

Shakespeare ENGL 243

Briar Cliff Univ.
Fall 2016

Dr. Patricia Taylor

Patricia.Taylor@briarcliff.edu
Office: Heelan Hall 303
Office Phone: 712-279-5516

Office Hours

M/W/F: 9:00-9:45, 1:00-2:00

T/TH: 2:00-3:00

Office Hour Sign-ups:

<http://patriciataylor.youcanbook.me>

E-mail for alternative times.

Required Textbooks

Greenblatt, Stephen, ed. *The Norton Shakespeare*, 3rd Edition. W.W. Norton, 2015. ISBN-13: 978-0393264029

Please note that you are required to use the Norton; other publishers' editions sometimes have very different versions of the plays' texts, and only the Norton has the proper introductory materials. While the third edition is the current one and is available in the bookstore, if you have an earlier edition (first or second), you may use it provided you get photocopies of the introductory materials from the third edition from a classmate.

Other readings are available on BrightSpace. Please print and bring to class when they are on the schedule.



David Tennant in a 2008 production of *Hamlet* directed by Gregory Doran. Source: BBC.



Left: Chandos Portrait. Artist Unknown. Source: Wikipedia.



Right: "Shakespeare Sonnet Painting #145." Natasha Henderson. Used with Permission. Source: Natasha Henderson.

Course Description

Shakespeare is perhaps the single most important author in the English literary canon. While few of his stories are original to him, his ability to reshape common narratives, to combine multiple stories together, to explore emotions and politics and social issues, to play with words and even invent new ones, have all made him one of the most well known and influential writers not only in English, but around the world. His work has been adapted into films and novels, video games and board games, artwork and advertisements. In this class, we will spend most of our time exploring Shakespeare's plays themselves. Our readings this semester will include two history plays (*Richard III* and *Henry V*), three comedies (*Taming of the Shrew*, *Merchant of Venice*, and *Twelfth Night*), two tragedies (*Hamlet* and *Othello*), one so-called "problem play" (*Measure for Measure*), and several sonnets. In addition to reading these texts, we will consider scholarship on the plays to see how Shakespeare's literary and cultural context affected him—and how he responded to it. We will also watch several film and television adaptations of scenes or whole plays, and consider how different productions help us to understand the role of Shakespeare's plays in our culture.

Please be aware that this class has been designated a writing intensive class by the Modern Languages Department. Assignments will include regular reading quizzes, short responses, a midterm creative project with accompanying essay, a group presentation, a research paper, and a final exam.

Course Outcomes

Ultimately, this course will seek to hone skills crucial to your career at Briar Cliff, your professional lives afterwards, and your development as thoughtful human beings. It aims to help you grow the following abilities:

Expected Outcomes	Method for Augmenting Ability	Method for Assessing Learning
To read texts closely and critically, so as to identify subtle nuances of language and lines of thought	Quizzes Class Discussion Short Responses	Discussion Facilitation Creative Project Research Paper Final Exam
To identify, understand, and analyze the elements of well crafted literature, including structure, form, and style	Class Discussion	Short Responses Creative Project Research Paper Final Exam
To understand and use a variety of critical approaches to literature	Course Readings Class Discussion	Discussion Facilitation Research Paper
To thoughtfully engage with complex ideas, and respectfully engage with readers and writers who hold different points of view	Course Readings Class Discussion	Discussion Facilitation Research Paper
To write clearly and persuasively for a specific audience, expressing your ideas through logical arguments supported by evidence and research	Proposals Logical Outlines Office Hour Meetings	Short Responses Creative Project Research Paper
Speak clearly and persuasively for a specific audience, making effective use of research	Class Discussions	Discussion Facilitation
Explain the role of culture and historical contexts in the shaping of literary texts, making connections between a text's culture and time period and their own time and culture	Class Lectures Class Discussions Course Readings Film Viewings Discussion Leading	Creative Project Research Paper



Tom Hiddleston as Henry V in *The Hollow Crown* miniseries. Source: PBS.

Attendance

In a perfect world, each of you would attend every class.

However, as we all know, life has a tendency not to be perfect. I thus offer you **2 free skips** (one week of class); every absence after that will lower your overall grade one third of a letter grade. I recommend you do not waste your free absences on frivolous pursuits or long weekends, but instead save them for the inevitable end-of-semester flu or alarm malfunction.

More than 7 absences will result in automatic failure for the course.

However, I too have had to attend a family member's funeral, been sent to the hospital with illnesses-that-must-not-be-named-in-polite-company, and even been chased across campus by hordes of raging Visigoths. In other words: if you have a legitimate, serious problem, I'm willing to talk and try to work something out **if** you bring such problems to my attention immediately. If you have mandatory absences (for sports or religious observances), they will not count against you if you bring official documentation to me **in advance**.

Tardiness

Arriving after I finish calling roll at the beginning of class will count as **one-half of an absence**. Arriving more than 15 minutes late will be a full absence. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Students who leave early may be counted absent as well. In-class work and quizzes may not be made up except in extreme situations.

Office Hours

Office hours are a crucial form of class engagement and participation.

Students who come to office hours are more likely to improve their skills and do well in this class.

My office hours are 9:00-9:45 and 1:00-2:00 every Monday, Wednesday, and Friday, and from 2:00-3:00 on Tuesday and Thursdays. I will occasionally schedule additional office hours. You can reserve a 15 or 30 minute timeslot in advance at <http://patriciataylor.youcanbook.me>. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.



King Richard III. Late 16th Century, unknown artist. CC-BY-NC-ND. Source: [National Portrait Gallery](#)

Grade Distribution

Participation	20%
Participation and Professionalism	50%
Quizzes (will drop the two lowest scores)	50%
Discussion Facilitation	10%
Short Responses (4)	20%
Creative Midterm Project	20%
Proposal	20%
Essay and Creative Work	80%
Research Paper	25%
Proposal and Initial Bibliography	5%
Outline and Annotated Bibliography	15%
Final Paper	80%
Final Exam	5%

Late Work and Extensions

All work must be turned in on BrightSpace 1 hour before class on the day it is due.

