

Fall 2019

HSS 403-007: George Bernard Shaw on Page, Stage & Screen

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Syllabus: READ AND KEEP!

HSS 403-007

(Tuesdays & Thursdays 1:00-2:20pm)

Senior Capstone "Seminar":

Class in Cullimore 110

03 Sept 2019 – 10 Dec 2019

GEORGE BERNARD SHAW on PAGE, STAGE & SCREEN

John N. Esche

Office: 417 Cullimore

Office Hours: Tues. 4pm – 5:30pm and by appointment

E-mail: eschetic@live.com

The class will meet twice a week Tuesdays & Thursdays. Online we will be expected to maintain the pace, examining the works and author outlined below. I anticipate filming a portion of each class and posting it online on the class Google Space by 10pm the following evening. These parts of the class and the films or excerpts (identified by Class Number) will be accessible through Google Drive (I will add the Class List to those "invited" to the files not later than the first day of class; You *may* wish to download a free program called DVD Shrink 3.2 from the web to play these video programs on your computer. You can find more about this program at <http://en.wikipedia.org/wiki/DVD_Shrink>; I believe a download can be found at <http://www.dvdshrink.org/what_en.php>), but you probably do not need it to access the files on your computer or smart phone as I plan to convert the files to MP4.

Four Quizzes will be held during the Semester as indicated in this Syllabus, but I will do my best not to have a new Quiz before I have returned the last one as ALL Quizzes (like life) are cumulative. We will start each class with a brief recap of the previous class's issues and how they lead into the chief work under examination in that class. We will then screen (in whole or part) and discuss a major work or part thereof, the elements which make it distinctive, the influences which went into its creation and how it influenced later work. It will be essential that the student research the play and/or film to be under discussion *outside* class **BEFORE** the class to make the course effective. As a textbook/companion to the course I am using (it is out of print but good used copies are available very reasonably on and eBay an excellent reference) is "The Collected Screenplays of George Bernard Shaw" edited by Bernard F. Dukore. I believe I have enough copies to lend to those currently registered in the class. All of Shaw's *original plays* (which we will be examining) except 1923's SAINT JOAN are in the public domain and available online.

There will be two **RESEARCH** papers required, the first (5-10 pages) due on Thursday, October 4, on a subject to be assigned on September 12; the second (10-20 pages) due Thursday, December 5, on a subject to be assigned by October 1. There will be **NO EXTENSIONS** on the final paper.

It is YOUR RESPONSIBILITY to get notes and materials from classmates for any classes you have to miss. IF YOU KNOW you are going to miss a class, e-mail me ASAP (and NOT LATER than 24 hours after the class in question) and I will try to help. The films, plays and musicals which the classes will be built around, the general topics and deadlines currently anticipated are as follows:

Week One – Sept. 3-5 - Introduction / GBS social scientist/commentator/Oscar winner
PYGMALION (1914/1938)

Week Two – Sept. 10-12 – Second time's charm (Shaw's executor strikes gold)
MY FAIR LADY (1956/1964)

Week Three – Sept. 17-19 - The first major hit
ARMS AND THE MAN (1894/1932/)

Week Four – Sept. 24-26 – A major experiment – mixed results on three levels!
THE CHOCOLATE SOLDIER (1909/1941).

Week Five – Oct. 1-3 – Solidifying success (and controversy) in America (first paper due)
MRS. WARREN'S PROFESSION (1894) and MAJOR BARBARA (1905/1941)

Week Six – Oct. 8-10 – The successful screenwriter moves forward

MAJR BARBARA (1941) continued

Week Seven – Oct. 15-17 – A fresh historical perspective

(Second Quiz)

CAESAR AND CLEOPATRA (1898/1946) A fresh historical perspective (and keeping a copyright fresh!)

Week Eight – Oct. 22-24* - Too many times to the well or not understanding the source?

CAESAR AND CLEOPATRA continued and HER FIRST ROMAN (1968)

Week Nine – Oct 29-31 – A Nobel Prize (thanks to Charlotte?)

SAINT JOAN (1923/1957)

Week Ten – Nov. 5-7 -

(Third Quiz)

SAINT JOAN continued

Week Eleven – Nov. 12-14 – OUR GBS premiere (protecting a Copyright just like Gilbert & Sullivan!)

THE DEVIL’S DECIPLE (1897/1959)

Week Twelve – Nov. 19-21 -

THE DEVIL’S DECIPLE continued

Week Thirteen – Nov. 26** – **Thanksgiving Break!**

...but first: (Final Quiz)

Review and possible discussion of class READING of Shaw work!

Week Fourteen – Dec. 3-5 – Miscellaneous other major studio filmings?

Final Research Paper Due

THE DOCTOR’S DILEMMA (), THE MILLIONAIRESS ()

Week Fifteen – Dec. 10 – Final Scheduled Class (barring snow days)

Just for fun: reading of GBS work of class choice.

