

EXPOS 20: WHY SHAKESPEARE?

SESSION 12: METHOD AND STRUCTURE FOR MULTI-SOURCE ESSAYS

Reading for Today:

- *The Harvard Guide to Using Sources*: Review [Integrating Sources](#) (including subsections)
- Two of the sample papers listed at the end of the assignment for [Essay 2: A Multi-Source Essay \(Draft\)](#) (try to pick the ones that seem most comparable to your own developing project)

Writing Due

- [Response Paper 2.2: Text and Context](#)
- Sign Up for a [Unit 2 Conference](#)

In-Class Discussions:

- *Method*: Discuss some ways to think and speak about your method in an academic paper that, like our second essay, draws upon multiple kinds of evidence. Diagram your evidence for your second essay.
- *Structure in Multi-Source Essays*: Discuss strategies for and approaches to structure when working with multiple fields of evidence.
- *A Checklist for Your Unit 2 Draft*

Aphorisms (introduced in class, to be completed after class):

- [Aphorisms on the Kinds of Body Paragraphs and Sections](#) Links to an external site.
- [Aphorisms on Method](#) Links to an external site.
- [Aphorisms on Organization for Comparative Papers](#) Links to an external site.

Assignments

- [Essay 2: A Multi-Source Essay \(Draft\)](#): Write a seven-page comparative literature paper bringing one of Shakespeare's plays into dialog with a modern comparative text. The draft is due by Sunday at midnight.
- [Reader's Reports for Workshop 2](#): Once the two papers for workshop have been posted (by Monday at noon), write a letter for each (about a page in length) responding to the draft as a whole and focusing on the overall issues that seem to you most important.



METHOD



METHOD



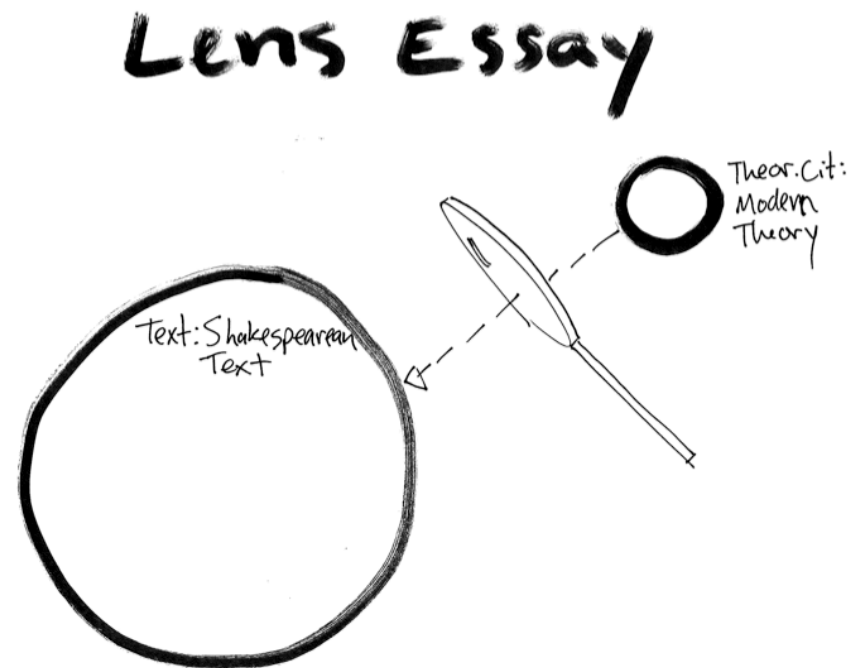


STRUCTURE FOR MULTI-SOURCE ESSAYS



STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY



STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Garrity-Janger 1

Max Garrity-Janger
Dr. Wilson
Expos 20
18/29/19

Racism in *Othello*:
An Opportunity to Combat Implicit Bias Today

Shakespeare's *Othello* is famous for its discussion and depiction of race and racism in the 17th century. As Shakespeare's only play with a black protagonist, the question of race's role in the play is inevitably inherent to our reading and interpretation of its meaning and significance. The play doesn't take long to dive into the racial tensions of the time, with the story opening as Iago and Roderigo plot and carry out a plan which attempts to turn Brabantio against Othello by reporting "sir, you're robbed. For shame... an old black ram/ Is tupping your white ewe" (1.1.94-98). The play opens on a scene driven by racial bias, as Iago likens an interracial relationship to a graphic description of animal sex. It therefore takes very little analysis to conclude that calling Othello a "black ram" is horribly offensive. However, from this superficial reading of the text arises a deeper question: is racism in the play an acknowledgement and condemnation by Shakespeare of the racism of his time or simply as inadvertent reflection of his own racial views? More broadly, is Shakespeare racist in his writing of *Othello*?

A deeper understanding of racism in *Othello* can be found using Banaji and Greenwald's exploration of unconscious bias in their 2013 book, *Blind Spot*. Banaji and Greenwald compare our unconscious biases to physical blind spots such as that "of the retinal scotoma in each of our eyes". Thus they argue that just as all humans have physical limitations to our awareness we also possess limitations in our ability to manage implicit, unconscious biases which are shaped by "our cultural environments" and undoubtedly influence our behavior (7). They then go on to lay out a certain method they devised, the Implicit Association Test (IAT), which reveals unconscious biases we possess by comparing the amount of time it takes the subject to match individuals of a certain group to symbols which represent certain traits such as good, bad,

Garrity-Janger 2

American, or foreign (39). If we use Banaji and Greenwald's theory of implicit bias in *Blindspot* to interpret the significance of racism in the play, it becomes possible to differentiate between intent and possible unconscious forces which drove Shakespeare's writing of the play. Banaji and Greenwald define implicit bias as "hidden biases (implicit race attitudes or stereotypes)" which are independent of conscious intent or ideals (30). They further define a stereotype as an association or "mental habit that is difficult to override" even if it "clashes with [one's] personal views" (71), revealing the unconscious nature of stereotypes and thus implicit bias. Ultimately, the consequence of this application is that while Shakespeare may have consciously and outwardly presented an ideal of equality and a distaste for bias, he nevertheless inevitably harbored implicit associations, stereotypes, and biases which governed his unconscious thoughts and thus writing of *Othello*.

This contrast between Shakespeare's egalitarian intentions and deeper unconscious biases can be seen throughout the play. Iago's role as the play's antagonist and Othello's as its tragic hero clearly shows an attempt on Shakespeare's part to equate racism with evil. However, while Shakespeare superficially condemns the racism of Iago, he reflects these same biases in both Othello's character and the structure of the play. While Iago's blatant bias is not a product of Shakespeare's own racism, the presence of racial stereotypes in Othello's character and structural biases against him are attributable to Shakespeare himself and indicative of his own implicit bias. Thus this essay will illustrate that while Shakespeare attempts to condemn racism, his writing of *Othello* reflects both an implicit and structural bias, which reveal the dangers of speaking for others. With this implicit bias and racism in mind, we must reconsider how and whether Shakespeare's plays should be read today. More frankly, does implicit bias in Shakespeare's plays make them dangerous or inappropriate to read, especially as an integral piece of our educational curricula? For it undoubtedly necessitates a reevaluation of their meaning and functionality today.

1.

Interpretation
 Textual Evidence
 Analysis (Surface Reading)
 Question/Problem
 Text Method
 Theoretical Citation

Theoretical Citation
 Question/Problem
 Thesis
 Stakes

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Section 1: Shakespearean Historical Context

Garrity-Junger 3

Assess
Hist. Ev.
Analyze

In order to fully understand both Shakespeare's outward expressions of equality and inward unconscious bias, we must first understand the historical context of his writing. While Shakespeare may have written his play with a conscious intent, his writing was undoubtedly subject to the influence of the social atmosphere of his time. This influence can be seen in the origin of the play itself, which was adapted from *Hecates Feast*, written by Gerald Cinthio in the 16th century as a "cautionary tale of the credulousness and barbarity of Moors" (Morley). Although Shakespeare made obvious intentional changes to the plot and meaning of the play, the structure of his narrative nevertheless drew from a story written with the sole purpose of reflecting the racial stereotypes of the time: black's "credulousness" and "barbarity". Thus these same stereotypes inevitably must have influenced Shakespeare's writing of *Othello*.

