

## ENG 208 Syllabus (Fall 2013)

CRN: 17239

Meets TR 5-6:20 in MCK 122

Office: PLC 243

Office Hours: M 3-3:45, T 4-5 Phone: (541) 346-0531

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### COURSE DESCRIPTION

The death of Queen Elizabeth I and subsequent ascension of James I, formerly James VI of Scotland, to the throne of England in 1603 led to considerable changes, national and dramatic. Elizabethan plays, particularly those of Shakespeare, frequently involve large spaces and often are optimistic in tone. Clothing is a prevalent sign of status. Nobles experience a large degree of autonomy in movement, thought, and deed. With the rise of James I, these things change. Comedies are tinged with cynicism and often satirical. Claustrophobic spaces are more common; scenes are set indoors or in walled courtyards, space itself becomes, as is the case in *King Lear*, a source for anxiety. What accounts for these changes?

This is a course that examines the plays of Shakespeare during the reign of James I. Over this quarter, we will look at Jacobean Shakespeare as an opportunity to investigate the times in which plays are made and performed, including our own. The class will require some performance of scenes on your part or a comparable paper.

The texts we read will contain violence and, on occasion, uncomfortable sexual themes. Religion often features. Shakespeare's plays contain adult themes, even if the subtexts are easily enough missed by younger ages to warrant their use in schools. Sexuality, from crude to gross to questionable to experimental, for example, is of great interest to Shakespeare. You are not required to like what you read but you are required to complete the readings and discuss them. If something makes you uncomfortable, speak up! Maybe we can figure out a possible reason for what Shakespeare is doing in the play.

### REQUIRED TEXTS AND MATERIALS\*

Any student that does not bring the appropriate text to class will be asked to leave.

- *Henry VIII*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 2007. Print.
- *Macbeth*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 2009. Print.
- *Antony and Cleopatra*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 1999. Print.
- *Measure for Measure*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 2007. Print.

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### ASSIGNMENTS

Grades will be determined as follows:

#### Reading Presentations – 5 %

All students are required to participate in one reading presentation. See directions later in the syllabus for details.

#### Midterm – 40 %

#### Performance / 2500 word paper – 15 %

Students must complete one or the other of these but not both. You must notify me of which by Tuesday of Week 8.

#### Final – 40 %

### ACADEMIC HONESTY (Plagiarism and related issues)

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. essentially means claiming credit for work that is not your own. Your papers should reflect original analysis and expression. All work submitted must be your own and written exclusively for this course. The use of sources—ideas, quotations, paraphrases; from papers, articles, books, or websites—must be properly acknowledged and documented. If you have any doubts or questions about plagiarism or the University's policy on it, come speak with me, or see UO's *Student Conduct Code* at <http://studentlife.uoregon.edu/judicial/conduct/code.htm>. I am

expected to refer any suspected cases of plagiarism to campus judicial affairs officials. I adhere strictly to these guidelines, and expect you to do the same. If you are ever in doubt about your use of sources, see me *before* you turn in your work.

The following are examples of plagiarism:

1. Referencing information in your paper from another source, paraphrased or verbatim without giving the original author credit.
2. Using a dictionary or encyclopedia definition without making it clear from where the definition was obtained.
3. Copying and pasting information, especially tables and images, without first getting explicit permission in writing from the website.

The following are examples of academically dishonest practices:

1. Suspected cases of cheating and/or other disreputable methods, e.g. calling in sick pretending to be a doctor or parent.
2. Turning in a paper from another class violates this policy without special permission from the instructor.

### **ATTENDANCE AND LATE ARRIVAL**

Attendance is mandatory in this course. All exam questions come from class lessons and discussions. You are allowed two unexcused absences total. Excused absences need to be cleared with me BEFORE the absence, and I will not always approve the absence. Excess absences will result in a penalty of one step (A to A-, B+ to B, C- to D, etc.) for each unexcused absence beyond the first two to the final class grade.

Missed class material is your responsibility. Consult others in class for the missed notes.

Late arrivals are annoying and disruptive. If you enter class late, walk quietly to your seat and begin whatever the activity is that we are currently discussing / performing. Catch yourself up on the missed information later, when you are not expected to be doing something else.

### **LATE ASSIGNMENTS**

For each calendar day the paper is late it will lose 1 full letter from its eventual grade.

### **INCOMPLETES:**

These will only be granted in extreme cases. However, definitely do consult with me if you think one is needed.

### **PROGRAM ACCOMMODATIONS AND ACCESS**

If you have a disability (physical or learning) which you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.

