

San José State University
Department of English and Comparative Literature
ENGL 144: Introduction to Shakespeare (Section 1)

Spring 2017

Course and Contact Information

Instructor:	Dr. Adrienne Eastwood
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Office Hours:	Mondays and Wednesdays, 12:00 noon- 1:15 p.m., Mondays, 3:00-4:00 p.m., and by appointment.
Class Days/Time:	Mondays and Wednesdays, 1:30 p.m. – 2:45 p.m.
Classroom:	Sweeney Hall 348
Prerequisites:	Upper division standing

Course Format

Lecture/Discussion

Faculty Web Page and MYSJSU Messaging

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on my faculty web page www.sjsu.edu/faculty/eastwood. I will also publish the course and assignments on Canvas.

Course Description

This course will explore some of the major plays of William Shakespeare. We will approach these texts chronologically (with a few minor exceptions), and examine the ways in which Shakespeare developed as a playwright through his work in various dramatic modes (comedy, history, tragedy, and romance). One of my goals for this class is to encourage you to understand the plays within the historical context of early modern culture. To this end, we will examine and discuss not only the plays themselves, but also some additional primary texts (e.g., excerpts from homilies, speeches, pamphlets, and other texts) that will help us to imagine this context. While we will approach the plays from different thematic perspectives, we will concentrate on familial relationships, examining how topics related to the family (courtship, marriage, parent/child relationships, etc.) coincide with larger issues of the political and social order. For example, we will discuss the construction of the family as a mini-commonwealth, and the political impact that added to Shakespeare's

dramatic productions. Similarly, we will consider the relationship between patriarchal and monarchical authority, and the ways in which related ideologies circulated among Elizabethans.

Moving from an understanding of Shakespeare in his own historical context, we will also address the more universal applications of Shakespeare's plays through performance. Performance tends to reinterpret and update the words on the page and, I argue, keep Shakespeare's vision relevant and alive. Performance in this sense includes not only performance on a stage, or the performance of a particular character, but the way in which the play is interpreted—how the variety of choices made about the play in its production (either on stage or on screen) shape its meaning.

Course Learning Objectives:

- ❖ Explore several of Shakespeare's plays both in textual form and through performance both on stage and screen.
- ❖ Demonstrate basic knowledge of the language of visual composition and principles of theatrical design (e.g., set design, costume, lighting, sound, props)
- ❖ Evaluate and deliver oral performance in a variety of forms
- ❖ Learn and apply the fundamentals of stage directing, including conceptualization, blocking (movement patterns), tempo, and dramatic arc (rising and falling action)
- ❖ Analyze and evaluate contemporary productions of the plays and assess their social impact
- ❖ Participate in and evaluate dramatic performances
- ❖ Employ basic elements of character analysis and approaches to acting, including physical and vocal techniques that reveal characterizations and relationships
- ❖ Demonstrate and evaluate individual performance skills (e.g., diction, enunciation, vocal rate, range, pitch, volume, body language, eye contact, and response to audience)

Course Learning Outcomes

The primary goals of this course are to introduce you to several of Shakespeare's major works, and to encourage you to begin to imagine what life must have been like for Shakespeare and his audiences, as well as to get a sense of the enormous impact the professional theater had on Elizabethan culture. You will also gain from this course a general understanding of dramatic form (comedies, histories, tragedies, and romances), and a reading competence in Elizabethan English. Finally, I would like you to acquire an appreciation for the range of choices involved in performing—and therefore interpreting—a Shakespearean play.

Student Learning Outcomes

This course serves the department's Student Learning Objectives 1 and 2 (LO1 and LO2) by introducing you to Shakespearean poetry and drama (i.e., British Literature). Students read closely throughout the course and will have ample opportunity to discuss and write about what they learn. Success in LO1 and LO2 will be measured by the final grade in the course.

Students are asked to write several essays for this course (a total of at least 5,000 words) including one research assignment; this clearly serves Learning Objectives 3 and 4 (LO3 and LO4). Assessment of student success in LO3 and LO4 will be measured by their grades on these essays.

