



**UNIVERSITY OF  
NORTHWESTERN**  
ST. PAUL

OFFICE OF DUAL ENROLLMENT

# **LIT1037**

## **Introduction to Shakespeare**

**SUMMER 2023**

**SYLLABUS**

Version: OLG v2:01/23

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# LIT1037 Introduction to Shakespeare

University of Northwestern – St. Paul

## COURSE DESCRIPTION

A general education course designed to provide an introduction to the works of Shakespeare, his times, and his culture. The course will provide a study of a selection of Shakespeare's plays and an introduction to reading and interpreting the plays.

**Credits: 4**

**Prerequisites:** None

## INSTRUCTOR INFORMATION

Please see "Contacting the Instructor" on the course site.

## COURSE OUTCOMES

At the end of this course, a successful student will be able to

- CO-1. Identify literary or aesthetic conventions of works of Shakespearean literature;
- CO-2. Write proficiently about a literary text, using a thesis supported by textual evidence;
- CO-3. Evaluate and respond critically to works of Shakespearean literature;
- CO-4. Demonstrate an understanding of the social, historical, cultural, or personal contexts of works of Shakespearean literature.

## LEARNING OUTCOMES (LOS)

By the end of this course, students will be able to . . .

- LO-1 Articulate clear, pertinent, and compelling scholarly interpretations of select Shakespearean comedies, histories, and tragedies
- LO-2 Explain the essential historical and cultural contexts of select Shakespearean plays
- LO-3 Recognize various layers of complexity in literature through examination of Shakespearean examples
- LO-4 Analyze Shakespearean literary characters in order to gain insight into self and others
- LO-5 Identify various critical approaches to Shakespearean plays

## LEARNING GOALS (LGS)

In addition to helping students achieve the learning outcomes, this course aims to . . .

- LG-1 Increase enjoyment and appreciation of Shakespearean dramas and literature in general
- LG-2 Cultivate students' interest in further exploration of literary and Shakespearean concepts
- LG-3 Evaluate internal and external experiences (world at large and inner world) through various worldview perspectives

## MATERIALS

### Required Textbooks and Materials

**Required Texts** (all are available electronically through the course site v *Drama Online*.)

Shakespeare, William. *Julius Caesar*. Edited by David Daniell. Arden Shakespeare, 1998. *Drama Online*, <http://dx.doi.org/10.5040/9781408160282.00000040>.

———. *King Henry V*. Edited by T. W. Craik. Arden Shakespeare, 1995. *Drama Online*, <http://dx.doi.org/10.5040/9781408159910.00000020>.

———. *Much Ado About Nothing*. Edited by Claire McEachern. Arden Shakespeare, 2006. *Drama Online*, <http://dx.doi.org/10.5040/9781408160220.00000052>.

———. *The Merchant of Venice*. Edited by John Drakakis. Arden Shakespeare, 2010. *Drama Online*, <http://dx.doi.org/10.5040/9781408160398.00000006>.

———. *A Midsummer Night's Dream*. Edited by Harold F. Brooks. Arden Shakespeare, 1979. *Drama Online*, <http://dx.doi.org/10.5040/9781408188095.00000022>.

### Selected Films for Discussion

**Required** (Available through UNWSP's Films on Demand Subscription)

*Henry V*. Dir. Laurence Olivier. Perf. Laurence Olivier and Renée Asherson. 1944. DVD. Criterion, 1999. Streaming Video. Films on Demand.

*Much Ado About Nothing. Shakespeare Retold*. Dir. Brian Percival. Perf. Sarah Parish, Damian Lewis, and Billie Piper. 2005. DVD. BBC, 2007. Streaming Video. Films on Demand.

**Recommended** (not required unless selected for complementary film assignments)

*Julius Caesar*. Dir. Stuart Burge. Perf. Charlton Heston, Jason Robards, John Gielgud, Richard Johnson, Robert Vaughn, Richard Chamberlain, Diana Rigg, Christopher Lee, and Jill Bennett. 1970. DVD. Republic Pictures, 2007. Streaming Video. Films on Demand.

*The Merchant of Venice: A New Perspective*. Dir. Douglas Morse. Perf. Lizzy Carter, Natalie Kesterton, Ed Martineau, and Thomas Yarrow. 2009. Streaming Video. Films on Demand.

