

# ENGLISH 314: SHAKESPEARE

## SPRING 2015

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DR. CHRISTOPHER L. MORROW

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**OFFICE HOURS:**  
T: 10:00 am – 11:00 am  
W: 2:00 pm – 4:00 pm  
R: 10:00 am – 11:00 am  
and by appointment.

**COURSE MEETING TIMES:** 12:30 pm – 1:45 pm, Tuesdays and Thursdays, Simpkins 014

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*A person may sleep many years at the fountain of learning, and yet awake no physician.*  
Mary Trye, *Medicatrix*, (1675)

**PRE-REQUISITE:** ENG 299 with a grade of C or better

### COURSE DESCRIPTION

Shakespeare's plays are, no doubt, the most read and most performed works in the world. However, his plays are also some of the most intimidating for students unfamiliar with them. This course, designed for English majors and minors, will provide an opportunity to study in-depth a selection of William Shakespeare's major comedies, histories, and tragedies as well as one by his contemporary, Thomas Dekker. Throughout the semester, we will examine these plays as both works of literature and as dramatic texts. We will situate these plays within the historical, intellectual, theatrical, and textual contexts which acted upon the creation of these works and continue to act upon current interpretations. This course will also expose students to current critical and theoretical discussions surrounding these plays, Shakespeare, and early modern English drama.

The goals for this course are to provide students with a greater understanding of Shakespeare's plays, the context in which they were produced, and some of the current trends and questions in Shakespearean criticism. Students will gain a greater understanding not only of how Shakespeare's plays made it to the stage but how their transition to the page has continuing impact on our understanding of Shakespeare today. We will also watch selections of cinematic adaptations and consider how Shakespeare has been adapted and utilized. Ultimately, while it will not expose you to all of Shakespeare's works, this course will equip you with the necessary tools to engage in thoughtful and sophisticated verbal and written discussions of these works. It will prepare you to read, and hopefully enjoy, the rest of Shakespeare's works on your own.

### REQUIRED TEXTS

**\*Bring relevant text to every class\***

*The Bedford Shakespeare.* Ed. Russ McDonald and Lena Cowen Orlin. Boston, MA: Bedford/St. Martin's, 2015.  
Dekker, Thomas. *The Shoemaker's Holiday.* Ed. Jonathan Gil Harris. New Mermaids. London: Bloomsbury Methuen Drama, 2008.

### Recommended:

*MLA Handbook for Writers of Research Papers.* Seventh ed. New York: Modern Language Association, 2009.

## COURSE REQUIREMENTS & ASSIGNMENTS

**Participation (15%):** Discussion in this course relies on strong, nuanced, and consistent participation from each student in the class. Therefore, I expect students to have read and reflected on the assignment in advance and to come to class prepared to discuss it. Students are required to participate in discussion regularly by answering questions, posing questions, and making analytical comments. I will generally (but not always) rely on voluntary participation. Participation will be evaluated using the following general criteria:

- A: Student contributes *daily* and *significantly* and always actively focuses on class discussion.
- B: Student contributes *regularly* and always actively focuses on class discussion.
- C: Student contributes *sporadically* and/or always actively focuses on class discussion.
- D: Student contributes *rarely* and/or frequently does not stay actively focused on the discussion.
- F: Student does not contribute and does not stay actively focused on the discussion.

I do not expect nor require students to have the “right” answer or to provide ground-breaking analysis but merely to engage in the process of discussing and analyzing the literature. Remember that quality is better than quantity but quantity is better than no quantity.

While speaking in class is the primary form of participation, minor writing assignments will occasionally be assigned. These assignments will be calculated as part of the student’s final participation grade. Depending on the level of class participation and how well the class is keeping up with the reading, I may also give announced or unannounced objective reading quizzes covering the reading assigned for that class period.

**Reading Miscellany (20%):** Readers in early modern England would often keep small notebooks in which they would copy down quotes of poems, books, or plays that they found intriguing or particularly exceptional. In this course, students will keep a form of the reading miscellany by identifying a substantial quote from the day’s assigned reading and then critically reflecting on this quote – unpacking the concepts and/or teasing out the hidden complications. See prompt for more details and instructions.

