

**Eng 208, Later Shakespeare**  
CRN: 32061, Spring 2016  
MCK 214  
TR 12:00-1:20 p.m.

Dr. Erica Morton-Starner  
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Office Hours: R: 1:30-2:30 p.m., F: 3:00-5 p.m., and by appointment

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### **COURSE OVERVIEW**

In our readings of *The Tempest*, *King Lear*, *Measure for Measure*, and *Macbeth*, we will cover a range of Shakespeare's most beloved and most problematic plays. This course encourages you to use reading, thinking, conversation and writing to explore characters, themes, and contexts you may not have prior ideas about in order to learn how to construct an informed, rigorous, and creative position about them. This course will also help you to continue the process of learning to develop, complicate and focus your ideas into written texts that will be read by real people who want to know what you think. Our primary focus throughout the term will be on close reading and analysis of the plays, paying careful attention to the details of language and textual evidence to support various interpretations.

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### **REQUIRED TEXTS**

- Greenblatt, Stephen et. al, eds. *The Norton Shakespeare, Volume 2: Later Plays*. 2nd edition. New York: Norton, 2008.
- Please bring a notebook and pen to each class for handwritten notes, in-class activities, and responses.
- An Oregon e-mail account and Canvas access: All course communication will go through these two venues. You should check your UO email daily and be able to access Canvas materials.
- Class Syllabus: Be familiar with course policies and due dates.

### **COURSEWORK AND GRADING**

<b>Close Reading Assignment</b>	<b>200 pts. (20%)</b>
<b>Reading Quizzes and Responses</b>	<b>225 pts. (22.5%)</b>
<b>Creative Project and Justification Essay</b>	<b>200 pts. (20%)</b>
<b>Final Essay</b>	<b>300 pts. (30%)</b>
<b>Reflective Essay</b>	<b>50 pts. (5%)</b>
<b>Participation</b>	<b>25 pts. (2.5%)</b>
<b>TOTAL</b>	<b>1000 pts. (100%)</b>

Note: I will occasionally issue an A+ based on exceptional class performance in addition to a grade of over 98%.

Note: When grading your work, it is my responsibility to judge that work as fairly and objectively as possible. I am responsible to your peers, your other teachers, your future graduate school administrators, and even your future employers to accurately record the grades that reflect your work. Thus, I do not "give" grades. You *earn* your grades through hard work and dedication, and you should be proud of every success and improvement you accomplish in this course. You should also be aware that I assign grades A-F on written work, grades based entirely on the strengths and attributes of the essays themselves. If earning certain grades is more important than working towards the improvement of your writing or comprehension, then this may not be the class for you. Please carefully read the grading rubric for each assignment and stop by during office hours if you have questions.

#### **Close Reading Assignment:**

This assignment consists of three parts. Using the OED, you will annotate a specific section of one play. I will provide a selection of passages/sections for you to choose from. You will then generate a paraphrase and a short interpretive essay. This brief essay (1-2 pages) will assert an argumentative claim about the passage in question (what the text tells us and how). In your essay you will need to cite and analyze textual details to defend your thesis. The guidelines and grading criteria for this assignment will be posted on Canvas.

#### **Reading Quizzes and Responses:**

In order to fully appreciate, enjoy, and understand Shakespeare, you must read slowly, attentively, and more than once. To encourage this practice of close and careful reading, there will be one or more in-class quiz or brief response paper—announced or unannounced—per play. I may also assign take-home responses; you will complete these at home and bring them to the next class meeting. These may ask you to summarize actions, explain characters, remember textual details, and/or analyze meanings. Responses may also include information or ideas brought up in lectures and discussions.

**Note: Missed quizzes cannot be made up.**

**Creative Project and Justification Essay:**

Your objective is to design an independent or group “Creative Project.” Creative Projects will be accompanied by a 3-page Justification Essay, which will rely on textual evidence from the play to justify and to explain the meaning and significance of your project. Creative Projects may include scene performances, memorization and recitation of lines, sketches of costume designs or staging, a script rewriting a key scene from a play, a letter to the author, original artwork, music, video or any other format that you think would lead to a deeper understanding of some aspect of one of our plays. If you will be using technology, please let me know in advance and **arrange to bring the proper devices (laptop/adaptors) to class on the day of your presentation (these can be checked out from the university if you do not have your own)**. Guidelines and grading criteria will be posted on Canvas.