Text. Ev. (genl.)
Text. Ev. (genl.)
Hist. Ev.

Similarly, Shakespeare's language in the play can be better understood by examining the meaning of the words he used during the time period that the play was written. It is superficially unclear whether Shakespeare's use of the word Moor was knowingly racist. In the play, Othello is referred to as the Moor forty two times while being called by name only twenty one times. This stark contrast depicts how Shakespeare's use of the word extends beyond obviously racist contexts, becoming the most common term used to refer to Othello. For example, when Othello comes before the Duke, a senator announces "here comes...the valiant Moor." (1.3.55). In this context, Shakespeare clearly does not intend Moor in a negative sense, pairing it with the word valiant. However, during the 16th century, the word Moor would've been used to describe many non-white groups of color, and this broad use of the term gave it little specific meaning as to the place of birth or ethnic and racial background of those it described. Nevertheless, because it was used to describe those of color in comparison to white Europeans, Moor inevitably carried a "derogatory" meaning (Britton). Thus it can be seen that while Shakespeare may have intended Moor as a descriptive term, it in fact carried little meaning other than to deride Othello in comparison to his white counterparts. Furthermore, Shakespeare's overwhelming use of the word to refer to Othello establishes Othello's blackness and thus second class status as his defining characteristic.

Garrity-Junger 4

Section 2: Shakespearean Text

Finally, the circumstances under which the play was performed can provide further context for the unintentional influences of society on the meaning of the play. Despite being a play about the life and tragic demise of a black man, *Othello*, it would've been performed by an all-white cast during Shakespeare's time and well into the 19th century (Debooy), reflecting the white-centric view of the world espoused by nearly every element of European society during Shakespeare's time. The contrast between the story of a black man and it's depiction by an all white cast mirrors the juxtaposition of superficial equality and deeper racial biases in the play, undoubtedly revealing the unconscious effect society had on Shakespeare's writing of the play.

Despite these racist societal pressures, Shakespeare makes a clear effort to equate the racism and narcissism of Iago with his evil role as the antagonist of the play, demonstrating a conscious ideal of equality and distaste for racism. Shakespeare reflects this intent not only by making Iago the antagonist of the play but also through Iago's own words. At the end of Act I, Iago lays out his plan to deceive Othello and avenge his lack of promotion:

The Moor is of free and open nature
That thinks men honest that but seem to be so,
And will as tenderly be led by th' nose
As asses are
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light. (1.3.442-447)

In laying out his plan, Iago not only speaks of Othello in extremely racist terms, describing him as a gullible "ass", but also describes his own actions and his plans for the future as a "monstrous birth". Iago's own speech equates racism to evil by comparing his actions to the birth of a monster. Thus, Shakespeare makes a clear effort to condemn the offensive, racist language and thought used by Iago to describe Othello in the play. Shakespeare makes a conscious attempt to

Hist. Ev.

Assess for section
Assess for Para

Textual Evidence

Analysis

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Garrity-Janger 5

reflect equality by casting a black man, Othello, as the protagonist and a cunning racist, Iago, as the antagonist, equating evil to racism.

However, despite this intent to condemn racism, Shakespeare's own writing reflects an implicit bias indicative of the racism of his time. Iago's soliloquy in the previous paragraph could be used as a counter argument to Shakespeare's implicit racism by emphasizing Shakespeare's superficial attempt to connect Iago's racism to his role as the play's antagonist. However, in reality it provides ample evidence for Shakespeare's own bias. While Iago's blatant racism is almost certainly an intentional choice by Shakespeare, Iago also discloses characteristics of Othello, such as his "free and open nature" as well as his tendency to blindly trust, which are reflective of a deeper implicit bias on the part of Shakespeare himself. While we can't attribute Iago's overt racism to Shakespeare's own bias, we can hold Shakespeare accountable for the fact that these stereotypes are in fact reflected in Othello's character in the play. Shakespeare depicts Othello as a naive and simple, a common stereotype of blacks at the time. This instance of implicit bias is analogous to that outlined by Banaji and Greenwald, in which most people, when told a story about a surgeon assume they are a male, revealing an unconscious association that "surgeon=male [as] part of a stereotype" (71). Likewise, Shakespeare's creation of Othello as a character was unconsciously guided by the racist stereotypes of his time. Similarly, in the play, Othello's fame and thus position in society is derived from his prowess on the battlefield and thus his propensity for violence. Othello himself recounts how his stories of the "[battles,] sieges, [fortunes]" (1.3.151) he endured and his encounters with "cannibals that each [other] eat," (1.3.166) led Desdemona to fall in love with him. Othello's violent past and success in war is the sole source of his status and influence in the play. Despite establishing Othello as the protagonist of the play, Shakespeare gives Othello a power which is derived from violence, revealing an implicit association similar to that described in *Blindspot* (71). Shakespeare expresses an outward ideal of equality, but harbors an implicit association between white and good, revealing an unconscious automatic association between black people and violence. Although Shakespeare paints Iago's racism in a superficially negative

Analysis & Assort for Para

Text Ev. Theor. Lit.

Anal.

Text Ev.

Theor. Lit.

Anal.

Garrity-Janger 6

light, Othello's role in the play reveals that Shakespeare harbors an implicit association between Othello and black stereotypes of being naïve, violent, etc.

III.
Shakespeare's implicit bias manifests as a deeper structural bias against Othello. Despite being the protagonist and tragic hero of the play, Othello has only 3 soliloquies and is almost never seen alone, preventing the audience from understanding his inner thoughts or relating to his perspective. In contrast, Iago, who has seven soliloquies, drives the narrative of the play, and thus becomes the most relatable character to the audience, despite his racism. Iago has over one thousand lines while Othello has two hundred and seventy four, a striking contrast which is clearly indicative of Shakespeare's implicit bias and counterproductive to his egalitarian intentions. Similarly, while Iago is the first character the audience meets in the beginning of the play, Othello is not mentioned by name for the entire first scene of the play, instead simply being referred to as the Moor. Even in the performance of the play, Othello's narrative was recreated by a solely white cast, furthering the audience's stereotypical associations with race. Despite being the tragic protagonist, Othello does not take a central role in the depiction or action of the play. Thus Shakespeare uses stereotyping to allow the audience to "achieve the desirable effect of allowing us to rapidly perceive total strangers as distinctive individuals" (Banaji and Greenwald 90). Rather than allowing Othello to tell his story, Shakespeare uses stereotypes and implicit assumptions to enable the audience to build a quick relationship with Othello's character based off racial biases. This tactic strengthens the audience's own racial biases by allowing them to engage with a narrative that lends visual and audible evidence to their unconsciously held associations. Thus Shakespeare's play would appear to not only be riddled with implicit biases but also strengthen the biases of those who see it.

Therefore, as a testament to implicit bias, it seems *Othello* and all other Shakespearean works should be excluded from our academic and social doctrine. However, if one thing can be taken away from the biases of Shakespeare it is that even in our attempts to espouse equality we

Anal.

Argument

Implications

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Garrity-Janger 5

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Garrity-Janger 6

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Anal.

Argument

Implications

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Carney 1

Grace Carney
Dr. Wilson
Exposé 20.261: Why Shakespeare?
25 March 2016

"Black and Deep Desires"

Tragedy and Criminology in *Macbeth*

William Shakespeare's *Macbeth* narrates the tale of a hero's tragic fall from grace. The curtain rises on a "peerless kinsman" renowned for his loyalty yet falls on a tyrant savagely decapitated for his treachery (1.4.58). The audience sees Macbeth sharply and suddenly turn as "devilish" as the slaughter he commits in his ambition for the Scottish crown, sparking the murders of the esteemed King Duncan, his beloved friend Banquo, and even of those of an innocent woman and child. Thus Shakespeare asked the question of how Macbeth could turn so villainous.

This essay will attempt to unearth the roots of Macbeth's "black and deep desires" (1.4.51), and ask whether they originate from "within" his character or from somewhere "outside". This problem of why Macbeth acts the way he does rests on the tension between the "internal" vs. "external" influence of behaviour, of which this essay will study three possible resolutions.