I do not accept late work unless you request an extension by e-mail at least 24 hours in advance, or if you have a documented emergency. If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late, though I am willing to make exceptions to this policy in some very rare circumstances if you discuss them with me as soon as is feasible.

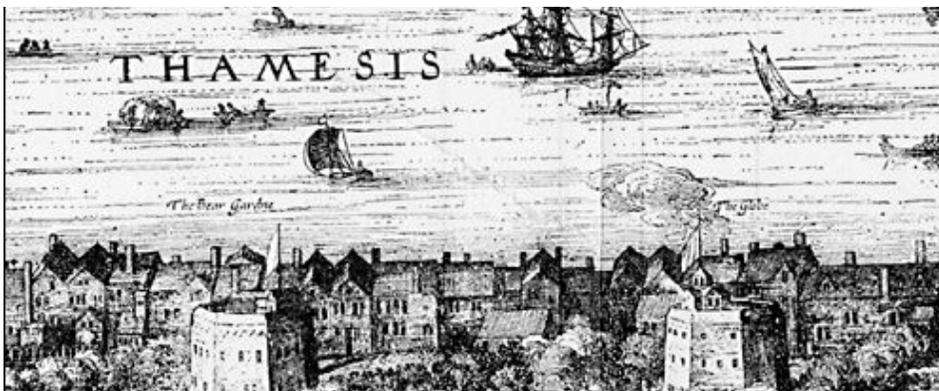
Because I do not accept late work, turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0; you are likely to still receive some points if you turn in an incomplete project. Please format all documents and citations according to MLA style (7th or 8th edition) unless otherwise noted in the syllabus. Each submitted file name should include your last name, first initial, course, assignment title, and extension: **Lastname.P.Engl243.ShortResponse1.docx**

Problems with technology (computer crash, printer malfunction, internet connectivity issues, etc.) are not acceptable excuses. Make sure all your work is saved on DropBox, GoogleDrive, or OneDrive to prevent loss of the work in the case of a computer crash, and plan ahead to avoid last minute crises related to submission of your assignments.

Grade Expectations

Simply fulfilling the minimum requirements of the course warrants an average grade (that is, a C). Coming to class every day and doing assignments is not something that earns an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your written work and projects, etc. Below is a breakdown of what it takes to earn each letter grade. As we move into the semester we will talk about these elements in more detail.

Letter Grade	Scale	Quality of Work
A	94 - 100.00	<p>An “A” project is superior. It has excellent ideas, compelling organization, precise language, and polished prose. It has a complex, interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of any source text(s); and clear expression of the student’s own ideas. It addresses the rhetorical situation (audience, purpose, context) in a sophisticated manner. The project ethically synthesizes and responds to sources in innovative ways. It has been significantly and effectively revised. It contains few or no grammar, spelling, punctuation, or citation mistakes. Media or performance elements are fully integrated with the argument, and well executed.</p>
A-	90 - 93.99	
B+	87 - 89.99	<p>The “B” project exceeds expectations. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any source texts, and genuine intellectual work on the part of the author. It predictably addresses the rhetorical situation. It may have a few structural flaws, or a few weak points, but overall is a strong piece of work. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. Any media or performance elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts.</p>
B	84 - 86.99	
B-	80 - 83.99	
C+	77 - 79.99	<p>The “C” project is average work that meets the minimum expectations. It has some of the good points listed above, but also has some significant flaws. The language is often imprecise. The argument is vague or under-developed. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. The project tries to address all the elements of the rhetorical situation, but the attempt is insufficient or inappropriate. Multimodal elements are tacked on rather than fully integrated. A “C” project will have a few bright spots, or areas that might be useful in revising: it has unrealized potential.</p>
C	74 - 76.99	
C-	70 - 73.99	
D+	67 - 69.99	<p>“D” and “F” projects have multiple serious flaws that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. This project may consistently misuse or misrepresent its sources. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an “F” for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)</p>
D	63 - 66.99	
F	0 - 62.99	



Detail from a 1616 map of London, showing the Globe Theatre and The Bear Garden. Public Domain. Source: [Herman Asarno](#).

In-Class Participation

I place great value on students' earnest, enthusiastic, engagement in class. Some of the greatest joy I'll have will be hearing your insights and seeing your minds at work.

One of my goals is to involve you actively in the learning process rather than simply deluge you with information; especially in a small class, this means that your comments, questions, and analysis will provide much of the substance of our discussions. I will often begin class by asking what things you want to discuss each day--don't be caught without an answer! However, participation is not just about speaking, but also listening (evidenced both by taking notes and by your body language), attending office hours, working well in small groups during class activities, and behaving professionally. For the latter, please keep in mind the following components:

- *Preparedness:* Please arrive at every class with your textbooks, any assigned readings, materials for taking notes, your laptop (if you have one) or copies of any work due that day, and your copy of this syllabus and assignment guide.
- *Respectfulness:* Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are welcome and encouraged to disagree with other people's positions so long as you refrain from using language that is derogatory or insulting.
- *E-mail:* If you have a question about the course, begin by double checking to make sure the syllabus or assignment guide does not answer your question; if it doesn't, then send me a professionally formatted e-mail that includes a clear subject line, including the course and section you are in (CORE 131), addresses me according to my professional title (Dr. Taylor), uses complete sentences and paragraphs, and ends with your first and last name.
- *Electronic devices:* Using electronic devices in class can be distracting not only to you, but to me and to other members of the class. We will use your computers in class for some activities, but they should be put away when we are involved in discussion. Research indicates that students who take notes on the computer tend to learn less than students who take notes by hand. Texting or using electronics in an off-topic way during class time will result in being considered absent.

"Othello and Desdemona Before the Senate." Sir John Gilbert. 1847. Source: [Getty Images](#).



How to Prepare for Class

Readings, Quizzes, and Events

Please come to class having completed the readings listed on the course schedule on the day they are due. Always bring the reading to class with you. Any reading not in our textbooks is either linked on the class schedule, or available through BrightSpace. Class participation will be impossible if you have not done the reading. In order to discourage such a tragedy, I will give quizzes in the first few minutes of most class sessions that are designed to test your reading comprehension skills.