All of my classes are discussion based. Students are asked to come to class prepared to talk about the material they read, and my lectures aim to help students to realize the relations among culture, history, and the texts we read. The ability to articulate the relationships listed in Learning Objective 5 (LO5) is measured by the students' participation grade in the course.

Upon successful completion of this course, students will be able to:

- 1) Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, and/or rhetoric (Familiarity with dramatic forms through reading, lecture, and discussion—assessed by participation grade.)
- 2) Show familiarity with major literary works, genres, periods, and critical approaches to British literature (Midterm and Final Exam)
- 3) Write clearly, effectively, and creatively (Essays)
- 4) Develop and carry out research projects (Production Analysis)
- 5) Articulate the relations among culture, history, and texts (Lectures, Midterm, Final, and Essays—assessed by final grade.)

Required Texts/Readings

Textbook

The Norton Shakespeare Volume 3. Ed. Stephen Greenblatt, Walter Cohen, Jean Howard, Katherine Eisaman Maus, Gordon McMullan, and Suzanne Gossett. ISBN: 978-0-393-93499-1.

McDonald, Russ. *The Bedford Companion to Shakespeare*, 2nd Edition (BCS), New York: Bedford/St. Martin's, 200. 978-0-312-24880-6

MLA Guidelines available here: <https://owl.english.purdue.edu/owl/resource/747/01/>

Course Requirements and Assignments

Written Work: You will be asked to write three formal essays for this class. Suggested topics for the essays will be distributed in advance. If you wish to write on a topic of your own devising, you should discuss the project with me well in advance. Your papers should clearly demonstrate your own engagement with the plays rather than your paraphrase of what others have written about them—or what I have argued about them in class. All assignments must be typed, double-spaced, with 1” margins all around. Please use a 12 point font. General guidelines for papers will be discussed in class. **Your success on these papers will be directly proportional to your knowledge and understanding of the texts.**

MLA Guidelines available here: <https://owl.english.purdue.edu/owl/resource/747/01/>

Late Papers: Turning in assignments late is unfair to the other students; therefore, I will lower your grade one full letter for each day the paper is late. In the case of emergencies, please see me.

I will not accept emailed assignments.

Participation: A portion (10%) of your grade will be based on your participation in class. If for some reason you are unable to attend class, it is your responsibility to find out what information and/or assignments you missed. If you miss an in-class quiz or a writing assignment, you will receive a zero. There will be no opportunities for making up missed work.

In order to receive an A or a B in participation, you must do more than just attend class. You must also demonstrate to me that you have been keeping up with the readings and thinking about the questions raised by

the lectures. I expect each of you to engage in the class discussions, participate in group activities, and come to class with the relevant materials.

Presentation: At around week 5, you will be asked to give a 5-minute presentation to the class on a scholarly article treating one of the plays we have read up to that point in the semester. Your presentation should identify the critic's thesis and summarize the evidence s/he uses to make their claims. Finally, you will offer an evaluation of the critic's argument weighed against your knowledge of Shakespeare's play.

Recommendations: Read the introductions to the plays in your Norton; view videos of plays we are reading when possible (see below). The recommended films are widely available on Netflix or at other video streaming sites.

Final Project: By way of a final project, I would like you to respond creatively to one of Shakespeare's plays or to an important scene in one of the plays. You might decide to "produce" a version of an important scene for yourselves and then provide a written rationale of your production. Consider your creative options wide open. One approach could be to choose a small cast and act the scene for the class; however, depending on your talents and interests, you might wish to approach this project differently, choosing instead to film a scene on video, do an audio production, or respond to the scene in some other way. For example, you might draw a cartoon version of a scene, or write an "updated" version. Since many of you will be going on to teach Shakespeare in high schools, you might choose to write a lesson plan for a unit on Shakespeare. Further instructions will be distributed later in the semester, but keep this requirement in mind as you read through the material.

Final Examination or Evaluation

A final exam will be given in class at the end of the semester involving close reading and identification of Shakespeare's text and an essay component.

