

“Shakespeare and Composition”
English 102: English Composition II
Spring 2010
California University of Pennsylvania
3 credits

M. G. Aune
Office Hours TTh 8.00 – 9.30, W 2.00 - 4.00 and by appointment
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English 102 – 09 10442
TTh 3.30 – 4.45
Keystone Hall 327

Description

The key idea driving English 102 is authority: how to recognize it, use it, and establish it. In writing, authority rests first on clarity and structure -- being able to establish a thesis and support it (skills covered in English 101). Second, authority rests on the quality of information that supports the thesis. Quality information requires thorough research and careful appraisal of that research.

In simplest terms, English 102 concentrates on locating, evaluating, and using evidence to support thesis statements. In other words, the foci of English 102 are the process (gathering and evaluating) and production (synthesis and writing) of basic, college-level research. In this course, we will use Shakespeare's plays as a means of practicing and acquiring these writing and critical thinking skills. Reading Shakespeare has long been seen as a necessary part of a liberal arts education. The questions and problems that his plays and their study pose are still relevant to our lives and provide opportunities to re-examine our cultural values about the place of the individual in society, the role of religion, the importance of gender, and many others.

The course will center on the reading and discussion of three plays and a film that represent the range of Shakespeare's output. We will also spend time in a computer classroom practicing formal writing skills, on-line and library research, and revision and re-writing.

English Department Objectives for English 102

Through the writing of short essays and a long research paper, successful students will demonstrate an appropriate (early college-level) ability to

- a. Find, evaluate (for credibility and relevance), use, and document library and Internet sources; this includes exhibiting an ability to paraphrase and quote sources, avoiding plagiarism, and an ability to synthesize the views of others with their own perspective
- b. Understand and evaluate information and perspectives found in published articles and books
- c. Develop a coherent perspective of their own over the course of a long paper
- d. Incorporate the published views of others into their essays to support their own viewpoint
- e. Accurately summarize opposing views, make concessions to those views, and show the weaknesses of those views
- f. Exhibit a maturing syntax and vocabulary
- g. Exhibit a growing knowledge of Standard English

Texts (available at the campus bookshop)William Shakespeare, *King John*, *A Midsummer Night's Dream*, *Macbeth* (Folger editions)Diana Hacker, *A Pocket Style Manual* (5th ed., 2009 MLA Update)

A dictionary, bring to every class

A flash drive dedicated to schoolwork

Grading	Scale			University Interpretation
Paper 1	100 points	100–94%	A	Superior Achievement
Paper 2	100 points	90–93%	A-	
Paper 3	100 points	87–89%	B+	
10 Quizzes	100 points	84–86%	B	Above Average
Editing Journal	90 points	80–83%	B-	
Portfolio	50 points	77–79%	C+	Average
Total	540 points	74–76%	C	
		70–73%	C-	
All scores will be posted on the Blackboard gradebook.		60–69%	D	Below Average
		Below 60	F	Failure

Grade Guidelines

These descriptions apply to the final grade in the class and the score on particular assignments.

A work is outstanding. It goes beyond the basic requirements of the assignment and the class. The work shows evidence of critical and original thinking. Ideas are clearly supported and explained.

B work is more than satisfactory. It shows understanding of the given task and an understanding of the rules for writing as set out in the syllabus. Thinking is clear, though not necessarily highly critical or highly original. Ideas are supported and explained, although not always clearly or consistently.

C work is satisfactory. It shows familiarity with though not a complete understanding of the given task and rules for writing as set out in the syllabus. Thought shows inconsistent critical engagement or originality. Ideas are too broad and not clearly supported with evidence. Writing tends to summarize or describe rather than analyze.

D work is below average. It shows an inconsistent understanding of the given task, text, and rules. Thought and writing are often disorganized and do not communicate an understanding of audience or genre. Paper seems to be written quickly with little attention to revision or proofreading.

