



"The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to aery nothing  
A local habitation and a name."  
—A *Midsummer Night's Dream*

## Literature, Journalism, and Modern Languages

### LIT 4061, Section 1

### Shakespeare

Fall 2019

Making and Remaking Shakespeare:  
Shakespeare in Context / Shakespeare in Pop Culture

<b>Meeting times:</b> MWF 2:55-3:50pm	<b>Instructor:</b> Dr. Blessing, Professor of Literature and Women's Studies x2652
<b>Meeting location:</b> Bond Academic Center 104	<b>E-mail:</b> CarolBlessing@pointloma.edu
<b>Final Exam:</b> Wednesday, December 18 1:30-4:00pm	<b>Office:</b> Bond Academic Center 115
	<b>Office Hours:</b> 10:30am-11:30am, and by appointment

### PLNU Mission: To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

#### CATALOGUE DESCRIPTION

A study of Shakespeare's comedies, histories, and tragedies within their cultural contexts, with special attention paid to rhetorical analysis and theatricality, as well as coverage of the political, philosophical, and religious implications of the plays. Recommended: Completion of the general education literature requirement and LIT250.

#### COURSE LEARNING OUTCOMES

*Students will be able to:*

1. Closely read and critically analyze texts in their original languages and/or in translation.
2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
  - a. Standard literary terminology
  - b. Modes/genres of literature
  - c. Elements of literary genres
  - d. Literary periods (dates, writers, characteristics, and important developments)
  - e. Contemporary critical approaches
  - f. Extra-literary research
3. Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
4. Analyze (analysis) and evaluate (evaluation) the theatricality of the dramas, including their original language and staging, in print versions of the plays and in modern day film and live productions.
5. Create (synthesis, evaluation) detailed and informed textual analysis of literary works that demonstrate a formalist close reading of fundamental elements of literature.

#### REQUIRED TEXTS

The Folger Shakespeare Paperback Editions of (in the order we will read them): *Romeo and Juliet*, *Three Comedies* (which includes *A Midsummer Night's Dream* and *Twelfth Night*), *The Merchant of Venice*, *Measure for Measure*, *The Tempest*, *Richard III*, *Hamlet*, *Othello*, and *Macbeth*

McDonald, Russ. *The Bedford Companion to Shakespeare*, 2<sup>nd</sup> ed. [Referred to on the syllabus as *TBCS*]

## COURSE REQUIREMENTS (1000 pts. Possible)

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- Thorough reading of each play by the assigned dates and readings from *The Bedford Companion to Shakespeare*.
- Completing and turning in on the due dates (the first day of coverage of each play) an analysis response to the plays. These are to be individual exercises, not group work or research work and must be typed. (10 pts. each - 100 pts. total)
- Oral presentation on one play—ten minute presentation (50 pts.)
- One short paper (3 pages) play production review—Live Performance at the Old Globe. (60 pts.)
- One short paper (2 pages) on a particular theoretical critical approach to Shakespeare's works (40 pts.) (Also to be summarized orally in class)
- One short paper (2 pages) - prospectus of your research paper, including an annotated bibliography. (30 pts.)
- One longer critical paper (10-12 pp.) involving your own critical analysis plus research; 10 sources minimum, MLA format. (200 pts.) (Oral summaries to be presented in class)
- A midterm examination (200 pts.)
- A final examination (200 pts.)
- Consistent attendance and participation in class that demonstrates that you have thoroughly read. (20 pts.)
- Quizzes and other in-class writings, homework, and group work. (100 pts.)

PERCENT	GRADE
93-100	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

### **ANALYSIS/RESPONSE FORMAT FOR EACH PLAY—You must follow this format for credit:**

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Typed, double-spaced, approximately 300-350 words.

Coverage of the course focus—Shakespeare then and now:

Then—What is the historical context, i.e., date, setting of the play, and what was its occasion and/or audience?

What sources were used for the play? **You may have to look up this information in reliable on-line sources—be certain to cite your sources.**

Now—What particular issues/themes and characters make the play interesting and relevant for you today?

What passage/scene would you like to discuss, because it is confusing or intriguing?

How does this play compare to other Shakespeare plays or other literature you have read (i.e. similar themes, characters, etc.)?

What critical question does this play raise for you?

Add anything else about the play upon which you would like to comment.

## **ORAL PRESENTATIONS ON SHAKESPEARE'S PLAYS—Dates are indicated on the syllabus—sign-ups in class**

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Each oral presentation will be ten minutes long, and will focus on Shakespeare's influence / Shakespeare in popular culture. How has this play of Shakespeare influenced other works of literature, art, music, and film? What pop culture works are influenced by this play? How has Shakespeare influenced pop culture?