**Final Essay:**

You may compose this 5-7 page paper on one of the four plays we will read in this course. Guidelines and grading criteria will be posted on Canvas.

**Participation and Readings:**

Your **active participation** is crucial to the success of this course. Discussion of the assigned readings is a primary mode of intellectual discovery. An “A” student in this course will be in class every day with the appropriate text in hand, ready to contribute. It is essential that you maintain a verbal presence during every class discussion. You will be evaluated on the consistency and thoughtfulness of your engagement with class concepts and on your alert and respectful attention to fellow class members. In short, the participation portion of your grade reflects your perceptible contributions to daily discussion. You must come to class having read all the material assigned for that day and be ready to discuss that material. If you feel that participation is a problem for you, please arrange to speak to me immediately.

Approach class discussion as an opportunity to clarify your understanding of the readings, to test your own interpretations and theories, and to gather ideas for expanding and challenging your interpretations and assumptions. Do not be afraid to ask questions— if you are unsure about something, chances are that a significant portion of your classmates is unsure as well. Remember that class discussion is a conversation and a place for experimentation. Participation in discussion, like critical reading and writing, is a skill you must practice and develop.

**CLASSROOM POLICIES**

**Technology:**

In this class, we all serve as teachers to one another. If you aren’t with us, our collective potential diminishes. Therefore, electronic distractions are not permitted in the classroom. Please keep yourself accountable. In a small, discussion-based class, cell phones and other handheld electronic devices are disruptive and must be turned off and put away before the start of class. Using technology for anything that is unrelated to our course material is distracting to people who want to get the most out of class time. Such distractions also signal your unwillingness to add to class discussion; thus, I will mark each instance as an absence, often without notification.

**Attendance and Punctuality:**

Attendance is required. You may miss the equivalent of one week of class meetings (three class sessions) without penalty. After that, I will subtract 2% from your overall course grade for each additional absence. If you are absent, you still need to get assignments to me by beginning of class; otherwise they are late (see policy on emailing papers for details about how to turn in your work if you are absent). I do not distinguish between excused and unexcused absences. Any absence after two full weeks of missed class *may* result in course failure. Any absence after three full weeks of missed class *will* result in course failure. **There will be a sign in sheet for each class meeting.**

Punctuality is also mandatory. If you are late for more than three class sessions, the fourth late arrival will be considered an absence, and every late arrival after that will be considered an absence. **I will not inform/remind you about absences;** you are responsible for keeping track of them.

**Late Work:**

All assignments are due at the beginning of class when indicated on the schedule of assignments. Failing to turn in an assignment by the start of class means that that assignment is late. If you need extra time on an assignment, you should arrange that with me in advance. If you have an arranged extension, you will not lose points, although I am unlikely to offer extensions on multiple assignments. Otherwise, any work that is not turned in by the time I ask for it in class is late, even if you are absent. I will reduce your score by one full letter grade (10%) per day it is late.

If for any reason you cannot turn a hard copy of your work in when it is due at the beginning of class (due to printer problems or unexpected absence, for instance), you can only get full credit by emailing me your work before class so that I can verify that you have done it on time (assignments emailed during class time will also lose 10%--please don't skip class to finish assignments). If you have to email work to me, paste the assignment into the body of the email, and bring the assignment to me as a hard copy at the next class meeting. I will not print your work or remind you to bring the hard copy—that is your responsibility. If you fail to paste the assignment into the email and I cannot open the attachment, or if you do not bring the hard copy to the following class session, your assignment will receive a late penalty. You must submit a hard copy to receive a grade. Work that is not submitted as a hard copy at the time it is due will be graded and returned to you at my discretion.

