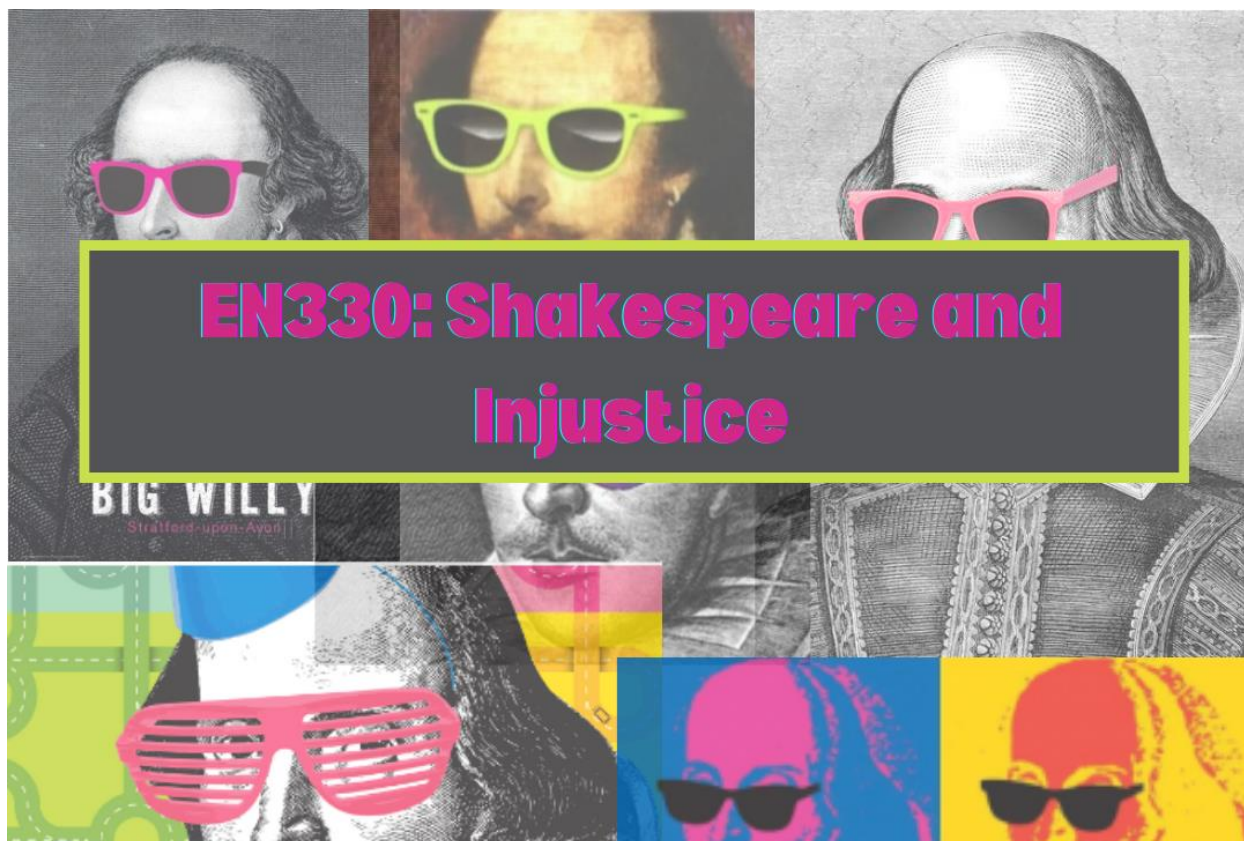




4 Credits * Fall 2026

Professor: Dyani Johns Taff
Class Time: M/W 1-2:15 pm
Class Location: Lovejoy 303

Contact: dtaff@colby.edu

Office: Miller 225

Office Hours: W 2:30-3:30 pm;
T 1-2 pm & By Appt.

Course Description

“Mercy seasons justice,” Portia famously says to Shylock in *The Merchant of Venice*, but what does she really mean by that? Taking this question as a starting point, students in this course will examine justice and injustice in Shakespeare’s plays as well as in/justice in the many adaptations of them. We will research, adapt, and write about a set of plays that students select, asking what we ought to do with Shakespeare and his fraught legacies, and whether it is possible or desirable to use Shakespeare’s work to seek justice or to describe and uncover injustice in our own communities.

This course will promote your work toward the following English Department Learning Outcomes:

1. **Integrating making and analysis:** We will select, write, research, read, view, and create adaptations of plays that we collaboratively select, exploring how analyzing *and* creating (across several modalities) can give us new ways to grapple with Shakespeare and his legacies.

2. Understanding how representation shapes the world: By working deeply with Shakespeare's texts and also with the many versions that writers, artists, filmmakers, and others have created, we will encounter Shakespearean language and logics that weave through modern American culture. We will also examine adaptations that reject racist, sexist, and ableist traditions that have positioned Shakespeare as a universal/universally great author.
3. Bring both creative and analytical skills to global histories and ecological challenges: We will attend to the ways that Europeans and Americans have exported Shakespeare to other parts of the globe (often as a companion to or tool of colonialism), how early modern England was a culture gaining wealth via environmental violence and human trafficking, and how communities all over the world have claimed Shakespeare and used his works for their own purposes, sometimes in the service of social and environmental justice movements.

Texts

Please buy these editions in hard copy (not ebook) as soon as possible. **If you have trouble locating or paying for these books, contact me and I can help.**

- William Shakespeare, *The Merchant of Venice*, Ed. A.R. Braunmuller, The Pelican Shakespeare, 2000, ISBN 9780143130222
- William Shakespeare, *Richard II*, Ed. Frances Dolan, The Pelican Shakespeare, 2000, ISBN 9780143130215
- Two texts by Shakespeare, TBD. We will vote to decide and then work together to ensure that we all have access to the texts we need.

All other texts will be provided as PDFs on our Google Drive (accessible through Moodle). **You are responsible for printing these texts and bringing hard copies** to class. I recommend acquiring a folder or binder and printing our readings as you go on a personal printer or at the library. **You must bring your course texts—books and hard copy PDFs—to class with you each day.** If you do not have your course texts, you will be marked **absent** for the day. Please contact me if printing readings will be an issue for you. The [Purdue Online Writing Lab](#) and the [Colby College Library "All About Citations" Guide](#) are excellent, free resources for citation, grammar, and writing help.

Grading System

I take a holistic approach to grading, aiming to reward process, collective support, and *learning* in as many forms as we can imagine it. I am inspired by the research of scholars including Alfie Kohn, Asao Inoue, Cathy Davidson, and Jesse Stommel; their work and my own observations of students during my eighteen years of teaching have led me to believe that numerical and letter grades are not especially useful tools for assessment and feedback. They can, in fact, cause harm and reflect systemic biases.

I have modeled our assignments and assessment structure on labor-based contract grading and ungrading systems. These systems seek to measure students' work differently, accounting for as many modes of learning as possible. They aim to create equitable, socially just classrooms where students feel comfortable taking risks, exploring and being brave about new ways of speaking, reading, and writing, and even experiencing failure: these are key aspects of the process of learning.

We will work together—as a class community as well as in our one-on-one meetings—to reflect on and assess the work—the labor—that I ask you to complete this semester. I have designed all assignments for this course with care; everything I ask you to do is meant to support your work in **four core areas** that I take to be vital to learning at the college level:

1. Community

Proximity—simply being together in a room—does not equal community: making our class into a community takes the hard, rewarding work of being an engaged citizen. Assignments include: arriving on time to class sessions having completed **reading and other assignments, participating** fully during class **verbally or otherwise**, taking a turn (or two) as **class note taker**, large and small group work, **peer support/feedback**, leading class **discussion** and **performing/presenting** your final project.

2. Textual Engagement

Our texts are essential materials for learning in this course; they function like lab equipment for a science course or paints and brushes for an art course. By *reading* and engaging actively with our texts both before and during class, we'll learn about Shakespeare, In/justice, writing, and ourselves. To promote active reading, and to extend our learning community beyond the classroom, you will form **Read Aloud Groups** with your peers and you will keep **commonplace books (a 17th century practice adapted for our course)** in which you will collect quotes, observations, research, and questions about our texts as you prepare for class.

3. Writing

We often think of writing as a medium of communication, which it is. But writing can also serve as a means for thinking itself; I often use messy drafts and freewriting to work out what I *actually* think or feel about a topic, or to organize my understanding, or to work through or synthesize complex or overwhelming scholarly work. We will do many kinds of writing in this class, and your **commonplace books (CPBs)** will serve not only as a means for deep textual engagement but also for frequent writing practice. Longer assignments will include the four **site-specific activities**, four **Annotation and Collective Writing days (in class)**, and a **Final Project** for which you will have several options. Your CPBs will directly support your work for these assignments and you will **meet with me 1-1 at least once** to discuss your writing.

4. Reflection and Revision

As you complete your work for this course, I want you to think actively about *why* and *how* you are doing the work you are engaged in, and about how your work will influence your next steps within and beyond my course. Honest reflection is a powerful tool, and sustained learning cannot take place without it. To promote reflective thinking, you will track your time in a **labor log** for a month and complete two detailed **self-assessments** (one at mid-semester and one at the end as a part of your **Final Portfolio**).

Detailed assignment directions are available on Moodle and in the assignment handbook.

You will assess your work in these core areas, and I will use your self-assessments to arrive at your course grade. As a general baseline, completing all assignments in a timely, thoughtful manner will earn you a B; rushed, missing, or otherwise lack-luster work will earn you a lower grade; work that exceeds expectations, deepens your own or the community's learning, or otherwise goes **above and beyond** will earn you a higher grade.

Community Care Policies and Resources

We are subject to a welter of social, political, environmental, and other circumstances that can affect our mental and physical health. In response, **we need to prioritize an ethic of care: caring for yourself and caring for your community.** Here are policies designed to promote self and community care:

- **Attendance and missing class:** In order to create and sustain a compassionate community, we must all commit to preparing for class, showing up, participating, and attending to what members of our community (students and professor) say and ask of us. That said, our lives are complicated; if, for any reason at all, you are unable to attend one or more of our class sessions, you may complete an **alternative attendance** assignment, described in the in-class notes document, that will count for participation in the missed session.
 - ***We'll need a critical mass of folks in class each week. Participating asynchronously (after class has happened) will mean that you will miss out on group work and real-time insights. **Please prioritize synchronous, in-person participation**, but use this option as a back-up whenever you need to.
 - **Masking in class is optional**, but I encourage you to wear a mask if you have a cold or other respiratory illness, if you have recently traveled by bus, train, or plane, if you think you might have been exposed to someone who is sick, or for any other reason that you might have to keep germs in or out. I will always have masks on hand; just ask if you need one.
- **Late work:** Completing course assignments on time is part of how you show your commitment to community, textual engagement, and writing work. Completing assignments on time will also save you from the stress of having assignments pile up. And yet, we all sometimes find ourselves overwhelmed or in need of more time for one reason or another. One or two late assignments is fine. Chronic lateness will affect your grade because it will affect your ability to complete the course work in a thoughtful, timely way.
- **Academic Support:** The Dean of Studies office offers comprehensive academic support in the form of academic success programs, learning consultants, tutors, and much more. [Consult the academic success page to learn more.](#)
- **Financial Security:** If you need support so that you can buy textbooks or food, pay rent, buy or borrow a laptop or interview clothes, or any other kind of financial relief, [contact your class Dean](#) (they are friendly and ready to help! If you want help reaching out, let me know!).

