

ENGLC235H : Introduction to Shakespeare Honors

General Information

Author:	<ul style="list-style-type: none">• Clifford Davis• Enns, Gary• Mills, Yvonne• Vasquez, Laura
Course Code (CB01) :	ENGLC235H
Course Title (CB02) :	Introduction to Shakespeare Honors
Department:	English
Proposal Start:	Fall 2021
TOP Code (CB03) :	(1504.00) Classics
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000315551
Curriculum Committee Approval Date:	03/06/2015
Board of Trustees Approval Date:	04/09/2015
External Review Approval Date:	02/25/2014
Course Description:	<p>This course provides an introduction to Shakespeare's works, including discussion and analysis of selected plays (tragedies, comedies, and histories) and non-dramatic poetry. Some attention may be given to the historical, artistic, literary, theatrical, and social influences of Renaissance England contributing to the development of Shakespeare's literary achievements. The honors course provides more content and requires greater intensity and depth of study than the non-honors course; the honors course also requires at least one extra research assignment.</p>
Submission Type:	<p>Mandatory Revision</p> <p>This course is being revised during cyclical review. The prerequisite, methods of instruction, assignment examples, texts, and delivery methods have all been updated and aligned with current CIC requirements. This course was last assessed spring 2015 with good performance overall and ultimately no impacts from assessment.</p>
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">• English
Alternate Master Discipline Preferred:	<ul style="list-style-type: none">• English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Support Course Status (CB26)

Course is not a support course

Course Special Class Status (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Pass/No Pass
- Letter Grade Methods

Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

Active

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

Summer 2018 to Fall 2020

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)

Certificate of Achievement

Fall 2021

Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)

A.A. Degree Major

Spring 2022

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

Y

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Area 3.3

Categories

Humanities
Literature

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

CSU General Education Certification

Area C.2

Categories

Arts & Humanities
Humanities

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Intersegmental General Education Transfer Curriculum

Area 3.B

Categories

Arts & Humanities
Humanities

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Units and Hours

Summary

Minimum Credit Units (CB07)

4

Maximum Credit Units (CB06)

4

Total Course In-Class (Contact) Hours

72

Total Course Out-of-Class Hours

144

Total Student Learning Hours

216

Faculty Load

0

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	72
Laboratory	0
Activity	0
Total	72

Course Out-of-Class Hours

Lecture	144
Laboratory	0
Activity	0
Total	144

Time Commitment Notes for Students

No value

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

ENGLC101 - Freshman Composition

ENGLC101 - Freshman Composition

In English C235H, students are expected to employ the following academic skills, all of which are taught in English 101: Freshman Composition:

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized academic essays with arguable theses and persuasive support, using complex ideas presented in university-level sources.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, interpret, and see the relations among primary and secondary sources, incorporating them into written essays using accurate MLA documentation and formatting.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Entrance Skills

Description

No value

No value

Limitations on Enrollment

Limitations on Enrollment

Description

Enrollment in this honors course is limited to students enrolled in the associated course. Students will be required to read and comprehend challenging materials and analyze in depth a chosen topic appropriate for intensified study, and must be able to maintain a minimum standard of coursework at the honors level.

No Value

Specifications

Methods of Instruction

Methods of Instruction

Written work

Rationale

Expository and argumentative essays of 1250-1800 words demonstrating the student's ability to write clearly structured text-based essays which require

1. finding, evaluating, organizing, and effectively integrating college-level source material;
2. employing MLA format and citation apparatus correctly; and
3. analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts.

