**ENG 1-105: SHAKESPEARE AND FREEDOM**

“The nature of a privilege is exclusiveness, that of a principle is communicative. Liberty is a principle: its community is its security; exclusiveness is its doom.”

(Lajos Kossuth, from a speech at Faneuil Hall, Boston, April 20, 1852)

**Prof. Katy Stavreva** **Class**: 10-11, 1-3 with several

**Office Hours**: M, F 11-noon & by appointment exceptions noted on the schedule

**Office**: 200 South Hall, x4255, 319/930-1687 (cell) **Block 1** **Student Success Modules:**

**E-mail**: [kstavreva@cornellcollege.edu](mailto:kstavreva@cornellcollege.edu) see schedule

**REQUIRED TEXTS AND SUPPLIES**

* William Shakespeare, *Julius Caesar*, Simon & Schuster (Folger Shakespeare Library Reissue edition), 2004
* - - -. *The Tempest*, Simon & Schuster (Folger Shakespeare Library edition), 2004
* Aimé Césaire, *A Tempest*, Theatre Communications Group/TGC Translations, 2002
* Roy Peter Clark, *Writing Tools: 50 Essential Strategies for Every Writer*, Little, Brown and Company, 2008
* Readings on Moodle
* Larger sticky notes (for marking your readings and jotting observations)

**COURSE DESCRIPTION AND OBJECTIVES**

“Shakespeare and Freedom” explores the complex and challenging question of freedom in two of Shakespeare’s most popular plays, *Julius Caesar* and *The Tempest*. We will read the plays closely, attending to the ways they dramatize questions of

* individual freedom: the freedom to be yourself without any constraints; the freedom to become, to cast off all you have been and to invent yourself otherwise, for better or for worse;
* the freedom of a social group, community, nation, state: its scope, moral content, maintenance, the price we are ready to demand and to pay for it;
* the freedom to liberate history from the too-familiar grand narratives of the winners, i.e. the freedom to cast off received historical narratives and to construe counter-histories.

We will also study several performances and appropriations of the plays that raise urgent questions about freedom in contemporary contexts: a post-colonial Caribbean state (Aimé Césaire’s play *A Tempest*), U.S. and Italian prisons (the films *Shakespeare behind Bars* and *Caesar Must Die*), an anonymous African state (a 2016 production of *Julius Caesar* directed by Gregory Doran), etc. Our discussion of these texts and performances will focus on *details* of language, movement, character interaction, setting. We will also address the *big question* of the social value of literature and theatre. In today’s age of insatiable consumer appetites, what good is Shakespeare in particular and the arts more generally?

Throughout the class, we will identify and reflect on methods of learning, share learning discoveries, hone research skills. You will make use of Cornell’s academic support network and cultivate learning alliances within and beyond the class to uncover, process, and present new knowledge. **By the end of the block, you should**:

* be able to engage thoughtfully with a complex literary text, tease out personally significant passages, and analyze their language and rhetorical value (practice analysis in the discipline of English literary studies);
* be able to reflect on the shifting social meaning and value of canonical literary texts (thus practicing interconnected liberal arts);
* be able to identify central points of accessible articles of literary criticism, summarize and assess their argument, pointing out underlying assumptions (honing an academic skill vital in many disciplines);
* understand the ethical and professional reasons for documenting sources; be exposed to different citation styles and understand their underlying principles (a cross-disciplinary academic skill);
* distinguish among types of sources for literary and performance research and evaluate their appropriateness for a research project (a cross-disciplinary academic skill);
* gain confidence in public speaking (a cross-disciplinary academic skill);
* learn to appreciate the value of writing to investigate and analyze complex texts, as well as the value of a creative writing approach to understand complex literary texts (a cross-disciplinary academic skill).
* be familiar with the academic support services that would help you be successful in humanities courses and beyond;

The course supports the following **Educational Priorities and Outcomes of Cornell College**:

* **Inquiry**. We read, reflect, and research on the topic of freedom in Shakespeare’s plays and the ways that the plays are harnessed to comment on freedom in contemporary communities, institutions, and nations; we develop analytical and research skills and use information literacy tools to better understand literature and its social role.
* **Communication**. We write in a variety of forms: formal and informal, academic and experimental. We also give oral presentations to inform and move.
* **Intercultural literacy**. We read and discuss literature from several historical eras and national/cultural traditions; we reflect on issues of representation and power in the dramatization and appropriation of Shakespeare’s texts.

