

**San José State University**  
**College of the Humanities and Arts**  
**Department of English and Comparative Literature**  
**English 144 Shakespeare I, Section 1, Fall 2018**

### Course and Contact Information

Instructor:	Dr. Cynthia M. Baer
Office Location:	Faculty Office Building, Room 110
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Office Hours:	TTh 12:00 – 1:15 p.m.
Class Days/Time:	TTh 10:30 – 11:45 a.m.
Classroom:	BBC 130
Prerequisites:	Upper division standing

### How You Will Access the Content of This Course

All coursework will be posted on and submitted to our module in Canvas, the SJSU learning management system. You should plan to bring your laptop or a device with a keyboard to class every day. Computers are available to be checked out through Student Computing Services. You will need both word processing, presentation, and screen casting software. This software is available to students and faculty at SJSU. Be prepared to submit work in MS Word format. (See more details on campus technology below, on page 2.)

### How We Will Communicate as a Collaborative Learning Community

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the [Canvas Learning Management System](#) course login website at <<http://sjsu.instructure.com>>. I will communicate announcements and updates to our work through the Canvas announcements feature.

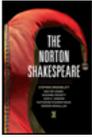
### The Texts We Will Study Together in Shakespeare I

This 4-unit upper division course covers major works by Shakespeare. We will focus on his plays. I have chosen six plays for us to read together in depth; you will choose 10 more plays as you work together in reading teams to develop analyses and presentations for the class.

I have placed an order with the bookstore on campus:



**ACTIONS:ACTORS' THESAURUS**  
REQUIRED |By CALDARONE  
EDITION: 04 PUBLISHER: SILMAN-JAM  
ISBN: 9780896762527



## NORTON SHAKESPEARE-W/ACCESS

REQUIRED |By GREENBLATT

EDITION: 3RD 16 PUBLISHER: NORTON

ISBN: 9780393934991

Two other formats of the Norton third edition of Shakespeare are available:

**4-volume Paperback.** The Norton Shakespeare is enormous. There is a paperback in four volumes. It is cheaper on Amazon than from the publisher.

**E-book.** You can also purchase an e-book. This format is available from the publisher:

<http://books.wwnorton.com/books/webad.aspx?id=4294988354>

We will also read brief selections from several Shakespeare scholars who have explored the rhetoric of Shakespeare's plays. Selectively reading these authors, we will collaborate to develop the rhetorical framework for our study this semester. These reading selections will be available in Canvas. This reading will launch you into your own interpretations and research projects.

- Kenneth Burke, *A Rhetoric of Motives and Language as Symbolic Action*
  - Discusses *Antony and Cleopatra*, *Coriolanus*
- Peter Mack, *Reading and Rhetoric in Montaigne and Shakespeare*
  - Discusses *As You Like It*; *Coriolanus*; *Cymbeline*; *Hamlet*; *Henry IV, 1*; *Henry VI, 2 and 3*; *King Lear*; *Macbeth*; *Othello*; *Richard II*; *Richard III*; *Merchant of Venice*; *The Tempest*; *Winter's Tale*; *Twelfth Night*.
- Christy Desmett, *Reading Shakespeare's Characters*
  - Discusses *Hamlet*; *Henry IV, 1*.
- Raphael Lyne, *Shakespeare, Rhetoric, and Cognition*
  - Discusses *A Midsummer Night's Dream*.
- Marion Tousdale, *Shakespeare and the Rhetoricians*
  - Discusses *Hamlet*; *Henry IV, 1*; *Richard II*; *Julius Caesar*; *Measure for Measure*.
- Rosemond Tuve, *Elizabethan and Metaphysical Imagery*

### *Other technology and equipment you will need*

You will need access to a computer to work in Canvas, both in class and out of class. Equipment is available for student check out at Student Computing Services. Computer labs and other resources for student use are available in

- [Associated Students Print & Technology Center](http://as.sjsu.edu/asptc/index.jsp) at <http://as.sjsu.edu/asptc/index.jsp> on the Student Union (East Wing 2nd floor Suite 2600)
- [The Spartan Floor](http://library.sjsu.edu/about/spartan-floor) at the King Library at <http://library.sjsu.edu/about/spartan-floor>
- [Student Computing Services](http://library.sjsu.edu/student-computing-services/student-computing-services-center) at <http://library.sjsu.edu/student-computing-services/student-computing-services-center>
- [Computers at the Martin Luther King Library](https://www.sjpl.org/wireless) for public at large at <https://www.sjpl.org/wireless>
- Additional computer labs may be available in your department/college

You will need to have access to both word processing and presentation software. Be sure to check out what is available on The Spartan Floor at the King Library, and ask about what you can download for free as a student using the SJSU licensing.