At the extreme end of internal influence is the argument of "individualism". This would explain Macbeth's "black and deep desires" as entirely originating from "within" him. Thus individualism would place *Macbeth* amongst other works of classical Ancient Greek tragedy.

This tradition would view Macbeth as a character whose inner "hamartia" of ruthless ambition (his characteristic fatal flaw) is the sole culprit for his demise (Massai). In more contemporary

Orientation
Evidence

Analysis

Question/
Problem

Term

Hist. Ev.

Hist. Crit.

Carney 2

terms this neatly translates into the biological argument of criminology, which states that an individual's behaviour is caused by an innate nature predisposed by chemical hormones and DNA. However at the other, external end of the behavioural spectrum is the argument of "Determinism". This stands at a direct polarity to individualism in that it would explain Macbeth's desires as imposed by the external and mysterious forces of fate and destiny. This would rather place *Macbeth* with the 'do casibus' tradition, popular in medieval tragedies during Shakespeare's 16th century. Such would view Macbeth as a character that falls victim to the witches' cruel manipulation of "Fortune's Wheel", eradicating all personal agency asserted by individualism (Massai). However both individualism and determinism see individual character and its environment as mutually exclusive, thus failing to account for the important relationship between Macbeth and his surroundings.

Macbeth is neither a helpless victim of fate nor is he born the sole agent accountable for his crimes; rather his *internal* agency is shaped by his *external* environment. Shakespeare's character should be seen as a product of his complex environmental influences, varying in degree of subtlety and severity. The witches' prophecy, Lady Macbeth, Macbeth's troubled past, and the social disorder of his Scottish society all combine to form the "perfect storm" for the ruin of a hero and the rise of a villain.

In this sense the debate turns to "Environmentalism" as a third and most promising explanation of Macbeth's treacherous behaviour, as illuminated by Robert Merton's theory of criminology presented in his famous essay, "Social Structure and Anomie." He proposed that it is the external intricacies of social environment that shape the internal agency of an individual. In particular, Merton argued that behaviour is caused by the interplay of cultural goals and institutional ethics within an environment. Thus Merton can be used as a lens through which to

Term
Hist. Ev.

Thesis

Term
Method
Theor. Crit.

Method

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Method of Stabs

Carrey 3

view *Macbeth*, revealing how 'Macbeth the tyrant' is fashioned from the clay of his surroundings. This has broad implications for both criminology and literary tragedy as the two widely different disciplines can be seen to play on the same terms.

Merton's theory highlights the witches' prophecy as a crucial environmental influence of Macbeth. The prophecy dares the cultural goal of royal power while remaining ethically unachievable, thus frustrating and provoking Macbeth to murder. Merton was particularly concerned with criminal activity or what he called 'The Innovation Response', a behaviour that adequately describes that of Macbeth in the play. The behaviours included "Fraud, corruption, vice, crime ... [and] become increasingly common when the emphasis on culturally induced success-goal becomes divorced from a coordinated institutional emphasis" (Merton 675-6). In other words individuals may diverge from institutional ethics in order to achieve the goals that they deem valuable. Merton argued that this is especially likely when individuals see predisposed to symbols of success whilst being unable to find socially approved means through which to attain such success (Merton 679).

Body Section 1: The Theory

Assess

Text Ev.

This theory manifests in the play as Macbeth desires to be king without the presence of modern democracy to provide a relatively simple path to achieve the title, leaving him no option but to transgress the law and murder. Firstly the witches' prophecy can be seen as actively placing an external success symbol onto Macbeth. In Act 1: Scene 3 the weird sisters forecast Macbeth's upcoming promotion to Thane of Cawdor as well as, "All hail, Macbeth, that shalt be king hereafter!" (1.3.50). These lines immediately conjure the symbol of the Scottish crown, which taps into the conventional cultural goals of power and dominance. Macbeth confesses, "Why I do yield to that suggestion" (1.4.134). Here Shakespeare depicts Macbeth as passively

Carrey 4

Text Ev.

Anal.

bowing to the active influence of the witches. Moreover, Banquo states how "To win us to our harm, / The instruments of darkness tell us truths", again depicting themselves as passively won over to the tune of outside "instruments" to their harmful ends (1.4.124). This parallels Merton's argument that external success symbols have the power to actively influence the behaviour of individuals.

Moreover, the cultural goal promised by the prophecy is soon shown to be ethically unachievable. Macbeth says himself how the fortune "stands not within the prospect of belief" (1.2.48-9). Indeed, Shakespeare presents the news of Malcolm as the Prince of Cumberland as "a step / On which [Macbeth] must fall or o'erleap" as Macbeth is faced with a kingly rival (1.2.48-9). In light of Merton's theory Malcolm constitutes a "step" or obstacle along the path to success, resulting in either Macbeth's "fall" (conformity to the law at the cost of not being king) or his "o'erleap" (transgressive innovation in the form of murder). Macbeth ultimately chooses the later and, much "like valour's minion carved out his passage", he too 'carves' out his own bloody path to power without concern for the institutional ethics that hold him back (1.2.19).

Lady Macbeth can be seen as a 'fourth witch' in that she too acts as a second environmental influence of Macbeth's murder of Duncan. Macbeth, concerned that Duncan's murder will earn him a "deep damnation" in hell (1.7.20), arrives to tell Lady Macbeth that they "will proceed no further in this business" (1.7.31). Nonetheless Lady Macbeth's approach poses itself as a far stronger influence than that of the afterlife as she proceeds to shower her husband with abuse calling him "a coward" (1.7.43). This relates to Merton's discussion of the importance of "occasional sacrifices involved in institutionalized conduct [with] socialized rewards" or else individuals lack the compensation to stop them from transgressing the law (Merton 674). In *Macbeth*, Lady Macbeth does the opposite as she punishes Macbeth's for even

STRUCTURE FOR MULTI-SOURCE ESSAYS

LENS ESSAY

Introduction

Para 1: The Question/Problem

- Orientation
- Evidence
- Analysis
- Question/Problem

Para 2: The Lens

- Text/Method
- Theoretical Citations
- Terms

Para 3: The Thesis

- Thesis
- Stakes

Option 1

- Summarize lens in Introduction; body devoted to text

Option 2

- Briefly mention theoretical text in method statement; summarize theoretical text in Body Section 1 (shorter); turn to Shakespearean text in Body Section 2 (much longer)

