

# ENGL-220: SHAKESPEARE: INTRODUCTION

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**Effective Term**

Fall 2025

**CC Approval**

02/07/2025

**AS Approval**

02/13/2025

**BOT Approval**

02/20/2025

**COCI Approval**

04/30/2025

## SECTION A - Course Data Elements

**CB04 Credit Status**

Credit - Degree Applicable

**Discipline**

Minimum Qualifications	And/Or
English (Master's Degree)	

**Subject Code**

ENGL - English

**Course Number**

220

**Department**

English (ENGL)

**Division**

Language and Developmental Studies (LADS)

**Full Course Title**

Shakespeare: Introduction

**Short Title**

Shakespeare: Introduction

**CB03 TOP Code**

1501.00 - English

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

Updating common course numbering course change.

## SECTION B - Course Description

**Catalog Course Description**

The course offers reading and discussion of representative Shakespearean comedies, tragedies, and histories, as well as other selected plays and poems. The class examines changing texts and performances of Shakespeare's plays from the sixteenth century through the present. Students review the literature in relation to its diverse social, historical, political, religious, cultural, artistic, and literary contexts as well as in relation to its contemporary influence.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

### Allow Audit

Yes

## Requisites

### Prerequisite(s)

Completion of ENGL-C1000 or ENGL-120B with a minimum grade of C or appropriate placement.

## Requisite Justification

### Requisite Description

Course Not in a Sequence

### Subject

ENGL

### Course #

C1000

### Level of Scrutiny

Content Review

Upon entering this course, students should be able to:

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### Requisite Description

Course Not in a Sequence

### Subject

ENGL

### Course #

120B

### Level of Scrutiny

Content Review

Upon entering this course, students should be able to:

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## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

3.00000

**Lecture Hours**

54

**Outside of Class Hours**

108

**Total Contact Hours**

54

**Total Student Hours**

162

**Distance Education Approval****Is this course offered through Distance Education?**

Yes

**Online Delivery Methods**

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

**SECTION E - Course Content****Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	Demonstrate, through explication, interpretation, and examination, the ability to compose thoughtful analyses of the elements and principles that make up Shakespeare's works of imaginative literature.
2.	Demonstrate an understanding of the dominant themes as well as the social and artistic contexts influencing the production of Shakespeare's works.

**Course Objectives**

Upon satisfactory completion of the course, students will be able to:	
1.	Apply standard methods of literary analysis to selected Shakespearean works, incorporating apt research, critical thinking, and composition skills.
2.	Identify, define, and analyze the major features (e.g., characterization, diction, imagery, symbolism, archetypes; dramatic structures; poetic forms) of Shakespearean works.
3.	Identify and analyze the themes, motifs, style, techniques, and aesthetic effects of Shakespearean works (e.g., honor in Henry IV, Part 1 and Richard III; the fool in Twelfth Night and King Lear; characterization in The Merchant of Venice and Measure for Measure).
4.	Trace Shakespeare's contributions to craft (e.g., the sonnet; forms of comedy, history, or tragedy; literary characterization; the subplot) as well as the significance of his works relative to literary periods (e.g., the mature tragedies contrasted to typical Elizabethan tragic drama; the sonnets contrasted to those characteristic of the sixteenth century).
5.	Examine one or more Shakespearean works relative to the socio-historic contexts of the age (e.g., political influences in the English history plays; exploration and discovery in The Tempest; racial and religious issues and prejudices in Othello and The Merchant of Venice; public vs. private theater, evolving theater design, and the influences of the Globe and Blackfriars theaters upon Shakespeare and his successors).
6.	Evaluate critical essays on Shakespeare and his works (e.g., G.W. Knight's religious analyses of tragedies; Frye on pastoral comedies; C.L. Barber's views on the connection between comedies and ritual; Kott's interpretations of A Midsummer Night's Dream; Langer's structural assessment of the tragic flaw).

**Course Content**

1. Shakespearean Backgrounds
  - a. Shakespeare's biography and historical records, especially as they pertain to the authorship question; Elizabethan society and the political, religious, artistic and other socio-cultural contexts informing its world view; Shakespeare's language, as well as textual production; Elizabethan theater and the dramatic profession; Shakespeare's influence; styles of Shakespearean performance; Shakespeare in our age.
2. The Comedies

- a. Theories and characteristics of comedy and Shakespearean comedy; examination of specific plays (including sources and influences; development; stylistic, structural, and thematic elements; critical viewpoints; aspects of performance).
- 3. The Tragedies
  - a. Theories and characteristics of tragedy and Shakespearean tragedy; examination of specific plays (including sources and influences; development; stylistic, structural, and thematic elements; critical viewpoints; aspects of performance).
- 4. The Histories
  - a. Theories and characteristics of history plays and Shakespearean histories; examination of specific plays (including sources and influences; development; stylistic, structural, and thematic elements; critical viewpoints; aspects of performance).
- 5. The "Problem Plays"
  - a. Conventional Shakespearean "genres" and non-conventional plays; theories and characteristics of tragi-comedy and Shakespearean tragi-comedies; examination of specific plays (including sources and influences; development; stylistic, structural, and thematic elements; critical viewpoints; aspects of performance; looseness of Shakespearean dramatic categories, such as Titus Andronicus as comedy).
- 6. The Sonnets and Narrative Poems
  - a. Theories and characteristics of the sonnet, narrative poetry, and Shakespearean sonnets and poems; examination of specific poems (including sources and influences; development; stylistic, structural, and thematic elements; critical viewpoints).