- **Counseling Services:** [Colby College provides cost-free mental health and counseling services](#) to help you manage challenges that threaten your personal or academic wellbeing. **Getting help when you need it is the smart, courageous thing to do.** I am not a mental health professional, but I can make you an appointment, walk with you to Counseling Services, discuss coursework-related stress (and make plans to alleviate it), or help you to see or know when you need to get help beyond my expertise. **Email me any time.**
- **Access and Disability Services:** In accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodations will be provided to qualified students with documented disabilities. Students seeking accommodations should start by contacting the [Office of Student Access & Disability Services](#).
- **The Farnham Writers' Center:** From the FWC's website: "The FWC is a place for you to get skilled feedback on your writing. Our peer writing tutors have experience working with Colby's diverse student populations, and they are eager to engage you in collaborative conversations about your writing." [To learn more and to make an appointment, visit their website.](#) The Writers' Center also has a Multilingual Writing Specialist, Dr. Chaoran Wang, who meets individually with international and multilingual students and provides workshops to support multilingual writers. You can reach her at chaowang@colby.edu. Please feel free to contact her, either to discuss your writing concerns and issues in general or to discuss a specific course-related writing assignment.
- **Academic Integrity:** Please read [the Colby Affirmation](#) and review Colby's policies and resources regarding [academic integrity](#). It is the responsibility of every student and faculty member to be familiar with, and comply with, these expectations for honesty, integrity, and personal responsibility. If you have any questions at any time about whether or how to cite a source, about when it's ok to collaborate and when you must work alone, or other topics relating to your own or others' conduct, please ask me! I am happy to explain how to correctly give credit where credit is due or to discuss other concerns.
- **Large Language Models (LLMs) such as Claude or ChatGPT** are tools that generate text probabilistically, outputting the most likely next word. They are trained on large amounts of text taken from the internet *without the writers' permission*. I do not yet know, fully, what I think about LLMs. I do know two things:
 - ChatGPT and other LLMs raise **serious labor and ethics concerns**: who's making money from these tools? Who's losing jobs? What happens when it is *so* easy to generate plausible but fake, misleading, harmful information?
 - **Writing is thinking** and thinking well is difficult and vital. Reading difficult texts with care and attention changes your brain. If you let the LLM or AI assistant do your reading, summarizing, or writing for you, you are not learning to *think*.

******For this course, please do ALL of your own reading and writing at each stage, including summarizing, brainstorming, drafting, revising, and polishing.****** Reading and writing are hard and time consuming, but putting in that time will enable your intellectual growth, deepen your understanding of our texts, and hone your communication skills. If you would like to experiment with an LLM (and analyze and cite what it generates!), get in touch and we can discuss your plans.

- **Sexual Misconduct/Title IX Statement:** Colby College prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. [Colby is legally obligated to investigate sexual misconduct](#) (including but not limited to sexual assault and sexual harassment). If you wish to speak confidentially about an incident of sexual misconduct, please contact Colby Counseling Services (207-859-4490) or Kate Smanik, the Confidential Resource Advisor and Dean of Religious and Spiritual Life (207-859-4272).
 - Please note that as your professor, I am designated a “responsible employee,” a legal category that requires me to report to the Title IX Coordinator, Emily Schusterbauer (207-859-4266), if you disclose an experience related to sexual misconduct. This is not as scary as it sounds: if I contact Emily, she and her office will email you. If you want to follow up, you can. If not, you don’t have to.
 - **I will support you whatever you decide:** I can connect you to community resources for dealing with sexual misconduct without you needing to disclose specific information to me. If you wish to disclose a specific incident to me, I will help to connect you to Emily Schusterbauer. The college will take initial steps to address the incident(s), protect and support those directly affected, and enhance the safety of our community. Emily will work with you to determine the best way to proceed.
- **Bias Incident Prevention and Response Team (BIPR):** From the Office of Diversity, Equity, and Inclusion website: “BIPR is a non-disciplinary body charged with both responding to bias incident reports and implementing educational initiatives designed to decrease the frequency of bias incidents in our community. Community members who have experienced and/or witnessed a bias incident are encouraged to submit a BIPR report or contact BIPR chair Emily Schusterbauer (207-859-4093).” [To submit a Bias Incident Report, click this link.](#)

Course Schedule

The following schedule will give you an overview of our readings, topics, and schedule of assignments for the semester.

*****This schedule is subject to change, as needed, throughout the semester.** Our Moodle site will be our home base: I will update checklists and assignments there regularly.

Reminder: for a 4-credit course, you should expect to spend approximately 8 hours per week on your work *outside of class*. Some weeks you will need more than 8 hours and some less; I have designed my assignments with that time frame in mind. Plan your time outside of class accordingly and get in touch if you have questions!

	Readings and Assignments
Week 1:	<u>W Sep 9:</u> Course Introductions; read Ari Friedlander, “Five Myths About William Shakespeare” and Alfie Kohn, “The Case Against Grades.” ***BUY YOUR BOOKS! Begin your CPBs and labor logs!

Week 2:	<u>Unit 1: Mercy and In/Justice</u> <u>M Sept 14:</u> Read Meager, “Thinking is difficult”; Rotella, “I’m a Professor. A.I. Has Changed My Classroom...” and listen to The Ezra Klein Show, “This is your Brain on Deep Reading.” <u>W Sept 16:</u> Shakespeare, <i>The Merchant of Venice</i>, Acts 1-2; “The Theatrical World” (essay in the front of our edition; also available on Moodle). Writing Goals DUE by 11:55pm F Sept 18
Week 3:	<u>M Sept 21:</u> Esteban Crespo visit; Shakespeare, <i>The Merchant of Venice</i>, Acts 3-4; read Hyman and Eklund, “Making Meaning and Doing Justice with Early Modern Texts” <u>W Sept 23:</u> Site-Specific 1 DUE; Shakespeare, <i>The Merchant of Venice</i>, Act 5; read Ambereen Dadabhoy, “When the Quality of Mercy Isn’t Meant for You” and Theater for a New Audience’s 360 Series on Arin Arbus’s 2022 production of <i>Merchant</i>. Play/Poem VOTING: Round 1
Week 4:	<u>M Sept 28:</u> Annotation and Collective Writing I <u>Unit 2: Nation, King, Stranger</u> <u>W Sept 30:</u> Conference Panel 1; Shakespeare, <i>Richard II</i>, Act 1; Dolan, “Introduction” (essay in the front of our edition; also available on Moodle). Play/Poem VOTING: Round 2
Week 5:	<u>M Oct 5:</u> Shakespeare, <i>Richard II</i>, Acts 2-3; James Baldwin, “Why I Stopped Hating Shakespeare.” <u>W Oct 7:</u> Site-Specific 2 DUE; Shakespeare, <i>Richard II</i>, Acts 4-5. Select, print, and read one article from the <i>Richard II</i> folder in our google drive.
Week 6:	<u>M Oct 12:</u> NO CLASS: Fall Break <u>W Oct 14:</u> Completed Labor Log and Reflection DUE; Watch Adjoa Andoh’s 2019 Sam Wanamaker Theater production of <i>Richard II</i>. Optional: read Andoh’s interview about this production on shakespearesglobe.com.
Week 7:	<u>M Oct 19:</u> Annotation and Collective Writing II

	<u>Unit 3: Exploring I</u> <u>W Oct 21</u>: Conference Panel 2; Play/poems 1, Act 1.
Week 8:	<u>M Oct 26</u>: Sawyer Kemp Visit; Mid-Semester Self-Assessment DUE in your CPB; Play/poems 1, Act 2-3; read Kemp, “Shakespeare in Transition” <u>W Oct 28</u>: Site-Specific 3 DUE; Play/poems 1, Act 4-5; article or performance review TBA.
Week 9:	<u>M Nov 2</u>: Annotation and Collective Writing III <u>Unit 4: Exploring II</u> <u>W Nov 4</u>: Miller Special Collections DAY 1; Play/poems 2, Act 1.
Week 10: 1-1 Writing Meetings	<u>M Nov 9</u>: Conference Panel 3; Play/poems 2, Acts 2-3. <u>W Nov 11</u>: Site-Specific 4 DUE; Play/poems 2, Acts 4-5; article or performance review TBA.
Week 11: 1-1 Writing Meetings	<u>M Nov 16</u>: Annotation and Collective Writing IV <u>Unit 5: Why Shakespeare, Here and Now?</u> <u>W Nov 18</u>: Final Project Declaration of Intent DUE; Miller Special Collections DAY 2.
Week 12:	<u>Nov 21-28</u>: NO CLASS: Thanksgiving Break Over the break, please re-read the play you are working on for your final project.
Week 13:	<u>M Nov 30</u>: Conference Panels 4 and 5; read “An Afterward About Self/Communal Care” by Ayanna Thompson <u>W Dec 2</u>: Project Draft DUE in CPBs or greenbooks; Miller Special Collections DAY 3: Final Project Work

Week 14:	<u>M Dec 7:</u> Miller Special Collections DAY 4: Final Project Work <u>W Dec 9:</u> Project Draft Mark-up and Revision DUE in CPBs or greenbooks; Final Project Presentation and Performances—invite your friends! Final Project Letters DUE on Moodle by 11:55pm F Dec 11
	Final Portfolio with self-assessment DUE F Dec 18 by 11:55pm

Assignment Handbook

Grading System Overview

Community

- Attendance and Participation
- Discussion Leadership – TSJ Mini-Conference Panels
- Peer Support and Feedback

Textual Engagement

- Notes on Reading
- Read Aloud Groups
- Commonplace Books

Writing

- Writing Goals Forum Post
- Site Specific Activities
- Annotation and Collective Writing Days
- Final Project

Reflection and Revision

- Labor Log
- Self-Assessment
- Portfolio

Grading System Overview

I take a holistic approach to grading, aiming to reward process, collective support, and *learning* in as many forms as we can imagine it. I am inspired by the research of scholars including Alfie Kohn, Asao Inoue, Cathy Davidson, and Jesse Stommel; their work and my own observations of students during my eighteen years of teaching have led me to believe that numerical and letter grades are not especially useful tools for assessment and feedback. They can, in fact, cause harm and reflect systemic biases.

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We will work together—as a class community as well as in our one-on-one meetings—to reflect on and assess the work—the labor—that I ask you to complete this semester. I have designed all assignments for this course with care; everything I ask you to do is meant to support your work in **four core areas** that I take to be vital to learning at the college level:

1. Community

Proximity—simply being together in a room—does not equal community: making our class into a community takes the hard, rewarding work of being an engaged citizen. Assignments include: arriving on time to class sessions having completed **reading and other assignments, participating** fully during class **verbally or otherwise**, taking a turn (or two) as **class note taker**, large and small group work, **peer support/feedback**, leading class **discussion** and **performing/presenting** your final project.

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Our texts are essential materials for learning in this course; they function like lab equipment for a science course or paints and brushes for an art course. By *reading* and engaging actively with our texts both before and during class, we'll learn about Shakespeare, In/justice, writing, and ourselves. To promote active reading, and to extend our learning community beyond the classroom, you will form **Read Aloud Groups** with your peers and you will keep **commonplace books (a 17th century practice adapted for our course)** in which you will collect quotes, observations, research, and questions about our texts as you prepare for class.

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We often think of writing as a medium of communication, which it is. But writing can also serve as a means for thinking itself; I often use messy drafts and freewriting to work out what I *actually* think or feel about a topic, or to organize my understanding, or to work through or synthesize complex or overwhelming scholarly work. We will do many kinds of writing in

this class, and your **commonplace books (CPBs)** will serve not only as a means for deep textual engagement but also for frequent writing practice. Longer assignments will include the four **site-specific activities**, four **Annotation and Collective Writing days (in class)**, and a **Final Project** for which you will have several options. Your CPBs will directly support your work for these assignments and you will **meet with me 1-1 at least once** to discuss your writing.