*Much Ado about Nothing: Live from Shakespeare's Globe*. 2011. Streaming Video. Films on Demand.

### Required Texts for Further Study

 (all are available electronically through the course site)

Deats, Sara Munson. "Rabbits and Ducks: Olivier, Branagh, and *Henry V*." *Literature/Film Quarterly*, vol. 20, no. 4, 1992, pp. 284–93. *EBSCOhost*, search-ebSCOhost-com.ezproxy.unwsp.edu.

Hale, John K. "'We'll Strive to Please You Every Day': Pleasure and Meaning in Shakespeare's Mature Comedies." *Studies in English Literature, 1500-1900*, vol. 21, no. 2, 1981, pp. 241–55. *JSTOR*, <https://doi.org/10.2307/450147>.

Hamill, Monica J. "Poetry, Law, and the Pursuit of Perfection: Portia's Role in *The Merchant of Venice*." *Studies in English Literature, 1500-1900*, vol. 18, no. 2, 1978, pp. 229–43. *JSTOR*, <https://doi.org/10.2307/450359>.

Siegel, Paul N. "A Midsummer Night's Dream and the Wedding Guests." *Shakespeare Quarterly*, vol. 4, no. 2, 1953, pp. 139–44. *JSTOR*, <https://doi.org/10.2307/2866169>

### Helpful Internet Sources

- Luminarium: Anthology of English Literature*. Ed. Anniina Jokinen. N.p. 2007. Web. 18 December 2015. <<http://www.folgerdigitaltexts.org/>>.
- Open Source Shakespeare*. George Mason University. 2003-2016. Web. 17 October 2016. <<http://www.opensourceshakespeare.org/>>.
- Pressley, J. M. *Shakespeare Resource Center*. J. M. Pressley and the Shakespeare Resource Center. 2015. Web. 18 December 2015. <<http://www.bardweb.net/index.html>>.
- Timeless Texts, Cutting-Edge Code: Shakespeare's Plays from Folger Digital Texts*. Folger Shakespeare Library. N.d. Web. 18 December 2015. <<http://www.folgerdigitaltexts.org/>>.

### Provided by Student

For this course, students will need access to Microsoft Office (available at no cost to students through the University of Northwestern-St. Paul), a PDF reader, and a standard internet browser. Please refer to the Tech Requirements found in the Technology Help section at the top of the course site for the full requirements.

## GRADING POLICIES AND PROCEDURES

### Course Grade Explanation

Assignments	Grade Weight
Introductory Assignments	5
Act, Scene, and Line Number Recognition Assignment	
Oxford English Dictionary Assignment	
Guided Reading Assignments (GRAs)	15
Quizzes (Terminology & Reading Comprehension Quizzes)	10
Play Discussion Forum Postings	10
Film Forum Postings	5
Response to a Critical Article	10
Midterm Project: Group Presentation:	
Anatomy of a Scene from a Shakespeare Play	10
Soliloquy	10
Thesis Paper on One of Shakespeare's Plays (1,000-1,500 words)	15
<u>Final Examination (Cumulative)</u>	<u>10</u>
<b>Total</b>	<b>100</b>

**Notes:** In order to pass this course, students must complete each of the items listed above. Failure to complete any one of the above items will result in failure of the course.

### Grading Scale Percentages

A	≥ 93	B	≥ 83	C	≥ 73	D	≥ 63
A-	≥ 90	B-	≥ 80	C-	≥ 70	D-	≥ 60
B+	≥ 87	C+	≥ 77	D+	≥ 67	F	< 60

### Late Work

All assignments are due as described in the course syllabus and the course site. Students are responsible for meeting assignment deadlines. Late assignments will be automatically deducted one letter grade. The

assignments will drop an additional grade per day it is late, up to a 50% deduction in grade; late assignments will not be accepted for a grade beyond one week past the original deadline. Forum discussion activities must be completed on time to earn points. Late forum posts will earn zero points. Students should contact the instructor via e-mail if an extenuating circumstance exists.

