

**Dr. Kathryn Jacobs**  
**Hall of Languages 227**  
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**Class Hours: MWF 10:00 - 10:50**  
**Office Hours: MWF 11:00 - 12:00, 6:50 – 7:20 or by appt.**

**Syllabus**  
**English 311.001**  
**Spring, 2014**

- January 13** Overview: Shakespeare
- January 15** The Sonnets: 3, 20, 29, 41, 130, 138, 144 especially, but read around.
- January 27** Sonnets Continued.
- January 20** **Martin Luther King Day**
- January 22** *Merchant of Venice* Acts 1-2
- January 24** *Merchant of Venice* Act 3
- January 27** *Merchant of Venice* Act 4
- January 29** *Merchant of Venice* Act 5
- January 31** *Much Ado About Nothing* Act 1
- February 3** *Much Ado About Nothing* Act 2
- February 5** *Much Ado About Nothing* Act 3
- February 7** *Much Ado About Nothing* Act 4
- February 10** *Much Ado About Nothing* Act 5
- February 12** **EXAM #1**
- February 14** *Hamlet* Act 1
- February 17** *Hamlet* Act 2  
**Research Question Due.** R. Q must focus on some aspect of *Merchant of Venice* and or *Much Ado About Nothing*.

**February 19** *Hamlet* Act 3

**February 21** *Hamlet* Act 4

**February 24** *Hamlet* Act 5  
**Bibliography #1 Due.**

**February 26** *As You Like It* Act 1-2

**February 28** *As You Like It* Act 3

**March 3** *As You Like It* Act 4

**March 5** *As You Like It* Act 5

**March 7** *Othello* Act 1

**March 10** **Spring Break**

**March 12** **Spring Break**

**March 14** **Spring Break**

**March 17** *Othello* Act 2

**march 19** *Othello* Act 3

**March 21** *Othello* Act 4

**March 24** *Othello* Act 5

**March 26** **EXAM**

**March 28** *Twelfth Night* Act 1

**March 31** *Twelfth Night* Act 2  
**Research Question Due.** R. Q. must focus on some aspect of *Hamlet*, *As You Like It* or *Othello*.

**April 2** *Twelfth Night* Act 3

**April 4** *Twelfth Night* Act 4

**April 7** *Twelfth Night* Act 5  
**Bibliography #2 Due.**

**April 9** *King Lear* Act 1

**April 11** *King Lear* Act 2

**April 14**     *King Lear* Act 3  
**April 16**     *King Lear* Act 4  
**April 18**     *King Lear* Act 5  
**April 21**     *Macbeth* Act 1  
**April 23**     *Macbeth* Act 2  
**April 25**     *Macbeth* Act 3  
                  **Research Paper Due**  
**April 28**     *Macbeth* Act 4  
**April 30**     *Macbeth* Act 5  
**May 2**        Catch Up Day

**Final Exam**

## Course Description

**TEXTS:** I recommend The Riverside Shakespeare, ed. G. B. Evans, Houghton Mifflin 1974: it is good and relatively inexpensive, as such things go. Honestly however, any Complete Shakespeare published in the last several decades will probably work for a class on this level.

Now, the big question in a Shakespeare class is always “Which plays are we going to read?” So by now, most of you have already scanned the syllabus. Some are probably wondering why I did not include particular favorites, or why we are not reading any of his romances. Some of you, I hope, are even looking forward to reading so many new ones. Many of you are probably more than a little worried. Chances are, some of you haven’t read Shakespeare since high school.

Let me address the worriers first. Reading Shakespeare will indeed take time. But if you will do your share, I promise that you may safely banish all the specters of high school. When you prepare for class, please read *slowly* and jot down any questions you may have — and then ask them! If you are terminally shy, ask your neighbor to ask them. I usually begin class for questions, and we’ll happily spend the entire class period answering them if it seems useful. Some questions I will field myself: others I will turn over to the class.

## Course Objectives

The purpose of this class is to make Shakespeare accessible to you. Think of Shakespeare as a gift—a splendid gift, but only marginally more self-explanatory than the many technical toys I have struggled to use over the years. You might even say that I stand here in lieu of the instructional booklet that usually accompanies such gifts. At the very least, I promise to be more understandable than most of the instructional booklets that have baffled me. You may, for instance, need some help with Elizabethan English to enjoy him, and you will almost certainly need to be filled in now and then on the Renaissance Theater, English history, or social customs. After that, I will do my best to lead an animated discussion, playing devil’s advocate as need be. In a successful class, some of you will continue to carry on the discussion on outside the classroom — you will, in other words, make the argument your own.

