

Course Assessment– Part B: Your Results & Analysis

#441

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Part B: Your Results

DIRECTIONS

1. Report the outcome achievement data gathered via the assignments, tests, etc. you identified for each outcome (question 3) of your Part A. (Only include data for students who completed the course. Do not include students who withdrew or earned an incomplete) Data for all 3 outcomes should be reported below. *

1. Because this was an online course, I used forums to replace face to face discussion. Forum prompts asked students to "interpret a selection of Shakespeare's later works emphasizing literary elements (i.e. plot, character, setting, theme, motif, etc.) and identify commonalities and make comparisons among them." There were 5-10 discussion prompts for each play which asked students to consider literary elements like theme and character. Also, we began with Much Ado About Nothing and then used this play as a springboard to discuss topics the plays shared including jealousy, betrayal, friendship, and power.

Here is an example of a Forum Prompt: Make comparisons among the women in Much Ado About Nothing or Measure for Measure and Othello. Consider pairing Desdemona and Hero, or Desdemona and Isabella, or Emilia and Beatrice.

Here is an example of a response:

Shakespeare portrays a wide variety of female characters in his plays. In all of the plays we have read the women have served different roles, each with their own strengths and weaknesses. However, something that connects all of these women is marriage. Beatrice, Emilia, Hero, Desdemona, and Isabella all end up married. However, their attitudes towards both marriage and the roles of women in society vary drastically. Desdemona and Hero are connected because both of them seek to get married and appear to be happy with the men they have chosen to marry. Beatrice and Isabella on the other hand avoid marriage and men, Beatrice because she does not want to get married and Isabella because she wants to become a nun.

Beatrice and Emilia are connected because they are outspoken. In "Much Ado About Nothing" Beatrice is known for not being afraid to speak her mind, something that her uncle says turns off prospective suitors. Like Beatrice, Emilia is not afraid to speak. Her husband says she talks, "in faith, too much" and talks even when he "have leave to sleep" (2.1.118-9). Both Claudio and Iago scorn and mock their respective wives for speaking too much and for having strong personalities.

Like Emilia and Beatrice, Desdemona and Hero share many connections, however, they have very different opinions about what men have to say about women. Hero is quick to agree with her father and Antonio that Beatrice should be more of a softer nature in order to win a husband. She also joins the plot to connect Beatrice and Benedick. Desdemona on the other hand does not agree with Iago's opinions of women and rhetorically asks if, "he [is] not a most profane and liberal counselor" when talking about Iago's opinion of women (2.1.180). She very openly speaks of her disapproval of his words. Over Shakespeare paints a variety of women, but in the end, all get married and conforming to the roles of society.

2. Also, for the first three plays, students submitted a close reading assignment. For this assignment, students analyzed a passage from the play word for word. They examined vocabulary and diction, discerning patterns, point of view and characterization, as well as symbolism, schemes, and tropes.

Here is an example of the Close Reading Assignment Directions:

Line-by-Line Close Reading Analysis Assignment #1:

Much Ado About Nothing

Directions: For this assignment, you will analyze the teacher-selected excerpt from Much Ado About Nothing. You should already have read How to do a Close Reading before beginning. If you have not read it, do so now. Also, study the Line by Line Analysis Handout and the Close Reading Rubric to guide your writing. Use the Line by Line Analysis Handout as a template for your assignment. That is, you will copy each line separately leaving space to analyze it below. The first part of the assignment you turn in will look like the Line by Line Analysis handout. The second part will be a traditional reflection essay. Please include a works cited page with your assignments.

STEP 1: Copy each line of the passage word for word. Balthasar's Song "Sign No More": Act 2, Scene 3, Lines 60–75

STEP 2: Under each line write a paraphrase and analyze it. To paraphrase, say what it says using different words. DON'T SUMMARIZE MULTIPLE LINES INTO SINGLE LINES! The point isn't brevity. The point is precision. Next, to ensure your analysis is not just a paraphrase, answer a few of the questions from the How to do a Close Reading handout for each line. It doesn't matter which one, as long as you answer one of them for every line to help you unpack the poetry. Also, use A Dictionary of Shakespeare, Shakespeare's Words, A Shakespeare Glossary to help you understand the unfamiliar vocabulary. The footnotes at the bottom of each page of the play will also help you to understand Shakespeare's language. Last, to deepen your analysis, try to analyze the text's scansion by looking at the meter and feet. Use the Analysis Introduction handout to help you. Or, at the very least notice some poetic devices like metaphors, assonance, consonance, simile, alliteration, refrain, rhyme, onomatopoeia, personification, and imagery.

