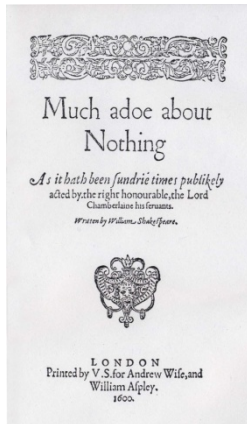


# INTD 100: Much ado about *Much Ado About Nothing*

**Instructor:** Jonathan Burton, [jburton@whittier.edu](mailto:jburton@whittier.edu) ; Office hours: MWF 9-11, TR 1:30-3 and by appointment Hoover 107



**Peer Mentors:** Michelle Gamboa, [mgamboa@poets.whittier.edu](mailto:mgamboa@poets.whittier.edu); (562) 639-6336; Office hours: TR 3:30-5:30 and by apt., First floor of the Library; and Nicole Buehlmaier, [nbuehlma@poets.whittier.edu](mailto:nbuehlma@poets.whittier.edu); (626) 833-2902; Office hours: MW 3-5 and by apt., Second floor of Hoover.

## Course Description

This past summer witnessed the release of Joss Whedon's adaptation of Shakespeare's Much Ado about Nothing in black and white film. *Much Ado* has previously appeared in vivid technicolor, in Bollywood film, and in the BBC's ShakespaRe-told series, not to mention myriad stage performances (including a Mariachi Much Ado here in LA), comic books and novels. What is it that draws us to a play that announces the fact that there is something hollow ("nothing") at its core? In this College Writing Seminar we will focus our writing on a 360-degree exploration of Shakespeare's play, considering the historical contexts in which it was produced and exploring the political work that it continues to do in contemporary stage and screen adaptations. Ultimately this class, like every section of INTD 100, is an intensive writing course. Regardless of its topic, any section of INTD 100 must meet the following minimum objectives agreed upon by the faculty:

- 1) The student identifies, summarizes, and critiques the arguments presented in class readings.
- 2) The student demonstrates the ability to write an effective essay which states and supports a thesis.
- 3) The student demonstrates the ability to communicate clearly, in written and oral form, conclusions about complex problems.
- 4) The student evaluates the mechanical strength of his/her own writing.
- 5) The student develops a habit of revision.
- 6) The student writes a final analytical paper of more substantial length supported by research






These objectives inform all of the assignments for this class. In addition, you will find more specific skills enumerated in the course calendar so that you always understand the point of our work and the basis for my evaluation of your writing. INTD 100 and the Freshman Link Course (MUS 103) fulfill the Com 1 (Community) requirement of the Liberal Education Program. Thus, the course is also intended to place you in a learning community that introduces the idea of building connections across disciplines. Consequently, certain events in the calendar reflect College-wide goals rather than specific aims of this section of INTD 100.

# Course Calendar

Day	Date	Reading	Writing	Skills Practiced (What's the point?)
Thurs	9/5	<i>Much Ado</i> Act 1		Developing strategies of analysis Developing an eye for detail
Tues	9/10	<i>Much Ado</i> Acts 2	Speech Analysis Worksheet for 2.1.152-60	Explicating key details
Thurs	9/12	<i>Much Ado</i> Act 3 <i>They Say/I Say</i>	Upload to Moodle and bring hard copy of 200 words explaining how the attempt to trick Beatrice differs from the attempt to trick Benedick. Use quoted phrases to support your claims (not for plot summary).	Using key details to form an argument Incorporating evidence
Tues	9/17	Read <i>Much Ado</i> Acts 4-5	Upload to Moodle and bring hard copy of 200 words focusing on 4.1.209-42, explaining the purpose of the Friar's plan. What are the implications of a plot that requires that Hero appear dead? Include at least two quoted phrases.	Using key details to form a thesis. Close reading Incorporating evidence
Thurs	9/19	Meet in Library Lab	Close Reading Notes Due	Orientation to library resources for college research
<b>Sat</b>	<b>9/21</b>	<b>Optional Trip to see LA Women's Shakespeare Company production of <i>Hamlet</i></b>		
Tues	9/24	Matteo Bandello, <i>Novella 22: Timbreo and Fenicia</i> (1554) on Moodle	Upload to Moodle and bring 200 words identifying three things that Shakespeare adds to or changes from his source, and offer an argument about how these additions or changes distinguish the play. What ideas are emphasized?	Using key details to form a comparative thesis. Following a complex prompt
Thurs	9/26	Lambs' Tale <i>Much Ado</i> (1807); Classic Comics <i>Much Ado</i> (2008) both on Moodle	Upload to Moodle and bring 200 words identifying key differences that distinguish these two adaptations and offer an argument about the effects of their changes, emphases or omissions.	Using key details to establish categorical distinctions. Cause-and-effect Following a complex prompt
<b>Sat</b>	<b>9/28</b>	<b>Helping Hands Day</b>		
Tues	10/1	<i>They Say/I Say</i>	On the basis of feedback, expand to 600 words any one of your 200-word assignments. Incorporate at least 6 quoted phrases in support of your argument, as well as 3 <i>TS/IS</i> templates.	Revision and Expansion Incorporation of Evidence Shaping a rhetorically sharp argument
Thurs	10/3	M. Suzuki, "Gender, Class and the Ideology of Comic Form" 121-5, 129-43 on Moodle	Chapter Break-down Assignment	Navigating scholarly writing: Identifying core and sub-arguments Evaluating and/or extending claims Documenting Sources
Tues	10/8	Conference Essay	Conference Presentation	Condensing a complex argument
Thurs	10/10	Conference Essay	Conference Presentation	Presenting a complex argument
Tues	10/15		Work with Performance Groups	Creative critical thinking Film Analysis