Due to the cohort nature of this course, extensions at the end of the course are not automatically granted. You must follow the procedure for requesting an extension (in writing) before the end of the semester. See the Student Handbook for more information.

## **Feedback Expectations**

Students should expect feedback for their submitted assignments within 5 days of the assignment due date or the time of their submission, whichever is later.

## **INSTITUTIONAL POLICIES AND SERVICES**

### **Guidelines and Information**

Students are responsible for all content of the DE Student Handbook. The most recent version of the DE Student Handbook is located on [confluence.unwsp.edu](http://confluence.unwsp.edu) and includes the following policies and procedures:

- Deadlines for Dropping or Withdrawing
- Student/instructor Communication
- Appeals, Exceptions, Disciplinary Process, & Grievances
- Assignments (late work and plagiarism)
- Examinations
- Grading System

Instructors may have course-related expectations that further detail the policies and procedures outlined in the DE Student Handbook. Any such expectations must be provided to students in writing (e.g., handout, course site posting) prior to or at the beginning of the class.

Traditional undergraduate students enrolled in DE courses are subject to the traditional undergraduate student handbook for all non-course-specific policies and procedures.

### **Academic Integrity**

Plagiarism is theft—theft of someone else's words or ideas. It is claiming another's work as one's own. This would also include the following:

- Using the words or work of a former or current student in this class
- Recycling previously submitted assignments from a previous course attempt
- Using outside literature support sites such as, but not limited to, SparkNotes, Enotes or Schmoop that provide literary analysis of the texts we read throughout the semester

Students found plagiarizing are subject to discipline. The standard response ranges from loss of credit for the plagiarized assignment to earning an immediate "F" for the course to being placed on disciplinary probation. We should be committed to conducting ourselves with integrity in all things. Please refer to the DE Student Handbook for more detailed information about UNW's honesty and integrity policies.

In every course, students are required to view the Understanding Plagiarism video and complete the Understanding Plagiarism Quiz prior to completing any of the course content. These items are part of the course orientation.

## Academic Achievement

UNW students requesting academic accommodations in association with the Americans with Disabilities Act (ADA) are directed to notify [Disability Services](#) to begin the application process. Academic Achievement also provides the following: [Writing Tutoring](#), [Subject Tutoring](#), advocating, transitional skill building, [Academic Coaching](#) (organization, time management, test taking, etc.).

Contact Academic Achievement for more information: [AcademicAchievement@unwsp.edu](mailto:AcademicAchievement@unwsp.edu) | 651-628-3316 | N4012 (Revised 07/22).

## Support Services

Links to support services are available found in the Student Services section at the top of the course site.

## COURSE POLICIES AND INFORMATION

### Email and Announcements

Students are responsible to regularly check their Northwestern student email and the announcements in the course site in order to receive updates and information.

### Attendance

Students are expected to participate in all course activities. Students must contact the faculty member in advance or as soon as possible if unable to participate in all or part of the course activities for a given week because of a medical (which includes having to quarantine or isolate due to COVID-19 exposure or confirmed illness), family, or work-related emergency. Students should refer to their course syllabus and/or faculty member for specific requirements. Students who do not participate in course activities and fail to withdraw from the course will receive a failing “F” grade.

### Submission Standards

All written assignments should adhere to the following DE guidelines. Documents should be in the following format **unless directed differently by the syllabus or course instructor**:

- Submitted on the course site in Microsoft Word document format (.doc or .docx)
- Set in a traditional typeface 12-point font
- Double-spaced (unless the syllabus instructs otherwise)
- Set with one-inch margins
- Formatted in APA style for in-text citations and reference page (LIT1100 may ask for MLA documentation style)
- Labeled and submitted with the following information (APA papers require this information on a cover sheet, as detailed in A Pocket Style Manual): Student Name, Course Code and Title, Instructor Name, and Date.

### Critical Response to Alternate Viewpoints

When students are reading or viewing course materials, they may encounter viewpoints, words, or images that their instructors would not use or endorse. Students should know that materials are chosen for their value in learning to read, write, and view critically, not because the materials are necessarily Christian.

## ASSIGNMENTS

See the course site for complete details on the assignments.

