

# Course Outline: Presentist Shakespeare

## ENGL609 (F2022): Topics in a Literary Period

### Department of English, University of Calgary

- **Instructor:** Dr Michael Ullyot
- **Drop-in Hours:** Mondays, 13:30-15:30 or by appointment
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### Description

Shakespeare has long been a stalwart of the literary canon. But no amount of historical prestige will earn him our future respect. We can read historical texts in two ways: as historicists, situating their values and methods firmly in the early modern period of their origins; and as presentists, viewing them through the lens of our reception. This course does the latter, asking why theatre audiences and literary scholars still allocate so much precious attention to Shakespeare.

Principled activists claim that his overhyped status and undue influence suppress the work of silenced, less privileged authors. Conservative defenders of the canon claim that his value transcends time, outlasting the fleeting sociopolitical agendas seeking to displace him. The choice is too simply framed as one between ignoring Shakespeare or paying him homage. This neglects or compounds the problem of his authority.

This course navigates between these polarities by examining Shakespeare the way that insurgents and realists question any authority. Insurgents try to undermine authorities from within, rather than lobbing grenades from outside palace walls or fortifying their own positions. Realists see Shakespeare's cultural authority as fixed yet malleable — so they get familiar with his works in order to make them serve new purposes.

We will also take up two strands of Shakespeare studies, modernized performances and presentist interpretations, separated by the age-old division of stage from page; and we will reconcile these two rival families (so to speak) by viewing them through the lens of adaptation theory.

### Platforms

This course uses two platforms:

1. **Desire2Learn** (D2L) for grades, submissions, and formal announcements;
2. **Slack** for discussions, informal announcements, required and non-required readings, resources, and random stuff.

The first time you access Slack you must register for our workspace using [this custom invitation link](#), which is also posted to News & Announcements at the start of term.

- [Start here](#) for an introduction to Slack.

- Slack links and passwords are only for students registered in this course. To ensure that our workspaces and materials are private, **do not share the link or password with others** on any platform.
- Materials posted to Slack, including your colleagues' work and any of the instructor's teaching materials, may not be shared without the author's permission.

## Required Textbooks

*The Norton Shakespeare* 3rd digital edition is the only required textbook; all other required readings (articles, books, and other materials) are available online or through the University of Calgary library. Links are provided in the #required-readings channel in Slack.

## Evaluation

- Participation: 10%
- Topical Presentation: 15%
- Critical Response: 10%
- Annotated Bibliography: 15%
- Research Project (Proposal + Paper): 15+35=50%

**You must complete these 3 assignments to pass this course:** the Annotated Bibliography, the Research Proposal and the Research Paper. Detailed descriptions of each assignment are below. There is no Registrar-scheduled exam in this course.

Grades are calculated according to [the 4 point scale used in the Graduate Calendar](#).

- Please note: A B- is considered a minimum pass for students in the Faculty of Graduate Studies. Although the A+ is solely an honorific that entails no additional points in the four-point system, I will use this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

I use percentages to grade every assignment, and use D2L to convert them to these letter-grade equivalents:

90+%: A+ (4.0); 85-89%: A (4.0); 80-84%: A- (3.7); 77-79%: B+ (3.3); 74-76%: B (3.0); 70-73%: B- (2.7); 67-69%: C+ (2.3); 64-66%: C (2.0); 60-63%: C- (1.7); 55-59%: D+ (1.3); 50-54%: D (1.0); 0-49%: F (0).

Only at the end of the course do I convert your final percentage grades into letters or GPA scores. I do not round up grades, even if you are very close to the next grade category.

## Policies

### Submission & Due Dates

Due dates are always midnight of the day indicated in the Course Schedule. Each student is permitted **2** free extensions of 1 day without penalty, on **any 2** of the Research Goals Statement, the Annotated Bibliography, the Research Proposal or the Research Paper. **You do not need to ask permission for these extensions.**

I penalize late assignments — i.e. those submitted after midnight on the due date — at a rate of 5% daily for the first two days, and 1% daily thereafter. You must submit all assignments no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment. Extraordinary cases of medical emergencies and other domestic afflictions may be subject to extensions, but only at my discretion. I may request documentary evidence for the reason you give for your absence. For details on possible forms of documentation, including statutory declarations, see [here](#). If I deem your evidence to be acceptable, I may decide that alternate arrangements can take forms other than make-up assignments. (For example, the weight of a missed grade may be added to another assignment.)