4. Reflection and Revision

As you complete your work for this course, I want you to think actively about *why* and *how* you are doing the work you are engaged in, and about how your work will influence your next steps within and beyond my course. Honest reflection is a powerful tool, and sustained learning cannot take place without it. To promote reflective thinking, you will track your time in a **labor log** for a month and complete two detailed **self-assessments** (one at mid-semester and one at the end as a part of your **Final Portfolio**).

You will assess your work in these core areas, and I will use your self-assessments to arrive at your course grade.

As a general baseline, completing all assignments in a timely, thoughtful manner will earn you a B; rushed, missing, or otherwise lack-luster work will earn you a lower grade; work that exceeds expectations, deepens your own or the community's learning, or otherwise goes **above and beyond** will earn you a higher grade.

Our four core areas of work overlap in productive ways. This document sets out the work I have sorted into each of our categories, but **remember that all assignments require work that might usefully be categorized into any of our four areas**. For example, you cannot complete any of the writing assignments without substantial revision or without contributing to our community's learning by presenting your CPB entries or without engaging deeply with our texts. As long as you are completing the assignments with thought and care, you will be growing, learning, and supporting our community in each core area.

Community

Attendance and Participation

Your central task for engaging in community work will be to arrive on time to class having completed your reading and other assignments listed on the syllabus and in the daily checklist on Moodle. Once you are in class, you will need to participate fully, verbally or otherwise. Modes of participation include reading aloud, asking questions, offering ideas, taking your turn as class note-taker, sharing your in-class writing, responding to your peers' ideas, using your body to signal active listening, discussion leadership, peer feedback and writing review, and so on.

As noted in the syllabus, our lives are complicated in terms of physical and mental health, and I assume that you have commitments beyond my class. If you must miss class for any reason, you may complete an **alternative attendance assignment** to make up for your absence. Do the following: first, catch up on any work from the day's checklist (see Moodle) and contact a peer or two to ask if you can have a look at their CPB entries and in-class writing for the day you missed. Next, review the day's in-class notes as well as any class slides or other relevant materials. Finally, below the day's in class notes, make an entry marked "Alternative Attendance by ___ [your name]"; write about 200 words in response to what you see in the notes, class slides, journals, etc. adding to or commenting on what your peers were discussing, bringing in a new part of the reading, asking a new question, and so on.

Remember that alternative attendance is a back-up plan: use it when you need it, **but please prioritize in person attendance!**

Basic Requirements: Attend and fully participate in all class sessions; complete alternative attendance assignments if you must miss class.

- Missing 4 or more class sessions (i.e. 2 full weeks), even if you complete alternative attendance, will seriously impede your ability to complete your work for the Community category, and will result in a lower course grade.
- If you miss 6 or more sessions (i.e. 3 full weeks), even if you complete alternative attendance, you cannot pass the course.

*****If you find yourself in crisis mode, for any reason, get in touch as soon as you can and contact your class dean! If necessary, we can work with your class dean to adjust assignments or rules in any way that will best support your learning in this course.**

Discussion Leadership – TSJ Mini-Conference Panels

During many of our class sessions, you will engage in small group work that leads to whole-class discussions as well as other informal activities that are designed to aid you in gaining confidence speaking in front of peers and in deepening our learning through creativity, research, and close reading. In addition to informal activities, each student will participate in a mini-conference panel, giving a brief presentation and then leading discussion about a section from the book *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now* (TSJ).

Step 1: Sign up for your Conference Panel

Each mini-conference panel will feature four students who will present and lead discussion. Each panel topic corresponds to a section of TSJ. Before you sign up for a panel, read through the TSJ table of contents and think about which section interests you most. Also check your schedule: you will need to do substantial reading, writing, revising, and practicing to prepare to be on your panel, so plan accordingly.

- W Sept 30: Panel 1 - Defamiliarizing Shakespeare
- W Oct 21: Panel 2 - Decolonizing Shakespeare
- M Nov 9: Panel 3 - Ethical Queries and Practices
- M Nov 30: Panel 4 - Revitalizing the Archive and Remixing Traditional Approaches
- M Nov 30: Panel 5 – Shakespeare, Service, and Community

Notice that panels 4 and 5 will take place on the same date. Each panel session will take roughly half of our regular class session or about 30-40 minutes. I will provide a sign-up sheet in the second or third week of class and we will discuss assignment directions together.

Step 2: Survey your section and freewrite about what you learn

Once you have signed up for a panel, survey your section of TSJ: read the first 1-2 pages and final 1-2 paragraphs of *all* of the chapters in your section. **This is an exercise in learning the strategic skim**; see the “Notes on Reading” page below or on Moodle for more directions.

The goal of your survey is to get familiar with the kinds of arguments the scholars writing the chapters are making, what evidence they rely on for their arguments, and how the scholars might agree or disagree with each other or might be taking different angles on a similar issue. After your survey, you will be equipped both to select one chapter as the focus of your presentation *and* to respond in an informed way to your co-panelists’ presentations since they may have selected different chapters than you.

When you have completed your survey, **create an entry in your CPB titled “TSJ Survey Reflection,” and freewrite for 10-20 minutes** about what you have learned about your section title and about the topics, goals, and arguments the scholars in your section are making.

Step 3: Select, print, read, annotate, and respond to your chapter

Select whichever chapter in your section interests you most; then, **print** and read your chapter fully. **Read in a thorough, active way:** take notes and underline interesting passages, ask questions, look up contexts, words, and information and note what you find (and from where!), and generally **interact *textually*** with the chapter. On the final page of the chapter or in a (labeled!) CPB entry, **free write for 20-40 minutes** in response to the following questions:

- What is the scholar's main point? What evidence does the scholar use to support that point? What are the broader impacts of the scholar's ideas? Who are they writing to and what do they want their audience to know or do? (**engage with at least one direct quote from the chapter as you write about these questions!**)
- Do you agree, disagree, or do a bit of both in response to the scholar's ideas? Why? With what evidence?
- How would the scholar's ideas or argument apply to the play we have been reading? **Pick a quote from the play** (you can use your CPB entries or our class discussions for inspiration) and **mark it up**. Consider and write about how the scholar's ideas can change or deepen your understanding of those lines or how the scholar might approach adapting or teaching those lines in a theater or a school.
- What **are your confusions or lingering questions or new questions** about the scholar's ideas or about our play or our class activities? Has engaging with TSJ given you any new ways to answer our big course questions about why Shakespeare, here and now?

Step 4: Write and practice your presentation

Shape your freewriting from steps 2 and 3 into a focused 2-3 minute mini-conference presentation about your chapter and its connections to our community's work so far. You may handwrite in your CPB or you may type your presentation. Consider using this template:

- 1-3 sentences: give an overview of your chapter's big idea and its place in the TSJ section.
- 2-4 sentences: guide us through a **direct quote from the chapter** that helps you show the scholar's argument and what you found most interesting/confusing/etc. about it.
- 2-4 sentences: guide us through a **direct quote from the play** that helps you explain what you think the scholar would say about our play or how they would go about adapting or teaching it.
- 1-3 sentences: tell us about your confusions or lingering or new questions.

You are free to follow this template or to organize your remarks in any way that makes sense to you. But you **MUST stay under 3 minutes (practice practice practice!)** and you must **send me two images** to put on the panel slides: 1. A picture of your quote from the chapter, **annotated by hand** and 2. A picture of your quote from the play, **annotated by hand**.

You may read your remarks, but if you do so, you must read with gusto and make eye contact with your audience. You may speak from notes or prompts instead, but if you do so, you must

keep to time and practice enough so that you can speak with gusto and make eye contact with your audience. In either case, **craft your presentation with your audience in mind**: what's the most important thing you want us to know about what you've learned and how might you go about guiding us through that most important thing?

Practice your presentation several different times to get comfortable reading/speaking from notes. In addition to practicing alone, you can give your presentation to your roommate or teammates, your Read Aloud group, your parents, or to me (make an office hours appt!). The more you practice the easier it will be to get clear about what you want to say and to shine in your mini-conference panel during our class.

Step 5: Present and lead discussion

Mini-conference time! On your panel's day, we will begin class with your presentations. Each panelist will present for three minutes or less, and as a class, we will take notes in response to your chapter, play, and questions/ideas. After all four panelists have presented, we will use our notes to spur a class discussion about the TSJ chapters, the presentations, and our play.

Panelists are in charge of leading our group discussion: be ready with questions and ideas for your co-panelists!

Step 5: Turn in your materials

At the end of your mini-conference panel, please hand me the following materials:

- Your printed TSJ chapter, fully annotated.
- Your notes for your presentation (fully written out or bullet points/note cards—whatever mode you chose).
- Double-check that your CPB contains your “TSJ Survey Reflection” and (if it's not in your printed chapter) your chapter response freewriting. Panels 1 & 2: I'll collect your CPB at the end of class. Panels 3, 4, & 5: I will ask you to show me your reflection and any other relevant entries at the end of class and then I will collect your CPBs on the following Wednesday, as usual.

Basic Requirements:

- Select a panel and survey the relevant TSJ section; freewrite in your CPB reflecting on your survey.
- Select a chapter from your section; print, read, annotate, and respond to your chapter, freewriting either in extra space at the end of the chapter or in your CPB. Write about both a quote from the chapter and a quote from the play.
- Craft and practice a 2-3 minute mini-conference panel presentation based on your work with the TSJ. Present as a part of your panel and lead class discussion.
- Turn in your materials: survey reflection, annotated chapter, response freewriting, and presentation notes.

Peer Support and Feedback

One of my goals is for you to learn from your peers: from each other, you can learn to provide and respond to targeted, constructive feedback on your writing as well as your presentation style, you can expand your vocabulary and ability to ask questions, and you can learn to see our course texts and topics from perspectives (plural!) outside of your own. I will regularly ask you to respond to your peers' writing and ideas, and a **basic requirement** for the course is that you respond with care and attention, in a timely way, and to the best of your abilities. Peer support and feedback activities will include (but will not be limited to): sharing CPB entries, read aloud group work, collective writing, letter writing, project idea sharing, and revision exercises.

