

EXPOS 20: WHY SHAKESPEARE?

SESSION 9: WHAT IS A MULTI-SOURCE ESSAY?

Writing Due:

- Essay 1: A Close Reading (Revision)

Reading for Today:

- Our Unit 2 Theory: Jeffrey Hall, *The Five Flirting Styles* (2013)

In-Class Discussions:

- *Text and Source*: As a way to introduce the practice of comparative analysis, consider *Hamlet* in light of some different contexts, both historical and theoretical.
- *Kinds of Evidence*: Diagram the kinds of evidence in academic writing.
- *What is a Multi-Source Essay?*: Very briefly discuss Unit 2 and, with reference to the [Aphorisms on the Kinds of Academic Writing](#)[Links to an external site.](#), what a multi-source essay is, isn't, does, and doesn't do.
- *Working with Theory*: Discuss our Unit 2 theoretical text in preparation for thinking about our Unit 2 Shakespearean text.

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

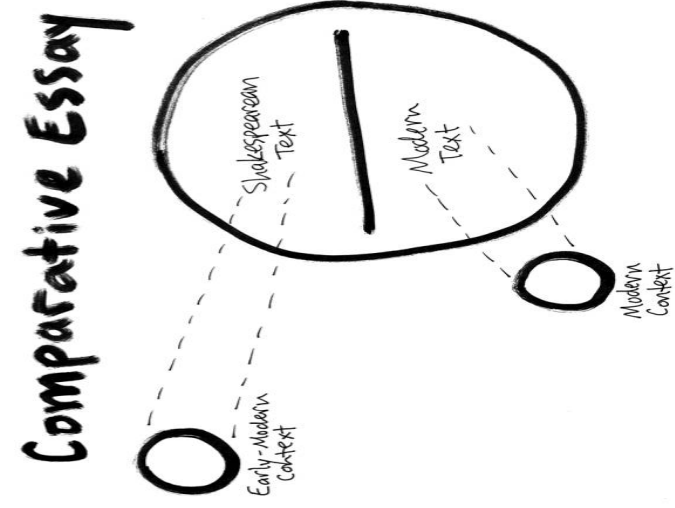
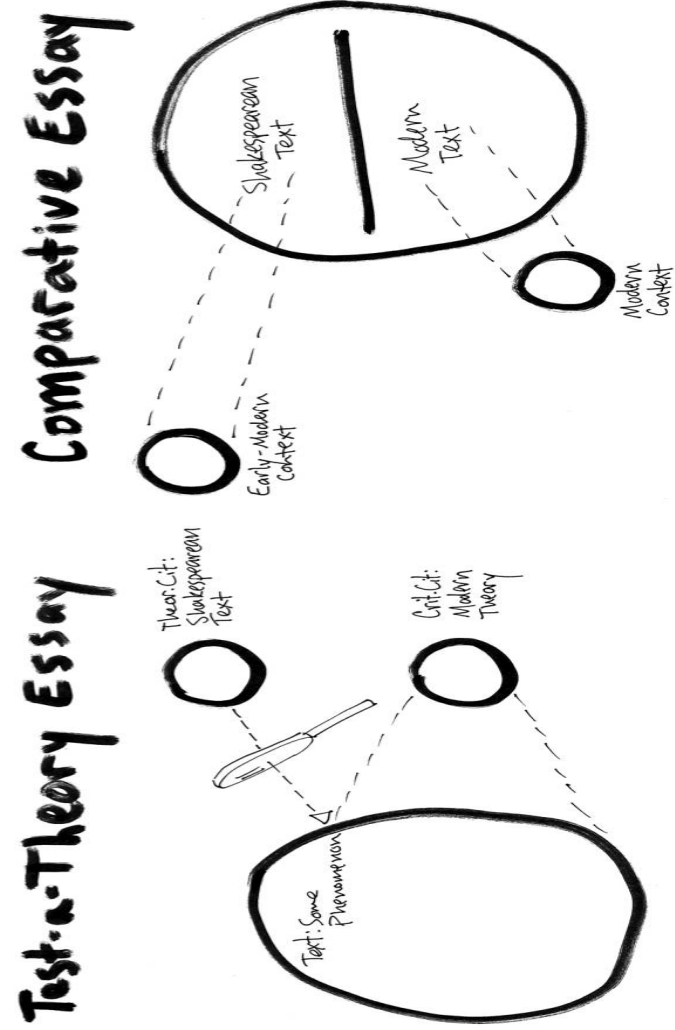
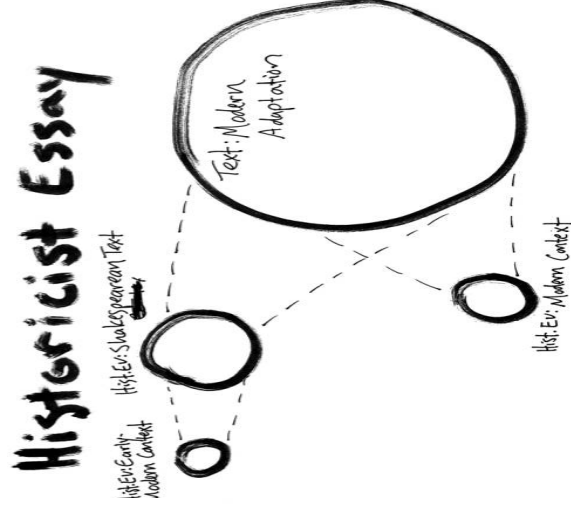
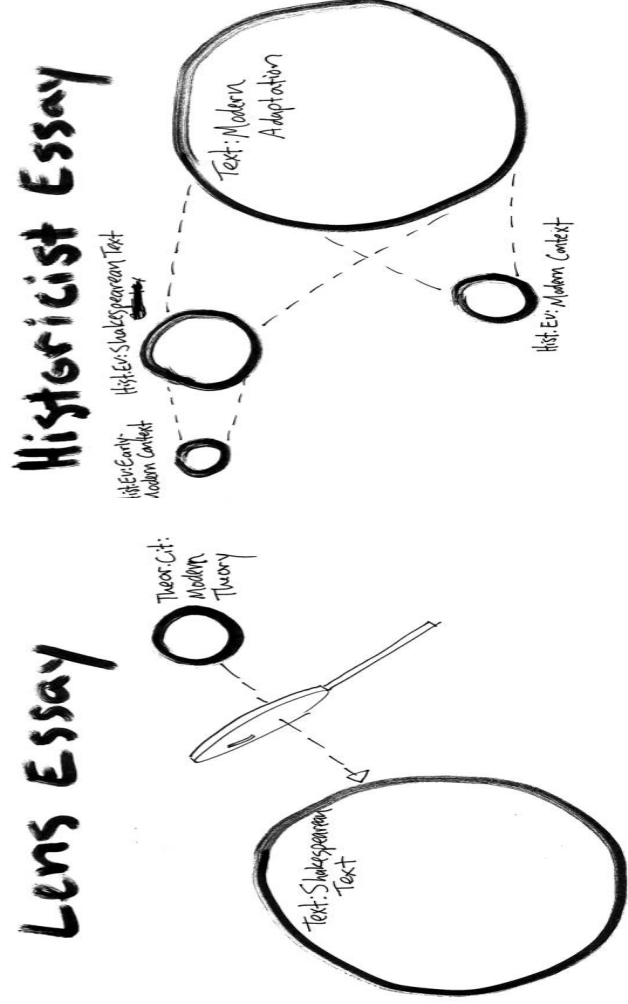
- [Aphorisms on the Elements of Academic Argument](#)



WHAT IS A MULTI-SOURCE ESSAY?



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WORKING WITH THEORY



WORKING WITH THEORY

Hall, The Five Flirting Styles

Flirting is hard to read — Is someone flirting?
Why is someone flirting?