F work is unsatisfactory. It shows little if any understanding of the given task, text, or rules. Thought and writing are disorganized and do not communicate an understanding of audience or genre.

Accommodations for Students with Disabilities

Students with disabilities reserve the right to self-identify; must register with the Office for Students with Disabilities (OSD) to receive services; will provide the appropriate notice from OSD for accommodations which specifically involve faculty.

Requests for approval for reasonable accommodations should be directed to OSD. Approved accommodations will be recorded on the ODS Accommodation Approval notice and

provided to the student. Students are expected to adhere to the ODS procedures for self-identifying, providing documentation and requesting accommodations in a timely manner. The OSD is located in Azorsky 105 and the telephone number is 724.938.5781.

Academic Honesty

According to the University Bulletin, “[t]ruth and honesty are necessary prerequisites for all education, and students who attempt to improve their grades or class standing through any form of academic dishonesty may be penalized by disciplinary action ranging from a verbal reprimand to a failing grade in the course or dismissal from the University. If the situation appears to merit a severe penalty, the professor will refer the matter to the appropriate dean or to the Provost. The student may appeal the penalty as outlined above with the Academic Integrity Committee hearing appeals above the level of Dean.”

I assume that all work you turn in for this course is yours, and any material that you have acquired from an outside source is documented properly. Failure to do so is considered plagiarism and, per University policy, may result in failure of the course or dismissal from the University.

Late Papers

Late papers will not be accepted. All assignments are due, in paper form, at the beginning of class. Anything turned in after will not be accepted.

Attendance and Participation

According to the University Catalogue, “[r]egular class attendance is a prerequisite to successful class performance.” Important parts of the work for this course will be done in small and large groups. This means that your consistent presence is important to the success of the class as a whole. If you are unable to attend class, you are still responsible for any work done or due in class that day. Similarly, you are responsible for contacting your group members if you miss a class. If you are more than fifteen minutes late to a class meeting or if you leave early, you will be marked absent.

Participation includes not only contributing to class discussion, it also covers prompt attendance, listening and responding constructively to your classmates, attending class prepared to discuss the readings, and bringing your books and writing material to every class meeting. If you attend class but are unprepared to discuss the homework, or do not have your books or writing material, you will be marked absent. If you accumulate more than three absences, you may lose one letter grade from your final grade. If you miss more than four classes, you will not pass the class. Missing a scheduled conference is equivalent to missing two class meetings. The syllabus does not distinguish between excused and unexcused absences. If you are not present, you are absent. (This also applies to those who add the class after its first meeting.) Please do not bring doctors’ note or other such material. The only exception is if you must miss a class because of a university-related activity. In this case, your coach or supervisor must contact me in writing at least one week before the absence. A sign-in sheet will be distributed at the beginning, and sometimes again at the end, of class for you to record your presence. Absences will be recorded in the Blackboard Gradebook.

Cell Phones

Please turn off cell phones before class begins. If you are expecting a very important phone call, turn your phone to silent mode. If you use your phone during class, you will be asked to leave and marked absent for that day.

Paper Format

Unless otherwise noted, all assignments are to be typewritten, double-spaced, with one-inch margins, in twelve-point Times font. Your name, the date, the class, my name and the assignment are to be at the top of the first page. Do not forget to title your work. Any papers longer than one page must have page numbers and be stapled.

Quizzes

There will be ten, brief, ten-item unannounced quizzes. They will consist of short answer and identification questions. They will cover the reading for that day (Shakespeare and other readings) and any terms and concepts discussed in previous classes. The quizzes will be handed out at the beginning of class and collected after fifteen minutes. Quizzes may not be made up.

Writing Narrative

This is to be a one page, double spaced account of your writing process. In narrative style, describe how you set about writing a paper for a college course. Imagine the paper is due on a Thursday. Describe when you start the paper, how you start it, and when you finish it. Include where you work (computer lab? in your room? Library?), how you save your work (on you computer? N drive? flash drive? other?), where do you print? Be sure to include any specific strategies you use such as brainstorming, outlining, asking a peer to review, proofreading, the Writing Center. This is to be an accurate description of what you do, not what you think you should do or what you want me to think that you do.

