

Shakespeare's Globe
ENG 210W: Major Authors
Fall 2015, T/R 1:00-2:15
Carlos Hall 212

Instructor	McKenna Rose
Contact	msrose@emory.edu
Course Site	shakespeare.mckennarose.org
Office Hours	T 10:00-12:00, Callaway N112 & R 10:00-12:00, Callaway N314

Course Description

This course is an introduction to William Shakespeare's plays and poems that emphasizes performance history and environmental themes to develop students' close reading and writing skills; literary historical knowledge; and multimodal research techniques. During the semester students will write and administer their own websites on which they will publish required projects such as maps; infographics; digital hypertexts; researched papers; presentations; as well as a series of short, multimedia blog posts. The course centers on the term globe to circumscribe the Shakespearean canon, inform textual inquiry, and compare the past with the present in an attempt to redress the environmental crisis. We study Shakespeare's work under dire circumstances: inescapable climate shifts, constant species extinction, relentless resource depletion, and the final adulteration of air, water, and land. Since the Anthropocene began in and around the Globe Theater, Shakespeare's plays offer resources that can help to sustain our globe by reanimating a specifically Renaissance ethic of intimacy and nonhuman care.

Learning Outcomes

- Analysis: Close read verbal, visual, and audio Shakespearean texts from multiple genres and historical periods critically for form, rhetorical features, underlying assumptions, contrast, cultural context, audience, compliment, constraints, and validity
- 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, citation, and design
- Collaboration: Work amiably in face-to-face and digital groups, and assume key roles in collaborative work
- Imagination: Make original connections between texts, themes, eras, and forecast the future by adapting models from the past

Domain of One's Own

Shakespeare's Globe is a registered Domain of One's Own course. 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 \$12.00 for server space and a domain name of your choice. The Emory Writing Program hosts your name on its server space.
- No prior experience with web design or digital authoring is required for successful completion of course work
- All major class projects work will be published to the web and available to reading publics beyond the class and university

Course Texts: Please purchase the texts specified below online or at the Emory 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 ed. Ed. Barbara Hodgdon. London: Methuen Drama, 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: Routledge, 1995.

Assignment	Value	Description
Website	10%	From the start of the semester you will be responsible for building a Word Press based website to house and publish all major and minor projects.
Blog	10%	You will write 10 blog posts over the course of the semester in response to a series of assigned prompts
Short Paper	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 1200 words. You'll publish your short paper as a .pdf in a blog post with a 1-3 sentence précis.
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	15%	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	10%	To engage your audience with the work you have produced over the semester and solicit feedback to direct further inquiry, you will each produce and present a 10x10, PechaKucha style slideshow to the class and then post it to a static page on your site with a 1-3 paragraph reflective introduction.
Scholarly Webtext	25%	A final scholarly webtext that engages some aspect of Shakespeare and the environment on which we have worked this semester in a born digital project in a media, such as video, animation, or audio. You may also choose to write a final 10-12-page paper. The webtext will develop in stages and in consultation with your peers and me.
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.

Emory Grade 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.

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 an assignment is due, 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=fail course. Please keep track of your own absences. It is your responsibility to find out what you missed for a class. You are marked late if you arrive past 1:15. If you sleep through five or more minutes of class you will receive an unexcused absence for that class period – no exceptions. **Attendance policy is non-negotiable.**

Plagiarism

Cheating and plagiarism are serious violations of the Student Academic Honesty Code. Plagiarism is briefly defined as intentionally passing off sentences, paragraphs, or entire papers written by someone else as your own original work. Submitting papers already written and submitted in other courses also constitutes academic dishonesty. We will discuss how to adequately document sources early in the semester.

Universal Design and Accessibility

This course emphasizes user-centered design and the value of connectivity over static standards to facilitate “universal instructional design.” 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, the course recognizes the extent to which all students are “multiply situated learners” (Price 88). As such, the course emphasizes shared strengths over remediation.

Electronics

Since we are composing multimodal throughout the course, I encourage you to bring a laptop to every class. Please note that laptops are required on Digital Writing Workshop days and on days blog posts are due. Please note: that students may check out laptops at the Computing Center at Cox Hall and the Music & Media Library at Woodruff Library.