## E-mail

Use your @ucalgary e-mail for course communications. I will respond to e-mails sent via @ucalgary accounts within 48 hours.

## Assignment Descriptions

### Participation

Participation grades reflect your engagement with the required readings and your willingness to share in the work of collaborative learning. Start by introducing yourself on Slack and **share your goals for the course**: why you're here, and what questions you hope to address in your research. Then regularly come to class having done the day's readings, ready and able to discuss them with your colleagues. Regularly respond to their presentations, not just when you are the designated Respondent but also at other times. Respond to their research-in-progress (including the Proposal for the Research Paper) thoughtfully and constructively. Respect their views, especially when you disagree with them — yet also (courteously) challenge their untenable arguments.

The success of this seminar depends on your willingness to offer ideas, and to build on your colleagues' ideas (including mine). Some of us will inevitably speak more often than others, while others will prefer to hold back and offer comments after studied consideration. However, do some self-examination to avoid the opposing poles of anxious observer and dominating talker. If you find yourself veering in either direction, try to do more speaking or listening. **Plan to speak at least once per seminar, and try not to speak twice until every other member has spoken.** If you find that you're speaking less frequently in our face-to-face conversations than others, talk to me privately about how I can create a more conducive seminar environment — and make more frequent written contributions to the discussions on Slack. You should also contribute to Slack discussions at least once a week.

If you want an interim participation grade at any stage of the course, just ask.

### Topical Presentation

The Topical Presentation is a 20-minute oral presentation on a topic pertaining to the *primary* text we are reading that day. Sign up for a slot on [the Google Doc](#). Note that some topics are predetermined and others To Be Determined (TBD); for the TBD slots, contact me a week in advance to propose your approach (in just a few sentences) and ensure that it meets my expectations.

For full marks, your presentation will be thoughtful and well-prepared. Think of it as an introductory lecture for first-year students. However, do not simply tell a story: develop an argument about any aspect of the topic.

48 hours before your presentation — i.e. by 9:00 Saturday morning — submit a written summary (750-word minimum) to the D2L Dropbox, and post it to the Slack for your fellow students to read in advance.

Any time before your presentation, submit an annotated bibliography of at least five recent scholarly contributions on your topic: books, chapters, or articles. Limit your search of the MLA International Bibliography to the last 20 years or so. Annotate each entry with a few sentences on its importance to your argument, *not* a summary of its complete contents.

Conclude your presentation with questions for class discussion. Then lead that discussion address your colleagues' responses and queries. (I will not speak first.)

Finally: the week before your presentation, I will ask two students to serve as Respondents. Each will offer substantive feedback on your presentation, your written summary, and/or your bibliography, and pose a question for discussion.

Your grade for this assignment is based on the rubric appended to this document.

## Critical Response

The Critical Response is a shorter version of the Topical Presentation: a 10-minute oral presentation, but on one of the *secondary* sources/texts we are reading that day. Sign up for a slot on [the Google Doc](#).

For full marks, you will (again) deliver a thoughtful and well-prepared presentation on the source. You will *not* merely summarize its argument, but address methodological questions: how the author structures his/her argument; how s/he uses evidence; how you might adapt his/her methods in your own criticism or historiography. What methods, theories, or practices does the author offer that apply equally to other domains beyond those addressed in the text?

Finally, apply this secondary text to the primary text we are also reading that day, or have read most recently. If it engages the primary text directly, is its argument valid? Does it use evidence rigorously (i.e. thoroughly, with attention to detail)?

Your grade for this assignment is based on the rubric appended to this document.