This paper will count for twenty of the fifty possible points in your portfolio.

Paper 1 Soliloquy Transcription and Paraphrase

Shakespeare's characters are famous for their soliloquies and speeches. These somewhat lengthy passages contain observations on recent events in the play, and larger meditations on themes and tropes of the play overall. By analyzing a particular speech, we can get a sense of what the character believes, but also what the play as a whole is about.

In this paper, you will take the Bastard's speech from *King John*, 2.1.588-626 and analyze it to see how it connects to one of the themes of the play. The paper will have two parts. First, you will create an accurate transcription of the speech so that it matches the book in spelling and punctuation. You will then circle and define, using the *Oxford English Dictionary (OED)*, at least ten words with which you are not familiar. The definition should give the part of speech, make sense in context, and should be accurate to Shakespeare's lifetime (roughly 1550-1650). If your text already glosses these words, cross check that definition with the *OED* and modify the definition as you see necessary to fit the context. Next, identify and fully explain important literary elements (similes, metaphors, allusions, images, personification, puns, or symbols) that appear in the speech. Metaphors and personification will be particularly important. Then, using your own words, write a line by line paraphrase of the speech. This paraphrase must convey the full meaning of the original, but you cannot use any words or phrases that appear in the original. Your paraphrase will most likely be much longer than the original. The length of this part will vary, but it should be no less than three pages.

Second, write a two page essay that identifies a theme or trope in the play and shows how the speech relates it. The literary elements will be especially helpful here. You will need to be familiar with the events and characters of the play to complete this part. The goal will be to show how the speech relates to the play as a whole. This section will require you to use quotations from the text. The rules for this are on the syllabus.

This assignment is designed to demonstrate your ability to use the *OED*, to read and understand Shakespeare's language, and to practice your skills in paraphrasing. It will be scored on these criteria as well as how well it follows directions and format rules. You are to rely only on the *OED*, your text, and your abilities as a critical reader and writer. No outside sources may be used. Any use of outside sources will be considered plagiarism.

Be sure to follow the rules of format as described on the syllabus. This course regards writing as a process. The process of writing this paper will include a complete first draft, a side shadow, and a peer review. Failure to complete one of these elements will result in the loss of ten points from your final score, up to a total of thirty. On the day the final version of this paper is due, you will turn in the peer review sheet, the side-shadowed version, and the final version.

Paper 2 Character Analysis

This paper is a literary analysis that uses an argumentative thesis statement. Shakespeare's plays frequently contain two (or more) characters that seem to possess either similar or divergent motives, goals, or beliefs. By comparing and contrasting what these characters say, what they do, and what other characters say about them, we can establish a more sophisticated and nuanced understanding of them and of the play. In this paper, you will identify two such characters, compare and contrast them in order to reveal something about their natures that may not be readily apparent. You may examine two characters from one of the plays we have read thus far. Or you may examine two characters from two different plays. The paper will use quotations from the play or plays to support its thesis. These quotations are to be cited in-text following the rules for quoting Shakespeare. The paper must have an MLA-style bibliography (works cited page) that lists the text or texts that you used. Rules for MLA style are in *A Pocket Style Manual* (sec. 28-33, esp. 32).

The paper must have a clear thesis statement. This thesis will be what you and your reader learn about a given character based on your analysis. It must be an argument that your paper will support. A statement of fact, such as "There are many similarities and differences between King John and Macbeth," is not a thesis statement. The paper should be three to four pages long and follow the format rules described in the syllabus. The paper should be entirely your own effort; you are to use no outside sources beyond your text and the *OED*. If I discover evidence that you did use outside sources, that is, the paper is plagiarized, it will receive a score of zero.