## General Disclaimer

Shakespeare's plays are full of highly moral and highly immoral individuals—and many others on a spectrum between the two. We will be reading about behaviors that are greatly deserving of praise as well as those that are thoroughly despicable—and, again, behaviors on a continuum between the two. The praiseworthy are presented in such a way that we can learn from and hope to emulate their actions; the despicable are presented in a way that enables us to see the drastic ill effects that arise from their immorality. Please learn from these presentations of a range of human behaviors and do not assume that the professor or the institution condones immoral behavior.

## Readings

Read everything thoroughly and thoughtfully. Most of this class will be devoted to working together to understand the texts we are reading. Forum discussions are liable to fall flat if students are not thoroughly prepared for them. Reading a given work multiple times will help unlock the depth of that work. Read slowly, making notes as you go along and stopping periodically to make sure you are being attentive to the text.

The most valuable advice I can give you about reading for this class is to read out loud. Listening to recordings of the plays may also help you grasp more and more of Shakespeare's language. Several websites (including [speak-the-speech.com](http://speak-the-speech.com), [librivox.org](http://librivox.org), and Spotify) offer free audio version of the plays. Additionally, feel free to supplement (though not to substitute) your reading with video productions of the plays—but take them with a grain of salt. You may disagree with the filmmaker's interpretative decisions.

## Typing Papers / MLA Form

All the formal writing projects for this course should be presented in MLA format. A formatting sample is available on the course site.

## Source Material

All source material must be carefully, thoughtfully, and critically considered before you use it; this is especially true of material gathered from the internet. Before you use any source, give it a complete critical examination.

## Use of Study Guides

The course has provided a synopsis of each of the plays we will read. With only that starting point, you are encouraged to engage with the text of the plays yourself. You will benefit enormously from encountering Shakespeare's language itself—indeed, that's what the course is for!—and you will find that it will become easier as you continue to read it. Because of this, you are strongly discouraged from using other study guides (e.g., Cliffs Notes, Sparks Notes, and even Wikipedia). You will be doing yourself and your education an immense disservice if you depend on these guides instead of reading Shakespeare's text. Further, most of the questions we'll be discussing about the plays—as well as the options for the thesis paper—are not the kind of thing such study guides provide answers to. If you wish to supplement your reading with a recognized modern translation (e.g., the No Fear Shakespeare editions), please make sure that they are supplemental only—you will need to read Shakespeare's text along with any modernized translation.

## Additional Help

Should you need or desire additional help, the Writing Center is available to you. The Writing Center is located in Nazareth Hall, Room 4232. Feel free to drop by or to set up an appointment or a series of appointments with them. You may call them at (651) 628-3316. Their web site is also a very useful

resource, providing links to other very useful sites. Find the “University Writing Center” link on the course site.

### The Mermaid Tavern

Shakespeare and his contemporaries would gather at an inn called the Mermaid Tavern to discuss politics, the weather, and literary matters. This course has a general discussion forum called “The Mermaid” where you’re invited to do the same! When you have questions, anecdotes, or interesting Shakespeare-related things to share, you’re invited to discuss them at the Mermaid. Note: Do not worry—no alcoholic beverages will be served there.

### Technical Difficulties and Computer Failure

Although I attempt to be sympathetic when the unthinkable happens and your files disappear, I am more likely to be sympathetic if every precaution has been taken. Indeed, if every precaution has been taken, I am not likely to be called upon for sympathy. Not only should you save your work frequently and in multiple locations, you should e-mail your work to yourself every time you make changes to it. If you have sent your work to yourself via e-mail, you can reclaim it from a different computer, and you will be able to complete your work.

## Notes on the Assignments

You can find more detailed grading criteria for most of the assignments toward the top of the course site.

### Introductory Assignments: Act, Scene, and Line Number Recognition and *Oxford English Dictionary*

**Description:** You will be directed to specific sections of several of the plays using the reference system used by Shakespeare scholars. You will also look up several words in the *Oxford English Dictionary*, an essential tool for the study of Shakespeare.

**Purpose:** This assignment will familiarize you with the conventions of citation for Shakespeare plays. It will also enable you to discover how to use the *Oxford English Dictionary* as a resource for discovering the meaning different words had during Shakespeare’s time—meanings that may have changed in more modern usage.