OR

The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or [uoac@uoregon.edu](mailto:uoac@uoregon.edu).

### **TECHNOLOGY**

- 1.) Questions can always be emailed to me and will be recorded as the day and time in which they were received.
- 2.) The primary word processing program is Microsoft WORD 2003/07/10, or its OpenOffice cousin, Writer. If you do not own either, you must follow the link in this syllabus to download OpenOffice. It is essentially a free version of Microsoft Office.
- 3.) Students will be assigned pdf files to read for class on occasion. These can be read by Adobe Reader. If you need Adobe Reader, you can download the program by following the link in this syllabus. It is free.

**CHANGE?**

Syllabus calendar and assignment dates may be subject to change. Assignment dates will never be moved earlier and replacement assignments (if any), will never require more literal work than the assignments they replace.

**REGISTRATION**

The only way to add this class is through DuckWeb. The last day to add this or any writing class is the Friday of week one.

### Paper Option

\*If you choose to write a paper, I must know by Tuesday of Week 8\*

Graded Objective: The goal of this paper is for you to show me that you can read a Shakespeare play analytically; that is, you can build an interpretation based upon not just what characters say and do but also what they imply by their words, actions, or inactions.

Prompt: Compose a 2500 word paper that interprets a single scene in one of the plays we have read AND explains the significance of that scene to reading the play.

Requirements:

1. The paper must meet the word count.
  2. You must include at least 4 outside sources from professional Shakespeare or Early Modern literature journals in the paper. More sources than these are allowed and encouraged.
  3. Your argument must not be reproduced in any of our readings or plagiarized from secondary source material.
  4. All citations must follow the correct style for citing drama. See the syllabus for details.
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### Performance Option

Shakespeare's plays were written to be performed. Instead of writing a paper, you and up to four others (2-5) choose to produce a performance of 10-15 minutes in length. Video projects are allowed but keep in mind how much work video editing actually entails. I reserve the right to stop your performance at any time and render a low grade if I feel a performance is inappropriate.

You are allowed a wide variety in your performances. You do not have to be entirely faithful to the text, but we need to be able to tell what you are using as source material with little difficulty. Below are some suggestions you may use for the performance but are not limited to:

1. Perform multiple versions of the same scene by changing mood, genders, time periods, or setting between each.
2. Rewrite dialogue with modern or colloquial English. Use your best judgment as to what word choice are feasible.
3. Write and direct script that uses Shakespearean language.
4. Perform a scene with props and blocking. Sword fights (with prop swords) are allowed if scripted and approved by me beforehand. I will walk students through basic stage sword technique if you schedule a time with me more than a week beforehand.
5. Set Shakespeare to music.

## Presentations (Sign up sheet on Day 1 and Day 2)

Each non-lecture class will include a group of students presenting on the scenes assigned for that day. Each person is required to speak for 10 minutes. Days with fewer students signed up will spend less days on presentations and more time in class discussion. Most of these will require some outside research on your part, if only to figure out what happens elsewhere in the play.

Each person must take on a specific role from the list below. Each person must take on a different role.

### Role #1: The Scholar

The scholar shows us what other people are saying. You must include the below.

1. Choose an article on the play from a professional Shakespeare journal or early modern literary journal.
2. Briefly summarize the author's argument. Quote the author's words to illustrate what you mean.
3. Identify strong points in the author's arguments and explain why.
4. Identify weak points in the author's argument and explain why.
5. Propose a message for the play based upon (but not repeating or paraphrasing) the author's arguments.

### Role #2: The Critic

The organizer's job is to identify three-four themes that appear in the day's reading. You must include the below.

1. A brief review of what occurs in the day's reading. Emphasis on *brief*. The entire thing should not take more than a minute or two.
2. Identify, read, and then interpret at least two quotations per theme for how those words relate to the theme you propose.
3. Explain how each theme relates to other events in the play.

### Role #3: The Analyst

The analyst's job is to read beyond the surface and show us what Shakespeare might only hint at or not even be aware he communicates. You must include the below.

1. Choose a passage from the day's reading at least 15 lines long AND of which most those lines are a single speaker.
2. Interpret that passage by locating for the class a series of words or patterns of meaning that result in your interpretation.
3. Explain the relevance of your interpretation to the play's theme or themes.

### Role #4: The Actor

The actor's job is to help us *see* and *experience* a scene as something more than words. You must include the following.