This paper is designed to demonstrate your understanding of how Shakespeare creates his characters through comparison, contrast, use of imagery, metaphor and other literary elements, your ability to establish and support a thesis, your ability accurately and properly to use quotations from Shakespeare, and your ability to use the *OED*. The paper will be scored on these criteria as well as how well it follows directions and format rules and use of paraphrase/summary/direct quotation.

As with Paper 1, the process of this paper will include an outline, a complete first draft, a side shadow, and a peer review. Failure to complete one of these elements will result in the loss of ten points from your final score, up to a total of thirty. The day the paper is due, we will meet in Library 230. You must bring a paper copy of your completed paper, an electronic copy, the rubric, and the outline. If your paper is not complete at this time, ten points will be deducted from the score. As with Paper 1, you will sideshadow, peer review, and revise your paper during the class period.

On Tuesday 9 March, you are to bring to class an outline that identifies your thesis statement and at least three quotations that you intend to use to support it. This is to be typed on a single sheet of paper.

For tips on generating an argumentative thesis statement, see: <http://owl.english.purdue.edu/owl/resource/545/01/> Or *A Pocket Style Manual* (sec. 28).

Paper 3 Review

For this paper, you will write a four to five page review of the film of *A Midsummer Night's Dream*. This will not be an informative or descriptive review. Based on your knowledge and your interpretation of *A Midsummer Night's Dream*, you will present a critical analysis of the interpretation the film presents.

The paper will have two parts. The first part should begin with a brief paragraph that communicates basic information about the film: the release date, the director, the lead actors, and anything else that your reader needs to know to understand your review. The next several paragraphs should briefly summarize the opinions of at least three reviews you found in class. One review must be from a newspaper, one from a news magazine, and the last from a scholarly journal. In general, what did the reviewers like and/or dislike about the film? Do the three reviews have anything in common?

The second, and longest, part of the review will present your analysis of the director's interpretation of *A Midsummer Night's Dream*. There are several strategies for doing this. One is to begin with the themes of the play and ask how the film treats these themes. Does it prefer one more than another? Does it ignore one completely? (For example, imagine a film of *Macbeth* that emphasizes the role of the Weird Sisters and makes Macbeth seem like a puppet without free will. How would this fit with your own view of the play?) A second strategy is to look at the performance cruces within the play. Compared to your own idea of a particular moment or element, how does the film portray it? (Imagine a film of *Macbeth* that has the Weird Sisters played by old men. How would you evaluate that decision?) A third strategy is to look at what the film leaves out and/or what it adds. On average, a Shakespeare film uses only about thirty percent of the original text, obviously omitting important material. How does this affect the play? Films will also change the setting (*Macbeth* in Brooklyn in the 1970s) or emphasize certain characters by giving them more screen time or more lines. It is generally best to think about how the performance cruces and any changes affect the themes of the play, in other words, use a combination of all three strategies.

Your thesis statement for this paper will present your evaluation of the film's interpretation. For example, "By emphasizing the roles of the Weird Sisters and Lady Macbeth, this film of *Macbeth* makes Macbeth seem weak and lacking free will of his own." The paper would go on to describe at least three moments in the film that demonstrate how overly influential the female characters are and how Macbeth's character ends up seeming too powerless. (To help with this, a DVD of *A Midsummer Night's Dream* is on reserve at the library, and clips from the film are available on Blackboard.)

This assignment is designed to demonstrate your ability to interpret a filmed performance of a Shakespeare play, to establish and support a thesis, to locate and incorporate useful resources using *Lexis/Nexis* and other library resources, as well as those analytical skills described in papers one and two. It will be scored on these criteria as well as how well it follows directions and format rules.

As with previous papers, this paper should follow all the usual rules of format. The process of this paper will include an outline, a first draft, a side shadow, and a peer review. Failure to complete one of these elements will result in the loss of ten points from your final score, up to a total of thirty. On the day the final version of this paper is due, you will turn in the outline, the peer review sheet, the side-shadowed version, and the final version.

