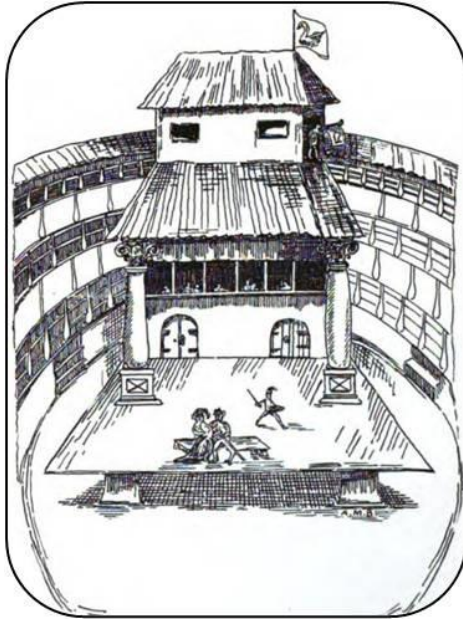


English 4309: Performance in/of Shakespeare

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(325) 486-6139

010 Academic Building
MW 10-12PM /TR 11-12PM
and by appointment



Course Description:

Largely performed in an open-air amphitheater space, Shakespeare's plays were crafted to take advantage of the natural light of the afternoon sun in an intimate and transparent environment. While the later Globe had flying equipment capable of lowering Jupiter to the floor in *Cymbeline* and a trapdoor from which the ghost of Old Hamlet might have emerged, little was done to make the Bard's plays "realistic" to early modern audiences. No fog machines signaled Macbeth's encounter with the weird sisters, nor obscured the identity of Edgar disguised as "Poor Tom" in *King Lear*. This class will unpack the possible choices made in the performance of these plays by examining the staging possibilities of Shakespeare's original context and modern-day productions. How might these staging choices open up or obscure interpretation of Shakespeare's plays? In order to puzzle out these interpretive cruxes, we will discuss the plays slowly and

thoroughly—unpacking the choices Shakespeare makes, directors make, and we make as readers.

Student Learning Outcomes:

This course has two primary goals: first, students will develop their close reading and analytical skills through careful work relating to both the structural and thematic elements of Shakespeare's plays and the context in which they were created; second, students will develop their argumentation abilities, working closely with the text and learning to test their interpretations against those of their classmates and other critics.

Because these goals necessitate a careful and thorough consideration of primary texts, we shall analyze a relatively small sampling of the Bard's works, moving chronologically through the Shakespearean canon. We shall work through these texts slowly, meticulously puzzling out Shakespeare's interpretive choices and the implications of staging and other decisions. In addition to working within the thematic and performance choices of early modern England, we will also familiarize ourselves with a sample of the critical debates which surround these texts.

Upon completion of English 4309, students

- should know how to interpret and analyze a literary text. They should be able to apply literary concepts and terminology in interpretation and analysis of a literary text.
- should know how to produce rhetorically, stylistically, grammatically, mechanically, and conventionally effective writing. They should know how to choose audience-appropriate organizations and styles and follow common standards of written English.
- should demonstrate specialized content knowledge, including responding to current scholarship in literary studies. They should demonstrate their knowledge of the interrelationship among

authors, texts, genres, literary movements, and common themes in both British and American literature.

In short, this course seeks for students to 1) to gain a broader understanding and appreciation of intellectual and cultural activity 2) to learn to analyze and critically evaluate ideas, arguments, and points of view; and, 3) to develop creative capacities.

Required Texts:

Students should purchase the plays listed in the calendar as separate texts or as part of a complete works. One proviso when shopping for Shakespeare: it is essential that your edition offer extensive footnotes and gloss archaic language in a manner that will benefit your reading. Arden, Bantam, Folger, and Penguin all offer good, useable options. If you would prefer a single text, I recommend *The Complete Works of Shakespeare* (Pearson) edited by David Bevington, available at the ASU Bookstore. Do not purchase any edition that promises to “translate” Shakespeare into modern English or does not offer a critical apparatus.