### **Format & Documentation:**

You must submit all assignments in hard copy and on Canvas. I will not grade assignments submitted by email, except in special circumstances. Your assignments must be typed, double-spaced, in Times New Roman 12pt. font, with 1" margins on all sides. Indent new paragraphs ½ inch. Do not insert an extra space between individual paragraphs. **Please staple your papers.** You may print single or double-sided. Include a heading that consists of your name, assignment, name of professor, word count, and date in the top left corner, single-spaced (see example below). Your essay must also have an original title that appears centered two spaces below the heading, also in 12pt. font (see example below). Use MLA format for quoting and citing sources.

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Name

The name of the assignment

Professor's name

Date

Word Count: 1500

Title of the Paper

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This is the first sentence of the paper's first paragraph. And so on...

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None of our assignments require outside research. In fact, I strongly discourage research because I want to hear your thoughts about our texts rather than scholarly theories about them. If you need to do research, you must document that research using MLA guidelines; moreover, you must get approval from me in advance of the assignment's deadline. Assignments using unauthorized research will receive failing grades (50%). Remember that the use of **ANY** outside/additional sources (including the Norton introductions, articles, or online summaries you may have read—even if you don't quote them) must be documented in a Works Consulted list at the end of your assignment. Papers plagiarized in part or whole are subject to the Academic Honesty policy. **Failure to format your written work in accordance with MLA guidelines and/or failure to cite sources correctly may significantly lower your assignment or essay grade.**

### **Contacting me:**

If you have extensive questions about an assignment or about the material, or if you miss a class and want to find out what you missed, please attend office hours or schedule an appointment with me; I love to meet with students in person, and it is a great way for me to get to know you better. I also extend the courtesy of responding to your emails, even when I'm not in my office or at work! As in all your classes, you should put time into making sure that emails to me are clear, concise, and professional. Even if you are emailing from your phone, remember to proofread your email in order to be sure that I will be able to understand your question. On weekdays, I will try to respond to your clear and professional emails within a day. I do not guarantee email responses over weekends. If more than a full business day has passed and I have not responded to a question you had, you are welcome to send me a polite reminder email. Please note that I do not send confirmation emails to everything students send me to let them know I received their notes about absences, emailed assignments, etc.

I strongly encourage you to communicate with me so that I can be in a position to understand your goals, questions, frustrations, and successes. If you are feeling particularly unsure of your work, if you ever find my comments on your assignments confusing or inconsistent, if you are having difficulties that affect your work, please come speak with me. Also, I will be corresponding with the class frequently via email. Please be sure to check your UO email accounts regularly.

### **A note on the Gradebook:**

Canvas is a great tool for keeping students and teachers connected and up to date; I will use it to post course readings, PowerPoints, handouts, and assignments. If you have trouble finding any of these things on our site, please feel free to let me know. However,

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updating the Gradebook on Canvas is not a primary teaching priority for me; I may update online grades throughout the term, but I will always lesson plan, grade work, and meet with students before doing so. I strongly encourage you to keep track of the grades you receive on your work so that you can tally up your total any time you are curious.

## UNIVERSITY AND ENGLISH DEPARTMENT POLICIES

### **Incompletes:**

Approval for incompletes will be granted only in cases when students through unforeseen circumstances beyond their control cannot complete some minor but essential aspect of the course.

### **Academic Honesty:**

All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. Unacknowledged borrowing of others' words or ideas constitutes plagiarism, a serious academic crime that results in disciplinary action up to expulsion. If you use someone else's words or ideas, you must quote them and provide relevant citation information. If you have any questions about plagiarism or the University's policy on it, talk with me or refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website. In cases where academic dishonesty has been clearly established, awarding an F for the final course grade is the standard practice of the English Department. Please see me if you have any questions about your use of sources.

