 9 (F) *King Lear*, cont.; view versions of V.iii (Scofield, McKellen, Holm)
- Oct 12 (M) Draft of Paper I (on an assigned scene from *King Lear*) due; view Barton, episode #3
- Oct 14 (W) Student (individual) productions: *King Lear* I.i, I.iv
- Oct 16 (F) Student (individual) productions: *King Lear* II.iv, III.ii
- Oct 19 (M) Student (individual) productions: *King Lear* III.iv, III.vii
- Oct 21 (W) Student (individual) productions: *King Lear* IV.vi, IV.vii
- Oct 23 (F) Student (individual) productions: *King Lear* V.iii
- Oct 26 (M) Revised version of Paper I due; review discussion of *King Lear*
- Oct 28 (W) Begin *A Midsummer Night's Dream*; read Acts I-II; in-class reading and discussion of I.i
- Oct 29 (F) View first part of Hall (1968)
- Nov 2 (M) Finish reading *A Midsummer Night's Dream* (i.e., Acts III-IV-V); view more of Hall
- Nov 4 (W) *A Midsummer Night's Dream*, cont; in-class reading and discussion of Act II
- Nov 6 (F) *A Midsummer Night's Dream*, cont; view and do Berry exercises #2-#4
- Nov 9 (M) *A Midsummer Night's Dream*, cont; in-class reading and discussion of Act II
- Nov 11 (W) *A Midsummer Night's Dream*, cont; view Barton episode #5
- Nov 13 (F) *A Midsummer Night's Dream*, cont; in-class reading and discussion of Act III
- Nov 16 (M) *A Midsummer Night's Dream*, cont; rehearse III.ii in parts (various casts)
- Nov 18 (W) *A Midsummer Night's Dream*, cont; continue working with III.ii; view Hoffman "III.ii"
- Nov 20 (F) *A Midsummer Night's Dream*, cont; continue working with III.ii
- Nov 23 (M) Workshop for Paper II (group work)
- Nov 25 (W) Thanksgiving Break; no class
- Nov 27 (F) Thanksgiving Break; no class
- Nov 30 (M) Draft of Paper II (group project on assigned scene from *A Midsummer Night's Dream* due
- Dec 2 (W) Instructor feedback on drafts received; discussion of scenes to be performed
- Dec 4 (F) View versions of V.i (Reinhardt-Dieterle, Hall, BBC, Hoffman)
- Dec 7 (M) Student (group) production of Paper II scenes: IV.i
- Dec 9 (W) Student (group) production of Paper II scenes: V.i
- Dec 11 (F) Student (group) production of Paper II scenes: V.i, cont.
- Dec 14 (M) 1:00 p.m. Final Exam slot: Revised version of Paper II due; possibly use for performance?

[End of syllabus]