

SHAKESPEARE



A Bard by any other name...

MWF 12-12:50 PM – CRG 202

INSTRUCTOR: DR. ARIELLE MCKEE

OFFICE: CRAIG 106C

EMAIL: AMCKEE2@GARDNER-WEBB.EDU (BEST WAY TO REACH ME)

OFFICE HOURS:

DROP INS: MWF 10AM – 12PM

WITH APPOINTMENT: IF DROP-IN OFFICE HOURS DO NOT FIT YOUR SCHEDULE, PLEASE CONTACT YOUR INSTRUCTOR (AT LEAST 24 HOURS IN ADVANCE) WITH 2-3 POSSIBLE MEETING TIMES

CATALOG DESCRIPTION:

Study of representative plays and poetry. Prerequisite: ENGL 102. Spring. 3 credit hours.

COURSE DESCRIPTION:

The plays and poetry of William Shakespeare are rife with bawdy jokes, cutting insults, and haunting questions about life and its meaning. In this class, we will engage with a swath of Shakespeare's writings, considering his historical and cultural context and exploring both how the Bard draws on, adapts, and, dare I say, remixes early and contemporary materials. Further, we will ask ourselves how Shakespeare and his works have, over time, become integrated into and adapted for our own culture(s)—for better and, sometimes, for worse.

Over the semester, we will consider what the Bard's work teaches us about the creative process; about madness, joy, loss, and identity; and even about what it means to be human. We will—hopefully—collect some great insults as well as some moving quotations. And, though we will not, regrettably, be able to cover the entirety of Shakespeare's corpus, we few (we happy few) will encounter brave new worlds and, perhaps, even have greatness thrust upon us!

LEARNING OBJECTIVES:

Upon completing this course, students will be able to:

- Explain how historical and cultural factors influenced Shakespeare's work;
- Articulate what play and performance are and how Shakespeare addresses these questions in his work;
- Discuss Shakespeare's engagement with topics and questions including: performance, identity, the power of art, gender, race, disability, governance, and metamorphosis;
- Work with others to evaluate Shakespeare's (global) legacy and how his work has been used (and misused?) to reinforce cultures' opinions and values regarding the above topics and questions;
- Be conversant in at least six Shakespearean plays; and
- Create a digital gallery space that uses secondary research, primary text(s), visuals, adaptation, and so on to make an individual claim or argument about a Shakespearean work.

TEXTS AND SUPPLIES:

- *A Midsummer Night's Dream*, Folger Shakespeare Library (Updated Edition), ISBN 978-0-7434-7754-3
- *Hamlet*, Folger Shakespeare Library, ISBN 978-0-74347712-X
- *Much Ado About Nothing*, Folger Shakespeare Library (Updated Edition), ISBN 978-0-7434-8275-2
- *King Lear*, Folger Shakespeare Library (Updated Edition), ISBN 978-0-7434-8276-9
- *The Tempest*, Folger Shakespeare Library, ISBN 978-0-7434-8283-7
- Select readings available via Blackboard (Bb)
- Access to a digital device with a camera and microphone
- Access to our class Discord
- A notebook
- A dual-layer face mask
- Recommended: a [Habitica](#) or [Trello](#) Account



EDUCATION AND CHALLENGING IDEAS

Education is awesome for a number of reasons, but one of the big ones is that it gives us a chance to wrestle with and determine what we value, what we believe, what we want to be and do, how we want to live with and treat others, and so forth. Education and ideas present us with opportunities to grow, and part of this gift, this offering, involves engaging with new and sometimes challenging ideas. In this class, there is never any requirement to make those ideas your own, rather, this is your chance to determine not only what you believe, but why you believe what you believe. (Can I say “believe” any more times? We’ll see...)

We will encounter a lot of people's thoughts, writings, and values in this class—I don't agree with all of them and I don't expect you to—all I ask is that you take the idea, look at it from all sides; judge it on its own merits and its logical outcomes; write about how it tastes or smells, how it looks or makes you feel; evaluate it fairly and with all your capacities; and then, if it's not a food to your taste, set it aside. However, if you discover, to your surprise, that you are, metaphorically, a fan of, say, a Brussel sprout-y concept, then pop that idea into your shopping cart and see what it can fuel you to do, to say, and to create. (Ok, done butchering that metaphor.)