Grading Information (Required)

Specify your grading policy here. Provide rubrics and explain how grades are assessed and assigned. Allow multiple opportunities to give feedback on student learning. Use rubrics or examples to explain and show students how they can assess themselves or check their own learning. More guidelines on grading information and class attendance can be found from the following two university policies:

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)
- [University policy F15-12](http://www.sjsu.edu/senate/docs/F15-12.pdf) (<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

Determination of Grades

Grading Breakdown:

Class Participation: 10%

Presentation: 5%

Essay 1: 10 %

Essay 2: 15%

Essay 3: 20%

Final Project: 20 %

Final Exam: 20 %

In order to receive a passing grade in this course, you must complete all of the above assignments.

In all assignments, students will be graded on the depth of their knowledge and understanding of Shakespeare's works.

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Classroom Protocol

Course Requirements: Have the plays and supplementary materials read in full by the time we begin to discuss them in class. Regular attendance and active class participation are encouraged.

I reserve the right to assign quizzes and written assignments throughout the semester.

Classroom Etiquette: Laptops, cell phones, or other computer devices have no place in this classroom. You must keep these devices put away while you are here. Bring the assigned texts to each class meeting and please arrive on time.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

If applicable, include links to department and college-level policies, requirements and services.

ENGL 144 Reading Schedule: SUBJECT TO CHANGE

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/30	Introductions
1	2/1	Bedford, Introduction, Chapters 1 & 2.
Recommended viewing: <i>Shakespeare in Love</i> , Dir. J. Madden		
2	2/6	Bedford, Chapters 3 and 4, <i>The Taming of the Shrew</i>

Week	Date	Topics, Readings, Assignments, Deadlines
2	2/8	<i>The Taming of the Shrew</i>
Recommended viewing: <i>Taming of the Shrew</i> , Dir. F. Zeffereilli, with Elizabeth Taylor and Richard Burton.		
3	2/13	“The Rape of Lucrece” and Bedford Chapter 8, <i>Titus Andronicus</i>
3	2/15	<i>Titus Andronicus</i>
Recommended Viewing: <i>Titus</i> , Dir. J. Taymour		
4	2/20	<i>Richard II</i> (Prompts for Essay 1)
4	2/22	<i>Richard II</i>
Recommended Viewing: <i>The Hollow Crown</i>		
5	2/27	<i>Henry IV Part I</i> and Bedford Chapter 9 (Prompts for Essay 2)
5	3/1	<i>Henry IV Part I</i> , ESSAY 1 DUE
6	3/6	<i>Much Ado About Nothing</i>
6	3/8	<i>Much Ado About Nothing</i>
9	3/13	SCREEN <i>Much Ado About Nothing</i> , Dir. Joss Whedon
9	3/15	SCREEN <i>Much Ado</i> , Dir. Joss Whedon ESSAY 2 DUE
10	3/20	<i>Twelfth Night</i>
10	3/22	<i>Twelfth Night</i> (Prompts for Essay 3)
		SPRING BREAK 3/27-3/31
11	4/3	<i>Hamlet</i>
11	4/5	<i>Hamlet</i>
12	4/10	NO CLASS
12	4/12	<i>Hamlet</i>
Recommended Viewing: <i>Hamlet</i> , Dir. Kenneth Branagh,		
13	4/17	<i>Coriolanus</i>
13	4/19	<i>Coriolanus</i>
14	4/24	SCREEN <i>Coriolanus</i> (Dir. Ralph Finnes) ESSAY 3 DUE
Recommended Viewing: <i>Othello</i> . Dir. Parker, with Laurence Fishburne.		
14	4/26	SCREEN <i>Coriolanus</i>
15	5/1	<i>King Lear</i>
15	5/3	<i>King Lear</i>
16	5/8	<i>King Lear</i>
16	5/10	TBD
17	5/15	LAST DAY OF INSTRUCTION – Final Projects Due

Week	Date	Topics, Readings, Assignments, Deadlines
Final Exam	5/22	12:15 – 2:30 p.m. Bring Blue or Green Books