Now, the other question: why these particular plays. This is, as I hope you know, an impossible question. Many universities have *two* Shakespeare courses—pre and post 1600—to avoid this very dilemma, and I wish we did likewise. So let me begin by assuring those who have missed an old favorite that I never leave out a play without agonizing over it. If it were feasible, we would certainly read 14 plays instead of 8 (and my graduate class really does cover that number). Should I teach the “big plays” that everyone has heard of, or should I rather emphasize great plays that you might otherwise miss? Should I balance comedies and tragedies? And how do I handle the histories, based as they are upon the British civil war that Americans know so little about? Writing a syllabus is, in short, a balancing act—a compromise between several, all-too-contradictory principals. When possible, I have tried to help future teachers by covering as many of the plays you are likely to teach as possible. Syllabus choices are endless, and this one (like all my syllabi) is composed of compromises. Enjoy!

## Student Learning Outcomes

1. Students will be able to master the literary diction necessary to comprehend Early Modern English.

2. Students will be able to analyze the cultural assumptions inherent in pre-modern literary texts – assumptions no longer current today.
3. Students will be able to produce a literary research paper with a focused argument, a comprehensive review of the relevant scholarship, and conclusions based on close literary analysis of the text.

### **Grading Criteria**

<b>Annotated Bibliography #1</b>	<b>10%</b>
<b>Annotated Bibliography #2</b>	<b>10%</b>
<b>Research Paper</b>	<b>20%</b>
<b>Exam #1</b>	<b>20%</b>
<b>Exam #2</b>	<b>20%</b>
<b>Exam #3</b>	<b>20%</b>

**Participation** - 3% for each absence after the first four.

### **Grading Criteria, Elaborated**

Your grade this semester will be based on five criteria, distributed more or less equally throughout the semester as follows; 3 exams, 2 annotated bibliographies, and one research paper. Notice that each exam is equally weighed, that one research paper equals one exam, and that two bibliographies equal one exam/research paper. This is not of course an accident; I want my students to know exactly where they stand at all times. I am keeping the grading simple on purpose in other words. If at any time you are uncertain of your grade, all you have to do is average your grades, counting the two bibliographies as one.

**Exams:** the first two exams will be taken in class; the last exam will be taken during final exam week. This means of course that time will be limited during the first two exams. The first two exams therefore will consist of some combination of the following:

**Identification questions** (no more than 20%)

**Short answer questions**

**Limited Essay Question** (only 1).

**Identification questions** will always consist of quotes; I don't use name-identification. There will also always be an element of choice: that is, I may ask you to pick 4 out of 5 or 3 out of 4, but you may always skip one.

**Short answer questions** vary somewhat. Sometimes a few words will be enough; sometimes you may need to write several sentences. Each question will be limited in its focus however, and points will always be distributed in multiples of 5: generally 5 or 10 pts each. Often I group these questions together under a general heading (i.e. TOPIC: a (5 points), b (10 points), c (5 points). If you have any doubt at all what I am asking, feel free to ask me to rephrase. I will not look at an answer you've written, but I will rephrase as often as you need.

**Limited Essay questions** may or may not appear on any given exam, depending chiefly on how many short answer questions I ask you first. If I include one, it will not be “comprehensive;” rather, I will ask one focused question, and ask you to apply it to more than one play/poem

**Annotated Bibliographies:** Each student will put together two **Annotated Bibliographies** this semester. Ultimately, **one** of these bibliographies will become the basis of your research paper.

Each bibliography must be designed to answer a **Research Question** focusing on one or more of the plays we have read thus far (or sonnets in the first case). You must turn in a literary question in advance, and I must approve it.

**Research Questions** must be literary in nature, and must focus on some aspect of one or more of the plays read thus far.

Bibliographies **May and Should** change between their first appearance, and whatever you attach to your final research paper. Inevitably, you will find as you write that you don't need one article after all, or you need another source that you did not previously include. Think of bibliographies as living creatures: they morph. The bibliography grade however will be determined by the one you turn in on the due date.