Ideas, words, and emotions are powerful—often as powerful as actions. They can scare us and embolden us, inspire us to loving compassion or to vicious destruction; in this course, we will not attack persons, but we can and should feel free to critique and even actively disagree with concepts, especially those that tear down, oppress, or seek to damage others.

I hope you'll join me on this fascinating journey to the idea-store and that, by the end of the semester, you will have enjoyed selecting the ingredients for your own, unique feast. (Apparently I wasn't done with the metaphor.)

STUDENT ETHOS & PARTICIPATION POLICIES

Because effective discussion is done in a community, it is imperative that your interactions in class (both in person and online) be conducted respectfully and that you participate fully in the course. **Disrespectful, belittling, or threatening speech or behavior will not be tolerated.** In addition, use of cell phones and other electronic devices should be appropriate to and for the classroom; **students who persist in using technology inappropriately or who do not contribute to class activities digitally or vocally will be considered mentally absent from class and marked accordingly.**

Because, in this class, we will discuss some difficult and complex topics—including gender identity, racism, violence, and so on—**we need to have clear expectations about and agree to a shared set of rules for** maintaining a respectful and safe learning space.

The Rules: in class and in online discussion and activities, you are expected to

1. Honor your fellow students by keeping the conversation confidential;
2. Refrain from making personal attributions; speak to give knowledge. (Put another way, disagree with ideas; do not attack persons);
3. Speak from your own experience and unique perspective while listening to others share theirs (using language like: “I think ...” and “In my experience ...”); and
4. If you are struggling with your feelings, take a moment to sit with and consider your emotions (you might even free write about what you feel and why you think you feel it). Remember, it is ok to feel uncomfortable or upset, but it is also important to consider where that discomfort truly comes from.

(NOTE: you are *always* welcome and encouraged to speak with your instructor about words or actions that feel harassing or discriminating towards yourself or others—see anti-harassment policy below).

DIGITAL CLASS ATTENDANCE & PARTICIPATION POLICIES

You are not required to turn on your camera during class; however, you are **strongly encouraged to find a quiet place to be during class time and to unmute your camera, if at all possible.** This helps you stay engaged in and focused on classwork and creates a stronger sense of community and accountability to the “space” of a classroom. Further, having your camera on makes it easier for me to give you credit for participating, to know when you want to contribute to class, and to verify that you have not become confused or been abandoned in some frozen digital ether.

I do, however, understand that it is not always possible to have your camera on; if this is the case at any point in the semester, please make sure that you use the **chat** and/or **raise hand features**, as well as any **other**

applicable digital participation methods, to contribute to your learning and the learning of your peers. **Students who do not demonstrate that they are engaged and participating fully in class will be marked absent.**

Are there rules for attending class digitally?

- Yes. First, **DO NOT DRIVE WHILE IN CLASS!!!** Please do not endanger yourself or others—if you *really* need to be somewhere, use an absence so that you can keep your focus on the road.
- Second, please do not tantalize your instructor or fellow classmates with delicious goodies we cannot also enjoy. Eating on camera is fine, but excessive yummy noises and/or involved, on-camera cooking are incredibly uncool. (Plus, drooling while trying to teach is bad for my image--help me out here.)
- Third, at least half of you (ideally the half with the head) should **be vertical** throughout class time--sitting, standing, and walking are all acceptable as long as you can hear, participate, and take notes.
- Fourth, any part of you that is on camera should **be clothed**, just as you would be in a normal classroom.
- Fifth, a good rule is: **if you wouldn't do it in the classroom, don't do it on Zoom.** That means vaping, gaming, watching TV, media-ing socially (or antisocially), chatting with your roommate, getting in a set at the gym, and so on.