Textual Engagement

Notes on Reading

All students read at different rates and different texts require different kinds of attention and time. Think about how it feels to read a social media feed, a novel, a comic, a text from a friend, an art book, a poem, a play, a scholarly article, a scientific paper: these texts all invite you to engage in very different ways. This semester, we will be reading a wide variety of texts of varying length, topic, and density. **If you are struggling, or if it feels difficult to read our texts, don't worry: that means you're doing it right!** I can guarantee that you aren't alone in those feelings of struggle and difficulty. Here are a few things to try when the reading gets tough:

- **Assess your time/space:** try reading at a different time of day or in a different location. Some texts might require perfect silence, and some might actually feel easier to read with some ambient noise or music (in a coffee house, for instance).
- **Poems and other artistic texts: re-reading is key!** Read once quickly, for sound and initial impressions. Read again for comprehension. Read again for line breaks, rhymes, puns, metaphors, and so on. Your subsequent reads need not be linear; you might start in the middle or end. The key is to make time and space for reading slowly and re-reading.
- **Scholarly articles: master the strategic skim.** Read the first ~5 pages slowly and carefully, looking for the writer's central argument or point. Next, read section titles and topic sentences, and consider slowing down for a few paragraphs in the middle to see how the writer is using evidence (and to see what kind of evidence they're using). Next, read the conclusion or the final 3 paragraphs slowly. With your remaining time, go back and re-read as needed to clarify your understanding, ask questions, apply ideas, etc.
- **Use your resources (BUT be a skeptical reader!):** bring the power of the internet to bear on your reading; I support you using SparkNotes, LitCharts, Schmoop, Wikipedia, and so on to aid you in understanding our texts. BUT: please note that although these sites provide great summaries, they also have errors and frequently provide one-dimensional or overly simplistic analyses. **The same goes for AI assistants/overviews:** they can give you the big picture, but they can't give you what you need to fully and deeply understand a text. ALSO: **always, always, always** cite if you make use of these or any other aids in your writing!
- **Listen to an audio book while you follow along in the text:** If listening while you read is helpful, check out LibriVox: they have crowd-sourced, FREE audio versions of many, many texts. One cautionary note: the reader quality is variable, and intonation IS interpretation, in my view. BUT: do you want to know how I got through reading James Joyce's *Ulysses* in college and Chaucer's *Troilus and Criseyde* in grad school (twice!)? I read along in my physical copy while listening to LibriVox recordings. Particularly useful for difficult or long texts, but helpful for anything you're reading.

- **Come to office hours:** I am always happy to talk more about our texts, to read sections slowly with you, to clarify key concepts, and so on.

The Most Important Thing: embrace uncertainty and do your best.

Reading *some* is infinitely better than reading *none*, and engagement does not mean mastery! Sit calmly with your confusion about or boredom with or other reaction to a text you're reading, read as much of it as you can, and then, crucially, try to articulate your confusion to our class. Commit to spending time moving slowly through our texts; as long as you do so, your reactions, observations, perplexities, and so on will enrich our class discussions and promote your learning.

Read Aloud Groups

Reading can sometimes feel like a joyfully—or arduously—solitary activity. In the age of ChatGPT and LLMs/AI Assistants, the tech bros of the world are trying to remove that arduousness—and that joy—entirely. To resist the cultural mandate to speed up, to summarize, to optimize, and so on, we will engage together in a slow reading practice designed to make reading for this course into a community activity that can promote sustained attention to our texts.

Beginning in week 2, you will form groups of four. Each week, you and your group will meet for **at least 30 minutes**—in person or on zoom—and take turns **reading our class texts out loud to each other**. After each meeting, your group will add an entry to our Read Aloud Forum on Moodle that takes **one** of the following forms:

- An audio file that contains ~30 seconds of each group member reading aloud a favorite or confusing or essential or enraging or otherwise notable set of lines or sentence/s.
- An audio file that contains ~2-4 minutes of conversation and reflection about what you read; each group member should contribute to the conversation.
- Another method by which to record and share your group's work; get in touch before posting to confirm that your method meets assignment requirements.

The Moodle forum has a built-in tool for recording audio, so you can use that tool or post a link to an audio file hosted elsewhere.

You and your group are welcome to read aloud for longer than 30 minutes and to meet more than once per week; you can post as many times as you would like to, and your posts can be longer than the approximate length given above.

Basic Requirements: Meet and read our class texts aloud with your group for 30 minutes each week. Create a forum post after each meeting according to the assignment guidelines. Your group will meet and post a total of nine times (no meeting or post due in weeks 6, 12, 13, or 14).

Commonplace Books (CPBs)

From antiquity forward, readers have written down parts of what they read and heard as a means for remembering and for organizing knowledge. Methods and practices of knowledge collection were important for all kinds of readers in the 16th and 17th centuries, who recorded their favorite or most intriguing or troubling quotations in what we now call commonplace books (CPBs). The CPB you keep this semester will aid you in noticing connections between different course texts *and* texts from beyond our class. The goal is to develop a textured understanding of what you are reading and learning, and to gather quotations that will aid you in joining and leading discussion as well as in writing for your class projects.

The keyword here is *informal*; **your CPB does not need to be perfect**. In fact, the most useful CPBs are often messy or serendipitous or eclectic records of your thinking or interests for the period during which you keep the book. When I check your book, I am looking for mess, for process, for active reading and thinking, not neat or polished curation / analysis. Aim for legibility in your handwriting; it doesn't need to be beautiful, but I do need to be able to read it!

Step 1: [Read this article](#); it provides one example of how a writer made use of a CPB. Consider: How do you anticipate that your CPB this semester will differ from the one the writer describes? In what ways might it be similar?

Step 2: Acquire a book; use the composition book I handed out in class or buy another. You may not keep an electronic book and you may not use loose sheets of paper in a binder.

- *** Why a physical book? Hardcopy CPBs can be quite beautiful and quirky; the act of writing by hand is distinct in interesting ways from typing and copy/paste; and the physical pages enforce some of the *mess* (or the collision of seemingly unconnected quotes) that can be generative in the process of keeping a CPB.
- Here are a few 17th century CPBs, for inspiration:
 - [William Hill's](#)
 - [Stephen Batman's \(with lovely, weird illustrations! Don't worry: you do not need to draw; you can if you want to!\)](#)
 - [Wikipedia on CPBs](#)
 - [Another short article with pictures!](#)

Step 3: Start collecting! There's no wrong way to go about this; see below for advice about how to get the most out of the experience. You just need a **minimum of two quotes per class period**. For each quote, include a **brief citation** AND **the date** on which you made the entry (for bookkeeping purposes). You can use these formats:

- **Author/title example:** Dolan, "Introduction," p. xxix, 9/30.
- **Character/title example:** Mercutio, *Romeo and Juliet*, 2.4.19, Oct 26.

Step 4: Bring your CPB with **you to class every day. If you do not have your CPB in class, I will mark you absent for that day** (you can complete the alternative attendance assignment to offset). We'll use your quotes plus any annotations, questions, or drawings you choose to include to support our conversations.

Advice for generative commonplacing:

- Make a **habit or a practice** of writing down a quote or two directly after finishing each reading session; without this routine, it's easy to forget to add quotations.
- Quotes might be as short as a few words or as long as a paragraph.
- You might feel the urge to **annotate, comment, or illustrate**: follow that urge! You might also want only to write down your quote; sometimes a quote just *speaks* to you, and you're not sure why. Allow yourself to just record others' words OR to annotate/comment/draw OR to do both: do whatever feels right to you.
- Make a priority of including quotes from our syllabus texts, but **feel free to additionally include** song lyrics, TV show or documentary quotes, lines of poetry, and so on; **connect** what we are working on together to other classes and other parts of your life.
- Once you have several entries, you will **begin to notice themes**, reoccurring words or concepts, and keywords. As your book grows, turn some of these themes, words, or concepts into sections: **create a section heading** and then leave a few blank pages. The next time you go to record a quote, see if it fits under an existing heading or if it needs a new one.
 - **Some sections may (and will) die out as you work through our time together and others may grow more than you anticipated.** If they die, let them die; you might have sections with just one or two quotes, and that's perfect. If a section gets too big, just make a new section later in the book and make a note at the end of the original section.
 - **Some section headings will work better than others:** For example, ideas like "Science" or "Justice" or "Religion" may be too broad, but topics like "Weather," "Faith," "Skirts," or "Trees" may work better. There is no right or wrong way to determine your section headings, as long as they reflect something about the nature of the quotations you're collecting.
 - **The first few pages of your book will *always* be uncategorized, indicative of the process.** That's perfect! Keep the mess! You are free to re-write quotes into your sections once you create them, but there's also no need to do so.
- When you have a sizeable collection, experiment with returning to earlier entries; **you might enjoy making readers marks**: you might underline key words or create new headings based on subtopics you've found interesting in your earlier headings and entries. You might add [manicules](#) or marginal notes to your favorite entries.

At the end of the semester, create a **title page and table of contents** (perhaps illustrated!) for your book; you could include page numbers to facilitate your return to your book in the future or as aids in sharing your book with others.

In Class Writing and other entries

Throughout the semester, you will use your CPB to complete in-class writing exercises and to study our texts in preparation for class (e.g. your TSJ mini-conference presentation prep work and site-specific activities; notetaking, drafting, and revision work for your final project). You can expect between one and four of these entries per week; some will happen in class and some before class. You may also wish to keep your class notes in your CPB. Please feel free to do so!

My recommendation for organization is this: dedicate the first half of your CPB to commonplacing: it'll be messy, and you'll be jumping around and collecting lots of quotes there. Reserve the second half of your book for in-class writing and other entries: there, you can proceed more linearly. No matter how you choose to organize your CPB, **be sure to clearly label your in-class writing and other entries with the date and prompt or other identifying title.**

*****I will collect your CPB each Wednesday at the end of class;** I will read the week's entries and then place your CPB in the wire basket outside my office door for you to pick up. If you need to miss class on a Wednesday, you can turn in your CPB early at my office or send your book in to class with a peer.

Basic Requirements:

- Bring your CPB to class **every class period.**
- Collect a minimum of **two quotes** per class period in your CPB.
- Once you have several quotes, experiment with creating **sections**. At the end of the semester, **create a title page and table of contents** for your CPB.
- Keep track of your work sessions at the back of your CPB for a month (see **Labor Log** directions below).
- Respond to all in-class writing and other entry prompts; **clearly label** all of these entries and consider placing them all in the second half of your CPB for clear organization.

Writing

My sister has run several marathons (and completed two Iron Man triathlons; I like to brag about her athletic accomplishments!). Based on what she has told me about her training, she did not get ready for these epic races by running marathons or swimming the full two miles and so on. She mixed shorter and longer workouts, did interval, slow, and fast runs, and supplemented with yoga and crunches and weights and so on.

The same principle, I think, can be applied to learning to write well. One does not learn to write a long analytical essay well by simply writing a long analytical essay (though that is one way to go about it). One learns to write by writing consistently, often, in several shorter and longer modes, and with a variety of goals. To that end, you will be completing CPB entries, freewriting in class, logging your labor outside of class, doing research to support your discussion leadership, and completing a variety of in- and out-of-class exercises designed to build your close reading and writing skills (or muscles, if you'll permit me to extend the metaphor). We will also experiment this semester with collective annotation, building revision and reflection into our practice at every step.

Writing Goals Forum Post

Your first assignment is to write about your writing goals for the semester. Read through the syllabus and assignments, and then in your CPB, freewrite in response to the following questions (no need to answer them all; write about the ones that feel interesting or useful):

- What is your favorite or least favorite part of the writing process?
- What would you like to be able to DO as a writer, or what audience(s) would you like to be able to reach?
- Describe a past writing project: what was difficult about it and why? What (if anything) was fun, and why?
- What are you looking forward to or dreading about our assignments for this course?

After freewriting, step back, and write 1-3 specific, measurable goals for your writing this semester.

Shape your freewriting and goals into 1-2 paragraphs and post it/them on the Moodle forum by 11:55pm on F Sept 18.

We will look back together at your post during our writing meeting in week 10/11 to assess your progress toward your goal(s) and to adjust as necessary with an eye toward your final portfolio.