## *Our Library Liaison for the Department of English and Comparative Literature*

Our library liaison is Toby Matoush. Her contact is [toby.matoush@sjsu.edu](mailto:toby.matoush@sjsu.edu). Or you can check out her webpage: [https://libguides.sjsu.edu/prf.php?account\\_id=94999](https://libguides.sjsu.edu/prf.php?account_id=94999).

## **What You Will Learn as an English Major**

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate the relations among culture, history, and texts.

## **What We Will Investigate Together: Our Shared Inquiry Question in Shakespeare I.**

What does it mean to read rhetorically? Where, how, and why is rhetoric a useful entry point into Shakespeare's drama?

## **What You Will Achieve in This Course**

As you can see from the outcomes defined above, English majors strive to extend their reading capacity to accommodate a full array of the literature the world's cultures offer us over time and across national boundaries. Every course at SJSU needs to be designed to help you achieve this goal. This course is no exception—in fact, it is a really good example of the kind of challenge at the core of the English major. While most of us have watched drama on screens for most of our lives, reading scripts written for theater is not as familiar. And even if you have taken a lower division survey that included some early modern texts, the dramatic style of Shakespeare's theater will ask you to adapt your ear to the cadences and figures of seventeenth century dramatic verse. I have designed this course to help you increase your capacity to read Shakespeare productively, with a specific emphasis on learning to read this early modern author within the rhetorical frame of his age's literary productions (GELOs 1, 2 and 5).

In this course you will extend your reading practices and routines to accommodate the challenges of reading drama (script), of reading a seventeenth century author, of reading within the disciplines of literature/theater studies, of reading rhetorically. Upon successful completion of this course, students will be able to:

1. Translate the speeches of a Shakespearean script into specific actions and motives that define character (GELO 1, 2, and 5).
2. Recognize the themes that carry across the individual plays to make Shakespeare's work speak to us in our time and to his audience in his time (GELO 1, 2 and 5).
3. Appreciate the genres of drama that Shakespeare innovates for his stage (GELO 1, 2, and 5).
4. Use the intersection of rhetoric and literature to extend your capacity to engage all texts productively (GELO 1, 2, and 5).
5. Articulate your interpretation of texts in a variety of genres: daily discussion posts, multimodal presentations, explication and reflection essays, and an interpretive research essay (GELO 3 and 4).

## The Work You Will Do in This Course to Achieve Our Learning Goals

This semester we are collaborating as readers, writers, and researchers to explore a shared inquiry: What does it mean to read rhetorically? Where, how, and why is rhetoric a useful entry point into Shakespeare's drama?

As part of this learning community, you will complete all of the following assignments. All the work you do will contribute to the shared learning of our classroom community.

### Daily Discussion Posts in Canvas

Before coming to class you will contribute your reflections on the reading for the day. I will post the week's schedule reading and discussion assignments on the homepage in Canvas. You should set your Canvas account to receive daily announcements and assignment alerts. The discussion assignments will include a specific prompt for your reflection. By the time we assemble in the classroom, we will have everyone's thoughts on the prompt already logged into the Canvas site. That log of your reading will be our starting point for the day.

So that I can review these posts quickly before class, please post your response by 7 a.m. These assignments are worth 1 point. The point means you did the work prompted and you were in class to present that work to your group for their consideration. A post that does not do the work prompted will not earn a point. A post that is late will not earn a point. A post that you do not present in class does not earn a point. A post that makes a particularly useful or insightful contribution to our collective reading log can earn an extra point (so 2 points).

### Two Essay Assignments and the Corresponding Presentations

The two essay assignments evolve out of daily discussion posts in Canvas and reading-writing workshops in class. These writing assignments will allow you to develop your analyses and interpretations in formal essays. As prelude to the formal essays, you will give an oral presentation and produce multimodal presentations; these formats will allow you to begin to synthesize your daily work into a formal argument for our classroom audience.