Covid Protocols:

Remote Attendance

This course is a face-to-face course and will not be consistently offering remote attendance options. If you are diagnosed with Covid-19, thus being required to isolate, you should make arrangements to attend class remotely IN ADVANCE of the scheduled class meeting. I will not be recording classes consistently nor will I be activating any remote attendance software without prior discussion and approval.

Daily Wellness Screening:

Screening is required daily for all students as you come on to campus or participate in ASU sponsored activities. It only takes a short moment <https://www.angelo.edu/wellness-screening>. Be sure to review the Ram Family Protection Standards and apply these principles to create a healthy educational and working environment. <https://www.angelo.edu/covid-19/ram-family-protection-standards.php>

If you declare in the screening tool that you have any symptoms related to COVID-19, a healthcare provider will contact you to evaluate your health and determine if you need to be tested for COVID-19. You may be asked to perform the following steps:

- The Shannon Drive-Thru Testing / Shannon on Demand (<http://www.shannonondemand.com>).
- Please notify students-wellness@angelo.edu that you are being tested.

Attendance:

Successful students attend class regularly and are not tardy; however, occasionally life intervenes, causing students to miss class. I allow for such problems, but encourage regular attendance. **If you miss 20% of our classes without proper documentation (physician's note or screenshots of consecutive failed daily wellness screening), you will receive a grade of F for excessive absences.** For a class scheduled three days a week, 20% is **9 absences**. Additionally, for each unexcused absence



after the third, your course average drops by a third of a letter (e.g. from B- to C+).

To be counted present at all, you must attend 70% of the class period: In a class scheduled for three days a week, 70% is 35 minutes. **It is your responsibility to alert me to the fact that you are present after class if I have already taken roll when you enter. If you arrive late, you may mistakenly be marked absent.**

Please notify me in advance if you are missing class: in most cases, students who fail their wellness screening, leaving town for a funeral, or are absent for just about any other reason, can at least send me an e-mail to tell me beforehand that they are missing and why. Such notifications are professional and respectful. Students who notify me that they are missing in a timely manner prior to the missed class will be allowed to make up work when appropriate. Student athletes and students representing the university in other capacities should provide a list of travel-related absences as soon as possible and, when possible, complete work prior to departure.

Evaluation:

Your final course grade will be determined by your performance in class, on quizzes, the sonnet project, the final exam, and other written assignments. You will complete two sets of written assignments in this course. The first type will be a series of responses that will analyze an interpretive crux in a Shakespeare text. The second type asks you to test your reading of an interpretive choice against those of published critics. This type of assignment should take into account the historical context of Shakespeare's play and incorporate secondary research to complicate your opinion about the text. The percentage breakdown of your final grade is as follows:

Quizzes and Participation	10%
EML Sonnet Project	15%
Response Papers (3)	30%
Research Project (Proposal and AB, Paper)	30%
Final	15%

Grading Policy:

Assignments are graded A through F with pluses and minuses as necessary. Work that is not done or not turned in is recorded as a zero. No exceptions.

A+=98, A=95, A-=92, B+=88, B=85, B-=82, C+=78, C=75, C-=72, D+=68, D=65, D-=62, F=50

In-Class Participation:



Throughout the class, I will use class discussions to support our learning. In these discussions, it is expected that you participate fully, listening to the ideas of others as well as contributing your own. I expect the highest standards of professionalism and respect in this class. This means that you are fully attentive to others during class. I expect that you will be fully engaged, listening, taking notes, responding, and not engaged in other activities

This is very important: participation does not just mean

offering your ideas in class. It also means that you have demonstrated the ability to listen carefully to others' ideas, respond to others' ideas (as in discussion), and to monitor your own talking in relation to the others in class. This means that you are aware of when you have talked more than others, and give others an opportunity to present their ideas. Not all students are equally as assertive in bringing their ideas forward, and require space and invitation to do so. Please be respectful of the others in the class by monitoring your own talking. This is an equity issue, part of being a professional, and a point I take very seriously when evaluating your performance.