ACCESSIBILITY STATEMENT

Everyone learns differently and I will incorporate techniques that draw on as many learning styles as possible. Please let me know, as soon as possible, if you have any individual learning needs. Remember, all students are encouraged to take advantage of the excellent resources offered by the **University Writing Center** (Tucker 237) and on the **Purdue OWL**. Additionally, if you find yourself in need of assistance or support, I can direct you to additional resources, including the **Noel Center**.

ACADEMIC SUPPORT RESOURCES

University Writing Center, Tucker 237 ~ gardner-webb.edu/writingcenter

The Writing Center is a resource for all students, regardless of major or level of study. Writing Center consultants are fellow students who have a solid grasp of the English language and enjoy assisting others. They will help you develop and revise your ideas as well as polish your final draft. Walk-Ins are welcome; however, students should make an appointment ahead of time to ensure a spot. Students can customize their appointment by choosing a date, time, and consultant while logged into My Webb (Student Tab, Academic Services, Student Services, Writing Center Appointment Scheduler). Visit the Writing Center website each semester for important information, such as its hours of operation. Contact consultants at writingcenter@gardner-webb.edu, come to Tucker, or call (704) 406-4393.

Noel Center: If your learning or participation in this class might be affected in any way by a disability recognized under the Americans with Disabilities Act (ADA), you will need to do the following: (1) register with the Noel Program for the Disabled at Gardner-Webb University—(704) 406-4270; and (2) educate me about your disability so that I can work with you and the Noel Center to arrange necessary accommodations. It is important that you take both of these steps no later than the first week of the semester.

DEPARTMENT ANTI-HARASSMENT POLICY

Courses offered by the Gardner-Webb University English Department investigate the entire range of the human experience. Therefore, all students and faculty are expected to conduct themselves with understanding and empathy for those from different backgrounds, whether fellow class members, writers of, or characters in the works under discussion. Discrimination on any grounds will not be tolerated. We are all expected to treat each other with respect. This includes differing points of view or values/ beliefs. Listening to or reading an opinion different from your own does not mean you must change your opinion or that you must change the other person's. You only need to be respectful and courteous.

In this course, words or actions that exhibit discrimination against or harassment of others with the purpose or effect of creating an intimidating, hostile, or offensive learning environment will not be tolerated. This includes harassment of others on the basis of race, religious affiliation, spiritual beliefs, hearing status, personal appearance, color, sex, pregnancy, political affiliation, source of income, place of business, residence, ethnicity, national origin (including ancestry), citizenship status, physical or mental disability (including perceived disability), age, marital status, family responsibilities, sexual orientation, gender identity, gender expression, veteran or military status, predisposing genetic characteristics, domestic violence victim status or any other protected category under applicable local, state, or federal law, including protections for those opposing discrimination or participating in any resolution process on campus, with the Equal Employment Opportunity Commission, or other human rights agencies.

Please, follow the procedure below if you feel that a member of this class writes, speaks, or acts—in a seated or online environment—in a way that violates this policy. This policy is aligned with the University's Non-Discrimination Policy, which can be read in more depth on the [University's Title IX Website](#).

If you feel that any member of our community has exhibited discriminatory or aggressive behavior:

1. Discuss the situation with me privately.
2. If for any reason you do not feel comfortable discussing it with me directly, I encourage you to seek the formal process for filing a complaint. According to GWU's Student Handbook, students should direct concerns about discrimination to the University's Title IX Coordinator, Steve Gambill (sgambill@gardner-webb.edu, 704.406.2639).

ASSIGNMENTS:

End of Play Activities - 20%

After we wrap up discussion of each one of the plays we read this semester, you will have the opportunity to choose from a list of short synthesis activities to complete and submit in relation to that play and your reading of it. You must submit **three** end-of-play activities in total and you **must choose a different activity** for each of the plays you choose. The grades for each submission will then be averaged together to form your "End of Play Activities" grade for the course. NB: we are reading five plays in class, meaning that you may choose the three plays you complete activities for; it is recommended that you plan your choices based on your schedule and your other classes. (See assignment sheet for more information.)