### **A note on using online summaries, paraphrases, and other sources:**

A lot has been written on Shakespeare in the past 400 years. It is easy to pull up hundreds of analyses of Shakespeare with the click of a button, and, unfortunately, **once we read what someone else has said about a play, it becomes very difficult to have our own interpretations.** What I hope to see in your writing for this course is your own individual struggle with understanding and finding meaning in Shakespeare, even if you feel your take may not be correct (usually there is no single "correct" interpretation). Online summaries are interpretations; the choices other people make about what to include and what to emphasize are themselves arguments, and paraphrases of Shakespeare erase some possible meanings while solidifying others. You may choose to look at summaries to supplement your ability to understand what is happening in a play, and that is fine. But remember that online summaries are generally not written for college-level courses, and they are only a good supplement if you are struggling; the only way you will become more fluent in reading Shakespeare is by practicing. If you do look at any online source as you work on any paper, even if you do not quote from it, you should include that source in a "Works Consulted" list at the end of your paper. Failure to cite any source that may have influenced your reading of the play (including, but not limited to, summaries, paraphrases, and articles) may be treated as Academic Dishonesty and penalized accordingly. **If you want to read good interpretations of the plays to help you with your own work, please rely on the introductions to the plays in the Norton book, and feel free to quote and cite them in your essays; these introductions are written by prominent Shakespeare scholars and may help you generate strong ideas.**

### **Observance of Religious Holidays:**

Students who observe their religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday. Students are responsible for making up missed work according to a schedule determined with the teacher.

### **Students with Extracurricular Commitments:**

The attendance policy applies to all students, so student-athletes, student-musicians, etc., often need to take extra care to reserve absences for other commitments. I am not able to develop alternative assignments even for arranged absences; if you must be absent during a quiz and would like to make it up, you will need to give me the contact information for an official proctor who can administer the quiz while you are away. Speak to me early in the term if you have questions or concerns.

### **Access:**

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.

## SCHEDULE

*(Please note that this schedule subject to change, in which case I will notify you)*

\*All reading and assignments must be completed for discussion and/or submission on the day that they are listed.

### **Always bring your texts to class:**

You will be required to support your opinions and theories by referring to the assigned reading/readings and we will continually revisit readings in order to establish connections and expand ideas. Please remember to take notes during our discussions; these notes will help stimulate your thinking. Once a great idea is gone, it is very hard to get it back!

### **Week 1**

T 3/29 Introduction to Class, Syllabus

R 3/31 *The Tempest*: Act 1 (1330-1345)

### **Week 2**

T 4/5 *The Tempest*: Act 2 (1345-1357)  
*The Tempest*: Act 3 (1357-1366)

R 4/7 *The Tempest*: Act 4 (1366-1373)

### **Week 3**

T 4/12 *The Tempest*: Act 5 (1373-1381)

R 4/14 *King Lear*: Act 1 (759-779)  
Creative Projects

### **Week 4**

T 4/19 **Close Reading Assignment Due**  
*King Lear*: Act 2 (779-793)

R 4/21 *King Lear*: Act 3 (793-808)  
Creative Projects

### **Week 5**

T 4/26 *King Lear*: Act 4 (808-822)

R 4/28 *King Lear*: Act 5 (823-833)  
Creative Projects

### **Week 6**

T 5/3 *Measure for Measure*: Act 1 (314-323)

R 5/5 *Measure for Measure*: Act 2 (323-338)

Creative Projects

**Week 7**

T 5/10 *Measure for Measure: Act 3 (338-348)*

R 5/12 *Measure for Measure: Act 4 (349-360)*  
Creative Projects

**Week 8**

T 5/17 *Measure for Measure: Act 5 (360-374)*

R 5/19 *Macbeth: Act 1 (845-857)*  
Creative Projects

**Week 9**

T 5/24 *Macbeth: Act 2 (857-865)*  
*Macbeth: Act 3 (865-877)*

R 5/26 *Macbeth: Act 4 (877-889)*  
Creative Projects

**Week 10**

T 5/31 *Macbeth: Act 5 (889-898)*  
Creative Projects

R 6/2 Creative Projects  
Wrap up/final instructions

**Finals Week**

T 6/7 **Final Essay Due by 5pm (PLC 519)**