You must bring the appropriate physical text every day to class: you cannot participate properly without it—for each day you forget your text, your participation grade will be recorded as a zero. Falling asleep during class also results in a zero participation grade. **All telephonic communication—including texting—is prohibited in class.**

Trigger Warning:

The plays we will be reading this semester engage deeply-held beliefs and make some problematic assumptions based upon gender, race, class, and orientation. These assumptions can come to the surface in violent moments in the texts and performance (rape, mutilation, murder, suicide, to name a few). The goal in engaging these moments pedagogically is to think critically about the assumptions that underwrite them and to learn. If you foresee such discussions potentially damaging your psychological health, please speak to me to arrange accommodations.

Paper Formatting and Submission:

All paper assignments should adhere to the guidelines and formatting rules of the Modern Language Association (MLA) and are due at the **beginning** of class on the day assigned. Late assignments will be lowered by one letter grade for each day they are late and will not receive comments from me.

Students should submit all materials via Blackboard <blackboard.angelo.edu>. No assignment is considered "complete" until it is submitted; submitting your paper via email attachment should be regarded as a back-up measure only and will not replace submission to blackboard.®



Responses:

Each student is required to write responses to **THREE** of the texts we read. These responses are due on Fridays throughout the semester and will be evaluated for their thoroughness, insight, originality, and style. The main goals of these assignments is to practice in-depth literary analysis and to demonstrate your understanding of the text in relation to the ideas raised in class discussion and in critical discourse. They should be at least 1000 words in length and should raise interesting questions about the text as well as assert your reading of the selection. You should support your questions or reading with *well-considered* textual evidence that is connected to your claims clearly and thoroughly. A successful response will NOT a) summarize the reading; b) simply detail what you "like" or "don't like" about the reading or "correct" the author; or 3) evaluate the author's skill.

I will respond to these posts extensively at first to help push your insights and to encourage you to improve your analytical skills. As the semester progresses, however, these extensive comments will

taper off to more generalized comments about the strengths and weaknesses of an argument. If you ever have any questions about your grades or my standards, please do not hesitate to make an appointment. I am happy to discuss ways in which you may improve your analytical or writing skills.

Students must complete 3 (of 6) responses—each must be completed by class time on the relevant due date. You may complete more and I will drop the lowest grade. This is the only extra credit that will be offered.

The Sonnet Project:

During the course of the semester, each student will select a sonnet that they will recite on camera, recorded by RamTV. These performances will be included in the EML Sonnet Project, which has as its goal the eventual recording of all 154 Shakespeare sonnets. Students will be evaluated according to their understanding of the sonnet and their ability to communicate that understanding to an audience of viewers.

Research Project:



Students will construct a 3000- word academic paper engaging an argument about a primary text and the relevant critical conversations surrounding that text. This paper will serve as the culminating exercise of the class but will be scaffolded with other assignments: specifically, students will turn in a short proposal and annotated bibliography that will argue for a specific topic and demonstrate the student's preliminary research. I strongly recommend that students meet with me so we may talk through a topic or thesis.

Make-Up Work:

Students traveling to university-sponsored events and students who have spoken to me in advance about missing a class will have the opportunity to make up whatever work can be completed. The opportunity to make-up work is the student's responsibility to arrange: (1) notification must be made in writing and in advance of the absence and (2) all work must be completed in what I deem to be a timely manner. To be clear, no arrangements will be made AFTER the absence; all arrangements must be made in advance and you and I must agree upon a timetable.

Blackboard®:

This course operates a Blackboard website, where you will find important announcements, assignment prompts and guidelines, and relevant handouts <<http://blackboard.angelo.edu>>. You should check Blackboard daily to stay abreast of new assignments, changes in the syllabus and announcements. If I must cancel classes due to illness or conflict, I will post a message to Blackboard and send an email.

