

ENGLISH 308

Shakespeare | Then and Now

Contact Information

Professor Amy Cooper

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Digital Classroom

This course will be paperless. All course content can be found online at cooper.dfeng.online. We will be meeting in-person this semester for classes, but course materials (syllabus, assignments, grades, etc.) will only be accessible through this course website. Similarly, students will submit all assignments (essays, reading responses, quizzes, etc.) online at the course website.

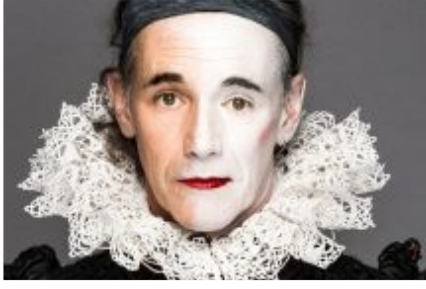
Course Schedule

The course schedule *will change* throughout the semester, either because of weather events (e.g. snow days) or because I need to adjust due dates to the pace of the class (e.g. group extensions on essays). Students are responsible for keeping up with changes by frequently checking the "Syllabus and Course Schedule" page of the course website. There, students can find the most up-to-date Course Schedule (with due dates for assignments). Students are responsible for consulting the academic calendar to see calendar dates for each lesson.



Course Description

This survey of Shakespeare's poems and plays will explore a range of topics related to the circumstances of Shakespeare's life, work, and reception, from what it was like to write under England's first female monarch to the rise of capitalism to England's role in the wars of religion. We will focus, however, on the relationship between past and present: students will be introduced to the methodological distinction between *presentism* and *historicism*. *Presentism*, for our purposes, is an approach to historical literatures that focuses on their relevance to the present—it focuses, in other words, on reception. *Historicism*, by contrast, is an approach that focuses on historical moment in which they were written—on the circumstances of production. Students will come away with a more sophisticated understanding of the assumptions we bring to bear on the past and what tools we



English 308 Outcomes

Develop college-level critical reading and writing skills by:

- ✦ Learning to read texts written in an unfamiliar historical style.
- ✦ Mastering the literary tools and techniques of close-reading to move beyond plot summary toward analytic interpretation.
- ✦ Demonstrating mastery of key literary concepts by explaining the work they perform in a particular context.
- ✦ Taking intellectual and interpretive risks that demonstrate independent and original thought about the text and the history of its reception.
- ✦ Write in complex ways about problems and questions raised by the texts, taking into consideration the historical circumstances of their production.
- ✦ Learning to engage earnestly and respectfully in critical discourse with others, both verbally and in writing

have, as scholars, for recognizing and addressing our own limitations.

The practice of reading will be a constant topic for us, since we'll be focusing on how to read slowly, how to read "dreamily," how to read with purpose and intensity. We will discuss the plays one act at a time, lingering over their most puzzling, beautiful, or troubling passages. As students of literature, our task is to find a question, problem, or puzzle raised by the text, to unfold its complexity, and to help other readers understand something new about it. To do so requires careful attention—attention not just to textual and historical details, but to the invisible assumptions and beliefs that inform our experience of the text. This class is designed to help students find an intellectual project, develop it, and make the literature we read together meaningful to ourselves and the communities we belong to. Students will come away with a working understanding of both the historical conditions under which Shakespeare wrote and the reasons for his continued importance in the twenty-first century.



Security Notice

As with any other USAFA account, DO NOT share (1) passwords for the site, (2) log-in information for your individual account, or (3) any of the content (including YouTube videos, links, PDFs, etc.) on the site with anyone outside the class you are taking. All outside inquiries should be directed to me.



Privacy Notice

Your privacy is important, so please reach out to me if you have concerns. For example, I would love for everyone to create a "Gravatar" image when setting up their profile. But if you feel uncomfortable using a real picture, you may use any image to associate with your account. I am happy to make other accommodations as well, so please feel free to Teams Chat or email me.

