

Las Positas College  
3000 Campus Hill Drive  
Livermore, CA 94551-7650  
(925) 424-1000  
(925) 443-0742 (Fax)

## Course Outline for ENG 20

### STUDIES IN SHAKESPEARE

Effective: Spring 2015

#### I. CATALOG DESCRIPTION:

ENG 20 — STUDIES IN SHAKESPEARE — 3.00 units

Readings of the sonnets and representative comedies, histories, tragedies, and romances of William Shakespeare, with attention to the early, middle and late phases of his art and to the Age of Elizabeth. Prerequisite: English 1A (completed with a grade of "C" or higher). 3 hours.

3.00 Units Lecture

#### Prerequisite

ENG 1A - Critical Reading and Composition  
with a minimum grade of c

#### Grading Methods:

Letter Grade

#### Discipline:

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Total Hours:</b>	54.00

#### II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

**Before entering the course a student should be able to:**

A. ENG1A

#### IV. MEASURABLE OBJECTIVES:

**Upon completion of this course, the student should be able to:**

1. Recognize the differences in approach, style, and technique in Shakespeare's early, middle and late plays
2. Recognize the nature of Shakespearean comedies, histories, tragedies and romances and distinguish their differences
3. Identify, summarize, and interpret Shakespearean blank verse
4. Explain the most distinctive characteristics of Shakespeare's work in poetry and drama
5. Describe the plays as stage representations in Elizabethan playhouses
6. Describe the structural elements in Shakespeare's plays and explain how they operate within the framework of the Elizabethan view of the world
7. Analyze modern productions of Shakespeare's plays and the ways they are informed by modern sensibilities
8. Analyze and evaluate primary and secondary sources, as well as critical works related to Shakespeare's plays and poetry
9. Recognize the human experiences expressed in Shakespeare's work and relate them to his or her own world
10. Analyze how Shakespeare's use of literary techniques develops a theme

#### V. CONTENT:

- A. Representative sample of Shakespeare's histories, tragedies, comedies, and romances covering the early, middle and late phases of his career
- B. Selected sonnets by Shakespeare
- C. The Elizabethan playhouse and theatrical conventions of Shakespeare's time
- D. Social and historical contexts of the Elizabethan world from which Shakespeare's works emerged
- E. Modern perspectives and productions of Shakespeare's plays
- F. Selected primary works which constituted Shakespeare's sources
- G. Selected secondary works including critical analyses

#### VI. METHODS OF INSTRUCTION:

- A. Reading
- B. **Discussion** - Class and group discussion
- C. Group work and activities
- D. **Lecture** -
- E. Oral presentations based on student research
- F. Video and/or live productions of Shakespeare's works
- G. **Written exercises and case studies** - Written analysis of plays, sonnets and critical essays

## VII. TYPICAL ASSIGNMENTS:

- A. Lecture
  - 1. History and structure of Shakespearean sonnets
  - 2. Elizabethan Theatres and patronage in the 16th Century
  - 3. Symbols of light and dark in *Romeo and Juliet*.
  - 4. Existentialism and the use of "nothing" in *King Lear*
- B. Reading
  - 1. Read Act I and Act II of *A Midsummer Night's Dream*
  - 2. Read Sonnet 18
  - 3. Read Susan Snyder's critical essay "King Lear: A Modern Perspective"
  - 4. Read the primary source "The History of Four-footed Beasts."
- C. Class and Group Discussion
  - 1. Class discussion: What is the relevance of the opening scene to the rest of the play in Act I of *The Taming of the Shrew*?
  - 2. Group discussion: How does Parolles serve as a foil to Bertram in *All's Well that Ends Well*?
- D. Group Work and Activities
  - 1. In groups, discuss Shylock's asides at 1.3.33-52 and 1.3.116-139 in *The Merchant of Venice*. The first group should prepare a performance of the text that offers a more sympathetic Shylock than the one related in the text; the second group should prepare a performance that offers a less sympathetic Shylock than the one suggested by a literal reading of the text.
- E. Written Analysis of Plays, Sonnets and Sources
  - 1. Read Sonnet 129 and make a reading log entry identifying the metaphors in the poem and discussing the impression they create.
  - 2. Write a short, critical essay analyzing the role of Julia in the live production of *The Two Gentlemen of Verona* contrasted with the BBC version.
  - 3. Write an analytical essay evaluating Iago's motivations in *Othello*.
- F. Oral Presentations
  - 1. Research and present to the class information about Elizabethan stage representations in Elizabethan playhouses and show how *Much Ado About Nothing* might be staged in an Elizabethan theater.
  - 2. Research and present to the class the history and use of the masque tradition in *The Tempest*.
  - 3. Research and present to the class the sources from which Shakespeare wrote *Henry IV, Part I*
- G. Video and/or Live Productions of Shakespeare's plays
  - 1. Watch Trevor Nunn's 1996 production of *Twelfth Night*
  - 2. Attend Shakespeare on Tour's production of *Julius Caesar* at the LPC theatre.
  - 3. Watch Kenneth Branagh's 1993 version of *Much Ado About Nothing* and compare/contrast its settings and mood with the Joss Whedon's, 2012, version of *Much Ado About Nothing*.

