



3140 Waiālae Avenue - Honolulu, HI 96816

#BACEN319

[www.chaminade.edu](http://www.chaminade.edu)

Course Number: **English 319-01-1**  
Course Title: **Studies in Shakespeare**  
Department of English  
Division of the Humanities

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Term: **Fall 2016**  
Class Meeting Days: **T/Th**  
Class Meeting Hours: **11:30 am - 12:50 pm**  
Class Location: **Eiben 202**

“...Ay, there’s the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil  
Must give us pause” (*Hamlet*. III.i.67-70)

### Syllabus

#### **Course Description**

Shakespeare is England’s largest cultural export. The first commercial early modern theater opened in London in 1576, and Shakespeare’s appearance on the stage begins in the 1580s and 1590s. While Shakespeare’s playwrighting career was over by 1613, if not upon his death, at 1616, we still have roughly 37 extant Shakespeare plays today. As a player, a producer a poet, and a playwright, Shakespeare was clearly more than just successful then. As Ben Jonson has written of him, Shakespeare is indeed “...not of an age, but for all time.”

Indeed, upon the silver screen, writ large, is Shakespeare. In this course, we will read across Shakespeare’s dramatic body, from written word to the moving image. Our reading and viewing will thus take us through the genres of comedy, tragedy, romance, the teenage drama, and a period piece (the 1970s). Our goal is an individual experience with the primary texts, their adaptations in film, and what we might glean from both to be at the center of the plays themselves. This course is thus asking what is Shakespeare? Equally important, how do we read Shakespeare? And finally, what do we do (today) with Shakespeare?

If you are afraid of the Bard, then this class is for you. If you struggle with Shakespearean language, then this class is for you. Fans of film, don't miss this one. Meek and mild, courageous and strong, this is a course about film and how it takes from the stage; similarly, we are examining how art gets packaged, presented, and disseminated across culture.

### **Student Learning Outcomes**

Upon completion of this course, students will be able to...

1. improve upon the critical reading and writing skills developed in EN 101 and 102
2. demonstrate familiarity with the elements of fiction and the literary terms used to discuss and analyze literary works, using the elements of fiction
3. define various literary critical approaches and use them to analyze literary texts
4. demonstrate the ability to situate literary texts within their genre and historical contexts
5. develop the skills necessary to lead class discussions during group presentations on literary texts
6. demonstrate the ability to write unified, coherent, well-developed essays about literary works
7. educate for formation in faith; provide for an integral quality education; educate in family spirit; educate for service, justice, and peace; and, educate for adaptation and change<sup>1</sup>

### **Program Learning Outcomes**

1. Proficiency in creative writing through an original production of poetry, fiction, or non-fiction
2. The ability to define various literary critical approaches and apply them to given texts
3. The ability to define, identify and articulate major movements/periods in British and American literature
4. The ability to critically analyze significant authors, texts, and issues in British and American Literature

### **Institutional Learning Outcomes**

1. Written Communication
2. Oral Communication
3. Critical Thinking
4. Information Literacy
5. Quantitative Reasoning

### **Marianist Values**

1. Educate for formation in faith
2. Provide an integral quality education
3. Educate in family spirit
4. Educate for service, justice & peace
5. Educate for adaptation & change

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<sup>1</sup> These descriptors are taken from the "Characteristics of Marianist Universities," available online.

**LO Alignment Table**

<b>SLO</b>	<b>Knowledge</b>	<b>Skill</b>	<b>Disposition</b>	<b>Program LO</b>	<b>CUH LO</b>	<b>WASC Core Competency</b>	<b>Marianist Values</b>
1	D	D	D	1	Basic Skills	Written, Oral, Critical Thinking, Information Literacy, Quantitative Reasoning	Provide an integral quality education; Educate for adaptation & change; Educate for formation in faith; Educate in family spirit; Educate for service, justice & peace
2	D	D	D	1, 2, 3, & 4	Basic Skills	Written, Oral, Critical Thinking, Information Literacy, Quantitative Reasoning	Provide an integral quality education; Educate for adaptation & change; Educate for service, justice & peace
3	I	I	I	1, 2, 3, & 4	Basic Skills	Critical Thinking, Written, Oral, Quantitative Reasoning	Provide an integral quality education; Educate in family spirit; Educate for adaptation & change
4	I	I	I	1 & 4	Basic Skills	Written, Critical Thinking, Oral, Quantitative Reasoning	Provide an integral quality education; Educate for service, justice & peace; Educate in family spirit; Educate for adaptation & change
5	D	D	D	2	Basic Skills	Oral, Written, Critical Thinking, Quantitative Reasoning, Information Literacy	Educate in family spirit; Provide an integral quality education; Educate for service, justice & peace

