ENGLISH 304: THE MAJOR WORKS OF SHAKESPEARE
SYLLABUS & POLICIES
FALL 2015 | MWF 11:00 AM TO 11:50 AM | TAWES 0205
OFFICE: 2120B TAWES HALL | OFFICE HOUR: MONDAY 12:00 PM TO 1:00 PM & BY APPOINTMENT
EMAIL: knelson@umd.edu | TELEPHONE: 301.405.3185

REQUIRED TEXT:
  Note: The anthology on order for the class is the 3rd edition, and pagination will be keyed to that text, but any edition will be fine. You are also welcome to work from another version of the Complete Works or from single editions. The Folger modern editions are available on line here: http://www.folgedigitaltexts.org/.

FINAL EXAM: WEDNESDAY, DECEMBER 16, 2015, 8:00 AM to 10:00 AM

SCHEDULE (subject to change)
M 31 Aug: Introductions. Course Policies; Setting the Stage; Shakespeare; Major Works; Reading Strategies. Code of Academic Integrity: http://www.president.umd.edu/policies/docs/III-100A.pdf

W 2 Sep: Play selection. Read Hamlet with a focus on Act One.

F 4 Sep: [Special Collections?]

M 7 Sep: LABOR DAY HOLIDAY. NO CLASS

W 9 Sep: Hamlet. QUIZ.

F 11 Sep: Hamlet. Make a recitation appointment.

M 14 Sep: NO CLASS. RECITATION DUE by 3:00 pm Friday 18 Sept.

W 16 Sep: Hamlet

F 18 Sep: Hamlet. RECITATION DUE BY 3:00 PM.

M 21 Sep: Begin Play 2. QUIZ.

W 23 Sep: NO CLASS. Complete SPECIAL COLLECTIONS RESEARCH ACTIVITY and submit by midnight 24 September.

F 25 Sep: Play 2

M 28 Sep: Play 2
W 30 Sep: Play 2. PAPER ONE DUE at 11:00 am.

F 2 Oct: Play 2

M 5 Oct: Play 3. QUIZ.

W 7 Oct: Play 3.

F 9 Oct: Play 3.

M 12 Oct: Play 3.


F 16 Oct: Play 3.

M 19 Oct: Play 4. QUIZ.


F 23 Oct: NO CLASS. Schedule a conference to discuss your second paper and your final project.


M 2 Nov: Play 5. QUIZ.

W 4 Nov: Play 5.

F 6 Nov: Play 5. PAPER TWO DUE at 11:00 am.

M 9 Nov: Play 5.

W 11 Nov: Play 5.

F 13 Nov: Play 5.

M 16 Nov: Play 6. QUIZ.


W 25 Nov: NO CLASS. PERFORMANCE REVIEW DUE by 11:00 am. Electronic Submission.


W 2 Dec: Play 6.

F 4 Dec: Play 6.

M 7 Dec: [research presentations]

W 9 Dec: [research presentations]


W 16 Dec FINAL EXAM. 8:00 am to 10:00 am

ENGLISH 304: THE MAJOR WORKS OF SHAKESPEARE

COURSE DESCRIPTION

Representative early, middle, and later works, including comedies, tragedies, histories, and romances. Historical and cultural contexts.

Shakespeare holds a special place as a “world” author. What about his work commands this position? While his ideas, politics, and human insight are obviously central, so is his artistry, which brings the plays alive in compelling and haunting ways. We will consider these aspects (and probably more) of the plays:

Cultural Contexts | Character | Form & Style
Genre | Poetics | Issues | Interpretations

We will take special note of the ideas of the tragic and the comic as they organize and give meaning to experience and life. We will also be especially interested in the plays in their editorial, publication, theatrical, and performance contexts, in Shakespeare’s time and in our own.

Methods
This course is discussion-based, with students participating most class period. I will foster discussion with in-class writing and small group assignments. In addition, students will focus their attention on assigned portions of UMD’s copy of Shakespeare’s Second Folio characters and develop interpretive materials, over the course of the semester, as part of an on-line archive to support an exhibition in the University Libraries in Spring 2016.
Requirements and Grades

Grades will be based on:

- Final Project: contribution to an on-line reader’s guide (includes the second conference, 15% in sum)
- Final examination (15%).
- Participation (discussion, in-class assignments, and recitation, 25% in sum)
- Performance review (5%)
- Quizzes (15%)
- Papers. Close analysis. Two. (4-5 pp., 10% each)
- Special Collections assignment (5%)

Additional information about these assignments is included in this document, below, and is available on ELMS.

Note that attendance will radically affect the class participation grade. While there are six scheduled quizzes, there may also be others as needed. Most classes also include a graded activity or in-class assignment. Those with more than three unexcused absences will be unable to earn an A in participation, and since participation and quizzes cannot be made up, absences will impact those grades as well. Course preparation outside of class should average two to three hours of study for every hour in class. Regular attendance and participation in this class are the best ways to grapple with the readings under consideration in this course.