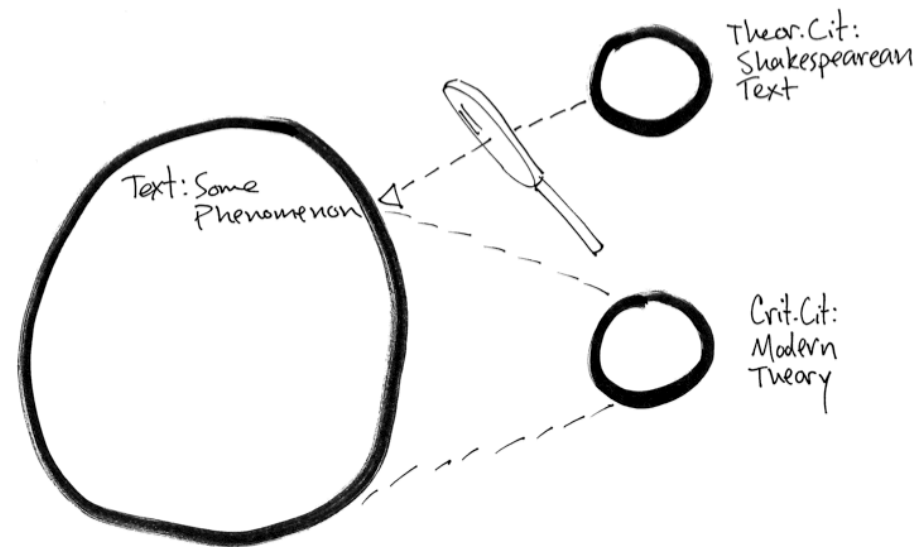
Body Paragraphs

- Assertion
- Textual Evidence
- Theoretical Citation
- Analysis

STRUCTURE FOR MULTI-SOURCE ESSAYS

TEST-A-THEORY ESSAY

Test-a-Theory Essay



STRUCTURE FOR MULTI-SOURCE ESSAYS

TEST-A-THEORY ESSAY

Jeffrey R. Wilson
Harvard University

Tragic Foundationalism

This essay puts the modern philosopher Alain Badiou's theory of foundationalism into dialogue with the early-modern playwright William Shakespeare's play *Hamlet*. Doing so allows us to identify a new candidate for Hamlet's traditionally hard-to-define *hamartia* – his "tragic mistake" – but it also allows us to consider the possibility of foundationalism as *hamartia*. In other words, where Badiou's theory of foundationalism can help us understand what Hamlet's *hamartia* is and why it is a *hamartia*, Shakespeare's treatment of Hamlet's *hamartia*, and the genre of tragedy invoked, can help us further develop Badiou's theory of foundationalism. Specifically, *Hamlet* helps us conceptualize a notion of tragic foundationalism. Where Badiou discusses the origin and operation of foundationalism – how and why we come to affirm one single belief as an unshakable truth that therefore grounds other questions like *What is real?* and *What should I do?* – Shakespeare's *Hamlet* brings us to consider the possibility that foundationalism is ethically perilous. Thus, the term *tragic foundationalism* refers to the notion that the decision to affirm one single idea as the basis of all knowledge and experience is one that involves ignorance and confusion and can lead to catastrophe.

My goal in this essay is not just to re-read a famous literary text, and not just to re-think a prominent philosopher, it is to re-theorize a philosophical concept through a Shakespearean intervention. Beyond the specifics of my argument about tragic foundationalism, I hope this essay opens up a vision of criticism where literature is not merely the recipient of philosophical ideas in the service of exegesis. Instead, the creative risks of literature provide exemplars that can be theorized outward to help us understand on-going issues in life today. Beyond an occasion

Method
Text
Stakes

Thesis

Term

Stakes

for the demonstration of an existing theory, literature can be a source for the creation of new theory.

2

↑
Stakes

1.

What is Hamlet's *hamartia*? One of the most meaningful elements of tragedy as practiced and theorized by the ancient Greeks, *hamartia* refers to the "error" or "mistake" a tragic protagonist makes which, of necessity, brings about the catastrophe at the end of the tragedy (Aristotle, 1453a, Frede). The term *hamartia* is often mistranslated as "fatal flaw," a twisting of Aristotle's term inflected by Saint Paul's use of *hamartia* to mean "sin that dwelleth in me" (Romans 7:20, Cox). A "flaw" refers to an attribute of someone's personality. Hamlet's "indecisiveness" is often mentioned: Johann Wolfgang von Goethe's Wilhelm Meister thought Hamlet was "devoid of that emotional strength that characterizes a hero" (518); August Wilhelm Von Schlegel cited "the resolutions which [Hamlet] so often embraces and always leaves unexecuted" (40); G.F.W. Hegel gave "hesitation and a complication of external circumstances" as Hamlet's *hamartia* (2.1226); Samuel Taylor Coleridge looked to "the everlasting broodings and superfluous activities of Hamlet's mind" (32); Percy Bysshe Shelley offered "the errors to which a contemplative and ideal mind is liable" (54); Laurence Olivier's influential *Hamlet* (1948) begins, "This is the tragedy of a man who could not make up his mind"; and Badiou himself once called Hamlet "the master of the undecidable act" (*Theory of the Subject*, 94).

But why seek to identify Hamlet's *hamartia* when Shakespeare never read Aristotle's *Poetics*? In Stephen Greenblatt's words, "The playwright's great achievement as a whole does not altogether comfortably fit the philosopher's influential descriptive account" ("Shakespearean Tragedy," para 6). But Shakespeare certainly knew stories from the tradition of tragedy Aristotle

STRUCTURE FOR MULTI-SOURCE ESSAYS

TEST-A-THEORY ESSAY

Introduction

Para 1: The Prevailing Theory

- Orientation
- Critical Citation
- Analysis
- Question/Problem

Para 2: The Lens

- Text/Method
- Theoretical Citations
- Terms

Para 3: The Thesis

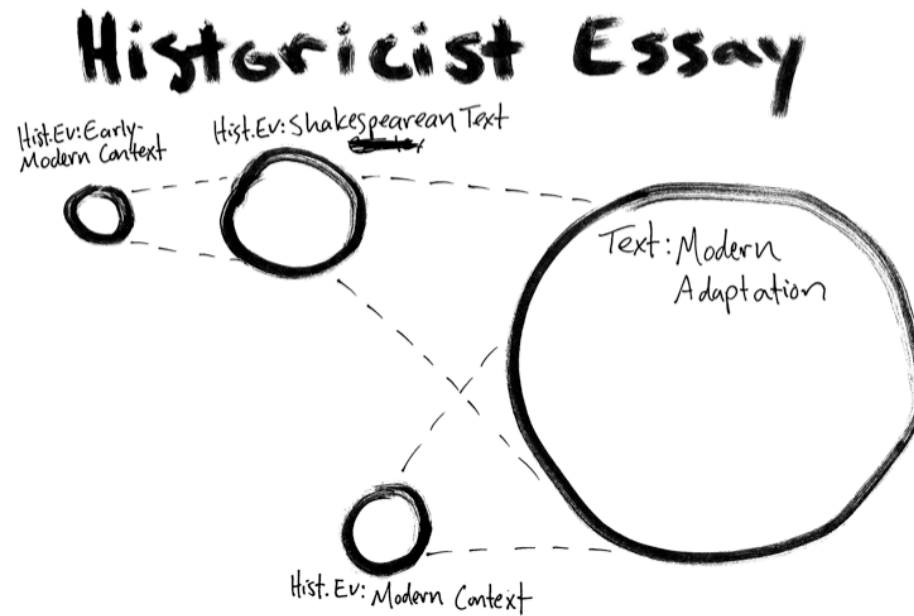
- Thesis
- Stakes

Body Paragraphs

- Assertion
- Textual Evidence
- Critical Citation
- Theoretical Citation
- Analysis

STRUCTURE FOR MULTI-SOURCE ESSAYS

HISTORICIST ESSAY



STRUCTURE FOR MULTI-SOURCE ESSAYS

HISTORICIST ESSAY

Goldberg 1

Lydia Goldberg
Dr. Wilson
Expos 20.043
31 March 2015

Elizabeth as America:

The Victor in McKellen's Adaptation of Shakespeare's *Richard III*

In Shakespeare's *Richard III*, the villainous Richard slaughters his way through his friends and family to become king of England. Knowing that his brother, King Edward, is on his deathbed, Richard begins a bloody quest for the throne. His crown comes at the cost of the lives of his brother Clarence, his nephews, and his right-hand man, to name just a few. Fortunately, the play concludes on a hopeful note: the young Earl of Richmond slays Richard in battle, claims the throne, and gives a noble speech promising "smooth-faced peace" (5.5.33) in the time to come. While we see Richmond as the victor of Shakespeare's play, Ian McKellen and Richard Loncraine's 1995 film adaptation of *Richard III* places less emphasis on his role, cutting his speech and ending the play at the death of Richard. At the same time, McKellen and Loncraine play up the role of Elizabeth, Edward's wife and thus the former queen of England. They portray her, as McKellen writes in his notes on the screenplay, as "the principal survivor in the film." McKellen's adaptation of *Richard III* changes which character the audience views as the victor of the drama.

Note that I write "victor" to mean not just the character who achieves the greatest objective success in terms of power, money, or happiness, but also the character who the audience finds themselves rooting for by the end of the drama. The "victor" of a text is the character with the greatest combination of personal success and audience support by the work's conclusion. To examine why McKellen would present Elizabeth as the victor of his film, it is

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important to first understand the historical context that led Shakespeare to establish Richmond as the victor of his play.

Shakespeare's *Richard III* tells the story of the Wars of the Roses, a series of wars between two branches of English royalty, the House of Lancaster and the House of York, vying for the throne (Pollard). These wars ended when Richmond won the final battle against Richard III. Richmond went on to take the name Henry VII and become the first king in the Tudor dynasty. Shakespeare wrote his play *Richard III* at the end of the 16th century, under the reign of Queen Elizabeth I, who just so happened to be the last Tudor monarch (Pollard). Thus Shakespeare had ample reason to portray Richmond as the heroic figure in *Richard III*: writing during the Elizabethan era, it was wise to portray the Tudors in a positive light.

