Shakespeare’s later plays seem to be keenly aware of the power and influence of theatre. In self-reflexive characters we might categorize as lovers, fools, and madmen, his plays confront the political and social concerns of his original audiences, concerns that continue to challenge us today, including issues of gender, race, class, and interiority. In this course, we will scrutinize Shakespeare’s representations of these ideas and others that emerge in plots involving mistaken identity, love, heartache, generational conflict, and vengeance. To this end, we will read four plays—Twelfth Night, or What You Will, King Lear, Winter’s Tale, and Tempest—and develop interpretive arguments using the skills of close reading and analysis to produce 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.

TEXT REQUIREMENTS

I have ordered an inexpensive, custom edition of The Norton Shakespeare (ISBN: 978-0-393-65859-0) that contains each of the four plays and introductory material. Copies are only available in the Duck Store.

Please purchase the custom edition unless you already have the complete version of The Norton Shakespeare (Third Edition). Relying only on the digital edition will not suffice.

Supplemental readings will be provided on Canvas and should be printed for use in class. See me if you need printing assistance.

Other editions of Shakespeare’s plays—including earlier editions of the Norton—will not provide you with content you need to succeed in this class.
TECH REQUIREMENTS
You must have access to UO WebMail, blogs.UO.edu, and Canvas.
Check your Canvas Inbox daily for announcements and reminders.
Go to www.blogs.uoregon.edu to sign up if you have never logged in to the university’s blog platform.

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 seven learning outcomes.

Students will have the opportunity to

READ Shakespeare’s works with discernment and comprehension and with an understanding of early modern conventions
DRAW on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts
PERFORM critical, formal analyses of literary, theatrical, and other texts
WRITE focused, critical analyses of Shakespeare’s texts in clear, grammatical prose
EMPLOY logic, creativity, and interpretive skills to write original, persuasive arguments
ENGAGE primary and secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis
PRACTICE writing in a digital medium for an online audience

ASSESSMENT
In this class, we will use a form of assessment called Contract Grading. A detailed explanation of this method will be provided to you, and we will discuss it at length in class. In short, Contract Grading does not tie your engagement with the course material to percentages that correspond to letter grades. Instead, your final course grade is determined by how much you apply yourself and put in the labor necessary to engage the content of this course.

The final grade you earn for the class will necessarily be a letter grade—or a P/NP, if you choose—so the method itself has no bearing on your GPA.

IF YOU DO ALL THAT IS ASKED OF YOU IN THE MANNER AND SPIRIT IT IS ASKED, IF YOU PUT IN THE LABOR, THEN YOU ARE GUARANTEED TO PASS THE COURSE WITH AT LEAST A B (85%).
ASSIGNMENTS

This course includes five categories of assignments:

<table>
<thead>
<tr>
<th>Category</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>1</td>
<td>Tracking Effort</td>
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| 2 | Acquiring Knowledge | Reading Primary Texts in the assigned edition  
Reading Supplemental Material  
Engaging in class activities |
| 3 | Showing Knowledge | Quizzes  
Midterm Exam |
| 4 | Applying Skills | Discussion Posts/Responses  
Two Close Reading Projects |
| 5 | Capstone Project | Option One: Final Exam  
Option Two: Creative Project & Analysis |

COURSE REQUIREMENTS | RECORDING EFFORT

LABOR LOG

Investigating Shakespeare takes significant effort on the part of students—labor that goes largely unassessed in any meaningful way. To acknowledge your work to engage the activities of this class, we will track the following data on a Google spreadsheet: time/effort spent reading, writing, and attending class.

You will share your individual spreadsheets with me, which I will review periodically and which we will use to reflect on your progress throughout the term. See the Canvas Assignments link for instructions.

You should be aware that 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
You are expected to read all assigned plays in their entirety and in Shakespeare’s original language. You are also expected to read all assigned supplemental texts.

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.
COURSE REQUIREMENTS | SHOWING KNOWLEDGE

QUIZSES & EXAMS

Quizzes and exams are opportunities to show and reflect on what you know.

Everyone will take short, in-class quizzes that include questions designed to gage your comprehension of lecture content and course reading as well as questions that ask you to reflect on the outcomes of your effort.

Everyone will take a midterm exam that may include multiple choice, true/false, short answer, matching, or essay questions. You may also opt to take a final exam for your Capstone assignment.

TAKING DETAILED NOTES IN CLASS AND AS YOU READ CAN SIGNIFICANTLY IMPROVE YOUR CHANCES FOR SUCCESS

COURSE REQUIREMENTS | APPLYING SKILLS

CLASSROOM 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.

You will have a reading assignment due for each class session to prepare you to participate in class activities, which may include discussions (in person and online), in-class writing, workshops, and small group work.

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 the assigned texts carefully in advance of class
- bring the text(s) to class in hard copy
- contribute valuable or significant comments to most class discussions and activities

If you are concerned about speaking up in class, see me early in the term.
Our course Discussion Boards provide you with the opportunity to test your analytical skills, share your insights, extend the conversations begun in class, 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.

In two Close Reading assignments, you will apply your comprehension and analysis skills to demonstrate and deepen your understanding of Shakespeare’s plays. You will choose to focus on either *Twelfth Night* or *King Lear* for the first Close Reading Project and on either *Winter’s Tale* or *Tempest* for the second. Directions and requirements will be provided on Canvas.

For the final course assignment, you may choose between two options.

*Option One:* You may choose to take a Final Exam that will cover content from second half of the course. The format will be similar to the Midterm Exam and may include multiple choice, true/false, short answer, matching, or essay questions.

