

EXPOS 20: WHY SHAKESPEARE?

SESSION 3: WHAT IS A SINGLE-SOURCE ESSAY?

Reading for Today:

- Assignment for [Essay 1: A Single-Source Essay](#)
- [The Harvard Guide to Using Sources: Why Use Sources?](#)Links to an external site. (including subsections)
- William Shakespeare, *Hamlet* (1599): Finish
- [Aphorisms on Close Reading](#)Links to an external site.
- [Aphorisms on the Close Reading Process](#)Links to an external site.

Writing Due:

- [What Needs Close Reading?](#)
- [Reading Writing Assignments](#)
- [Not Using Sources](#)

In-Class Discussions:

- *The Honor Code at Harvard and in Hamlet*: Analyze an issue in *Hamlet* from our perspective at Harvard.
- *The Kinds of Academic Writing*: Using the essay prompts submitted by students, discuss the different kinds of academic writing.
- *What is a Single-Source Analysis?*: Very briefly discuss Unit 1 and, with reference to the [Aphorisms on the Kinds of Academic Writing](#)Links to an external site., discuss what a single-source analysis is, isn't, does, and doesn't do.
- *Textuality*: Introduce the concept of textuality.
- *The Humanities*: Introduce what the humanities are and do.
- *Your Perspective*: Discuss how to develop your own writerly perspective.
- *The Meaning of "To be or not to be"*: Discuss and debate the meaning of Hamlet's "To be or not to be" soliloquy.
- *Questions and Problems*: Introduce the concept of "questions and problems." Discuss some practical strategies for identifying problems and asking questions in preparation for our first response paper.

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

- [Aphorisms on the Kinds of Academic Writing](#)Links to an external site.
- [Aphorisms on Textuality](#)Links to an external site.
- [Aphorisms on the Humanities](#)Links to an external site.
- [Aphorisms on Questions and Problems](#)Links to an external site.

Assignments:

- [Response Paper 1.1: Problems and Questions](#): After finishing *Hamlet*, write out three problems or questions you might be interested in considering further in an essay.



PLAGIARISM



PLAGIARISM



PLAGIARISM: UNIT-BY-UNIT

Unit 1:A Single Source Analysis

- The Harvard Honor Code
- Meet and Greet
- Ethical Issues
- Technical Issues

Unit 2:A Multi-Source Analysis

- Working with Sources—
Historical and Theoretical
- Quoting/Paraphrasing
- Reference Works for Context

Unit 3:A Research Paper

- Managing a Research Project
- Working with Criticism—
Entering an Academic Convo
- Being Vigilant in High-Stress Times



THE HONOR CODE AT HARVARD AND IN *HAMLET*



THE HONOR CODE AT HARVARD AND IN *HAMLET*

The Honor Code

Harvard College is an academic and residential community devoted to learning and the creation of knowledge. We – the academic community of Harvard College, including the faculty and students – view integrity as the basis for intellectual discovery, artistic creation, independent scholarship, and meaningful collaboration. We thus hold honesty – in the representation of our work and in our interactions with teachers, advisers, peers, and students – as the foundation of our community.

The Harvard College Honor Code

Members of the Harvard College community commit themselves to producing academic work of integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one's own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.

