



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit New College Department School of Humanities, Arts & Cultural Studies
Subject ENG Number 421 Title Studies in Shakespeare Units: 3

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Course description:
Catalog description: Close examination in selected dramatic and/or nondramatic works.

In-depth description: This course is designed to provide students with an extensive understanding and appreciation of Shakespeare's plays and sonnets.

Requested designation: Literacy and Critical Inquiry-L
Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Marsha Fazio Phone 605-543-3020
marsha.fazio@asu.edu
Mail code 2151 E-mail: (cc: tracy.encizo@asu.edu)



ARIZONA STATE UNIVERSITY

**Department Chair/Director approval:** *(Required)*

Chair/Director name (Typed): Louis Mendoza Date: 12/9/2014

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

| <b>ASU - [L] CRITERIA</b>   |                          |   |  |
|---|--------------------------|---|--|
| <b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>  |                          |   |  |
| YES   | NO                       |   | Identify Documentation Submitted   |
| <input checked="" type="checkbox"/>   | <input type="checkbox"/> | <p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>   | 1. Written discussion questions<br>2. Take-home Midterm paper<br>3. Final Research paper<br>4. Research Recitation |
| 1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.   |                          |   |  |
| 2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%; text-align: center;"> <p style="background-color: yellow;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".</p> </div> <p>C-1</p> |                          |   |  |
| <input checked="" type="checkbox"/>   | <input type="checkbox"/> | <p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>   | 1. Written discussion questions<br>2. Take-home Midterm paper<br>3. Final Research paper<br>4. Research Recitation |
| 1. Please describe the way(s) in which this criterion is addressed in the course design.  |                          |   |  |
| 2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%; text-align: center;"> <p style="background-color: yellow;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".</p> </div> <p>C-2</p> |                          |   |  |
| <input checked="" type="checkbox"/>   | <input type="checkbox"/> | <p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> | 1. Take-home Midterm paper<br>2. Final Research paper  |
| 1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements  |                          |   |  |

## ASU - [L] CRITERIA

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-3".

C-3

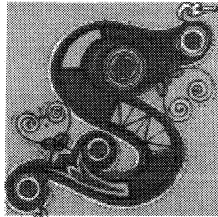
## ASU - [L] CRITERIA

| YES  | NO                       |   | Identify Documentation Submitted  |
|--|--------------------------|---|---|
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | <p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p> | See Course Calendar, C-4, for timeline of assignments and instructor feedback (last pages of syllabus). |
| <p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>  |                          |   |   |
| <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div> <p>C-4</p> |                          |   |   |

| Course Prefix | Number | Title                  | General Studies Designation |
|---------------|--------|------------------------|-----------------------------|
| ENG           | 421    | Studies in Shakespeare | L                           |

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

| Criteria (from checklist) | How course meets spirit (contextualize specific examples in next column)  | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|---------------------------|---|---|
| 1                         | 75% of students' grades are based on written assignments.   | Please see syllabus C-1.  |
| 2                         | All writing assignments require analytical processes and documented research.   | Please see syllabus C-1, C-2, C-3.  |
| 3                         | All writing assignments require analytical processes and documented research.   | Please see syllabus C-1, C-2, C-3.  |
| 4                         | Assignments are spaced throughout the course. Moreover, papers are graded and returned to students by the next class session. | Please see Course Calendar, C-4.  |



ENG 421  
#88955  
**Studies in Shakespeare**

*Fall 2014*  
*3 credit hours*

*M/W/F 12:00 – 12:50*

Dr. Marsha Fazio  
School of Humanities, Arts & Cultural Studies  
Arizona State University  
Office: FAB 230N Hours: MW 12:00-2:00  
and by appointment  
Email: [marsha.fazio@asu.edu](mailto:marsha.fazio@asu.edu)  
Phone: 602 543-3020  
Fax: 602 543-3006

### **Course Description**

This course is designed to provide you with an extensive understanding and appreciation of Shakespeare's plays and sonnets. You will become familiar and comfortable with the historical background and the literary and social contexts of the selected works as we explore the social milieu of Tudor and Stuart England. Through a methodical study of selected plays and sonnets, we progress from understanding plots, characters, and themes to analyzing and discovering the psychological, cultural and social forces that influenced the author and informed his works.