*Option Two:* You may choose to produce a Creative Project that may take a visual or written form. Directions and requirements will be provided on Canvas.

You can improve your grade by working toward the Advanced—the A—Contract. To raise your grade, you may complete no more than THREE of the Advanced Labor Assignments listed below, according to their guidelines and in the spirit asked of you. You can find assignment directions on Canvas.

You may choose to memorize a brief passage from one of the four plays we are studying. The passage must be 25 lines long—ideally a monologue spoken by one person without interruption. You must complete your recitation in my office by the Friday of week ten, and you must sign up for an appointment in advance.

A successful recitation constitutes one Advanced Labor Assignment.
**Writing Support**  
You may choose to attend **two** sessions with a Writing Associate tutor, after which you will write a brief, written reflection. You may attend sessions at any point in the term to work on writing, but your sessions must take place in different weeks.

**Two sessions with a Writing Associate constitute one Advanced Labor Assignment.**

The Writing Associates Program offers free, one-on-one peer tutoring for students in 100- and 200-level English, Composition, and Clark Honors College classes. Writing Associate tutors are advanced English majors who have been trained to tutor writing.

They are available to help students with any aspect of their writing for this course, from learning how to write about literature and media to crafting clearer and more effective arguments.

To make an appointment with a Writing Associate, go to [https://writingassociates.uoregon.edu](https://writingassociates.uoregon.edu).

**Extended Close Reading**  
You may choose to write a longer, more detailed Close Reading Kit. Your work must adhere to the assignment guidelines, and you must schedule appointment with me to review a draft version in advance of the assignment due date.

The Extended Close Reading option may be used for either or both of the two Close Reading assignments.

**Each Extended Close Reading constitutes one Advanced Labor Assignment.**

**Advanced Writing Projects**  
Instead of the Memorization, Writing Support, or Extended Close Reading Assignments, you may choose to complete one of the larger Advanced Labor Assignments listed below.

**Each of the Advanced Writing Projects constitutes three Advanced Labor Assignments.**

- Write one Interpretive Frame Essay on *Twelfth Night*, *Lear*, *Winter’s Tale*, or *Tempest*
- Write one additional Close Reading Kit—on an alternate play
- Complete both Capstone options—Creative Project and Final Exam at a level of B or better
COURSE LOGISTICS

FORMATTING & SUBMITTING ASSIGNMENTS All written work must be typed and double-spaced, using 10- or 12-point font and one-inch margins. Include the following information on upper left corner of the first page:

- Your Name
- ENG 208
- Dr. Myers
- Description of the assignment (Close Reading, etc)
- Word count
- Date due

Your original title (centered)

Insert your last name and page numbers in the header on subsequent pages of each document (Name 2, etc.). Use MLA format for quoting and citing plays.

ALL FORMAL WRITING PROJECTS MUST BE SUBMITTED ON CANVAS.

ASSIGNMENT FEEDBACK You will receive written feedback from me on Canvas. In order to see my comments, click on Grades → your assignment name → View Feedback. See the Finding Feedback document posted on Canvas under Resources.

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.
DECORUM & NETIQUETTE

As a community of learners, we need to be respectful of each other, both in class and online. The following suggestions are a starting point. We can discuss the needs of members of our class together in the first weeks of the term.

Please turn off all electronic gadgets, including cell phones, iPods, tablets, and computing devices. If you want to take notes using your laptop, please make arrangement with me first. Otherwise, I will notify you of occasions when having a laptop in class would be helpful.

Please refrain from chatting with your neighbors during class.

Parts of our work together will take place online. As much as possible, please be aware of the tone of your comments in discussion posts/responses, in peer reviews, and in emails to me or to each other.

ACCESS

The University of Oregon is working to create inclusive learning environments.

You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541.346.1155 or uoaec@uoregon.edu.

COURSE POLICIES

CONTACT | EMAIL & OFFICE HOURS

Feel free to email if you have questions. I will usually respond within 24 hours. Please consult the guidelines for email etiquette available on Canvas.

I WILL COMMUNICATE WITH YOU VIA CANVAS. CHECK YOUR CANVAS INBOX DAILY.

You are also welcome to speak with me after class, drop in during office hours, or email me to schedule an appointment.

I ONLY DISCUSS GRADES IN MY OFFICE, NOT IN THE CLASSROOM.
ATTENDANCE
Attendance is required. You may miss the equivalent of one week of class meetings for any reason. Additional absences will affect your final course grade. Please notify me ahead of time if you must miss class or leave class early.

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<tr>
<th>YOU ARE RESPONSIBLE FOR ANYTHING YOU MISS IF YOU ARE NOT IN CLASS.</th>
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</thead>
<tbody>
<tr>
<td>Consult your classmates for class notes</td>
</tr>
<tr>
<td>Consult Canvas for missed assignments</td>
</tr>
</tbody>
</table>

Please make every effort to arrive on time. If you arrive late, you are responsible for approaching me at the end of class to ensure that you are marked tardy rather than absent.

LATE WORK
All assignments are due on the date and by the time indicated on the course schedule. 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.

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, and post it to Canvas as soon as possible.

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 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.

ADVOCACY & 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 OF CONCERN WITHOUT THEIR CONSENT.
DACA

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.

“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.”

--UO President Schill 9/4/2017

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 & GENDER-BASED VIOLENCE

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 the Renae DeSautel, Sexual Violence Response and Support Services Coordinator—desautel@uoregon.edu. They 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.

“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.”

--UO President Schill 9/23/2017