Methods of Instruction	Library
Rationale	Research into scholarly sources through library channels such as databases and eBooks.
Methods of Instruction	Instruction through examination or quizzing
Rationale	Quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills. Possible question formats may include but are not limited to multiple choice, short answer, matching, and essay questions based on prompts.
Methods of Instruction	Lecture
Rationale	Lectures on the historic or cultural context of literary works, literary terminology, critical theory, form and theory, and language.
Methods of Instruction	Discussion
Rationale	Weekly discussions of literary texts, their accompanying literary genres, historical contexts, and any relevant analytical lenses.
Methods of Instruction	Presentations (by students)
Rationale	Honors students present an oral prospectus of their final research paper.
Assignments	
<p>Course assignments will include some or all of the following:</p> <ol style="list-style-type: none"> 1. Reading assigned texts such as <i>The Taming of The Shrew</i>, <i>Richard III</i>, <i>Much Ado About Nothing</i>, and Shakespeare's <i>Sonnets</i>, among others. 2. Finding, reading, and evaluating secondary sources such as scholarly essays from databases. 3. Perusing additional material such as textbook chapters and videos which provide historical and literary context. 4. Answering reading questions based on literary works and secondary sources. 5. Participating in weekly class discussions. <p>Honors reading and project: Honors requires additional readings and a 2,500-word research paper [with primary source(s) and multiple academic secondary sources, using MLA formatting and documentation] or equivalent. The honors project provides students with an opportunity for intensified inquiry beyond the scope of the non-honors class. Scored by a rubric.</p> <p>Topic may be assigned by instructor or require students to develop an appropriate focused topic on their own, a more advanced skill appropriate for honors students.</p>	
Methods of Evaluation	Rationale
Research Paper	<p>Expository and argumentative essays of 1250-1800 words demonstrating the student's ability to write clearly structured text-based essays which require 1. finding, evaluating, organizing, and effectively integrating college-level source material; 2. employing MLA format and citation apparatus correctly; and 3. analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts.</p> <ul style="list-style-type: none"> • Example: Analyze the various significations/meanings of "nothing" in the title of <i>Much Ado About Nothing</i>. • Example: From an analysis of <i>Julius Caesar</i>, answer the question of whether Caesar or Brutus should be identified as the tragic hero of the play.

- Examples: *Taming of the Shrew*
 1. Discuss Shakespeare's use of the metatheatrical and self-referentiality in *The Taming of the Shrew*.
 2. Examine Katherine's final speech as evidence for (or against) the title of the play.
 3. What is the role of animal and hunting imagery?
 4. Explain Petruchio's odd deportment at his own wedding: what is the purpose of his behavior and dress?
 5. Do Kate and Petruchio actually love each other by the end of the play?
- Examples: Please choose one of the following titles, compose a thesis based upon that title, and then construct an argumentation essay in which you provide a literary analysis of William Shakespeare's *Hamlet*. (Hint: transform the title into a question about the play that you would like to answer.)
 1. "Remember Me": *Hamlet* as Revenge Tragedy
 2. "Problems"—Real and Artificial—in *Hamlet*
 3. "The Play's the Thing": The Theme of Acting in *Hamlet*
 4. "The Undiscovered Country": The Contemplation of Death in *Hamlet*
 5. "Putting an Antic Disposition On": Madness in *Hamlet*
 6. "Unfold Yourself": The "Unpacking" of Words in *Hamlet*
- Examples: *Merchant of Venice*
 1. Compare Michael Radford's cinematic version to Shakespeare's play. What changes has Radford made to the characterization(s) in the original? Should the movie be regarded as a successful cinematic translation of the play? Why or why not?
 2. How does the play invoke anti-Semitic stereotypes? On what are they based?
 3. How do the antithetical settings of the play, Venice and Belmont, highlight its major themes?
 4. How does the play establish binary oppositions of Christian and Jew and their perceived values?
- Examples: *Richard III*
 1. Compare Richard Loncraine's significantly compressed cinematic version to Shakespeare's play. What changes has Loncraine made to the language, characterizations, and setting? Should the movie be regarded as a successful translation of W.S.'s original?
 2. Focusing on Margaret as a choric figure, explore the theme of retributive justice in *Richard III*.
 3. How does the characterization of Richard as a malicious antagonist serve as a prototype for Shakespeare's other demonic characters, like Iago and Edmund?
 4. Explore the generic foundation of (and deviations from) the medieval and Renaissance morality play.
 5. Why might this play accurately be classified as "Tudor propaganda"?
- Example: *Measure for Measure's* ambiguous ending, which doesn't conclude in an actual wedding unlike his traditional comedies and can be interpreted as a predatory proposal, is one of the reasons that this "comedy" is often classified instead as a "problem play." In an essay of 4-6 pages, please argue why (or why not) the play's original generic classification is accurate (or inaccurate).
- Example: In a paper of 4-6 pages explain why the source texts, quarto and folio versions, and printing history of the time have so much to do with what we consider "Shakespeare."
- Example: In a paper of 4-6 pages, review the performance history and contemporary reception/adaptation as well as global reception/adaptation of one of Shakespeare's tragedies. How this play been edited to fit Romantic ideals of happy endings?