STEP 3: Study your line by line analysis and develop a 2 page answer to the final question on the How to do a Close Reading handout: VI. IMPORTANCE (THE MOST VITAL PART OF THE EXERCISE): Why is it important for the reader to know what you have just analyzed and explained? How does the analyzed text (Balthasar's song) help us to understand the play more completely? Think about the theme of the song and how it comments on a theme of the play.

Your assignment should be typed in MLA format. It should include your line-by-line analysis and your 2 page answer to the question "VI Importance" and a works cited page. You must upload your assignment in Moodle.

Here is an example of a Close Reading Assignment:

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Sigh no more, ladies, sigh no more,

Don't stress anymore, women, don't stress anymore,

This line, like all the lines in this song, are in iambic pentameter and a quatrain stanza. One first notices the repetition of the phrase "sigh no more" because repeating it puts emphasis on how important it is for the women not to sigh or stress. The word first noticed is sigh, because this verse is saying not to do so. What to not stress out about is not covered yet. This could be directed towards Hero and Beatrice in the play because Claudio and Benedick cause them stress.

/ - - / - / -

Men were deceivers ever,

All men have always been devious and still are,

This line is proclaiming that men are unfaithful and liars and have always been so. It hints that nothing has changed over time, and this is just the way they are. This fits into the pattern of the play because deceit is a common theme, such as Don John deceiving Claudio. This does not explain what men are deceitful about yet. This is because it is hinting that they are deceivers about most things, therefore, deceiver is ambiguous. The first word noticed is men and the second is deceivers. These compliment each other because it is the men in the play who do the deceiving.

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One foot in sea and one on shore,

They are always halfway out the door,

One foot in the sea is a metaphor for leaving forever because the sea is enormous with tides that carry things away never to be seen again. The shore is a metaphor for stability and being present because land is solid and on the shore is where the woman is. This creates a sense of loss because it is hinting that the woman is about to be left alone as the tide takes the man out to sea. Water is always moving and changing, much like men who won't settle down, and the shore is constant and unchanged, like the woman. The imagery of the sea is also used to portray vastness because people can lose each other in large spaces.

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To one thing constant never.

They are never fulfilled with a single relationship forever.

The one thing is referring to being with only one woman. Constant never is saying the man will never permanently want that relationship. He will get bored. He is the opposite of constant because the relationship is not to continuously occur over time, as the man is going to get bored and seek out a new one. One thing and never go together well because when reworded it makes the point clear, never one thing— meaning, never one relationship.

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Then sigh not so, but let them go,

So, don't stress, and don't fight them leaving you,

The so and go rhyme because they are stressed in the meaning. To sigh not so means not to be worried, because the men will go regardless of what the woman does to try and make him stay. This verse says to not waste a breath (sigh) on something that is inevitable. The rhythm is lighthearted which is what it is implying the woman should also be.

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And be you blithe and bonny,

Instead, be lighthearted and beautiful,

The reader is first drawn to the word blithe because it is telling them to be carefree and not to worry. Bonny is secondary and compliments blithe because a carefree woman is a beautiful woman, happiness is a more attractive look than woe. Bonny could also be used as a synonym for the word bonny in this verse because they both imply lightness and scorn sadness.

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Converting all your sounds of woe

Change all your words of sadness

This means that the woman should take her sad emotions brought on by the man's deceitfulness and turn them into something else. It does not yet say what to change them into, but it is implied that it will be the opposite of grief. This passage symbolizes what the whole work is implying to do, and that is to change darkness to light and live life carefree no matter what happens because some things are inevitable.

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Into Hey, nonny nonny.

Into whatever, I don't care.

Nonny is repeated to nail in the point of whatever. The woman knows the man is leaving her but chooses not to care and verbalize those sentiments to herself. Repeating nonny also makes the verse flow more lightly and the melodic rhythm implies lack of feeling and an abundance of fun in its place.