### Guided Reading Assignments (GRAs)

**Description:** You will complete several Guided Reading Assignments (or GRAs) during this course. In general, these will consist of a combination of plot-based questions and short essay questions.

**Purpose:** The GRAs for this course serve at least a threefold purpose: (1) To ensure that you are staying on track with the reading, (2) To gauge your comprehension, and (3) To enable you to contemplate deeper issues raised by the text of a Shakespeare play.

### Terminology Quizzes

**Description:** The course involves several quizzes about the relevant history, terminology, characters, and plots of the course material. Quizzes are open-book, consisting of ten multiple-choice questions within a twenty-minute time limit. After attempting each question, you may check the answer and try again at a cumulative 33% penalty for that question.



**Purpose:** The quizzes are designed to enable you to demonstrate that you are learning the necessary factual information that the course provides.

### Reading Comprehension Quizzes (RCQs)

**Description:** The course involves several Reading Comprehension Quizzes (or RCQs). They will cover basic elements of plot and character from the readings. Quizzes are open-book, consisting of ten multiple-choice questions within a twenty-minute time limit. After attempting each question, you may check the answer and try again at a cumulative 33% penalty for that question.

**Purpose:** The quizzes are designed to enable you to demonstrate that you are following the plots and understanding the basic elements of characterization in the plays.

### Play Discussion Forum Postings

**Description:** You will participate in a number of discussion forums during this course. Some will be responses to formal discussion questions from the professor; others will be student-generated questions and issues. You will be expected to maintain a consistent presence in these forums. You will submit an initial post by Wednesday of the week; by Friday, you will reply to at least two other posts.

**Purpose:** The forums invite you to engage in discussion and conversation about the issues Shakespeare's work raises. They are places where you and your classmates can express yourselves, think and talk about Shakespeare, and learn from each other.

### Film Forum Postings

**Description:** You will be asked to watch a number of Shakespeare-related films during this course—these are listed as “Complementary Films” on the course outline—and to participate in a number of discussion forums on those films. These forums will be largely student-driven, with open-ended forum posts starting a discussion. You will be expected to maintain a consistent presence in these forums. You will submit an initial post by Wednesday of the week; by Friday, you will reply to at least two other posts.

**Purpose:** The forums invite you to engage in discussion and conversation about film versions of Shakespeare plays, especially in considering the way films are interpretative. They are places where you and your classmates can express yourselves, think and talk about Shakespeare, and learn from each other.

### Response to a Critical Article

**Description:** Part of the required reading for the course will be critical articles on the plays. In this assignment, you are asked to write a 500-word summary of the critical article and to write a 250-word response to it.

**Purpose:** This assignment is designed to encourage engagement with literary criticism and to develop the skills necessary in understanding scholarship on literature. The process of engaging with a critical article demands a depth of understanding and a digestion of thought that will prove invaluable to you in entering the critical conversation on a given work—both in this class and in future endeavors.

## Soliloquy

**Description:** In this assignment, you are asked to engage with a passage delivered by a single character in a play by Shakespeare. You will choose one passage from a list provided by the instructor, and you will follow one of the two options listed below.

**Purpose:** Frankly, part of the purpose is to enjoy ourselves! But this assignment's purpose is also to bring many passages to life in a way that even reading them aloud often does not. It also examines your ability to make interpretative decisions about the text you've been assigned and your comprehension of the words and characters therein.

### *Option One: Video Delivery*

**Description:** In this option, you are asked to enact (please note that that doesn't say "read") a soliloquy from one of the plays studied during this course. This assignment does not require good acting or memorization. However, enthusiasm and energy, along with competent and confident delivery of the lines, are quite important, as are thoughtful decisions about how to present the speech and appropriate consideration of characterization.

**Possibilities:** The soliloquy should be delivered as a video file. You may upload your video to a video sharing site like YouTube or Vimeo and then post the URL for your video. You need to speak the lines yourself, but you do not need to show yourself saying them. It may be quite effective to show some relevant scenery or architecture—or even create a voiceover for a presentation.