Tests	<p>Quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills.</p> <ul style="list-style-type: none"> • Example: Examine the role of Polonius in <i>Hamlet</i>.
Homework	<p>Reading responses, as in-class or take-home exercises.</p> <ul style="list-style-type: none"> • Example: reading questions about the most famous of Shakespeare's <i>Sonnets</i>.
Project	<p>Honors Project (topics will vary with instructor):</p> <ul style="list-style-type: none"> • Example: Write a research paper of 2500 words on a play not assigned in the non-honors class and/or literary criticism of the work, reflecting intensified study beyond the scope of the non-honors class. Students must apply the close-reading and interpretation skills

learned in the non-honors section to an additional work, specifically focusing on the interconnectedness of literary antecedents, genre study, historical context, and innovation.

Distance Education Description: how outcomes are evaluated

Outcomes for the various methods of evaluations above are assessed in the following ways:

1. Research papers are assessed using a rubric.
2. Tests and the final exam are assessed using tabulated scores, plus a rubric for any written components.
3. Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Shakespeare, William (B. A. Mowat and P. Werstine, eds.)	The Folger Shakespeare	Washington Square Press	2019	

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Read actively and critically a variety of Shakespeare's works.

Expected SLO Performance: 70.0

English
English AA Degree for
Transfer

1. Read critically a variety of literary works in English, including diverse voices and cultures. Assessment: This will be assessed by a paper, scored with a rubric.

Identify key elements of Shakespearean genres in order to analyze and interpret the texts.

Expected SLO Performance: 70.0

English
Liberal Arts: Arts & Humanities AA
Degree

Evaluate, create, or perform artistic and cultural constructions.

English
English AA Degree for Transfer

2. Identify key elements of literary genres in order to analyze and interpret texts. Assessment: This will be assessed by a paper, scored with a rubric.

Relate Shakespeare's works to their historical, cultural, and aesthetic contexts.

Expected SLO Performance: 70.0

Social Science
PLOs for CSU GE COA Evaluate the significance of artistic and cultural constructions.

English
English AA Degree for Transfer 3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

English
Liberal Arts: Arts & Humanities
AA Degree Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

Social Science
IGETC PLOs Evaluate the significance of artistic and cultural constructions.

Define, identify and analyze literary and dramatic techniques in Shakespeare's works.

Expected SLO Performance: 70.0

English
English AA Degree for Transfer 4. Define, identify, and analyze literary and dramatic techniques in a variety of works. Assessment: This will be assessed by a paper, scored with a rubric.

Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis.

Expected SLO Performance: 70.0

English
English AA Degree for Transfer 5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

Research appropriate primary and secondary sources and apply documentation skills without plagiarism.

Expected SLO Performance: 70.0

English
English AA Degree for Transfer 5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

Construct a project reflecting intensified study beyond the scope of the non-honors class.

Expected SLO Performance: 70.0

English
English AA Degree for Transfer 3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

Outline

Course Outline

I. Composition of literary analysis

A. Exploring through critical reading:

1. Making predictions
2. Close reading
3. Describing audience
4. Focusing on content and form separately
5. Tracing patterns within the text and noting contradictions
6. Identifying important words; images; or scenes
7. Identifying shifts in meaning
8. Raising questions about the text

B. Planning an interpretative essay:

1. Selecting the text
2. Identifying audience
3. Identifying the main issue; claim; and evidence
4. Identifying particular challenges
5. Determining effective organization strategies
6. Identifying common literary terms of the genre

C. Composing:

1. Title
2. Style
3. Introduction
4. Development
5. Emphasis
6. Conclusion

D. Revising:

1. Logic
2. Organization
3. Clarity
4. Emphasis
5. Style
6. Grammar

II. Genres; Contexts; and Works

A. History Plays

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - a. Richard III
 - b. I Henry IV
 - c. Henry V