#### *Explication Essay: An Analysis of the Rhetoric of Motives in a Scene.*

Use the Actions thesaurus to explore actions in one scene. Choose a scene in the play you have chosen to study with your reading/writing group this semester (i.e. not one of the six plays we are reading and studying collaboratively in class). Work with the script of the scene to annotate the actions in one scene *in at least three distinct ways*.

Write a brief explication that helps us to understand what this analysis reveals about the rhetoric of motives in the scene.

*Oral Presentation:* You will make a brief presentation in class of your analysis in progress for the play you have chosen to work with this semester in your reading/writing group. More information about this presentation will be given in class, based on our current topic on the day you are scheduled to present (see schedule of assignments below).

*Multimodal Project:* As prelude to drafting this essay, you will compose a slide presentation in PowerPoint that offers the class a rhetorical "mix tape" or "remix" or "mashup" for the scene. Your presentation should

- be multimodal—include all 5 "modalities" of presentation (gestural, spatial, aural, visual, and linguistic).
- function as a stand-alone electronic file—i.e. we should be able to watch the presentation from the comfort of our own computer screen.

- illuminate the rhetorical problem of presentation and interpretation that the scene presents to the audience.

### *Interpretive Research Essay: Entering the Rhetoric of Interpretation as an Disciplinary Reader*

Your paper should help the class understand where and how rhetoric intersects with one of the other disciplinary perspectives in our classroom--literature, history, theater—to illuminate the potentials for meaning making in the script you have studied this year.

That said, you have great latitude in deciding the scope and method of this paper.

1. Do you want to focus our attention on interpretation of scene, character, theme, historical context, rhetorical choices?
2. Do you want to develop your argument as a critical essay about literature, as a personal essay about your own development as a reader, as an historical analysis or a rhetorical analysis?
3. What genre and method you choose will depend on #1, how you are trying to focus our attention.

Whatever focus and genre you choose, the essay must fulfill the following specific expectations:

1. The paper grounds us in the text to engage us in a specific interpretive stance on the script.
2. The paper engages us in rethinking the material we have read about Shakespeare and rhetoric.
3. The paper supplements our collaborative research with any other texts that you pursued in your own research on the play, using agreed upon conventions for the genre to synthesize and share as scholars our individual readings with our disciplinary audiences.
4. The paper offers us a new and useful synthesis of these materials that extends our capacity to read Shakespeare rhetorically by bringing us with you into your reading of Shakespeare.

*Multimodal Project:* As a preface to this paper, you will create a mixtape that synthesizes several texts (the play you chose to study, other plays we have studied, research we have read, research you have read). Your mix tape should

- include 20 slides, and should run no more than 5 minutes.
- be multimodal—include all 5 “modalities” of presentation (gestural, spatial, aural, visual, and linguistic).
- function as a stand-alone electronic file—i.e. we should be able to watch the presentation from the comfort of our own computer screen.
- illuminate a new synthesis of the materials studied to bring us into your rhetorical reading of the play.

### **Final Reflection Essay and Reading Portfolio (due on the day of the final exam)**

The purpose of reflection as scholars is to revisit our own work to capture the learning that may carry forward from one learning event/task to the next.

*Your reading portfolio* should include:

- Any discussion posts critical to your evolution as a rhetorical reader of Shakespeare’s plays and enough to demonstrate an arc of reading development.
- The multimodal projects.
- The two essays.

These are the materials you will draw on, quote from, and refer to in your reflection essay as you describe to me your evolution as a rhetorical reader of Shakespeare.

*The reflection essay* should explain to me the experience of reading documented in your portfolio. This reflection is the cover essay for the portfolio. I will read this essay to understand how you interpret your own progress in this course: How has your reading evolved to include the works on our syllabus—the works of Shakespeare and of those who study him?

As you tackle this question, you will want to keep in mind the ideas about “progress” that we started with in this course—that is, those outcomes that I have outlined in this syllabus. How has your reading evolved to achieve this course-specific idea of progress?

As you tackle this question, you will want to interpret and adapt the idea of progress to tailor my understanding of progress to what I will see in the portfolio. How and where might the GELOs or CLOs be interpreted, contested, extended, qualified, refined, to account for your adaptation as a rhetorical reader of Shakespeare’s plays?

