

William Shakespeare (LIT 111D, Summer '21)

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Richard II (right) surrenders his crown to Henry Bolingbroke (left), *Froissart's Chronicles* (14th century)

This summer, we will read four plays by Shakespeare that scholars call "The Second Tetralogy": *Richard II*, *Henry IV, Parts One and Two*, and *Henry V*. These plays focus on the pre-history of a late-medieval civil war in England—the Wars of the Roses (1455–85)—about which Shakespeare wrote four other plays (“The First Tetralogy”) earlier in his career. They were extraordinarily popular among Shakespeare’s contemporaries. For them and for us, they raise fundamental questions about the compatibility of virtue and politics, the causes of war, the permanence of institutions (both sacred and secular), the circumstances under which governments may be legitimately overthrown, and the unforeseen consequences of civil strife. To supplement our study of the plays and enrich our discussion about them, we will sample a number of modern

productions and adaptations. No knowledge of Shakespeare or medieval history is necessary. All are welcome.

Required Texts

The Folger Shakespeare Library has published the best, most useful, and most affordable editions of the Second Tetralogy. Free pdf versions, without scholarly notes and commentaries, are available on Canvas. I highly recommend that you purchase print copies of the plays in the Pelican edition, which are inexpensive. You must have either a printed edition or an online edition before your eyes at every class meeting. We will be doing a fair amount of reading aloud from the plays, and you cannot participate in discussion if you do not have a text open for reference.

Basic Requirements

Do all of the reading. Come to all scheduled meetings punctually. Make the discussion lively.
Complete four exercises in practical criticism. Complete a final exam.

UC Regulations

A five-unit course at the University of California is equivalent to fifteen hours of work per week. The compression of ten-week quarters into five-week summer sessions means that you are expected to spend thirty hours per week on each five-unit course you take (approximately seven hours in class and twenty-three hours on your own). That does not seem feasible to me, especially in a remote learning environment, and I have adjusted the expectations of this course accordingly. I encourage you to spend your time outside of class meetings preparing for the seminar by reading, taking notes in your texts, re-reading, and revising your notes; discussing the reading with classmates and taking advantage of office hours with me and Katie; preparing to write, writing, and revising your writing; and screening stage and film productions of the plays to deepen your appreciation for them.

Daily Schedule

LIT 111D will meet on Mondays and Wednesdays between 9:00am and 12:30pm, from July 26 to August 25.

All scheduled course meetings will take place on Zoom, at a link distributed through Canvas. If you are a newcomer to campus, you do not need to sign up for an account. Just login to canvas.ucsc.edu with your CruzID and Gold Password. For more information, see [Canvas Getting Started Student Guide](#).

Ordinarily class meetings will begin with an exercise for you to complete alone or with other members of the course. Then I will share some information with you and conduct a discussion of the day's reading in relation to what you've done in the exercise. Finally, you'll have some time with Katie. There will be more than one break during class meetings so that we can get away from the screens for a while and move about.

Zoom Etiquette

In your profile, please use a name that you would like the rest of us to call you. If your technology permits, please turn on your camera so that we can see your face.

When you enter a class meeting, you will be muted. Feel free to unmute yourself to ask a question, make a comment, or respond to something else someone has said, but please mute yourself when not speaking in order to reduce background noise. Please also use the Raise Hand function so that I can call on you when you want to speak. It will keep us from talking over each other.

The Chat will be open during class meetings, and you will be able to chat with everyone, but the option for private chatting will be turned off. Please use the chat line to make ask questions, make comments, et cetera. It is a great way to participate in discussion.

Reading

*Please read the entire play before the first class meeting in which we discuss it.

July 28	<i>Richard II</i>	3.2 through end
August 2	<i>Henry IV, Part One</i>	1.1 through 3.1
August 4	<i>Henry IV, Part One</i>	3.2 through end
August 9	<i>Henry IV, Part Two</i>	1.1 through 2.4
August 11	<i>Henry IV, Part Two</i>	3.1 through end
August 16	<i>Henry V</i>	1.1. through 3.7
August 18	<i>Henry V</i>	4.1. through end
August 23	<i>The King</i> (2019)	
August 25	<i>The King</i> (2019)	

Writing

You will complete four brief exercises in practical criticism that are intended to hone your abilities as close readers. Refer to the Close Reading Interpretive Tool at the end of the syllabus. The first will focus on *Richard II*, the second on *Henry IV, Part One*, the third on *Henry IV, Part Two*, and the fourth on *Henry V*. Each exercise will be worth 15% of your final grade.

*The CRIT exercises will be due July 28 and August 4, 11, and 18. The passages on which you will focus in exercise are:

July 28	<i>Richard II</i> , 5.5.1-66 (Richard's soliloquy)
August 4	<i>1 Henry IV</i> , 3.2.29-91 (Henry IV to Prince Hal)
August 11	<i>2 Henry IV</i> , 4.3.85-122 (Falstaff's soliloquy)
August 18	<i>Henry V</i> , 4.1.222-76 (Henry V's soliloquy)

You will also complete a take-home, open-book final exam that will include a choice of questions. The exam will be worth 25% of your final grade.