THE HONOR CODE AT HARVARD AND IN *HAMLET*

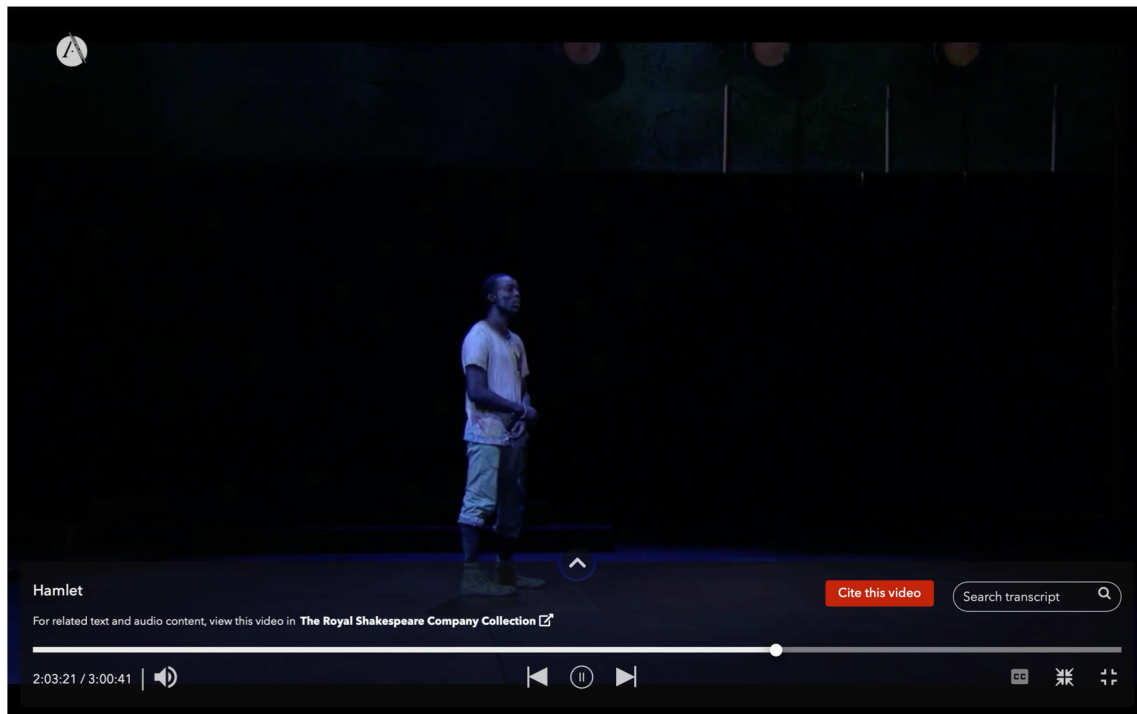


William Shakespeare, *Hamlet* (ca. 1599):

[*Ham.*]. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness. (5.2.208-10)

Laer. I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge: but in my terms of honour
I stand aloof; and will no reconciliation,
Till by some elder masters, of known honour,
I have a voice and precedent of peace,
To keep my name ungor'd. But till that time,
I do receive your offer'd love like love,
And will not wrong it. (5.2.222-28)

THE HONOR CODE AT HARVARD AND IN *HAMLET*



William Shakespeare, *Hamlet* (ca. 1599):

[*Ham.*]. Witness this army of such mass and charge
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake. (4.4.47-56)