Each preliminary bibliography (the ones I grade separately) **MUST** consist of at least **8 peer-reviewed articles from Literary Journals**. This does not mean you can't add scholarly books later, when you write the actual paper; feel free. You may also add (if your paper requires it) peer-reviewed historical sources, or peer-reviewed psychology sources, etc etc. This is an English class however, and I want to make absolutely sure that every student has researched the literary articles available before going beyond it. Initially therefore, all bibliographies must focus exclusively on articles from literary journals obtained via **Library Databases**.

**Warning: DO NOT** use Google, Yahoo, etc when searching for peer-reviewed articles! Sources designed for students are almost never peer-reviewed, and **will not count**. You **must** use a library database to find peer-reviewed sources. This does not mean you have to go to the library in person however; most journals are available on line. I recommend MLA or Jstor for literary journals that cover Shakespeare (though this is not a requirement).

The **grading criteria** for preliminary bibliographies (the ones I grade separately) are as follows:

- 1) Bibliographies must conform to **MLA format (Required: look up MLA format online)**
- 2) Bibliographies must consist exclusively of **peer-reviewed articles**
- 3) Bibliographies must consist of **literary sources**
- 4) There must be at least **8 items in each bibliography**, all of which conform to the requirements listed above.
- 5) Each item must contain a **3-4 sentence description of the contents** of the paper. This must include a summary of the argument, and it must give me some idea of how the argument progresses.

Your bibliography grade will be based on these 5 criteria in equal measure – i.e. 20% each.

**Research Papers:** Research Papers **must be:**

**8-10 pages long**, assuming roughly 250 words per page. This does NOT include the bibliography or any title page (note that title pages are NOT required, and I am not even particularly fond of them). Please double-space.

Research papers must be born out of one of the two annotated bibliographies previously turned in,, and they must contain an attached bibliography, though that biblio may morph somewhat from the original.

Research papers must make a clear and well defined argument, and that argument must be one that **needs to be made** – i.e. it must be one that reasonable people could disagree with. Do NOT simply try to “prove the obvious;” I will view any such paper with extreme prejudice.

Research papers must make **literary arguments**. It is perfectly acceptable to include material from other disciplines, but the chief interest of the argument must be literary.

All quotes and references to research material must be referenced in accordance to MLA bibliographical requirements. This means (among other things) that you will include not only a source but a page number (in parenthesis) for each reference.

All papers will be submitted to Turnitin, in accordance with instructions to be given later.

**Plagiarism** is of course forbidden; any paper deemed to be plagiarized will be given a 0. Please note also that research material, while required, should be strictly subordinate to the original argument. The longer the quote, the more analysis required, and the more weight that authority must carry. Papers that contain long, minimally analyzed quotes will be penalized.

Finally, re **Participation**: please note that participation is a **negative grade**. You are allowed four unexcused absences in this course. After that, all unexcused absences will reduce your grade by 3%. If you come late, you are responsible for making sure I give you credit for attendance: once I am involved in teaching I may or may not notice.

## **Plagiarism**

Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty (including collusion and selling academic products). Instructors uphold and support the highest academic standards, and students are expected to do likewise. Students guilty of plagiarism may be failed for the course.

*Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b[1,2,3]).*

## **Courtesy Statement:**

"All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment." (See Student's Guide Handbook, Policies and Procedures, Conduct).

## **Americans w/Disabilities Act Statement:**

Americans w/Disabilities Act Statement: Students requesting accommodations for disabilities must go

through the Academic Support Committee. For more information, please contact the Director of Disability Resources & Services, Halladay Student Services Bldg., Room 303D, (903) 886-5835.

## Notice for Future Teachers

### Teacher Certification Requirements

If you plan to teach in the public schools, the following information is important. As of Fall 1999, only the Department of Literature and Languages can generate the bar code approval forms for students taking certification exams in English, ESL, and Spanish. Students **MUST** meet with the appropriate Advisors to begin the process of gaining bar code approval. This process includes an evaluation (whether or not students are at risk for failing the certification exam) and workshops or tutorials. Department Advisors are:

ENGLISH Dr. Susan Stewart, HL 314, 903-886-5272  
Susan.Stewart@tamuc.edu

ESL Dr. Hunter Hayes, HL 229, 886-5254  
Hunter.Hayes@tamuc.edu

SPANISH Ms. Inma Lyons, HL 317, 886-5273  
Inma\_Lyons@tamuc.edu

### Secondary TExES 8-12:

This course has assignments that cover three competencies from Domain I: Integrated Language Arts, Diverse Learners, And The Study Of English (#1-3); four competencies from Domain II: Literature, Reading Processes And Skills For Reading Literary And Nonliterary Texts (#4-7); and two competencies from Domain III: Written Communication (#8-9).