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
T, Sept 1	Shakespeare, <i>The Tempest</i> Act 1 Ingo Berensmeyer, "Shakespeare and Media Ecology" (515-523)
M, Sept 2	Add, Drop, Swap ends
R, Sept 3	Shakespeare, <i>The Tempest</i> , Act 2 Ingo Berensmeyer, "Shakespeare and Media Ecology" (523-533) Register a domain & install WordPress Digital Writing Workshop: laptops required
T, Sept 8	Shakespeare, <i>The Tempest</i> , Act 3 Introduction: The History of Open Source Shakespeare Folger Shakespeare Podcast, Pronouncing English as Shakespeare Did Blog Post 1: laptops required
R, Sept 10	Shakespeare, <i>The Tempest</i> , Act 4 Digital Writing Workshop: laptops required
T, Sept 15	Shakespeare, <i>The Tempest</i> , Act 5 Short Paper due
R, Sept 17	<i>The Taming of the Shrew</i> , Act 1 Barbara Hodgdon, "Introduction" (1-63) Blog Post 2: laptops required
T, Sept 22	<i>The Taming of the Shrew</i> , Act 2 Donna Haraway, "Encounters with Companion Species: Entangling Dogs, Baboons, Philosophers, and Biologists." (97-107)
R, Sept 24	<i>The Taming of the Shrew</i> , Acts 2 Donna Haraway, "Encounters with Companion Species: Entangling Dogs, Baboons, Philosophers, and Biologists." (107-115) Blog Post 3: laptops required
T, Sept 29	<i>The Taming of the Shrew</i> , Act 4 Digital Writing Workshop: laptops required
R, Oct 1	<i>The Taming of the Shrew</i> , Act 5 Stanley Wells, <i>The History of King Lear</i> "Introduction" (1-31) Short Paper due
T, Oct 6	<i>The History of King Lear</i> , 1 Stanley Wells, "Introduction" (81-88) Blog Post 4: laptops required
R, Oct 8	<i>The History of King Lear</i> , Act 2

	Stacy Alaimo, "States of Suspension: Trans-corporeality at Sea" (476-485)
T, Oct 13	Fall Break, No Class
R, Oct 15	<i>The History of King Lear</i> , Act 3 Stacy Alaimo, "States of Suspension: Trans-corporeality at Sea" (485-493) Blog Post 5: laptops required
F, Oct 16	Deadline for Partial Withdrawal
T, Oct 20	<i>The History of King Lear</i> , Act 4
R, Oct 22	<i>The History of King Lear</i> , Act 5 Digital Writing Workshop: laptops required Blog Post 6: laptops required
T, Oct 27	<i>Richard II</i> , Act 1.1 Paul Yachin, "Introduction" (1-40) Digital Edition Due
R, Oct 29	<i>Richard II</i> , Act 1 Jeffrey Jerome Cohen, "Eleven Principles of the Elements" (1-12) Presentations Blog Post 7: laptops required
T, Nov 3	<i>Richard II</i> , Acts 2-3 Jeffrey Jerome Cohen, "Eleven Principles of the Elements" (12-28) Presentations
R, Nov 5	<i>Richard II</i> , Act 4 Presentations Blog Post 8: laptops required
T, Nov 10	<i>Richard II</i> , Act 5 Presentations Digital Writing Workshop: laptops required
R, Nov 12	<i>Rape of Lucrece</i> Vicki Kirby, "Transgression: Normativity's Self-Inversion" (96-105) Presentations Blog Post 9: laptops required
T, Nov 17	<i>Titus Andronicus</i> , Acts 1-2 Vicki Kirby, "Transgression: Normativity's Self-Inversion" (105-115) Presentations Blog Post 10: laptops required
R, Nov 19	<i>Titus Andronicus</i> , Act 3 Presentations Research Paper, Draft I Due
T, Nov 24 & R, Nov 26	No Class, Thanksgiving Holiday
T, Dec 3	<i>Titus Andronicus</i> , Act 4 Audio Writing Workshop: laptops required
R, Dec 5	<i>Titus Andronicus</i> , Act 5
T, Dec 8	Research Paper Final Draft Due Digital Writing Workshop: laptops required
F, Dec 11	Digital Portfolio due by 5:00 pm