Participation and Student Ethos – 20%

Active participation and engagement in class is required of all students. Participation can include contribution to discussion, electronic engagement in lecture, active listening, notetaking, and so on. In addition, on most Fridays, students will take part in full-class Zoom discussions. While Zoom discussions will be informal and student-led—think of this like a book club meeting—it is expected that **all** students come prepared to engage fully in the conversation.

English Department Grading Scale

Undergraduate	Chromatic	Grading Scale
4.00	A+	99-100
4.00	A	96-98
3.67	A-	94-95
3.33	B+	92-93
3.00	B	88-91
2.67	B-	86-87
2.33	C+	84-85
2.00	C	80-83
1.67	C-	78-79
1.33	D+	76-77
1.00	D	72-75
0.67	D-	70-71
0.00	F	69>

Final Project Process Work - 15%

In order to ensure that you are prepared to generate a masterwork for your final project, there will be several “process work” tasks and deadlines that crop up during the semester.

Each process work task will be graded on completion, and the grades will be averaged together to form your “Final Project Process Work” grade for the course. (See final project assignment sheet for more information.)

Final Project: Digital Exhibit - 25%

For your final project, you will use the ArtSteps platform to create a digital exhibit on a Shakespeare work of your choice. Your final project exhibit may focus on any play or sonnet (or set of sonnets) not read for class, and should use research, the primary text(s), visuals and/or adaptations, and even the space of the gallery itself to create a guided tour that makes and supports an individual claim you develop about your selected work. Don't worry, we'll take it in baby steps! (See final project assignment sheet for more information.)

Q&A Final Exam – 20%

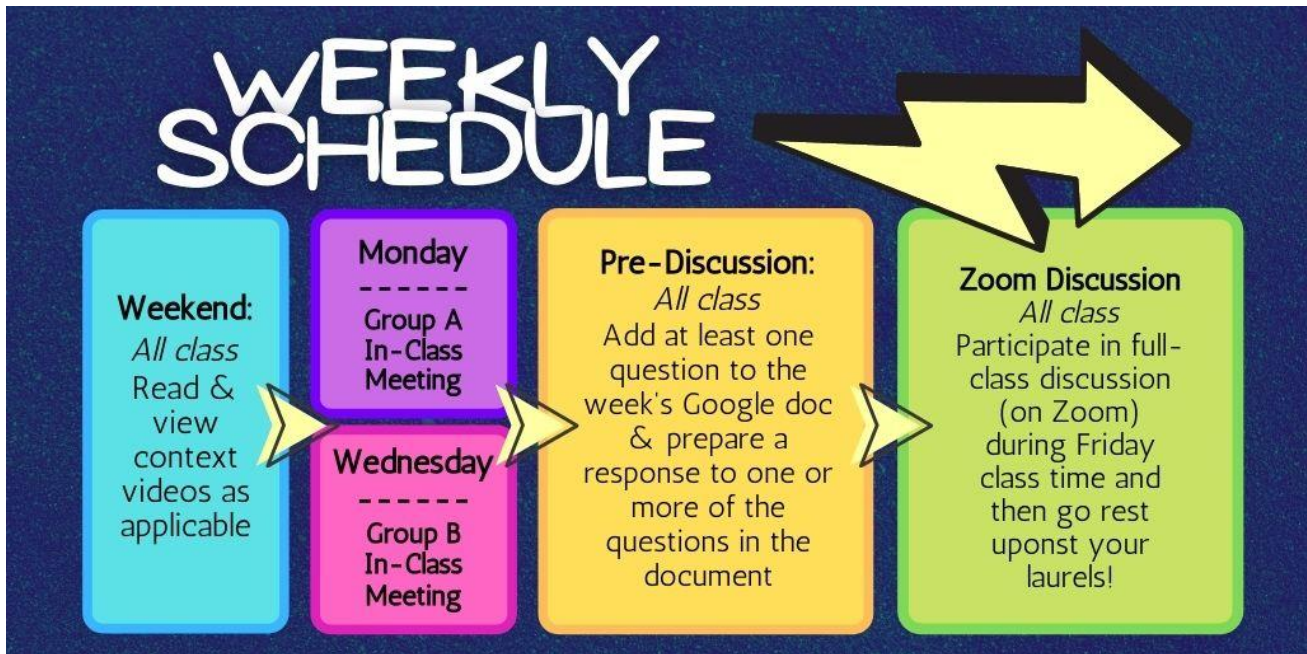
For your final exam, you will each take time to view one another's digital exhibits and will compile a list of questions, comments, and commendations for your peers. The final itself will be structured like a Q&A at an academic conference, and students will participate in discussion about one another's work with an eye to helping further develop both the projects themselves and the class as a scholarly community.