### **Course Overview & Learning Objectives**

- Use critical thinking skills to analyze, interpret, and discuss literary works
- Analyze, interpret, and discuss how the societal, cultural, philosophical, and historical contexts of the respective period informed the selected works
- Refine research skills, write, and document (MLA) analytical essays on various works, smoothly synthesizing students' own impressions with those of published sources
- Demonstrate an understanding of the course content through examinations combining short essay responses to focused questions
- Use online collaborative activities to interact within a community of learners, actively engaging and fostering others in their analysis and appreciation of literature

### **Required Textbook**

The Norton Shakespeare, Second Edition

**ISBN # 9780393933130**

**You must bring this textbook to each class session!**

### **Course Requirements**

Readings for each class are due on the date indicated. You must be completely prepared to discuss the assigned readings and participate in class discussions.

Discussion Board posts must be submitted before the deadline (see Course Calendar). No credit will be given for late submissions. No partial credit will be given for incomplete posts.

All assignments must be finished and turned in by the due date to complete the course. **No late assignments are accepted. Please do not ask me to make an exception.**



**Attendance/Participation**

*Attendance* is required for this course. My lectures will provide the basis for class discussions, fostering critical observations and promoting questioning to explore the themes and topics of our readings.

You should arrange with a classmate to obtain any material or information missed if an emergency prevents you from attending class. Your course grade will not exceed the percentage of total class time attended (a student attending only 75% of the total class time will not receive a grade higher than 75 or C). At the discretion of the instructor, any student missing more than 30% of the total class time may fail the course.

*Preparation* for class means having closely read the assigned reading material and being ready to participate in class discussions.

**Studying and Preparation Time**

The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. Therefore expect to spend approximately 7-9 hours a week preparing for and actively participating in this course.

**Late or Missed Assignments/Papers/Exams**

All assignments/papers must be finished and turned in by the due date to complete the course. **No late assignments are accepted. Please do not ask me to make an exception.**

**Submitting Assignments/Papers/Exams**

All assignments, unless otherwise announced by the instructor, **MUST** be submitted via Blackboard in a **Word Document** to the Safe Assign drop box located in the designated assignment file.

**Email and Internet**

You must have an active ASU e-mail account and access to the Internet. *All instructor correspondence will be sent to your ASU e-mail account.* Please plan on checking your ASU email account regularly for course related messages.

**Campus Network or Blackboard Outage**

When access to Blackboard is not available for an extended period of time (greater than one entire evening - 6pm till 11pm) you can reasonably expect that the due date for assignments will be changed to the next day (assignment still due by midnight).

**Drop and Add dates**

If you feel it is necessary to withdraw from the course, please see <http://students.asu.edu/drop-add> for full details on the types of withdrawals that are available and their procedures.

**Subject to change notice**

All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.

**Academic Integrity**

ASU expects and requires all its students to act with honesty and integrity, and respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit <http://provost.asu.edu/academicintegrity> and the *Student Conduct Statement* below.

**Course Grading**

| <b>Grades Scored Between</b>   | <b>Will Equal</b>                          |
|--|--|
| Less Than <input type="text" value="97"/> % and Upper Value <input type="text" value="100"/> % | Will Equal <input type="text" value="A+"/> |
| Less Than <input type="text" value="94"/> % and Less Than 97%                                  | Will Equal <input type="text" value="A"/>  |
| Less Than <input type="text" value="90"/> % and Less Than 94%                                  | Will Equal <input type="text" value="A-"/> |
| Less Than <input type="text" value="87"/> % and Less Than 90%                                  | Will Equal <input type="text" value="B+"/> |
| Less Than <input type="text" value="84"/> % and Less Than 87%                                  | Will Equal <input type="text" value="B"/>  |
| Less Than <input type="text" value="80"/> % and Less Than 84%                                  | Will Equal <input type="text" value="B-"/> |
| Less Than <input type="text" value="76"/> % and Less Than 80%                                  | Will Equal <input type="text" value="C+"/> |
| Less Than <input type="text" value="70"/> % and Less Than 76%                                  | Will Equal <input type="text" value="C"/>  |
| Less Than <input type="text" value="60"/> % and Less Than 70%                                  | Will Equal <input type="text" value="D"/>  |
| Less Than <input type="text" value="0"/> % and Less Than 60%                                   | Will Equal <input type="text" value="E"/>  |