**ASSIGNMENTS AND EVALUATION FOR ACADEMIC PORTION OF THE FYS**

Unlike other classes at Cornell, your First-Year Seminar consists of a block-long academic component and a three-block-long student success component. This section of the syllabus describes the evaluation criteria for the academic part of your FYS (your block 1 course), which will account for 80% of your final grade. Note that a dedicated engagement with the student success component of the class can raise (or lower) your overall course grade. You will receive a grade from me at the end of block 1; the total grade for the course will reflect your work on the student success component; it will be determined at the end of block 3.

**Preparation, Presence, Participation:**

 **Preparation:** All our class discussions depend on you having read the texts listed in the schedule carefully, having annotated them, and coming to class ready to share questions and insights. Please bring all texts assigned for the day to class, including printouts of the Moodle readings. It is impossible to discuss literature without a text in hand.

 **Presence**: Your attentive presence to every member of this class is a key to our success. As French philosopher Simone Weil wrote: “**Attention is the rarest and purest form of generosity**.” I expect you to engage respectfully and productively with discussion questions and contributions made by the professor, the presenters, and all class members. **Our class is a cell-free zone, unless we need to do some on-the-spot research**. If I see your phone, I will ask you to put it away.   
 **Participation:** You will need to balance note-taking and discussion contribution.Whether you find speaking a breeze or even a simple comment is excruciating, the goal for this course is for each person to participate actively every day. If you have not contributed to the daily class discussion, at the end of the class I will call on you to summarize main concepts and discussion threads.

**A commonplace e-book (reflectory).** You will use Word Press to create an e-book of eight chapters (posts). Each chapter should be about 350-400 words long and consist of five elements:

* A title.
* A carefully copied passage (5-15 lines approximately) that appears especially rich, provocative, or puzzling to you. Use color, italics or bold font, font size and spacing to render the emotional contour of the passage and suggest focal points of interest.
* A relevant photo or your own digital art responding to the passage. Create a caption with a title and credit the source of the image. Heed to the best practices for accessibility.
* A reflection on the copied passage, about 300 words, ideally addressing in some way the concept of freedom (though you should feel free to reflect on other topics as well). If you’re so moved, use short creative prose or poetry for the reflection, writing back to Shakespeare. Don’t summarize the passage, focus on strange words, word play, rhetorical devices, their ethics and consequences, word play. Experiment and be bold!
* Word count of the reflection section.

We will often begin class by sharing your commonplace e-book chapters in small groups or whole class. Bring laptops or ipads on the day the chapters are due. I will evaluate the first three chapters of your e-books at the end of week one; the completed e-books are due at the end of week 3 and will be evaluated holistically. In other words, you can revise the first three chapters in view of my feedback.

**A group lesson and individual write-up.**  In groups of two or three, you will introduce the class to a performance of *Julius Caesar* or a spinoff play. The rest of the class is likely going to be unfamiliar with your play, so make sure that your presentation is not only intelligible and informing, but also emotionally engaging and memorable. Presentations are 20 minutes long and must include the following elements:

* A brief introduction of the play and key creative artists (director, historical personages, main actors). If the institution that has created the play is important, introduce it briefly, too.
* An explanation of how your play/performance dramatizes and problematizes (consciously or not) ideas about political freedom resonant with its time and ours.
* Plan a short activity to engage your classmates in your lesson and test their newly acquired knowledge.

I will supply each group with a “lead” article; you will be responsible for identifying three additional relevant research sources to prepare your presentation. At least one of them should be a scholarly article or book chapter. There are scheduled appointments with the Humanities Librarian and Writing Studio Specialist to help you plan the lesson.