McKellen's adaptation takes *Richard III* away from its original historical context and places Shakespeare's drama in the setting of a more recent war: World War II. McKellen relocates the play to a fascist version of 1930s England, imitating the aesthetic of the Third Reich. McKellen's Richard wears a uniform similar to Hitler's, soldiers march around in helmets, and battles are fought with tanks. Like Shakespeare, McKellen authored his work a few decades removed from the events he portrays: his film version of *Richard III* was released in 1995.

Knowing that Shakespeare made a Tudor monarch the victor of his play when a Tudor was in power, we can posit a guess as to why McKellen made Elizabeth the victor of his play by looking at who the current world power was in 1995: America. For much of the 20th century, America was the world's dominant economic, military, and cultural force. In fact, America's emergence as a global power was closely tied to its role in World War II. In the 1920s, America enjoyed a time of economic prosperity known as the "Roaring Twenties". In late 1929, the stock

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market crashed and America, along with much of the rest of the world, fell into the Great Depression. When Hitler rose to power in Europe in the 1930s and World War II began, America remained largely uninvolved for the early years of the war. It was the Japanese bombing of the naval base at Pearl Harbor on December 7, 1941 that prompted the United States to enter the war (Koppes). The participation of the United States helped to propel the Allied Forces to victory in World War II. After the war, a shift to a wartime economy and the retention of military bases around the world set the United States well on its way towards becoming an economic, military, and cultural world power.

The rise to power of the United States may not have been possible without its close ties to Britain. In 1945, Winston Churchill gave a speech calling for a partnership between the two countries: "Neither the sum prevention of war, nor the continuous rise of world organization will be gained without what I have called the fraternal association of the English-speaking peoples. This means a special relationship between the British Commonwealth and Empire and the United States." Indeed, the United States and Britain remained close partners throughout the 20th century, sharing military bases, nuclear weapons information, and intelligence, and investing heavily in each other's economies, for the mutual benefit of both countries (Koppes).

In light of the historical contexts in which Shakespeare's *Richard III* and the McKellen and Loncraine film adaptation were created and portrayed, we can explore the relationship between Shakespeare's and McKellen's approaches to history. Shakespeare, living under the reign of the last Tudor monarch, emphasizes the victory of Richmond in the Wars of the Roses. McKellen, living at a time when America is the dominant world power, adapts Shakespeare's play to emphasize the victory of Elizabeth in a World War II setting. Thus the natural extension of McKellen's World War II metaphor is that Elizabeth represents America, and that America is

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the true victor of World War II. Hence both Shakespeare and McKellen make their works relevant by catering to the current power at their respective points in history. I would argue, furthermore, that McKellen offers a criticism of the role Britain plays in its special relationship with America following World War II.

In Shakespeare's play, Richmond is portrayed as the heroic victor of the War of Roses who will be the savior of England. If Richard is a creature of hell, Richmond is a man sent from heaven. As Richmond tells his men, "God and our good cause fight upon our side" (5.5.241). Before battle, ghosts visit Richmond telling him that he is "virtuous and holy" (5.5.129) and that "good angels guard thee" (5.5.157). Shakespeare ends the play with a valiant speech from Richmond, who promises to unite the two branches of the English royalty and marry young Elizabeth so that their heirs will live in prosperous and peaceful times. This heroic, almost divine portrayal of Richmond makes sense since Shakespeare wanted to appeal to the Tudor dynasty currently in power. However, it might be less relevant in a different historical setting, and we see this in McKellen's adaptation, where the heroic role of Richmond is downplayed. In the film, Richmond does not give a gallant speech to end the play; in fact, he gives no great speech at all. A few of the lines from Richmond's closing monologue are retained in the film, but they are spoken by the priest who marries Richmond and Elizabeth. Even in Richmond's own marriage scene, a scene notably absent from Shakespeare's original play, he is not the character that grabs the attention of the audience. Instead, this scene presents a new and different hero: Elizabeth.

McKellen innovates the portrayal of Elizabeth in a number of ways in order to portray her as the victor of the film. In the play, Elizabeth comes across as shrill, but in the film, she comes across as strong. The Elizabeth presented in Shakespeare's play does not enjoy her position as queen and is reliant on the men around her. She tells Richard that he will not be

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Para 3: The Thesis

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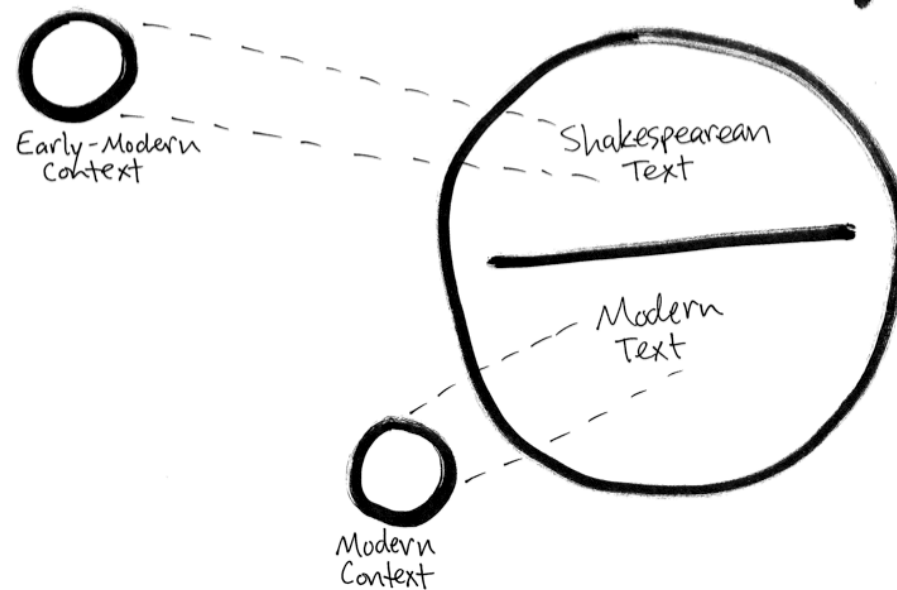
Body Sections

1. Shakespearean Historical Context (Shorter)
2. Shakespearean Text (Longer)
3. Modern Historical Context (Shorter)
4. Modern Adaptation (Longer)

STRUCTURE FOR MULTI-SOURCE ESSAYS

COMPARATIVE ESSAY

Comparative Essay



STRUCTURE FOR MULTI-SOURCE ESSAYS

COMPARATIVE ESSAY

Saknis 1

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Expos 20.043
29 October 2018

A Tender Spot for Cripples, Bastards, and Broken Things How the Judgment of Disability Has Changed Since Shakespeare

Disability is the underlying force of evil in the darkest period of the Tudor Myth - the rise and reign of Richard III. *3 Henry VI* - one of William Shakespeare's history plays that initially spread his name around the world - sets up the stage for the disaster. Although the play continues to tell the story of the Wars of the Roses - the confrontation between the Royal Houses of York and Lancaster that brought bloodshed and instability to the 15th century England - more importantly for this essay *3 Henry VI* depicts the forming of the character who is regarded as the epitome of evil in this period of English history - Richard Plantagenet's disabled son Richard III. Born with a physically deformed body, Richard sees himself as a flawed and ostracized creature and feels robbed of the possibility to lead a meaningful and fulfilling life. Having no other way out of this predicament, he decides to turn against everyone around him and let the internal forces cruelty and ruthlessness take full control over his action. As a result of this unconstrained violence, Richard is about to become one of the most villainous rulers England has ever seen. Of all the causal factors that are at play initiating this tragic development, disability is placed as a primary one by Shakespeare.