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Activity	
Discussion	
Lecture	
Other	Instructors may present material in a variety of modes, including lectures, discussion, and collaborative groupwork. In as much as stagecraft is a significant aspect of the Shakespearean tradition, video recordings, documentaries, and live performances may be used. Instruction should balance delivery of information about Shakespeare's works with hands-on practice of literary analysis and argumentative interpretations. To this end, instructors may use a variety of modes, including the use of videos, document camera, or powerpoint presentations.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Telephone Conversations  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Examinations may vary from multiple choice to short response, reviewing the content of the literary work and/or historical and cultural contexts.
Quizzes	
Projects	Course project on selected Shakespearean works, styles, forms, genres, or contexts.
Portfolios	

**Essays/Papers**

Papers may include academic essays as well as shorter assignments such as summaries, annotated bibliographies, reader responses, journals, explications, in-class writing, etc.

**Oral Presentations****Assignments****Reading Assignments**

Reading approximately 100 pages of Shakespearean drama or poetry and other apt texts (e.g., critical essays, instructor-prepared course material, background and reference articles and books) per week

For Example: Read Hamlet. Identify Hamlet's primary monologues and soliloquies in each Act and consider how they outline the development of his character over the course of the play.

For Example: Read Stephen Greenblatt's article on Macbeth tracing the plays socio-cultural context with regards to witchcraft and King James's anxiety about sovereignty. Locate passages from the play that you think affirm his claim that the play is a "tragedy of meltings, vanishing boundaries, and liminal states."

**Writing Assignments**

Response papers, in-class essays and out-of-class essays analyzing the literature and its contexts.

FOR EXAMPLE:

1. Romantic love is a dominant theme in Elizabethan comedy. Examine A Midsummer Night's Dream: what, according to the play, is the nature of love? How is it exhibited by the characters? Do they feel genuine love, or do their feelings reflect what they have been conditioned to feel through social customs, such as filial duty or courtly love? Select one or more of the relationships in A Midsummer Night's Dream and analyze how love is explored by the characters' evolving connections.
2. As You Like It, Richard III, and Hamlet are all full of characters pretending to be someone other than themselves. To what degree are the characters aware that they are role-playing? Does their acting have serious consequences, or is it merely a game? Write an essay that analyzes the implications of "acting" within the dramatic plot. Choose one play; or consider comparing characters and motives from two different plays.
3. Review the following quotations from Hamlet, note their locations, and: -Identify the speaker. -Indicate to whom the words are addressed (or if the passage is an aside or a soliloquy). -Describe the situation in which the statement occurs. -Briefly explain the significance of the quotation to the play.

PLAY QUOTES:

1. What, has this thing appeared again tonight?
2. A little more than kin, and less than kind!
3. This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man.
4. Haste me to know't, that I, with wings as swift As meditation or the thoughts of love, May sweep to my revenge.
5. I'll have grounds more relative than this. The play's the thing Wherein I'll catch the conscience of the King.

**Other Assignments**

DIRECTORIAL CHOICES: VIDEO PRODUCTION ANALYSES

In groups, watch two video productions of Hamlet (BBC, Zeffereilli, Branagh, Olivier, Almereyda, etc.) Analyze the directorial choices and stylistic mise-en-scene and present them to the class.

SAMPLE RESEARCH PROJECT: CRITICISM ON SHAKESPEAREAN DRAMA

Locate and review a critical essay on the assigned play and address the questions below in a 500-word essay (two-three pages). Support your views with excerpts from the criticism and from Shakespeare's text. Follow the essay submission standards provided in class and posted on the website; credit the text and any research source(s) with apt MLA citations. See your beloved professor for assistance.

1. What are the critic's main points; what is the thesis of the essay?
2. Are the main points effectively supported? What specific evidence does the critic use?
3. On which points do you agree with the critic?
4. On which points do you differ with the critic? What specific evidence supports your views?
5. What, if anything, does the critical essay contribute to your understanding of the play?

**SECTION F - Textbooks and Instructional Materials****Material Type**

Textbook

**Author**

Greenblatt, Stephen, et al, eds.

**Title**

The Norton Shakespeare: Based on the Oxford Edition

**Edition/Version**

3rd

**Publisher**

W.W. Norton

**Year**

2015

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**Material Type**

Textbook

**Author**

Evans, G. Blakemore, et al.

**Title**

The Riverside Shakespeare

**Edition/Version**

2nd

**Publisher**

Houghton Mifflin

**Year**

1997

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**Material Type**

Textbook

**Author**

Thompson, A. et. al.

**Title**

Arden Shakespeare Third Series Complete Works

**Edition/Version**

1st

**Publisher**

Bloomsbury

**Year**

2020

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**Material Type**

Textbook

**Author**

Hartley, J., P. Holland

**Title**

Shakespeare and Geek Culture

**Publisher**

Bloomsbury

**Year**

2020

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**Material Type**

Other required materials/supplies

**Description**

Single-volume editions of the plays (e.g., Arden, New Folger, Oxford, Pelican, Signet) may also be used.

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**Material Type**

Other required materials/supplies

**Description**

OER Versions of Shakespeare's texts (all Shakespeare works are in the public domain).

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**Material Type**

Other required materials/supplies

**Description**Online Shakespeare Collections based on earlier editions, such as Open Source Shakespeare (<https://www.opensourceshakespeare.org>) or The Complete Works of William Shakespeare (<http://shakespeare.mit.edu>)

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**Course Codes (Admin Only)****ASSIST Update**

No

**CB00 State ID**

CCC000313095

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No