**DUE: Per class period unless otherwise noted in calendar.**

**Formal Writing Assignments:** For this course, each student will write three formal essays. While brief descriptions can be found below, detailed prompts for each will be circulated in class. Each essay must conform to MLA guidelines for format, in-text citation, and the Works Cited page. The following policies apply to all formal essays.

Pre-writing: There will be various pre-writing assignments (such as topic paragraph, thesis sentence, outline, etc) for each essay. Failure to complete these assignments will result in a penalty to the final paper grade.

Rough Drafts: For essays which we will workshop, you must bring a complete, typed, rough draft that meets the minimum length requirements for the assignment. If you fail to do so, the highest grade the final draft can receive is a D.

Late: Papers are due at the beginning of class on the due date, after which they will be late. Papers will be submitted in print in class and electronically via WesternOnline. Late papers incur a 5% penalty for every calendar day. If you need an extension, send a written request via email stating the reason for the extension request. In the event that you submit your paper outside of class (i.e. email, under my door, etc.), it is your responsibility to confirm that I received it.

**Close Reading Essay (20%):** Students will write a 3-4 page, typed, essay, which critically examines a specific metaphor, image, or conceptual pattern in one of Shakespeare’s plays we have read. The essay will identify the pattern, close read, and analyze the significant moments in the play where the pattern emerges to develop a coherent argument about the conceptual significance/meaning of the pattern within the larger framework of the play as a whole.

**DUE DATES → Rough: February 26<sup>th</sup>**

**Final: March 5<sup>th</sup>**

**Literary Analysis Essay (20%):** Students will write a 4-5 page, typed, essay which advances a specific, contestable, and significant literary argument about one of Shakespeare's plays we have read. Students cannot select the same play for this essay that they examined in the close reading essay. The essay must utilize strong close reading and literary analysis in order to construct the argument. The essay needs to also engage at least one scholarly source published after 1990 in support of the argument.

**DUE DATES →** Rough: April 7<sup>th</sup> Final: April 16<sup>th</sup>

**Scholarly Essay (25%):** Each student will write an 8-10 page, typed, essay on a topic of their choosing (and approved by me). This assignment requires students to make a specific, contestable, and significant literary argument about one of Shakespeare's plays that is contextualized within current literary scholarship. The argument must be developed, demonstrated, and supported with close reading, textual analysis and scholarly research. This paper must cite and engage three scholarly sources published after 1990 in the development of the argument.

**DUE DATES →** Rough: May 7<sup>th</sup> Final: May 12<sup>th</sup> (1:00 pm)

**Creative Analysis/Performance Project (up to +3%):** Students will have the option of completing an additional project for a bonus of up to 3% to the final grade. Details will follow.

**DUE: May 12<sup>th</sup> by 1:00 pm - 2:50 pm:**

### DISTRIBUTION AND GRADING SCALE

Participation	15%
Reading Miscellany	20%
Close Reading Essay	20%
Literary Analysis Essay	20%
Scholarly Essay	25%

OPTIONAL: Creative Analysis/Performance Project (up to +3%)

A	93-100%	B+	87-89 %	C+	77-79%	D+	67-69%	F	0%-59%
A-	90-92%	B	83-86%	C	73-76%	D	63-66%		
		B-	80-82%	C-	70-72%	D-	60-62%		

*\*Failure to complete all major assignments will result in a failing grade.*

### COURSE POLICIES

**Attendance:** Regular attendance is not only mandatory but essential for success in this course. Students are expected to attend class on a regular basis and will be held accountable for any material covered in class, including class discussion, announcements and any changes to the reading schedule and assignments. Students are responsible for getting information and class notes from a fellow classmate. Preparation is a crucial part of attendance. Therefore, students are required to bring the appropriate text to every class meeting.

Each student is allowed *four* absences for any reason – “legitimate” or otherwise -- ranging from illness to oversleeping. I do not require students to explain or document these absences, nor does documentation “excuse” the absence. Allowances may be made in extreme circumstances (i.e. serious prolonged illness). These circumstances will need to be documented, and the student must contact me as soon as possible.

#### Possible Attendance/Preparation Penalties:

- Failure to bring the anthology to class will result in a 5% penalty to the participation grade.
- After five, each subsequent absence will result in a 3% penalty to the final grade.
- Students who miss 9 or more total classes will receive an automatic F for the course.