<b>Weds</b>	<b>10/16</b>	<b>Mandatory attendance of <i>The Comedy of Errors</i> at The Shannon Center through 10/20</b>		
Thurs	10/17	Work with Performance Groups		Film Analysis
Tues	10/22	<i>Much Ado</i> Performance Projects		Page-to-stage analysis
Thurs	10/24	<i>Much Ado</i> Performance Projects		Highlighting details and performing analysis
<b>Mon</b>	<b>10/28</b>	<b>Freshman Convocation with Dr. Susan Reverby</b>		
Tues	10/29	Roy Williams, <i>Days of Significance</i> (2007)	Performance Narratives Due	Evaluating a creative response
Thurs	10/31	Roy Williams, <i>Days of Significance</i> (2007)	Write a 100-word advertisement for the play, and then revise your advertisement by replacing overused words or phrases with more vivid and specific language designed to appeal to audiences familiar with Shakespeare's play.	Using vivid language
Tues	11/5	<i>They Say/I Say</i>	<b>Visit from Linda Ross, Director of Career Services</b>	
Thurs	11/7	Meet in Library Lab	Revised Performance Narratives Due	Locating and documenting sources for research
Tues	11/12	<i>The Winter's Tale</i> 1-2	MLA formatted 3-item bibliography to peer mentors	Reading texts in context
Thurs	11/14	<i>The Winter's Tale</i> 3	Prepare list of 8 Spring and 3 Jan Term Courses	Reading texts in context
Tues	11/19	<i>The Winter's Tale</i> 4-5		Synthesizing Arguments
Thurs	11/21	<i>They Say/I Say</i>	3-item annotated bibliography and abstract	Developing an Argument Putting Sources into "conversation"
<b>Mon</b>	<b>11/25</b>	<b>Mandatory attendance of "An Evening with Alfred Molina"</b>		
Tues	11/26	No Formal Class Meeting -- Small Group Appointments with Professor Burton		Sharpening arguments
Tues	12/3		Bring 2 copies of your 5-page draft to class, and 1 copy of p.1	Coherence, Unity and Close Reading
Thurs	12/5		Bring 1 copy of your 8-page draft, and 1 copy of p.1	Coherence, Unity and Close Reading
Mon	12/9		10-12-page final paper due	

### Required Texts Available at the College Bookstore

-  William Shakespeare, *Much Ado About Nothing* (Arden, 2006)
-  William Shakespeare, *The Winter's Tale* (Arden, 2008)
-  Roy Williams, *Days of Significance* (Methuen, 2007)
-  Gerald Graff and Kathy Birkenstein, *They Say/I Say* (Norton, 2009)
-  Marilyn Hacker, *Pocket Style Manual* (Bedford, 2012)

In addition, there are several required readings available as pdf files in the "Course Readings" folder at the top of the course Moodle.

## Summary of Course Requirements and Grading:

Assignment	Points	% of Grade
Participation, preparation, demonstration of engagement in class, progress	20	10
Short Assignments: Speech Analysis Worksheet; Chapter Markup; Bibliography	10	5
4 x 200-word reading responses	20	10
600-word expanded reading response	10	5
Close Reading Notes	26	13
Conference Presentation	24	12
Performance Project	10	5
Performance Narrative in Drafts	30	15
Annotated Bibliography and Abstract	10	5
Final Paper in Drafts	40	20
<b>Total</b>	200	100

### Academic Integrity:

A recent national study finds that approximately 40% of college students admit to plagiarizing or cheating at some point. This level of academic deception cheapens higher education and will not be tolerated in this course. Papers in which plagiarism is sufficiently serious will receive an F, and student will be reported to the Dean of Students. Repeated acts of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College).