1. Choose a passage of at least 80 lines long.
2. Explain what message you want to communicate in that scene. Make sure you identify any characters' **MOTIVATIONS** for how why they act as they do.
3. Explain what actions, stage blocking, clothing, music, lighting, etc. you would use over the course of the scene to communicate the message.
4. Act out a section of the scene with a partner, using any props needed, to show how your scene would play out on stage.

Dr. Ford's Citation Rules (Taken from Dr. Ford's 10 Rules for Writing)

(Used with Permission, some modification)

1. Type of Article

- For an **essay**, enclose titles in double quotation marks when mentioned in the paper, but cite by author and page, like this: (Terence 312).
- For **poetry**, enclose titles of individual poems in double quotation marks and cite line numbers, like this: ("Nutting," 12).
- For **drama**, italicize the play's title and cite act, scene, and line numbers, like this: (*Tempest*, 4.1.148-50).
- For **prose books**, italicize book's title and cite page numbers, like this: (*God of Small Things*, 23).
- Notice that numbers are cited **without** an accompanying "page," "pp," "lines," or other identifier: rely on the audience to know the quoted material's format. If the paper concerns one text, no need to repeat the text's title each time you cite it--just use the appropriate poetic line or prose page numbers. Most important, **be consistent in the reference style you choose.**
- **Online documents without** page numbers are cited by author and **paragraph number** (Terence p 312). Note how this is different from the page number for essays, above.

2. "Periods and commas go **inside** quotation marks," she said. "Quoted material counts"; still, semi-colons and dashes go **outside** quotation marks. When choosing whether to include the text's punctuation in a citation, think about how it will appear to the reader. Does the exclamation point, or the dash, or another mark make a difference to the paper's argument, for which the line is an example? Then include it. If you need to change a word within a quotation in order to make it grammatically fit a sentence, use [square brackets], not parentheses, around the changed word.

3. When quoting several lines (but no more than about seven), **block** (that's the technical term) the quotation by indenting ten spaces from the left and ten from the right. This indentation replaces quotation marks: **do not use quotation marks with block quotations** (unless quoting something, like dialogue, already in quotation marks in the text).

4. When quoting in block quotation style, the page number appears in parentheses **after** the final punctuation.

## Assignment Calendar

Class days will be presentations or lectures. Lectures will provide guidance on what questions we might ask while reading the plays. Exam questions will come from both.

### Week 1

Oct. 1	Syllabus	<i>Sonnet #151: Desire and Consciousness</i> (In Class)
Oct. 3		Read "Introduction" for class. Will be provided in class on Oct. 1 Lecture: <i>Myth and the Shakespeare Tradition</i>

### Week 2

Oct. 8	<i>Macbeth</i>	Film (View before class) Lecture: <i>The Problem with Tomorrow</i>
Oct. 10	<i>Macbeth</i>	Pres.; Scenes 1.1 to and including 2.2

### Week 3

Oct. 15	<i>Macbeth</i>	Pres.; Scenes 2.3 to and including 3.6
Oct. 17	<i>Macbeth</i>	Pres.; Scenes 4.1-end

### Week 4

Oct. 22	<i>Meas. for Meas.</i>	Lecture: <i>What Space is Noble?</i>
Oct. 24	<i>Meas. for Meas.</i>	Pres.; Scenes 1.1 to and including 2.3

### Week 5

Oct. 29	<i>Meas. for Meas.</i>	Pres.; Scenes 2.4 to and including 3.2
Oct. 31	<i>Meas. for Meas.</i>	Pres.; Scenes 4.1-end

### Week 6

Nov. 5      *Ant. & Cleo*      Mid-term Due;  
Lecture: *The Whore in Jacobean Drama*; Scenes 1.1-1.5

Nov. 7      *Ant. & Cleo*      Pres.; Scenes 2.1 to and including 2.7.

Week 7

Nov. 12      *Ant. & Cleo*      Pres.; Scenes 3.1 to and including 4.7

Nov. 14      *Ant. & Cleo*      Pres.; Scenes 4.8-end.

Week 8

Nov. 19      *HVIII*      Lecture: *HVIII: Shakespeare's "A Prairie Home Companion"*;  
Scenes 1.1 to and including 2.3.  
Decide upon paper or performance

Nov. 21      *HVIII*      Pres.; Scenes 2.4 to and including 3.2.

Week 9

Nov. 26      *HVIII*      Pres.; Scenes 4.1-end

Nov. 28      No Class

Week 10

Dec. 3      *HVIII* and Performances

Dec. 5      *HVIII* and Performances

Exam Week

Final Exam; Paper due