Site-Specific Activities

For each play that we read this semester, you will engage in a site-specific reading, annotation, and performance activity designed to help us explore how *place* impacts interpretation. The goal is to develop sensitivity to where we are, to the people for whom our Colby and Waterville locations matter, and to what reading Shakespeare means in our space, here and now. As we read each play, you will select a location and then follow the procedure below. You may choose to do your reading and performance **work alone or with your Read Aloud group**, or you can draft friends or family for help. The CPB writing and annotation connected to your site-specific activities is an **individual assignment**, and will be due on the final day of reading the play (listed in the syllabus). You may choose to complete this work at any time as we read the play

Step 1: Select your scene and location

You may choose **any set of lines** from the play and you may select a monologue or soliloquy or dialogue. Pick a scene or part of a scene that is at **least 5 and not more than 20 lines** long. Whatever scene you pick, you may work alone or with a group (Read Aloud, friends, family, etc); if you're doing dialogue alone, just try to do a different voice or affect, etc. for each character! If doing monologue/soliloquy with a group, split up the lines in different ways and think about how different bodies affect how the lines land!

You may choose **any location on or off campus, in Waterville or elsewhere**. Please push your boundaries in terms of your site/place selection: don't be afraid, for example, to read your lines aloud to the lion statue on the Miller Street during class change time! You will have the opportunity to work in four different locations, so aim for variation: if you start indoors, go outdoors next. If you start in a solitary place, go for a crowded place next. And so on.

If you would like advice about selecting lines or locations, come see me during office hours.

Step 2: Annotate your lines

Mark up your lines thoroughly, by hand (not digitally/electronically). You may choose to write all over your book or to make a copy of your selected passage and then write all over the copy. You could also re-type and print or rewrite your passage, and write all over that (sometimes double-spacing is nice!).

- Bring all of your **close reading skills** to bear as you annotate. Consider the following:
 - Use the Oxford English Dictionary (Colby Libraries → Databases A-Z → "O" → Oxford English Dictionary → Sign in with your Colby credentials) to **look up words** that you don't know or words that you find interesting.
 - Think about word order (**syntax**) and grammatical structures—circle verbs, square nouns, underline prepositions and conjunctions, star pronouns or make up another method (highlighters, different color pens, etc.) to note grammatical function; pay attention to repetitions, patterns, breaks in the pattern.

- Think about **sound**: rhyme, rhythm, alliteration / assonance / consonance, caesura, line breaks, enjambment.
 - Think about **rhetorical figures**: image, allusion, metaphor, hyperbole, litotes.
 - Think about **plot and character**: who's speaking to whom, what happens before and after your passage, what does the speaker feel or know or not know.
 - Think about your own **reactions**: did the passage make you feel interested, disgusted, curious, confused, excited? Did you laugh?
 - Write some **questions**: what are the tricky bits or what do you want to know more about or what parts connect to another text or idea we've studied so far?
- *****There's no right or wrong way to annotate.** These bullet points are suggestions to get you going. Work hard to fill your page and spend time with the language; aim for curiosity, mess, and deep thought, *not mastery*.

You will turn in your completed annotation along with your freewriting in your CPB when the site-specific activity is due (the final day of reading a given play, marked on the syllabus). If you printed a page and marked it up, simply tuck that page into your CPB at the relevant spot. If you wrote all over your book, take a photo of your annotations and print it. Then tuck that page into your CPB.

Step 3: Read Aloud and Freewrite 1

Go to your selected location and **read your lines aloud three times**, with gusto! Next, create an entry in your CPB labeled "Site-Specific Freewrite 1: _____[Play title and act, scene, line #s]" and **freewrite for 20-40 minutes** in response to the following questions:

- What does your site look like? How does it sound, smell, feel? Is it empty or full of people? At what time of day and in what weather or indoor conditions did you visit?
- How did YOU feel (emotionally, physically) in your site before, during, and after you read your lines out loud?
- How would the character(s) speaking your lines feel about the site you chose? Would they like it or dislike it, and why? What **details in the lines** you chose led you to your answers?

Step 4: Adapt/Perform and Freewrite 2

Return to your lines and adapt them for a mini-performance in your selected location. Your adaptation might stick closely to Shakespeare's words or you might re-write your lines entirely; you might use props and costumes or you might not. Be creative or silly or edgy; use humor. Push your boundaries. The key is **intentionality**: why are you adapting the lines in the way you have chosen to do so?

You can memorize your lines or not, as you choose, but **you must rehearse your performance** at least once before performing in earnest. In your rehearsal, experiment with **emotion** (say your

lines BIG, DRAMATIC, OVER-THE-TOP, and then whisper them, sob, laugh, glare, etc.) and experiment with **physicality** (say your lines while lying on the ground or while jumping or running; say a few lines while walking in one direction, then pause and turn, and then speak again). **Think about how your chosen location might influence your interpretation and adaptation** of the lines: consider intonation, gesture, movement, props, costume, audience, weather, time of day, acoustics, and so on.

Once you have rehearsed, go **perform!** If you'd like, invite friends to see you do it! If you have re-written your lines, please include your re-write in your CPB for me to see.

When you have finished the adaptation, rehearsal, and performance process, create an entry in your CPB labeled "Site-Specific Freewrite 2: _____[Play title and act, scene, line #s]" and **freewrite for 20-40 minutes** or so in response to the following questions:

- How did your site influence your interpretation and adaptation of your lines? What interpretive possibilities did you explore (intonation, prop, costume, movement, audience, etc.)?
- What did it feel like to perform your lines under the conditions you chose?
- If you were to complete this adaptation and performance again, what would you change and why?
- What was the **most important line** in the set you chose, and why? If you re-wrote that line, how and why did you do so? If you kept it in Shakespeare's language, why did you do so?

Be ready to share portions of your site-specific work during class! We will use your investigations, reflections, questions, and ideas about your lines and about performance/adaptation to deepen our in class discussions and understandings of our plays.

Basic Requirements: Do the following steps once per play (**four times**).

- Select and fully annotate by hand a set of 5-20 lines.
- Read your lines aloud three times in a location of your choosing (vary your location for each play—four different spots!) and complete Freewrite 1 in your CPB.
- Adapt, rehearse, and perform your lines in your location and complete Freewrite 2 in your CPB.
- Turn in your annotated lines, freewrites 1&2, and any other materials (e.g. a re-written set of lines) by the following dates, which are also listed in the syllabus:
 - Site-Specific 1: W Sept 23
 - Site-Specific 2: W Oct 7
 - Site-Specific 3: W Oct 28
 - Site-Specific 4: W Nov 11

Annotation and Collective Writing Days

In place of traditional exams or midterms, we will pause after completing each play and engage in an intensive collective annotation and writing session. My goal is for you to support each other in reviewing and reinforcing what we have learned together and to demystify the writing process by learning to build on and develop each other's ideas as we close read and generate new knowledge about the play under examination.

For our annotation and collective writing work to succeed, **each member of the class will need to study**: before each session, review all of your commonplace book entries (quotes, freewrites, notes), class slides and the in-class notes document, and the Read Aloud forum. Use these materials to direct strategic re-reading of our play and secondary texts so that you have a **thorough, working knowledge of material we have covered in the relevant unit**.

Attendance on our annotation and collective writing (ACW) days is mandatory. Dates are listed on the syllabus and are as follows:

- ACW I: M Sept 28
- ACW II: M Oct 19
- ACW III: M Nov 2
- ACW IV: M Nov 16

If you know ahead of time that you will need to miss a session, or if you miss a session due to an emergency or severe illness, **contact me and your class dean**; we will collaborate to determine a workable alternative.

On the day of our session, bring your CPB and all printed readings and books from the relevant unit to class. Also bring several of your favorite writing implements (pens, pencils). Be sure that you have **STUDIED** thoroughly before you arrive. ***Leave phones and laptops and watches at home or in your bag.

Each ACW day will follow this procedure:

- I will hand out a copy of one passage from the play, along with an ID slip. I will then read the passage aloud.
- Your first task will be to **identify** on your ID slip the text's title, the character(s) speaking or spoken to or about, and the text's date of composition WITHOUT using your books, readings, or notes.
- Once you have turned in your ID slip, you may use all of your books, readings, and notes; you will have ~20 minutes to **annotate the passage** as fully as you can. In your annotations, show me what you know and what you can see in a text when you slow down and read it closely.

- For the next ~20 minutes, each student will share an annotation or two; together **we will create a collectively annotated version** of the passage. As we collectively annotate, we will also **generate ideas for keywords or topics** for an essay in which our passage serves as central evidence.
- For our final ~20 minutes, each student will write a letter to the class in a greenbook, addressing the following questions: What did you learn from the annotation process? What parts of the scene are you seeing in a new way? What are your lingering questions? If you were going to write an OpEd or an academic essay about the play, what would you argue and how would **details from the scene** support your argument?
- I will collect your annotations and greenbooks at the end of our session.

Hold on to your greenbooks when I hand them back to you! You will use the same greenbook for each ACW session. Your AWC work will serve as a possible starting point for your final project at the end of the semester.

Basic Requirements

- Study for and participate fully in each AWC session (four total, one for each play).
 - Studying includes re-reading our in class notes document, your CPB entries, our plays, and our secondary texts.
 - For the ID section, you must be able to identify the play's title, relevant characters, and publication and/or performance date without reference to books or notes.
 - For the annotation portion, you may use books and notes, but not phones, laptops, or other devices.
- Turn in your ID slip, annotations, and greenbook at the end of each session.

Final Project

At the end of the semester, you will return to your previous annotation and writing work and develop it into a conference presentation, a performance, or a mini-exhibit. Our final class session will be a showcase and celebration of our work for the whole semester (and we'll invite friends and colleagues to celebrate with us!).

Step 1: Select your scene and your project modality

For the final project, you will select a scene you have already annotated and written about—one of your site-specific activity scenes or one of our ACW scenes—and you will develop and deepen your thinking about that scene in one of three ways:

- You may choose to develop your freewriting into an **essay** and then your essay into a **conference presentation** that you will deliver during our final class session.
- You may choose to **perform** your scene—individually or in a group—during our final class session, revising and rehearsing your site-specific work or adapting and rehearsing one of our ACW scenes. You will introduce your performance with a **production note**.
- You may choose to pair your scene with materials from Special Collections to create a **mini-exhibit** on a topic of your choice, showcasing your work during our final class session by presenting a **curator statement** and **item labels**.

If you wish to work with a scene that you have not yet annotated, you may do so, BUT you must set up a meeting with me to annotate and discuss your scene before you create your project draft.

Before class on W Nov 18, write a Final Project Declaration of Intent paragraph in your CPB. Tell me which scene and which modality you've chosen and why; also write about anything you're excited about and any potential pitfalls you see. How will you get the support you need to execute your project?

Step 2: Re-read your play (the whole thing!)

Re-reading, especially with a project focus in mind, can show you all sorts of important details that you missed on a first pass. In addition to the specific work you've done on your play, you will have completed a semester's worth of learning about historical contexts and practicing performance, adaptation, and writing; equipped with this work, you are guaranteed to get a TON of useful information and ideas out of a full re-read. If you have time, you can re-read your play over the Thanksgiving Break. If not, you can re-read before and after break; aim to complete your re-read no later than T Dec 1 (earlier is better!). Once you have finished your re-read, **create an entry in your CPB titled "Final Project Play Re-read: Freewrite" and write for ~20 minutes** in response to the following questions:

- What, if anything, surprised you as you re-read your play? What new details did you notice? What new questions or ideas about the play do you have now?

- How does your final project scene fit into the whole play? What is it *doing* in terms of how it advances the plot, provides information about characters, shifts direction, reveals new ideas, introduces or adds to important images/symbols/themes, and so on?
- Did your re-read of the play change your understanding of your scene? How so or why? Which details from the rest of the play might help you support your work on the scene?

Step 3: Create a project draft

Each option for this project requires writing, revising, and public speaking / performing. You may complete any of the options as an individual; for the performance and the mini-exhibit, you may work as a group (max 4 group members, unless you get permission from me). Follow the directions below for the option you've selected.