## Annotated Bibliography

This assignment initiates the self-directed research that comprises the latter half of this course. It also serves as a resource to your colleagues, who can access your notes on sources, your shared PDFs of those sources, and interoperable citation files from your reference management system (e.g. RefWorks, Bookends, EndNote, Zotero, et al).

Compile and annotate a list of 10 *secondary* sources (books or articles) by 10 different authors. Your sources must be scholarly, or (normally) published in venues like journals after double-blind peer review. None of your sources may be on our Required Readings list, though they may be by authors on that list. (You might start with sources cited in those readings, or with other articles/essays in the multi-author collections we read, or with other writings by the authors we read.)

A week later, submit a document to the designated D2L dropbox that lists 10 sources in MLA format, each entry followed by a summary of its relevance to your planned Research Project in about 100 words. (Your project's actual 10 sources will normally include most of these proposed sources, but you may substitute up to half of them, e.g. if you find better ones).

Then in the #annotated-bibliographies channel in Slack, post

- a copy of your document;
- PDFs of your 10 sources; and
- 10 RIS files (or one file containing 10 RIS-format entries) for others to import into their reference management systems.

Your grade for this assignment is based on the rubric appended to this document.

## Research Project

There are two components of this project. Submit them in this order:

### 1 / Proposal

The Proposal is a followup to your stated goals for the course (see Participation above). In about 800 words pose a question you will answer, the methods you will use to answer it, and how you will write a critical or creative project on one or more of the Shakespeare texts we have read.

You may, but need not, cite secondary sources not mentioned previously in your Annotated Bibliography.

Submit your Proposal to the designated D2L dropbox and share a copy to the #research-projects channel in Slack.

Your grade for this component depends on your fulfilment of these requirements, and on a followup conversation with the Instructor to refine and develop your project. (This can be a face-to-face meeting or an exchange of e-mails or Slack messages.)

### 2 / Paper

Write a research paper, or a creative work with a critical introduction, of about 2,500 words that meets or refines the goals of your Proposal.

Cite at least 5-7 secondary sources, at least half of which should be from your Annotated Bibliography. No more than half of these sources should be from our Required Readings list.

Submit your paper to the designated D2L dropbox.

Your grade for this assignment is based on the probity of your research, the quality of your critical and/or creative writing, and your fulfilment or refinement of goals in your Proposal.

## Schedule of Topics and Required Readings

### Metatheories

**12 Sept:** Introduction and Goals; New Historicism and Presentism

- Grady and Hawkes, "Introduction: Presenting presentism," from *Presentist Shakespeares* (2006)

- Grady, "New Historicist Studies," from *The Arden Research Handbook of Contemporary Shakespeare Criticism* (2021)
  - Critical Response
- Gomes, "Presentist Studies," from the same volume
  - Critical Response
- Wiegandt, "Shakespeare and the Present: History and Mediality in *Richard III*" (2020)
  - Critical Response

### **19 Sept** (NO CLASS)

- Self-guided tutorial on the MLA International Bibliography
- Library workshop on reference management systems
- Slack discussion on writing platforms

## Embodiments

### **26 Sept:** Black Lives in *Titus Andronicus*

- *Titus Andronicus*
  - Topical Presentation: *Aaron's Character(istics)*
  - Topical Presentation: TBD
- Brown, "'Is Black so Base a Hue?': Black Life Matters in Shakespeare's *Titus Andronicus*" from *Early Modern Black Diaspora Studies* (2018)
  - Critical Response
- Pietro & Grady, "Presentism, Anachronism and the Case of *Titus Andronicus*" (2012)
  - Critical Response

### **3 Oct:** The Environment of *Macbeth*

- *Macbeth*
  - Topical Presentation: *Shakespeare in the Anthropocene*
  - Topical Presentation: TBD
- O'Dair, "Is it Shakespearean Ecocriticism if it isn't Presentist?," from *Ecocritical Shakespeare* (2011)
  - Critical Response
- Kerridge, "An Ecocritic's *Macbeth*," from the same volume
  - Critical Response