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Sing no more ditties, sing no mo,

Don't sing anymore short songs,

Ditties has a double meaning in this verse. It means short song but also means short relationship like the one that is going to end between the man and woman when he leaves. The re is left out on the second more to make the line stay in rhythm and flow easily. No more is repeated twice because it is melodic but also means stop caring and the work implies the need to do so in almost every line.

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Of dumps so dull and heavy.

Of oppressive and sad thoughts.

Dumps means something negative, more specifically, negative and dark emotions. Dull and heavy compliment dumps because both are descriptive words for thoughts that are dumpy. This implies that men leaving relationships often make women sad and elicit bad emotions in them, but that they should not pay attention to these unfun thoughts because they are a weight (heavy) on the carefree nature one should feel.

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The fraud of men was ever so,

Men have always been deceitful,

Fraud is the first word the reader is drawn to and conjures up visions of similarly dark words such as lies, plagiarism, deceit, malice, pain, and wrongdoing. Ever so goes well will fraud in this verse because it means something has always been a certain way and, in this case, it means men have always been unreliable in and scheming in their nature.

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Since summer first was leavy.

Since the beginning of summer.

Leavy can mean heavily full of foliage. The beginning of summer is often green because it immediately follows spring which brings about life. New life can be compared to the relationship between the man and woman when it was new. By the end of summer, green has turned to brown. The word first means beginning here and the word since implies time has passed. This is symbolic of the relationship having run its course. There is also double meaning because the color green is vibrant like the new relationship and brown is the color it turns as time passes, dull and empty.

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Then sigh not so, but let them go

Again, don't stress out, just watch them walk away,

This line is reiterating the fact that the woman must not bother herself with negative thoughts when the man leaves and not to try and stop him because it's pointless. It doesn't have a comma like the first course after go, which implies it is

speeding up and becoming more careless like the woman should be. It ties into the previous verse about how their relationship has run its course. Let them go being repeated continues to make the point stronger as it is finite and going to happen.

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And be you blithe and bonny,

And remain carefree and pretty,

This is talking again of how the woman must remain positive and go on about her life after the man leaves because nothing about her has changed. She's still beautiful and doesn't need to bother herself with thoughts of sadness. What is going to be is going to be and things will work themselves out in the end whether she is upset and ugly or carefree and pretty, so the obvious choice is to remain carefree and pretty.

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Converting all your sounds of woe

Continue to change all those sad thoughts,

Again, the repetition here is key. The work is a song, so repetition keeps it flowing and the repeated verses are the heart of the meaning which is to not think negatively, let the men do what they are going to inevitably do, and keep on living a happy life with or without him.

/ - / / - / -

Into Hey, nonny nonny.

And turning them into carefree thoughts.

This last line is important because it wraps up everything by ending with the carefree word nonny. This ties into the play because in the end everything works out and all the couples are reunited and live happily ever after, after enduring a lot of grief. Hero is devastated after Claudio breaks off their marriage and feels immense grief. But in the end, everything works out and Claudio returns to her. If she would have adhered to this song and just turned her thoughts into light, careless, and happy ones (nonnies) she could have avoided all the sour emotions.

Sigh no more, ladies, sigh no more, A
Men were deceivers ever, B
One foot in sea and one on shore, A
To one thing constant never. B
Then sigh not so, but let them go, C
And be you blithe and bonny, D
Converting all your sounds of woe C
Into Hey, nonny nonny. D

Sing no more ditties, sing no mo, A
Of dumps so dull and heavy. B
The fraud of men was ever so, A
Since summer first was leavy. B
Then sigh not so, but let them go, A
And be you blithe and bonny, C
Converting all your sounds of woe A
Into Hey, nonny nonny. C

Reflection Essay #1

In William Shakespeare's *Much Ado About Nothing*, it is important to analyze Balthasar's song in order to obtain clarity on the three main themes of the play, deceit, love, and *que sera, sera* (whatever will be will be). It has 2 stanzas and 2 courses that equally stress light and dark emotions. It plays into the lighthearted part of the play because it is a comedy, but also dips into the seedier underground where deceit trumps love and there is nothing to be done to stop it. Balthasar's song is a summarized version of what is to come later in the play when things go awry and helps the reader to gain a more complex understanding of the themes.