**C-1****Summary of Assignments**

| Item                           | Points                              |
|--------------------------------|-------------------------------------|
| 5 Pop Quizzes                  | 30 points each<br>150 points total  |
| 2 Written Discussion Questions | 100 points each<br>200 points total |
| Take-Home Midterm Paper        | Max. 200 points                     |
| Final Research Paper           | Max. 250 points                     |
| Research Recitation            | Max. 100 points                     |
| Class Participation            | Max. 100 points                     |
| <b>TOTAL 1000 POINTS</b>       |                                     |

**Student Conduct Statement**

Students are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual Chapter V – Campus and Student Affairs: Code of Conduct ([http://www.abor.asu.edu/1\\_the\\_regents/policymanual/chap5/5Section\\_C.pdf](http://www.abor.asu.edu/1_the_regents/policymanual/chap5/5Section_C.pdf)), ACD 125: Computer, Internet, and Electronic Communications (<http://www.asu.edu/aad/manuals/acd/acd125.html>), and the ASU Student Academic Integrity Policy (<http://www.asu.edu/studentaffairs/studentlife/srr/index.htm>).

Students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 <http://www.asu.edu/aad/manuals/usi/usi201-10.html>.

Appropriate classroom behavior is defined by the instructor. This includes the number and length of individual messages online. Course discussion messages should remain focused on the assigned discussion topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board messages may be deleted if an instructor feels it is necessary. Students will be notified privately that their posting was inappropriate.

Student access to the course Send Email feature may be limited or removed if an instructor feels that students are sending inappropriate electronic messages to other students in the course.

## Syllabus Disclaimer

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes face-to-face, via email or in the course site Announcements. Please remember to check your ASU email and the course site Announcements often.

## Technical Support Contact Information

For technical assistance 24 hours a day, 7 days a week, please contact the University Technology Office Help Desk:

Phone: 480-965-6500  
 Email: [helpdesk@asu.edu](mailto:helpdesk@asu.edu)  
 Web: <http://help.asu.edu/>

For information on systems outages see the ASU systems status calendar, please visit <http://syshealth.asu.edu/> and <http://systemstatus.asu.edu/status/calendar.asp>

## Accessibility Statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Centers (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. DRC staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and collaboration between all ASU campuses regarding disability policies, procedures, and accommodations.

Students who wish to request an accommodation for a disability should contact the Disability Resource Center (DRC) for their campus.

### Tempe Campus

<http://www.asu.edu/studentaffairs/ed/drc/>  
 480-965-1234 (Voice)  
 480-965-9000 (TTY)

### West Campus

<http://www.west.asu.edu/drc/>  
 University Center Building (UCB), Room 130  
 602-543-8145 (Voice)

### Polytechnic Campus

<http://www.asu.edu/studentaffairs/ed/drc/>  
 480.727.1165 (Voice)  
 480.727.1009 (TTY)

### Downtown Phoenix Campus

<http://campus.asu.edu/downtown/DRC>  
 University Center Building, Suite 160  
 602-496-4321 (Voice)  
 602-496-0378 (TTY)

## Course/Instructor Evaluation

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are

anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "NCIAS Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file. You can check this online at the following URL: <http://asu.edu/epouupdate>

## DISCUSSION QUESTIONS C-1

**Write a complete, cohesive essay for the following prompt. Your paper should be at least 500 words; you are welcome to write more. Follow MLA guidelines for documentation.**

