

Shakespeare's Globe
 ENG 210W: Major Authors
 Fall 2016, T/R 1:00-2:15
 Carlos Hall 212

Instructor	McKenna Rose
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Course Site	shakespeare.mckennarose.org
Office Hours	T 10:00-12:00 & by appointment, Callaway N205

Course Description

In this course we will put *The Tempest*, *The Taming of the Shrew*, *King Lear*, *Richard II*, and *Titus Andronicus* into conversation with ecocriticism. Ecocriticism – the branch of literary theory broadly concerned with the relationship between literature and the environment – provides us with terms such as nature, ecology, anthropocentrism, recycling, and sustainability that we will use to describe the forms, themes, and plots of Shakespeare's plays. Drawing on work by contemporary ecocritics, we will engage the course texts through some of the following questions: What is nature? How do Shakespeare's plays alert audiences to the materiality and interconnectivity of human subjectivity? How do the storms, anatomy lessons, catalogues of plants and animals, and forests in the plays we read inform the contemporary climate crisis? To answer these questions and help you develop close reading and critical writing skills, you will create and administrate individual websites where you will publish multimedia blog posts, argument driven analysis essays, an "edition" of *King Lear*, and PechaKutcha presentations. Ultimately, this course aims to train you to analyze Shakespeare's plays as ecocritics do so that we may together reimagine the relationship between humans and nature in both early modern drama and our own imperiled world.

Domain of One's Own

The Turning of the Tide is part of Domain of One's Own. Domain is a digital pedagogy project in which you are required to own and administrate your own websites that function as a component of curricula, professional portfolios, social media databases, and community outreach platforms. You are required to pay \$20.00 for server space and a domain name of your choice through Reclaim Hosting. No prior experience with web design or digital authoring is required for successful completion of course work, and all major class projects work will be published to the web and available to reading publics beyond the class and university.

Learning Outcomes

Outcomes	Description
Critical Analysis	Close read verbal, visual, and audio Shakespearean texts from multiple genres and historical periods critically for form, rhetorical features, underlying assumptions, cultural context, audience constraints, and validity
Information Literacy	Demonstrate fluency in major concepts in Shakespeare such as genre; performance; environmentalism, and media ecology/bibliography
Persuasion	Meet the needs of shifting audiences by composing multimodal texts that make the best choices among argument, description, narrative, synthesis, and citation
Collaboration	Work face-to-face and in digital groups, and assume key roles in collaborative work.

Course Texts

(Please purchase the texts specified below, which are for sale online and at the Bookstore)

Shakespeare, William. *The Tempest*. Norton Critical Edition. Ed. Peter Hulme and William H.

Sherman. New York: WW Norton & Co., 2003.

-----*The Taming of The Shrew*. Arden Shakespeare. 3rd Series. Ed. Barabara Hodgson. New York:

Bloomsbury Academic, 2010.

-----*The History of King Lear*. The Oxford Shakespeare. Ed. Stanley Wells. Oxford: Oxford University

Press, 2008.

-----*Richard II*. The Oxford Shakespeare. Ed. Anthony B. Dawson and Paul Yachin. Oxford: Oxford

University Press, 2011.

-----*Titus Andronicus*. Arden Shakespeare. 3rd Series. Ed. Jonathan Bate. New York: Bloomsbury

Academic, 1995.

Assignments

Assignment	Value	Description
Website	20%	From the start of the semester you will be responsible for building a Word Press based website in which to house all major and minor projects, as well as 8-10 multimedia blog posts, you produce throughout the semester & reflective essays.
Blog Posts	10%	You'll write several blog posts over the course of the semester in response to a series of assigned prompts
Essay	10%	The goal of this short essay is to persuade your readers of the efficacy of your argument driven analysis of <i>The Tempest</i> in 1000-1200 words. You'll publish your short paper as a .pdf in a blog post with a 1-3 sentence precis.
Visual Rendering	10%	The goal of this design project is to render <i>The Taming of the Shrew</i> in visual iconography to help other readers understand the plot, characters, themes, and/or figures more fully. You'll publish your visual rendering to your sites with a short reflection.
Digital Edition	20%	<i>King Lear</i> has a very complex textual history. To better understand the practice of scholarly bibliography and gain analytical skills, you will produce a digital edition of one scene of your choice. You'll publish the edition to your site with a short introduction for your readers.
Presentation	20%	During the second half of the semester, you will each be responsible for one 10x30 slideshare presentation in which you make an argument or draw attention to a problem in either <i>Richard II</i> or <i>Titus Andronicus</i> . The presentation is an opportunity to generate conversation through visual and aural rhetoric. For full credit you will convert your presentation into a slideshow with an audio track, and upload it to a static webpage with a short head note and a works cited.
Participation/ Attendance	10%	Please arrive to class on time, with all reading and writing assignments completed, and then contribute significantly to class discussions and workshops. Your participation grade will reflect successful completion of in-class writing and informal homework responses.

Scale	Description
A 4.0 A- 3.7	Extremely high quality work, effort, and performance beyond minimum requirements. Excellent attendance and substantial contributions to discussions.
B+ 3.3 B 3.0 B- 2.7	Well-written work that continues to improve. A level of effort and performance beyond minimum requirements. Good attendance and contributions to discussions.
C+ 2.3 C 2.0 C-1.7	Generally competent work and a level of effort that meets course requirements. Regular attendance and contributions to discussions.
D+ 1.3 D 1.0	Work that is uneven in quality or suggests incompetence. Irregular attendance and minimal contributions to discussions.
F 0.0	Incomplete or unacceptable work. No real effort to participate in class discussions. Four or more absences.