The song starts off by telling the "ladies [to] sigh no more" because men "were deceivers ever" (2.3.64–65). This touches on the fact that there is deceit to happen in the play, and it does in many forms, all including the men deceiving, not the women because according to Balthasar, it is the men who have always been the deceivers. Don John fools Claudio into thinking Hero is not a maid, Claudio and the Prince deceive Leonato by being fickle friends, Benedick deceives Claudio's friendship by picking Beatrice over him, and Borachio deceives Don John when he turns on him. Understanding that men are deceivers is foreshadowing the theme of deceit prevalent throughout the play.

The second theme the song touches on is love. The whole song is about love being bittersweet, just as it is in the play. When Balthasar tells the women to "sigh not so but let [the men] go" (2.3.68–69) it is hinting that the love between the men and women will go astray and be "constant never" (2.3.67). This is necessary for the play because there needs to be the separation of characters and loss of love only to find love and each other again, because it is a key element in Shakespearean comedy. "One foot in sea and one on shore" gives the vivid imagery of love being split as the men will leave. True to form, Claudio and Hero lose their love and find it again. Beatrice and Benedick do as well when he refuses to kill Claudio, and it all works out as they get married in the end. Lastly, there is not just romantic love lost and found, but brotherly love such as the love between Benedick and Claudio, and Leonato and the Prince.

The last theme Balthasar's song touches fate, or "*que sera sera*". This means "whatever will be will be" (Day 1956). It means not to worry because whatever is going to happen is inevitably going to happen, so do not try and fight it. Balthasar encourages the women to "convert [their] sounds of woe" into "hey nonny nonny" (2.3.71–72) which means to not care and live lighthearted. No matter what the women do, the men are going to make their own judgements and there is no need for the women to entertain "dull and heavy" (2.3.73) thoughts when it is pointless and won't change anything that is about to happen or make the men stay.

It is important for the reader to analyze Balthasar's song in order to develop a deeper understanding of the three main themes, deceit, love, and fate. By closely inspecting the hidden meanings in the words, one can see how deceit is prevalent and so is love, both in many forms. In the end, however, it is up to fate to determine the outcome, which happens to be "blithe and bonny" (2.3.69) because Shakespearean comedies have happy endings, but only for characters who are not evil and choose love over deceit in the end. Just like the tone of the song, the play is lighthearted and revolves around love, deceit, and fate.

Works Cited

"Doris Day ? Que Sera, Sera." Genius, 1 Jan. 1956, genius.com/Doris-day-que-sera-sera-lyrics.

Shakespeare, William. *Much Ado about Nothing*. Folger Shakespeare Library, <http://www.folgerdigitaltexts.org>.

3. The final assignment for this course was an extended analysis paper that identified commonalities among two or more of the plays read during the term. Students were required to use proper MLA formatting for in-text citations and works cited.

Here is the assignment prompt:
Analytical Essay Directions

Your Shakespeare paper should be concerned primarily with a careful and detailed analysis of theme in at least two of the Shakespeare's plays we have studied this term. Your paper should pose some kind of argument about your topic, in the sense that it should advance an idea that someone might disagree with. You are not required to use secondary resources for this paper. Your primary aim should be to construct a meaningful, imaginative reading of some aspect of Shakespeare's works that stays close to the text as it develops. You should support your claims with quotations, but you should also carefully analyze those quotations. And remember, all the normal rules of composition still apply: focused

thesis statement, strong topic sentences, unified paragraphs, and thorough analysis. This paper should be between 1500 and 2000 words double spaced in Times New Roman font.

If you don't know how to quote verse and cite plays, visit the OWL Purdue website:

<https://owl.english.purdue.edu/owl/resource/747/03/>

I will lower your final paper grade one letter for incorrect MLA formatting and this includes the Works Cited page, so please check that you do it correctly.