Editing Journal

This is to be kept in a blue book. I will make comments on each paper you turn in. After you receive a paper back, make an entry for that paper in the blue book. The entry should be divided into four parts. First it should describe any grammar/spelling/punctuation/usage/format errors

and their corrections. I will note these with check marks in the margin of your paper and as a category on the rubric. Second, it should note any problems with MLA citations or the bibliography page. Third, you should write two or three sentences describing what you would do differently if you were to re-write the paper. I expect you to refer to your writing narrative and to the side shadowing you have done on that paper. The more specific these sentences are the better. Do not write that you need to avoid there/their/they're errors. Describe how you will do this. For your second and third papers, I expect you to refer back to your previous entries. Fourth and last, write two or three sentences about how the peer review process did or did not help you improve your paper.

The goal of the editing journal is to create a critical record of your own writing so that you can better address your strengths and weaknesses. You will have an entry for each of the three papers this term. Your score will be determined by the comprehensiveness and organization of your journal. I will collect and check the journals periodically so be sure to bring it to class every day.

Portfolio

This is due on the last day of class. It should contain each of the three papers that you wrote, with my comments on them and the rubric. It should also contain your writing narrative, completed editing journal and the usage exercises done in class, and all of the quizzes. Most importantly, it should have a one to two page personal statement, following the format rules, in which you describe how your writing has progressed from the first paper to the last. You must cite specific examples of improvement or lack of improvement from your papers. Your editing journal and writing narrative will be helpful in composing this. Please assemble this in a paper folder, do not use three ring binders. Except for quizzes, points will be deducted for any missing items.

Standard Academic Usage

1. Titles of books, films, magazines, websites and newspapers are in italics: *Macbeth*, *Amazon.com*, *New York Times*, *The Godfather*. See *PSM* sec. 23c. Use quotation marks only around titles of short works such as poems, articles and reviews in magazines, or chapters in books. See *PSM* sec. 20b.
2. Write out all numbers, cardinal and ordinal, that are two words or fewer: one hundred, 352. The exceptions are dates, addresses, the time of day, percentages, Roman numerals, and decimals. See *PSM* sec. 23b.
3. Put all foreign words in italics, *mise en scène*. See *PSM* sec. 23c.
4. The first time you refer to a person, use his or her full name; after that use only the last name.
5. Avoid slang, clichés, and sexist language. See *PSM* sec. 9.
6. Always assume that you should use third person (he, she, it, one) rather than the first person (I, we) or second person (you), unless you check with the instructor first.
7. Place punctuation inside quotation marks. E.g. Shakespeare wrote, "To be or not to be." Not, Shakespeare wrote, "To be or not to be". See *PSM* 20d.
8. Use quotation marks only around words that are direct quotation. Do not use them for irony or emphasis.
9. Be sure that pronouns match their antecedent in number and gender. E.g. A critic must defend his or her negative review of the play. Or Critics must defend their negative reviews of the play. Not: A critic must defend their negative review of the play.

Calendar

I expect you to have the assigned homework completed on the day that it is assigned on the calendar below. I reserve the right to make changes in the calendar, but will give you advanced notice.

On selected days, we will be meeting in the English Department computer classroom in the Library, room 230.