THE HONOR CODE AT HARVARD AND IN *HAMLET*

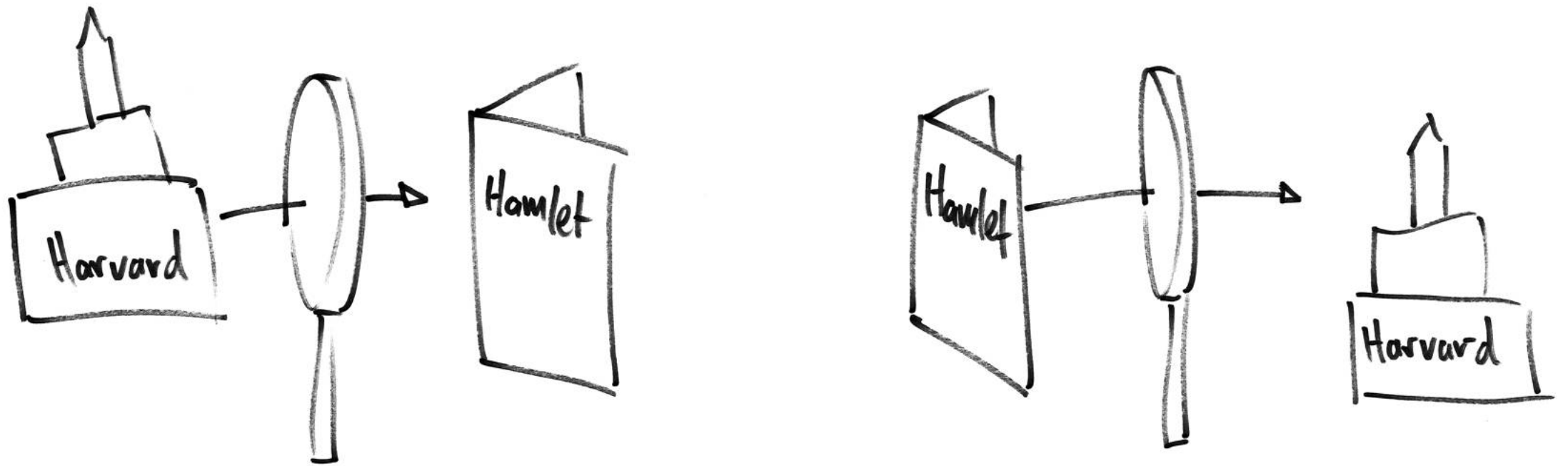
Tragic Honor

- Refreshing your post
- A cover up
- Assaulting a bully

Heroic Honor

- Returning to pay for something at a store
- An anonymous donation
- A soldier's sacrifice

THE HONOR CODE AT HARVARD AND IN HAMLET





YOUR PERSPECTIVE



“THEY CLEPE US DRUNKARDS”



William Shakespeare, *Hamlet* (ca. 1599):

A flourish of trumpets, and ordnance shot off, within.

[*Hor.*] What does this mean, my lord?

Ham. The king doth wake to-night and takes his rouse, Keeps wassail, and the swaggering up-spring reels; And, as he drains his draughts of Rhenish down, The kettle-drum and trumpet thus bray out The triumph of his pledge.

Hor. Is it a custom?

Ham. Ay, marry, is't: But to my mind, though I am native here And to the manner born, it is a custom More honour'd in the breach than the observance. This heavy-headed revel east and west Makes us traduced and tax'd of other nations: They clepe us drunkards, and with swinish

phrase
Soil our addition; and indeed it takes
From our achievements, though perform'd at
height,
The pith and marrow of our attribute.
So, oft it chanceth in particular men,
That for some vicious mole of nature in
them,
As, in their birth--wherein they are not guilty,
Since nature cannot choose his origin—
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts of
reason,
Or by some habit that too much o'er-leavens
The form of plausible manners, that these
men,
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,—
Their virtues else--be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that particular fault: the dram of eale
Doth all the noble substance of a doubt
To his own scandal.

YOUR PERSPECTIVE AS A WRITER

JEFFREY R. WILSON
YOUR PERSPECTIVE AS A WRITER

Objectives: This activity is designed to get you thinking about how you can embrace and develop your perspective as a thinker and writer.

Reading: William Shakespeare, *Hamlet* (ca. 1599)

Instructions: Because you may want to keep some of your answers below private, you won't be asked to show this sheet to anyone else. So aim for honesty and consequentiality as you answer the following questions that will help you see what your unique perspective as a writer might be.

List two identities you hold that give your life meaning. These could be biographical (e.g., middle child, father deceased, star athlete, military, etc.), geographical (city kid, Southerner, American), cultural (wealthy, Hispanic, atheist), political (radical, conservative, independent), sexual (in love, transsexual, virgin), or anything else that comes to mind.

- 1.
- 2.

List the two academic fields you are most fascinated by (i.e., possible concentrations).

- 1.
- 2.

Write down two extracurriculars you partake in (formally or informally).

- 1.
- 2.

List the college classes you've taken so far, and any particularly memorable ones from high school.

Identify a specific topic you know a lot about.

Do you speak any languages other than English?

What do you think is the single greatest problem facing society today?

What has been the single most influential event on your development as a human being?

What has been the most important historical event of your lifetime?

- Where might you find your interests in Hamlet?
- Where do modern ideas and events speak to Hamlet?

