“What, art thou mad? Art thou mad? Is not the truth the truth?”
—Falstaff, *Henry IV, Part I* (2.4.222-23)

**Course Description**

The words of Falstaff, one of Shakespeare’s most beloved and most criticized characters, maintain two contradictory ideas: that the truth is the truth and that it is not. In lines like this one, Falstaff and many other Shakespearean characters model the ambivalence of perspective, orientation, and language itself that will situate the concerns of this course.

Rather than working to resolve such contradiction, we will scrutinize it, attempting to see how Shakespeare continues to challenge our own perspectives and assumptions, and thereby glimpsing the ways he may have challenged those of his early modern audiences. We will scrutinize representations of truth and madness, honor and pity, that emerge in plots of political intrigue, tyranny, rebellion, and vengeance.

We will carefully read sonnets and plays and develop the skills of close reading and analysis in order to support various interpretations of Shakespeare’s texts. These and other activities will prepare you for the course’s assignments, including close reading kits, group discussions, and critical essays of varying length, totaling 8-10 pages.

By committing to full engagement with the course assignments and materials, you will leave having read extensively and carefully from the works of one of the major writers of the western tradition, and you will have acquired interpretive, analytical, and communication skills that will aid you in future coursework in English and other disciplines.

This course provides an introduction to the language, conventions, and implications of Shakespeare’s work. You need not have prior familiarity with Shakespeare or early modern literature to succeed in this class.

*Your ongoing enrollment in this course indicates that you have read this syllabus and accept its requirements and expectations.*
Required Texts and Materials

I have ordered inexpensive editions of each of the following plays. Please purchase these specific editions, even if you already own one or more of the plays in a different version. Note that having access to more than one edition will help you with close reading assignments.

Digital editions of the plays will not suffice.


Sonnets and supplementary readings will be provided.

Access to UO WebMail and Canvas—plan to check both daily

Learning Outcomes

In addition to gaining a preliminary understanding of texts and contexts of Shakespeare's early work, this course's assessment procedure is built around six learning outcomes. Students are expected to

1. read Shakespeare's works with discernment and comprehension and with an understanding of early modern conventions;

2. draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;

3. perform critical, formal analyses of literary, theatrical, and other cultural texts;

4. write focused, critical analyses of Shakespeare's texts in clear, grammatical prose;

5. employ logic, creativity, and interpretive skills to produce original, persuasive arguments;

6. engage primary and secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.
Grading Scale

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<th>Grade</th>
<th>Percentage of Final Grade</th>
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<tbody>
<tr>
<td>A+</td>
<td>100%</td>
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<tr>
<td>A</td>
<td>94-99%</td>
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<tr>
<td>A-</td>
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<td>B+</td>
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<td>B</td>
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<td>D</td>
<td>64-66%</td>
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<tr>
<td>D-</td>
<td>60-63%</td>
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Assignments

**Acquiring Knowledge**
- Reading Primary Texts in assigned editions
- Reading and viewing secondary material on course website

**Showing Knowledge**
- 40% of final grade
- Quizzes for Comprehension & Reflection

**Applying Skills**
- 40% of final grade
- Two Real-time Video Meetings on Canvas
- Weekly Discussion Board Posts/Responses
- Two Close Reading Projects

**Capstone**
- 15% of final grade
  - Option One: Final Exam
  - Option Two: Creative Project & Analysis

**Recording Effort**
- 5% of final grade
  - Daily Labor Log

Assessment

**Conventional Grading**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage of Final Grade</th>
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<tbody>
<tr>
<td>Acquiring Knowledge</td>
<td>Basic Course Expectation</td>
</tr>
<tr>
<td>Showing Knowledge</td>
<td>40% of final grade</td>
</tr>
<tr>
<td>Applying Skills</td>
<td>40% of final grade</td>
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<tr>
<td>Capstone</td>
<td>15% of final grade</td>
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<tr>
<td>Recording Effort</td>
<td>5% of final grade</td>
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COURSE REQUIREMENTS: ACQUIRING KNOWLEDGE

Reading Primary Texts

You are expected to read all assigned sonnets and plays in their entirety and in Shakespeare’s original language. The assignments in this course are designed to help you enhance your understanding of Shakespeare through progressively more advanced practice of different skill sets, the most basic of which is reading.

This term, you will practice reading Shakespeare in the original text and coming to a basic understanding of what is being said. To practice comprehension—and to explore nuances of Shakespeare’s language—our early assignments will require you to paraphrase passages of the text. This may take the form of a loose paraphrase (where you offer a brief overview of what is being said) and tight paraphrase (where you offer a word-for-word translation of the text into your own words, in modern grammar). In later assignments, you will draw on those skills to develop your own arguments and interpretations.