6	D	D	D	1 & 2	Basic Skills	Critical Thinking, Quantitative Reasoning, Written, Information Literacy, Oral	Provide an integral quality education; Educate for adaptation & change; Educate for service, justice & peace; Educate in family spirit
7	D	D	D	1, 2, 3, & 4	Basic Skills	Critical Thinking, Oral, Written, Quantitative Reasoning, Information Literacy	Provide an integral quality education; Educate for adaptation & change; Educate for formation in faith; Educate in family spirit; Educate for service, justice & peace

### Required Learning Materials

#### Plays

- Shakespeare, William. *A Midsummer Night's Dream*. Ed. Mario DiGangi. New York: Barnes & Noble Shakespeare, 2007. ISBN 978-1-411-40038-2
- , *Hamlet*. Ed. Sylvan Barnet. New York: Signet Classics, 1963. ISBN 978-0-451-52692-2
- , *Macbeth*. Ed. William C. Carroll. New York: Bedford/St. Martin's, 1999. ISBN 978-0-312-14454-8
- , *Othello, the Moor of Venice*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 1993. ISBN 978-0-743-47755-0
- , *Romeo and Juliet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 2004. ISBN 978-0-74-34771-16
- , *Twelfth Night*. Ed. Bruce R. Smith. New York: Bedford/St. Martin's, 2001. ISBN 978-0-312-20219-4

#### Films

- A Midsummer Night's Dream*. Yohangza Company. Dir. Yang Jung Ung. 2006.
- Ex Machina*. Dir. Alex Garland. DNA Films, 2015.
- Hamlet*. Dir. Michael Almereyda. Double A Films, 2000.
- O*. Dir. Tim Blake Nelson. Chickie the Cop, 2001.
- Macbeth*. Dir. Justin Kurzel. See-Saw Films, 2015.
- Romeo + Juliet*. Dir. Baz Luhrmann. Bazmark Films, 1996.
- Scotland, Pa.* Dir. Billy Morrisette. Abandon Pictures, 2001.
- Twelfth Night*. Dir. Trevor Nunn. Fine Line Features, 1996.

## Supplementary Learning Materials

Students will need a device to access the internet, and then the web applications, or platforms, Google Drive, Twitter, and Instagram. Any brand of device is acceptable. It is also recommended that you bring a device to class - a phone, tablet, or laptop, as well as pen and paper.

## Basis for Final Grade

Your course grade is dependent upon: your contribution to class; the quality of your presentations, participation, and writing; your improvement; and your effort. I am looking for progress in your work.

The goal of quizzes and online participation will be to introduce material, and offer space for critical thought development, as well as to address lower level skills, not mention helping students to learn various components of research, bibliographic record, grammar and punctuation. Both papers must be digitized, spell checked, and edited. Presentations will be oral, in front of the class, but students must also submit an outline as a material artifact.

## Assessment

Attendance, participation:	10%
Mobile Learning:	22.5%
Midterm and Final:	22.5%
Papers (2):	22.5%
Presentations (2):	22.5%

\*You must complete all assignments to be eligible for a passing grade in the course (papers, presentations, and the final).

\*\*You must earn at least a C, or 70%, to pass the course.

\*\*\*Please retain all graded assignments returned until the end of the semester; English majors should save graded copies of their essays in all English classes, insofar as a subset of these essays will be required for the Senior Seminar portfolio in English 499.

## Grading Scale

90 – 100% A work demonstrates outstanding scholarship, a claim-driven argument, fresh and exciting analysis, and clear, cogent, and persuasive prose.

80-89% B work responds clearly and effectively to the prompt with a claim, as well as organized and supported analysis, using reader-based prose, with very little syntactical disruption or breakdown of the analytical voice.

70-79% C work offers evidence of global construction, although it may require more sentence level revision. A claim or argument is evident, albeit not insightful or persuasive. Textual evidence and support tend to be poorly presented, with analysis that fails to connect examples to topics and points.

60-69% D work is insufficient in a number of ways, often being more summary than analysis, and clearly in need of revision. Syntax and grammar mistakes make comprehension difficult.

0-59% F work fails to respond critically at the collegiate level. Failures of syntax and grammar, as well a lack of critical thought and focus, render comprehension unlikely, if not impossible.

## **Course Policies**

### **Late Work Policy**

There are no make-ups for in-class writing, quizzes or exams. Essays turned in late will be assessed a penalty: a half-letter grade for every class session late. I will share complete information on assignments to allow ample time for completion if you do not procrastinate. Please respect my time and your colleagues, plan ahead and submit on time, so that we can all progress through this learning experience together.