Students who have taken this course will:

1. understand and apply knowledge of relationships among the language arts and between the language arts and other aspects of their lives and learning; Understand the continuum of language arts skills and expectations for students in grades 8-12, as specified in the Texas Essential Knowledge and Skills (TEKS); Understand relationships among reading, writing, speaking, listening, and complex thinking; understand how the expressive uses of language (speaking, representing, writing) and the receptive uses of language (listening, reading, viewing) influence one another.
2. understand the structure and development of the English language; know rules of grammar, usage, sentence structure, punctuation, and capitalization in standard English and are able to identify and edit nonstandard usage in his or her own discourse and the discourse of others; know how purpose, audience, and register affect discourse.
3. understand reading processes and how to apply those processes; understand and promote reading as an active process of constructing meaning; understand reader response; know how text characteristics and purposes for reading determine the selection of reading strategies and teaches students to apply skills and strategies; understand comprehension strategies to use before reading

(for example, predicting, recalling prior knowledge), during reading (for example, note taking, mapping, paired reading), and after reading (for example, retelling, summarizing, responding); understand the role of social interaction in reading; know how reading experiences can enhance the understanding of and respect for diversity and increase knowledge of cultures.

4. understand reading skills and strategies for various types of nonliterary texts; demonstrate an understanding of the characteristics and uses of various types of research tools and information sources; understand steps and procedures for engaging in inquiry and research.
5. understand literary elements, genres, and movements and can demonstrate knowledge of a substantial body of literature; demonstrate knowledge of genres and their characteristics through analysis of literary texts; demonstrate knowledge of literary elements and devices, including ways in which they contribute to meaning and style, through analysis of literary texts; demonstrate knowledge of a substantial area of literature.
6. understand strategies for reading literary texts; demonstrate knowledge of various types of responses to literary texts (for example, experiential, aesthetic, pragmatic); know how to draw from wide reading in American literature; use technology to promote engagement in and comprehension of literature; know strategies for creating communities of readers and for promoting conversations about literature and ideas; understand strategies to use for analyzing and evaluating a variety of literary texts, both classic and contemporary; apply strategies to view literature as a source for exploring and interpreting human experience; apply effective strategies in exploring and discovering the personal and societal relevance of literature; understand relationships among literary works from various times and cultures; analyze how literary elements and devices contribute to meaning and synthesize and evaluate interpretations of literary texts.
7. understand writing as a recursive, developmental, integrative, and ongoing process; understand recursive stages in the writing process (for example, prewriting, drafting, conferencing, revising, editing, publishing, and how to provide effective feedback in all phases of the writing process; understand writing as a process that allows people to construct meaning, examine thinking, reflect, develop perspective, acquire new learning, and influence the world around them; apply writing conventions, including sentence and paragraph construction, spelling, punctuation, usage, and grammatical expression; apply criteria for evaluating their own written work and the writing of others; understand and promote the use of technology in all phases of the writing process and in various types of writing, including writing for research and publication.
8. understand effective writing and how to write effectively in a variety of forms and for various audiences, purposes, and contexts; understand the distinguishing features of various forms of writing (for example, reflective essay, autobiographical narrative, editorial, report, memorandum, summary/abstract, resume, play, short story, poem); apply skills and strategies for writing effectively in a variety of forms and for a variety of audiences, purposes, and contexts; understand and teaches how a writer's purpose and audience define appropriate language, writing style, and text organization; analyze the use of literary devices (for example, imagery, tone, dialogue, characterization, irony, figurative language) in writing; understand writing as a tool for inquiry, research, and learning; understand how to evaluate critically the sources they use for their writing; understands about plagiarism, academic honesty, and integrity as applied to written work and the presentation of information from different sources, including electronic sources; understand the importance of using acceptable formats for communicating research results and documenting sources (for example, manuals of style such as *Modern Language Association Handbook* [MLA

style]).