Course Site: How to Register

This course site and your personal account both have passwords. You will create a unique password for you account when you register. Some pages on the site require log-in with the password **Touchstone** because content on it cannot be made publicly available.

Create Your Account

✦ Go to:

cooper.dfeng.online

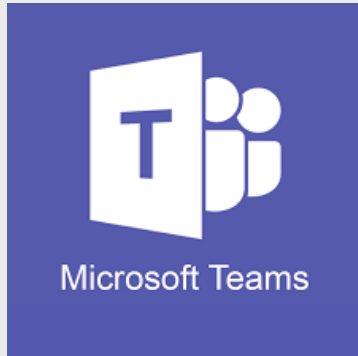
- ✦ Click: "Find My Class"
- ✦ Click on the class you are enrolled in this semester—please do not enroll in any other classes.
- ✦ At the top right, there is a blue "Login to Enroll" button. Click and register using your afacademy.af.edu email.
- ✦ You will receive an email to change your password. NOTE: this email will likely go to your "junk" folder, so make sure to look for it there. If you have any problems, I am happy to reset your password for you.
- ✦ Once you have registered and reset your password, log-in to the course. I recommend saving your email address and password to your computer.
- ✦ In the upper right-hand corner, you should now see a blue button that says "Take This Course"—you now have full, protected access to the site!

My Profile and Grades

Once you are registered, please go to "My Profile and Grades." Find "edit my profile" (under your profile picture) link and click that. Please fill-out this profile form. This is also where you can see your grades.

Remote Class: Teams

In the event of emergency, USAFA may move to remote classes. In that case, we will hold class over Teams.



1. If we move to remote classes, I will send out notifications by posting to the class Teams page. That's where you will be able to find the link to join class.
2. DO NOT USE YOUR PHONE. Log-in to synchronous Teams sessions using your computer.
3. Keep your video feed on at all times. You may mute your microphone to control background noise.
4. Please do not change your background once class has started.
5. Some USAFA networks block sites and that you will need to access for this course. Whenever possible, use Mission Net and tell me if you run into problems..

Remote EI: Teams

1. I will call students via Teams Chat for EI at the date/time specified. If you don't hear from me within five minutes of our appointment, please feel free to video call me.

EI and Absences

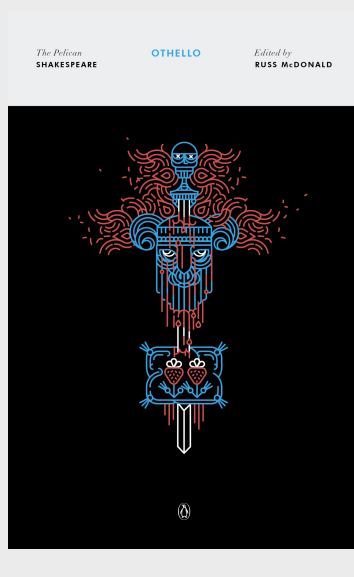
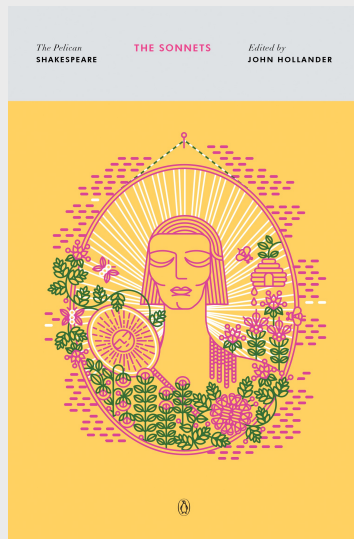
Extra Instruction

Students must schedule appointments 24 hours IN ADVANCE through Microsoft Bookings on the homepage of the course website. Bookings automatically shows you when I am available, automatically adds your appointment to my calendar, and automatically sends reminder emails to you ahead of your appointment. I am happy to meet with students remotely, over Teams, or in-person. Simply select the "service" (Teams or In-person) you want on the main Bookings page.