### **Grades of "Incomplete"**

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Incomplete work must be finished within 90 days, or the “I” will automatically be recorded as an “F” on your transcript.

### **Rewrite Policy**

Rewrites are entirely optional; however, only the papers may be rewritten for a revised grade. Note that an alternate grading rubric will be used for the rewrite, focusing specifically on the changes made. No revisions may be submitted in the final two weeks of the semester.

### **Group Work Policy**

Everyone must take part in a group project. Should a grade be assigned, all members of a group will receive the same score. Collaboration is an essential skill in the twenty-first century, and we will practice collaborating and working in groups regularly. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

## **Appropriate Technology**

### **Email**

I will normally respond within one to three days via email. Outside of face to face contact, both in class and during office hours, “Inbox” within Canvas is the best way to communicate,. Weekend emails are most likely not to be read until Monday, so schedule accordingly. Email is a dialogic process requiring form and content. Context is important.

### **Mobile Devices**

(laptop/tablet/smartphone) I encourage the use of mobile devices during lecture, discussion, group work, etc., so as to maximize the educational experience. You know when your employment of and leap into the web is on task, or off. Be responsible and be active.

### **Other Electronic Information Sites**

(Google Drive, Twitter, and Vine) Your participation grade depends upon your communication in class sessions and online. In addition to email and discussion boards, you may also

communicate via “comments” on the course micro-blog, podcasts, and/or Instagram account, or wherever I post news items and provocative questions related to our content.

### **Student Expectations**

To improve your writing, you must write. This is a workshop class, and thus will involve reading, writing, presenting, discussing, editing, and revising your own writing. You will be writing every day. I will evaluate four of your papers over the course of the semester, but to improve your writing, you will need to do much more.

All papers are to be typed, double-spaced, in New Times Roman, 12-point font, with one-inch margins on all sides, following the MLA format. The proper heading will be double-spaced and aligned left, including:

Your Name

English 256-02-1

the date

Assignment Number

Your own creative title should appear one line below your heading, centered. Papers are to be stapled, and the student’s last name should appear on the second and subsequent pages, with the page number, in the upper right hand corner. Papers are due at the beginning of class on the assigned due date. No papers will be accepted via email. Sample papers can be perused on Purdue’s Online Writing Lab. Papers without the proper heading will earn a D, regardless of content.

You will spend a great deal of time in class discussing ideas and writing about things that will be important to you. I encourage you thus to come ready to contribute your ideas and questions. To that end, I ask you to write a paragraph in your Reading Journal summarizing each essay you read this semester. Each week, I will also ask you to write in response to a specific question in what I call the Reading Response. Both your Reading Response and your Reading Journals will be maintained online, via our learning platform. I will call on every student during class meetings, but students should also readily engage in discussions and exercises. Be kind, courteous, and respectful in the classroom to cultivate a safe space for discussion and learning. The ability to rationally discuss topics with others is a necessary skill for living in the twenty-first century, both in person and in social media (Twitter, Facebook, micro-blogs, comments, texts, etc.). Indeed, we will be working with Instagram as a way to think critically across various tools and platforms. I recommend you create a new account on this platform for this class.

### **Disability Access**

The University is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need

accommodations must be registered with Student Disability Services. Students with special needs who meet criteria for the Americans with Disabilities Act (ADA) provisions must provide written documentation of the need for accommodations from the Counseling Center by the end of week three of the class, in order for the instructor to plan accordingly. Failure to provide written documentation will prevent me from making the necessary accommodations. Please refer any questions to the Dean of Students.

### **Title IX Compliance**

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. Should you want to speak to a confidential source you may contact the following:

- Chaminade Counseling Center 808-735-4845.
- Any priest serving as a sacramental confessor or any ordained religious leader serving in the sacred confidence role.

### **Attendance Policy**

Attending class means not only a physical presence, and arriving on time, but also being prepared and participating. Every three (3) unexcused absences will reduce your semester grade by 10%. Students who miss two consecutive weeks of class will be withdrawn.

### **Professionalism Policy**

Promptness, punctual attendance, participation, and responsible behavior will influence the instructor's (and future employer's) perception of student professionalism. Active, positive, engaging, participation in class activities is essential. As pre-professionals, you should be at the point in your career where you have learned to ask and answer these questions:

- i. How do I know when I know something? What is the evidence and how reliable is it?
- ii. How are things, events, theories, models or people connected? What is the cause and effect?
- iii. What is new and what is old - have I run across this idea before? When, where, what did it mean to me then, and how I can expand and further connect the concept now?
- iv. So what? Why does it matter? What does it all mean?