For every medically necessary absence from class, you need to make a reasonable effort to notify me in advance of the class. When you return, you must bring a note or send email identifying the date of and reason for the absence. If you are absent more than once, you must provide documentation signed by a health care professional. If you are absent on days when tests or quizzes are scheduled or papers are due, you must notify the instructor in advance (either by sending email to knelson@umd.edu or by leaving a voice mail message at 301-405-3185), and upon returning to class, bring documentation of the illness, signed by a health care professional.

Students whose religious observances conflict with deadlines in this class must notify me of projected absences within the first two weeks of the semester so that we may arrange together for accommodations.

Students with disabilities should work with the campus’s Disability Support Services office (http://www.counseling.umd.edu/DSS/) to have their disabilities documented. Please provide letters of accommodation prior to the end of the add/drop period or, if documentation is in process, please alert me so that we can determine together the best way to support specialized learning styles.

In case of inclement weather, please check the UMD homepage or call the Hot Line (301-405-7669). We will follow the campus procedures. I will also send announcement over email if conditions seem on the cusp; it may be true that we attempt to convene remotely or supplement a missed class with an on-line chat to keep on track with the reading schedule and other deadlines.
**Academic Integrity:** [http://www.president.umd.edu/policies/docs/III-100A.pdf](http://www.president.umd.edu/policies/docs/III-100A.pdf)

Do your own work. Cite the sources for any work not your own. If you are having trouble with the workload, come talk with me or send me email as soon as you recognize the problem. If an assignment overwhmels you, we need to develop a plan of action together. Submitting other people's efforts as your own will submarine you, both in the short and the long term.

**ADDITIONAL ASSIGNMENT INFORMATION**

**Final Examination.** WEDNESDAY, DECEMBER 16, 2015, 8:00 AM to 10:00 AM. 15%

A standard examination. You can expect to see identification, short answer, and two essays. You will have choices. We may generate some of the questions together in the review, and/or I may pull unused questions from on-line study guides.

**Final Project. Contribution to on-line Reader’s Guide for UMD Second Folio Exhibition** (15%)

Includes your preparation for and attendance at an individual meeting with me to discuss your contribution held prior to October 30 at a mutually agreeable time. You will also need to present your project to the class, either December 7 or 9. Final version due at the beginning of class on December 11.

We will develop together the guidelines for this assignment. We begin together an on-line edition and exhibition of UMD’s Second Folio, which will be on display in Spring 2016 as part of a campus-wide celebration of Shakespeare. Possible aspects of this assignment might be to bring together, for each of the plays, the materials available across disparate on-line resources, for each of the plays, and to write a head-note describing some of the most engaging interpretive materials. So, for example, if a person or working group selected *Macbeth*, resources might include links to the Posner, Penn & Teller performance at the Folger in the WAPA VA, to relevant maps in John Speed (see below for citation), to online recipe collections, to materials on witchcraft, to online editions in modernized spelling, a gallery of visual representations of witches in the period from ArtStor or the Bodelian Library, and more. We might also look to “Understanding Shakespeare,” a project that reflects a partnership between JSTOR and the Folger, that examines some of the most-quoted passages in Shakespeare so that we can, in turn, begin analysis of some of the under-read places in Shakespeare’s plays. We would give priority to highlights in our own UMD collections, but also help people see some of the ways they need to go beyond Google searches (and Sparknotes) to appreciate these texts.

**Papers and Reports:** Typed, double-spaced, with 1” margins, in a “standard” 12-point font (Arial, Calibri, Cambria, Helvetica, Times, or the like). *Papers should have a separate title page,* and the pages should be numbered. Your name should not appear in the body text or as part of the page header, although it is essential on the cover page. Please *staple* the pages together.

I evaluate papers and reports using these criteria:

- **Thesis and exigence:** You communicate an argument, and you show how your reading helps us understand this text. 20%
- **Proof:** You use the best details from the text that support your argument. You do NOT summarize the plot; instead, you provide the precise elements from the text that ensure that your readers agree with your assessment of the way this text is working. 20%
- Analysis: You explain to your reader how these details illuminate your thesis and thereby develop your argument. 20%
- Argument and organization: You structure your ideas into a cohesive, logical explanation of the topic. You probably cannot rely upon the structure of one paragraph of introduction, three explanatory paragraphs, and one concluding paragraph. You also probably cannot offer a play-by-play summary of the text. Instead, think of the argument you are making about this text. What aspects of this text helped you understand this text in this fashion? How might someone who reads the text differently than you do counter your argument? How might you persuade that person to agree with you? 20%
- Stylistics: You use language effectively and grammatically. You proofread your paper. You use punctuation correctly. Your paper is stapled. Your title page is a separate cover sheet, your pages are numbered, your title re-appears on the first page of your paper proper, and your name appears nowhere after the cover page. 20%

Papers one and two, due September 30 and November 6, at the beginning of class. 
Close Analysis. 4-5 pp. 10% apiece.