Some of you may have experience reading Shakespeare, and others may not. Shakespeare's language is not "Old English" (that refers to English as it was before 1066), but is "early modern" English (the language as it existed from roughly 1500-1700). As you are probably well aware, the difference of four hundred years of language shifts means that his plays may be more difficult to read than more recent books. Shakespeare's syntax can be complex, and he often includes vocabulary that is unfamiliar to the modern reader (of course, he also used vocabulary that would be unfamiliar to most of his contemporary audience, as he invented nearly 1700 words for use in his plays). Many unfamiliar words will be glossed in the notes in our textbook; if you run across others, you can look them up in the [Oxford English Dictionary](#), which will let you know which meanings of a word were in use at the time Shakespeare was writing.

Many students find Shakespeare's plays easier to understand if they read it aloud. (Past students have sometimes formed reading groups in their dorms where they read the plays out loud together.) I suggest that you give yourself plenty of extra time for reading, especially at the beginning of the semester and you are unused to Shakespeare's language. You may also find it easier to understand if you read the introduction to each play in the Norton, which will alert you to issues and plot points of the play.

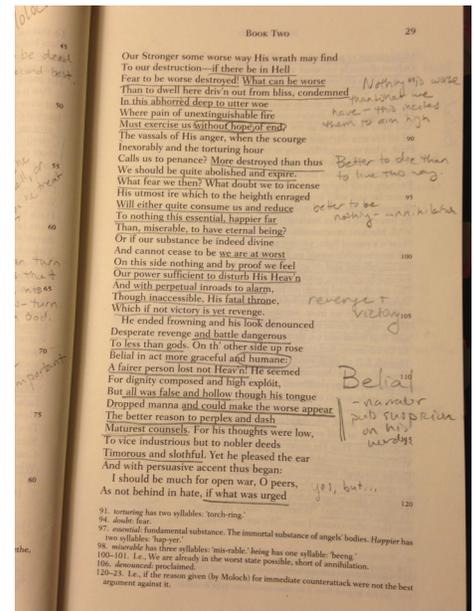
When you read, you should not simply passively pass your eyes over the text. In order to truly understand and process the text, you will need to be more active in your engagement by annotating your text with your thoughts:

- **Summarize** what is happening on the page
- **Star or underline** important passages and circle, bracket, or otherwise mark important words or ideas.
- **Write questions or comments** next to passages.
- **Doodle.** (No, seriously. For some people, it really [works](#).)

Special Events

We have an option for a class fieldtrip (Saturday, September 10th) to see an exhibit on Shakespeare's First Folio at U. of Iowa. We'll discuss interest in class.

On Nov. 15th, we will have an evening showing of the film "O". There will be no class that morning, but I will meet with you individually for conferences about your research paper instead. If you cannot attend the evening showing, you will need to watch the film on your own before the next class.



Dr. Taylor's reading notes for *Paradise Lost*.

Quiz Questions

The questions on the quizzes are not designed to trick you, but they are *very* detail oriented. They should be easy to answer if you have paid close attention to the reading. The questions will come in two forms: factual short answers, and ID questions.

A factual short answer question might ask you, "What gift does Henry receive from the Dauphin?" (Answer: Tennis balls.) An ID question will provide a short passage and ask you to identify the speaker and occasion of the quotation. For example, if given, "When we have matched our rackets to these balls, / We will in France (by God's grace) play a set / Shall strike down his father's crown into the hazard," the answer would be, "King Henry, announcing his intention to make war on France after the Dauphin gave him tennis balls."

Quizzes cannot be made up if you are late or absent. However, I will drop your lowest two quiz scores when I compute your grade at the end of the term.

Mandatory Reporting

Instructor Title IX Responsibilities

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Briar Cliff University's campus with Title IX Coordinator or Deputy Title IX Coordinators.

If you wish to contact someone confidentially, you can speak with three people on campus:

- **Jeanette Tobin, Director of Counseling Services**
712-279-5433, Jeanette.Tobin@briarcliff.edu
- **Carla Jo Morgan, Campus Nurse**
712-279-5436, CarlaJo.Morgan@briarcliff.edu
- **Sr. Janet May, Director of Campus Ministry**
712-279-5227, Janet.May@briarcliff.edu

The Briar Cliff University Sexual Violence and Harassment policy and information pertaining to on-campus confidential resources, reporting to University officials, and additional off-campus resources can be found at: <http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>



Elizabeth Taylor as Katharine Minola in *Taming of the Shrew*.
Directed by Franco Zeffirelli. 1967.

Writing Center

The Writing Center is located in the Bishop Mueller Library on the 2nd Floor. It is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's phone number is 712-279-5520 or you can email the Writing Center mentors at writing.center@briarcliff.edu.

Resources

There are many resources on campus to help you with personal and academic issues.

Counseling and Tutoring

Heelan Hall 037

Briar Cliff University offers student support services that includes counseling and tutoring. They are open Monday through Friday from 8:00am to 4:30pm. Their phone number is 712-279-1717.

Disability Services

Heelan Hall 037

Students with disabilities that need accommodation should contact the TRiO-Student Support Services Office to discuss their situation. Documentation of the disability is required for accommodations. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at Brenda.parkhill@briarcliff.edu.

Academic Resource Commons

Bishop Mueller Library, 2nd Floor

The ARC houses the Writing Center, Academic Peer Mentors, the Early Alert Project Manager, and the Director of Academic Achievement. Through one-on-one appointments, peer support and mentoring, workshops, and academic advising, the Academic Resource Commons empowers students to develop a comprehensive set of life and academic skills, connects students with all campus bodies, and offers the social, academic and personal support necessary to persist.

Office of Academic Achievement

Jessica McCormick, Bishop Mueller Library 204

Recognizing there are a variety of reasons why a student may struggle academically, the director of academic support and achievement, Jessica McCormick, helps students overcome obstacles while empowering them to create their own unique, college experience. She meets with students to connect them with necessary campus resources; provide the support and services necessary to aid in students' success; and, enable the development of programs that fit students' ever-changing personal and academic needs as they persist at Briar Cliff University. The office of academic support and achievement serves students in all ways, and welcomes the opportunity to meet with a student for any reason—whether it be social, academic or personal.