You must do outside research for these projects—while you may start with Chapter 10 in *The Bedford Companion*, the point of the assignment is to bring **new information** to the class (as well as to have you learn more about the play's effect on culture).

Use whatever audio/visual aids you wish. Example: Artwork, music associated with the play, PowerPoint, film clips, Youtube, etc.

You must have a good handout for the class, summarizing your findings, and including a list of at least three sources you used, documented in MLA format. Do not use our textbooks or sources such as Wikipedia. Use top-level resources, including books published by university presses, journal articles, and/or websites connected with universities or Shakespeare associations, such as the Folger Shakespeare library, as well as the cultural works you locate.

### **COURSE AMENITIES**

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Required attendance at a live Shakespearean production of *Romeo and Juliet* at the Old Globe Theatre, San Diego.

Movie and dessert night—at my house

### **COURSE POLICIES AND PROCEDURES**

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Turn off and put away electronic devices in class.

### **COURSE POLICIES AND PROCEDURES:**

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### **PLNU ACADEMIC ACCOMMODATIONS POLICY**

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

### **PLNU ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity to be critical to academic success and personal development; therefore, any unethical practice will be detrimental

to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and possibly for the course. In either event, a written report will be filed with the department chair and area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.

## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If you are absent from more than 10 percent of class meetings, I can file a written report which may result in de-enrollment. If the absences exceed 20 percent, you may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

**Public Discourse:** Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class. Thinking of our class work as public and shared also gives us the chance to treat one another with gentleness and compassion.

**Final Examinations:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted on the Class Schedules site. You are expected to arrange your personal affairs to fit the examination schedule. Successful completion of this class requires taking the final examination **on its scheduled day**. No requests for early examinations or alternative days will be approved.

**Inclusive Language:** Because the Literature, Journalism, and Modern Language department recognizes the power of language, in its essence and in the ways it may be used either for good or for ill, we ask that all public language used in this course, including written and spoken discourse, be inclusive. This standard is also outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

## **INCOMPLETES AND LATE ASSIGNMENTS**

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

## **CLASS SESSIONS, PREPARATION, ASSIGNMENTS, AND TECHNOLOGY:**

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- a. Put away your cell phone during class. There will be a penalty noted for each time you use it in class, resulting in a loss of credit in the class participation grade.**
- b. Put away your laptop or tablet computers during class, unless I request that you bring them for specific in-class assignments. Instead, use your notebooks to take handwritten notes in class, shown by neuroscience to increase focus, help to better process material, and enhance memory.**
- c. Always bring your text(s) of the day with you to class—we will use them for coverage, in-class exercises, and group work.**
- d. Come to class having read the assigned work and prepared to analyze, discuss, and read (and possibly act) parts of it aloud. There may be a quiz or group work on the reading.
- e. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed work (quizzes and written

responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.

- f. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- g. It is your responsibility to see to it that I receive your work.
- h. Always keep electronic copies of your work on hand so that you can provide duplicate copies, as necessary.
- i. If you encounter difficulties with the class assignments or need further assistance, please let me know, and we can set up a time to meet.

**Email and Canvas:** You are responsible for checking your PLNU email account and Canvas regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email and Canvas; and I will send messages only to these sites. **Please let me know right away if you encounter any technical problems with these sites.**

**Extenuating Situations and Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately and submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.).

No *Cliff's Notes*, *Barron's Notes*, *Spark Notes*, *Wikipedia*, or similar guides are to be used for papers, brought to class, or used as a substitute for the reading.



**Class Schedule:** Read the introductions to the assigned plays, as well as the plays themselves, by the assigned dates. ALWAYS BRING TO CLASS THE PLAY WE ARE CURRENTLY COVERING.