**Tardiness:** I am not bothered by individuals who are occasionally late for class or must occasionally leave class early – the key word being *occasionally*. However, if you anticipate that you must consistently arrive late or leave early, you need to replace this course with another.

If you arrive after I take roll, it is your responsibility to speak with me after class to ensure I record your attendance. If you do not speak with me, you may be inadvertently counted absent. If you miss more than half of the class due to tardiness, it will count as an absence.

**Scholastic Dishonesty:** Scholastic dishonesty of any kind on any assignment undermines the quality of education at WIU and will not be tolerated under any circumstances. This includes cheating, fabrication, falsification, multiple submissions, and plagiarism. Scholastic dishonesty of any kind will result in an F in the course and will be reported to CAGAS. It is your responsibility to understand what constitutes scholastic dishonesty. I will also be happy to answer any questions you may have. You should also consult the University policy at <http://www.wiu.edu/policies/acintegrity.php>.

**Americans with Disabilities Act:** “In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. For the instructor to provide the proper accommodation(s), you must obtain documentation of the need for an accommodation through the Disability Resource Center and provide it to the instructor. It is imperative that you take the initiative to bring such needs to the instructor’s attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e. fire, tornado, etc) should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Resource Center at 298-2512 for additional services.” These accommodations will be gladly given. Please contact me ASAP.

**University Writing Center:** The UWC is available to assist you with general and specific questions on any of the writing assignments for this course. Consultants can add another voice to your writing at any stage in the writing process from brainstorming to polishing the final product. Please call for an appointment (298-2815) and be sure to bring a copy of your assignment to your session. A visit to the UWC should be a supplement to rather than a replacement for talking about your paper with me.

**Classroom Behavior:** Students are expected to behave with respect toward the course, their fellow students, and the instructor. We will be reading a variety of pieces that contain subject matter that may be deemed offensive to some people, including, for instance, profanity, depictions of sex, and depictions of violence. I expect students to be able to read and discuss this material in a mature way and maintain an appropriate deportment during class. Private conversations and other disruptive behaviors – such as texting -- interfere with teaching and learning and will not be tolerated. Continued disruptive behavior can result in an assigned classroom seat, penalty to final grade, and/or expulsion from the class for the day or the semester.

**Cell Phones:** Texting or any other non-approved cell phone use during class is strictly prohibited. After an initial warning, violation of this policy will result in dismissal from the class and a 15% penalty to your participation grade per instance.

For information on Students’ Rights and Responsibilities, visit [www.wiu.edu/provost/student/](http://www.wiu.edu/provost/student/)

**Email:** Email correspondence is a quick and easy way to communicate during this semester. I will use it frequently to communicate with the class, and I encourage you to use it to contact me to set up an appointment, ask questions, make comments, etc. I do consider email to be formal communication so I expect emails to be properly addressed, to maintain a professional tone, and to be grammatically correct. If your question or request is too large to be handily resolved over email, I will ask you to set an appointment to discuss it in an individual conference.

**Office Hours:** Students are encouraged to visit during office hours. These are available to use without setting an appointment. Additionally, if I am in my office, feel free to drop in to see if I am available to meet. If you are not able to meet during office hours, please email me, and we can set an appointment.

I always enjoy speaking with students about their writing, the readings for the course, or literary topics large or small! Additionally, if you are working on a paper and have questions or would like feedback, I am happy to work with you on your paper at any stage of the writing process.

### COURSE CALENDAR AND READING SCHEDULE

The following schedule is tentative. It WILL change as the semester progresses. All changes will be announced in class. I encourage students to establish reliable contacts in the class to stay informed of any information or changes missed due to absence. All readings must be **completed** on the day they are to be discussed. All secondary readings will be provided on WesternOnline in the order in which they appear on the calendar. Please note that the reading load for this class will be heavy. Reading for this class cannot be completed easily the night before class. You should read and contemplate the readings throughout the week.