In the individually authored write-up, each of you will summarize the four sources used in preparing for your lesson, and will explain their credibility and value for your teaching purposes. In addition, spend a couple of paragraphs reflecting on the challenges and rewards of preparing and teaching your lesson. What aspect(s) of your contribution are you most happy about? What goals for improvement would you set for your next oral presentation? The write-up should be six paragraphs long (four per source + two for the reflection).

Plays and lead articles:

* The 1864 performance of *Julius Caesar* in New York, featuring the Booth brothers, including President Lincoln’s assassin John Wilkes Booth. Sam Roberts, “As Booth Brothers Held Forth, 1864 Confederate Plot against New York Fizzled,” available at https://www.nytimes.com/2014/11/25/nyregion/as-booth-brothers-held-forth-1864-confederate-plot-against-new-york-fizzled.html.
* Orson Welles’s production of *Julius Caesar* at the Mercury Theater in 1937. Andrew James Hartley, “The Rise of European Fascism: Welles at the Mercury Theatre,” in *Julius Caesar* (Shakespeare in Performance), Manchester and New York: Manchester University Press, 2014, 36-55.
* Andrew Hahn’s play *The* *Robben House Shakespeare*, 2009 (London: Bloomsbury, 2017), Introduction, xiii-xxii.
* Phyllida Lloyd’s production of *Julius Caesar* for the Donmar Warehouse, London, in 2012. Harriet Walter, “Brutus,” in *Brutus and other Heroines*, London: Nick Hern Books, 2016, 156-180.
* Oscar Eustis’s production of *Julius Caesar* for the Delacorte Theater in Central Park, NYC, 2017. Liam Stack, “E tu, Delta? Shakespeare in the Park Sponsors Withdraw from Trump-Like *Julius Caesar*,” available at <https://www.nytimes.com/2017/06/11/arts/delta-airline-trump-public-theater-julius-caesar.html>.

**Four in-class tests on critical readings.** These entail 1-2 paragraph summaries of a critical article assigned for the day, plus applying the article’s insights to a passage from the play that I will choose for you. Dates are marked on the schedule.

**Final creative project with an artist’s statement**. You will write “A letter to the Future, Prompted by a Dream,” from the perspective of a character in Shakespeare’s *Tempest*. The letter should focus on the topic of personal and/or political freedom and its consequences. You can write in prose, but make sure to include a quote from the play. Alternatively, you can attempt writing the letter in verse (modern or Shakespearean), in which case you should interweave a few lines from the play within your verse. Cite the quotation in a footnote.

Be clear about the nature of your character’s experience with/quest for freedom as surmised from the play. Think who your audience is. What kind of voice you want to use to be faithful to your character and impact your audience? How urgent is your message? Why do you need to get it out to the future today? Do some preliminary writing on these topic before you launch into writing the letter itself. On a separate sheet, include a two-paragraph rationale for the topic and creative choices of your letter. Total length: about 800 words. On the last day of the class, you will perform your letter to the class (think Mark Anthony!). The quality of the performance will determine 5% of your grade for this assignment.

Individual assignments will be weighted as follows:

Preparation, presence, participation 10%  
Commonplace e-book 30%  
Group lesson & individual write-up 20%  
In-class tests on critical readings (4) 20%  
Final creative project with an artist’s statement 20%

**POLICIES**

**Out-of-class communication**. You must check your e-mail at least once a day and respond promptly to your colleagues, including your professor. Include the course number or title in the subject line. E-mail is my preferred mode of contact during the day, but please note that I generally do not respond to email after 6 PM. If you need to get in touch with me urgently in the evening or on a weekend, please text my mobile number. Of course, I’d much rather have a conversation after class or in my office about any ideas, questions, requests, or concerns you may have.

**Cell phones.computers, and food.** Turn off all cell phones and put them away before class. Unless you have a documented disability that necessitates computer use for note-taking, computers must remain closed until I ask you to use them. You may bring legal drinks to class, but please refrain from eating during class sessions, as discussions need everybody’s undivided attention and thoughtful contributions.

**Late work** is inevitably a problem on the block plan. Besides, making time to read papers and other assignments submitted after the deadline involves re-scheduling a host of other obligations on my part, making me uncharacteristically irritable, which I'm sure you hope to avoid. Therefore, **all late assignments will get a grade of F.** If you need an extension, please let me know at least **24 hours in advance**. Papers and in-class exams are to be uploaded through Moodle; make sure to bring a laptop to class when exams are scheduled.