Academic Integrity Policy

From the Briar Cliff University Catalog

Briar Cliff strives to create an environment where the dignity of each person is recognized. Accordingly, integrity in relationships and work is supported and rewarded, and honesty in academic matters is expected of all students. Actions which are contrary to the spirit of academic integrity will not be tolerated. Any attempt to misrepresent someone else's work as one's own, receive credit for assignments one did not do, obtain an unfair advantage over other students in the completion of work, or aid another student to do the above will be considered a breach of academic integrity. These include:

- Obtaining, disseminating or using unauthorized materials for the completion (by oneself or another student) of an examination, paper or assignment;
- Unauthorized collusion with another student in completing an assignment;
- Submitting as one's own the work of another student or allowing one's work to be submitted for credit by another;
- Copying from another student's paper or allowing one's paper to be copied;
- Computer theft which includes unauthorized duplication of software, unauthorized access into accounts other than one's own and the use of university resources (computer facilities, networks, software, etc) for financial gain; and
- Plagiarism: the representation of another's ideas, statements or data as one's own.

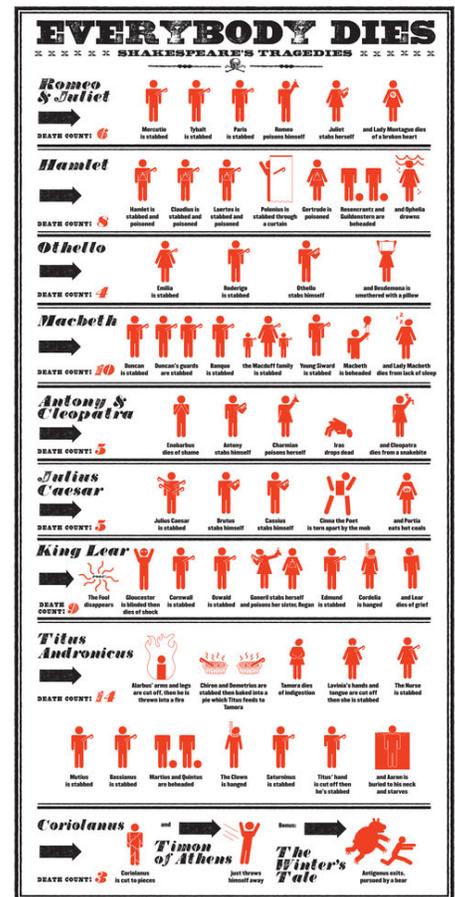
Academic Integrity in Our Classroom

In this class, I want you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, and work on your drafts with fellow students and Writing Center tutors. I encourage you to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

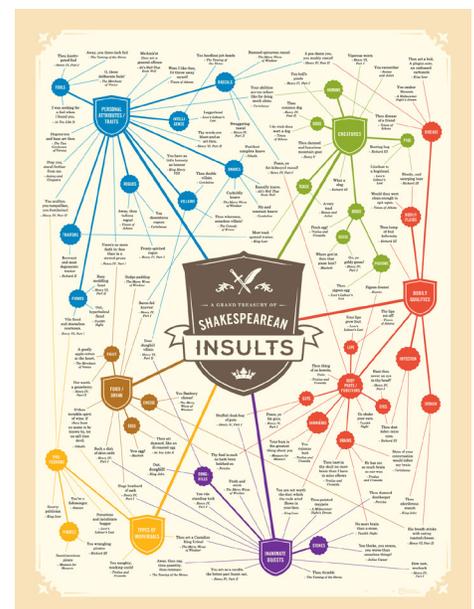
Students commit plagiarism if they do ANY of the following:

- "Cut and paste" text, images, or sound into a project and present it as their own without citation
- Use the internet as a source of ideas without citing
- Modify material from a source (text, images, sound, etc.) and incorporate into a project without citing, presenting it as their own
- Submit a project created by someone else, including a tutor, while claiming to be the author
- Submit a project they created in another course without the permission of both instructors
- Put another person's ideas "in their own words" without documenting the source
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student's own ideas are being expressed.

There are numerous resources for helping you avoid plagiarism: Harvard University has produced [an excellent guide](#) on using sources and avoiding plagiarism. You can also use the [Purdue Online Writing Lab](#). We will also spend a little time talking about how to read, use, and cite sources in class. If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.



"Everybody Dies." Caitlin S. Griffin. Source: National Theater Prints.



"A Taxonomy of Great Shakespearean Insults." Charley Chartwell. Source: Charley Chartwell.

Course Schedule

All assignments and readings are listed on the day they are due. Readings not in our textbooks can be found on BrightSpace; they are marked with a "BS." These readings must be printed out and brought to class. All work must be turned in on BrightSpace one hour before class unless otherwise noted. Assume that there is a quiz every day we are reading part of a Shakespeare play.