DATE	IN CLASS COVERAGE	WORK DUE
Sep 4	Course Introduction—Who was/is Shakespeare? How have his works influenced us? How do we read Shakespeare? How do we view Shakespeare in performance?	<b>Group work in class</b>
Sep 6	Chapters 1 and 2, pp. 11-78 in <i>TBCS</i> —Quiz	<b>Quiz</b>
Sep 9	Read <i>Romeo and Juliet</i>	<b>Analysis Due;</b> Student Presentation
Sep 11	<b>Required attendance of <i>Romeo and Juliet</i> at the Old Globe Theatre</b>	<b><u>Attend Live Performance</u></b>
Sep 13	Continued coverage of <i>Romeo and Juliet</i>	Coverage of plot structure and Petrarchan influences
Sep 16	Read Chapters 3 and 4, pp. 79-144 in <i>TBCS</i> —Quiz and coverage	<b>Quiz</b>
<b>COMEDIES UNIT</b>		
Sep 18	Read <i>A Midsummer Night's Dream</i>	<b>Analysis Due;</b> Student Presentation
Sep 20	Continued coverage of <i>A Midsummer Night's Dream</i>	<b>Play Production Review Paper DUE</b> Discussion of comic structure and constructions of love
Sep 23	Continued coverage of <i>A Midsummer Night's Dream</i>	Watch and analyze film clips; In-class worksheet
Sep 25	Read Chapter 8, pp. 252-302 in <i>TBCS</i> —Quiz and coverage	<b>Quiz</b>
Sep 27	Read <i>The Merchant of Venice</i>	<b>Analysis Due;</b> Student Presentation
Sep 30	Continued coverage of <i>The Merchant of Venice</i>	In-class analysis of speeches
Oct 2	Continue coverage of <i>The Merchant of Venice</i>	Watch and analyze film version; In-class worksheet
Oct 4	Read Chapter 9, pp. 303-353 in <i>TBCS</i> —Quiz and coverage	<b>Quiz</b>
Oct 7	Read <i>Twelfth Night</i>	<b>Analysis Due;</b> Student Presentation
Oct 9	Continued coverage of <i>Twelfth Night</i>	Scene analysis in class groups
Oct 11	Continued coverage of <i>Twelfth Night</i>	Watch and analyze film version; In-class worksheets
Oct 14	Theoretical literary approaches; Electronic readings	Theoretical Paper Coverage
Oct 16	Read <i>Measure for Measure</i>	<b>Analysis Due;</b> Student Presentation
Oct 18	Continued coverage of <i>Measure for Measure</i>	Scene analysis/gendered dynamics in the play
Oct 21	Continued coverage of <i>Measure for Measure</i>	<b>Theoretical Paper DUE</b> Watch and analyze film version; In-class worksheet
Oct 23	Read Chapters 5 and 7, pp. 145-193 and 219-252 in <i>TBCS</i> —Quiz and coverage	<b>Quiz</b>
Oct 25	Fall Break—No Classes	<b>Huzzah!</b>
Oct 28	<b>MIDTERM EXAM</b>	<b>MIDTERM EXAM</b>

Oct 30	Read <i>The Tempest</i>	<b>Analysis Due;</b> Student Presentation
Nov 1	Continued coverage of <i>The Tempest</i>	Post-colonial perspectives on <i>The Tempest</i>
Nov 4	Continued coverage of <i>The Tempest</i>	<b>RESEARCH PAPER PROSPECTUS DUE;</b> Watch and analyze film clips; in-class worksheets
<b>HISTORIES UNIT</b>		
Nov 6	Introduction to The Wars of the Roses—On-line Resource Backgrounds to <i>Richard III</i>	Bring <i>Richard III</i> In-class work counts as a quiz
Nov 8	Read <i>Richard III</i>	<b>Analysis Due;</b> Student Presentation
Nov 11	Continued coverage of <i>Richard III</i>	Rhetorical analysis of speeches in class
Nov 13	Continued coverage of <i>Richard III</i>	Watch and analyze film clips; in-class worksheets
<b>TRAGEDIES UNIT</b>		
Nov 15	Read <i>Hamlet</i>	Analysis Due, Student Presentation
Nov 18	Continued coverage of <i>Hamlet</i>	<i>Hamlet</i> through the centuries
Nov 20	Read Chapter 6, pp.194-218 in TBCS—Quiz and coverage Continued coverage of <i>Hamlet</i>	Quiz; Bring TBCS and <i>Hamlet</i> Hamlet Film clips
Nov 22	Read <i>Othello</i>	Analysis Due; Student Presentation
Nov 25	Continue <i>Othello</i>	Watch and analyze film clips; in-class worksheets
<b>Nov. 27-29</b>	<b>Thanksgiving Holiday</b>	<b>Be Thankful!</b>
Dec 2	Continued coverage of <i>Othello</i>	Shakespeare and Race
Dec 4	Read <i>Macbeth</i>	Analysis Due; Student Presentation
Dec 6	Continued coverage of <i>Macbeth</i>	Cultural poetics view of Macbeth
Dec 9	Continued coverage of <i>Macbeth</i>	Watch and comment upon film clips in-class worksheets
Dec 11	Term Paper Oral Presentations	<b>Oral presentations in class</b>
Dec 13	Final Exam Review/Course Wrap-up	<b>TERM PAPERS DUE in class and through Turn-it-in on Canvas</b>
Dec. 18	<b>Final Examination Wednesday 1:30-4:00pm</b>	<b>FINAL EXAM—Must be taken this time and day.</b>

**From the *Schedule of Classes*: “The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.”**