**Attendance**. Class attendance is assumed; you are individually responsible to cover missed topics and exercises; missing more than two class sessions will lower your final course grade by one increments for each additional absence (e.g., from B+ to B); this penalty would be in addition to bringing down your grade for preparation, presence, and participation. My cultural disposition suggests that it is better to show up late than not at all; however, in the interest of full and consistent engagement, I will count three tardies as an absence. If you come to class more than fifteen minutes late, you will be counted absent (though the damage to your preparation, presence, and participation grade may be less severe).

**Academic integrity and paper style/format.** You may have heard this before: plagiarism, also known as intellectual theft, and cheating will result in a failing grade for the course. Proper research hygiene is crucial for all our work. I will model MLA citation style in class, and we will dedicate class time to discussing the issue of documentation in some depth.

Cornell College has the following policy on academic integrity:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading “Academic Honesty."

If you're ever in doubt about crediting a source, please ask! A useful summary of MLA documentation style is available on the web site of the Purdue Online Writing Lab, <https://owl.english.purdue.edu/owl/section/2/11/>.

Format for Written Work, Other than the Commonplace E-Book:

* include your name, an informative title relevant to the specific topic of your assignment (not the professor’s title of the assignment);
* use 1’’ margins, double-space the text throughout;
* use a legible font (e.g. Times New Roman, Perpetua, Garamond);
* number the pages and indicate the word count;
* upload the document as an MS Word or pdf file.

**Help and accommodation.** Don't hesitate to talk to me if you're struggling with a reading or writing assignment. I'm happy to meet with my students outside of class, and besides, there's always tea in my office. Avail yourself of the resources of the Center for Teaching and Learning: Jennifer Ferrell and the fabulous tutors at the Writing Studio will help you shape your ideas into a cohesive and fluent argument—whether oral or written; the reference librarians, and especially Jen Rouse, Consulting Librarian for the Humanities and Director of the CTL, are your best allies in the research process. Brooke Paulsen can help with study habits, organizational issues, and learning disabilities challenges. Last, if you have a documented disability and would like to request accommodation, please come see me during the first two days of classes, so we can discuss your needs.

**Reading and Writing Schedule**

It’s not written in stone, nor would we be able to discuss in detail all reading assignments. Come to class ready to discuss readerly pleasures and confusions. If you miss a class period, it is your responsibility to consult your colleagues for updates.