A note on using online summaries, paraphrases, and other sources:
Online summaries are not written for college-level courses, and thus they are only a good supplement if you are struggling.

Relying on someone else’s work in any capacity on an assignment constitutes Academic Dishonesty and be treated as such. If you do quote from, get an idea from, or even read an online summary or other source, that source must appear in a “Works Consulted” list on any subsequent assignment.

I expect to see your own grappling for meaning with these texts in your writing and contributions for this course. You have something valuable to contribute, and there is not one “correct” interpretation. Remember that online summaries are other people’s interpretations. They reflect the choices other people make about what to include and what to emphasize. They are themselves arguments, and their paraphrasing of Shakespeare erases some possible meanings while privileging others.

Reading & Viewing Secondary Material

Because this is an online course, content that would otherwise be delivered in lectures will be delivered in supplemental reading as well as screencasts and other video assignments. Some of these assignments will support your reading of primary texts while some will explain how to navigate the course and how to complete written assignments.

You are expected to read/view all assigned supplemental materials made available to you on Canvas or on the Course Website.
Engagement

This class emphasizes the communal nature of learning and the ethical obligation to support you co-investigators of Shakespeare, so your active participation is essential—both in class and on Canvas. By preparing for and making significant contributions to course activities, you have the opportunity to show your engagement with the course material. Not engaging is the surest way to fail the course.

You will have a reading assignment due for each class session to prepare you to participate in class activities.

Anything less than full and informed involvement in all of these activities carries significant consequences for your final course grade because lack of preparation does not indicate responsible engagement with course materials in the spirit in which they were assigned nor does it support your ability to participate in meaningful ways.

You will know that you are prepared to participate when you have

• read assigned texts carefully according to the reading schedule, in advance of deadlines and Real-time Meetings
• used the text(s) in hard copy during Real-time Meetings
• contributed valuable or significant comments

COURSE REQUIREMENTS: SHOWING KNOWLEDGE

Quizzes

Each week, you will complete short quizzes on Canvas. These are designed to test your comprehension, to reflect on what you accomplish in the course, and to apply your knowledge of Shakespeare to your own interests and goals

COURSE REQUIREMENTS: APPLYING SKILLS

Real-time Meetings

Twice over the course of the term, you will meet remotely in real-time using the Canvas Conference feature for a discussion with me and 10 or so of your peers. Prepare for your sessions by carefully reading the week’s materials (Shakespeare and supplementals) and generating at least two ideas, questions, or interpretations of your own to share. Following each session, you will submit a short reflection on Canvas under Assignments.
Discussion Boards

Our course Discussion Boards provide you with the opportunity to test your analytical skills, share your insights, and engage with each other. Each week, you will craft one substantive post and two substantive responses. Some of these posts will be prompted while others allow you to direct our attention to your individual interests in the course content. Directions and requirements will be provided on Canvas.

Close Reading Projects

In two Close Reading assignments, you will apply your comprehension and analysis skills to demonstrate and deepen your understanding of Shakespeare’s sonnets and plays. These are intensive and require substantial time to complete. Plan your workload accordingly so that you do not fall behind in the course. Directions and requirements will be provided on Canvas.

COURSE REQUIREMENTS: CAPSTONE

Capstone Options

For the final course assignment, you have your choice between two options.

Option One: You may choose to take a Final Exam that will cover content from the entire course. The exam may include multiple choice, true/false, short answer, matching, or essay questions.

Option Two: You may choose to produce a Creative Project that will be based on Titus Andronicus and may take a visual or written form. Requirements will be provided on Canvas.

COURSE REQUIREMENTS: Formatting and Submitting Assignments

All written work must be typed and double-spaced, using 10- or 12-point Times New Roman or similarly sized font and one-inch margins. Include the following information on upper left corner of the first page:

Your Name
ENG 207
Dr. Myers
Description of the assignment (Close Reading, Critical Analysis)
Word count
Date due

Insert your last name and page numbers in the header on subsequent pages of each document (Name 2, etc.).

Your original title (centered)

Use MLA format for quoting and citing texts.

All assignments must be submitted on Canvas.
Course Policies

Contact: Email
Feel free to email if you have questions. I will respond within 24 hours. Please consult the provided guidelines for email etiquette.

I will communicate with the class via Canvas. It is possible to forward your Canvas messages to your UO WebMail account. Whichever method you choose, plan to check your Canvas Inbox and/or email at least daily.

Technical Difficulties
These things happen. However, technical difficulties are not an excuse for failing to produce your assigned work on time. Back up your files, and verify that your assignments are accurately submitted on Canvas. When in doubt, email a copy of your assignment to kmyers@uoregon.edu, and post it to Canvas as soon as possible.

