



"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 461, Section 1

Shakespeare

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

Fall 2016

Meeting times: T/R 1:30-2:45pm	Instructor: Dr. Blessing x2652
Meeting location: Bond Academic Center 105A	E-mail: CarolBlessing@pointloma.edu
Final Exam: Thursday, December 15 1:30-4:00pm	Office: Bond Academic Center 115

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 (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation.
2. Recall (knowledge), identify (knowledge), and use (application) 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 (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) 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: *Love's Labor's Lost, Three Comedies, 1 Henry IV, Henry V, The Merchant of Venice, Hamlet, Measure for Measure, Othello, King Lear, and The Winter's Tale*

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

COURSE REQUIREMENTS (1000 pts. Possible)

- 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:

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.**

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

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

Required attendance at a live Shakespearean production of *Love's Labor's Lost* at the Old Globe Theatre, San Diego.

Movie and dessert night—at my house

COURSE POLICIES AND PROCEDURES

Turn off cell phones in class—no calls or texting. Computers/tablets may only be used for note-taking—no web surfing, social media, mail, games, etc.

Academic Accommodations: While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantee all qualified students equal access to and benefits of PLNU programs and activities.

FERPA: In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergrad student catalog.

Plagiarism: Plagiarism in any form will not be tolerated. The following is the LJML Department Policy on Plagiarism:

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.

Attendance: Please read the Class Attendance section of your PLNU Catalog, carefully. If students miss more than 10% of class meetings (approximately 3 classes for a TTH course), faculty members may file a written report which

may result in de-enrollment from the course. If you miss more than 20% of class meetings (approximately 6 classes for a TTH course), you may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in your financial aid.

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.

Maintaining Your Own Class Schedule through Online Registration: You will be responsible for maintaining your own class schedule. Should you need to drop this or any course, please remember to drop the course before the deadline for 15-week classes and for Quad 1 classes. If you need to drop a class, be sure to fill out and submit the official forms; simply ceasing to attend may result in a grade of F on your transcript.

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.

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.

Class Sessions, Preparation, Assignments, and Technology:

- a. Come to class prepared to discuss and analyze the assigned play, raise questions, and read portions of the work aloud.
- b. 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.
- c. 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).
- d. It is your responsibility to see to it that I receive your work.
- e. Always keep electronic copies of your work so that you can provide duplicate copies if you need to.

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 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.

DATE	IN CLASS COVERAGE	WORK DUE
Sep. 1	Course Introduction—Who was/is Shakespeare? How do we read Shakespeare?	Group work in class
COMEDIES / ROMANCES UNIT		
Sep. 6	Chapters 1 and 2, pp. 11-78 in <i>TBCS</i> —Quiz	Quiz
Sep. 8	Read <i>Love's Labor's Lost</i>	Analysis Due
Sep. 13	Finish <i>Love's Labor's Lost</i> coverage	
Sep. 15	No Class—attend evening performance of <i>The Comedy of Errors</i> at the Old Globe	Attend live performance
Sep. 20	Read <i>The Merchant of Venice</i>	Analysis Due
Sep. 22	Read Chapters 3 and 4, pp. 79-144 in <i>TBCS</i> —Quiz and coverage Class—also finish <i>The Merchant of Venice</i> —Discussion of the play in performance	Quiz Play Review <u>DUE</u>
Sep. 27	Read <i>Twelfth Night</i>	Analysis Due; Student Presentation
Sep. 29	Read Chapter 8, pp. 252-302 in <i>TBCS</i> —Quiz and coverage Finish <i>Twelfth Night</i>	Quiz
Oct. 4	Read <i>Measure for Measure</i>	Analysis Due; Student Presentation
Oct. 6	Read Chapter 9, pp. 303-353 in <i>TBCS</i> —Quiz and coverage Class—also finish <i>Measure for Measure</i>	Quiz
Oct. 11	Theoretical literary approaches; Electronic readings	
Oct. 13	Read <i>The Winter's Tale</i>	Analysis Due; Student Presentation
Oct. 18	Read Chapter 7, pp. 219-252 in <i>TBCS</i> —Quiz and coverage Class—also continue <i>The Winter's Tale</i>	Quiz
Oct. 20	MIDTERM EXAM	MIDTERM EXAM
HISTORIES UNIT		
Oct. 25	Introduction to the Wars of the Roses—On-line Resource	Theoretical paper DUE
Oct. 27	Read <i>I Henry IV</i>	Analysis Due; Student Presentation
Nov. 1	Read Chapter 5, pp. 145-193 in <i>TBCS</i> —Quiz and coverage Class—also finish <i>I Henry IV</i>	Quiz
Nov. 3	Class— <i>Henry V</i>	Analysis Due, Student Presentation
Nov. 8	Class— <i>Henry V</i> , continued	Research Paper Prospectus DUE
TRAGEDIES UNIT		
Nov. 10	Read <i>Hamlet</i>	Analysis Due; Student Presentation
Nov. 17	Read Chapter 6, pp. 194-218 in <i>TBCS</i> —Quiz and coverage	Quiz
Nov. 22	Class—also continue <i>Hamlet</i>	
Nov. 24	Thanksgiving Holiday	
Nov. 29	Read <i>Othello</i>	Analysis Due; Student Presentation
Dec. 1	Class— <i>Othello</i> , continued	
Dec. 6	Read <i>King Lear</i>	Analysis Due; Student Presentation
Dec. 8	<i>King Lear</i> , Continued	Term Papers Due

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.”