Absences

To avoid lost emails or miscommunications, please report absences through the "Report Absences" link on the main page of our course website. This google form automatically keeps track of absences in a spreadsheet. Please report *excusable* absences due to SCAs, medical or dental appointments, COVID-related absences, bedrest, etc. and please make sure to attach any required documentation if you are absent for medical appointments or bedrest. If you are unable to attach documentation, please send it to me via email. Unexcused absences, (sleeping through class, leaving early for the airport, etc.) may result in disciplinary action.

Students are responsible for missed content, including: reading assignments, quizzes, reading responses, peer-review assignments, rough drafts, and final drafts of essay assignments. If you are absent *please watch any video lectures posted to the lesson folder* to make up missed class. Students should work asynchronously through the lesson folder to make up any work they've missed. This allows you to stay on top of course material on your own. Please feel free to email or chat me with questions, but the questions need to be specific—not "what did I miss?" but "can I schedule EI to discuss [topic] from the reading/assignment—I still don't fully understand."



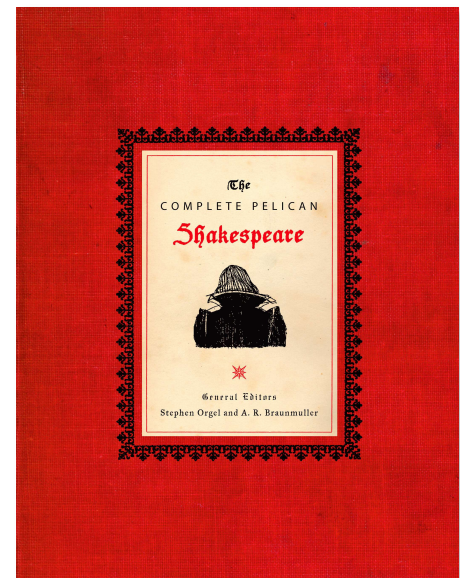
Assigned Texts

Option 1: Digital Texts

Students may use e-book editions of the assigned texts. Use the links on the course homepage to purchase the correct copies through Google Play. *NOTE: I will only accept the specific digital editions listed on the course site--I will not accept other digital editions.* Students who own an iPad or other e-reader (not Kindle) should download the [Google Play Books App](#), so that you can highlight, take notes, and bookmark relevant pages. Students unable to use an e-reader can read using their Chrome browser, which also allows you to bookmark pages, highlight or underline, write notes, etc.

Option 2: Hard Copies

Students who prefer hard copies should purchase the *Complete Pelican Shakespeare*. You may not be able to find this at the USAFA bookstore. In that case, you should search Amazon or other online retailer using this ISBN: 978-0141000589



Copyright Warning

Students are not allowed to use pirated material for this course. Do not use editions that you find online—just because it is freely available does not mean your access to it is legal.



Grades

Before Prog	After Prog
Informal Writing 10%	Informal Writing 15%
Essay One 20%	Essay Two 35%
Prep and Participation 10%	Prep and Participation 10%
Total: 40%	Total: 60%

Grade Breakdown

Informal Writing includes: reading responses, in-class writing assignments, reflection letters, and peer-review worksheets and marginal comments.

Prep and Participation includes: reading quizzes, taking notes during class, marking your texts, speaking during class discussion, or other signs of active engagement with the course material and classroom

Assignment Due Dates

- Reading Quizzes and Writing Workshops:** due at the start of class on the lesson date assigned. I will give students about 5 minutes to take the reading quizzes at the start of class. I will periodically check submission dates and times—if, for example, you take a quiz after the deadline (e.g., after class, the next morning, three weeks later...) without an extension, I will manually change the grade to a zero.
- Reading Responses and Essays:** due by 2300 MST on the lesson date assigned.

NOTE: Late penalties listed apply to ALL late assignments. See below for extensions policy

Grade Policies

Policy	Description
Late Submissions	The Following Penalties will apply to late work: <1 day, 10%; 1-2 days, 20%; 2-3 days, 30%; >3 days, 100%. To pass English 308, students must complete all assigned work. Late reading quizzes will receive a zero.
Extensions	I am willing to grant extensions <i>for cause</i> if students contact me in advance. Students experiencing emergencies or special, unforeseeable circumstances may request retroactive extensions. <i>I will not grant extensions to students who have chosen to prioritize assignments or exams for other classes.</i>
IUs	Incomplete grades will only be considered in cases where students have completed at least 60% of assigned work.
Pass/Fail	I am happy to make accommodations for students who meet the criteria for Pass/Fail. Please contact me asap and cc your AOC to discuss your options.

Expectations for College-level Learning

Self-Directed Learning

This course has been designed as a hybrid synchronous/asynchronous course. Students should work, in order, through the assignments in each lesson page posted to the course site (reading assignments, lecture videos, preparation for and attendance in synchronous discussions, writing assignments, workshop activities, etc.). Synchronous classes supplement the primary work of independent study—to succeed in this class, you will need to be independent and self-directed in your learning. I encourage you to form study groups, take advantage of the Writing Center, and come to EI often. I am always happy to help students develop strategies for studying more effectively, including time management, stress management, attention and focus, etc.

Taking Notes

Please take well-organized notes when reading, watching the lecture videos, and during class. You may hand-write them or use a digital note-taking program, but you must take concise, accurate, and useful notes. I will not always post lecture videos, but when I do they are meant to be an extension of your reading process.

Reading:

Students who do not read the assigned texts risk failing the course. Reading is mandatory. Course Policies

Workload and Expectations: 3 units means 3 hours of work per lesson

This is a 3-unit, college-level course. All accredited colleges and universities in the U.S. use credit units to measure workload in labor hours: one unit equals one hour of work per lesson; a three-unit course therefore requires three hours of work per lesson (i.e. one hour of class and two hours of study outside class). My expectation is that you will spend approximately two hours of study outside of class per lesson on this course:

- ◆ Reading assignments (including note-taking): 60 min per lesson
- ◆ Synchronous classes: 53 min per lesson
- ◆ Discussion Questions: 15 min per lesson
- ◆ Reading Responses: 45 min per reading response
- ◆ Essays: 8 hours per essay
- ◆ TOTAL: 106-120 hours over 40 lessons

Assignments

This course will have two “tracks”: drama studies and performance studies. The drama studies track will emphasize literary criticism of Shakespeare and the assignments will ask students to engage with recent criticism on Shakespeare written by early modern scholars. The performance studies track will emphasize the history of performance and will ask students to engage with recent criticism written by scholars from across several disciplines—literature studies, history, drama and theater, and performance studies—whose work focuses on the history of performance. Students on both tracks will have to complete essay one (2,500 words). For essay two, however, the assignments will differ. The students pursuing a drama studies track will expand their essay one into a full, research-based work of literary criticism (6,000 words). Students pursuing a performance studies track will use the second half of the semester to prepare a historically informed performance (30 minutes) of a passage of their choice and write an essay (4,000 words) explaining the major arguments and trends in performance studies and how this scholarship influenced their performance.

Essay 1

Choose a single play from Unit 1 and develop a literary-analysis question about the play as a whole. Whereas in the reading responses, you focus on a single passage and one or more of the text’s salient formal dimensions and techniques, in this essay you should take a more expansive perspective that accounts for and analyzes more of the text. To this end, you should draw on *one pertinent source* (selected from the Archive page on the main course site) that helps you to understand the text and advance your claim about it. Then, *formulate an evidence-based argument that answers the question you’ve posed and why it matters*. Be sure to support your argument with textual evidence and close reading analysis. No less than 2,500 words. MLA format.

Essay 2

Drama Studies Track: An argumentative close reading of a single literary text, possibly informed by another, closely related literary or critical text. Students should develop a robust argument regarding the literary work based on the evidence of close reading. The essay should focus on the relationship between the author’s artistic choices and the text’s thematic preoccupations and concerns—all of which should be comprehended under the argument. No less than 6,000 words. MLA format.

Performance Studies Track: A literature review essay that discusses major arguments and trends in performance studies focused on the early modern period. This review should do more than simply summarize the field. It should develop an argument about the field and use this argument to explain decisions made in the process of performing a passage from Shakespeare.

Informal Writing

This category includes two items: reading responses that help students develop ideas through close readings of the text under study and writing workshop assignments, including rough drafts and peer review worksheets. The informal writing process is meant to help model aspects of the writing process that professional scholars engage in.

Academic Integrity

Academic Integrity and Plagiarism

Plagiarism is defined as using language, ideas, or thoughts that are not your own and representing them as your own for the purposes of earning a grade. It also includes using one's own work from a previous class **and the use of AI generated language, outlines, etc.** If you consult or copy text or ideas without quoting or citing completely, you have committed plagiarism: you will fail the assignment and/or the course, and it will initiate the honor process. Please schedule EI with me or visit the QRC if you are stuck—DO NOT consult the internet before or as you work on assignments.

Prohibited sites include: AI assisted writing tools, like ChatGPT; any site that offers writing assistance or example essays (paid or unpaid); any site that summarizes and/or analyzes the assigned readings. Examples include Grammarly, Chegg, Shmoop, Spark Notes, etc.

Informal Clarification

If I discover possible evidence of plagiarism or cheating, I will contact you to schedule an "informal clarification." The informal clarification is a safe, non-confrontational meeting in which you can explain your work habits and writing process.

1. I will first show you the evidence that an honor violation may have occurred
2. You will have a chance to describe your writing process, documentation statement, or any other relevant information.

Formal Clarification

If, after the informal clarification, I still have concerns about the integrity of your work, I will contact DFENG's CHLO to schedule a formal clarification. At that point, the honor process is initiated and is out of my hands.

Documentation Statements

I implore students not to visit websites that offer short cuts to the reading or writing assignments: once you've seen it, you can't unsee it. However, if you do consult a resource—prohibited or not—at any point in the semester that helped you complete any assignment in any way *you need to put it in your documentation statement—no exceptions.* Your documentation statement should be as detailed as possible. Please do not hesitate to reach out if you have questions.

Artificial Intelligence (AI) Tools

The use of chatGPT or other Artificial Intelligence (AI) tools undermines the integrity of the academic process and the value of a USAFA education. I expect cadets to complete their own work, not rely on AI tools to do it for them. I will consider the use of chatGPT or other AI tools for any assignment in this class as not only cheating but as also not developing the critical thinking and problem-solving skills that are essential to your success as leaders in the Air Force.

Health, Accessibility, and Inclusion

Mental and Emotional Health

USAFA is a stressful environment, not always conducive to deep learning. I am acutely aware of the the mental and emotional strain that you are under and want to make clear that your health comes first. If you find yourself experiencing anxiety, panic symptoms, despair, or other signs of crisis, please contact me immediately. I will help you find confidential resources to ensure your safety without compromising your privacy.

Mental Health

Mental health is like dental health: you have to maintain it actively through good habits! But sometimes restful sleep, healthy diet, and exercise are just not enough. USAFA has resources to help you manage stress, anxiety, depression, or more severe crises *confidentially*:

- ✦ MFLC: this is the most confidential source of help available to you. Cadets call 719-360-4896 or 719-246-6802; Available: 0800-2000
- ✦ Peak Performance Center: 719-333-2107 Available: 0730-2100, 7 days/week.
- ✦ Suicide Prevention and Military Crisis Line: 1-800-273-8255 or Text 838255 Available: 24/7/365.
- ✦ Military OneSource: 1-800-342-9647 or militaryonesource.mil Available: 24/7/365.

Sexual Assault

26.4% of college women and 6.8% of college men experience rape or sexual assault. If you are a victim of sexual violence, you are not alone and it is not your fault. Faculty are trained and prepared to come to your aid by connecting you with helpful, confidential resources, including but not limited to:

- ✦ USAFA Sexual Assault and Violence Prevention: Available 24/7/365

USAFA Crisis Hotline at 719-333-SARC (7272)

DoD Safe Helpline at 1-877-995-5247 to connect with a local SAPR representative.
- ✦ Special Victims Counsel: 333-7277 or 202-680-3602 (after duty hours) Available: 24/7/365
- ✦ RAINN: non-military, non-USAFA, confidential resource available 24/7 at 800.656.4673.