B. Tragedies

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - a. Hamlet
 - b. Othello
 - c. Macbeth
 - d. King Lear
 - e. Julius Caesar

C. Comedies

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - a. The Comedy of Errors
 - b. Love's Labour's Lost
 - c. Much Ado About Nothing
 - d. Measure for Measure
 - e. Taming of the Shrew

D. Romances

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - a. A Winter's Tale
 - b. The Tempest

E. Non-Dramatic Poetry

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - c. Selections of the Sonnets
 - d. Venus and Adonis; The Rape of Lucrece

III. Shakespeare's Language and Dramatic Techniques:

A. Language:

1. Literary Devices
 - a. Metaphor
 - b. Simile
 - c. Imagery
 - d. Symbolism
 - e. Irony
 - f. Metonymy
 - g. Synecdoche
 - h. Personification
 - i. Puns
 - j. Malapropism
 - k. Bawdy

2. Poetic and Rhetorical Techniques

- a. Verse/Prose Usage
- b. Rhyme
- c. Alliteration
- d. Verbal Irony
- e. Paradox/Oxymoron
- f. Chiasmus/Antimetabole
- g. Hyperbole
- h. Anaphora
- i. Paralepsis/Apophysis
- j. Petrarchan Language
- k. The Sonnet Form

B. Dramatic Techniques

1. Plot
2. Structure
3. Characterization
4. Dramatic and Situational Irony
5. Stock Characters
6. Common Themes
7. Foreshadowing
8. Soliloquy
9. Asides
10. Dialogue
11. Satire
12. External and Internal Conflict
13. Humorous Relief
14. Common Motifs

IV. Research and Documentation

- A. The difference between primary and secondary sources
- B. Finding and evaluating sources
- C. Balancing and documenting summary; paraphrase; and direct quotes
- D. Modern Language Association (MLA) Style
 1. Formatting
 2. Parenthetical citations
 3. Works Cited page

V. Honors Project: The project provides students with an opportunity for intensified inquiry appropriate for honors-level instruction. Exact topics will vary with instructor.

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- Online course with on ground testing
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

Online: Regular and effective contact between instructor and student in the online environment is accomplished primarily through weekly discussions within the learning management system (LMS); students post to weekly prompts, and the instructor engages with students in the resulting discussion threads. Options for additional methods of contact are identical to the onsite course, including messaging via LMS, a college-adopted networking app (such as Pronto), email, live video conferencing, and/or telephone. Student-to-student contact is

accomplished primarily through weekly discussions and possibly a college-adopted networking app. All paper assignments are identical to those in an onsite class, except that they are submitted within the LMS. Likewise, quizzes and exams are also delivered within the LMS. The instructor is responsible for providing substantive feedback on student work via online methods such as rubrics, comment spaces, private online discussion, video conferencing, or direct messaging.

Hybrid: All student-instructor and student-student contact in a hybrid course are identical to the online course but with the addition of some face-to-face meetings that the instructor may use to connect with students through in-class lecture, discussion, testing, feedback, and other in-class activities.

iTV: Regular and effective contact between instructor and student in an iTV course is identical to a traditional onsite course, excepting that some students are attending the iTV course remotely. Additional methods of contact are identical to onsite courses. Student-to-student contact is likewise the same, with remote students participating equally with each other and with students at the host location. All paper assignments and their assessments are identical to those in a regular onsite class but will be collected and assessed using a medium such as LMS assignments or Turnitin. Lectures and class discussions are conducted through iTV. The instructor is responsible for providing feedback either through iTV conferences, e-mail, LMS messaging, phone conferences, or office hours. The instructor must provide substantive critiques of all essays, as well as some assessment of iTV class participation.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- E-mail

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

Up-to-date web browser.

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

Up-to-date web browser.

Emergency Distance Education Options The course will operate in remote delivery mode when all or part of the college service area is under an officially declared city, county, state, or federal state of emergency, including (check all that apply) - Online including all labs/activity hours - Hybrid with online lecture and onsite lab/activity hours - Correspondence education in high school and prison facilities - None. This course will be cancelled or paused if it cannot be held fully onsite.

- Online including all labs/activity hours
- Hybrid with online lecture and onsite lab/activity hours
- Correspondence education in high school and prison facilities