

ENGL 3320 (Spring 2020)
T/Th 9-10:20 a.m.
Location: Hudspeth Hall 100
Office Hours: T&Th 10:30-Noon
Last Updated: January 20, 2020

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Catalogue Description: A study of selected comedies, histories, tragedies, and romances of William Shakespeare. Prerequisite: ENGL 1312 or ENGL 1313 or ESOL 1312. Junior standing recommended.

My take on English 3320: Shakespeare is a cultural touchstone. In his time, he was one of the most popular writers for the stage and in our time he provides a foundation for the study of English Literature and gets adapted and transformed with great frequency. Our class will focus on great examples of the kinds of plays Shakespeare wrote, with some time to consider films and adaptations of these works.

Of Interest: This course has an early modern focus and might productively be linked to other medieval and early modern courses in our department and across campus.

Required Texts:

*Please note, each of these texts is part of the inexpensive paperback series of Shakespeare's plays published as the "Pelican Shakespeare," published by the Penguin press. Many used copies are available. If you purchase them brand new, these eight books should cost approximately \$73.

1. Shakespeare, William. *Comedy of Errors*, ed. Frances Dolan. ISBN: 978-0143132233
2. Shakespeare, William. *Twelfth Night*, ed. Jonathan Crewe. ISBN: 978-0143128595
3. Shakespeare, William. *Midsommer Night's Dream*, ed. Russ McDonald. ISBN: 978-0143128588
4. Shakespeare, William. *Richard II*, ed. Frances Dolan. ISBN: 978-0143130215
5. Shakespeare, William. *Henry IV Part One*, ed. Claire McEachern. ISBN: 978-0143130208
6. Shakespeare, William. *Macbeth*, ed. Stephen Orgel. ISBN: 978-0143128564
7. Shakespeare, William. *King Lear*, ed. Stephen Orgel. ISBN: 978-0140714906
8. Shakespeare, William. *The Tempest*, ed. Peter Holland. ISBN: 978-0143128632

In addition, some readings may be posted to Blackboard. You should consider printing them out and bringing hard copies of them to class on the days they are assigned.

Learning Outcomes and Assessment

Students completing this course will be able to:

1. Read and understand Shakespeare's works, recognizing differences among different kinds of Shakespeare's plays. Students will be assessed via the midterm and final examinations.
2. Explain the relationship between specific lines of a play and its larger meaning. Students will be assessed through two short essays focusing on specific passages in Shakespeare.
3. Write clear academic essays on complex subjects. Students will be assessed through several small written assignments and a longer term paper.
4. Understand key characteristics of this specific literary period. Students will be assessed through the midterm and final examinations.

- Engage with current scholarship on Shakespeare. Students will be assessed through their response to a very recent scholarly article and through their use of peer-reviewed research in their final paper.

Assignments

- Participation* (50 points). We have a large class and it may feel easy to be lost in the crowd, but your active participation in our discussions is part of the learning process. Please read and prepare for class before you come to our meetings and try to join the conversation.
- Quizzes* (50 points). There will be a few brief, unannounced quizzes over the course of the semester. These will be designed to make sure you're keeping up with the readings and our discussions. They cannot be made up if you miss them.
- Significant Passage Analysis I and II* (100 points each; 200 points total). A separate assignment sheet posted to Blackboard describes these assignments. Significantly, these assignments have flexible due dates and you must take careful note of the requirements. In short, before **February 25** (and the sooner the better) and again before **March 31**, you will write an analysis of a passage from one of the plays we are reading together. For each assignment, you will pick one passage of 15-20 lines that you consider central to understanding an important aspect of the play (it might be part of a key theme of the play, or of understanding one important character's motivations, for instance). Over the course of two pages, you will argue that the passage you select is a key part of understanding the play.
- Midterm Exam* (200 points). There will be an in-class exam on **March 10**. The exam will require you to identify and respond to passages from plays we will read in the first half of the semester. There will be an essay portion of the exam. You will receive the topics for the essay portion in advance and will be allowed to prepare an outline on your own to consult during the exam.
- Critical Evaluation of a Macbeth Article* (100 points). A complete description of this assignment will be found on Blackboard. To prepare for engaging with peer-reviewed secondary research, you will track down via the MLA Bibliography and our library, a specific scholarly article about *Macbeth*. You will read the article and then write a two page response to it, in which you summarize its argument and evaluate its strengths and weaknesses. **Due April 14.**
- Research Paper* (200 points). A separate assignment sheet describes this paper in detail. You will write a medium-length essay (approximately 7 pages) on a topic relating to the plays we will read this semester. I will provide a list of suggested topics, but you will be welcome to develop a topic of your own. The paper will require that you incorporate some peer-reviewed, secondary research on your topic. If you would like your paper returned with my comments, you must submit the essay by **April 28**. If you do not mind receiving extensive commentary on your essay, the absolute deadline for this paper is **May 7**.
- Final Exam* (200 points) The final exam for this class takes place on Tuesday, **May 12**. The exam will not be cumulative. The exam will require you to identify and respond to passages from plays we will read in the last half of the semester. There will be an essay portion of the exam. You will receive the topics for the essay portion in advance and will be allowed to prepare an outline on your own to consult during the exam.

Course Policies

Classroom Protocol

Before entering our classroom, please turn off all mobile phones, iPods, or anything else that may distract students from the day's work. Be sure to arrive on time or a few minutes early. Students are expected to come to each class, prepared to participate in a discussion of the assigned material for the day. Missing class participation will have a negative cumulative effect on a student's grade; students should miss as few classes as possible. Please treat classmates with respect.