Universal Design and Accessibility

Issues of accessibility are an integral component of instruction for all students. While students should disclose non-standard needs in keeping with guidelines provided by the Office of Disability Services in order to have those needs augmented by digital tools such as voice to text software or close captioning. Major assignments can be adapted into more accessible modes upon request.

Late or Missing Assignments

All work is due on the date and at the time specified on the calendar. Late work may not be accepted. If you know you will be absent the day a paper is due or a quiz given, please let me know in advance. Whether the absence is planned or unplanned, you will be responsible for getting the paper to me on time, and we will need to make the appropriate arrangements, including your provision of a documented excuse.

Attendance

0-2 missed day(s)=100, 3 missed =50, 4 missed =0, 5 or more=may fail course. Please keep track of your own absences, and let me know in advance if you have to miss class. You are marked late if you more than 10 minutes late. All religious holidays excused if you let me know in advance. You are required to hand-in any missed work regardless of absences.

Plagiarism

Cheating and plagiarism are serious violations of the Student Honor Code. Plagiarism is intentionally passing off sentences, paragraphs, or entire papers written by someone else as your own original work. **All plagiarized assignments will earn an F and incidents of academic misconduct will be reported to the Honor Council. First Honor Code violations may result in "F in the course on the student's permanent transcript.** We will discuss how to locate, summarize, incorporate, and document secondary sources throughout the semester to avoid any inadvertent mistakes.

Electronics

Since we are composing multimodally throughout the course, you are encouraged to bring to class and operate laptops, tablets, and smart phones. This class is devoted to developing in students best practices for negotiating among virtual communities and the real time of the classroom.

Writing Center Domain Support

The entire Writing Center staff has been specifically trained to support Domain of One's Own students. By talking with a tutor, you can more critically consider the purpose, design, and usability of your digital texts. The Writing Center is located in Callaway N212.

Calendar

(All assignments are listed on the date due, and subject to change)

Date	Description
R, Aug 28	Introduction: policies, requirements, & Domain Shakespeare, <i>The Tempest</i> , Act 1. Scene 1
T, Sept 1	Shakespeare, <i>The Tempest</i> Act 1 Register a domain & install WordPress Blog Post 1 Digital Writing Workshop
M, Sept 2	Add, Drop, Swap ends
R, Sept 3	Shakespeare, <i>The Tempest</i> , Act 2 Berensmeyer, Ingo, "Shakespeare and Media Ecology" (515-523)
T, Sept 8	Shakespeare, <i>The Tempest</i> , Act 3 Berensmeyer, Ingo, "Shakespeare and Media Ecology" (523-533) Blog Post 2
R, Sept 10	Shakespeare, <i>The Tempest</i> , Act 4 G. Wilson Knight, "Prospero's Lonely Magic" (137-141) Digital Writing Workshop
T, Sept 15	Shakespeare, <i>The Tempest</i> , Act 5 Visual rendering due
R, Sept 17	<i>Taming of the Shrew</i> , Act 1.1 Donna Haraway, "Encounters with Companion Species" (97-107) Blog Post 3
T, Sept 22	<i>The Taming of the Shrew</i> , Act 1 Donna Haraway, "Encounters with Companion Species" (107-115)
R, Sept 24	<i>The Taming of the Shrew</i> , Acts 2-3 Blog Post 4
T, Sept 29	<i>The Taming of the Shrew</i> , Act 5 Digital Writing Workshop
R, Oct 1	<i>The History of King Lear</i> , 1.1 Stanley Wells, "Introduction" (1-31 & 81-88) Blog Post 5
T, Oct 6	<i>The History of King Lear</i> , Act 2 Stacy Alaimo, "State of Suspension" (476-485)
R, Oct 8	<i>The History of King Lear</i> , Act 3 Stacy Alaimo, "State of Suspension" (485-493) Digital Writing Workshop
T, Oct 13	Fall Break, No Class
R, Oct 15	<i>The History of King Lear</i> , Act 4 Blog Post 6
F, Oct 16	Deadline for Partial Withdrawal
T, Oct 20	<i>The History of King Lear</i> , Act 5 Blog Post 7
R, Oct 22	Sonnets (selections) Digital Edition Due
T, Oct 27	<i>Richard II</i> , Act 1.1 Paul Yachin, "Introduction" (1-40)

R, Oct 29	<i>Richard II</i> , Act 1 Jeffrey Jerome Cohen, "Eleven Principles of the Elements" (1-12) Blog Post 8
T, Nov 3	<i>Richard II</i> , Acts 2-3 Jeffrey Jerome "Eleven Principles of the Elements" (1-12)
R, Nov 5	<i>Richard II</i> , Act 4 Blog Post 9
T, Nov 10	<i>Richard II</i> , Act 5 Digital Writing Workshop Presentations
R, Nov 12	<i>Rape of Lucrece</i> Vicki Kirby, "Transgression: Normativity's Self-Inversion" (96-105) Presentations
T, Nov 17	<i>Titus Andronicus</i> , Acts 1-2 Vicki Kirby, "Transgression: Normativity's Self-Inversion" (105-115) Blog Post 10 Presentations
R, Nov 19	<i>Titus Andronicus</i> , Act 3 Research Paper, Draft I Due Presentations
T, Nov 24 & R, Nov 26	No Class, Thanksgiving Holiday
T, Dec 3	<i>Titus Andronicus</i> , Act 4 Audio Writing Workshop Presentations
R, Dec 5	<i>Titus Andronicus</i> , Act 5 Presentations
T, Dec 8	Research Paper Final Draft Due Digital Writing Workshop Presentations
F, Dec 11	Digital Portfolio due by 5:00 pm