Your final will take place at 11 AM (Eastern) on Tuesday, May 4th (via Zoom)

A final comprehensive assessment is required for each course taught, in accordance with academic program guidelines, and it is to be given as scheduled by the Registrar's office during exam week, except in unusual cases. A student who does not take the final examination at the scheduled time will receive a failing grade in the subject unless excused by the instructor. If the student is excused, the grade will be recorded as Incomplete. Final exam schedules are available on the Registrar's page: <https://gardner-webb.edu/about/offices-and-departments/office-of-the-registrar/exam-schedule/>.

HYBRID LEARNING

Class weeks **begin Monday at 8 AM (ET) and end Friday at 11:59 PM (ET)**. Each week you will prepare for your in-class meeting by reading and watching videos (if/when applicable). The class will be divided into smaller groups for in-class meetings to promote safety and prevent the spread of the virus; however, because we are a smaller class (and because I firmly believe in the importance of face-to-face discussion whenever possible for a literature course), our Fridays will be a whole-class discussion days held via Zoom. After your group's in-class meeting, you will be asked to add at least one discussion question to that week's question document and to free write or otherwise prepare thoughts on at least one question from that same document. We will use these class-generated questions to guide our Friday Zoom discussions, but discussions will be informal and student-led...although your instructor will be jumping in as needed (and when she just can't help herself).



You can locate your in-class group name and time on the Blackboard course landing page.

COURSE SCHEDULE

Week 1 (1/13-1/15)

Reading: Syllabus

W 1/13 **Full Class Meeting (Zoom):** Intro to the class

F 1/15 **Full Class Meeting (Zoom):** Intro to Early Modern England & Practice Reading Shakespearean English

Week 2 (1/18-1/22)

M 1/18 **Dr. Martin Luther King, Jr. Day – NO CLASS**

Reading: Helen Cooper, *Shakespeare and the Medieval World* (Sel.s) (Bb) & Ovid, “Pyramus and Thisbe,” *Metamorphoses* (Bb)

W 1/20 **Full Class Meeting (Zoom):** Classical, Medieval, & Shakespearean Drama

Reading: *A Midsummer Night's Dream*, Act 1, Scene 1 – Act 2, Scene 2

F 1/22 **Full Class Meeting (Zoom):** Beginning *A Midsummer Night's Dream*

Week 3 (1/25-1/29)

Reading: *A Midsummer Night's Dream*, Act 3, Scene 1 – Act 4, Scene 2

M 1/25 **Group A:** In-class meeting

W 1/27 **Group B:** In-class meeting

F 1/29 **Zoom Discussion**

Week 4 (2/1-2/5)

Reading: *A Midsummer Night's Dream*, Act 5, Scene 1 – End

M 2/1 **Group A:** In-class meeting

W 2/3 **Group B:** In-class meeting

F 2/5 **Zoom Discussion**
***End-of-Play Activity Due* (if applicable)**
Process Work Deadline 1

Week 5 (2/8-2/12)

Reading: *Hamlet*, Act 1, Scene 1 – Act 2, Scene 1

M 2/8 **Group A:** In-class meeting

W 2/10 **Group B:** In-class meeting

F 2/12 **Zoom Discussion**

Week 6 (2/15-2/19)

