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ENG 3892-099: Shakespeare Honors

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**3802-001 and 3892-099 Shakespeare
Spring 2020**

Dr. Julie Campbell
CH 3572
Office hours TTH 9am-9:30, 12:30-1:30pm,
W 11am-noon; and by appointment.

TTH 11-12:15am
CH 3160
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Texts

Bryson, Bill. *Shakespeare: The World as Stage*
Shakespeare, William. *A Midsummer Night's Dream, Henry V, Othello, Much Ado about Nothing, Merchant of Venice, Twelfth Night, Tempest*

Optional (but Fun) Reading

Smith, Sarah. *Chasing Shakespeares*
Greenblatt, Stephen. *Will in the World*
Shapiro, James. *A Year in the Life of William Shakespeare: 1599*

Course Focus

This spring we mark the 404th anniversary of Shakespeare's death (b. 1564-d. 1616), and as we move through the twenty-first century, interest in his works shows no sign of abating. On the contrary, see, for example, the increasing popularity of Shakespeare in China: <http://www.nytimes.com/2014/06/23/theater/a-most-rare-vision-shakespeare-in-china.html> and India: <http://www.theguardian.com/commentisfree/2011/jun/28/china-shakespeare-wen-jiabao-visit> and <http://www.theguardian.com/stage/2012/may/04/why-shakespeare-is-indian> to note only a few global examples. For more, take a look at MIT's *Global Shakespeares* Open Access Archive: <https://globalshakespeares.mit.edu/>. For interest closer to home, see the tv show on Acorn, *Slings and Arrows*, about the fictional New Burbage Shakespeare Festival—meant to bear a strong resemblance to the Stratford Festival in Canada.

So, the questions arise: Why are Shakespeare's works still among the most vibrant and exciting areas of English Renaissance literature to pursue? Why do they inspire global popular culture today more directly than just about any other work from the period? There are as many answers to these questions as there are readers, actors, directors, and audience members, but we might posit that at least part of Shakespeare's success in his own time and now is due to his ability to be a great synthesizer of the most popular trends in Renaissance literature, philosophy, and drama, while critiquing his own social and political contexts. This blend of provocative and entertaining early modern touchstones still resonates with modern/contemporary audiences in a variety of cultures, and it intrigues scholars interested in better understanding both the early modern world and the English stage.

This semester we will especially consider Shakespeare as a great recycler and synthesizer of the past. The Renaissance period, of which Shakespeare is considered a key capstone literary figure, is so-called for its cultural "rebirth" based on recovery of and emphasis on the classical past. Moreover, as most medievalists

will suggest, the line dividing the middle ages and the Renaissance is very fine indeed. As EIU continues to celebrate its new Premodern Global Studies Minor this semester, we will participate in the festivities through our own Shakespearean lens. We will investigate, among other things, *what is pre-modern* in Shakespeare’s works.

Our primary goals will be to familiarize you with the categories of Shakespeare’s plays and to introduce you to the techniques that he uses, as well as the historical, political, and cultural backdrops to the plays, and ways of analyzing character, theme, and structure in them. Along the way we will consider why we find that Shakespeare is truly Global—pun intended. Ultimately, this class is meant to prepare you to read Shakespeare on your own and to enjoy the plays in performance in an informed manner. To facilitate these goals, we will examine a few representative plays in depth. Also, I would ask that you keep an eye on Shakespeare in global popular culture and report your findings to the class.

Please remember that **class participation** is critical. It will include reading parts aloud on nearly a daily basis, and everyone should strive to have turns reading. It is a crucial first step to learning how to “hear” Shakespeare’s plays.

Policies

--The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism—“The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work” (*Random House Dictionary of the English Language*)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. *Late papers will be reduced a letter grade for each class day that they are late without a university approved excuse. Any in-class writing and in-class group work cannot be made up. If you miss an exam, and you have a university-approved excuse, you may make up that exam. You will have no more than one week to do so, and the make-up exam may be different from the one given during class.*

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Grading: Some assignments may be graded with a **check mark system**, which will be weighted as follows: √+ = A, √ = B, √- = C. Anything lower will be an F.

Any **letter grades** will be assessed numerically as follows: A+ = 98, A = 95, A- = 92, B+ = 88, B = 85, B- = 82, C+ = 78, C = 75, C- = 72, and so on.

Requirements

- Two exams 30% (15% each of final grade)
- One 7-10-page research paper 25%
- Preliminary research report with annotated bibliography 10%
- Two response projects 20% (10% each of final grade)
- Final presentation 15%
- Total: 100%

The **two exams** will cover the two units of study.

