



#CUH31920

Course Number: **English 319-90-2**  
Course Title: **Studies in Shakespeare**  
Department of English Division of the Humanities  
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Office Location: Henry Hall 206 C  
Office Hours: M/W/F 11:00 am - 12:20 pm, and by appointment  
Term: **Winter 2020 January 6 – March 17, 2020**  
Class Meeting Days/Hours/Location: **always already online everywhere**

“Heaven is my judge, not I for love and duty,/But seeming so for my peculiar end./For when my outward action doth demonstrate/The native act and figure of my heart/In compliment extern, ‘tis not long after/But I will wear my heart upon my sleeve/For daws to peck at. I am not what I am” (*Othello*, I.i.62-7).

### Syllabus

#### **Course Description**

In this learning community, we will cover five plays and ten films over ten weeks. Our goal is an individual experience with the primary texts of Shakespeare, the ten appropriations of his plays, and our own appropriation of art. We’ll start by coming to terms with the theoretical concepts of adaptation and appropriation. Instead of writing analytical essays, will then apply our understandings of adaptation and appropriation to three prompts offering us the chance to adapt and appropriate the Shakes. The first will be memorizing and adapting a short passage from the play. The second will be the collaborative appropriation of a scene, or a sequence. I am asking you to work with someone on this effort (a classmate or someone else). The third will be an appropriation of a play, individually or collaboratively, whereas the fourth will invite you all together as a group to collaborate and appropriate the Shakes. These appropriations will be shared digitally and are opportunities for creative and critical takes on the Shakes. Finally, students will situate Shakespeare and the early modern era in English literature, as well as define various critical approaches to the texts.

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 career as a playwright was over by 1613, if not upon his death, in 1616, we still have 38 extant Shakespeare plays today. On film, in the early days of cinema (from 1890, into the 1920s), there were some 400 silent Shakespeare films. Today, Shakespeare has over 500 screenwriting credits. Shakespeare persists, and has grown over 400 years, through new technology. As a player, a producer, a poet, and a playwright, Shakespeare was clearly

more than just successful then. As Ben Jonson writes, Shakespeare is indeed "...not of an age, but for all time."

This is a student-centered course taking place across a non-synchronic digital space. We will not meet together in a single classroom, but rather, we will build a learning community together, across multiple, digital platforms. This means you will always be working alone, but then sharing what you make with others. You must engage and participate to learn. My hope is that this course will strengthen your capacity for academic success, afford you space to articulate and share your culture, and prepare you to become a critically engaged and informed citizen, committed to living and being in a more just and peaceful world.

### **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. situate literary texts within their genre and historical contexts
5. write unified, coherent, well-developed essays about literary works
6. identify, create, and analyze adaptations and appropriations of Shakespeare
7. articulate Shakespeare as an artist and artistic experience in contemporary culture
8. 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
5. 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.

### Native Hawaiian Values

Education is an integral value in both Marianist and Native Hawaiian culture. Both recognize the transformative effect of a well-rounded, value-centered education on society, particularly in seeking justice for the marginalized, the forgotten, and the oppressed, always with an eye toward God (Ke Akua). This is reflected in the ‘Olelo No’eau (Hawaiian proverbs) and Marianist core beliefs:

1. Educate for Formation in Faith (Mana) E ola au i ke akua (‘Olelo No’eau 364) May I live by God
2. Provide an Integral, Quality Education (Na’auao) Lawe i ka ma’alea a kū’ono’ono (‘Olelo No’eau 1957)  
Acquire skill and make it deep
3. Educate in Family Spirit (‘Ohana) ‘Ike aku, ‘ike mai, kōkua aku kōkua mai; pela iho la ka nohana ‘ohana (‘Olelo No’eau 1200) Recognize others, be recognized, help others, be helped; such is a family relationship
4. Educate for Service, Justice and Peace (Aloha) Ka lama kū o ka no’eau (‘Olelo No’eau 1430) Education is the standing torch of wisdom
5. Educate for Adaptation and Change (Aina) ‘A’ohe pau ka ‘ike i ka hālau ho’okahi (‘Olelo No’eau 203)  
All knowledge is not taught in the same school