Paper Topics

1) Analyze one of Shakespeare's plays by using the film version as a point of reference. The danger of a paper like this is that it can easily turn into a movie review or a loose shopping list of similarities and differences. To make this kind of paper successful you need to focus on a specific theme, scene, speech, character, or dramatic technique and explain, very carefully, the advantages and disadvantages of particular staging. Consider the following questions as you write:

- Do elements of film (mise-en-scène, cinematography, sounds, etc.) enhance or detract from an audiences' understanding of the "original" work?
- Evaluate a director's decision to remake characters. How do these alterations contribute to or detract from understanding?
- Assess a director's decisions to invent character backstories. Is this an effective technique?
- Evaluate a director's decision to retain the Shakespearean language, character and plot, abandon it completely, or create some sort of hybrid where some "original" elements are kept and others are modernized. Should we be able to call these adaptations Shakespeare?
- Do adaptations enhance or undermine Shakespeare's work and the audiences' appreciation of it?
- How does modern clothing and occasional diversions from the script affect an understanding of the work?
- Consider the selection of the setting, how does it function?
- What are the implications of staging events unspoken in the Shakespeare's play?
- What are the implications of a director's decision to invent events in their adaptations of Shakespeare's plays? Why is this done? How effective is it?

2) Jealousy is a strong theme in these plays. Where are some places that this theme appears, and how do the characters touched by jealousy react?

3) Describe how Shakespeare represents women in these plays. Based on how gender roles are defined in the plays, how do these female characters conform to and diverge from the way they are supposed to behave? What ideas about gender are being offered by these plays?

4) According to the plays, what ideas about manhood are expressed? How do the men regard the women in their lives? Based on gender roles that are defined by the plays, how do these male characters conform to and diverge away from the way men are supposed to behave? What ideas about gender are being offered by these plays?

5) Ideas about shame and propriety are common themes throughout these plays. What are some of the instances where these themes are present, and why are they so important to the characters involved?

- 6) Many characters in the plays we studied endure different trials before the end of the play. What are some of these trials and what lessons do they learn from these experiences?
- 7) Many characters in the plays we studied were persuaded to do things that they would not have done of their own accord. What are some of these instances, and how does persuasion affect the course of the plot?
- 8) There is overlap among characters in these four Shakespeare plays. Choose two or more characters from the plays we studied and compose a compare/contrast essay about these characters.
- 9) Ideas about power and greed are common themes throughout these plays. Where do they appear, and how do they differ in their manifestations?
- 10) Ideas about friendship are strong themes in these plays. Where are some places this theme appears, and how do the characters touched by it react? How do certain friendships change over the course of the plays, and what causes these changes?
- 11) The theme of betrayal is introduced in these plays. What are some places where it occurs and what role does it play in the plot?
- 12) Fear is a common theme in these plays that is presented a number of times by a number of characters. What are some of these instances, and how does fear affect the characters in the book?
- 13) What roles does symbolism play in the story and where does it appear? How are the plots altered by the presence of these symbols?
- 14) Despair is a theme placed in a number of sensitive places in these plays. What are some of these places, and what role does despair play in the story?
- 15) If you have your own topic idea, please check with me first.

Be sure to explain the importance of your analysis—that is, how your analysis helps us understand the plays more completely. Use your forum posts, those of your peers, and your close reading analyses to help you with this final paper.

Here is an example of an essay:

The Role of Women in Shakespeare

Shakespeare is renowned for his ability to create timeless works of literature. His pieces explore the mere essence of what it means to be human, which remains applicable today. Shakespeare discusses many themes that will forever be relevant to the human population, such as love, power, lust, race, and gender. Many of these themes deal with issues that are never changing: the world will always be filled with love and lust; power will continue to corrupt; and the pressure of violence and war will continue to rear its head. However, throughout time, societal attitude towards issues such as race and gender have begun to shift. The notion of equality for all has become a more pressing concern in the past couple decades. Despite the broad range of themes discussed in Shakespeare's works, he does not address the notion of gender equality. The attitude towards women in his plays closely reflect the misogynistic society of the Elizabethan era. Ultimately, all women in Shakespeare accept and even embrace the oppressive patriarchy in which they are written into.

The Elizabethan era had very defined gender roles. The patriarchy dominated society and clearly labeled women as the weaker sex. Women were meant for domestic life, while men were meant to be "breadwinners". It was believed that women required "someone to look after them" in everyday life (Elizabethan Women). Access to public education was nonexistent for women and job opportunities were very restricted. For a woman, a life of fulfillment was to get married and have children. Shakespeare parallels this society in much of his writing. His plays are filled with female characters who, ultimately, get married and conform to societal standards. At the end of the four plays we studied, every prominent female character was either dead or married. Though Shakespeare does write women who are outspoken and have

strong personalities, he never provides them with an opportunity to explore their own fate outside of their relationship with a man. Rather, they conform to the classic roles of society; in Shakespeare, women are mere plot devices in a man's story.