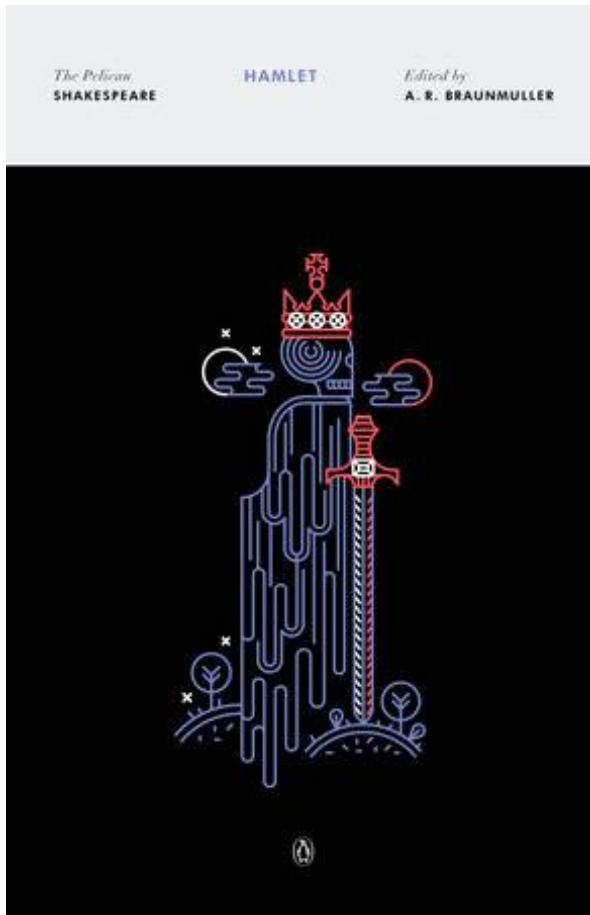


THE KINDS OF ACADEMIC WRITING



THE KINDS OF ACADEMIC WRITING

Unit 1: Single Source Essay



Unit 2: Multi-Source Essay

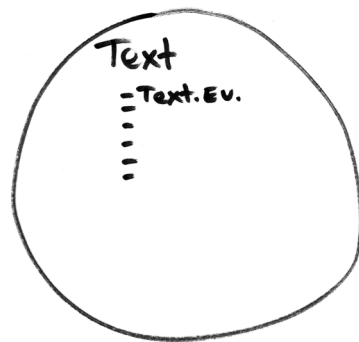


Unit 3: Research Paper

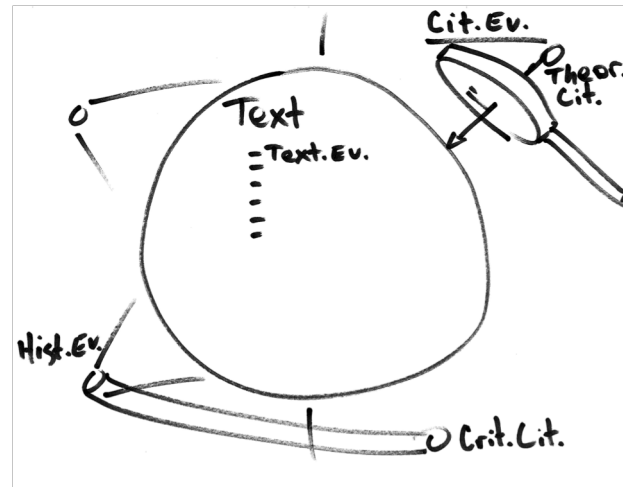


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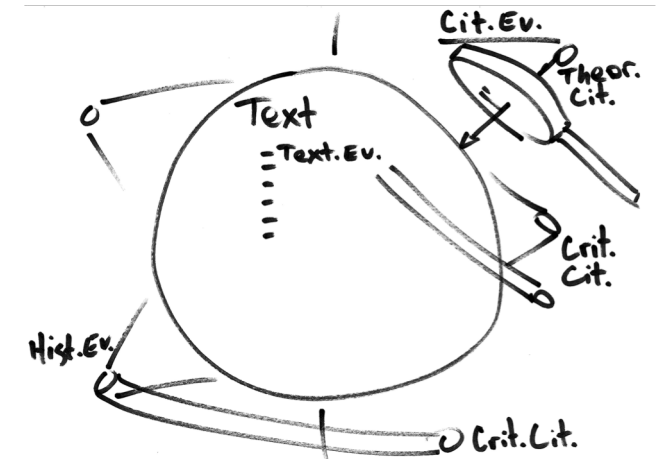
Unit 1: Single Source Essay