Dating Guides

One-Size-Fits-All approach to flirting

Good Flirts vs. Bad Flirts

Doesn't account for the situation

COMMUNICATION STUDIES

The Flirting Scene

Immediate Sexual Chemistry is uncommon

How to communicate interest?

Indirection / Ambiguity

Impression management

Different Flirting Scenes Will Lead to the Success of Different Flirting Styles

The Five Flirting Styles

1. Physical

2. Polite

3. Playful

4. Sincere

5. Traditional

Different Flirting Styles Lead to Different Pathways to Romance

The Three Pathways to Romance

1. The Hookup

2. The Known Quantity

3. The First Date

WORKING WITH THEORY

1. Hall's examples—and arguably theory—are unavoidably heteronormative. How does *homosexuality* and *queer* sexuality fit into this idea, or not?
2. What are the author's assumptions about *gender*? How might different assumptions challenge the argument?
3. How did you engage with Hall's *writing style*—the mixing of narrative anecdote and social science?
4. How confident are you in Hall's *methodology*—i.e., his collection of data?
5. Where does Hall's theory do a *good job* explaining aspects of your experience or observations on the dating scene?
6. Where did Hall's theory help you recognize *your flirting style*? Or that of your friends?
7. How does *asexuality* fit into Hall's theory?
8. Which matters more in flirting—*personality* or *situation*? That is, do you find that, in your personality, one of Hall's five models is dominant? Or do you draw from various models based on the flirting appropriate to the situation?
9. How well does Hall's theory account for culture and sub-culture—specifically *nationality*, *ethnicity*, and *race*?
10. How well do Hall's “pathways to romance” explain your experiences?
11. In the future, how will you flirt differently having read Hall's book?



MUCH ADO ABOUT NOTHING



MUCH ADO ABOUT NOTHING



MUCH ADO ABOUT NOTHING





MUCH ADO ABOUT NOTHING



MUCH ADO ABOUT NOTHING

MUCH ADO ABOUT NOTHING

Some scenes of flirting:

- The “merry war” in 1.2.85-106
- Don Pedro and Hero in 2.1.63-72
- Claudio and Hero in 2.1.227-37
- Don Pedro and Beatrice in 2.1.238-59
- Benedick and Beatrice in 2.3.196-208
- Benedick and Beatrice in 4.1.253-321
- Benedick and Beatrice in 5.2.22-70
- Benedick and Beatrice in 5.4.72-116

Some questions
(Building off Hall):

1. Which flirting style is Beatrice?
2. Which flirting style is Benedick?
3. Which flirting style is Claudio?
4. Which flirting style is Hero?
5. Which flirting style is Don Pedro?
6. How does Don John fit into—or not—Hall’s theory of flirting?
7. Do Beatrice and Benedick fit into one of Hall’s “pathways to romance”?
8. Do Claudio and Hero fit into one of Hall’s “pathways to romance”?
9. **How can answering any of these questions reveal to us something new about what happens in the play and why?**

MUCH ADO ABOUT NOTHING

Questions for Reading

(Looking forward to the Public Theater's production):

1. How does nationality play a part in the story told in *Much Ado About Nothing*?
2. What's going on with the war that the Messinese are returning from?
3. What are the politics of the Messinese?
4. How do song and dance work in this play?



SCREENINGS



 [Essay 1: A Single-Source Essay \(Revision\)](#) due by 8:59am

Tue Mar 3, 2020

 [Session 9: What is a Multi-Source Essay?](#) 9am to 12pm

 [Optional Much Ado Screening](#) 5pm to 8pm

Wed Mar 4, 2020

 [Discussion Question](#) due by 11:59pm

Thu Mar 5, 2020

 [Session 10: Working with Theory](#) 9am to 12pm

 [Office Hours](#) 12pm to 2pm

Sun Mar 8, 2020

 [Public Theater Much Ado Screening](#) 5pm to 8pm

Tue Mar 10, 2020

 [Response Paper 2.1: Comparative Analysis](#) due by 8:59am

 [Session 11: Working with History](#) 9am to 12pm