**Example:** You will find a link to examples on the course site.

### *Option Two: Modernization*

**Description:** In this option, you are asked to rewrite a soliloquy from one of the plays studied during this course. You should write a clear and thoughtful version of the soliloquy that employs modern language—including, ideally, slang or jargon used in your own community—and that conveys the essential meaning and emotion of the passage. The modernization should be at least as long as the soliloquy itself. For example, if the soliloquy is 350 words long, the modernization should be at least 350 words long.

**Possibilities:** The modernized soliloquy should be a written document. As long as you accomplish the tasks described above, you may write it in any number of ways: as a speech, as a song, as a stream-of-consciousness internal monologue, as a radio commercial, or as the narration of a movie trailer.

**Example:** You will find a link to an example on the course site in Week 11.

## Midterm Project: Group Presentation: Anatomy of a Scene from a Shakespeare Play

**Description:** You and your group will walk us through an assigned scene in a play by Shakespeare, examining elements of the scene. You will tell us about its plot (and its place in the plot), and you may tell us about its characters (and their development), its use of language, or its significance.

Members of the group may also choose to act out part of the scene or to report on different film versions of the scene. Further directions and details will be made available on the course site midway through the course. Only one member of the group needs to submit the final project to the course site.

**Purpose:** One of the purposes of this assignment is to put you in a group that is in charge of a part of a Shakespeare play. You will demonstrate your ability to take us through a scene, showing us the most significant elements in it and connecting those to the overarching themes of the play as a whole.

**Options:** Several presentation options for completing this assignment are available, from Google+ hangout videos to Keynote, PowerPoint, or Prezi presentations (or the equivalent) to text-based submissions. Video presentations are also possibilities; they may be uploaded to a video sharing service like YouTube or Vimeo.

### Thesis Paper on One of Shakespeare's Plays (1,000-1,500 words)

**Description:** You will create an essay that develops a substantially complex and significant thesis about one of Shakespeare's plays, supporting it with clear and convincing reference to the text of the work. This assignment is not one necessarily involving research outside the bounds of the text itself. I hope that that will enable you to examine the text itself in greater detail and depth and to develop your own literary criticism to an even greater degree. Its length will be between 1,000 and 1,500 carefully-considered and well-chosen words.

You will be offered a selection of theses on which to develop your essay. I hope that this will enable you to spend more time developing the depth of a thesis rather than developing the thesis itself.

**Purpose:** The purpose of the thesis paper is primarily to engage in literary analysis, the purpose of which is to explore significant, interesting, and, perhaps, puzzling aspects of a work of literature. This essay invites you to demonstrate your ability to develop an interesting question or issue and to provide a convincing answer to or commentary on it, referencing the work as you do so. In other words, it asks you to develop the skills involved in close reading on a meticulous and sustained level.

**Turnitin.com.** On the day the essay is submitted to the professor, it must also be submitted to Turnitin.com, an entity that the institution has chosen to employ so that plagiarism—that evil, trolllike giant—may forever be given the kibosh.

**Source Material:** None. Please **do not do any library or internet research** on the subject. Please **do not collaborate with other students** on this assignment. I am interested in **your** thoughts and how well **you** express and support them in writing. To reiterate, **please do not search the internet to see what others have said on the subject.** The topics will, in fact, be difficult to track down by Google, Yahoo, or even Bing. You will be far better off using your own good brain and Shakespeare's text to develop a deep response to the issues raised by your topic.

**Do feel free to use any or all of the following:**

The primary text (i.e., the play itself).

Your own class notes.

Your own good brain.

Pencils, pens, paper, and other writing implements (including typewriters, word processors, and word processing programs).

*The Oxford English Dictionary* (though you should quote from it in your essay only if the meaning of a word is crucial to your interpretation of the play).  
The Bible (though you should quote from it in your essay only if it is relevant to your interpretation of the play).

### Final Examination (Cumulative)

**Description:** The final examination will be the culmination of all the things we will have learned, discussed, read, seen, analyzed, and debated throughout the course. It will give you the chance to demonstrate what you have learned and to apply your knowledge, experience, and wisdom. The exam will consist of fifty multiple-choice questions.

**Purpose:** The examination is designed to allow you to show yourself in the best possible light—to demonstrate your capacity to learn and to think critically about what you have learned. It gives you the opportunity to show your knowledge of the course material, and it provides a way to engage with the course material on an individual level. Finally, it works to ensure that the goals of the course are met by student and professor alike.