Wk	Day	Date	Readings Due	Assignments Due
1	T	Aug 23	Syllabus Norton General Introduction (NGI): "He was not of an age but for all time!" (1-2); "Henry VIII and the English Reformation" through "The Kingdom in Danger (14-23); "Cosmic Spectacles" through "Censorship and Regulation (31-42)	
	Th	Aug 25	NGI: "Shakespeare Comes to London" through "The Shakespearean Trajectory" (55-60); "The Play of Language" through to "From Page to Stage" (65-70); "The Theater of Shakespeare's Time" (93-118)	
2	T	Aug 30	<i>Henry V</i> Acts 1-3 NGI: "Haves and Have-Nots" (7-8)	Group 1 Short Response 1
	Th	Sept 1	<i>Henry V</i> Acts 4-5	Group 2 Short Response 1
3	T	Sept 6	Harris, "Introduction" (4-6) and "Coming to Terms" (13-27) [BS] Rabkin, "Rabbits, Ducks, and Henry V" [BS]	
	Th	Sept 8	<i>Richard III</i> Acts 1-2	Group 3 Short Response 1
	Sat	Sept 10	Possible First Folio Field Trip to U of Iowa	
4	T	Sept 13	<i>Richard III</i> Acts 3-5	Group 1 Short Response 2
	Th	Sept 15	Williams, "Enabling Richard: The Rhetoric of Disability in <i>Richard III</i> " (http://dsq-sds.org/article/view/997/1181)	Group A Discussion Leading
5	T	Sept 20	<i>Taming of the Shrew</i> Acts 1-3 NGI: "The Legal Status of Women" (10-12)	Group 2 Short Response 2
	Th	Sept 22	<i>Taming of the Shrew</i> Act 4-5	Group 3 Short Response 2
6	T	Sept 27	Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member" [BS]	Group B Discussion Leading Proposal for Creative Project
	Th	Sept 29	<i>Merchant of Venice</i> Acts 1-2 NGI: "The English and Otherness" (23-26)	Group 1 Short Response 3
7	T	Oct 4	<i>Merchant of Venice</i> Acts 3-5	Group 2 Short Response 3
	Th	Oct 6	Conti, "Shylock Celebrates Easter" [BS]	Group C Discussion Leading
8	T	Oct 11	<i>Twelfth Night</i> Acts 1-3	Group 3 Short Response 3
	Th	Oct 13	No Class, Fall Break	

Wk	Day	Date	Readings Due	Assignments Due
9	T	Oct 18	<i>Twelfth Night</i> Acts 4-5	Creative Project and Essay
	Th	Oct 20	Howard, "Crossdressing, the Theater, and Gender Struggle" [BS]	Group D Discussion Leading
10	T	Oct 25	<i>Hamlet</i> Acts 1-2 NGI: "Life and Death" (2-4)	Group 1 Short Response 4
	Th	Oct 27	<i>Hamlet</i> Act 3-4	Group 2 Short Response 4
11	T	Nov 1	<i>Hamlet</i> Act 5 NGI: "James I and the Union of the Crowns" and "The Jacobean Court" (26-28)	Research Paper Proposal
	Th	Nov 3	<i>Hamlet</i> in Popular Culture YouTube Playlist [BS] Sanders, "The Undiscovered" [BS]	
12	T	Nov 8	<i>Othello</i> Acts 1-3	Group 3 Short Response 4
	Th	Nov 10	<i>Othello</i> Acts 4-5	Groups 1 Short Response 5
13	T	Nov 15	[Individual Conferences for Research Paper; Required Movie Night: "O"]	Annotated Bibliography and Logical Outline
	Th	Nov 17	Semenza, "Shakespeare after Columbine" [BS]	
14	T	Nov 22	<i>Measure for Measure</i> Acts 1-3	Group 2 Short Response 5
	Th	Nov 24	No Class, Thanksgiving Break	
15	T	Nov 29	<i>Measure for Measure</i> Acts 4-5	Group 3 Short Response 5
	Th	Dec 1		Research Paper Due
16	T	Dec 6	Sonnets (Selections TBA)	
	Th	Dec 8	[Exam Review]	
17		Dec 12-15		Final Exam (during exam time)

"Measure for Measure." Marc Brenner. July 2, 2015. Source: [Variety](#).



Short Responses

You must turn in four short responses to daily readings over the course of the semester. You will be assigned a group, and each group will have their own deadlines listed on the course schedule (each group will have five opportunities, and each student must complete four; the fifth may be used as extra credit if the other four are completed). Each short response must respond to the reading that is also due that day. Each response should be about 500-750 words. Most students find it hard to complete these responses in a satisfactory fashion in less space, but I grade primarily on how interesting, reflective, complex, and complete your thoughts are, not how much of the page you have filled or left blank.

Each response will be graded out of 10 points, distributed among the following:

1. **Identification of an important issue** from or question about the text,
2. **Your intellectual response** to that issue/question (do you make a logical argument? Do you draw a useful conclusion?),
3. **Argumentative focus** (do you stay on-topic? use sufficient relevant evidence?), and
4. **Clarity and quality** of your prose. Please proofread; carelessness will result in a docked grade.

A short response should not be an emotional response to the text, nor a simple summary. The goal intellectually engage with some important aspect of the text. Perhaps the simplest way to approach a short response is to identify a short but crucial or difficult-to-understand passage from play, argue for a particular way to understand it, and explain why it is important. Alternatively, you might identify how two passages seem to be speaking to one another (complementing, reinforcing, resisting, or even contradicting one another) or to a common issue, and then use the short response to try and explain what the significance of each passage is to the other. These are not the only options available, but they are the two with which past students have had the most success.

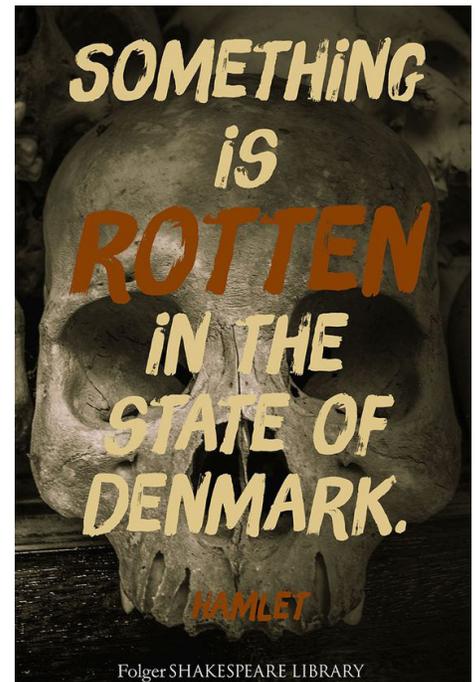
Discussion Facilitation

Overview

In small groups of three or four you will be required to lead discussion for 20-30 minutes on a key scholarly reading related to the play we are reading. You will need to read the article you are presenting on ahead of time—perhaps even before we begin to read the play—come to terms with the article, and present your findings to the class in such a way as to encourage conversation. You must also provide a handout for your discussion—both to keep you on track, and to help your fellow classmates remember the material. See page 12 of the syllabus for a detailed rubric.