### Required Learning Materials

#### Plays

- Shakespeare, William. *A Midsummer Night’s Dream*. Edited by Mario DiGangi. Barnes & Noble Shakespeare, 2007. ISBN 978-1-411-40038-2
- *Macbeth*. Edited by William C. Carroll. Bedford/St. Martin’s, 1999. ISBN 978-0-312-14454-8
- *The Merchant of Venice*. Edited by Barbara A. Mowat and Paul Werstine. Simon & Schuster, 1992. ISBN 9-780743-477567
- *Othello*. Edited by Kim F. Hall. Bedford/St. Martin’s, 2007. ISBN 978-0-312-39898-9
- *Romeo and Juliet*. Edited by Barbara A. Mowat and Paul Werstine. Simon & Schuster, 2004. ISBN 978-0-74-34771-16

#### Films

- A Midsummer Night’s Dream*. Yohangza Company. Directed by Yang Jung Ung. 2006.
- Equals*. Directed by Drake Doremus, A24, 2016.
- Ex Machina*. Directed by Alex Garland, DNA Films, 2015.
- Get Out*. Directed by Jordan Peele, Universal Pictures, 2017.
- Macbeth*. Directed by Justin Kurzel, See-Saw Films, 2015.
- Midsommar*. Directed by Ari Aster, A24, 2019
- O*. Directed by Tim Blake Nelson, Miramax, 2001.
- Romeo and Juliet*. (1968) Directed by Franco Zeffirelli, Paramount Pictures, 2000.
- Romeo + Juliet*. Directed by Baz Luhrmann, Bazmark Films, 1996.
- Scotland, Pa.* Directed by Billy Morrissette, Abandon Pictures, 2001.

*William Shakespeare's The Merchant of Venice*. Directed by Michael Radford, Sony Pictures Classics, 2004.

### Supplementary Learning Materials

Students will need a device to access the internet, and then the web applications, or platforms, Google Drive, Voice Thread, Twitter and Instagram. Any brand of device is acceptable.

#### Course Website:

<https://chaminade.instructure.com/courses/10497>

#### Technical Assistance for Canvas Users:

- Search for help on specific topics at [help.instructure.com](https://help.instructure.com)
- [Chat live with Canvas Support 24/7/365](#)
- Watch this [video to get you started](#) with online guides and tutorials

Contact the Chaminade IT Helpdesk for technical issues:

[helpdesk@chaminade.edu](mailto:helpdesk@chaminade.edu), or

call (808) 735-4855.

### Basis for Final Grade

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

The goal of mobile learning participation will be to introduce material, and offer space for critical thought development, as well as to address lower level skills, not to mention helping students to learn various components of research, bibliographic record, grammar and punctuation. All papers must be digitized, spell checked, and edited, with the proper heading and format.

	<b>Assessment</b>
Attendance & Participation:	<b>10%</b>
Discussion:	<b>22.5%</b>
Voice Thread Discussion:	<b>11.25%</b>
Mobile Learning:	<b>11.25%</b>
Midterm and Final:	<b>22.5%</b>
Appropriations (4):	<b>22.5%</b>

\*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 as a lack of critical thought and focus, render comprehension unlikely, if not impossible.

## **Course Policies**

### **Late Work Policy**

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. Mobile Learning and Voice Thread Discussion work is low stakes assessment, which means completing it earns an A, not completing it earns an F. If you fail to meet the marking deadlines, you may email me with links to the completed posts, but I cannot guarantee credit will be noted.

### **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 three to five days via email. Outside of face to face contact, both in class and during office hours, email through the University Gmail 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. To

that end, when you email me, please use the Course Title (EN 319/Shakes) and a key word as your subject heading.

### **Other Electronic Information Sites**

(Google Drive, Canvas, Twitter, Instagram) Your participation grade depends upon your communication in 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**

This is an online workshop class, and thus will involve reading, writing, presenting, discussing, editing, and revising your own writing. You are expected to check our Canvas site regularly, to complete all readings and writing assignments on time, and to contribute regularly online (be it on Instagram, Twitter, Voice Thread, Canvas, or elsewhere online). You will be writing a response to be pasted into a Discussion entry every week. I encourage you to keep a document called class notes or reading journal in which you write about everything you read, watch, and listen to.