**Examples:** The following is an example of a multiple-choice question. It demonstrates the kind of information on which you will be tested. The example asks you to remember dates; however, you should realize that the exam will also contain questions on other topics.

X. What years listed below correspond with William Shakespeare's life?

- a. A.D. 1503 to A.D. 1603.
- b. A.D. 1564 to A.D. 1616.
- c. 1616 B.C. to 1564 B.C.
- d. A.D. 1664 to A.D. 1716.
- e. A.D. 1811.

### **A Note on Your Professor:**

Please feel free to contact your professor at any time if you feel you need help. I try to make myself available to students in order to be at their service, and solid communication between students and their professor is enormously important to the educational endeavor.

## **COURSE SCHEDULE**

### **Format**

Everything needed to successfully complete this course in fifteen weeks is explained on the course site. Each assignment has been designed to work together during each week. When studying, be sure to follow the suggested format explained for each lesson.

For this course, students will receive access to each week's work as the semester progresses. There will be due dates during the week, but most weekly assignments will be due by 11:59 p.m. on Friday. Please refer to the schedule for the due dates of assignments.

Generally, for college-level work, students should expect to have an average of 9.5 hours of homework per week.

The last official class day in Week 15 varies from semester to semester. Please refer to the Semester Calendar found in the Academic Information section at the top of the course site for the actual last day of class. All course work must be completed and submitted by that day.

## Due Dates

All written assignments (outlined below) are to be submitted on the course site by 11:59 p.m. CT on Sundays at the end of each week in which they are assigned, unless otherwise noted.

For any questions regarding these assignments, contact the instructor.

## Orientation

- Read the Getting Started Page
- Participate in the Introductions Forum
- View and Complete Understanding Plagiarism Presentation and Quiz
- Complete Student Responsibilities Exercise
- Follow the Films on Demand Access Link to establish your account access with the library film service.
- E-mail your instructor using your UNW student e-mail account on theROCK.
- (Optional) You are encouraged to post in The Mermaid forum throughout the course when you wish.

## UNIT ONE: INTRODUCTION

### Week One: Introduction to Shakespeare

- Watch video: Introduction to Shakespeare and the English Renaissance (36:24).
  - Refer to the handout “Historical Framework of the English Renaissance: Broad Overview” throughout the course.
- Watch video: Iambic Pentameter (5:21).
- Watch video: Iambic Pentameter: How Shakespeare Breaks the Rules (7:06)
- Read “The Difference Between Prose and Verse in Shakespeare.”
- Terminology Quiz 1.
- Submit Introductory Assignments: Act, Scene, and Line Number Assignment & *Oxford English Dictionary* Assignment.
  - Download the assignment template document, complete the questions, and submit the file.
  - Review video: Navigating the Arden Editions of Shakespeare for the Course (4:38)

## UNIT TWO: SHAKESPEAREAN COMEDY

### Week Two

- (Optional) Read synopsis of *A Midsummer Night's Dream*.
- Watch video presentation: *A Midsummer Night's Dream* (7:35).
- Read article "Making Love" in Shakespeare's Day: A Quick Note on I.i.109 of *Midsummer Night's Dream*
- Read *A Midsummer Night's Dream*, Acts I, II, and III.
- Initial Play Discussion Forum Posts: *A Midsummer Night's Dream* (Initial posts due Wednesday).

- Be sure to review the grading criteria for forum posts indicated in the “Rubric for Forum Posts.”
- Reading Comprehension Quiz (RCQ) 1—*Midsummer Night’s Dream*.

## Week Three

- Read *A Midsummer Night’s Dream*, Acts IV and V.
- Read critical article “A Midsummer Night’s Dream and the Wedding Guests.”
- Submit Guided Reading Assignment (GRA) 1.
- Watch one of the complementary films from the list provided in the Welcome & Orientation section at the top of course site (Complementary Film 1).