Late Work
All assignments are due on the date and by the time indicated on the course schedule. Every day an assignment is late, it will be marked down one third of a letter-grade. If you are unable to submit an assignment on time, you should make arrangements with me via email at least 24 hours before the due date/time.

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 another class, even if you’ve read the plays before). The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult The Little Duck Handbook and the Code of Student Conduct on the Office of Student Conduct and Community Standards website. In cases where academic dishonesty has been clearly established, the award of an F for the final course is standard practice. Please see me if you have any questions about your use of sources.

Most academic dishonesty cases happen when students panic at the last minute. If you ask at least 24 hours in advance of a deadline, I will usually grant you an extension, so please don’t resort to cheating.

A note on using online summaries, paraphrases, and other sources:
Online summaries are not written for college-level courses, and thus they are only a good supplement if you are struggling. Relying on someone else’s work in any capacity on an assignment constitutes Academic Dishonesty and be treated as such. If you do quote from, get an idea from, or even read an online summary, that source must appear in a “Works Consulted” list on any subsequent assignment.
Incompletes
No grades of “Incomplete” will be assigned for this course.

Work Load
The University of Oregon requires students to be assigned and expected to complete 120 hours of engagement in a four-credit course. Consult the Registrar’s website for details: https://registrar.uoregon.edu/faculty-staff/academic-scheduling/summer-engagement-hours

Attendance
Attendance and active participation are required for two Real-time Meetings in two different weeks.

Advisory
This class offers a safe space to explore competing and controversial ideas, but a safe space is not the same as a comfort zone. Learning is uncomfortable. Expect to have your ideas challenged and to challenge the ideas of others. However, seek to remain open to understanding perspectives different from your own. Engaging your own biases is one of the most important and most uncomfortable components of education.

You should be aware that Shakespeare deals with adult themes and subjects. His work can be violent and sexual, sometimes simultaneously. His work challenges conventional conceptions of political and religious issues. We will discuss these subjects specifically in class. Please be prepared for thoughtful engagement with the texts and with your classmates on a spectrum of provocative and potentially uncomfortable topics. I do not expect you to like (or to agree with) everything you read, but I do expect gracious and responsible treatment of your classmates and of these intellectually challenging texts.

Advocacy and Assistance
If you need help finding resources related to violence, discrimination, harassment, physical or mental health concerns, or any other problem unrelated to academics, feel free to ask me. I am a mandatory reporter, but my role in most cases is to provide assistance. I am not obligated to—and therefore will not—report identifying information about students without their consent.

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 uoaec@uoregon.edu.
DACA

“There is no ambiguity…about the importance of continuing DACA. My view of Resources morality dictates that young people, many of whom were brought here as infants or toddlers, must be allowed to remain in the United States to learn, work, and make a life for themselves.”

--President Schill 9/4/2017

Justine Carpenter, director of Multicultural and Identity-Based Support Services, is the campus point-person in support of undocumented and DACA students. Carpenter and can be reached at justcarp@uoregon.edu or 541-346-1123.

For additional information on the UO’s support for DACA students, please visit the UO DREAMers Workgroup website. Should an immigration official ask for information about a UO student, employee, or visiting scholar, please immediately contact the Office of the General Counsel at 541-346-3082 or gcounsel@uoregon.edu.

Sexual and Gender-Based Violence

“The U.S. Department of Education on Friday provided new interim guidance on Title IX, the federal law that prohibits sex- and gender-based discrimination in education, which includes sexual harassment and violence.

As was clearly stated in a recent reaffirmation of the University of Oregon’s strong commitment to Title IX, the new federal guidelines in no way erode our resolve to provide services to survivors, encourage those who experience sexual violence to seek help, and to be fair and equitable to all, including those accused.

We believe that the new guidance will have very little, if any, impact on our current policies and procedures related to Title IX.”

--President Schill 9/23/2017

Students who are victims of sexual violence: if you wish to speak to someone confidentially, you can call 541.346.SAFE to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at http://safe.uoregon.edu/. Any student who has experienced sexual assault, relationship violence, stalking, and/or sexual harassment is encouraged to seek help by contacting Renae DeSautel, Sexual Violence Response and Support Services Coordinator, desautel@uoregon.edu. She will keep your information confidential.

In addition, the UO Ombudsperson, Brett Harris, ombuds@uoregon.edu or 541.346.6400, can provide assistance. You can also contact any pastor, priest, imam, or other member of the clergy. All of these people, including all UO faculty members, have an obligation not to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” (nothing that identifies anyone) that will help us create a safer campus.