Additionally, 24 hours after your presentation you must turn in a reflection and evaluation of your group. Write one paragraph on each of the following:

- Your process leading up to the presentation (how did you prepare?)
- Your effectiveness as a group (what did each member of the group contribute, including yourself? How did you work together, or fail to work together?)
- Revision (what you would do differently if you were to do the presentation again? This can be about process—what you did leading up to the presentation—or performance.)



Source: [Folger Library Pinterest](#).



Engraving of the battle of Agincourt from *Henry V*. Source: [Folger Library Pinterest](#).

Discussion Facilitation

The Rubric

Coming to Terms

- Purpose: Does the group explicitly identify the author's purpose for the article, not just the thesis? Is the group able to identify and explain the interpretive problem and/or scholarly debate that prompts the article?
- Methods: Does the group adequately describe the methods by which the author makes the argument, and encourage discussion of why or whether those methods are appropriate in the context of the play or the scholarly discussion?
- Keywords: Does the group identify important key words and passages from the article, and help the class interrogate their importance?
- Uses and Limits: Does the group identify points at which the critical reading can inform or deepen our understanding of issues in the play? Does the group identify limits to the article? Can they push our understanding of the play by identifying the issues the critical reading does not help us with?

Focus, Clarity, and Organization

- Does the group present us with an insightful and manageable list of points or questions to reflect on and discuss?
- Does the group choose the appropriate number of examples for the allotted time span, or do they try and say too little or attempt to cover too much?
- Is the group able to focus our attention on vital material or do they distract us with excessive or interesting-but-tangential details?
- Does the group use the analysis of the critical reading to return us to specific passages in the play, perhaps the ones that the article considers, or (sometimes even better) ones that it fails to consider?
- Does the group's treatment of information proceed in a logical manner?
- Are there clear and useful transitions between points, or did the presentation seem to dart around at random?

Presentation Style and Interaction

- Do the group members speak clearly, enunciate, and project?
- How do the presenters carry themselves? Do they slouch and mumble, or engage in active listening to one another and to their classmates?
- Did the group engage their classmates and hold their attention?
- How did the group help the class identify and remember the group's points?

Handout

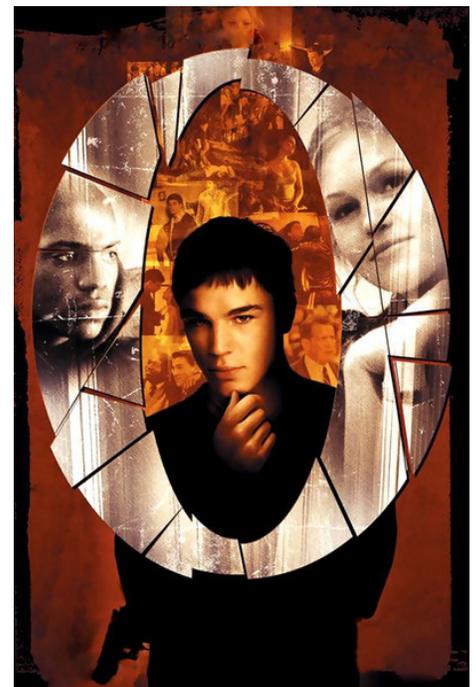
- Does the handout accurately reflect the contents of the presentation, summarizing the group's points?
- Is there a clear connection between any quotations on the handout and what is discussed in class?
- Do the examples on the handout proceed in the same order as those in the presentation? Is the handout clearly broken down into logical sections?
- Is the layout, style, and organization of the handout crisp, professional, and aesthetically crafted?
- Does the format allow the reader easily to follow the progression of the group's argument?
- Does the handout encourage the engagement and interaction of the class with the handout?

Group Collaboration

- Did the group equitably share responsibility for the presentation, both in class discussion and in preparation for the presentation?



"Ophelia." Jules Joseph Lefebvre. 1890.
Source: [Wikipedia](#).



Promotional Image for "O."
Source: [Roger Ebert](#).

Midterm Creative Project

Develop an argument about one of the plays (or a component of one of the plays) we have read so far that you can express both through a written essay (approx. 1500 words) and a creative project. There are four major options for the creative side of this project, though I am open to you proposing other options. In all cases, the essay should clearly define what your argument is, present and analyze evidence from the text that supports that argument and that influenced your project, and explain how the different choices made in the creation of your creative project support and advance the argument you are making.

Option 1: Performance

Identify a speech or scene that poses a particular interpretive and decide how you would address the problem through a performance: how would staging the scene and/or delivering particular lines resolve or clarify the problem? The performance must be recorded on video and uploaded to YouTube. Be creative with how you define “performance”—you do not necessarily have to act in the traditional sense. You could use sock puppets, rap the lines, do interpretive dance, etc.

- Note: you may work in pairs or groups on a performance of a larger scene, but not on writing the papers (obviously, the group would have to come to a consensus about the problem and goals, but the textual analysis and performance analysis should be individual).

Option 2: Art

Create a work of art that makes or illustrates an argument about your chosen play. Examples of artistic objects that past students have completed are: sculptures, collages, paintings, dioramas, triptychs, posters, book covers, pottery, sketch books, costume designs, and book sculptures.

Option 3: Infographic

Identify a problem with one of the plays that we have read can be solved in part through data—that is, statistical, factual, and/or visualized information about a play. Create an infographic that makes an argument about or in response to the problem. Your essay should use the infographic and/or the information in the infographic as evidence in the course of making the argument.

Option 4: Social Media

Choose one of our texts and a character from that text as a “persona” whose perspective you can use to comment on and make an argument about the play or some aspect thereof. Create a social media page (Twitter, Pinterest, Tumblr, Linked In, Facebook, etc.) from that persona’s perspective. Your essay should explain how your electronic performance of the persona reveals something interesting or important about the character or the text in which that persona appears.

Proposal

Your proposal must be 300-700 words explaining the issue or topic you want to address; why you think it is important; what you think your argument will be; your idea for your creative element; and how the creative element could support your argument. It may be appropriate to include supporting sketches/plans.