Learning Goals: Identify genre | Attend to form | Consider meaning | Analyze style and language You may also: Assess one aspect of historical significance | Scrutinize one of the text’s strategies of representation | Explicate perspective or perspectives operating within the text

More details available in the course ELMS space, along with possible assignment prompts.

Performance Review, due November 25 by 11:00 am. Electronic submission.
View a Shakespeare performance (either live, or available from the Washington Area Performing Arts Video Archive, available in the Michelle Smith Performing Arts Library in the Clarice Smith Performing Arts Center), and write a one-to-two page, double-spaced, review, using the criteria and suggestions available in the online course space. It might be a play you will use as part of your online reader’s guide.

Quizzes (15% in sum): Will happen each time we begin a play and may happen on other occasions as well. Will primarily be drawn from study questions available on line, although may also include text identification and explication exercises. With the study questions: You may decide to generate a reading “notebook” (which may be a password-protected blog, a Word or Google document, or a more traditional written notebook. You are welcome to use these notes in the quizzes, with one caveat: they must be in printed form as you refer to them. You cannot have access to the internet during the quiz.

Readings: Complete assigned plays before the class day for which the quiz is listed. You are responsible for the whole play on the first day and may need to re-read. Study questions will be available on ELMS.

Recitations. Due by September 18 at 3:00 pm. Part of your Participation grade.
During your appointment, you will recite 14 lines (or the equivalent) of a portion of Shakespeare’s text, of your choosing. You may select something we are reading in class, but you need not. If you want to learn a sonnet, for example, that would fulfill this assignment. You will need to be able to
discuss the text as well as recite it, and I will ask why you’ve chosen the text with which you are working. You may also use this appointment to brainstorm ideas for your first paper.

**Special Collections Research Activity, due September 24 at midnight. Electronic submission. (5%)**

Visit Special Collections in Hornbake Library on your own. Spend some time with the Second Folio. 1. When you look at this artifact, what do you wish you knew more about? Identify a passage of text that intrigues you because of its physical features. The font might be difficult to read, or the passage catches your attention because of the way it’s set on the page, or the characters are described in a way that you haven’t seen before, or the order of the plays surprises you. Take notes on those aspects of the book that interest you. 2. Identify another book in Special Collections that was printed before 1750. Spend some time with it, too, and observe the ways it differs from and is similar to the Second Folio. Take notes on this text, too. If you are allowed to photograph these materials, take pictures to help prompt your memory. Those images may be part of your record of your research. **Your time spent with original materials should be at least an hour.** You are welcome to spend more time. Submit a one-page write-up of your discoveries. You may need or want to consult additional materials, such as an edited version of the play you have examined, or the Oxford English Dictionary, to clarify the things you notice. If you do, please cite those sources. [Subject to change; consult ELMS for the most recent version of this assignment.]
RESEARCH RESOURCES: [Partial list. More will be on ELMS]

- Understanding Shakespeare, on JSTOR in partnership with the Folger, https://labs.jstor.org/shakespeare/
- www.archive.org
  Huge online archive of books and more. But, CLUNKY to find things.
  For *Calendar of State Papers*, choose a text search, and then use key words CALENDAR STATE PAPERS DOMESTIC and the ruler (ie: ELIZABETH I or JAMES I) to access the volumes. There are multiple volumes for a reign, and they are not always labeled as fully as they might be....
- ResearchPort at the University of Maryland Libraries: See especially
  - ArtStor
  - Early English Books On Line
  - Early English Prose Fiction (LION)
  - English Drama (1280-1915) (LION)
  - Films on Demand Digital Educational Video
  - Iter: Gateway to the Middle Ages & Renaissance
  - Oxford English Dictionary
  - Shakespeare Quartos Archive
  - WorldCat (FirstSearch)
  - Women Writers Online
- Folger Shakespeare Library
  - Digital Image Collection: http://luna.folger.edu/luna/servlet/FOLGERCM1~6~6
    An amazing digitization project. Not comprehensive of the Folger Shakespeare Library holdings, but provides access to tens of thousands of high resolution images from their collection, including manuscripts, art, and early English books.
  - Folgerpedia, the Folger Shakespeare Library’s collaboratively edited encyclopedia of all things “Folger” http://folgerpedia.folger.edu/Main_Page
  - Hamnet, the online catalog for the Folger collection. http://hamnet.folger.edu/
- Bodleian Library
  http://www.bodleian.ox.ac.uk/bodley
- Biblioteque Nationale de Francais
  http://www.bnf.fr/fr/acc/x.accueil.html
- Washington Area Performing Arts Archive, with resources available to view in the Michelle Smith Performing Arts Library. http://www.wapava.org/