A successful portfolio will help us both arrive at some new understanding of and appreciation for the learning you have achieved in the course. It will review, refer to, and use the specific knowledge and experience of the course to get us to this new ground.

#### *What Sort of Time Commitment Are You Making in This Four-Unit Course?*

The [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf), Course Syllabi (<http://www.sjsu.edu/senate/docs/S16-9.pdf>) requires the following language to be included in the syllabus:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

This is a four-unit course. The message from the university that you just read describes a 3-unit course. Mathematically that means you will spend another 15 hours on this course over the 15 weeks of the course:  $45 + 15 = 60$ ! I did math! And, that’s a lot of hours. But I trust you will spend them well to help us all achieve our goals this semester.

Indeed, I have included a one-unit component of daily (discussion in Canvas) and occasional presentations (oral and multimodal) as part of your reading and writing process for this class. This interactive and collaborative work is essential not only to extend your reading practices and knowledge but to extend the practice and knowledge of the whole class. This reading activities and presentation component culminates in your final reading portfolio.

#### **A Final Examination of Our Learning Together**

The culminating activity for our course will be a 3-minute presentation of your reading portfolio. In a brief informal presentation you will identify 1) the single most important thing you learned about reading Shakespeare by engaging our collaborative work this semester and 2) the one reading strategy, technique, or tool you will carry forward as you read texts in your classes at SJSU.

## How I Will Assess This Course: Our Grading Contract

The course will be graded by contract. In a contract grading system you regularly monitor and describe your own progress as a learner, culminating in the reading portfolio and final reflection essay. The goal of grading by contract is to emphasize the cumulative effect of a learning experience over individual artifacts of your learning: Your goal in a contracted learning community is to apprentice yourself within the community, to join its members as we engage in a designed learning experience guided by a faculty mentor. The contract spells out the terms of your work with the community, its norms and practices, expectations and standards. This agreement allows you to advance your own educational goals and measure your own learning outcome, but also to contribute your learning to advance the learning of others.

The contract is not a unilateral document. In our first two weeks we will work together to establish the norms and standards of the group. Our bottom line will be defined by our common purpose: What advances our study together? What disrupts our collective progress? We will develop norms and standards for the work we do together measured against our common purpose. You will succeed in this system if, every time you begin, execute, and complete a task, you allow yourself to be guided by our shared purpose: How is the work I am about to do, am doing, have done contributing to the learning we are all doing in this class?

*The default grade in a course graded by contract is a B.*

You will earn a B in the course if

- You complete 85% of the daily discussions.
- You submit to the class all presentations and essays on time.
- You submit to the class the work requested by the assignment.
- You submit work completed in the spirit of our collaborative study—that is, work that contributes useful insights to our continued learning together.

*Earning an A is the result of an exceptional contribution to our collective learning and your own.*

There are two ways you can make an exceptional contribution:

- 1) Your presentations and essays provide the class with insights that are exceptional in their value to our growing capacity to read Shakespeare rhetorically.
- 2) Your reflection essay demonstrates a compelling achievement in a your personal capacity to engage such reading.

Students or the professor can nominate work for this exceptional status in the class. Students must present such nominations in writing. Students can self-nominate.

*Earning less than a B is the result of failing to meet the terms of this contract.*

If less than 85% of the daily discussions are submitted; if work is late; if work does not meet collaborative expectations; or if work is missing, the final course grade will fall below a B.

One norm we will all find a way to observe together is timeliness: Work must be submitted on time to be useful to our shared learning. In general, late work does not meet the basic term of the learning contract: that work submitted be useful. This is particularly true in the case of the daily assignments: daily assignments submitted late will not earn credit. Essays and multimodal presentations submitted late will also, necessarily, be less useful to the group and reduce points awarded by contract. We will work out together in class a points system for assignment grading that takes into account all the terms of the contract.

The full grading contract will be developed before the course drop deadline, by which time we will agree on the further norms and values that will help us to meet and to evaluate work using the contract.