## Case Studies

### **17 Oct:** The Robben Island Shakespeare

- Schalkwyk, *Hamlet's Dreams: The Robben Island Shakespeare* (2013)
  - Topical Presentation: *Shakespeare's Topical Resonances*
  - Topical Presentation: TBD

## **24 Oct:** Decolonizing the Sonnets

- Sonnets 1, 9, 14, 18, 22, 31, 42, 44, 57, 60, 66, 73, 75, 76, 84-88, 100, 104, 107, 113, 114, 117, 127, 130, 135, 141, 142, 154
  - Topical Presentation: TBD
- L'Abbé, from *Sonnet's Shakespeare* (2019)
  - Topical Presentation: *Shakespeare and Reconciliation*

## **31 Oct:** Royal Bodies and #Mexit: *Richard II*

- *Richard II*
  - Topical Presentation: *The King's Body in Richard II*
  - Topical Presentation: TBD
- Kantorowicz, from *The King's Two Bodies* (1957; 2016)
  - Critical Response
- Mantel, "Royal Bodies" (2013)
  - Critical Response
- Blackwell & Gerzic, "Royal Bodies in Shakespearean Adaptations on Screen" (2021)
  - Critical Response

## **READING WEEK**

### [Adaptations](#)

## **14 Nov:** Performance and Adaptation

- Desmet & Iyengar, "Adaptation, Appropriation, or What You Will" (2015)
  - Critical Response
- Lanier, "Shakespearean Rhizomatics"
  - Critical Response
- Winckler, "Hacking Adaptation: Updating, Porting, and Forking the Shakespearean Source Code" (2020)
  - Critical Response
- **Annotated Bibliography** due

## **21 Nov:** *Macbeth* Retold

- *Macbeth* (Shakespeare Retold, BBC)
  - Topical Presentation: *Screen Modernizations of Macbeth*
  - Topical Presentation: TBD
- Hawkes, "*Macbeth* in the Present," from *Macbeth: A Critical Reader* (2013)
  - Critical Response
- Kidnie, from *Shakespeare and the Problem of Adaptation* (2008)
  - Critical Response

## 28 Nov: *Hamlet* on Film and in VR

- *Hamlet*
  - Topical Presentation: *Hamlet and Presentism*
- Almereyda
  - Topical Presentation: TBD
- Hamlet360
  - Topical Presentation: TBD
- Ulliot, "Infinite Space, from Theatre to Film to Virtual Reality," from *Shakespeare and Virtual Reality* (2022)
  - Critical Response
- **Research Project Proposal** due

**5 Dec:** Closing Reflections and Future Research

**12 Dec: Research Project Paper** due

## Academic Integrity

While scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose.

Using any source whatsoever without clearly documenting it is a serious academic offence. If you submit an assignment that includes material (even a very small amount) that you did not write, but that is presented as your own work, you are guilty of plagiarism. **The consequences include failure on the assignment or in the course, and suspension or expulsion from the university.** For details, see [here](#).

Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

*Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:*

*(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),*

*(b) parts of the work are taken from another source without reference to the original author,*

*(c) the whole work (e.g., an essay) is copied from another source, and/or,*

*(d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.*

Advice on adequate documentation can be found [here](#) and [here](#).

## Student Conduct

### Principles

According to [the University Calendar](#), "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars [...], to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is committed to a "positive and productive learning and working environment." This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that "seriously disrupts the lawful education and related activities of students and/or university staff." Report any cases of such misconduct immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

### Sexual Violence Policy

The University recognizes that all members of our community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The [University of Calgary's sexual violence policy](#) guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances.

### Classroom Conduct

All students, employees, and academic staff in the university community are expected to demonstrate behaviour in class that promotes and maintains a positive and productive learning environment, and to conduct themselves in accordance with the University of Calgary Calendar, the Code of Conduct and Non-Academic Misconduct policy and procedures, which can be found [here](#).

