***CI Learning Outcomes***

**LO1: Explain basic concepts in artistic or humanistic analysis. [purple bold]**

*LO2: Analyze an artistic practice, cultural form, artifact, or philosophical idea. [red italic]*

LO3: Compare artistic practices, cultural forms, artifacts, or philosophical ideas. [green underlined]

***Sample Assignment #1a: Adaptation Homework***

**Instructions:** Complete the following homework assignment in a Word document, clearly labeling each step by number.

**Deadline:** Homework is due via Canvas’s Assignments page by 10:00 AM on Wednesday, October 16th. **Late work will lose one grade per each calendar day.**

**Homework Exercises:**

**Step One—Selecting a Film Trailer (5 points):** Search YouTube for a film trailer of an adaptation of *King Lear*. The trailer must be at least 90 seconds long. Write down the name, director, and year of your chosen trailer. Potential adaptations include: *A Thousand Acres*, *King of Texas*, and *Ran*.

**Step Two—Summarizing the Trailer (10 points):** *In no more than 50 words, explain what happens in the trailer. Which scenes and/or characters does the trailer highlight?*

**Step Three—Analyzing the Trailer (10 points):** Write no more than 50 words explaining one or two major differences between *Lear* and the story presented in the film trailer.

***Sample Assignment #1b: Student Work***

**Step One:** *Ran* dir. Akira Kurosawa (1985)

**Step Two:** *There aren’t any instances of dialogue in the trailer but I’m guessing that the characters highlighted are supposed to be (their version of) Lear and his sons. It focuses on a battle scene and shows his sons bowing down before him as well as a stabbing of two women.*

**Step Three:** Off the bat, a difference would be that it’s between Lear and his sons as opposed to daughters. There isn’t any shown debate over flattering the king, all that is displayed is a bow from the sons and then a presumed battle over the kingdom. It can be inferred that they chose to highlight the gore of the battle instead of the emotional aspects with the lack of dialogue.

***Sample Assignment #2a: Textual Comparison Paper***

**Instructions:** Write a short paper (900 words maximum) that compares and contrasts how the Quarto and Fourth Folio versions of *King Lear* present one of the following characters: Albany, Edgar, Goneril, or Lear.

In this paper, you may want to consider the following questions:

* Which of this character’s lines are unique to the Quarto and the Folio tradition?
* *How does this unique material influence this character’s development over the course of the play?* Do you notice any patterns among material that has been cut from or added to either the Quarto or the Folio versions?
* Does the character seem substantially different in the Quarto and the Folio tradition? **Does this difference influence our view of that character, the plot, literary themes, and/or the play itself?**

*The very best papers will offer a detailed close reading of the passages in question, paying attention to their differences in order to develop your own interpretations of the play, its characters, its plot, and/or its themes.*

Your paper should convey your own original thoughts; you should not repeat our class discussions in your essay. I will be happy to look over drafts during my office hours or by appointment.

**Grading:** Papers will be worth 100 possible points: comparative analysis of Quarto and Folio (65 points), introduction (5 points), conclusion (5 points), organization (5 points), topic sentences and synthesis (10 points), MLA citation and format (5 points), and grammar (5 points).

***Sample Assignment #2b: Student Work***

 When examining the quarto and folio versions of *King Lear*’s Act One Scene Three, it can be noted that the additional dialogue that Goneril delivers in the quarto version works to give readers a more comprehensive understanding of her feelings towards her father at this point in the play. While the folio version remains solid in establishing the key plot points in the scene, its omission of sections of Goneril’s speech to Oswald paints her as simply being fed up with Lear for his careless actions. Whereas in the quarto version, Goneril’s anger presents itself as more of a culmination of frustrations directed at Lear that is capitalized on by what she believes to be his return to an infantile state in his old age. Ultimately*, Goneril’s five extra lines of dialogue in the speech that mention Lear’s mental deterioration establish what will become a recurring theme of age-based annoyance directed at Lear from his daughters and label Goneril as an instigator of this theme.*

 **The folio makes for a short and succinct characterization of Goneril as someone who feels very wronged by her father and is in the process of attempting to sever ties. Unlike the quarto, the readers get this characterization through the plot points established in this excerpt as opposed to it being developed through any emotional musings on Goneril’s part.** *The readers still get from the scene that Lear struck one of Goneril’s gentlemen, that she believes his knights are too “riotous” and that she plans on writing Regan about it. From these plot points alone, one could draw the conclusion that Lear’s mental state may be deteriorating through him hitting one of Goneril’s men and that Goneril is becoming angered by his behavior through her wanting to complain about his knights and write Regan.* The folio does include the same leading lines to Goneril’s speech that the quarto does, and this helps to characterize her as someone who is at their wits’ end with Lear. *They both read, “By day and night he wrongs me. Every hour he flashes into one gross crime or other that sets us all at odds. I’ll not endure it” (F 1.3, lines 3-5 & Q 1.3, lines 3-5). Readers can tell that Goneril is beyond exasperated and refusing to “endure” anymore of Lear’s antics.* In the folio, her anger towards him is made out to be stemming from a combination of events—the ones involving the knights and servants, specifically. However, in the quarto Goneril’s anger has an added layer of depth to it with the additional text shining light on her frustration at his elderly state. Besides the deletion of Goneril’s dialogue about Lear’s old age, nothing essential concerning the plot was excluded from the folio—only minor rearrangements in syntax were made. For example, the quarto reads, “Remember what I tell you” (Q 1.3, line 21), while the folio reads, “Remember what I have said” (F 1.3, line 16) when Goneril is preparing to leave Oswald. These syntactic differences don’t change the actual meaning of the dialogue; they just make a few lines shorter. All these observations make sense when the historical differences between a quarto and folio are taken into account; quartos are supposed to be longer and may contain non-essential dialogue while folios are condensed and focused on the essentials of the plot. Because of this, Goneril’s anger in the folio is accentuated by the plot points as opposed to impassioned speech.

 Furthermore, while both the quarto and the folio show Goneril’s growing resentment towards her father, the quarto does an effective job of taking it a step further through showing *and* telling her emotional state in speech—not just in plot points. Likewise, the folio lets readers know that Goneril is fed up with Lear’s actions, but the quarto expands on this through letting readers know that she sees a relationship between his actions and growing age. The quarto reads, “Idle old man, that would still manage those authorities that he hath given away. Now, by my life, old fools are babes again, and must be used” (Q 1.3, lines 16-19). **Here, Goneril brings up what will become a key theme of frustration for her and Regan throughout the play: Lear’s age.** **In this characterization of Lear as naïve or perhaps infantile, Goneril exposes a new dimension to their relationship that could possibly explain some reasoning behind his atrocious actions—he’s old and deteriorating.** **The folio does establish Lear’s bad behavior as a plot point but without this revelation from Goneril, it stays a mere plot point rather than establishing itself as an ongoing theme in the play.** Therefore, the quarto’s extra lines help to further characterize Goneril and Lear’s tumultuous relationship as something that is spearheaded by Lear’s physical and mental decay into old age.

 *In closing, the quarto and the folio versions of Act One Scene Three both establish the rocky relationship dynamic between Lear and Goneril that continues throughout the play.* However, the extra lines of Goneril’s speech afforded by the quarto add a layer of complexity to her paternal relationship in showing that her frustrations are rooted in Lear’s deterioration—a key aspect of the play. **While neither Lear nor Goneril is substantially different in characterization in either version, the additional lines of speech help set up this theme of Lear’s worsening state and Goneril’s irritation.**