Option 1: Essay and Conference Presentation

Re-read your scene and your writing about it (your site-specific freewrites or your ACW freewriting) and add to your annotations: what do you see in your scene now, with more experience under your belt and with some ideas about what you're doing for your final project? Then, writing either in your CPB or your greenbook, do some **prewriting** (outline, mind-map, page of notes/bullet points, etc.), and then **handwrite a full essay draft**.

Your draft (DUE in class W Dec 2) must include:

- your prewriting
- an introduction
- 3-6 body paragraphs; each needs a fully analyzed direct quote or two from the scene
- a conclusion
- a works cited entry for your play and any other texts/sources you use

In your body paragraphs, you may also include quotes from other parts of the play; just be sure that your reader knows *why* you're taking our attention momentarily away from your scene! Each quote should have a parenthetical citation noting the act, scene, and line numbers of the quote (or page numbers for secondary sources, if you use any).

This essay draft does **NOT** need to be polished! **I want to see you thinking;** use the writing process to explore and support an idea you've got about the scene, and guide your reader through the evidence you've gathered through reading, re-reading, and annotating.

Option 2: Performance

Re-read your scene and your writing about it (your site-specific freewrites or your ACW freewriting) and add to your annotations: what do you see in your scene now, with more experience under your belt and with some ideas about what you're doing for your final project? Then, on your own or with your group, make an **adaptation and rehearsal schedule** you can stick to; plan for at least **three separate rehearsal sessions** (each session need not be long since your scene is short) so that you have time to **memorize your lines (REQUIRED!)**, adjust your

adaptation based on what you learn in rehearsal, and make movement, intonation, and pacing choices to bring your scene to life. **One of your rehearsal sessions must be in the Robinson Room.** Costumes are optional but encouraged!

As you are working on adapting and rehearsing, you and each of your group mates will be responsible for **writing a production note**—the kind that sometimes appears in a program with the cast list—explaining your goals for the adaptation and performance and describing specific production choices that you have made. You might make reference in this note to other adaptations of your play or scene (that we have watched or read about together or that you have seen independently). You must also spend at least one paragraph making a case for **the most important line in the scene**: what line is it, why is it the most important, how did your performance choices flow from or amplify the importance of that line? Your production note should, in one way or another, answer the question: why Shakespeare, here and now?

Your draft (DUE in class W Dec 2) in your CPB or greenbook must include:

- your adaptation and rehearsal schedule
- your performance script – handwritten
- your production note draft – 3-6 paragraphs, handwritten; include and discuss direct quotes from your scene; each quote should have a parenthetical citation noting the act, scene, and line numbers of the quote (or page numbers for other sources, if you use any).

None of this writing needs to be polished! **I want to see you *thinking***; use the writing process to help you as you explore your scene, experiment with adaptation choices, and work toward your performance. **On memorization: start early and practice often!** Practicing your lines for 5 minutes two or three times each day is MUCH more effective than attempting to cram-memorize a day before the performance.

Option 3: Mini-Exhibit

Re-read your scene and your writing about it (your site-specific freewrites or your ACW freewriting) and add to your annotations: what do you see in your scene now, with more experience under your belt and with some ideas about what you're doing for your final project? Complete this re-reading and annotating work before class on W Nov 18. During that class, working with Erin, **select the materials** you plan to pair with your scene and **schedule at least two sessions to return to the Robinson Room** and work closely with your materials.

With support from me and from Erin, **read and research your chosen materials. Take copious notes** about them in your CPB (or your greenbook). If you are working in a group, each group member should focus on one or two items and do a deep dive; from there, you can coordinate as a group on layout, themes, connections between your materials and your scene, and so on. If you are working alone, take on no more than three items so that you have time to gain a full, textured understanding of what you are looking at before you turn to setting up your mini-exhibit. As you are examining your materials and taking notes, freewrite in response to the following questions (at least one paragraph for each set of questions—5 paragraphs minimum):

- Physical attributes: what does your item look, feel, or smell like? Is it big or small, thick or thin? Does it contain images? Lots of color or few colors? Is there writing? Typeset or handwritten? Does the item cover one or many topics? How old is it?
- Contexts: when was the item created? Where? By who—author, printer, illustrator? What else was happening in the place and time the item was created? How might political, social, economic, or other contexts have impacted the creator as they made this item? (Ask Erin or Prof. Taff for help or research advice to answer these questions!)
- Contents: what is the item about, broadly? Zoom in on a section or a few pages and read carefully: what is the creator's style? You can take photos of your item to print and annotate, if you wish, or you can do annotation work in your notes: what textual features would you circle or underline or write notes or questions about and why? Look up words and concepts and bring your annotation skills to bear as you answer these questions!
- Audience/stance/purpose: why did the creator make this item? Who are they trying to reach and what do they want their audience to know, think, understand, or do? What is the creator's big idea or main argument? Who or what might the creator be in conversation with—who or what are they responding to? Which details in the item help you answer these questions?
- Reflections and Connections: what will this item contribute to your mini-exhibit? What parts of the item feel the most relevant or important to your project and why? How does the item connect to your scene? How does putting your item and the scene side by side (with your other materials) help you to answer the question why Shakespeare, here and now? Who are you trying to reach with your mini-exhibit? What do you want them to know, think, understand, or do? How will you arrange and describe your materials to best reach your audience and goals?

Your research, special collections notes, and freewriting paragraphs will serve as drafts of your **curator statement** and your **item labels** for your mini-exhibit.

Your draft (DUE in class W Dec 2) in your CPB or greenbook must include:

- your Robinson Room visit schedule
- at least 5 handwritten paragraphs of freewriting (one or more paragraphs for each of the sets of questions, above)
 - Each of your freewriting paragraphs should contain and discuss a specific detail or a direct quote from your materials and/or your play scene, or from other sources that you used in your research. Each quote should have a parenthetical citation noting the author and page number or the act, scene, and line numbers of the quote.

None of this writing needs to be polished!! **I want to see you *thinking***; use the writing process to help you as you explore your materials, your scene, and the possibilities for crafting your mini-exhibit. Erin has a ton of experience with curatorial and education work, so be sure to talk about your work with her and ask questions!

Step 4: Mark up and Revise your Project Draft; Perform/Present!

Between W Dec 2 and our final class session on W Dec 9, you will be responsible for re-reading your project draft, marking it up fully with plans for revision, and producing a revised version of your project. This process of **re-reading, markup, and revision** will look different depending on which project option you've selected; see directions below. This process is also a major opportunity **to give and receive peer feedback and support**, and we will discuss how to do so at several stages of the project. During class on W Dec 9, groups and individuals will **present or perform** their projects as a final celebration of our work and learning this semester.

Optional: I will have open office hours during weeks 13 and 14; you are welcome (but not required) to come in for a second writing meeting during which we can mark up your project draft together or discuss writing questions or strategies. I'm also happy to provide feedback or advice on any part of the project process.

Conference presentation:

- **Re-read and mark up your essay draft thoroughly;** think and write on your draft about how to improve your argument, evidence, organization, and style / details.
- As you mark up your draft, **keep your audience in mind:** how can you re-shape your initial draft so that it will work as a conference presentation during our final session? What does your audience already know, and what do you want them to know? What's your big point, and how can you marshal your evidence to prove your point to your audience?
- After marking up your draft, write **a revision memo** (about a paragraph, or a healthy set of bullet points) that details what you plan to change and why.
- **Write a new draft of your essay in your CPB or green book;** refine your argument, change the order of your paragraphs, add or cut material, tinker with your sentences, and so on.
 - This writing still does not need to be polished, but should reflect changes you've made through the process of marking up your initial draft.
 - Revising by hand might be new for you: embrace the slowness and messiness and trust the process!
- **Time yourself reading your new draft aloud.** Speak clearly and with gusto; don't rush.
- **Revise again:** type up your draft or re-write your draft again by hand, making any changes that you need to in order to meet the **conference presentation requirements:**
 - Your presentation must be no more than **5 minutes*** long.
 - Your presentation must make an **argument** supported with **evidence** (close reading!) from the play; include an introduction and a conclusion.

- Your presentation may make use of **one or two slides** in our collective show (e.g. a picture of your annotated lines to help illustrate your point; an image of a character in costume to illustrate your point, etc.). One slide must contain a properly formatted **works cited page** with a citation for the play and for any other sources you used in your work.
- **PRACTICE! Then, present during class on W Dec 9.** Read your conference paper aloud AT LEAST twice before you present, ideally for an audience (peers, parents, roommates, etc). Make any necessary last-minute changes based on what you learn from practicing.
- **Turn In:** CPB and/or greenbook that contains your 1) heavily marked up project draft, 2) your revision memo, 3) your new, fully revised draft, and 4) either your typed (and printed!) or handwritten conference presentation draft.

Performance:

- As you complete your adaptation and rehearsal work, **mark up and re-write your performance script** at least once.
 - Your first draft will be hand-written in your CPB or greenbook; write all over it! Your second and third drafts (or more!) can be typed and printed.
 - Show me as much of your process as you can; you may or may not be changing Shakespeare's language, but you should write down how you are changing movement, intonation, pacing, costumes, and so on as you rehearse.
- Once your rehearsals and adaptations are complete, **re-read your production note draft and thoroughly annotate it** with ideas for how to improve your argument, evidence, organization, and style / details.
- Think about the **audience** for your performance: what do we already know? What do you want to show us with your adapted scene? What evidence (quotes! details!) do you need to make that point clear? What will you tell us first, next, etc.?
- Your **revised** production note can be **SHORT** (could even be one long or two short paragraphs!), but should still set up the audience for what we're about to see.
- If you are working in a **group**:
 - Schedule a collective writing meeting (in person or on zoom). Bring your thoroughly marked-up individual production notes and, working together in a google doc, **pull together a single production note** that synthesizes the work you each have completed. You might choose to use a paragraph here or there from each peers' individual draft, or you might re-write paragraph(s) collectively. **Add me to the google doc.**
 - All group members **MUST** play an active role in the collective work.

- When your new draft is complete, write a **revision memo** (~100-200 words) at the end of the document that details how each group member contributed to the revised production note, what you kept or changed from your drafts, what you're still working on, and so on.
- If you are working **individually**:
 - After you have marked up your production note, write a **revision memo** (about a paragraph or a healthy set of bullet points) in your CPB or greenbook. Tell me what you plan to add, cut, rearrange, or sharpen about your production note and why.
 - **Type up or re-write your production note by hand**, executing the plan outlined in your memo.
- **Time yourself reading your new production note draft aloud** (groups: either have one group member read or share the load). Speak clearly and with gusto; don't rush.
- Make any final revisions necessary to make your production note and performance meet the **performance requirements**:
 - Your performance (production note AND adapted scene) must be no longer than **5 minutes* for individuals and 10 minutes* for groups**.
 - Performers must have their lines and movements **memorized**.
 - Individuals or groups must either create a slide or a hand out with a works cited page that lists your play and any other sources you use in your work.
- **PRACTICE! Then, perform during class on W Dec 9.** Be sure to do at least one more run-through after you have completed your production note, ideally for an audience (peers, parents, roommates, etc). Make any necessary last-minute changes based on what you learn from practicing.
- **Turn in:** CPB and greenbook that contains your 1) heavily marked up performance script AND production note, 2) your revision memo, and 3) your typed (and printed!) or handwritten new, fully revised drafts of both your script and notes, as well as any handouts or other materials that were a part of your performance.