### **Determination of Course Grades**

- Your final grade will be recorded as a letter grade, ranging from A to F. I will use + and – grades to refine the evaluation within the letter-grade categories.
- An F will indicate a failure to make any progress toward reading Shakespeare productively.
- There are plenty of opportunities to learn defined in the work I have laid out in this syllabus. I can't imagine any of us having the bandwidth for extra credit!

### **How We Will Work Together to Get the Most Out of Our Collaboration**

In class during the first two weeks, we will talk more about the grading contract, refine it, commit to it. As part of that exercise, we will discuss our expectations for participation, attendance, arrival times, behavior, safety, cell phone use. We need to work together to define the norms of our community so that we can collaborate effectively. I look forward to our work together!

### **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.

# English 144, Shakespeare I

## Fall 2018 Course Schedule

This schedule is my projected course of study for us this term. It is subject to change with fair notice. You will notice that it does not include specific pages assigned. You will also notice “+” signs after titles of plays in the Readings column. The “+” indicates that there will be secondary reading in one or more of the critical essays. I will keep these short, and will choose the specific texts and pages to be read as we make our way through our inquiry together.

I will update this information as I observe our progress week to week. I will post our updated work for the week on our Canvas homepage. You can expect to find an update each Saturday by noon. I will announce changes to that post as necessary in class or through Canvas announcements.

### Course Schedule

Week	Date	Topics	Readings	Assignment Deadlines
1	Aug 21	The rhetoric of the stage	Syllabus Speech from Hamlet + Actions, xiii-xxiii	Canvas discussion
1	Aug 23		Hamlet + Norton Shakespeare, 31-44	Canvas discussion
2	Aug 28		Hamlet + Burke	Canvas discussion
2	Aug 30		Hamlet + Burke	Canvas discussion
3	Sep 4		Hamlet + Burke	Canvas discussion
3	Sep 6		Speech from your play, annotated to reveal actions	Canvas discussion
4	Sep 11		Scene from A Midsummer Night’s Dream [A scene from your play]	Oral Presentations Canvas discussion
4	Sep 13	The decorum of the stage	A Midsummer Night’s Dream + Tuve	Canvas discussion
5	Sep 18		A Midsummer Night’s Dream + Mack	Canvas discussion
5	Sep 20		A Midsummer Night’s Dream	Canvas discussion
6	Sep 25		Scene from your play, annotated to reveal motives	Multimodal Project 1 Canvas discussion
6	Sep 27	Contexts for the stage	Character from Richard II [A character from your play]	Oral Presentations Canvas discussion
7	Oct 2		Richard II +	Canvas discussion
7	Oct 4		Richard II +	Canvas discussion
8	Oct 9		Richard II	Canvas discussion
8	Oct 11		Peer review of draft via Canvas.	Canvas review of drafts you have been assigned.

<b>Week</b>	<b>Date</b>	<b>Topics</b>	<b>Readings</b>	<b>Assignment Deadlines</b>
9	Oct 16		Character from your play, revealed in figures of speech	Oral presentations Canvas discussion
9	Oct 18		Speech from Henry IV, Part I	Analysis of a Scene, essay revised. Include the peer reviewed draft.
10	Oct 23		Henry IV, Part I + Holinshed	Canvas discussion
10	Oct 25		Henry IV, Part I +	Canvas discussion
11	Oct 30		Henry IV, Part I	Canvas discussion
11	Nov 1		Scene from your play in context	Oral Presentation Canvas discussion
12	Nov 6	Genres of the Stage	Speech from Much Ado about Nothing	Multimodal Project + Proposal for research
12	Nov 8		Much Ado about Nothing +	Canvas discussion
13	Nov 13		Much Ado about Nothing +	Canvas discussion
13	Nov 15		Much Ado about Nothing	Canvas discussion
14	Nov 20		Scene from your play annotated to reveal conventions and innovations of genre	Oral presentations Canvas discussion
14	Nov 22		Continue your own research	Holiday
15	Nov 27		The Tempest +	Canvas discussion
15	Nov 29		The Tempest +	Canvas discussion
16	Dec 4		The Tempest	Canvas discussion Interpretive Research Essay
16	Dec 6		Character from your play annotated to reveal conventions and innovations of genre	Oral presentations Canvas discussion
Final Exam	Wed Dec 12	9:45 a.m. - 12:00 p.m.	5-minute Presentations	Final Reading Portfolio Due