More than 400 years after Shakespeare's *Henry VI* plays, an American writer George R. R. Martin came up with a series of epic fantasy novels called *A Song of Ice and Fire* - a set of fictional narratives that take place in a setting very similar to *Henry VI*. Adapted by HBO a

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couple of decades later, this work turned into what is now known as one of the most popular television series on the face of the Earth - *Game of Thrones*. Anyone familiar with *Henry VI* plays can easily infer that Martin drew a lot of inspiration from English history and Shakespearean drama when writing his own novels. His plot revolves around the conflict between the two Houses named Stark and Lannister (analogous to Yorks and Lancasters in the Tudor Myth) and the whole work is a display of complex developments in and around the royal court, the insatiable thirst for power and dominance exhibited by those who seek the throne, and, above all, the chaos that is brought to the kingdom by the eruption of a major civil war. Interestingly enough, just like in *3 Henry VI*, the tragedy of *Game of Thrones* is rooted in disability. Tracing back the conflict between the Stark and Lannister Houses to its origins brings us to the closing shots of the very first episode of the series, when Jaime Lannister shoves Bran Stark out of the window of a castle, disabling the young lord for life. Considering how Shakespeare treats Richard III's disability as a primary source of evil in the Tudor Myth, it seems highly unlikely that Bran's disability igniting the events of *Game of Thrones* is a coincidental parallel. In addition to that, one of the central figures in the cast of characters in *Game of Thrones* is also afflicted by nature's misfortune - Lord Tyrion Lannister is suffering from dwarfism. The fact that disability is so integral to both works calls for a closer examination of how the notion of being disabled is portrayed and interpreted by their authors, and, in particular, what differences between those representations may be brought to light along the way.

The deeper look at disability in *Henry VI* and *Game of Thrones* does indeed prove to be fruitful. The true value of comparing those two works lies in that they are both attempting to recreate the same historical period but there is this a 400-year gap between the times of their writing. Whether consciously or not, through the portrayal of disability the writers of *Game of*

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Thrones revealed a substantial discrepancy between the religious worldview of Shakespeare's time and the naturalistic perspective of the 21st century. In *Henry V* disability is a purposeful act of God; in *Game of Thrones* no higher meaning is derived from it. In *Henry V* the life of the disabled is doomed; in *Game of Thrones* life is always full of possibilities. This reveals a huge paradigm shift that occurred over centuries since Shakespeare - the achievements of science enabled people not only to decode the so-called ways of God by understanding the causal relationships between phenomena in nature, but also to control and alter their own fate with technologies that had never been outside the realm of divine capabilities before. At the very least, we do not treat disability as an evidence of God's antipathy towards a person. Yet, paradoxically, only by sincerely holding this belief, as did Shakespeare and his contemporaries, one can truly sympathize with Richard III. This ineluctable fading of medieval ideas on disability calls into question the ability of the 21st century's audience to fully grasp the profundity of tragedy that Shakespeare had in mind.

For a medieval man, the physique of Richard III was an embodiment of wickedness and a manifestation of God's hostility. His birth alone was acutely indicative of bad things to come: Richard is said to have come "into the world with [his] legs forward" (5.6.71) and, as his mother was giving birth to him, "The midwife wonder'd and the women cried / 'O, Jesus bless us, he is born with teeth!' (5.6.74-75). Shakespeare's imagery here is supposed to portray what people from the Middle Ages and the Renaissance would recognize as monstrous birth ("Monstrous births"). It was prevalent to believe that major defects in a newborn baby ought to be taken as an omen, a sign from God, either as a moral warning or as God's judgment on a serious sin. The divine agency in Richard's malformation was, therefore, not a matter of debate - if his monstrous birth is a sign from above, it means that the poor man was chosen and purposefully deformed by

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the mighty hand of the Creator. Richard's body, as described by Shakespeare, is indeed nothing but a biological monstrosity - he has an arm shrunk up "like a wither'd shrub" (3.2.156), an "envious mountain on [his] back" (3.2.157), "legs of an unequal size" (3.2.159) and is disproportioned "in every part" (3.2.160). According to another widespread belief of the medieval world, one's physical appearance is a window to one's character and soul; the practice of reading into a person this way was called *physiognomy* ("Physiognomy"). While the conclusions drawn by those who prided themselves on being able to read the "body language" would usually be rather ambiguous, there is certainly no difficulty in making a judgment about the villainous nature of Richard's character based on his appearance. It is hard to imagine how depressing it should have been for Richard to realize that, according to *physiognomy*, his character was predetermined to be as flawed and imperfect as was his physically deformed body. There was only one conclusion that could have come to his mind - God wished for him to suffer.

The idea that life holds absolutely no promise for the disabled Richard is what eventually turns him into a villain. He knows perfectly well that disgust and aversion are the first emotions that arise in people's minds after glancing at his highly unnatural figure. Love is then, tragically, just not among the possible experiences to be had: "am I then a man to be beloved? / O monstrous fault, to harbour such a thought!" (3.2.163-164). Having no hope to ever feel happiness and fulfillment in life, Richard adopts the attitude of complete animosity towards the world that mistreated him so badly: "Then, since the heavens have shaped my body so, / Let hell make crook'd my mind to answer it" (5.6.78-79). The thought that is at the very climax of Richard's transformation into a heartless beast is that of complete alienation from the rest of the world. His last soliloquy in 5 Henry VI culminates with words that clearly spell a disaster: "I have no brother, I am like no brother / <...> I am myself alone" (5.6.81-84). As we can see, there

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COMPARATIVE ESSAY

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#BlackGirlMagic in Toni Morrison's *Desdemona*

Orientation
to Short

Shakespeare's *Othello* disguises itself as a social commentary on the life of an esteemed commander, Othello, a Moor in Venetian society, and his contested romance with a young woman named Desdemona in the wake of an impending Turkish invasion. Originally based on a similar story in *Recamosini* by Cinthio, Shakespeare sought to redefine Othello's character into the tragic hero of his rendition (Dobson and Wells). Although Othello is the title character of Shakespeare's tragedy, the play doesn't leave room or place gravity on his personal narrative but rather emphasizes the narratives of those who commit racially motivated acts against him. More accurately, Othello succeeds in telling the story of Iago, a military official under Othello who seeks vengeance because he irrationally believes Othello to be sleeping with his wife and frequently makes derogatory statements about Othello's ethnic background. In an attempt to express and confront the abandoned narratives and identities within *Othello*, Toni Morrison responded with a play set in its aftermath: *Desdemona*.

Question/
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Thesis

In Shakespeare's *Othello*, magic characterizes and distinguishes Othello's otherness, serving a basis for his oppression, whereas, in Morrison's *Desdemona*, magical realism is evoked as a liberating force for formerly marginalized characters. This contrasting use of magic reflects Morrison's proximity to *Desdemona*'s oppressed peoples as a black woman in the 21st century and Shakespeare's remoteness from those in *Othello*'s as an Englishman during the Elizabethan era. *Othello* and *Desdemona*'s characters draw their respective abilities to self-liberate from the experiences and social contexts of Shakespeare and Morrison. Morrison's empowerment of her

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characters through magic displays the ideological phenomena behind social empowerment movements of Morrison's time and the present.

1. Shakespearean Text

The fantastical and mythological stories Othello utilizes to describe his past create a sensationalized fascination with Othello among the nobility that tokenizes him as a model minority. When justifying Desdemona's love for him, Othello argues she was attracted to his stories of "the Cannibals that each other's out, the Anthropophagi and men whose heads do grow beneath their shoulders," (1.3.145-147). Othello emphasizes the mythology in his background and development in order to capitalize on the foreignness of his Moor ancestry and as a result, Desdemona and the other listeners of his stories are captivated with Othello and his magical aura. This leads to Othello becoming a tokenized minority amongst the nobility; however, while tokenization may reap social benefits, it is still an oppressive force. The same magic and myths that individualize Othello and spur fascination simultaneously disempowers marginalized people.

The supernatural ties between Othello and his culture serve as a means for his destruction. Othello gives Desdemona the handkerchief passed down to him by his mother who was given it by an Egyptian charmer (3.4.56). The handkerchief symbolizes the binding of Othello's unfamiliar and mystical culture and the ongoing reality of Desdemona's Venetian culture and social structure. However, Shakespeare sends a clear message through the play's development that these two worlds cannot be intertwined. After Othello discovers the handkerchief in the possession of Desdemona's suspected lover, he kills her with encouragement from Iago, a consistent force of oppression, in an act of rage and jealousy (5.2.52). The

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handkerchief marks the catalyst to the subsequent destruction of Othello's life. Othello's loss of his job, his love, and his life all surround the symbol of the handkerchief and its magical origins.