Notes

- Some textual and interpretive problems could be addressed in any of these options; others will benefit from one more than another. Choose an approach that fits the problem *and* your own skill sets.
- You may use research in this project, but are not required to. Any research must be scholarly, meaning the source must be academic books and journal articles (that is, written by academics for academics). In some rare cases you may use academic websites. Check with me if you aren't sure what qualifies.
- You must fully cite any sources you use (including images or sounds) in your paper's bibliography.



Above: “The Three Faces of Eve.” Emily McDonald (2016). Student sculpture for *Paradise Lost* creative project. Used with Permission.

Left: “Polar Equals.” Trupti Patel (2016). Student collage and book art for *Paradise Lost* creative project. Used with permission.

Research Paper

Drawing on **at least two** plays that we have read this semester, develop a research question about some aspect of Shakespeare's work, with special attention to both how the aspect works and why it is important. You can define "aspect" broadly: an aspect can be a literary technique, a dramatic technique, a theme, an interpretive question, an ethical question, a relationship to a relevant historical event, a theoretical issue, etc. In other words, I want you to write on something you are interested in! Some topics past students have explored are the relationship between class and attitudes towards marriage in the plays, depictions of inheritance, Shakespeare's puns, the role of disguises, etc. Once you have settled on a research question, conduct research and develop an argument that answers the question in a **2100-2500 word essay**.

Things you should do as you write this paper:

1. Engage in "close reading" – or, to use the language from the syllabus: "identify the meaning of and lines of reasoning in individual passages and larger texts." In other words, use lots of textual evidence and analysis to develop your argument.
2. Use 5-6 scholarly sources, carefully selected from a broader range of research. See the instructions for Paper Proposal and Annotated Bibliography for more details. I recommend using a citation manager like Zotero (<https://www.zotero.org/>) to keep track of your research.
3. Keep the big picture in mind by thinking about the "so-what" factor. I want to know that you can not only identify important, recurring ideas, but that you can think about their significance and develop your own justification of why they are important.
4. Consult me for help at any point: as you decide on a topic, start your research, get stuck on your research, write your outline, develop an argument, etc. It is up to you to determine when you've exhausted your own ideas or abilities at a certain stage and require help. Don't be afraid to sign up for office hours or e-mail me with a question.

Note: If you have a research question that you want to pursue that involves only a single play, I am willing to consider it, but you need to discuss it with me in advance of the project proposal.

Paper Proposal Details

Your paper proposal should be 300-500 word narrative plus a bibliography. In the narrative section, you should identify the topic you are focusing on, the primary texts you will be working with, the major research question(s) you are asking about your topic, and the areas or issues you feel you need to learn more about. And, above all, you must explain to me why you want to work on this particular topic and issue. (And yes, quoting from your primary sources to explain what prompts your interest in the topic is acceptable and even encouraged!) Your bibliography should include 12 scholarly sources that you think might be potentially useful. These can be books, book chapters or sections, or journal articles. At least half should be relatively recent sources—that is, written within the last 20 years. You need to acquire these from the library, through online databases, or request them through interlibrary loan. I do not expect you to have read all of these before you turn in your proposal, though having read or skimmed some of them will help you write a better proposal.

Intellectual goals

- To identify important concerns within individual works.
- To make intellectual connections between multiple works and/or across Shakespeare's body of work
- To develop a well-planned, logical argument, supported by textual evidence.
- To situate works within Shakespeare's historical and cultural context
- To situate your own ideas within the context of scholarship on Shakespeare and/or Renaissance literature and history.

Research Questions

The process of writing a good, researched, argumentative essay begins not with a thesis, but with serious questions, questions that have multiple possible answers. You will want to identify a question that you are interested in answering, but that gets at the important issues Shakespeare's plays, going beyond simply *what* happens in the text to *why* it happens. Sometimes there will be an implicit identification of a pattern in your questions. For example, instead of asking, "what kinds of disguises appear in Shakespeare's plays," you might ask, "Shakespeare's female characters often appear in male disguise; do those disguises provide women power, and what are the limits the power that comes from disguises? Why might Shakespeare be interested in depicting women in male roles?"

Annotated Bibliography Details

I suggest you complete your annotated bibliography before writing your outline, though they are due at the same time. Begin by skimming your 12 sources. Then, choose 5-6 that you think will be most useful to your project for an annotated bibliography. This will give you the opportunity to practice winnowing your research to find the most useful sources for your paper. Read each source and write a 100-150 word evaluation of the source that summarizes its project and argument, assesses its strength and weaknesses, and explains its usefulness to your project. **In other words, come to terms with the source, and suggest how you might make use of it.** The bibliography should be turned in with your logical outline (and, of course, you should quote from your sources in your outline). Here is an example of what an entry in an annotated bibliography should look like:

Hunt, Maurice. "Being Precise in *Measure for Measure*." *Renascence: Essays on Values in Literature*, vol. 58, no. 4, 2006, pp. 243-267.

Hunt argues that when the Duke in *Measure for Measure* identifies Angelo as "precise," he connects Angelo with the early modern stage Puritan in order to hint both at Angelo's strict reading of the law as well as his hypocritical nature, for Puritans who believed in the strictness of following scriptural law were often thought to be hypocritical during Shakespeare's time. However, rather than staying strictly focused on Angelo, Hunt broadens his examination of "preciseness" to show how the other characters—from Claudio to Isabella to the Duke—attempt different types and levels of precision themselves, and how all sorts of precisions end up becoming themselves imprecise. At points, Hunt seems to perhaps use the term "precise" without the necessary precision of meaning, but the piece will help support my point on the intersections of law and religion in the play.

