

Syllabus: READ AND KEEP!

HSS 403-109

Thursday, 4 Sept 2025 – 11 Dec 2025

GEORGE BERNARD SHAW on PAGE, STAGE & SCREEN

John N. Esche Office: 309 Cullimore Office Hours: Wed.& Fri. Noon – 12:45pm and by appointment

E-mail: eschetic@live.com

Thurs. 5:00 – 5:45pm

The class will meet once a week Thursdays at 6pm. In person and online we will be expected to maintain the pace, examining the works and author outlined below. I anticipate filming all or a portion of each class and making these recordings available to students on request to supplement your notes in the event you have to miss a class for reasons beyond your control. The films or excerpts will be accessible through Google Drive (accessible at

<https://drive.google.com/drive/folders/1A_WFYOAwiBbrwVePE8zrNJqgT17IXixs?usp=sharing>; You *should* be able to access the files on your computer or smart phone as I have converted the files to MP4, and will be **expected to screen the films listed for discussion in that week's class before** class so you are prepared to discuss them.

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 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 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 and are valuable for comparison.

There will be two **RESEARCH** papers required, the first (5-10 pages) due on Wednesday, October 9, on a subject to be assigned on September 11; the second (10-20 pages) due Wednesday, November 25, on a subject to be assigned by Oct. 9. 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. 4 - Introduction / GBS social scientist/commentator/Oscar winner

PYGMALION (1914/1938)

Week Two – Sept. 11 – Second time's charm (Shaw's executor strikes gold)

MY FAIR LADY (1956/1964)

Week Three – Sept 18 - The first major hit

ARMS AND THE MAN (1894/1932/1989)

Week Four – Sept. 25 – A major experiment – mixed results on three levels! (First Quiz)

THE CHOCOLATE SOLDIER (1909/1941).

Week Five – Oct. 2 – Solidifying success (and controversy) in America

MRS. WARREN'S PROFESSION (1894) and MAJOR BARBARA (1905/1941)

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Week Six – Oct. 9 – The successful screenwriter moves forward (first paper due)

MAJR BARBARA (1941) continued

Week Seven – Oct. 16 – A fresh historical perspective *[possible guest speaker?] (Second Quiz)

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

Week Eight – Oct. 23 - Too many times to the well or not understanding the source?

CAESAR AND CLEOPATRA continued and HER FIRST ROMAN (1968)

Week Nine – Oct. 30 – A Nobel Prize (thanks to Charlotte?)

SAINT JOAN (1923/1957)

Week Ten – Nov. 6 -

SAINT JOAN continued

(Third Quiz)

Week Eleven – Nov. 13 - OUR GBS premiere (protecting a Copyright just like Gilbert & Sullivan!)

THE DEVIL'S DECIPLE (1897/1959)

Week Twelve – Nov 20 –

THE DEVIL'S DECIPLE continued

Week Thirteen – Nov. 25 – ***Note: Thursday Class meets on Tuesday pre-THANKSGIVING***

Miscellaneous other major studio filmings?

(Final Quiz)

Week Thirteen – Dec. 4 - THE DOCTOR'S DILEMMA (1906/1958), THE MILLIONAIRESS (1936/1960/1972) Review and possible discussion of class READING of Shaw work! Final Research Paper Due

Week Fourteen – Dec. 11 - Final Scheduled Class (barring snow days – do we have them any more?)

Continuing previous business / READING in “The Pit” weather pending(?)

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, class assignments 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). As indicated, ***ANY e-mail related to the class 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!

- While I understand the temptation to use developing AI tools to get one started writing when facing the dread “blank page,” part of the skills we will be demonstrating is finding the ideas and structure for effectively making an argument on ones’ own (I’m sure you have seen the news coverage of professionals who have lost careers from relying too heavily on these artificial tools), so papers will be reviewed for traces of AI involvement (those detection tools are also developing fast!) and greater than 5% involvement ***may*** result in a failing grade.

Persons in the class must maintain a HARD COPY and an E-Portfolio of Quizzes, Papers and a representative sample of their class notes to be submitted for final grade on the last class (for me to double check my grade sheet and look for possible extra points) or they WILL NOT RECEIVE a passing grade. In the event we are forced to pivot to attending the class online (via Zoom or other platform – please make sure you have Zoom installed on your computer or Smart phone) students ***MUST***

HAVE AND KEEP THEIR WEBCAMS *ON* so that the class and I can more effectively interact with each other. Failure to do so will affect your grade as it will be harder to verify that you are in fact attending and participating. If you have tech problems, check with tech support on campus as they may be able to help.

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 (frequently does) 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 18 January 2023) to aid you in finding study partners (I cannot recommend the use of Study Groups too highly in ALL your classes); ***you are required to maintain a minimum of TWO CLASS CONTACTS all Semester long in this class*** – and you will need them in the Peer Review stage of preparing your Final Research Paper.

HSS 404-109 Class Roster

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Herewith (again) is a link to a Google Drive file I have set up for material we will be using this semester in our HSS 404-109 class:

<https://drive.google.com/drive/folders/1A_WFYOAwiBbrwVePE8zrNJqgT17IXixs?usp=sharing>; Please make sure you bookmark this because this is *not* the same Google Drive file which the university provides you personally and you will need access to it all semester long. I will maintain my practice of recording the class as a reference and while the link to the class Canvas Site has not been made as easy as it has been in previous semesters, I will make the recording available to you on request in the event you are forced to miss a class session for reasons beyond your control.

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