Othello's association with magic is used to discredit him and repress his social mobility. After he discovers his daughter's romantic relationship with Othello, Barbantio asserts Othello "has practiced on her with foul charms" (1.2.73). Barbantio does not express typical fatherly disapproval for Othello. Instead, he assumes that Othello could never win over his daughter under natural circumstances. Iago also echoes this sentiment, describing the stories of Othello's past adventures used to win Desdemona's love as "fantastical lies" (2.1.203). As a Moor, Othello is physically and culturally different than the other characters of *Othello*, and this otherness is portrayed as mystical and wicked. Othello is prescribed a magical characterization due to the inherent abnormality associated with his Moor identity. Othello's adventures and success as a military commander disrupt social order and pre-established notions of Moor inferiority. This creates anxiety in Othello's oppressors, resulting in the use of the supernatural to justify their prejudice.

What does this persistent display of magic and its negative consequences say about Shakespeare's personal view of oppressed people? Shakespeare employs an Orientalist approach when describing Othello and exaggerates the differences in Arab culture and practices from western traditions. (Davidson and Wagner-Martin). Magic is only referenced in *Othello* in relation to Othello's Moorish identity to support the narrative that he is antithetic to the accepted definition of normalcy. Heretics in Elizabethan times experienced similar sensationalization and resulting persecution due to their deviation from traditional Christian beliefs and values (Livingstone). Shakespeare parallels these patterns and combines them with Orientalist depictions of Othello's his history and culture which serve solely as barriers to his success,

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eventually leading to his downfall. For Shakespeare, as long as oppressed people hold an inherent dissimilarity to the society they reside in, as demonstrated in *Othello* through magic and the supernatural, their attempts for social mobility or pride will result in failure.

II. Modern text

The supernatural in Morrison's *Desdemona* provides a space for liberation and exploration. Morrison brings fresh feminine perspective to the postmodernist literary movement, which prioritizes diversifying how stories were told and who they were told about. Morrison's complex time structures and supernatural realms underscore the themes of freedom and self-expression in her works and compliment the complex identities of her characters (Parini). In *Desdemona*, the characters exist in a world "between being killed and being undead" where "there is only the possibility of wisdom" (Morrison 14, 55). The supernatural setting allows the characters in *Desdemona* to speak freely about events that have already occurred and to shape their own narratives without the constant dismal of oppressors. Soun and Madam Barbantio engage in a dialogue where Soun rejects Madam's advances to make peace, and an interaction that would never be possible in true reality is executed by Morrison within the supernatural realm. Morrison employs magical realism to defy limitations for conditions and behavior and envisions new worlds for marginalized people.

Throughout *Othello*, Iago's prejudiced and racially perspective is offered as a substitute for the narratives and dialogues of marginalized characters such as Othello and Desdemona and he serves a silencing and oppressive force. Due to this, Iago is noticeably absent from Morrison's *Desdemona* because he does not possess the magic or normalized sense of otherness necessary to inhabit Morrison's world that prioritizes the marginalized and traditionally voiceless. This is consistent with Morrison's omission of white characters from many of her novels in order to

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allow complete freedom of expression for traditionally repressed narratives. Othello recounts how his "deformities" or cultural differences were mocked in the past; however, his present space within *Desdemona's* realm of after life allows him six pages of monologue for reflection and exploration of self without the constant presence of his oppressors or challenges to his truth (Morrison 33). Rather than serving as a foundation for prejudice, the magic and the supernatural provide a level playing field where the oppressed can reclaim their narratives.

Othello's supernatural ties to his culture inspire him to resist in the face of oppression. Othello recalls how his caretaker taught him "...some of her science. How to breathe when there is no air" (Morrison 31). The word science legitimizes the formerly deemed mystic and magical customs of Othello. Othello demonstrates that there is a strength to be found in his foreign culture and it can be applied effectively. These customs are methodical and imperative to Othello's survival and guide him as he navigates oppressive spaces and manages to thrive where he may be otherwise unwelcome and seen as an abnormality.

Magic and the supernatural symbolize the same things in both *Desdemona* and *Othello*: the customs of marginalized people. However, rather than defining these customs as disparate or unfamiliar to the oppressor, Morrison focuses on their liberating motivation for the oppressed. For Morrison, embracing personal magical features is fundamental to self-exploration.

III.

The appearance of magic and the supernatural in Shakespeare and Morrison's texts serves to answer the question: where do self-expression and social mobility stem from- acceptance from the oppressor or acceptance of the self? The representation of magic within *Othello* as a symbol of the unpalatability of marginalized cultures to oppressors is intentional and manifests in *Othello's* overall structure. Othello's culture and personal experiences as a Moor in Venetian

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society are too far out of the scope of Shakespeare's perspective. Rather than focusing on the personal narrative and identity of his title character, Shakespeare's focal point falls with a character whose discriminatory and repressive cultural and behavioral patterns he can more closely relate to: Iago. Citing his "otherness," Shakespeare restricts Othello's social mobility and expression, illustrating the assumption that the oppressed need to be given their freedom and liberation through the approval of their oppressors. Perhaps due to her resilient spirit, crucial to persisting as a black woman within a larger racist and sexist society, Morrison provides a much less pessimistic resolution for oppressed people. Morrison applies the supernatural as a framework for unchecked expression in *Desdemona* and allows her characters to harness their magic as a source of empowerment. *Desdemona* emblemizes that self-expression and social mobility can be achieved through self-reclamation of "otherness."

Morrison's sentiments are echoed throughout social movements across the country: most specifically, #BlackGirlMagic. #BlackGirlMagic calls for black women to embrace the metaphorically "magical" or amazing parts of their identities and envisions spaces for black women to uplift their voices because their specific narratives have traditionally been left out of the fight for black liberation or in the celebration of black achievement. #BlackGirlMagic traces its roots and foundation to Morrison's use of writing styles such as magical realism that literally and physically demonstrate the complexity and illustriousness of the black feminine experience through the supernatural. However, #BlackGirlMagic demonstrates that black womanhood and its magic is not just limited to the fantastical events that take place between the pages of Morrison's literature and can be found in the existence of black women everywhere.

Argument

Implications

STRUCTURE FOR MULTI-SOURCE ESSAYS

HISTORICIST ESSAY

Introduction

Para 1: The Question/Problem

- Orientation to Shakespearean Text
- Orientation to Modern Text
- Textual Evidence
- Analysis
- Question/Problem

Para 2: The Answer

- Text/Method
- Thesis
- Stakes

Body Sections

1. Shakespearean Historical Context (If needed ... Shorter)
2. Shakespearean Text (Longer)
3. Modern Historical Context (If needed ... Shorter)
4. Modern Adaptation (Longer)



A CHECKLIST FOR YOUR UNIT 2 DRAFT



TEXT

- Think carefully about your “textual evidence” vs. your “contextual evidence.”
- Your “text” probably won’t involve all of your main sources. You’re likely to have a “target text” (which is the thing you’re trying to interpret) and “helper text(s)” (which aid your interpretation but aren’t really the aim of your analysis).
- What is the thing you’re interpreting in this essay?
- Remember, when writing a text statement, to articulate both the material thing you’re interpreting (e.g., “Shakespeare’s *Macbeth*”) and the conceptual thing you’re interpreting (e.g., “the root cause of crime in...”)
 - This essay considers the root cause of crime in Shakespeare’s *Macbeth*.
 - This paper explores the representation of the Earl of Richmond in two versions of *Richard III*, Shakespeare’s original play and McKellen’s 1995 adaptation.
- Write a Text Statement

AUDIENCE

- Don't try to be all things to all people.
- Write to a specific academic audience, and remember that academics are concerned with a specialization. For a multi-source essay to be successful, it is crucial that you figure out the area of academic inquiry to which you're making a contribution.
- It may be something like:
 - The Shakespearean History Play
 - Shakespearean Tragedy
 - Shakespeare and Politics
 - Shakespearean Film
 - Film Studies
 - Nazi Studies
 - Genre Studies
 - A Theme or Concept (e.g., Villainy Studies, Disability Studies)
- You won't know who your audience is until you know what your implications are.

