The aim of the course is to help you to write clearly, forcefully, and coherently, and to develop your skills in critical thinking. During this semester you’ll write two full essays (one analysis, one argument) and several shorter assignments, first on the topic of Oedipus the King, then Macbeth.

All your work should be typed. The class will be conducted mainly as a workshop where discussion will focus on the best ways to develop and improve paragraphs and papers overall. Be prepared to participate! One assignment will be writing critiques of your classmates’ drafts, which will help you to become good constructive critics of your own work as well as that of your classmates. Shorter assignments, peer reviews and class participation make up one-third of your grade, and the two longer essays make up the remaining two-thirds.

Usually we’ll discuss the papers of one half of the class each session. As I’ll need to see your work in advance, you must hand it in before it’s scheduled to be discussed; i.e. if your work is to be discussed on Tuesday, put a copy in my mailbox in TB 1 (Temporary Building, next to Clare) by Monday afternoon or early Tuesday and bring copies to class. If it is to be discussed on Thursday, hand a copy to me and the rest of the class on Tuesday. Leave plenty of time for making copies, as it’s essential not to distract the rest of the class by being late.

Please regard attendance as mandatory, since more than three unexcused absences (for any reason) will affect your final grade. If you must miss class because of extended illness, you’ll need to provide medical evidence. Check the honor code at www.colorado.edu/academics/honorcode. In particular, be careful not to plagiarize the work of another student or another source; otherwise, you could fail the course. I encourage you to consult with me in my office hours on Tu/Th, 12.15-1.45, in TB1, room 9 (ext. 3821). Should you need to contact me outside these hours, you can call me at 443-9717, between 9 a.m. and 9 p.m., and leave a message there rather than on the office voice mail. You can also e-mail me at hallj123@juno.com, rather than using the campus e-mail address. Students who need academic accommodations because of disabilities should provide me with a letter from Disability Services as soon as possible. You can contact them in Willard 322, at 303-492-8641, or access www.colorado.edu/disabilityservices.

WHAT YOU NEED

A notebook, which you should bring, with the text we’re working on, to class time every time, for taking notes and for in-class writing assignments.

**Required texts:** Shakespeare, Macbeth (Signet, 1998)
Diane Hacker, A Pocket Style Manual (Bedford/St. Martin’s, 2000), or an equivalent manual to check on questions of grammar style, citation, etc

You can watch, or purchase from Norlin Library, copies of the 1982 BBC version of Macbeth or the 1976 Royal Shakespeare Company version of Macbeth (Ian McKellen and Judy Dench). Roman Polanski’s film version of the play (1971) is well worth watching.
POWR, 3020, sec. 059: **SHAKESPEARE’S MACBETH AND GREEK DRAMA**, contin.

**Week 1 (Aug 24 - 26)**
Introduction to the course and discussion of *Oedipus the King* (Worksheet provided)

**Aug 26**: Hand in answer (1-2 pages) to a question on the worksheet.

**Week 2 (Aug 31 - Sept 2)**
**Aug 31**: Continue discussion of *Oedipus the King*, also in relation to Aristotle’s definitions of tragedy.

**Sept 2**: Discussion; in-class writing; preparation for critical interpretation assignment

**Week 3 (Sept 7 - 9)**: Workshop assignment on critical interpretation of *Oedipus the King*

**Weeks 4-5 (Sept 14 - 23)**
Begin discussion of *Macbeth*. Hand in 1-2 page answer to one question on the *Macbeth* worksheet on Sept 14.

**Sept 16**: Hand in the revised version of Week 3’s assignment on *Oedipus the King*, along with your original version, for a grade.

**Week 6 (Sept 28 - 30)**
Workshop assignment on a question that discusses *Macbeth* in relation to *Oedipus the King* (handout to be supplied).

**Weeks 7 - 11 (Oct 5 - Nov 4)**

**Workshop the first paper (ANALYSIS)**. Beginning with the opening paragraph, work on your own analysis (an interpretation that evolves a strong thesis) of a particular issue arising from the two plays we have studied. Some topics you might consider: how the two plays differ in their exploration of fate (or predetermination) vs. free will; the question of moral responsibility in Oedipus and Macbeth, and how it affects our view of these characters as tragic heroes; the roles of the wives in the two plays; whether the “downfall” of each main protagonists generates “pity” and “fear” in the audience/reader; or how the question of kingship is explored in one or both of the plays.

**Oct 7**: Hand in the revised version of your response to Week 5’s assignment, along with your original version, for a grade.

**Week 12 (Nov 9 - 11):**
Discussion of argument strategies; workshopping an assignment that connects two essays from the *Signet* edition of *Macbeth*, arguing for or against some of their assertions (handout supplied).

**Nov 9**: Hand in analysis paper (two copies)
POWR, 3020, sec. 059: SHAKESPEARE'S MACBETH AND GREEK DRAMA, cont".

**Weeks 13 - 16** (Nov 16- Dec 9):

**Workshop the second paper (ARGUMENT).** Choose a controversial topic and develop your own argumentative thesis on the play, being sure to address counterarguments. You can choose an argumentative topic that spans both plays or concentrate exclusively on Macbeth. Some topics to consider: whether or not the presentation of Lady Macbeth is anti-feminist, ultimately reinforcing traditional stereotypes about women; whether Macbeth forfeits the status of “tragic hero” by becoming a brutal murderer; whether the Witches are truly instrumental in Macbeth’s downfall.

**Nov 14:** Hand in your revised version of Week 11's assignment, together with your original version.

This argument paper replaces a final exam; it must be handed in by or before noon on **Monday, December 13** (two copies please).

Note: As you revise and add to your longer papers, please attach the immediately preceding draft to the copy of the new version that you give to me.