## Week Four

- Watch video presentation: From Quill to Folio: Shakespeare's Texts (7:50).
- (Optional) Read synopsis of *Much Ado About Nothing*.
- Read *Much Ado About Nothing*, Acts I, II, and III.
- Discussion Forum Posts (Initial posts due Wednesday).
  - Film Forum Posts: Complementary Film 1.
  - Play Discussion Forum Posts: *Much Ado About Nothing*.
- Terminology Quiz 2.
- RCQ 2— *Much Ado About Nothing*.

## Week Five

- Read *Much Ado About Nothing*, Acts IV and V.
- Read critical article: “‘We’ll Strive to Please You Every Day’: Pleasure and Meaning in Shakespeare’s Mature Comedies.”
- Submit GRA 2.
- Watch Complementary Film 2.

## UNIT THREE: COMEDY RECONSIDERED

### Week Six

- (Optional) Read synopsis of *Merchant of Venice*.
- Read *Merchant of Venice*, Acts I and II.
- Discussion Forum Posts (Initial posts due Wednesday).
  - Film Forum Posts: Complementary Film 2.
  - Play Discussion Forum Posts: *Merchant of Venice*.
- RCQ 3— *Merchant of Venice*.

### Week Seven

- *Merchant of Venice*, Acts II, IV, and V.
- Read critical article on *Merchant of Venice*: “Poetry, Law, and the Pursuit of Perfection: Portia’s Role in *The Merchant of Venice*.”
- Submit GRA 3.
- Watch Complementary Film 3.

- (Optional) Begin Work on Midterm Project: Anatomy of a Scene.
  - (Optional) Read Assignment Details—Midterm Project: Anatomy of a Scene.

## Week Eight

- Begin Work on Midterm Project: Anatomy of a Scene.
  - Read Assignment Details—Midterm Project: Anatomy of a Scene.
- Discussion Forum Posts (Initial post due Wednesday).
  - Film Forum Posts Complementary Film 3.
- Submit Response to a Critical Article.

## UNIT FOUR: SHAKESPEAREAN HISTORY AND SHAKESPEARE & FILM

### Week Nine

- (Optional) Read synopsis of *Henry V*.
- Watch Olivier's *Henry V* (2:12:40).
- Read original text of *Henry V* in conjunction with viewing the film.
- Read critical article on *Henry V*: "Rabbits and Ducks: Olivier, Branagh, and *Henry V*."
- Continue work on Midterm Project: Anatomy of a Scene.

### Week Ten

- Submit Midterm Project: Anatomy of a Scene. (Initial post due Wednesday)
  - Responses to other groups' scenes due Friday
- Read "A Note on Morality in the Shakespeare Retold *Much Ado About Nothing*."
- Watch the Shakespeare Retold version of *Much Ado About Nothing* (1:29:29).
- Discussion Forum Posts (Initial post due Wednesday).
  - Play Discussion Forum Posts: *Henry V*.

## UNIT FIVE: SHAKESPEAREAN TRAGEDY

### Week Eleven

- Begin Work on Soliloquy Assignment.
  - Read Assignment Details—Soliloquy.
  - Choose a passage from the Soliloquy Passage Selections list on the course site.
  - (Optional) View the example of a Soliloquy modernization.
- Submit GRA 4: Shakespeare and Film.
- (Optional) Read synopsis of *Julius Caesar*.
- Read *Julius Caesar*, Acts I, II, and III.
- RCQ 4—Julius Caesar.
- Discussion Forum Posts (Initial post due Wednesday).
  - Film Discussion Forum Posts: Shakespeare Retold version of *Much Ado About Nothing*.
  - Play Discussion Forum Posts: *Julius Caesar*.

## Week Twelve

- Begin Work on Thesis Paper.
  - Read Assignment Details—Thesis Paper.
- Read *Julius Caesar*, Acts IV and V.
- Submit GRA 5.

## UNIT SIX: CREATIVE AND SCHOLARLY RESPONSES

### Week Thirteen

- Submit Rough Draft of Thesis Paper.

### Week Fourteen

- Submit Soliloquy in the week's forum: attach to a post or share a link to media (Due Wednesday).
- Post responses to others' soliloquies (Due Friday).

### Week Fifteen

*The final week varies in length based on the semester. Please refer to the Semester Calendars found in the Academic Information section at the top of the course site for details.*

- Submit Final Draft of Thesis Paper.
- Final Examination.