The **paper** topic will be chosen from the assigned plays and issues related to them. The paper will be 7-10 pages long. You will use at least 3-5 secondary sources to support your arguments, and they should consist of scholarly books and journal articles. Websites of good scholarly repute may be added to this number of sources. **The Honors component** of this assignment will include a specific reflection on pre-modern Shakespeare. You will use MLA Parenthetical Style, with a Works Cited page, for documentation. **For MLA Style, see the Writing Center's web site, specifically, under Resources for Writers, <http://owl.english.purdue.edu/owl/resource/747/01/>.**

Shortly after Spring Break, you will have a **preliminary research report with an annotated bibliography** due to show the progress that you have made regarding your research project. Do not worry if we haven't yet covered the topic that interests you in class by the time you start your research—this portion of our study is meant to be an independent exploration of a topic that may be completely new to you. The goal is that your independent study will augment what is covered in class and will broaden the scope of the course for you. You, in turn, will share with the class what you have learned in your research near the end of the semester. The **preliminary research report and annotated bibliography** will cover the **initial research** that you do for your research paper and presentation. It will essentially be your paper proposal. The report will address the topic, why you chose the topic, and the avenues of research that you chose to explore. The annotated bibliography will consist of MLA Style bibliographic citations of at least five sources with your notes on each work that describe the document, summarize why it may be useful to your project, and possibly include quotations that you might use in the paper.

The **final presentation** will be a 7-10 minute oral report based on information from your research project, due near the end of the semester. After conducting your research and writing your paper, you will present to the class what you have learned. The goal is to provide, via your and your fellow students' reports, both a "big picture" look at the subjects we have covered over the course of the semester, as well as introduce specialized information that you have focused on during your own independent study.

The **two response projects** will have either creative or research focuses, depending on the given assignment. **Note: The response projects will differ for the honors component of the course.**

The Writing Center

Consider making use of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer. To schedule an appointment, drop by (3110 Coleman Hall) or call 581-5929.

Tentative Schedule

Unit 1: *Midsummer Night's Dream, Henry V, Othello, Much Ado*

T. Jan. 14—Introduction to course. General introduction to the Renaissance and Pre-Modern Studies.

Read Bryson's *Shakespeare: The World as Stage*.

Th. Jan. 16—Introduction to Shakespeare: his life, works, techniques.

Read *A Midsummer Night's Dream*.

T. Jan. 21—Introduction to the **Comedy**: begin *A Midsummer Night's Dream*.

Th. Jan. 23—*A Midsummer Night's Dream*.

T. Jan. 28—*A Midsummer Night's Dream*.
Read *Henry V*.

Th. Jan. 30—Introduction to the **History Play**: begin *Henry V*.

T. Feb. 4—*Henry V*.
 Th. Feb. 6—Film, *HV*.

T. Feb. 11—Film, *HV*.
Read *Othello*.
 Th. Feb. 13—Introduction to the **Tragedy**: begin *Othello*.

T. Feb. 18—*Othello*.
Read *Much Ado*.
 Th. Feb. 20—Considering **character development** and **tragicomedy**: begin *Much Ado*. **Begin Response Project 1**.
Work on: Response Project 1.

T. Feb. 25—*Much Ado*.
 Th. Feb. 27—Film, *Much Ado*.

T. Mar. 3—**Premodern Global Studies Celebration Day**. Film, *Much Ado*.
 Th. Mar. 5—Finish film, *Much Ado*. **Discuss Major Papers. Response Project 1 is due in dropbox by 5pm.**

T. Mar. 10—Catch-up Day. Review for Exam 1. Assign **Preliminary Research Report and Annotated Bibliography**.
 Th. Mar. 12—**Exam 1**.
Read *Merchant of Venice*.

T. Mar. 17—Spring Break
 Th. Mar. 19—Spring Break
Read *Merchant of Venice*.

Unit 2: *Merchant of Venice*, *Twelfth Night*, and *Tempest*

T. Mar. 24—Introduction to the **Problem Play**: begin *Merchant*.
 Th. Mar. 26—*Merchant*.

T. Mar. 31— Film, *Merchant*.
 Th. Apr. 2—**Work on Preliminary Research Report and Annotated Bibliography: due in dropbox by 10pm.**

T. Apr. 7—Film, *Merchant*.
Read *Twelfth Night*.

Th. Apr. 9—*Twelfth Night* as a problem comedy.

Note: You should be drafting your research paper. Now is the time to begin scheduling conferences.

T. Apr. 14—*Twelfth Night*. **Begin Response Project 2.**

Read *Tempest*.

Th. Apr. 16—Introduction to the **Romance**: begin *Tempest*. **Sign up for presentations.**

T. Apr. 21—*Tempest*. Catch-up Day. **Review for Exam 2.**

Th. Apr. 23—Oral Presentations. **Response Project 2 is due in dropbox by 5pm.**

T. Apr. 28—Oral Presentations.

Th. Apr. 30—Oral Presentations. **Presentation Outlines are due in dropbox by 5pm. Research Papers are due in dropbox by 10pm.**

Exam 2: Final (Exam 2), Tues., May 5, 2:45-4:45.