Reading: *Hamlet*, Act 2, Scene 2 – Act 3, Scene 4

M 2/15 **Group A:** In-class meeting

W 2/17 **Group B:** In-class meeting

F 2/19 **Zoom Discussion**
Process Work Deadline 2

Week 7 (2/22-2/26)

Reading: *Hamlet*, Act 4, Scene 1 – End

M 2/22 **Group A:** In-class meeting

W 2/24 **Group B:** In-class meeting

F 2/26 **Zoom Discussion**
***End-of-Play Activity Due* (if applicable)**

Week 8 (3/1-3/5)

Reading: *Much Ado About Nothing*, Act 1, Scene 1 – Act 3, Scene 2

M 3/1 **Group A:** In-class meeting

W 3/3 **Group B:** In-class meeting

F 3/5 **Zoom Discussion**
Process Work Deadline 3

Week 9 (3/8-3/12)

Reading: *Much Ado About Nothing*, Act 3, Scene 3 – End

M 3/8 **Group A:** In-class meeting

W 3/10 **Group B:** In-class meeting

F 3/12 **Zoom Discussion**
***End-of-Play Activity Due* (if applicable)**

Week 10 (3/15-3/19)

Reading: *King Lear*, Act 1, Scene 1 – Act 2, Scene 4

M 3/15 **Group A:** In-class meeting

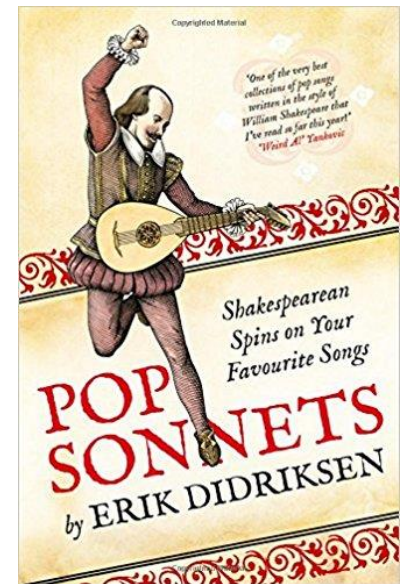
W 3/17 **Group B:** In-class meeting

F 3/19 **Zoom Discussion**
Process Work Deadline 4

Week 11 (3/22-3/26)

Reading: *King Lear*, Act 3, Scene 1 – Act 4, Scene 7

M 3/22 **Group A:** In-class meeting



W 3/24 **Group B:** In-class meeting
F 3/26 **Zoom Discussion**
 Process Work Deadline 5

Week 12 (3/29-4/2)

Reading: *King Lear*, Act 5, Scene 1 – End
M 3/29 **Full Class Meeting (Zoom)**
W 3/31 **Full Class Meeting (Zoom)**
F 4/2 **Easter Break – No Class**
 ***End-of-Play Activity Due* (if applicable)**

Week 13 (4/5-4/9)

M 4/5 **Easter Break – No Class**
W 4/7–F 4/9 **Final Project Work Day + Drop-in Conferences**
 Process Work Deadline 6

Week 14 (4/12-4/16)

Reading: *The Tempest*, Act 1, Scene 1 – Act 3, Scene 3
M 4/12 **Group A:** In-class meeting
W 4/14 **Group B:** In-class meeting
F 4/16 **Zoom Discussion**

Week 15 (4/19-4/23)

Reading: *The Tempest*, Act 4, Scene 1 – End
M 4/19 **Group A:** In-class meeting
W 4/21 **Group B:** In-class meeting
F 4/23 **Zoom Discussion**
 ***End-of-Play Activity Due* (if applicable)**

**Week 16 (4/26-4/29) – Is Shakespeare still “relevant”? If so, why?
How? And for whom?**

M 4/26 **Group A:** In-class meeting
W 4/28 **Group B:** In-class meeting
F 4/30 **Reading Day – NO CLASS**

FINALS WEEK

Your final will take place at 11 AM (Eastern) on Tuesday, May 4th (via Zoom)
*****FINAL PROJECTS ARE DUE WEDNESDAY AT NOON*****

Abbreviations

Bb = Blackboard