The Credit Hour

The national standard for the academic credit unit requires students to spend 45 hours of study per unit. In practice, this means that students should expect to devote **SIX HOURS PER WEEK** *outside of class* to prepare for the three hours we spend together in class each week.

Grading Policy

The final grade for the course will be based on the following 1000-point scale (think of it as an expanded version of a 100-point scale):

900-1000=A 800-899=B 700-799=C 600-699=D below 600=F

It is possible to complete all of the assignments and still receive a failing grade for the course.

Late Work

Students should submit their work on time according to the directions on assignments. If a student misses a deadline without a medical excuse, the work will be penalized half a grade for each class meeting it is late. However, I recognize that life can get in the way of deadlines. If things are piling up, please contact me and we can try to get you back on track.

Academic Integrity

UTEP defines violations of academic integrity in this way:

“Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts” (Handbook of Operating Procedure, 1.2.2)

The penalties for plagiarism and other violations of academic integrity are severe, and may include **failure in the course**. For further information, consult this website:

<http://sa.utep.edu/osccr/academic-integrity/>

CASS Accommodations

I am very happy to assist students who made need special accommodations to complete this course successfully. If I can be of assistance, please let me know. Students should also consult with the Center for Accommodation and Support Services (email: cass@utep.edu or phone: 747-5148) and make use of their resources.

Schedule of Readings and Assignments

Below is a tentative schedule of readings and assignments for our class.

Wk	Date	Readings	Assignments Due
1	T 1.21	Introductory week, in-class readings and discussion	
	Th 1.23	Introductory week, in-class readings and discussion	
2	T 1.28	<i>Comedy of Errors</i> (in class)	
	Th 1.30	<i>Comedy of Errors</i> (in class)	
3	T 2.4	<i>Comedy of Errors</i> (in class)	
	Th 2.6	<i>Comedy of Errors</i> (in class)	
4	T 2.11	<i>Twelfth Night</i> (Acts 1 and 2)	
	Th 2.13	<i>Twelfth Night</i> (Acts 2 and 3)	
5	T 2. 18	<i>Twelfth Night</i> (Acts 3, 4, and 5)	
	Th 2.20	<i>Midsummer Night's Dream</i> (Acts 1 and 2)	
6	T 2.25	<i>Midsummer Night's Dream</i> (Acts 3 and 4)	First Significant Passage Deadline (2/25)
	Th 2.27	<i>Midsummer Night's Dream</i> (Act 5)	
7	T 3.3	<i>Richard II</i> (Acts 1 and 2)	
	Th 3.5	<i>Richard II</i> (Acts 3 and 4)	
8	T 3.10	MIDTERM EXAM	Midterm in class on March 10.
	Th 3.12	<i>Richard II</i> (Act 5)	
9	T 3.17	NO CLASS: SPRING BREAK	
	Th 3.19	NO CLASS: SPRING BREAK	
10	T 3.24	<i>Henry IV, Part One</i> (all)	
	Th 3.26	NO CLASS: INSTRUCTOR AT SCRC CONFERENCE	
11	T 3.31	<i>Henry IV, Part One</i> (finish)	Second Significant Passage Deadline (3/31)
	Th 4.2	NO CLASS: INSTRUCTOR AT RSA CONFERENCE	
12	T 4.7	<i>Macbeth</i> (Acts 1 and 2)	
	Th 4.9	<i>Macbeth</i> (Acts 3 and 4)	
13	T 4.14	<i>Macbeth</i> (Act 5)	Critical Evaluation of <i>Macbeth</i> article due (4/14)
	Th 4.16	NO CLASS: INSTRUCTOR AT SAA CONFERENCE	
14	T 4.21	<i>King Lear</i> (Acts 1 and 2)	

	Th 4.23	<i>King Lear</i> (Acts 3 and 4)	
15	T 4.28	<i>King Lear</i> (Act 5)	Early Deadline for Term Paper (April 28)
	Th 4.30	<i>Tempest</i> (Acts 1 and 2)	
16	T 5.5	<i>Tempest</i> (Acts 3, 4, and 5)	Final Deadline for Term Paper (May 7)
	Th 5.7	Course-Wrap Up	
		FINAL EXAM: <i>Tuesday, May 12, 10:00 a.m.-12:45 p.m.</i>	In-class Final Exam

Some other advice:

- Come to class having read the assigned texts and with at least one question you plan to ask.
- Bring your textbook to class. Bring a notebook to class. Take notes. Write in your books. Use highlighters or post-it notes. Keep track of important/interesting passages.
- Begin working on written assignments as soon as they are posted.
- Revise, revise, **revise**.
- Strive to improve your writing: not only at the sentence level (avoid fragments and comma splices), but also at the analytical/argumentative/interpretive level.
- Never plagiarize.
- Strong essays have a critical thesis; adequate essays have a good topic; inadequate essays mostly summarize a text instead of highlighting the student's analysis; bad essays don't have an argument and have a difficult time discussing the text.
- Begin paragraphs with a strong topic sentence, rather than a simple fact or plot point.
- Do not use the phrases "I think," "I feel," "I believe," or "I argue." These are implied by the fact that you are the writer of the essay.
- Do not use forms of "you" in academic writing. Unless you are specifically addressing me, Dr. Fleck, you should avoid all forms of "you" and instead say: "the reader," or "a person," or "people," or "someone."
- There is no need to describe the process you followed before you completed the final draft of your essay; do not write "I selected this story" or "I used JSTOR" or similar phrases.
- In the body of an essay, there is almost never a reason to cite the title of an academic essay; that information goes on the Works Cited.
- Refer to all writers by their first and last names once and by their last names every time after that.
- Generally, avoid using the passive voice.