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| Readings for class discussion | Papers & presentations due in class; tests; events. |
| 1st Mon., 8-27 | **9:30-11AM** Sign-up for Word Press blog; *Julius Caesar*, 1.1; “Reading Shakespeare’s Language: *Julius Caesar*,” pp. xvi-xxiv  **1-3 PM** *JC* 1.2 and 1.3 | Bring laptops to both class sessions.  [Don’t forget the time log for the Student Success component.] |
| 1st Tue., 8-28 | **10-11** **AM** *JC* 2.1  **1-3 PM** *JC* 2.2 and 3.1. *Writing Tools*, “Tool 2: Order words for emphasis” with in-class writing. | Chapter 1 of e-Reflectory.  [Time log for Student Success.] |
| 1st Wed., 8-29 | **10-11 AM** *JC* 3.2*. Writing Tools*, “Tool 4: Be passive aggressive” with in-class writing.  **1-3 PM** *JC* 3.3-4.1 and Eric Shouse, "Feeling, Emotion, Affect," M/C Journal 8.6 (2005), available at <http://journal.media-culture.org.au/0512/03-shouse.php> | Chapter 2 of e-Reflectory.  In-class **test #1** on Shouse’s article.  [Time log for Student Success.] |
| 1st Thur., 8-30 | **10-11 AM** *JC* 4.2-4.3.  **1-3 PM** *JC* 4.3-5.5; Coppelia Kahn, “*Julius Caesar:* A Modern Perspective,” pp. 215-24. Workshop with Jennifer Ferrell on citation styles for sources in academic writing. Sign up for group lesson and consultation time with JF for 9-05-18 AM. | Chapter 3 of e-Reflectory.  [Time log for Student Success.] |
| 1st Fri.,  8-31 | **10-11 AM** Library research and source evaluation workshop with Jen Rouse in COLE 112 (in preparation for group lesson work). Sign up for group consultation with JR for 9-04-18 AM.  **1-3 PM** In-class screening of *I, Cinna* (<https://www.youtube.com/watch?v=6xQAr5le0UU&t=8s>) along with creative writing prompts from the film.  Film discussion and final discussion of *JC*. | E-Reflectory evaluation begins after class today.  [Time log for Student Success; also on the weekend.] |
| Sun., 9-2 | **4 PM** Student Involvement discussion. | [Attend info-event and an activity.] |
| 2nd Mon., 9-3 | **9-11: 30 AM** Screening of RSC *Julius Caesar*, dir. Gregory Doran (2012).  **1-2 PM** Discussion of the portrayal of the politics of freedom in the production.  **2-3 PM** Student Success module: Time Management for Academic Success (Hedges, Thomas Commons). | [Time log and reflection due. Bring your CSI report to the module class, too,] |
| 2nd Tue., 9-4 | **Morning**: half-hour group appointment with Jen Rouse (Cole 304) on research progress on your lesson **as scheduled**.  **12:30-1:50** **PM** Screening of *Caesar Must Die*, dirs. Vittorio and Paolo Taviani (2012).  **2-3 PM** Film discussion on the portrayal of individual freedom as portrayed in the film and the social value of Shakespeare in the prison context. “*Writing Tools*, “Tool 9: Let punctuation control pace and space” with in-class writing. | Chapter 4 of e-Reflectory (instead of a quote, you must submit a detailed description of a brief scene from the film). |
| 2nd Wed., 9-5 | **Morning:** half-hour group appointment with Jennifer Ferrell on effective oral presentation organization and techniques **as scheduled.**  **1-3 PM** Shaul Bassi, “The Prison House of Italy: *Caesar Must Die*” (on Moodle). | In-class **test #2** on Bassi’s article. |
| 2nd Thur., 9-6 | **Morning:** appointment in Digital Technology Studio if needed for the lesson (must be booked in advance).  **1-3PM:** Twenty-minute group lessons. | **11:10-noon** HAIG lecture: K. Stavreva, “What Gender, Spirit? Shakespeare’s Ariel, Cultural Authority, and Social Change in Post-Communist Bulgaria,” Hedges Conference Room, Thomas Commons. Extra credit toward e-Reflectory if you add a chapter on gender and freedom in *The Tempest* next week, incorporating some of the insights from the lecture. |
| 2nd Fri.,  9-7 | **10-11 AM** “Reading Shakespeare’s Language: *The Tempest*” (pp. xiii-xxiv) and *Tempest* 1.1  **1-3 PM** *Tempest* 1.2 | Individual write-up on your group lesson is due in morning class.  In-class **test #3** on “Reading Shakespeare’s Language: *The Tempest*.” |
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| 3rd Mon., 9-10 | **9-11:30 AM** *Tempest* 2.1 and 2.2. *Writing Tools*, “Tool 12: Give key words their space” with in-class writing.  **1-2 PM** Student Success Module: Self Care and Well-Being | Chapter 5 of e-Reflectory.  **4-5 PM** Reading by International Writing Program Fellows Haifa Abu Al-Nadi (Jordan) and Adriana Borja Enríquez (Ecuador), Hall-Perrine, Thomas Commons, followed by a reception. Extra credit toward e-Reflectory if you add a chapter reflecting on the social value of literature, incorporating your experience of the reading. |
| 3rd Tue., 9-11 | **10-11 AM** *Tempest* 3.1 and 3.2  **1-3 PM** *Tempest* 3.3 and 4.1. *Writing Tools*, “Tool 17 “Riff on the creative language of others” with in-class writing. | Chapter 6 of e-Reflectory. |
| 3rd Wed., 9-12 | **9-noon** *Tempest*, act 5, Mowat, “*The Tempest*: A Modern Perspective” (pp. 185-99).  **No PM class:** start mapping the final creative project. Make an appointment in the Writing Studio if needed. | In-class **test #4** on Mowat’s article and doubling up of the play’s story elements. |
| 3rd Thur., 9-13 | **No AM class** (substantial reading due).  **1-3 PM** Césaire, *A Tempest* + introductory material; Roberto Fernandez Retamar, “Caliban: A Question” (on Moodle). *Writing Tools*, “Tool 31: Build your work around a key question and in-class writing.” | Chapter 7 of e-Reflectory. |
| 3rd Fri.,  9-14 | **9-11:25 AM** Screening of RSC *The Tempest*, dir. Gregory Doran (2016).  **1-2** Discussion of the production. |  |
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| 4th Mon., 9-17 | **10-11:35 AM** Screening of *Shakespeare behind Bars*, dir. Hank Rogerson (2005).  **1-3 PM** Film discussion. *Writing Tools*, “Tool 10: Cut big, then small.” In-class writing: revision of “Letter to the Future.” | Chapter 8 of e-Reflectory.  First draft of “Letter to the Future” due: should be 1.5 time longer than the final draft. |
| 4th Tue., 9-18 | **10-11 AM** Class overview and evaluation.  **No PM class**. Individual consultations on creative project with professor, Jennifer Ferrell, or peer tutors. | E-Reflectory evaluation starts this morning. |
| 4th Wed., 9-20 | **9:30-11:30 AM** Unveiling of letters to the future and freedom celebration. | Upload letters to the future with artist’s statement on Moodle. |
| Due dates for Student Success module assignments beyond the scope of block 1 will be announced by Amy Gullen. | | |