### **Academic Conduct Policy**

The success of the Honor Code is made possible only with the acceptance and cooperation of every student. Each student is expected to maintain the principles of the Code. Example of Honor Code violations include:



- Giving or receiving information from another student during an examination
- Using unauthorized sources for answers during an examination
- Illegally obtained test questions before the test
- Any and all forms of plagiarism – submit all or part of someone else’s work or ideas as your own
- The destruction and/or confiscation of school and/or personal property

A violation is reported either to the professor involved, who will report it to the Dean of Students, or directly to the Dean of Students. Violations of the Honor Code are serious. They harm other students, your professor, and the integrity of the University. Alleged violations will be referred to the Office of Judicial Affairs.

### **Violations of Academic Integrity**

Violations of the principle include, but are not limited to:

- Cheating: Intentionally using or attempting to use unauthorized materials, information, notes, study aids, or other devices in any academic exercise.
- Fabrication and Falsification: Intentional and unauthorized alteration or invention of any information or citation in an academic exercise. Falsification is a matter of inventing or counterfeiting information for use in any academic exercise.
- Multiple Submissions: The submission of substantial portions of the same academic work for credit (including oral reports) more than once without authorization.
- Plagiarism: Intentionally or knowingly presenting the work of another as one’s own (i.e., without proper acknowledgment of the source).
- Abuse of Academic Materials: Intentionally or knowingly destroying, stealing, or making inaccessible library or other academic resource materials.
- Complicity in Academic Dishonesty: Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Plagiarism includes, but is not limited to:

- Copying or borrowing liberally from someone else’s work without his/her knowledge or permission; or with his/her knowledge or permission and turning it in as your own work.
- Copying of someone else’s exam or paper.
- Allowing someone to turn in your work as his or her own.
- Not providing adequate references for cited work.
- Copying and pasting large quotes or passages without properly citing them.
- The unacknowledged and inappropriate use of the ideas or words of another writer.
- Students who plagiarize will earn an F. Guidelines for plagiarism are in the General Catalog (online).

## **Tutorial and Writing Assistance**

The University Student Services is a free resource, where professionals will work individually with you. Appointments are recommended, but not required. For more information or to make an appointment, visit their website. Please refer to the Student Handbook for more information.

\*\*\*Dates and assignments may change.\*\*\*

*Reading assignments are to be completed before the class for which they are scheduled. Similarly, assignments are due on the date indicated. If students are poorly prepared, quizzes will be administered to demonstrate knowledge of the readings.*

## **Schedule**

### Week One

Introduction

William Shakespeare. *Twelfth Night* (1599-1600). *comedy*

### Week Two

“”

*Twelfth Night*. Dir. Trevor Nunn. Fine Line Features, 1996.

### Week Three

William Shakespeare. *Hamlet* (1600-01). *tragedy*

### Week Four

“”

### Week Five

“”

*Hamlet*. Dir. Michael Almereyda. Double A Films, 2000.

### Week Six

William Shakespeare. *Romeo and Juliet* (1594-96). *tragedy*

### Week Seven

“”

*Romeo + Juliet*. Dir. Baz Luhrmann. Bazmark Films, 1996.

### Week Eight

“”

### Midterm Exam

*Romeo + Juliet*. Dir. Baz Luhrmann. Bazmark Films, 1996.

### Week Nine

William Shakespeare. *Othello* (1603-04). *tragedy*

### Week Ten

“”

*O*. Dir. Tim Blake Nelson. Chickie the Cop, 2001.

### Week Eleven

“”

*O*. Dir. Tim Blake Nelson. Chickie the Cop, 2001.

### Week Twelve.

William Shakespeare. *A Midsummer Night's Dream* (1594-96). *Comedy*  
*A Midsummer Night's Dream*. Yohangza Company. Dir. Yang Jung Ung. 2006.

### Week Thirteen

William Shakespeare. *Macbeth* (1605-06). *tragedy*

### Week Fourteen

“”

*Macbeth*. Dir. Justin Kurzel. See-Saw Films, 2015

\*\*\*Thanksgiving Recess\*\*\*

### Week Fifteen

“”

*Scotland, Pa*. Dir. Billy Morrisette. Abandon Pictures, 2001.

*Ex Machina*. Dir. Alex Garland. DNA Films, 2015.

### Week Sixteen

Final Exam **Monday, December 5, 8:30 to 10:30 am.**

