



ELL 302 – Shakespeare I

Asst. Prof. Michael D. Sheridan

Monday 14⁰⁰–16⁰⁰ (H-203)

Friday 13⁰⁰–14⁰⁰ (H-203)

Office Hours: Friday 10⁰⁰–13⁰⁰ (B-157)*

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Course Description

This course will focus primarily on the sonnets in the sonnet sequence of William Shakespeare, as well as on his plays in three genres: comedy (*Twelfth Night; or, What You Will*), “romance” or tragicomedy (*The Tempest*), and history (*Henry IV, Part 1*). In reading and analyzing these texts, we will not only examine Shakespeare’s language and poetic, dramatic, and characterization techniques, but we will also concentrate on a variety of topics and issues, among them sexuality and gender in the Renaissance era; contemporary ideas of order and disorder in the individual, society, and politics; how and why certain people were marginalized by social and/or political authorities; and the relation or conflict between the face one presents to others and one’s “true self.” While we will primarily look at these topics and issues as they appear in the texts, we will also take care to situate them in their historical sociocultural context.

Course Format

Although there will be occasional lectures or mini-lectures outlining the historical, sociocultural, and literary background of the texts on which we focus, for the most part this course is a reading- and discussion-based course. Therefore, you will be expected and required to come to each class having read, thought about, taken notes on, and prepared questions and/or comments relating to the assigned material. Each class will then proceed according to your preparation as we discuss, debate, and (hopefully) clarify our thoughts and ideas.

Please note that, in the classroom, I rarely use slides but make frequent and heavy use of the blackboard/whiteboard. As such, it will be to your benefit to come to each class prepared to take notes. While you are of course welcome to take notes in any manner you wish, it is worth noting that numerous neuroscientific studies have shown that taking notes by hand with pen/pencil and paper is more beneficial than typing (or taking pictures of the board) for learning and retaining information, as well as for understanding and synthesizing concepts.

* Please note that, simultaneously with these physical office hours, I will also hold online office hours via Zoom; the Zoom meeting ID and passcode will be shared and pinned on the Moodle announcements page.

Learning Outcomes

Upon successful completion of this course, students will be able to:

- ✓ analyze, interpret, and think critically and creatively about the verbal, generic, structural, and dramatic qualities of William Shakespeare's sonnets and plays
- ✓ connect the sonnets and plays to the intellectual, sociocultural, and historical contexts in which they were produced
- ✓ conduct research independently and utilize the results of that research to produce analytical and critical work

Course Materials

All texts for the course will be provided for you via the course Moodle page, mainly in PDF format. However, I strongly recommend that you print out paper versions of the texts and read them that way: this is because reading physical copies of texts allows better annotation and note-taking as compared to electronic versions, and therefore facilitates more active engagement in the classroom and better understanding as a whole.

For each of the plays that we read, videos of stage and/or television performances will also be provided for you. While these will not be required viewing, I strongly recommend that you watch them (or alternative versions if you can find some) because it must not be forgotten that Shakespeare's plays were meant to be performed and seen, not simply read as texts.

This course focuses on primary-source material (*i.e.*, the sonnets and plays themselves) and not on secondary-source material (*i.e.*, introductory, critical, and/or analytical texts); nevertheless, I will assign certain secondary-source readings as necessary, and any such readings that are not in the course schedule below will be announced in class and/or via email or Moodle.

Grading

Your final grade will be determined according to the following criteria:

Ongoing (formative) assessment (30%)

- **Attendance and participation (15%)**

Because, as noted above, this is a reading- and discussion-based course, regular attendance at and active participation in class are expected and required. The attendance portion of your grade counts for 5% of your total grade (determined based directly on the percentage of class-hours attended), while the participation portion of your grade counts for 10% of your total grade.

- **Assignments (15%)**

Over the course of the semester, you will write a total of three (3) short (between approximately 400 and 800 words) short assignments, with each individual assignment worth 5% of your total grade. More details about these assignments will be provided in due time throughout the semester.

Summative assessment (70%)

- **Midterm project (20%)**

You will be expected to prepare a midterm project, for which there will be both analytical (*i.e.*, an essay) and creative (*e.g.*, an original sonnet or short dramatic scene) options. The project will be due around Week 8 or 9. More information about this project will be provided in due course.

- **Final project (25%)**

You will be expected to prepare a final project, for which there will be both analytical (*i.e.*, an essay) and creative (*e.g.*, an adaptation or performance of a text) options. The project will be due sometime prior to the beginning of the final examination period on May 30. More information about this project will be provided in due course.

- **Final examination (25%)**

During the final examination period (May 30–June 10), there will be a comprehensive final examination covering the material from Weeks 1 through 14. More information about this exam will be provided in due course.