**STUDENT SUCCESS COMPONENT**

The student success component of your FYS extends beyond the first block, to encompass activities and reflection assignments throughout Blocks 1, 2, and 3.   Block 1 focuses on time management with an emphasis on helping you manage their academic responsibilities, campus involvement, and personal wellbeing.  Block 2 emphasizes civil discourse and intercultural literacy. Block 3 focuses on academic planning and future opportunities.

Student success assignments will comprise 20% of your final FYS grade.  These assignments will be evaluated by your FYS success instructor, Amy Gullen. You and your academic advisor will be informed of your preliminary in-progress grade at the end of Block 1 (which will not include student success assignments) and you will receive your final comprehensive grade at the end of Block 3.

**Evaluation of Student Success Assignments**

**ALL** of the following criteria must be met for each assignment in order to earn full credit (4 points):

* Attendance at associated meetings and activities
* Thorough and in-depth reflection on all but one question.  All questions must be addressed at more than a minimal level.
* The quality of writing does not limit understanding of the reflection.
* Answers are complete sentences and make sense without reading the question.

If any **ONE** of the following criteria is met, then the assignment earns minimal credit (1 point).

* Inattentive or disruptive attendance (being late, not paying attention or not listening to others, talking to neighbors, sleeping,  texting, rude comments, etc)
* One or more of the responses does not or only minimally addresses the question
* The quality of writing limits the reader’s ability to understand the reflection
* Answers are not complete sentences or do not make sense without reading the question first.

Assignments falling in between these criteria will earn partial credit (2 points)

Failing to attend or failing to submit a reflection results in no credit (0 points).

See Assignment Rubrics for more details.

Without either prior approval or evidence of a serious emergency: late student success assignments will not be accepted.  If an extension is needed, please consult with your FYS success instructor prior to the assignment deadline.

**Options for Revising Student Success Assignments**

Student may revise up to 3 assignments for which they did not receive full credit.  Assignments from Block 3 are not eligible for revision.

For each revised assignment, the following must be completed:

* Students must have attended the relevant activities, participated appropriately, and submitted an initial assignment on time (or if given an extension, by the agreed upon deadline).
* Students must either work with a writing consultant or attend a writing studio workshop on revising their reflection.
* Students must review the rubric and comments provided by the FYS success instructor, make the relevant changes, and submit both a revised reflection and an overview of the revision indicating in bullet points how they addressed each of the concerns raised in the rubric and comments.
* Revisions must be submitted via Moodle within one week of the return of the assignment.