Mini-Exhibit

- **Re-read your special collections notes and freewriting, and mark it up thoroughly** with ideas for how to move from notes and freewriting to a polished curator statement and item labels. As you mark up your draft, think about your whole mini-exhibit's argument, evidence, organization, and style / details:
 - Where will you place your materials in relation to each other and to your play scene? Will you use your annotated copy of your scene or items or a clean copy? What information does your audience need about each item in your exhibit?
 - What do we know already and what's the most important thing about your materials that you want to show us?

- What details from your items do you want to highlight as evidence for that big idea or argument? How can you use your statement and labels to guide us through your materials in support of your big point?
- Determine the **length of your curator statement**: do you want to read a longer statement and then have your audience examine items with very brief labels, or do you want to read a short statement and ask us to read longer item labels on our own? Or do you want to read both your statement and your item labels aloud and then invite us to examine the materials?
- If you are working in a **group**:
 - Schedule a collective writing meeting (in person or on zoom). Bring your thoroughly marked-up notes and freewriting and, working together in a google doc, pull together a **single curator statement and item labels** that synthesizes the individual work you each have completed. You might choose to pull a paragraph here or there from each peers' individual draft, or you might re-write paragraph(s) collectively. **Add me to the google doc.**
 - All group members **MUST** play an active role in the collective work.
 - When your new draft is complete, **write a revision memo** (~100-200 words) at the end of the document that details how each group member contributed to the revised curator's statement and item labels, what you kept or changed from your drafts, and so on.
- If you are working **individually**:
 - After you have marked up your notes and freewriting, write a **revision memo** (about a paragraph or a healthy set of bullet points) in your CPB or greenbook. Tell me how you are shaping your notes and freewriting into your curator statement and item labels; what are you adding, cutting, or changing and why?
 - **Type up or re-write your curator statement and item labels**, executing the plan outlined in your memo.
- **Time yourself reading your new curator statement draft aloud** (groups: either have one group member read or share the load between you). If you plan to read your item labels aloud, practice that too. Speak clearly and with gusto; don't rush.
- Make any final revisions necessary to make your curator statement, item labels, and layout meet the **mini-exhibit requirements**:
 - Your presentation (reading statement and, if applicable, labels PLUS audience perusal time) must be no longer than **5 minutes* for individuals and 10 minutes* for groups**.
 - Aim to construct an organized, inviting exhibit; ensure that your statement and labels guide us through your materials clearly.
 - You must either create a slide or a hand out with a works cited page that lists your play, your curated materials, and any other sources you use in your work.

- **PRACTICE! Then, present during class on W Dec 9.** Read the final versions of your statement (and labels, if applicable) aloud at least twice, ideally for an audience (peers, parents, roommates, etc). Make any necessary last-minute changes based on what you learn from practicing.
- **Turn in:** CPB and greenbook that contains your 1) heavily marked up notes and freewriting, 2) your revision memo, and 3) your typed (and printed!) or handwritten new, fully revised drafts of your curator statement and item labels, as well as any handouts or other materials that were a part of your mini-exhibit.

Step 5: Write your Final Project Letter to the class

Our final session will be packed full of conference presentations, performances, and mini-exhibits, so we are unlikely to have time for conversation and questions. In place of a discussion about our final projects, each student will write a reflective letter and post on it in the forum on Moodle.

In your CPB, **freewrite for 20-40 minutes** describing what you learned from your peers' presentations, performances, and mini-exhibits. Focus on 1-3 specific examples, and describe your reactions to your peers' work in detail. What surprised you? What connections did you see across projects? What new questions did your peers' work raise for you? What are you walking away from our sessions knowing or wondering or wanting to tell others about?

Type up and proofread your freewriting; **post on the Moodle forum by 11:55pm F Dec 11.**

Basic Requirements

- Select a scene that you have already annotated and written about; decide whether you develop your work into a conference presentation, performance, or mini-exhibit. Also decide whether you will work individually or in a group.
 - Write a Final Project Declaration of Intent in your CPB before class **W Nov 18.**
- Re-read your play (the whole thing!) and **freewrite** about your re-reading observations.
- Create a project draft (**DUE in class W Dec 2**). All draft materials must be handwritten in your CPB or greenbook. See detailed instructions above.
- Mark up and revise the project draft (**DUE in class W Dec 9**). See detailed instructions above.
- Present or perform during our final class session on **W Dec 9**; turn in all materials associated with your project along with your CPB at the end of class.
- Write a final project letter to the class reflecting on what you learned from your peers' work; **freewrite in your CPB and then type up and post on the Moodle forum by 11:55pm F Dec 11.**

***A note on timing:** we will aim for 5 minutes per individual and 10 minutes per group, BUT: if enough students decide to work individually, we will all need to shorten our presentation / performance time so that everyone gets a turn during our 75-minute session. At the start of week 13, when I know what project everyone has selected, we will settle timing details together.

Reflection and Revision

Labor Log

One of my goals for this course is to help you become more aware of your work habits and to prompt reflection about *how* and *why* you are doing the work for this course. Knowing how and why you are working can aid you in making changes to your habits, if you need or want to do so. Knowing your *how* and *why* can also help you protect your health, find intrinsic motivations for your work (i.e. not just for the grade or for credit but because you see value in the labor of learning, reading, and writing for the course), and see progress or change in your own thinking.

This kind of reflective practice, **when done with honesty and care**, can deepen the knowledge you've gained and make it more likely that you'll remember what you've learned in the future.

- In the interest of these goals, I am asking you to keep a **labor log** during our first four weeks together, from W Sept 9 to W Oct 7.
- For each day or for each work session during which you complete labor for my course, you'll create an entry in your log. How much and what kind of information you keep is up to you, but students seem to find the labor log most helpful when they quantify some of their work (tracking when, where, and how many minutes) and also make qualitative notes by commenting on how it felt to complete work for this class.
- Each entry should take you 5 minutes max, and likely only a minute or less.
- By the start of class on W Oct 14, you'll be responsible for writing a **reflective paragraph** in which you look back at your labor log entries, notice patterns, and articulate your goals for the rest of the semester.

*****I will never, ever use the information in your labor log to arrive at or alter your grade.**

If you enjoyed the labor log or found it helpful, continue keeping it! If not, think strategically about how you will track and reflect on your work for the remainder of the semester and write a sentence or two about your plans in your reflection paragraph.

In order to begin your log, follow these steps:

1. Flip to the back of your CPB and write "Labor Log" at the top of the last page.
2. Create columns and label them with the information you intend to collect about your work habits.

- Suggested columns: Date, Location, Start/End Time, Total Session Minutes, Activity (reading, writing, talking to peers, etc.), Engagement Level (high, medium, low), “I felt _____”, and Notes. **Feel free to create your own set of columns; aim for both quantitative and qualitative measures.**
3. For each work session, fill in your columns with as much or as little information as feels right to you.

Some students can read for hours at a time, and some prefer to read in short bursts. Some students can complete a complex writing assignment in 20 minutes and some need longer. Some students read quickly and some read slowly. **The goal here is not to achieve the most total minutes of work time but rather to *come to know yourself* and to know what conditions create the most successful, satisfying, useful, or otherwise good work sessions *for you*.**

Basic requirements:

- Complete one log entry for each work day or session for this class, beginning W Sept 9 and continuing through W Oct 7.
- At the end of your labor log, write a paragraph or two (at least 5 sentences) reflecting on your log, noticing patterns you see in it, and articulating labor goals moving forward. **DUE before class on W Oct 14;** I will check your log when I do my weekly CPB check.

Self-Assessment

A little after the midpoint of the semester, you will pause, reflect on your work so far, and assess your work according to the scale below. The mid-semester grade that you assign yourself is **advisory only**; it should aid you and me in taking a pause, communicating, and making any necessary adjustments. I will contact you if I feel that you are being too hard (or too easy!) on yourself in the grade you've chosen.

As a part of the final portfolio process, you will complete a second self-assessment, reflecting on and assessing your *entire* semester's worth of work. Once again, if I feel that you are being too hard or too easy on yourself in terms of the grade you have assigned, I will reach out, and we'll have a conversation about your work.

In the assessment section (step 2), you will find guidelines and rules for scoring your work. We can negotiate these guidelines and rules if circumstances warrant it (as in the case of major illness, death in the family, other big or unforeseen crisis). We will make adjustments *only* with the help of your class dean.

This is a reflective exercise: HONESTY is key and will help you get the most out of this work.

Step 1: Reflect (about 40 mins; ~5-10 mins per set of questions)

Free write in you CPB in response to the following questions. There are no right or wrong answers; there's no need to respond to all questions (but do read and think about each category).

1. Community:

- What have you learned from your peers? How have you contributed to your peers' learning? How have you participated both during class sessions and outside of them?
- What challenges do you see or face or what goals do you have for yourself or for our community? How have you been working toward solving challenges or achieving goals? Who might help and how?
- Have you completed most or all community assignments in a thoughtful, timely way, meeting the basic assignment requirements (i.e. the baseline / B / 2 level)? Have you attended and arrived on time for class? Have you offset any absences with alternative attendance assignments?
 - If you struggled with community work, please describe how so and why; reflect on how you might change your work habits or ask for help in the future.
 - If you have gone above and beyond the basic assignment requirements (listed at the bottom of each assignment sheet) in your community work, please describe specifically how so in terms of the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.

2. Textual engagement:

- What has it been like to read for this class, aloud and silently? What have you learned from our texts? What have you learned through creating your CPB entries or through discussion with your peers?
- What do you do when the reading feels difficult, in terms of content or comprehension or otherwise? What textual engagement goals do you have for our class or for yourself?
- Have you completed most or all textual engagement assignments in a thoughtful, timely way, meeting the basic assignment requirements (i.e. the baseline / B / 2 level)?
 - If you struggled with textual engagement assignments, please describe how so and why; reflect on how you might change your work habits or ask for help in the future.
 - If you have gone above and beyond the basic assignment requirements (listed at the bottom of each assignment sheet) in your textual engagement work, please describe specifically how so in terms of the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you describe here.

3. Writing:

- What has it been like to write for this class? What have you learned about our course topics, about yourself, about our texts, about your peers through writing?
- What do you do when the writing feels difficult? What writing goals do you have for our class or for yourself?
- Have you completed most or all writing assignments in a thoughtful, timely way, meeting the basic assignment requirements (i.e. the baseline / B / 2 level)?
 - If you struggled with writing assignments, please describe how so and why; reflect on how you might change your work habits or ask for help in the future.
 - If you have gone above and beyond the basic assignment requirements (listed at the bottom of each assignment sheet) in your writing work, please describe specifically how so in terms of the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.

4. Reflection and Revision:

- How does it feel to work for this course, in the classroom and out of it? How engaged were you in the work? How do you arrange your time and what pressures—social, academic, other—do you have to negotiate as you work for my class?
- What did you learn from completing the labor log? From writing and revision work? Did you change anything about your work habits across the semester? Why or why not? What goals do you have for the future for your scheduling or labor?
- Have you completed your reflection and revision assignments in a thoughtful, timely way, meeting the basic assignment requirements listed in at the end of each assignment sheet (i.e. the baseline / B / 2 level)?
- Are you satisfied or unsatisfied with your work for this course? How so? Have you struggled? Have you pushed yourself to go above and beyond (if so, how so, specifically)? What work that you've been doing, if any, is **not** captured by what you've written so far?