*The final exam will be due by 5:00pm on Friday, 27 August.

Participation and Attendance

LIT 111D is a seminar, meaning that lively, critical participation in discussion is essential. Participation will be worth 15% of your final grade.

Attendance at all class meeting is required but will not be graded. Absence from two scheduled class meetings (20% of the course) will result in a failing grade.

Extensions

The brevity of the course means that I will grant extensions only in cases of genuine emergency. Work that is submitted after the due date without an extension will not receive comments and may be penalized or not graded. All assignments must be completed in order to receive a passing grade for the course.

Important Summer Session Remote 2021 Deadlines

To drop a course Monday, August 2

To petition for withdrawal Friday, August 13

Note that during the summer session, you will not be dropped for non-attendance or non-payment of fees. You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. By contrast, withdrawing from a course posts a W to your transcript and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP), consult the summer academic [calendar](#). For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Remote Accommodations

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support and reasonable academic accommodations on an individual

basis. If you have questions about exam accommodations or any other disability-related matter, email drc@ucsc.edu to make an appointment for a remote conversation.

Academic Integrity

Acquaint yourself with the campus's policies concerning [Academic Integrity](#). Cheating and plagiarism will result in a failing grade for the course. All instances of misconduct will be reported to college provosts for discipline.

Title IX

The University has designed a number of measures to protect the community from sex discrimination, sexual harassment, sexual violence, and other related forms of prohibited conduct. You may visit titleix.ucsc.edu for [information about the Title IX Office](#), the [online reporting link](#), applicable campus resources, reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#), and the [UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment](#). Additional information may be found [Title IX Operations under Covid-19](#).

The Close Reading Interpretive Tool (CRIT)

The Close Reading Interpretive Tool (CRIT) offers a systematic approach to literary interpretation, allowing students to practice the detailed, sustained, and careful analysis of text.

Step 1-Paraphrase

Read the passage carefully. In your own words, give a summary of the factual content of the passage—what the text directly states—as it proceeds from beginning to end. What situation is being described here and by whom? What happens in that situation? Respond to this prompt in no more than three complete sentences.

Step 2-Observe

Read the passage again, this time thinking about what it seeks to accomplish. Then, identify and list any potentially significant features of the passage’s language or form—that is, those textual elements that contribute to the passage’s overall meaning, purpose, or effect. Your list of observations should include specific examples of various kinds of textual elements, such as: descriptive details; word choice; repetition of phrases, sounds, or ideas; imagery or figurative language; syntactical structure; changes in vocabulary, rhythm, or tone; characteristics of the narrative voice or perspective. Note that these observations will have to provide the building blocks for your analysis in Step 4. Respond to this prompt with a list of features.

Step 3-Contextualize

Think about contexts for the passage. (Contexts are facts or broader circumstances external to a literary work that are important to its production, reception, or understanding; for instance: literary, biographical, political, or historical information.) From your own knowledge of any relevant contextual facts or circumstances, or from information provided by your instructor, identify and list any potentially significant contexts for the passage—that is, those contextual frames that contribute to the passage’s overall meaning, purpose, or effect. Note that these contextualizations may

provide additional building blocks for your analysis in Step 4. Respond to this prompt with a list of contexts.

Step 4-Analyze

Review the features and contexts that you identified in Steps 2 and 3 as making potentially significant contributions to the passage’s meaning, purpose, or effect. Then, select at least four of these textual elements and/or contextual frames and explain how each is in fact significant. These analyses should state clearly and forcefully what each item contributes to your understanding of the passage. Note that these analyses will have to be connected in Step 5, where you will argue for a unified interpretation of the passage as a whole. Respond to this prompt in one to two sentences per feature or context. Each analysis should include the phrase: “...is significant because...”

Step 5-Argue

Re-read the work you have produced thus far. Using your observations and analyses in the preceding steps, write one paragraph (at least five sentences) that conveys your interpretation of the passage. State the main thesis of your interpretation—that is, the central claim you are arguing for—and then support that thesis by presenting the evidence you gathered in Steps 1 through 4. Note that your paragraph should integrate and build upon your responses to the Step 4 prompt; your observations and analyses should also add up to an interpretive conclusion about the passage as a whole.

Step 6-Reflect

Now that you have advanced an argument, re-read the passage again. Then, answer the following questions: What aspects of the passage do you still find confusing? What elements of the passage does your interpretation neglect or set aside? What parts of your argument now appear to you debatable or dubious—that is, what objections could a reasonable person raise to your interpretation of the passage?

Keep in mind: no interpretation is perfect or can account for every element of a text. Nonetheless, if these reflections have led you to think that your interpretation is less than compelling, you are free to revise your CRIT exercise.

CRIT was developed in the Department of English at The University of Texas at Austin by Professors Phillip Barrish, Evan Carton, Coleman Hutchison, and Frank Whigham, and Ph.D. students Sydney Bufkin, Jessica Goudeau, and Jennifer Sapiro. CRIT is a product of a Course Transformation Grant generously funded by the Office of the Executive Vice President and Provost. CRIT is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](#).