A particularly common and egregious form of plagiarism is the downloading of materials from papers posted by others on various web sites. Even a single act of this sort of plagiarism will result in automatic failure of the course, along with the usual referral to the Dean's office for action on suspension and/or expulsion from the college. Please be aware that faculty have the tools to identify any work unfairly borrowed from the web—as well as other sources—and that we use these tools. But what is more important is that writing instructors in particular get to know your voice as a writer and find it perfectly obvious when you plagiarize.

Plagiarism/cheating typically come in the following forms:

- failing to quote and cite properly language from another source
- failing to quote and cite someone else's phrases that you mingle with your own language
- paraphrasing someone else's ideas without giving them credit
- using chunks of actual language from a source without citing it
- downloading someone else's work or buying papers off the Internet
- submitting one paper for two classes or a paper previously written for another class without professor permission

***Ignorance of what constitutes plagiarism is no excuse since clear guidelines are detailed in your student handbook.***

## Course Policies

### Attendance

You are granted two absences during the course of the semester. Upon each additional absence, your final grade will drop by 10%. Thus absences should occur only in the event of an emergency or on days of special concern. If you arrive after roll is taken, you are responsible for informing the peer mentors of your presence at the end of class. Three tardies will be counted as an absence. Students with a perfect attendance record will have 4% added to their final grade.

### Submission of Assignments

1. All assignments must be printed and submitted at the beginning of class on the date specified, or in the case of the 200-word response, uploaded to the course Moodle by 8 am on the morning of class. Uploaded assignments may be projected onto the screen for in-class discussion and should have no name on them (or in the file name).
2. Assignments turned in after the due time/date can earn no more than 75% of the designated credit unless previous arrangements have been made with the instructor. No assignments will be accepted more than 48 hours late.
3. In the event of an emergency or illness, students may request an extension prior to the due date/time. No more than one extension will be granted in a semester.
4. All assignments should be typed in a 12-point Times Roman, double-spaced with one-inch margins. Follow MLA Style.
5. All assignments are to be proofread for coherence and grammar.

### Participation and Civility

The quality of this class is dependent on your informed participation. I expect you to complete assignments before class and to make regular contributions to class discussions. Often “participation” can seem a nebulous concept, so here’s what I expect:

- Arrive on time to class, with assigned texts, homework, and notebooks
- *Silence and put away all cell phones and other devices before class begins (No laptops allowed without special permission)*
- Ask questions and raise topics for discussion during class
- Respond to statements or questions raised *both* by the professor and other students
- Respond to student writing in ways that seek to aid improvement rather than fault-finding
- Do not monopolize the discussion. Allow other students an opportunity to think through ideas and make contributions.
- Treat everyone in the room with courtesy and respect.

## **Learning Environment**

I strive to create an atmosphere where we can bring all our responses to the reading—brilliant, confused, irritated, aesthetic, or personal. Some days we will all have dazzling things to say. Sometimes one person's honest question or frustration will open richly rewarding topics for the class as a whole. Please come prepared to share what you are thinking about the assigned reading.

Whittier College is committed to social justice. I support that commitment and expect to maintain a positive learning environment based upon open communication, mutual respect and non-discrimination. Any suggestion as to how to further such a positive and open environment in this class will be appreciated and given serious consideration. Students desiring accommodations on the basis of physical, learning, or psychological disability for this class are to contact Disability Services. Disability Services is located in the Library building, first floor room G003 and can be reached by calling extension 4825.

## **Office Hours and Email:**

Whittier faculty set aside a remarkable number of hours per week to meet with students in their offices--and most of us prefer such face-to-face interaction. Such interaction is not only more in keeping with our Quaker values, but is more efficient as well. Of course, there will be times when I need to contact the entire class by email, and I expect all of you to **check your @poets accounts regularly**.

When you wish to contact me by email please keep in mind that emails to all of your professors should be carefully and thoughtfully composed. *Consider your audience and treat your e-mails as the professional correspondence they actually are.* You can help your case immensely with an appropriate salutation (e.g. "Dear Professor Burton"). (Either "Dr." or "Professor" is appropriate: one indicates rank, the other degree.) "Hey there!" is never the way to address a professor. I will all do my best to respond promptly to your requests, questions, and concerns. But I cannot guarantee a response over the week-end or after 6:00 p.m. Always acknowledge your professor's help with a response.