Step 2: Assess

After completing your freewriting, **return to your assignment tracker and look at your Y, N, L, and Alt scores for each of our four categories.** Remember that the tracker shows whether or not you have met the basic assignment requirements (baseline / B / 2); you are responsible for keeping track of any above and beyond work, and you should describe that work in your freewriting, if applicable.

Assess yourself holistically, thinking about both your tracker and your freewriting, and give yourself a score 0-3 in **each of our four categories.** You may use a .5 if you feel that your work falls between whole numbers. Use the following rubric as a guide:

0 = Most or all assignments are late, missing, or incomplete; something major has interrupted my ability to complete the work for this category.

1 = I would describe **some** of my work for this category using one or more of the following: **late, missing, incomplete, rushed, not my best effort**, I know I can do better, more thorough, or more thoughtful work. **Rules:**

- If a given category has any Ns, you cannot score yourself higher than a 1 for that category.

2 = I would describe **most** or all of my work for this category as **complete** according to the assignment's basic requirements, **on time, thoughtful, thorough, and respectful** of my own and others' time and ideas. Even if I struggled, I tried my best and **learned through the process**; I am committed to consistency and improvement. **Rules:**

- If a given category has more than 2 Ls, you cannot score yourself higher than a 2 for that category.
- If you have more than 3 Alts, you cannot score yourself higher than a 2 for community.

3 = I would describe **all** of my work for this category as **exceptional** in terms of thoroughness and attention to detail; I have gone **above and beyond assignment requirements** in the depth of my learning, the improvement or progression of my skills, my commitment to my peers, the scope of my writing or research, or along another axis that I have described in my reflective freewriting. **Rules:**

- To give yourself higher than a 2 in any category, you must describe in your freewriting and/or in the rubric box how **specifically** you have completed exceptional or above and beyond work in that category.
- If you did not attend and participate fully in the ACW days, you cannot give yourself a 3 for community.
- If you missed and/or had to be prompted to reschedule your writing meetings, you cannot give yourself a 3 for writing.

Category	Scores	If you are scoring yourself higher than a 2 in any category, please provide a few sentences or bullet points in the box below describing <u>specifically</u> how and why you have gone above and beyond assignment requirements in your work for that category. You can copy over from your freewriting if you have already written about that above and beyond work. You may also use this box to describe how or why you have struggled with work in a specific category or how you're planning to improve.
Community		
Textual Engagement		
Writing		
Reflection/Revision		
Total:		

Total scores translate to the following letter grades:

12	A	9	B+	6	C+
11	A-	8	B	5	C
10	B+	7	B-	4	C-
				3-0	D+ to F

Basic Requirements:

- Freewrite in your journal for ~40 minutes, spending about 10 minutes on each category.
- Assess your learning in each category holistically, using your freewriting, your assignment tracker, and the rubric.
- Complete the self-assessment twice, once at mid-semester (DUE M Oct 26 in your CPB) and once at the end of the semester (DUE in the Final Portfolio F Dec 18 by 11:55pm).

Final Portfolio

At the end of the semester, you will construct a portfolio (hard copy; when complete, scan and submit a digital version as well) that enables you to reflect on and showcase your semester's worth of learning. As you collect your work, consider what you want to demonstrate to your reader: for practical purposes, your audience for the portfolio is me and your classmates, but it's worth thinking, also, **about who might need to know or be interested in your work beyond this course**. What you decide to showcase will shape your decisions about what to include and how you will describe these materials in your cover letter. So, do you want to show progress, growth, creativity, risk taking, steadfastness, perseverance, learning for the sake of learning, or some other purpose that I haven't imagined yet?

With your purpose in mind, you will assemble your materials, which will include:

- **A hand-written cover letter (~6-8 paragraphs):** in this letter, you will state your **purpose** (see below for suggestions) and then **introduce each item** in the portfolio and how it fits in to demonstrating that purpose. As you introduce each item, you'll also describe how it resulted from, benefitted from, or shows your work in one or more of our four categories: **community, textual engagement, writing, and revision/reflection**. Finally, write a broader paragraph or two describing the **most important thing** you learned this semester (wide open!) and describing what you're planning to carry forward after this class ends.
- **Class Artifacts:** at least four pieces of work from the course that help you demonstrate your learning; **these do not need to be revised**, though you may revise them if you wish (and describe what you changed and why in your cover letter). See below for suggestions about what to include.
- **Final Self-Assessment:** after assembling your artifacts and writing your cover letter, you'll take another look at your assignment tracker, and then think holistically about your work for the semester. **Freewrite (20-40 mins)** about any aspect of your work in our four categories (community, textual engagement, writing, and revision/reflection) that you feel your cover letter and artifacts **do not** address: describe any areas of struggle or above and beyond work or aspects of your learning that you would like me to consider. Finally, **use the same rubric you used at mid-semester to assign yourself scores 0-3 in each category** (rubric is reproduced below). Include your freewriting and your final assessment at the end of your portfolio.

Portfolio construction notes:

- Aim to make your portfolio **aesthetically pleasing**; you might acquire a binder to collect your materials or use poster board and ribbon to make a binder or use another method.
- You may choose to place your entire letter at the start of your portfolio, or you may include an introductory paragraph at the start and then intersperse your artifacts and paragraphs about them. Just be sure to include:
 - An introduction;

- At least one paragraph about each artifact, describing why it demonstrates your portfolio purpose and how it grew from our course work;
 - At least one paragraph about the most important thing you learned this semester.
- **Your letter must be handwritten;** your other materials may be any combination of handwritten or typed or photographed and printed. Consider writing a rough draft of the letter and then revising so that your final version is clean and clear.
- **Don't destroy your CPB! (unless you're really sure you want to cut entries out)** You can cut up your work, or you can rewrite or simply take a photo and print any artifacts that you wish to include from your CPB pages.
- When you have completed your portfolio, use your phone to scan or take photos of the whole thing; combine these photos into a single .pdf file (ASK FOR HELP IF YOU NEED IT!) and **upload that file on Moodle by 11:55pm on F Dec 18.**
- **Turn in your hard copy portfolio in the box outside my office door by 11:55pm on F Dec 18.**

What is your purpose for your portfolio?

There is no right or wrong way to go about selecting a purpose to guide your portfolio construction; pick one that feels meaningful for you. Who, besides me and your peers, might need to know about your work for this class, and why? **Consider the following options**, but remember that they are just *options* that I've imagined; you might come up with a different purpose that suits your needs more fully than my ideas. Do you want to show....

- **progress or growth:** if you want your portfolio to show change over time in some aspect of your learning, you might elect to include an early draft (perhaps a CPB entry, or site-specific freewriting, or ACW annotation or writing) and a revised or final project version. In your cover letter, you would then point out how your final version has progressed or grown from your early version. Or you could include a CPB entry or annotated passage from the beginning of the semester and one from the end to show how you grew in textual engagement skills; you'd describe that growth in a few sentences in your cover letter. Or you might include your labor log (or an entry or two) and describe changes or growth in your approach to how, where, and when you work. Or you could include your Writing Goals forum post or a question that your peer asked you in class or that I asked you in a writing meeting that pushed you to move from x to y in your writing or thinking about our topics; you could include a few examples demonstrating changes in your writing over time. Many other assignments or "artifacts" from the semester could help you show progress or growth.
- **creativity and/or risk taking:** perhaps you want to show your creative approach to learning; you might choose a CPB entry that pushed out of your comfort zone, or a site-specific, ACW, or final project component that felt experimental, or your TSJ mini-conference presentation that turned the assignment on its head, or a radical revision of earlier writing, or some combination of these. Then you'd use your cover letter to describe how the artifact/s demonstrate your willingness to take risks or how creativity informed your learning.

- **steadfastness or perseverance:** perhaps you want to show how you stuck with a question or idea or problem throughout the semester: you could pick a few CPB entries, an in-class activity, an annotation, and a project component that show how you've been working on the same ideas (and deepening your learning about them) over the long term. Or, you struggled with some aspect of writing or literary study from the beginning of the semester, but have identified and worked all semester to improve (pick artifacts—labor log entry, CPB entry, peer feedback, site-specific exercise, project component, etc.—that show what and how so!).
- **learning for the sake of learning:** perhaps you want to show how you made an assignment your own or went above and beyond the basic assignment requirements because you wanted to (not because of grades). You could pick any assignment, big or small, in class or out, individual or group, that shows how you went down a rabbit hole, or pushed yourself in a surprising way, or learned beyond what you thought you would, and so on.

Another purpose, clearly articulated, will work just as well or better than these options: follow your instincts, and aim for the purpose that will best allow you to demonstrate your semester's worth of learning in your portfolio.

Final Self-Assessment Rubric:

After freewriting according to the prompt, **return to your assignment tracker and look at your Y, N, L, and Alt scores for each of our four categories.** Remember that the tracker shows whether or not you have met the basic assignment requirements (baseline / B / 2); you are responsible for keeping track of any above and beyond work, and you should describe that work in your freewriting, if applicable.

Assess yourself holistically, thinking about both your tracker and your freewriting, and give yourself a score 0-3 in **each of our four categories.** You may use a .5 if you feel that your work falls between whole numbers. Use the following rubric as a guide:

0 = Most or all assignments are late, missing, or incomplete; something major has interrupted my ability to complete the work for this category.

1 = I would describe **some** of my work for this category using one or more of the following: **late, missing, incomplete, rushed, not my best effort**, I know I can do better, more thorough, or more thoughtful work. **Rules:**

- If a given category has any Ns, you cannot score yourself higher than a 1 for that category.

2 = I would describe **most** or all of my work for this category as **complete** according to the assignment's basic requirements, **on time, thoughtful, thorough, and respectful** of my own and others' time and ideas. Even if I struggled, I tried my best and **learned through the process**; I am committed to consistency and improvement. **Rules:**

- If a given category has more than 2 Ls, you cannot score yourself higher than a 2 for that category.
- If you have more than 3 Alts, you cannot score yourself higher than a 2 for community.

3 = I would describe **all** of my work for this category as **exceptional** in terms of thoroughness and attention to detail; I have gone **above and beyond assignment requirements** in the depth of my learning, the improvement or progression of my skills, my commitment to my peers, the scope of my writing or research, or along another axis that I have described in my reflective freewriting. **Rules:**

- To give yourself higher than a 2 in any category, you must describe in your freewriting and/or in the rubric box how **specifically** you have completed exceptional or above and beyond work in that category.
- If you did not attend and participate fully all four ACW days, you cannot give yourself a 3 for community.
- If you missed and/or had to be prompted to reschedule your writing meetings, you cannot give yourself a 3 for writing.

Category	Scores	If you are scoring yourself higher than a 2 in any category, please provide a few sentences or bullet points in the box below describing <u>specifically</u> how and why you have gone above and beyond assignment requirements in your work for that category. You can copy/paste from your freewriting above if you have already written about that above and beyond work. You may also use this box to describe how or why you have struggled with work in a specific category or how you're planning to improve.
Community		
Textual Engagement		
Writing		
Reflection/Revision		
Total:		

Total scores translate to the following letter grades:

12	A	9	B+	6	C+
11	A-	8	B	5	C
10	B+	7	B-	4	C-
				3-0	D+ to F

Basic Requirements:

- **By 11:55pm on F Dec 18**, submit your complete, polished Portfolio in hard copy (in the box outside of my office door) AND as a single .pdf on Moodle. It must contain your:
 - Handwritten Cover Letter (~6 paragraphs; 1. purpose, 2. discussion of portfolio contents including connections to category work, and 3. the most important thing you learned)
 - At least 4 Class Artifacts
 - Final Self-Assessment (freewriting and assessment scores)