## VIII. EVALUATION:

### A. Methods

- 1. Quizzes
- 2. Research Projects
- 3. Papers
- 4. Oral Presentation
- 5. Field Trips
- 6. Group Projects
- 7. Class Participation
- 8. Class Work
- 9. Home Work
- 10. Class Performance
- 11. Other:
  - a. Quizzes: Objective questions evaluating knowledge and comprehension of reading and lectures.
    - 1. Typical questions:
      - a. What text written by James I of England informs the action in *Macbeth*?
      - b. Would Measure for Measure be considered a festive comedy or a problem play?
      - c. Which character in Act 2 of *As You Like It* explains that "All the world's a stage," and suggests that a man plays many parts, "His acts being seven ages"?
  - b. Journal writings/Reading logs
    - 1. One-page type-written summary and analysis of reading and/or performance. Evaluation based on comprehension, analysis and synthesis.
  - c. Learning Logs
    - 1. One paragraph describing one interesting point or idea from the discussion/activity, as well as one point that remains confusing or "muddy" after the discussion/activity. Evaluation based on completeness of observations.
  - d. Oral presentation
    - 1. Research-based presentation. Evaluation based on quality of research; comprehension, analysis and evaluation of researched material; synthesis of researched material and content of Shakespeare's play; ability to describe and explain material in oral format.
  - e. Short critical papers
    - 1. Synthesis-based essay using information from lectures, reading, discussion, oral presentations, and play productions. Evaluation based on thesis, synthesis of information, analysis of information, and ability to communicate in written format.

### B. Frequency

- 1. Periodic Quizzes
- 2. Approximately 1 learning log per week
- 3. Approximately 1 reading log per week
- 4. Approximately 5 short, critical essays
- 5. 1 oral presentation

## IX. TYPICAL TEXTS:

- 1. Bloom, Harold *Shakespeare, The Invention of the Human.*, Riverhead Books, 1998.
- 2. Epstein, Norrie *The Friendly Shakespeare.*, Penguin Books, 1993.
- 3. Greenblatt, Stephen *Will in the World.*, W.W. Norton and Co., 2004.
- 4. Shakespeare, William *The Taming of the Shrew.*, Bedford Books, 1996.
- 5. Shakespeare, William *Twelfth Night.* revised ed., The Folger Shakespeare Library, 2004.
- 6. Shakespeare, William *King Lear.* reprint ed., The Folger Shakespeare Library, 1993.
- 7. Shakespeare, William *The Tempest.*, The Folger Shakespeare Library, 1994.
- 8. Garber, Marjorie. *Shakespeare After All.* reprint ed., Anchor, 2005.
- 9. Rivier, Estelle, and Eric Brown. *Shakespeare in Performance.*, Cambridge Scholars Publishing, 2013.

10. Landrigan, Stephen, and Qais Omar . *Shakespeare in Kabul.*, Haus Pub. , 2012.
11. Makaryk , Irena, and Marissa McHugh. *Shakespeare and the Second World War: Memory, Culture, Identity.*, University of Toronto Press, Scholarly Publishing Division , 2012.
12. Shapiro , James . *Shakespeare in America: An Anthology from the Revolution to Now.*, Library of America , 2014.

X. OTHER MATERIALS REQUIRED OF STUDENTS: