

English\_OX 185: Critical Reading and Writing  
"Shakespeare and Film"  
Fall 2015  
Tuesday / Thursday, 10 -11:40 am  
Humanities Conference Room

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Office Hours: Mondays and Wednesdays, 1:30-3:30 pm; other times by appointment

## REQUIRED TEXTS

*A Midsummer Night's Dream* (978-0-7434-7754-3)  
*Macbeth* (978-0-7434-7710-9)  
*The Tempest* (978-0-7434-8283-7)  
*A Short Guide to Writing About Film* (Corrigan, 7<sup>th</sup> edition, 978-0-205-66894-6)  
*Writer's Help* (e-book; purchase 2-year access at [www.macmillanhigher.com/writershelp/hacker](http://www.macmillanhigher.com/writershelp/hacker))

If you buy the books online, please do so quickly and choose a fast shipping option. Make sure to consult the ISBNs above and purchase the appropriate editions. It's important that you bring your copy of the texts we're covering to class each day!

## COURSE PURPOSE AND THEME

Like all sections of English 185, the goal of this course is to develop skills crucial to success in college and beyond: close reading, critical thinking, writing, research, and oral communication. The skills that you acquire by researching, analyzing, and communicating about literary texts make you into people who'll do well at lots of things, from repairing a kidney to running a company. To put it simply, the patterns of thought and ways of writing that you'll practice here will serve you well no matter where you're hoping to go in life.

We can achieve those goals by focusing on any literary texts, so why are we studying these particular texts? Shakespeare's plays are some of the best-loved, most universally recognized works on the planet. They have been adapted into countless forms for many, many different purposes. The three plays we'll read in this course share important themes, so we'll consider the texts on their own and in conversation with each other. We'll learn some basic film studies concepts, too, so that we're able to consider how three film adaptations engage with the plays in their own complex ways. With hard work, you'll leave this course not only as a better writer and thinker, but also with a greater appreciation for Shakespeare, cinema, and cinema Shakespeare!

## STUDENT LEARNING OUTCOMES

The following are outcomes that all students who successfully complete English 185 should achieve:

### Critical Reading

Students will develop their ability to read texts closely and critically, focusing first on understanding before moving to evaluation.

### Critical Writing

**Argument** – Students will develop their abilities to compose, organize, and support academic arguments in order to engage in ongoing intellectual conversations.

**Revision Process** – Students will understand that good writing is the result of a process of planning, drafting, receiving and giving feedback and revision.

**Research** – Students will develop the abilities to find evidence using library and other resources, and to incorporate their findings into academic arguments and to document their sources.

### Oral Expression

Students will develop, through informed conversation, the ability to speak clearly and persuasively about the texts they study.

## COURSE REQUIREMENTS

Daily Assignments (quizzes, in-class writing, *Writer's Help* work, participation): 20%  
Response Papers (3): 30 %  
Research Project (Includes staged assignments): 30%  
Process Portfolio: 20%

***\* Prompts and rubrics for all major assignments will be available on Blackboard at appropriate points during the semester.***

### Daily Assignments

Daily Assignments assess how well you're keeping up with the course. Since they are indicators of your class participation, they cannot be made up if missed. Missing just one assignment won't sink your grade, however, for these activities are evaluated holistically. Essentially, "holistic" grading means that I consider your contributions to class discussion and review your quizzes, in-class writing assignments, and *Writer's Help* exercises; then, I assign a grade that captures the "whole picture" of your daily activities. At midterm, I will provide your current grade so that you can see how you're doing and adjust accordingly for the remainder of term.

What exactly is class participation, by the way? If you listen actively, contribute to discussions, take notes, and refrain from engaging in disruptive behaviors, you're doing well. If you sleep, are clearly unprepared for class, have your phone out when we're not using it for a class activity, use your laptop inappropriately, are frequently tardy or absent, have side conversations with other students, or otherwise treat anyone in the room with disrespect, you're not doing well.

### **Response Papers**

For each of the three plays we will focus upon this semester, you'll turn in a 500-600 word response paper. These papers are due before the start of class on the first day that we begin discussing each play.

### **Research Project**

Each student will produce a 6-8 page research paper for the course. You'll focus on one of the films we've watched this semester, forming an original research question and using appropriate sources as evidence to support your thesis. In preparation for the paper, students will submit a number of "staged" or "process" assignments: a research proposal, an annotated bibliography, drafts, and peer reviews. These staged assignments are critical to success in the project as a whole and will compose a significant portion of the project's final grade.

### **Process Portfolio**

We'll be working toward your Process Portfolio, which captures your "writing journey" in the course, all semester. It has four components:

- **Introductory Reflection:** a thesis-driven essay of 600-700 words that describes your development as a writer in this course, using examples from your work as supporting evidence for your main claim.
- **Thesis Revision Exhibit:** traces and discusses the development of your Research Project thesis through at least three stages.
- **Peer Review Exhibit:** an example of your best peer review this semester, accompanied by a healthy paragraph of introduction.
- **Revised Response Paper:** one of your three response papers, with the grammar / style / mechanics polished to perfection.

The Process Portfolio replaces your final exam. Its purpose is to underscore how most real-world writing takes place: in collaboration with others and with opportunities for revision.

### **GRADING**

The grading scale is as follows: A 100-92; A- 91-90; B+ 89-88; B 87-82; B- 81-80; C+ 79-78; C 77-72; C- 71-70; D+ 69-68, D 67-60, F 59 and below.

## **POLICIES**

### **Absences**

You are allowed three absences without penalty. Subsequent absences will result in a one-point penalty on your final grade for each absence. For example, if your final grade is an 85 and you miss five classes, you'll earn an 83 in the course.

The major exception to this policy pertains to religious holidays. If you observe religious holidays that might require you to exceed the absence policy, you must email me with a list of prospective dates by September 8<sup>th</sup>. I will confer with our college chaplain and discuss possible additional absences with you individually.

Tardiness seriously affects my ability to teach effectively. After the first week of school, ***if you arrive after I have taken roll or leave class early, you will be marked absent***. If you engage in disruptive behaviors such as those described in the "Daily Work" section, ***I will ask you to leave and you will earn an absence for the day***. This absence policy is strictly enforced.

If you do miss a class, it is your responsibility to get notes ***from another student***. I will not respond to emails asking for notes or a summary of what we did in class on a particular day.

### **Late work**

Daily work cannot be made up or submitted late. For all other assignments, policies for late work vary and will be outlined in prompts.

### **Email**

While I will frequently respond sooner, allow 24 hours for a response to your email during the regular business week. Please feel free to email me during the weekend, but in most cases expect a response on Monday. Use a respectful and professional tone when emailing any member of the faculty or staff at Oxford. Finally, note that federal law prohibits discussion of grades via email, so come to office hours with all grade-related matters.

### **Laptops**

I encourage you to bring laptops to class. I will, however, ask you not to use them at certain times. If you seem to be using your laptops for matters unrelated to class, your participation grade will suffer.

### **Film Screenings**

I will arrange screenings of our course films shortly before we begin discussing them in class, and the films will also be on reserve in the library. If you choose not to attend these screenings, it is your responsibility to view the film on your own. You'll need to view the film on which you focus your research project several times, so at some point you may wish to purchase your own downloadable or physical copy.

## **Honor Code**

Students are responsible for understanding the college's Honor Code, available here: <http://oxford.emory.edu/academics/student-services/student-honor-code/>.

In *all* assignments, no matter how “low-stakes,” you must adhere to the Honor Code. Writing is often collaborative, so you will no doubt have questions about how and when to give credit to others—when in doubt, ask me for help! We will discuss proper citation at length in the course, but it's ultimately your responsibility to be proactive about academic integrity.

## **Access**

Students registered with the Office of Disability Services should see me as soon as possible. If you think you might be eligible for accommodations and have not registered with ODS, please visit their webpage for details and contact information: <http://www.ods.emory.edu/students/index.html>.

## **RESOURCES**

### **Oxford College Writing Center**

The OWC, which I direct, can work with you at any stage of the writing process. I strongly advise, however, that you work with a tutor early on rather than waiting until the last minute. Tutors LOVE to help you organize your ideas right after you get a prompt! They can work with you on everything from your thesis to sentence-level concerns. The only thing they can't do is "edit" or "proofread"; they can help you learn to find and correct errors, but they won't correct, or *even just find*, all of your errors for you.

To make an appointment, visit <https://emory.mywconline.com/>. The account creation process is quick and easy. You can find available appointments by selecting our campus from the drop-down menu. The Center is open from 3 – 11 pm, Sunday through Thursday (closed Friday, Saturday, and college holidays). Please bring hard copies of your assignment and your current draft (if you've started drafting).

## **GENERAL COURSE OUTLINE**

The outline below is an incomplete, tentative plan for the course; detailed, current information about your assignments is available on the Blackboard Calendar. Blackboard is the central hub of our course, so check it frequently for updates to assignments, materials, grades, and the syllabus. All reading and other assignments should be completed by the beginning of class for the dates listed.

\* "T" = Tuesday, "R" = Thursday

R Aug 27      Course introduction

T Sept 1      Shakespeare mini-lecture; Corrigan, Chapter 1 (e-reserve)

R Sept 3	<i>Writer's Help</i> intro and diagnostics
T Sept 8	<i>A Midsummer Night's Dream</i> ; Response Paper 1 due
R Sept 10	<i>MND</i>
T Sept 15	<i>MND</i>
R Sept 17	Michael Hoffman's <i>A Midsummer Night's Dream</i>
T Sept 22	Michael Hoffman's <i>A Midsummer Night's Dream</i>
R Sept 24	<i>Macbeth</i> ; Response Paper 2 due
T Sept 29	<i>Macbeth</i>
R Oct 1	<i>Macbeth</i>
T Oct 6	Billy Morrisette's <i>Scotland, PA</i>
R Oct 8	<i>Scotland, PA</i>
T Oct 13	(Fall Break)
R Oct 15	<i>The Tempest</i> ; Response Paper 3 due
T Oct 20	<i>Tempest</i>
R Oct 22	Julie Taymor's <i>Tempest</i>
T Oct 27	Julie Taymor's <i>Tempest</i>
R Oct 29	Research Proposals due
T Nov 3	Research Proposal Feedback and Group Meetings
R Nov 5	Library-supported Research Activities
T Nov 10	Annotated Bibliography drafts due; In-class Workshop / Peer Review
R Nov 12	Annotated Bibliographies due
T Nov 17	Draft 1 due; In-class Peer Review
R Nov 19	Process writing reflections and paper workshop
T Nov 24	Draft 2 due; In-class Peer Review and process writing reflections
R Nov 26	Thanksgiving Break
T Dec 1	Research Papers due; Process Portfolio Workshop
R Dec 3	Process Portfolio Workshop; Reflective Introduction draft due.
T Dec 8	Process Portfolio Workshop (last questions and issues!)

**Portfolios are due on Thursday, December 10<sup>th</sup> at 9 am**