Office Hours:

When questions cannot be easily answered by consulting course materials, I encourage you to come to office hours, call my office, or email me. My office hours are a time that I set aside to be available to students who want help with assignments, are concerned about their work, or simply need to chat. You are welcome to come by during these times, though you might want to tell me in advance that you will

be there so I can let you know when I have specific time available or if a conflict has arisen. If you cannot make my scheduled office hours, email me and I will make every effort to accommodate you.

Email Policy:

Some questions can be asked and answered via email. For these questions, I ask two things: the first is that you please check the syllabus before emailing. The second is that your email attend to some basic conventions of electronic communication. For example, your emails should begin with some sort of salutation, “Dear Dr. Ashworth-King,” or “Hi, Professor AK,” are both fine—these greetings don’t have to be formal. As a general rule, the more specific the question you ask, the more likely you are to receive a speedy reply; longer, more detailed questions are welcome but need more time, and I may respond by asking you to come to office hours or to make an appointment. I will attempt to answer emails quickly within business hours (M-F 9am-5pm); after 5pm and on weekends, I check my email less regularly and it may be awhile before you hear back. Never worry about “nagging” me if substantial time has gone by and you have not received a response. Please follow-up.

Observances of Religious Holidays:

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. See ASU Operating Policy 10.19 Student Absence for Observance of Religious Holy Day for more information.

Academic Integrity:

Students are expected to maintain complete honesty and integrity in all work. Any student found guilty of any form of dishonesty in their work is subject of disciplinary action and possible expulsion from ASU.

The College of Arts and Humanities adheres to the Statement of Academic Integrity

Plagiarism:

Plagiarism is a serious topic covered in ASU’s Academic Integrity policy in the Student Handbook.

Plagiarism is the action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own. Plagiarism is literary theft.

In your discussions and/or your papers, it is unacceptable to copy word-for-word without quotation marks and the source of the quotation. It is expected that you will summarize or paraphrase ideas giving appropriate credit to the source both in the body of your paper and the works cited page.

If you do not understand the rules regarding plagiarism as outlined in the Academic Honor Code, it is incumbent upon you to seek clarification from me *prior* to the first assignment. Papers are subject to be evaluated for originality via Turnitin. Resources to help you understand this policy better are available at the ASU Writing Center. In addition to asking me, you may consult the [Academic Integrity Website](#). Your participation in English 4309 assumes your agreement to ASU’s honor code.

I have no tolerance for plagiarism: it is an inexcusable abuse of my trust, the trust of your classmates, and the trust that the university placed in you when you were admitted.

ANY instances of cheating or plagiarism will result immediately in a failing grade in the class.

Copyright Policy:

Students officially enrolled in this course should make only one printed copy of the given articles and/or chapters. You are expressly prohibited from distributing or reproducing any portion of course readings in printed or electronic form without written permission from the copyright holders or publishers.

Counseling Services:

Students struggling with events in their lives or with mental health issues should seek out allies and resources available on campus. The following are institutional sources of support, but you may seek out faculty, staff and others on campus for help, including myself.

Campus Counselling Services	325-942-2171
Campus Police	325-942-2071
San Angelo Police	911

Title IX:

Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. In accordance with Title VII, Title IX, the Violence Against Women Act (VAWA), the Campus Sexual Violence Elimination Act (SaVE), and other federal and state laws, the University prohibits discrimination based on sex, which includes pregnancy, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination and unwelcome behavior of a sexual nature. The term includes sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, sexual assault, sexual exploitation, stalking, public indecency, interpersonal violence (domestic violence or dating violence), sexual violence, and any other misconduct based on sex.

You are encouraged to report any incidents involving sexual misconduct to the Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator, Michelle Boone, J.D. You may submit reports in the following manner:

Online: www.angelo.edu/incident-form

Face to Face: Mayer Administration Building, Room 210

Phone: 325-942-2022

Email: michelle.boone@angelo.edu

Note, as a faculty member at Angelo State, I am a mandatory reporter and must report incidents involving sexual misconduct to the Title IX Coordinator. Should you wish to speak to someone in confidence about an issue, you may contact the University Counseling Center (325-942-2371), the 24-Hour Crisis Helpline (325-486-6345), or the University Health Clinic (325-942-2171).