### *Richard III*

Choose one of the following excerpts and explore the use of ethos, pathos and logos as well as the poetic techniques (alliteration, enjambment, caesura, rhyme, and rhythm), literary devices (irony, simile, metaphor, hyperbole, etc.) and diction employed to reveal the character's emotions.\*

Act 1, scene I, lines 1 – 40

**Write a complete, cohesive essay for the following prompt. Your paper should be at least 500 words; you are welcome to write more. Follow MLA guidelines for documentation**

### *Macbeth*

Part 1: Choose three (3) of the following:

1. What is your favorite or most noteworthy passage and why?
2. Cite at least one sentence or phrase that puzzles you.
3. Make at least one observation (based on the text) about a character.
4. Ask at least one question about a character (his/her actions, words, etc.).

**C-2, C-3** Final

**Research Paper**

**ENG 421**

**Dr. Fazio**

(1750 – 2000 words)

- You **must submit an electronic copy to Safe Assignment** (Blackboard > Assignments > Final Paper) by **Friday, December 6<sup>th</sup>, midnight.**

**Format for Papers, Essays and Written Assignments**

**Double space entire text!**

- Use 12pt font. Times New Roman typeface.
- Do not justify right margins.
- Leave 1" margins top, bottom and sides.
- Use a printer with dark, legible printing. Print in black ink only.
- Use MLA format.
- Use MLA format. Please consult the *MLA Handbook for Writer* if you have any questions. You are expected to adhere to the academic guidelines of research and citation as outlined in the MLA Handbook.

**GUIDELINES FOR YOUR RESEARCH PAPER**

- You will choose one topic from the suggested list and do preliminary research to narrow the broad topic into a working thesis/argument that will allow you to create a work of original scholarship.
- Develop your research question, hypothesis, or research statement early.
- Adhere to MLA guidelines, including a Works Cited page.
- Please remember your selection of topics and eventual narrowed down argument will be anchored **by at least one play** that we have studied.
- I would expect at least **five secondary academic sources** from our library data bases.

The list below provides you with general topics from which you will select an **area of interest.**

After initial research, you will focus on a **limited thesis question/argument;** then, begin your analysis and continue researching.

Ultimately, you will write an **organized informative/analytic paper with a focused, narrow, and assertive thesis.**

Your selection of topics and eventual narrowed down argument will be anchored **by at least one play** that we have studied.

- *I will gladly consider a topic of your choice. Please submit a research question or broad topic for my approval.*
- *Below is a list of suggested broad topics which should be narrowed down to a focused, assertive thesis.*
- *Also, I encourage you to contact me with any and all questions you may have about the writing and research of this paper.*

**Suggested Broad Topics:**

Unusual social situations of Portia and Kathryn

The effect of renaissance anatomical theory on gender constructs

Jews in Shakespeare's England

The role of usury in *The Merchant of Venice*

Venice: why Venice?

Male bonding

Performing Shakespeare: boy/men actors

Elizabethan sumptuary laws and their relationship with Elizabethan drama

Religion in *the Merchant of Venice*

Feminine agency in *The Taming of the Shrew*

Shrews, witches, and scolds

Patronage and the economics of plays

Fathers and daughters (*Shrew, Merchant, Othello*)

Capitalism in *The Merchant Of Venice*

Conversion in *The Merchant Of Venice*

Daughters and husbands (*Shrew, Othello, Merchant*)

The poetry in *Play*

Niccolo' Machiavelli and the Machiavel (*Richard III, Othello*)

**Please Note:** In **Course Information** you will find guides to writing research papers, MLA guide, and the Library Research Guide.

**How to Begin:**

1. First decide on which play(s) you would like to focus. Re-read the work, pencil in hand, noting passages, themes, characters – or any part of the text – that you may want to explore.
2. Re-read the general introduction to in Norton to see if some areas of discussion that entice you.
3. You may decide to concentrate your research in one of the following areas:
  - a. character analysis
  - b. imagery and language
  - c. genre
  - d. textual
  - e. historical
  - f. theatrical
  - g. thematic/mythical
4. Gather information about your topic
5. A good place to begin is the Selected Bibliography at the end of each play in our Anthology. Our Library also has a Shakespeare Research Guide, the link to which is in Course Information. Only scholarly sources will be accepted for this paper.