STAKES/IMPLICATIONS

- What's the pay-off of your argument for a distinct academic question, field, discipline, etc.?
- Remain analytical (describing what is true, what something is, how it works); don't lapse into the ethical or political (prescribing what we should to make the world a better place).
- Some strategies for conclusions (don't try to do all or even more than one; pick one single approach and pursue it in depth):
 - Are there any common misconceptions that your argument challenges?
 - What are the lingering questions that need further thought or research?
 - Are you able to theorize outward from your evidence to create a model for evidence you haven't analyzed in depth?
 - Can you offer a concluding example that "brings it home" in a concrete way?
 - Is there another turn of the screw in your argument that might surprise your reader?
- You can't know what your implications are until you know what your argument is.

ARGUMENT

- Remember our strategies for developing an argument from unit one:
 - Identify your driving question/problem (Response Paper 1.1)
 - Create a timeline of your evidence; identify and explicate the most important passage for your question; do a conceptual map; write an argument statement (Response Paper 1.2)
 - Working off your argument, write a thesis statement (Response Paper 1.3)
 - Create a basic one page outline for your paper (Response Paper 1.3)

METHOD

- For your Unit 2 essay, your method is likely to fall under one of the following categories:
 - *The Lens Essay*: A modern theoretical text unlocks an argument about the Shakespearean text.
 - *The Test-a-Theory Essay*: The Shakespearean text enables a better understanding of some phenomenon than the prevailing theory.
 - *The Historicist Essay*: Considering the modern adaptation in light of its Shakespearean original, and the historical context of both, enables an argument that wouldn't be possible in a single-source analysis.
 - *The Comparative Essay*: Some significant similarity or difference between the Shakespearean text and one of our modern texts points to some significant similarity or difference between their contexts.
- Why is your method of interpretation needed?
- How does your method reveal to us something about your text that we wouldn't recognize if we just did a traditional single-source analysis? (That's the only reason to ever do a multi-source analysis: because it reveals something new.)

METHOD STATEMENTS

- Be sure to include a “method statement” in your introduction that describes how you’re approaching the texts involved in this paper. This statement could come in number of ways.
- It could come either directly after your “text statement,” perhaps *en route* to a discussion of your terms:
 - Reading Shakespeare’s play after watching Loncraine’s film allows us to see how Shakespeare himself used comedy in his own tragical history.
- It could come directly after your thesis statement, as a gesture toward what’s at stake:
 - By looking at Shakespeare’s Earl of Richmond in light of Loncraine’s, we can come to a new appreciation of Shakespeare’s attitude toward monarchy, as I discuss in the conclusion to this paper.

THESIS

- With the added complexity of a multi-source essay (e.g., the multiple fields of evidence), the need for clarity in a thesis statement grows even greater.
- Boil your thesis statement down to a simple, clean proposition that uses big concepts to make a big claim
 - Shakespeare used humor and comedy to seduce his audience into a deplorable fellowship with Richard III, a homicidal maniac.
 - The example of the Earl of Richmond, which might seem to be Shakespeare's endorsement of the Tudor myth, actually amounts to Shakespeare's critique of the English monarchy.
- Then follow up this clear and concise statement with another sentence that unpacks the specifics behind the idea.

STRUCTURE

- Think carefully about the structure of the body of your paper. Be aware that jumping back-and-forth between texts in a single paragraph is usually disorienting for a reader, as is jumping back-and-forth between two texts from paragraph to paragraph.
- Thus, avoid “see-saw organization.”
- Instead, structure the body of your essay according to fields of evidence. Deal with one field of evidence in full, and then move on to the next.
 - E.g., make your body about the main text; comparative text in the terms section; refer back to comparative text as doing the analysis of the main text in the body
 - OR, deal with all of your Shakespearean evidence in one body section (which might involve multiple paragraphs), and then move on to deal with your *Game of Thrones* evidence in a second body section.
 - In your later analyses, you can refer back to your earlier evidence and analysis (your reader will remember if you remind)

EVIDENCE

- We use more *orientation* (i.e., framing of texts and evidence) in a multi-source essay than in a single-source essay.
- The places to include orientation are sometimes contingent on your audience.
 - If you're writing a "Shakespeare studies" essay, you don't need to summarize what happens in *Macbeth* but, if you're writing to psychologists, you might need a quick plot summary.
 - By the same token, an audience of Shakespeareans would need more orientation to a concept like "narcissism" than an audience of psychologists.
- Use the *Harvard Guide to Using Sources*, not only to help you format your paper in proper MLA style but also – more importantly – to help you integrate evidence effectively (see especially the sub-sections "Summarizing, Paraphrasing, and Quoting" and "The Nuts & Bolts of Integrating").
- This effective integration of evidence will be especially important in light of the contextual sources (i.e., Oxford Reference) that are available to you on this essay. Contextual sources should *not* be quoted – they should be summarized and paraphrased – but they should have proper in-text citations.
- For historical evidence, consult one of the reference works available to you in Oxford Reference.
- Once you have settled upon your topic, question/problem, and argument, go back and re-read your texts: with your increased focus, you'll notice evidence that you didn't notice before.

THE ASSIGNMENT

- Read through the (Shakespearean) sample papers given out in class, as well as the (non-Shakespearean) sample papers posted on the assignment.
- Go back and read through the checklist for your Unit 1 Draft. We haven't talked about those elements and strategies in as much detail here in Unit 2, but you're expected to retain those strategies—e.g., about writing a good thesis, moving through analysis quickly, adding in moments of style, or developing substantive implications—and have the confidence to employ them even when not specifically directed to.
- Most of the things you're asked to do in this essay are skills developed in Unit 1:
 - Question/Problem
 - Terms
 - Thesis
 - Evidence
 - Analysis
 - Argument
 - Counters/Responses
 - Stakes/Implications

THE ASSIGNMENT

- There are really only three new things you're doing in this essay:
 - drawing evidence from multiple sources,
 - employing a more sophisticated methodology,
 - using reference works for reliable context.
- Note the points of emphasis in this assignment: method, structure, and implications.
- Before you start writing, review my comments on your Essay I Draft and Revision. (When I grade, I do the same: I go back and look at those areas of focus, not only from drafts, but also from previous papers.)
- Draft two is basically our midterm: unit one was about developing skills (practice); unit two is largely about execution (Game time).
- The challenge: more texts, less time.
- Your answer: knowledge and confidence.

EXPOS 20: WHY SHAKESPEARE?

SESSION 12: METHOD AND STRUCTURE FOR MULTI-SOURCE ESSAYS

Reading for Today:

- *The Harvard Guide to Using Sources*: Review [Integrating Sources](#) (including subsections)
- Two of the sample papers listed at the end of the assignment for [Essay 2: A Multi-Source Essay \(Draft\)](#) (try to pick the ones that seem most comparable to your own developing project)

Writing Due

- [Response Paper 2.2: Text and Context](#)
- Sign Up for a [Unit 2 Conference](#)

In-Class Discussions:

- *Method*: Discuss some ways to think and speak about your method in an academic paper that, like our second essay, draws upon multiple kinds of evidence. Diagram your evidence for your second essay.
- *Structure in Multi-Source Essays*: Discuss strategies for and approaches to structure when working with multiple fields of evidence.
- *A Checklist for Your Unit 2 Draft*

Aphorisms (introduced in class, to be completed after class):

- [Aphorisms on the Kinds of Body Paragraphs and Sections](#) Links to an external site.
- [Aphorisms on Method](#) Links to an external site.
- [Aphorisms on Organization for Comparative Papers](#) Links to an external site.

Assignments

- [Essay 2: A Multi-Source Essay \(Draft\)](#): Write a seven-page comparative literature paper bringing one of Shakespeare's plays into dialog with a modern comparative text. The draft is due by Sunday at midnight.
- [Reader's Reports for Workshop 2](#): Once the two papers for workshop have been posted (by Monday at noon), write a letter for each (about a page in length) responding to the draft as a whole and focusing on the overall issues that seem to you most important.