The prominent examples of strong women in the four plays we studied are Beatrice, Isabella, Lady Macbeth, and Emilia. Each of these women initially diverge from the classic roles in society: Beatrice avidly opposes marriage; Isabella is in the process of becoming a nun; Lady Macbeth is driven by power and ambition; and Emilia is outspoken and believes that men are at fault for women's pain. Beatrice sees marriage as a curse and outright states that she will not get married until "God make men of some other metal than earth" (Ado 2.1.51). However, after hearing that Benedick "loves" her she decides to "tam[e] [her] wild heart to [his] loving hand." (Ado 3.1.122). The direction of Beatrice's fate transitions from her strong will to the will of society. Shakespeare approaches the character of Lady Macbeth in a different way. He portrays her as strong female, who appears to have many traits commonly associated with masculinity. She is driven and ambitious but lacks the nurturing, compassionate traits that women are classically associated with. She insists to Macbeth, "He that's coming must be provided for", meaning the king must be killed (Mac. 1.5.75). However, despite her ambition, it is Macbeth that commits the murder. This emphasizes the notion that women cannot accomplish their goals without men. On another note, Lady Macbeth's thirst for both power and ambition result in both her own downfall and the downfall of her husband. This demonstrates that women do not have the ability to have power without destruction following. In Measure for Measure the chaste Isabella resists the pressure put on her by Angelo to give into his lustful desires. Isabella spends the play seeking other options than marriage. Her life goal is to become a nun, however, when asked by the Duke to marry him instantly she says yes. Shakespeare once again has a women character conform to their classic role in society: marriage. Arguably the strongest female character in the four plays is Emilia. Emilia is an outspoken woman who tolerates her husband at best. Though she conformed to the classic role of domestic life, Emilia recognizes that she is more than a wife. She openly says to Desdemona that there are situations where she, "who would not make her husband a cuckold to make him a monarch" (Oth. 4.3.84-5). Shortly after, Emilia expresses her frustrations, "I do think it is their husbands' faults if wives do fall" (Oth. 4.3.95-6). However, she still does her husband's bidding, stealing Desdemona's handkerchief, which results in the death of Desdemona. The strong traits of female characters who saw male oppression within society is an indicator that Shakespeare may have seen the inequalities and oppression of women; however, this does not excuse him from his clearly sexist attitude within his plays.

Like Emma Smith stated in her podcast on Much Ado About Nothing the play is "structured by male relationships." (Smith). The major decisions in each of the plays and the direction of the plotline is almost entirely controlled by male figures. There are one too many women who are portrayed in the classic damsel in distress manner for Shakespeare to be considered a feminist. Both Desdemona and Hero are characters who fall at the feet of men, essentially begging for marriage. Desdemona is disowned by her father for marrying Othello. Brabantio cries out, "I had rather to adopt a child than get it" (Oth. 1.3.212). However, she still abandons everything to chase a life with Othello. In the end, her never-ending faith in Othello was not enough, because she was accused of cheating by a man. Othello would never believe the voice of a women, even his own wife, if the voice of a man said differently. When asked if she would consider cheating, Desdemona fiercely objects, stating "no, by this heavenly light!" (Oth. 4.3.73). However, in Othello's mind, Desdemona's opinion is less valid than that of the flag-bearer, Iago. In the cases where women were in power or sought to choose their own fate, disaster occurred. When examining Macbeth, we see that Lady Macbeth did indeed have the makings of successful individual. Though she had bad intentions, she had strong character traits. She was ambitious and followed through with her goals. She placed pressure on her husband to murder the King and was clever and effective in her manipulation. In a similar way, Desdemona took her fate into her own hands. She married Othello without the permission of her father, breaking the classic mold of society. Iago warns Othello that she "did deceive her father, marrying [him]" and therefore she is likely to be unfaithful and lie in the future (Oth. 3.3.232). In the same way, Hero was destined to marry Claudio. The entire marriage was arranged, a business agreement between her father Leonato and Claudio. She was happy about it and ready to offer her life to him. However, he believed she had cheated, and without confronting her individually, he accused her at the altar. However, the issue quickly resolves itself and despite being shamed and accused of cheating, Hero continues with her marriage. She never protested that the man she was marrying has denounced her the day before.