19 January Introductions, paraphrasing and summarizing

21 January *King John* Act 1

26 January *King John* Act 1 (meet in Library 230), *Oxford English Dictionary*, *Internet Shakespeare Editions*

28 January *King John* Act 2 Writing Narrative Due

2 February *King John* Act 2 (meet in Library 230) Academic Usage, Quoting Shakespeare

4 February *King John* Act 3

9 February *King John* Act 4 (meet in Library 230) summary, paraphrase, direct quotation

11 February *King John* Act 5

16 February Paper 1 due (meet in Library 230)

18 February *Macbeth* Act 1

23 February Update Editing Journal and conferences (meet in Library 230)

25 February *Macbeth* Act 2

2 March *Macbeth* Acts 3 & 4 (meet in Library 230) *PSM* sec. 19 apostrophes

4 March *Macbeth* Acts 3 & 4

9-12 March Spring Break

16 March *Macbeth* Act 5, thesis statement and quotations due, (meet in Library 230)

18 March Paper 2 Due (meet in Library 230)

23 March Update Editing Journal & conferences

25 March *A Midsummer Night's Dream* Act 1

30 March *A Midsummer Night's Dream* Act 2 & 3

1 April No class, research day

6 April *A Midsummer Night's Dream* Act 4 (meet in Library 230)

8 April *A Midsummer Night's Dream* Act 5

13 April *A Midsummer Night's Dream* (film) (meet in regular classroom)

15 April *A Midsummer Night's Dream* (film) (meet in regular classroom)

20 April Paper 3 due (meet in Library 230)

22 April Update Editing journal, assemble portfolio

6 May 10.00 – 11.50 (Final Exam Period) Portfolios due in my office

Tips for University Success

1. Always have your homework assignment read, annotated, and be ready to ask and answer questions about it.
2. When emailing your instructor, always use a salutation (Dear...), identify yourself by your full name, and use a closing (Sincerely...).
3. Do not wait until the last minute to write and print your papers.
4. Attend class punctually.
5. Get to know at least three other people in each of your classes.
6. Be familiar with Blackboard and all its features.
7. Visit the office hours of each of your instructor at least once per term.
8. Have a system for saving copies of all the papers you write for every class, either on your own computer or on a flash drive.
9. Use a calendar to keep track of all your deadlines and assignments.

Tips for Reading Shakespeare

Be patient. Shakespeare's English (Early Modern English, we speak Modern English) is different enough to be difficult, but similar enough to get the hang of pretty quickly. Always read the introduction to the play. It will give you general ideas about the play and usually alert you to difficult passages. Give yourself enough time to read everything at least twice. Try to read the first time without looking at the footnotes. Keep a pencil in your hand to mark or underline difficult passages or items of interest.

Much of Shakespeare is written in verse. It was meant to be spoken out loud. Try reading out loud and listening to yourself.

Your edition of the play is well-glossed and annotated. But its primary audience is high school teachers, so often the notes are sanitized so as not to shock teenage readers. Therefore it is often useful to double-check definitions. The best dictionary for Shakespeare is the *Oxford English Dictionary (OED)*. It is a huge, fifteen volume set in the reference section of the library. It is also available on-line via the library's homepage.

Rasmussen's Rule: If you cannot understand a particular passage, it is probably about sex.

McGuire's Dictum: Always remember you are reading playscripts intended to be spoken, not read silently.

Tips for Writing about Shakespeare

There are standard practices that nearly everyone follows when writing about Shakespeare and literature in general. I have briefly outlined them below and I expect you to learn and follow them.

When briefly summarizing or describing the action in a particular scene, always write in the present tense. "In the closet scene, Hamlet is speaking to his mother, unaware that Polonius is hiding behind an arras."

When you use a quote from a play, cite the quote's location in parentheses after the quote. Give the act, the scene and the line numbers in Arabic numerals, all separated by periods.

"To be or not to be" (3.1.55). Do not use page numbers.

If the quote is longer than four lines, set it off an extra five spaces on the left and do not use quotation marks.

To be or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take up arms against a sea of troubles,
And by opposing, end them. (3.1.55-59)

Do not write about Shakespeare as if he were a person we can know and judge. We know he wrote the plays, but not much else. *Merchant of Venice* may have strong anti-Semitic elements in it, but we can't say Shakespeare the person was anti-Semitic. We do not know what his motives were in writing the plays so choose your words carefully. Analyze the plays, not the author.

APSCUF is the Association of Pennsylvania State College and University Faculties. We uphold the highest standards of teaching, scholarly inquiry, and service. We are an organization that is committed to promoting excellence in all that we do to ensure that our students receive the highest quality education.