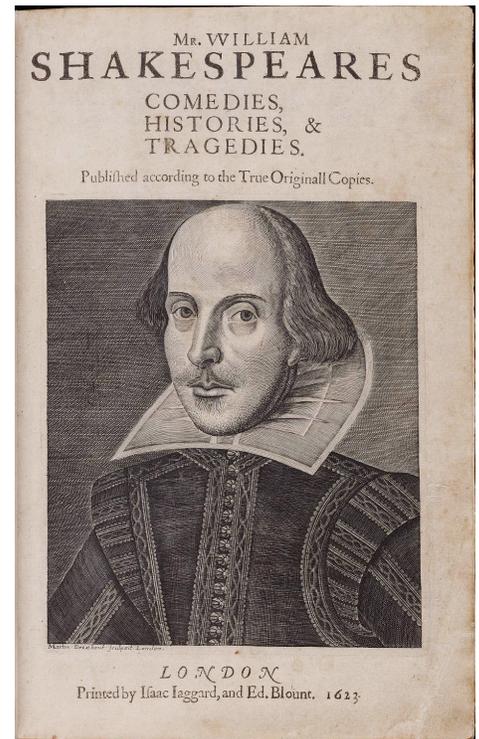
Note: the above citation is done in the MLA style, 8th edition. You may follow either the 7th or 8th edition as you prefer.

Logical Outline

In your research proposal, you identified a question or series of questions, and research resources you thought might help you answer the question(s). The logical outline is to help you develop an answer to the question—that is, the thesis for your project. You should begin your logical outline by revising and refining your research questions.

Once you have done that, think of yourself having a conversation with the texts you are writing about, both primary and secondary, where together you are trying to answer the question. You propose the question, and then different pieces of the texts give you parts of an answer; sometimes the answers goes off topic but in ways that add to the discussion; other times they addresses the question only obliquely, or from their own angles. The act of going through your primary and secondary texts looking for these moments is brainstorming, and the places where the texts address your question are potential pieces of evidence. This step involves not only remembering pieces of the texts, but also going back over notes, and even rereading the texts with your questions in mind.

Once you have brainstormed how the text responds to your questions, you should respond to these pieces of evidence yourself—what do you think about each one? Why does it seem important? What is going on in each example, beyond the obvious? (You can do this either as you go through your evidence piece by piece, or you can do it all at once, but you should respond to each piece by the time you are done).



Title page for Shakespeare's First Folio.
Source: [Wikipedia](#)

Note

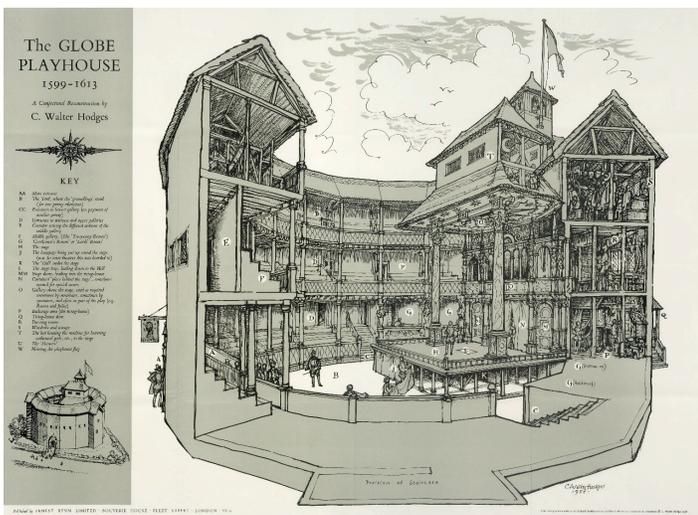
As you are working on your logical outline, sometimes you will realize that your text contradicts itself, or if you are working with multiple texts, that they contradict each other. When this happens, do not ignore the problem, or throw up your hands and change topics or questions. Instead, think about how you could synthesize these ideas, and what sort of middle ground could be created, or if certain things are true only in certain contexts. Don't gloss over those problematic moments in the texts; sometimes, these are the most important pieces of evidence and thinking hard about them leads to the best arguments.

Logical Outline, con't.

Once you've responded, look at the evidence and your responses together. Can you find patterns in the text, or in your own responses to the text? Group those things that say the same sorts of things together, and find a succinct way to describe them. Now, you are starting to develop the pieces of your outline. You may want to order these pieces of evidence in terms of importance, or you may want to decide which small patterns or observations lead to the larger patterns, and organize them accordingly. Look at the section on “technical details” to the right for how to lay out your outline.

There is no set number of points (or pieces of evidence for a point) for a paper, only the number necessary to fully explore and answer your question. Use either full quotations or paraphrase/summary with brief quotations for evidence, but always cite: include act, scene, and line numbers for evidence from the plays in parentheses after each paraphrase, summary, or quotation (e.g. 3.1.10-12). Model logical outlines will be available on BrightSpace later this semester.

In addition to turning your logical outline and annotated bibliography in on BrightSpace, you need to bring a hard-copy with you to our scheduled meeting. You should come prepared with specific areas of your outline that you would like feedback on.



Conjectural reconstruction of Shakespeare's Globe Theater based on documentary and archeological evidence. C. Walter Hodges. Source: [Wikipedia](#).

Final Exam

The final exam will consist of short-essay identification questions, based on the same quotations you had to identify in your quizzes (which will constitute your study guide). More details will be provided at the end of the semester.

Logical Outline Technical Details

Use the [numbered outline option](#) in Word. Do not use bullet points, and do not create the outline manually—it *will* get screwed up.

When you have grouped all of your evidence together, you can put it in a form that can show someone else the structure of the argument. Below is an example of what this might look like. For the most part, use complete sentences for your outline, as this will make the transition to a rough draft much easier.

Introduction. Start by explaining your question and its importance. This should be about a paragraph in length, and revised from your proposal to reflect your research.

1. Main Point 1
 - a. Sub-point
 - i. Evidence
 - a. Analysis
 - ii. Evidence
 - a. Analysis
 - b. Sub-point
 - i. Evidence
 - a. Analysis
2. Main Point 2
 - a. Evidence
 - i. Analysis
 - b. Evidence
 - i. Analysis
 - ii. Analysis
 - c. Evidence
 - i. Analysis
3. Main Point 3
 - a. Evidence
 - i. Analysis
 - c. Sub-point
 - i. Evidence
 - a. Analysis
4. Main Point 4
 - a. Etc.

Possible Conclusions. This should be a summary (about one full paragraph) of how all your points add up to an answer to your question. These conclusions will likely become a thesis in the introduction to your rough draft.

An outline for a 2100-word paper is usually about 4 pages, single-spaced. However, length is not as important as quality (whether shorter or longer).