Statement on Academic Integrity

TED University is committed to maintaining the highest standards of integrity and ethical conduct. Such a level of ethical behavior and academic integrity will be expected in this course. Participating in behavior that violates academic integrity—*e.g.*, unauthorized collaboration on homework assignments, plagiarism, multiple submissions of the same assignment, cheating on examinations, fabricating information, helping another person to cheat, having unauthorized advance access to examinations, altering or destroying the work of others, or any other action deemed as giving an unfair academic advantage—will result in disciplinary action. For more information on what constitutes ethical academic integrity at TED University, please see the following page: <https://student.tedu.edu.tr/en/student/principles-of-academic-integrity>.

Also please note that, in this course, any form of discrimination and/or harassment based on race, color, religion, creed, ethnicity, ancestry, national origin, sexual orientation, gender

identification, age, or disability, among other personal characteristics or choices, is strictly prohibited and will not be tolerated.

Attendance, Make-up, and Late Submission Policies

You are required to attend class regularly, and attendance will be taken at the beginning of every class hour. As noted above, simple attendance counts for 5% of your total grade, but please note that more than 12 class-hours of absence will result in failure (FX) of the course.

Except in cases of documented illness or emergency, there will be no make-ups for any of the course assessments listed above. Late submissions (again, with the exception of documented illness or emergency) will generally be accepted, but at a penalty of 10% (*i.e.*, the equivalent of one full letter grade) of the assessment's overall grade per 24-hour period.

Tentative Course Schedule

Below you will find a weekly schedule of the sonnets and plays on which we will focus, as well as some secondary sources that you should read in addition to the sonnets and plays; as already noted above, there may be additional secondary-source readings in addition to those listed below, and if so these will be announced at the appropriate time during the semester. The exact day-by-day schedule of readings will also be announced at the appropriate time, in class and/or via email or Moodle. Please note that, as indicated by the word "tentative" above, these readings/viewings and the schedule may change according to the progress and "flow" of the class; any changes will be announced in class and/or via email or Moodle. Also please note that you are responsible for checking on and keeping up with the assigned material, and that you must come to the first class of each week having read all of the material assigned for that week.

Week 1 (Feb. 14 + 18): Introduction

- In-class reading: Romeo and Juliet at the balcony, from *Romeo and Juliet*, Act 2, Scene 2
- In-class viewing: *Romeo and Juliet*, Act 2, Scene 2 by the Royal Shakespeare Company (2018)
- "Shakespeare's Life" from the *Folger Shakespeare Library*:
<https://www.folger.edu/shakespeares-life>

Weeks 2–4 (Feb. 21 + 25, Feb. 28 + Mar. 4, Mar. 7 + 11)

- **Shakespeare's sonnets**: Sonnets #1, 12, 18, 20, 23, 27–30, 41–42, 70–71, 73, 106, 113, 116, 127, 129–131, 134, 138–140, 142, 144, 147, 151
- "William Shakespeare" from the *Poetry Foundation*:
<https://www.poetryfoundation.org/poets/william-shakespeare>

Weeks 5–7 (Mar. 14 + 18, Mar. 21 + 25, Mar. 28 + Apr. 1)

- ***Twelfth Night; or, What You Will***
 - Optional viewing: Shakespeare's Globe 2013 production of *Twelfth Night*
- Introduction to *Twelfth Night*, Stephen Greenblatt
- “Shakespeare's Theater” from the *Folger Shakespeare Library*:
<https://www.folger.edu/shakespeares-theater>

Weeks 8–10 (Apr. 4 + 8, Apr. 11 + 15, Apr. 18 + 22)

- ***The Tempest***
 - Optional viewing: Royal Shakespeare Company 2017 production of *The Tempest*
- Introduction to *The Tempest*, Stephen Greenblatt
- Michel de Montaigne, “On Cannibals,” translated by J.M. Cohen

Weeks 11–13 (Apr. 25 + 29, May 9 + 13, May 16 + 20)

- ***Henry IV, Part 1***
 - Optional viewing: *The Hollow Crown*, Season 1, Episode 2 (2012); directed by Richard Eyre
- Introduction to *Henry IV, Part 1*, Jean E. Howard
- ***Henry IV, Part 2, Act 5, Scene 5***
 - Optional viewing: *The Hollow Crown*, Season 1, Episode 3 (2012); directed by Richard Eyre
- **Please note that there will be no class on the week of May 2–6 due to the Eid al-Fitr (Ramazan) holiday.**

Week 14 (May 23 + 27): Review and Preparation for Final

- **Please note that your final examination will be comprehensive, covering the material from Weeks 1 through 14.**