### Internet & Electronic Communication Devices

Use laptops and mobile devices in a manner appropriate to the course and classroom activities. Do not access websites and resources during class that are distracting to you or to other learners. You are expected to know and to follow [the University's Internet and email use policies](#).

## Online Conduct

The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per [the Code of Conduct](#)). When entering Zoom, you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. You are required to use names officially associated with your UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g [Student Non-Academic Misconduct Policy](#)). If you have difficulties complying with this requirement, email the instructor explaining why, so the instructor may consider whether to grant an exception, and on what terms.

## Instructor's Intellectual Property

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may **not** be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

## Copyright

All students are required to read [the University of Calgary policy on Acceptable Use of Material Protected by Copyright](#) and [requirements of the copyright act](#) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the [Non-Academic Misconduct Policy](#).

## Media Recording

Please refer to [this statement](#) on media recording of students.

### ... for Lesson Capture

The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Although the recording device will be fixed on the Instructor, in the event that incidental student participation is recorded, the instructor will ensure that any identifiable content (video or audio) is masked, or will seek consent to include the identifiable student content to making the content available on University approved platforms.

### ... for Self-assessment of Teaching Practices

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. These recordings will be used for instructor self-assessment only and will not be used for any other purpose.

## ... for Assessment of Student Learning

The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose.

## Other Important Information

Please visit [the Registrar's website](#) for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

## Freedom of Information and Protection of Privacy

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

## Scribe & Muse Club for English Students

The [Scribe and Muse Reading and Writing Club](#) (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events. Our email address is [smecuofc@gmail.com](mailto:smecuofc@gmail.com).

## Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please go to [our website](#). Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

## Writing Support

The [Student Success Centre](#) offers both online and workshop writing support for University of Calgary students.

## Library & Research Support

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboym@ucalgary.ca.

## Academic Regulations & Schedules

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is [here](#).

## Grade Appeals

Consult [this University Calendar link](#) and request advice from the English Department office, SS 1152. Please note that "mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision."

## Deferral of Term Work & Final Examinations

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an [Application of Deferment of Term Work](#) form must be completed. The University also has [regulations governing the deferral of final examinations](#).

## Student Accommodations

The student accommodation policy can be found [here](#). Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students needing an accommodation based on a protected ground other than disability, should communicate this need, preferably in writing, to the course instructor. The full policy on Student Accommodations is available [here](#).

## Program Advising & Information Resources

Have a question, but not sure where to start? The Arts Students' Centre (ASC) is your information resource for everything in Arts. Drop in at SS102, call us at 403-220-3580 or email us at [ascarts@ucalgary.ca](mailto:ascarts@ucalgary.ca). You can also visit [the Faculty of Arts website](#) which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK (7625) or visit them at the MacKimmie Library Block.

## Universal Student Ratings of Instruction (USRI)

Feedback provided by students through the [Universal Student Ratings of Instruction](#) (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses. Your responses make a difference; please participate in USRI Surveys.

### Topical Presentation Rubric

Your 20-minute presentation will be graded using these 6 criteria.

For details, see assignment descriptions in the course outline. For clarity, contact the instructor.