Final Grades Due to be posted – Dec 22

GRADES, PAPERS, PORTFOLIOS & other submissions - book keeping matters

The first paper will count for a third of students' final grade, and the final paper will count for an additional third. Regularly scheduled quizzes taken together with any pop quizzes, class participation (including Moodle Discussions) and other projects will count a final third. The grading scale will require a minimum of a 94 for an A (90-93 = a B+), 84 for a B, 74 for a C and 60 will mark the bottom score necessary for a D.

Any papers or quizzes submitted must have the student's name and the full class number in the upper right hand corner of the first page. Unless specifically otherwise indicated, NO class assignments may be submitted via e-mail, but must be submitted in hard copy on or before the due date in class, or to my mail box in the Humanities Office (4th floor Cullimore Hall). Any e-mail inquiries related to the class from EITHER Section must have the full class number at the **start** of the subject line of the e-mail so that I can get to them ASAP from among the other things in my inbox.

All papers to be handed in (unless otherwise specified) are to be college level researched and cited papers: type written, numbered by page, with citations to the research used in MLA format (parenthetical citations within the text linked to the alphabetical listing of those sources on the final reference page - not included in the page count). Research supporting your analysis will be expected to run a minimum of one “outside resource” (such as reviews and/or books and articles on the subject) per assigned page – the subject text/film or play to be included as a cited “resource.” Just as the proper presentation of your work and ideas is essential in the work world to ensure that they are received and evaluated properly, so it is in this class. Contractions, spelling errors, grammatical and punctuation errors will hurt your grade. Clearly identify all abbreviations and acronyms and keep them consistent. A

standard 12 point font, double spaced to facilitate corrections and comments, will be expected. Similar care as to spelling, grammar and punctuation should be used in email communications. **DEADLINES ARE IMPORTANT - JUST LIKE AT WORK!** If you will not be in class, get the paper to the Humanities Secretary (4th floor Cullimore) on or **BEFORE** deadline. Persons in each Section must maintain a Portfolio of Quizzes and Papers to be submitted for final grade on the last class.

FURTHER IMPORTANT POINTS TO KEEP IN MIND:

Both for the following reason(s) and to protect yourself against computer crashes, I STRONGLY recommend that you maintain a hard copy AND (if you don't already have one) e-Portfolio (the university provides you ample free space for these OFF your personal hard drives!) during the semester and beyond. At each stage of drafting of major papers you should back them up to that e-Portfolio.

Access and proper use of these electronic resources is your responsibility. Their availability is constant, 24/7. If you discover any technical problems with the software or have any interface difficulties during the course, it is up to you to contact your professor or one of the IT/Help resources associated with the website as quickly as possible. I will be on hand for advice and guidance via either email or office hours every day.

At the end of the fall and spring semester, the Humanities Department may schedule an additional review of a selected sample of students' portfolios. The teachers will be told in advance which portfolios will be included in the review. The portfolios will be read by two instructors and given a holistic score based on a six-point scale. The assessment is based on three criteria:

- evidence of analytical and critical thinking
- drafting and successful revision of papers
- Demonstrated skill in citing and documenting sources using MLA style.

The Departmental portfolio review will be used to monitor the various writing programs. The group reading session is intended to develop a communal sense of the program's goals and to track writing achievements. This additional review will NOT directly affect your grade, but it is essential that you co-operate with it in order to keep NJIT's writing program as good as you deserve – it cannot function if YOU don't keep up your Portfolios as described above!

Academic Integrity

Any evidence of cheating in any form, including plagiarism and cutting & pasting from the Internet, will be dealt with according to the Academic Integrity Code of NJIT (course failure and suspension or expulsion). Please note that to detect plagiarism, submissions may be reviewed using www.turnitin.com. The full text of the NJIT's Academic Integrity Code is available for your review at <http://www.njit.edu/academics/integrity.php>

The Writing Center at NJIT

The Writing Center is available for one-hour individual and group appointments with professional writing tutors both onsite and online. This resource is intended to help you to improve your communication and writing skills and has proven extremely helpful to many of your peers in the past. Tutors can help with planning assignments, improving your writing, refining an essay or multimedia project, or other communication-based needs. Students will most likely need to schedule one week in advance for appointments. For more information, please visit <https://www.njit.edu/writingcenter/>

I am including the Class Roster for the Section (as of 3 Sept 2019) to aid you in finding study partners:

[Nayef Abbasi](#) nna6@njit.edu

[Moustafa Aly](#) ma656@njit.edu

[John Badiola](#) jcb34@njit.edu

[Joel Colon](#) jc799@njit.edu

[Christina De Ramos](#) chd6@njit.edu

[Kevyn Delgado](#) kad39@njit.edu

[Abdullah Elfar](#) ae85@njit.edu

[Piyushkumar Gandhi](#) pdg5@njit.edu

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