Your essays 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 single-spaced and aligned left, including:

your name  
English 319-90-2  
the date  
and the assignment number

Your own creative title should appear one line below your heading, centered. Sample papers can be perused on Purdue’s Online Writing Lab. *Papers without the proper heading will earn a D, regardless of content.*

Late papers will lose one grade increment for each day late. Your reading journal is essentially an Annotated Bibliography. You must use proper MLA citation to record the bibliographic information of each text, and then write about that which you have read. I suggest you use three paragraphs for each entry. In the first paragraph, summarize the argument, or topic of the work. Summarizing is an important part of honing your critical thinking skills. In the second paragraph, include several quotations from the text. These quotes will be a valuable resource for you when it comes to writing. And finally, use the last paragraph to write about why this reading matter to you, personally. This last portion is about you and for you.

*Attending class online means not only a digital presence, but also responding in a polite, appropriate, and timely fashion.*

Plagiarism is 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).

You will spend a great deal of time in this learning community (always already online everywhere) discussing ideas and writing about things that will be important to you. Be kind, courteous, and respectful 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 (websites, apps, work devices, micro-blogs, comments, texts, etc.). Indeed, we will be working with Instagram, Voice Thread, and Twitter as a way to think critically across various tools and platforms. I recommend you create a new account on these platforms for this class.

All of these Mobile Learning platforms are free of charge, but please note that these companies observe and collect data on the users. Indeed, these same companies make money off of the data they compile, which means by using these products, we are labor of a new and different sort. People in these companies are selling the data of what we do for money, and that is a traditional (perhaps) wielding of stuff for money. This data, however, is also specific to each of us, and in its sale to others, can then be used for, against, with, toward, around, at us. In this way, the model has shifted. While I do not agree with these models and the use of our labor for the financial gain of others, I am unable at present to provide and alternative.

### **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 online means not only a digital presence, but also responding in a timely fashion. Students who miss two consecutive weeks of class will be withdrawn. Online classes are tough because we never meet in person. Our readings are difficult. I encourage you to collaborate with your peers using technology to your benefit.

### **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 during the week for which they are scheduled. Similarly, assignments are due on the date indicated.*

### **Schedule**

#### Weeks One and Two

Introduction

<https://one.npr.org/?sharedMediaId=752850055:752859631>

<https://www.thoughtco.com/renaissance-timeline-4158077>

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

*Romeo and Juliet*. Directed by Franco Zeffirelli. Paramount, 1968.

*Romeo + Juliet*. Directed by Baz Luhrmann. Bazmark Films, 1996.

*Equals*. Directed by Drake Doremus. Route One Films, 2015. *Scifi*

*The Hurly Burly Shakespeare Show!* [Romeo and Juliet 101](#), [Romeo and Juliet 201](#), [Romeo and Juliet 301](#)

Appropriation One

Weeks Three and Four

William Shakespeare. *Macbeth* (1605-06). *tragedy*  
*Macbeth*. Directed by Justin Kurzel. See-Saw Films, 2015.  
*Scotland, Pa.* Directed by Billy Morrissette. Abandon Pictures, 2001. *period piece*  
*Ex\_Machina*. Directed by Alex Garland. DNA Films, 2015. *Scifi*  
*The Hurly Burly Shakespeare Show!* [Macbeth 101](#), [Macbeth 201](#), [Macbeth 301](#)

Appropriation Two

Weeks Five and Six

William Shakespeare. *The Merchant of Venice* (1596-97). *comedy*  
*William Shakespeare's The Merchant of Venice*. Directed by Michael Radford. Sony  
Pictures Classics, 2004. *period piece*  
*The Hurly Burly Shakespeare Show!* [Merchant 101](#), [Merchant 201](#)

Midterm Exam

Weeks Seven and Eight

William Shakespeare. *Othello* (1603-04). *tragedy*  
*O*. Directed by Tim Blake Nelson. Miramax, 2001. *teen shakes*  
*Get Out*. Directed by Jordan Peele. Universal Pictures, 2017. *horror*  
*The Hurly Burly Shakespeare Show!* [Othello 101](#), [Othello 201](#)

Appropriation Three

Weeks Nine and Ten

William Shakespeare. *A Midsummer Night's Dream* (1594-96). *comedy*  
*A Midsummer Night's Dream*. Yohangza Company. Directed by Yang Jung Ung. 2006.  
*Midsommar*. Directed by Ari Aster. A24, 2019.  
*The Hurly Burly Shakespeare Show!* [Midsummer 101](#), [Midsummer 201](#)

Appropriation Four  
Final Exam