Note: most sources, including books and journal articles, are available online.  
Here are the journals that are particularly good in JSTOR:

Shakespeare Quarterly  
English Literary History (ELH)  
Renaissance Quarterly  
Sixteenth-Century Journal  
Journal of the History of Ideas  
Studies in the Renaissance

More recent issues of Shakespeare Quarterly can be found in Project Muse:

Shakespeare Quarterly  
English Literary History (ELH)  
Comparative Literature Studies  
Journal for Early Modern Cultural Studies  
Journal of Medieval and Early Modern Studies  
Journal of the History of Ideas



Modern Language Notes (MLN)  
 Modern Language Quarterly (MLQ)  
 New Literary History  
 Past and Present  
 Studies in English Literature (SEL)  
 South Atlantic Quarterly  
 Studies in Philology

**C-2, C-3**

**Prof. Fazio**

**Midterm Take-Home Exam ENG 421**

**Please choose one (1) question about each play. In a concise, yet inclusive, short essay, provide a discussion of each selection which includes specific references to the texts (characters, plots, settings) to support your views. I am expecting no fewer than 500 words for each essay, totaling no less than 1500 words for the mid-term. You may write more if you like.**

**I *The Merchant of Venice***

1. Shakespeare pairs the story of Portia's marriage with the story of Antonio's debt to Shylock. Discuss how the relation between these two plots impacts the play.
2. *The Merchant of Venice* can be looked at as essentially Shylock's play. How would the play be affected by entirely omitting the finale and concluding with the trial scene, as has sometimes been done? What would be gained? What would be lost?
3. *Act IV, sc. 1*: In your analysis (include complete paraphrasing) of the memorable "quality of mercy" speech, discuss Portia's intent; possible anti-Semitic overtones; character revelations of Portia herself; and impact of the speech upon the play.

*The quality of mercy is not strain'd,  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath: it is twice blest;  
 It blesseth him that gives and him that takes:*

*'Tis mightiest in the mightiest: it becomes  
 The thronéd monarch better than his crown;  
 His sceptre shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway;  
 It is enthronéd in the hearts of kings,  
 It is an attribute to God himself;  
 And earthly power doth then show likest God's  
 When mercy seasons justice. Therefore, Jew,  
 Though justice be thy plea, consider this,  
 That, in the course of justice, none of us  
 Should see salvation: we do pray for mercy;  
 And that same prayer doth teach us all to render  
 The deeds of mercy. I have spoke thus much  
 To mitigate the justice of thy plea;*

*Which if thou follow, this strict court of Venice  
 Must needs give sentence 'gainst the merchant there.*

## **II As You Like It**

1. *The play is definitely a comedy, and even the saddest character, Jaques, seems rather silly. Do you agree with this statement? Discuss the elements of comedy referring to specific characters. When Shakespeare addresses philosophical concerns, like the nature of time or age, is he really being serious, or just making fun of philosophy as part of the play's general foolishness?*
2. *Shakespeare experiments with form in *As You Like It*. The romantic comedy provides only a backdrop for interesting asides on philosophical concepts that would not be central to any other story. Do you agree with this statement? Discuss the philosophical concepts with specific reference to character and plot.*
3. *The role of Rosalind is decisive, and much of one's response to this play (especially in performance) will depend upon our reaction to her. Do you agree that Rosalind is Shakespeare's greatest and most vibrant comic female role? Do you think that*

audience members leave the theatre in love with her? Support your opinion with textual references.

### **III *The Taming of the Shrew***

1. How should we interpret the tone of Kate's final speech in the play? Is she sincere? Sarcastic? Beaten down? How would you stage this scene if you were a director? Support your answer with specific textual references.
2. Does the play seem to endorse the way women are treated by the male characters, or does it mock and criticize unfair attitudes toward women? Some combination of both? What textual evidence is there to support your answer to this question?
3. Defend or rebuke the following observation: In the play, marriage is portrayed as a business transaction meant to bring profit to the families involved.