For more information about resources related to sexual misconduct, Title IX, or Angelo State's policy please visit: www.angelo.edu/title-ix.

Incomplete Policy:

It is policy that incomplete grades be reserved for student illness or personal misfortune. Please contact faculty if you have serious illness or a personal misfortune that would keep you from completing course

work. Documentation may be required. See ASU Operating Policy 10.11 Grading Procedures for more information.

Students with Disabilities:

ASU is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments of 2008 (ADAAA) and subsequent legislation.

Student Disability Services is located in the Office of Student Affairs, and is the designated campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability. It is the student's responsibility to initiate such a request by contacting an employee of the Office of Student Affairs, in the Houston Harte University Center, Room 112, or contacting the department via email at ADA@angelo.edu. For more information about the application process and requirements, visit the Student Disability Services website at www.angelo.edu/ADA. The employee charged with the responsibility of reviewing and authorizing accommodation requests is Ms. Dallas Swafford, Director of Student Disability Services, and she may be contacted at dallas.swafford@angelo.edu and at 325-942-2047.

Calendar of Readings and Assignments

This syllabus is subject to change; you're responsible for all changes announced in class.

Date	In-Class	Assignments
W 19 January	Introduction to Course, Shakespeare	
F 21 January	Sonnets (BB)	
M 24 January	Sonnets (BB)	
W 26 January	Sonnets (BB)	
F 28 January	Performance in Shakespeare's London (BB)	
M 31 January	<i>Titus Andronicus</i>	
W 2 February	<i>Titus Andronicus</i>	
F 4 February	<i>Titus Andronicus</i>	
M 7 February	<i>Titus Andronicus</i>	
W 9 February	<i>Titus Andronicus</i>	
F 11 February	<i>Romeo and Juliet</i>	SRP TA
M 14 February	<i>Romeo and Juliet</i>	
W 16 February	<i>Romeo and Juliet</i>	
F 18 February	<i>Romeo and Juliet</i>	
M 21 February	<i>Romeo and Juliet</i>	
W 23 February	<i>Midsummer Night's Dream</i>	
F 25 February	<i>Midsummer Night's Dream</i>	SRP R&J
M 28 February	<i>Midsummer Night's Dream</i>	
W 2 March	<i>Midsummer Night's Dream</i>	
F 4 March	<i>Midsummer Night's Dream</i>	SRP MSND

Date	In-Class	Assignments
M 7 March	No Class: Mandatory Conferences	Sonnet Recitation RAM TV
W 9 March	No Class: Mandatory Conferences	Sonnet Recitation RAM TV
F 11 March	No Class: Mandatory Conferences	Sonnet Recitation RAM TV Proposal and Annotated Bibliography Due
M-F March 14-18	NO CLASS: SPRING BREAK	
M 21 March	<i>Henry V</i>	
W 23 March	<i>Henry V</i>	
F 25 March	<i>Henry V</i>	
M 28 March	<i>Henry V</i>	
W 30 March	<i>Henry V</i>	
F 1 April	<i>Henry V</i>	SRP H5
M 4 April	<i>Hamlet</i>	
W 6 April	<i>Hamlet</i>	
F 8 April	<i>Hamlet</i>	
M 11 April	<i>Hamlet</i>	
W 13 April	<i>Hamlet</i>	
F 15 April	<i>Hamlet</i>	SRP HAM
M 18 April	<i>Measure for Measure</i>	
W 20 April	<i>Measure for Measure</i>	
F 22 April	<i>Measure for Measure</i>	
M 25 April	<i>Measure for Measure</i>	
W 27 April	<i>The Tempest</i>	
F 29 April	<i>The Tempest</i>	Research Project Due
M 2 May	<i>The Tempest</i>	
W 4 May	<i>The Tempest</i>	
F 6 May	Exam Review	SRP MFM OR TEMP

FINAL EXAM MUST BE SUBMITTED BY 11:59PM MONDAY MAY 9th