Unit 2: Multi-Source Essay



Unit 3: Research Paper





WHAT IS A SINGLE-SOURCE ESSAY?





TEXTUALITY



TEXTUALITY

- What is a text?
- A New Definition
 - L. *Textere*, “to weave”
- Interpretation
- A World Full of Texts
- The Tree
- The Tree, Again
- “Everything is a text”: The Theological Argument
- “Everything is a text”: The Philosophical Argument
- Made by Humans
 - Text: Something (whether material object or immaterial event) made by someone (or a group of people) to accomplish a certain goal.
- Textuality and the Humanities



THE HUMANITIES



THE HUMANITIES

- *Better living through interpretation.*
- Institutionally Speaking
- Conceptually Speaking
- Being Human
- Beyond Common Sense
- Past and Present
- Value and Judgment
- Mental Training
- Reflection and Justification
- Instrumentality
- Beyond Academia



THE MEANING OF “TO BE, OR NOT TO BE”



THE MEANING OF “TO BE, OR NOT TO BE”

William Shakespeare, *Hamlet* (ca. 1599):

Ham. To be, or not to be, that is the question,
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action.--Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd.

- What was the author's intent? What was he trying to accomplish? What did he want those who heard these words to think, feel, and do?
 - Hamlet's intent?
 - Shakespeare's intent?
- Why is this the most famous passage in English literature?
- What moments in this passage are problematic and need additional interpretation?
- What questions do you have about this passage that you currently can't answer?
- What modern ideas and events might be brought into conversation with this passage?



WHY HAMLET?





QUESTIONS AND PROBLEMS



QUESTIONS AND PROBLEMS

- Three kinds of incongruity:
 - Assumption: *thought it would be / is*
 - Perception: *seems to be / is*
 - Morality: *ought to be / is*
- Other strategies and approaches:
 - Your concerns, experiences, identities, specialized knowledge, or point of view.
 - Some new historical event or perspective has emerged.

QUESTIONS AND PROBLEMS

- Questions/Problems can come from two realms:
 1. From a text itself.
 2. From the scholarship related to a text.
- The two different kinds of papers—essays and research papers—require two different kinds of “problem statements.”
- Essay:
 - What’s the aspect of the text that needs interpretation?
 - You can’t say, “Most critics believe...” (Try “Some might think...”)
- Research Paper:
 - Questions/Problems can be critical as well as textual
 - Literature review
- Problem statements should map out how two or more intelligent people *could* (if writing an essay) or *have* (if writing a research paper) come to different conclusions about the same text.

QUESTIONS AND PROBLEMS

- Evidence
 - Make a reference: provide some orientation, facts, information, data, etc.
- Analysis
 - Make a claim: provide some interpretation, explanation, etc.
- Question/Problem
 - Ask a question: something you genuinely don't know the answer to.

RESPONSE PAPER I.I: QUESTIONS AND PROBLEMS

- Three Possible Questions
- Requirement: ONE question should use quantitative data (i.e., statistics) for evidence.
- Suggestions: Keep in mind our efforts to develop your unique perspective (*Writer's Letter, What Needs Close Reading, Your Perspective as a Writer*, etc.): find YOUR interests, passions, and expertise in *Hamlet*.
 - If you don't see your interests, passions, and expertise in *Hamlet*, ask why not.
- I'll provide feedback.
- Could become a paragraph in your eventual essay: your response papers are meant to generate writing you can use in your essays.

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