C-4

# august

2014

| MONDAY   | TUESDAY | WEDNESDAY                            | THURSDAY | FRIDAY   | SAT/SUN |
|--|---------|--------------------------------------|----------|--|---------|
| 28 July  | 29      | 30                                   | 31       | 1 August   | 2/3     |
| 4  | 5       | 6                                    | 7        | 8  | 9/10    |
| 11   | 12      | 13                                   | 14       | 15   | 16/17   |
| 18   | 19      | 20                                   | 21       | 22<br>Introduction to Course;<br>Elizabethan England     | 23/24   |
| 25<br>Shakespeare's World<br>Readings due: pp. 30-63 | 26      | 27<br>Shakespeare's World<br>(cont.) | 28       | 29<br>The Shakespearean Stage<br>Readings due: pp. 79-99 | 30/31   |
| 1 September  | 2       | 3                                    | 4        | 5  | 6/7     |

C-4

# september

2014

| MONDAY   | TUESDAY | WEDNESDAY  | THURSDAY | FRIDAY  | SAT/SUN |
|--|---------|--|----------|---|---------|
| 1 September<br><b>NO CLASS</b>   | 2       | 3<br><i>The Taming of the Shrew</i><br>Reading due: complete introduction; Act 1 | 4        | 5<br><i>The Taming of the Shrew</i><br>Reading due: Act 2                       | 6/7     |
| 8<br><i>The Taming of the Shrew</i><br>Reading due: Act 3                    | 9       | 10<br><i>The Taming of the Shrew</i><br>Reading due: Act 4                       | 11       | 12<br><i>The Taming of the Shrew</i><br>Reading due: Act 5                      | 13/14   |
| 15<br><i>The Taming of the Shrew</i><br>Viewing due:<br>BBC Production       | 16      | 17<br><i>The Taming of the Shrew</i><br>Viewing due:<br>BBC Production           | 18       | 19<br><i>The Taming of the Shrew</i><br>In-class written<br>discussion question | 20/21   |
| 22<br><i>Richard III</i><br>Readings due: complete<br>Introduction;<br>Act 1 | 23      | 24<br><i>Richard III</i><br>Readings due: Act 2                                  | 25       | 26<br><i>Richard III</i><br>Readings due: Act 3                                 | 27/28   |
| 29<br><i>Richard III</i><br>Readings due: Act 4                              | 30      | 1 October  | 2        | 3<br><i>Richard III</i><br>Readings due: Act 5                                  | 4/5     |
| 6  | 7       | 8  | 9        | 10  | 11/12   |

C-4

# October

2014

| MONDAY   | TUESDAY                                  | WEDNESDAY   | THURSDAY | FRIDAY  | SAT/SUN      |
|--|--|---|----------|---|--------------|
| 29 September   | 30<br>Richard III<br>Readings due: Act 5 | 1 October<br>Richard III<br>Readings due: Act 5                   | 2        | 3<br>Richard III<br>Readings due: Act 5                           | 4/5          |
| 6<br>Macbeth<br>Readings due: complete<br>introduction;<br>Act 1   | 7  | 8<br>Macbeth<br>Readings due: complete<br>introduction;<br>Act 2  | 9        | 10<br>Macbeth<br>Readings due: complete<br>introduction;<br>Act 3 | 11/12        |
| 13<br>FALL BREAK<br>NO CLASS   | 14                                       | 15<br>Macbeth<br>Readings due: complete<br>introduction;<br>Act 4 | 16       | 17<br>Macbeth<br>Readings due: complete<br>introduction;<br>Act 5 | 18/19        |
| 20<br>Midterm Exam Paper<br>Due<br>Hard copy due before<br>class begins; post to Safe<br>Assign before class<br>begins<br>• Intro to Othello | 21                                       | 22<br>Othello<br>Readings due: complete<br>introduction;<br>Act 1 | 23       | 24<br>Othello<br>Readings due: complete<br>introduction;<br>Act 2 | 25/26        |
| 27<br>Othello<br>Readings due: complete<br>introduction;<br>Act 3  | 28                                       | 29<br>Othello<br>Readings due: complete<br>introduction;<br>Act 4 | 30       | 31<br>Othello<br>Readings due: complete<br>introduction;<br>Act 5 | 1/2 November |
| 3  | 4  | 5   | 6        | 7   | 8/9          |