**Organization:** The plays are organized roughly into 4 pairs which share a thematic concern or focus.

Shakespeare's Strong Women: *As You Like It* & *Macbeth*  
 England at War, 1599: *Henry V* & Dekker's *The Shoemaker's Holiday*  
 Tragedy and Family: *Othello* & *Titus Andronicus*  
 Problem Plays: *The Merchant of Venice* & *The Winter's Tale*

\*No Reading Miscellany Entry required on dates marked with an \*.

- January 20<sup>th</sup>:\*** Introduction to ENG 314, Syllabus, Policies, Who is Shakespeare?
- January 22<sup>nd</sup>:** *As You Like It*, "Preview" and Act 1;  
 "Approaching Shakespeare" (1-5); "Biography" (48-53).
- January 27<sup>th</sup>:** *As You Like It*, Acts 2 & 3;  
 "Genre" (532-537).
- January 29<sup>th</sup>:** *As You Like It*, Acts 4 & 5, "View;"  
 Scholarly Article: TBD.
- February 3<sup>rd</sup>:** *Macbeth*, "Preview" and Act 1;  
 "Bodies" (112-117).
- February 5<sup>th</sup>:** *Macbeth*, Act 2;  
 "Monarchy" (804-809).
- February 10<sup>th</sup>:** *Macbeth*, Acts 3 & 4.
- February 12<sup>th</sup>:** **Lincoln's Birthday - No Class**
- February 17<sup>th</sup>:** *Macbeth*, Act 5 and "View;"  
 Scholarly Article: TBD.
- February 19<sup>th</sup>:** *Henry V*, "Preview," Acts 1 & 2.
- February 24<sup>th</sup>:** *Henry V*, Acts 3 & 4;  
 "Texts" (1625-1629).
- February 26<sup>th</sup>:\*** **Close Reading Essay ROUGH DRAFT Due.**

- March 3<sup>rd</sup>:** *Henry V*, Act 5;  
Scholarly Article: TBD.
- March 5<sup>th</sup>.\*** **Close Reading Essay Due;**  
Dekker's *The Shoemaker's Holiday*, Act 1;  
"London" (740-745).
- March 10<sup>th</sup>:** *The Shoemaker's Holiday*, Acts 2 & 3;  
"Society" (1396-1401).
- March 12<sup>th</sup>:** *The Shoemaker's Holiday*, Act 5;  
Scholarly Article: TBD.

**SPRING BREAK: March 16<sup>th</sup> through March 20<sup>th</sup> - No Classes**

- March 24<sup>th</sup>:** *Othello*, "Preview," Act 1;  
"Race" (1098-1103)
- March 26<sup>th</sup>:** *Othello*, Acts 2 & 3.
- March 31<sup>st</sup>:** *Othello*, Act 4;  
"Playhouses" (1039-1043).
- April 2<sup>nd</sup>:** *Othello*, Act 5 and "View;"
- April 7<sup>th</sup>.\*** **Literary Analysis Essay ROUGH DRAFT Due;**  
*Titus Andronicus*, "Preview" and Act 1.
- April 9<sup>th</sup>:** *Titus Andronicus*, Acts 2 & 3;  
"Families" (400-405).
- April 14<sup>th</sup>:** *Titus Andronicus*, Acts 4 & 5, "View."  
Scholarly Article: TBD.
- April 16<sup>th</sup>.\*** **Literary Analysis Essay Due;**  
*The Merchant of Venice*, "Preview" and Act 1.
- April 21<sup>st</sup>:** *The Merchant of Venice*, Acts 2 & 3;  
"Religion" (1180-1185).
- April 23<sup>rd</sup>:** *The Merchant of Venice*, Acts 4 & 5, and "View;"  
Scholarly Article: TBD.
- April 28<sup>th</sup>:** *The Winter's Tale*, "Preview" and Acts 1 & 2.
- April 30<sup>th</sup>:** *The Winter's Tale*, Acts 3 & 4.
- May 5<sup>th</sup>:** *The Winter's Tale*, Act 5 and "View;"  
Scholarly Article: TBD.
- May 7<sup>th</sup>.\*** **Scholarly Essay ROUGH DRAFT Due**

**Tuesday, May 12<sup>th</sup> by 1:00 pm - 2:50 pm:**  
**Scholarly Essay Due**  
**Creative Analysis/Performance Due (Optional)**