Accessibility and Inclusion Statement

I will strive to provide an environment that is equitable and conducive to achievement and learning for all students. I ask that we all be respectful of diverse opinions and of all class members. I encourage persons with particular needs to meet with me to co-design accommodations, if necessary, beyond those provided by the university. I ask that we all use inclusive language at all times, including class discussion and written work.

Course Schedule

Lesson	Reading Assignments	Writing Assignments
1	Syllabus	Register online
2	Sonnet 20	Quiz: Syllabus, Website, Course Policies
Unit 1: Fictions of Power		
3	Henry V: Prologue and Shakespeare OPP	Reading Quiz
4	Henry V: Act 1 Supporting Text: TBD	Reading Quiz
5	Henry V: Act 2 Supporting Text: TBD	Reading Quiz
6	Henry V: Act 3 Supporting Text: TBD	Reading Quiz
7	Henry V: Act 4 Supporting Text: TBD	Reading Quiz
8	Henry V: Act 5 Supporting Text: TBD	Reading Response 1
9	Julius Caesar: Act 1 Supporting Text: TBD	Reading Quiz
10	Julius Caesar: Act 2 Supporting Text: TBD	Reading Quiz
11	Julius Caesar: Act 3 Supporting Text: TBD	Reading Quiz
12	Julius Caesar: Acts 4-5 Supporting Text: TBD	Reading Response 2
13	Othello: Act 1 Supporting Text: TBD	Reading Quiz

14	Othello: Act 2 Supporting Text: TBD	Reading Quiz
15	Othello: Act 3 Supporting Text: TBD	Reading Quiz
16	Othello: Acts 4-5 Supporting Text: TBD	Reading Response 3
17	Outside source of your choice selected from the "Archives" page of the course website.	
18	Writing Workshop: working with supporting sources	
19	Writing Workshop: working with supporting sources	Essay One Rough Draft
	Writing Workshop: Peer Review	Peer Review Worksheets
20	Writing Workshop: Polishing Exercise	Essay One Final Draft
21	Unit 2: Powers of Fiction	
22	As You Like It: Act 1 Supporting Text: TBD	Reading Quiz
23	As You Like It: Act 2 Supporting Text: TBD	Reading Quiz
24	As You Like It: Act 3 Supporting Text: TBD	Reading Quiz
25	As You Like It: Acts 4-5 Supporting Text: TBD	Reading Response 4
26	A Midsummer Night's Dream: Act 1 Supporting Text: TBD	Reading Quiz
27	A Midsummer Night's Dream: Act 2-3 Supporting Text: TBD	Reading Quiz
28	A Midsummer Night's Dream: Act 4 Supporting Text: TBD	Reading Quiz Optional: Revised resubmissions of Essay One due.

29	A Midsummer Night's Dream: Act 5 Supporting Text: TBD	Reading Response 5
30	Sonnets 1-40 Supporting Text: TBD	Reading Quiz
31	Sonnets 40-80 Supporting Text: TBD	For Better For Verse
32	Sonnets 80-126 Supporting Text: TBD	Reading Quiz
33	Sonnets 127-154 Supporting Text: TBD	Reading Response 6
34	Writing Workshop: working with supporting sources	
35	Writing Workshop: working with supporting sources	Essay Two Rough Draft
36	Writing Workshop: Peer Review	Peer Review Worksheets
37	Writing workshop: in class writing	
38	Writing Workshop: Polishing Exercise	Essay Two Final Draft
39	Cut-or-keep	
40	End-of-semester evals	

*NOTE: This course schedule is TENTATIVE and SUBJECT TO CHANGE. For the most recent Course Schedule and list of lesson dates, please consult the USAFA Calendar, posted to the "Syllabus and Course Schedule" page of the course website.