C-4

# november

2014

| MONDAY   | TUESDAY | WEDNESDAY   | THURSDAY                 | FRIDAY  | SAT/SUN      |
|--|---------|---|--------------------------|---|--------------|
| 27 October   | 28      | 29  | 30                       | 31  | 1/2 November |
| 3<br><i>Othello</i><br>Viewing due:<br>BBC Production<br>In-class written<br>discussion question | 4       | 5<br><i>The Merchant of Venice</i><br>Readings due: complete<br>introduction;<br>Act 1  | 6                        | 7<br><i>The Merchant of Venice</i><br>Readings due: complete<br>introduction;<br>Act 2  | 8/9          |
| 10<br><i>The Merchant of Venice</i><br>Readings due: complete<br>introduction;<br>Act 3          | 11      | 12<br><i>The Merchant of Venice</i><br>Readings due: complete<br>introduction;<br>Act 4 | 13                       | 14<br><i>The Merchant of Venice</i><br>Readings due: complete<br>introduction;<br>Act 5 | 15/16        |
| 17<br><i>The Merchant of Venice</i><br>Viewing due: BBC<br>Production                            | 18      | 19<br><i>The Merchant of Venice</i><br>Film: Radford Production<br>clips                | 20                       | 21<br><i>The Merchant of Venice</i><br>In-class written<br>discussion question          | 22/23        |
| 24<br><i>The Sonnets</i><br>Readings due: Sonnets<br>18, 29, 30                                  | 25      | 26<br><i>The Sonnets</i><br>Readings due: Sonnets<br>55, 60                             | 27<br>THANKSGIVING BREAK | 28<br>THANKSGIVING BREAK  | 29/30        |
| 1 December   | 2       | 3   | 4                        | 5   | 6/7          |

C-4

# december

2014

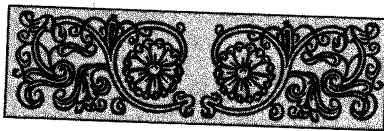
| MONDAY   | TUESDAY | WEDNESDAY                                     | THURSDAY  | FRIDAY  | SAT/SUN |
|--|---------|---|-----------|---|---------|
| 1 December<br>PRESENTATIONS<br>MANDATORY<br>ATTENDANCE | 2       | 3<br>PRESENTATIONS<br>MANDATORY<br>ATTENDANCE | 4         | 5<br>PRESENTATIONS:<br>MANDATORY ATTENDANCE<br>FINAL RESEARCH PAPER<br>DUE BEFORE CLASS TODAY | 6/7     |
| 8  | 9       | 10  | 11        | 12  | 13/14   |
| 15   | 16      | 17  | 18        | 19  | 20/21   |
| 22   | 23      | 24  | 25        | 26  | 27/28   |
| 29   | 30      | 31  | 1 January | 2   | 3/4     |
| 5  | 6       | 7   | 8         | 9   | 10/11   |



# THE NORTON SHAKESPEARE

*Based on the Oxford Edition*

SECOND EDITION



ESSENTIAL PLAYS • THE SONNETS

Stephen Greenblatt, *General Editor*

HARVARD UNIVERSITY

Walter Cohen

CORNELL UNIVERSITY

Jean E. Howard

COLUMBIA UNIVERSITY

Katharine Eisaman Maus

UNIVERSITY OF VIRGINIA

*With an Essay on the Shakespearean stage*  
by Andrew Gurr



W · W · NORTON & COMPANY · NEW YORK · LONDON



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