Criteria	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
<b>Topicality</b>	Your topic, developed with the instructor at least a week prior, aligns the primary text with themes of the course in brilliantly original ways.	Your topic, developed with the instructor at least a week prior, aligns the primary text with themes of the course ( <i>see Description in outline</i> ).	Either your topic does not align the primary text with themes of the course, or you did not contact the instructor at least a week prior to your presentation.	Your topic does not align the primary text with themes of the course, nor did you contact the instructor at least a week prior to your presentation.
<b>Summary</b>	Your summary, posted within the required parameters, addresses your topic with exceptional wit and eloquence.	Your summary, posted both to D2L and Slack 48 hours in advance, suitably addresses your topic.	Your posted summary either fails to meet the required parameters or is inadequate to your topic.	Your posted summary fails to meet the required parameters and is inadequate to your topic.
<b>Bibliography</b>	Annotations make it clear that your argument would be wholly impossible without each of your five recent sources.	Annotations of five recent sources (from the last 20 years) address each one's unique importance to your argument.	Annotations are inadequate, or too focused on summary; or sources feel unnecessary to your argument, or are fewer than five.	Annotations are inadequate and/or focused on summary; and sources feel unnecessary to your argument, and/or are fewer than five.
<b>Argument</b>	Your thoroughly compelling argument makes ingenious use of Shakespeare.	You make an argument about the topic, using textual evidence from Shakespeare, rather than simply exploring facets of the topic.	Your argument is more an exploration of the topic. It feels untenable or forced, or you use too little textual evidence from Shakespeare.	You make virtually no argument, and/or use no textual evidence from Shakespeare.
<b>Question / Discussion</b>	Addressing your interesting question requires, and provokes, comparisons between your text and other texts.	Your question is interesting and provocative enough to generate substantive responses.	Your question asks respondents to offer vague impressions of the source.	Your question asks respondents to offer vague impressions of the source, and does not generate substantive responses.
<b>Cohesion / Style</b>	Your presentation is thoroughly compelling and inspiring.	Your presentation is engaging, articulate, and succinct.	Your presentation is engaging, articulate, and/or succinct (2 out of 3).	Your presentation is engaging, articulate, or succinct (1 out of 3).

### Critical Response Rubric

Your 10-minute presentation will be graded using these 5 criteria.

For details, see assignment descriptions in the course outline. For clarity, contact the instructor.

Criteria	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
<b>Summary</b>	You summarize the source's arguments better than the author seems capable of.	You summarize the key components of your source's arguments.	You summarize many of the source's key arguments, but neglect others.	You summarize the source's arguments too narrowly, or miss key arguments entirely.
<b>Methods: What?</b>	You make your source's analytical/critical methods more clear than the author does.	You directly addresses your source's analytical/critical methods (structure, evidence).	You do not pay enough attention to your source's analytical/critical methods.	You entirely neglect your source's analytical/critical methods.
<b>Methods: So What?</b>	You convincingly make the implications of your source's analytical/critical methods seem vast and provocative.	You convincingly reveal how your source's analytical/critical methods apply to domains beyond those that it addresses.	You try to persuade us that your source's analytical/critical methods have wider implications, but it's a stretch.	You do not address the wider implications of your source's analytical/critical methods.
<b>Application</b>	Your assessment of the source's argument and methods convincingly reveals their shortcomings.	You apply the source to the primary text and assess its arguments and methods.	You fail either to apply the source to the primary text or to assess its arguments and methods.	You fail both to apply the source to the primary text and to assess its arguments and methods.
<b>Cohesion / Style</b>	Your presentation is thoroughly compelling and inspiring.	Your presentation is engaging, articulate, and succinct.	Your presentation is engaging, articulate, and/or succinct (2 out of 3).	Your presentation is engaging, articulate, or succinct (1 out of 3).

### Annotated Bibliography Rubric

Your bibliography will be graded using these 4 criteria.

For details, see assignment descriptions in the course outline. For clarity, contact the instructor.

Criteria	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
<b>Breadth</b>	Your bibliography has 15+ entries that each meet the assignment criteria.	Your scholarly sources (books, articles, chapters, essays) by 10 different authors are not on our Required Readings list.	Some of your sources do not meet the assignment criteria.	Many of your sources do not need the assignment criteria.
<b>Format</b>	N/A	All 10 of your entries are in correct MLA format.	Some of your entries use MLA format incorrectly.	Many of your entries use MLA format incorrectly.
<b>Summaries</b>	Clearly your planned Research Project depends equally and intricately on every single source.	Clearly each source informs your planned Research Project.	Some of your sources feel extraneous to your planned Research Project.	Many of your sources feel extraneous to your planned Research Project.
<b>Supports</b>	N/A	You submit your bibliography to D2L, and share it to Slack along with the PDFs, and the RIS files.	One of the following is missing or lacking: the bibliography, the PDFs, the RIS files.	Two or more of the following are missing or lacking: the bibliography, the PDFs, the RIS files.