In earlier acts of his plays, Shakespeare does explore the stories of a well-developed cast of women. He creates strong characters who have emotions, goals, and ambitions. Many diverge from classic societal roles, such as Beatrice's resistance to marriage, Lady Macbeth's deadly goals, and Emilia's resistance to her husband's control. However, by the end of each play, they have crumbled under the weight of societal expectation. As explained in Emma Smith's podcast on Othello, Shakespeare's works are often discussed by scholars as examining issues such as misogyny and sexism, rather than being sexist and misogynist themselves. However, the repeated placing of women characters in a small

conformed box of society demonstrate that Shakespeare sought to conform women into the same roles that the Elizabethan era wanted. He showed repeatedly that the male gender oppressed females and that females had no means of escape. His plays suggest that women have little option but to live the roles designed by them for men. If a woman in Shakespeare does not end up married, her end will be in tragedy. Often the plotline crumbles around the “mistakes” of a women. It is Lady Macbeth who has evil intentions and pressures her husband to kill the King. In Othello, Desdemona’s “cheating” that results in tragedy, and, in Measure for Measure Hero’s supposed cheating nearly has the same result. Shakespeare therefore demonstrates that woman are not capable of escaping their temptations and sinful nature. Through exploring the gender roles in Shakespeare’s plays, it is easy to see the oppression of women in his works. However, when viewing Shakespeare’s female characters through the lens of the Elizabethan era, it is easier for the reader to understand that the women in Shakespeare are merely a reflection of the patriarchal society Shakespeare was living in. While Shakespeare’s portrayal of women in his works may brand him as a misogynist, his female characters at least varied some in personality and life decisions. For the era he lived in, that alone may have been progressive. It is crucial for a reader to understand that the women in Shakespeare are a mere depiction of the societal attitude of that time. Through developing a greater understanding of the context in which Shakespeare was writing, we can more greatly understand his choices in the portray of women in his plays.

Throughout centuries, Shakespeare has been unpacked and examined. The value it has served in literature is irreplaceable. Shakespeare’s ability to expertly wield the English language led to timeless works of art. The issues he is concerned with, of the human experience, are relatable to everyone. Gender roles are no exception. Shakespeare portrays women in the classic roles of society. Women are less valued, and his plays often center around male relationships. However, Shakespeare is rarely branded as sexist. This is because scholars do not want to view Shakespeare as sexist, misogynistic person, as this makes the play less likeable to a 21st century audience. Some may say that Shakespeare was a feminist for his time; however, that does not mean he was not a misogynist. The overall attitude towards women in his era was overwhelmingly degrading and Shakespeare’s works are a mere reflection of the Elizabethan ideals.

Works Cited

“Elizabethan Women.” Queen Elizabeth 1, www.elizabethi.org/contents/women/.

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The average score for forums was 76 %

The average score for essays was 81 %

Outcome #1

*

Interpret a selection of Shakespeare’s later works emphasizing literary elements (i.e. plot, character, setting, theme, motif, etc.) and identify commonalities and make comparisons among them.

* Just a note this outcome was also measure by Quizzes and Other Writing assignments, and the percentage of students who scored C or above on these assessments was 66%

% of students who successfully achieved the 44 %

outcome (C or above) *

Outcome #2 *

Engage in close reading, thoughtful discussion and self-reflection about the complex questions the plays and poems present regarding the human experience.

% of students who successfully achieved the outcome (C or above) * 89%

Outcome #3 *

Compose thoughtful, critical close reading analyses of literary texts using MLA format, citing and explaining textual evidence in support of a thesis.

* Just a note, one student remained on my roster, but stopped turning in work about 3/4 of the way through the term.

% of students who successfully achieved the outcome (C or above) * 89%

ANALYSIS

3. What contributed to student success and/or lack of success? *

I think students were not as successful on the forums because I had high expectations for quality. Here is the rubric I used for forum posts:

https://docs.google.com/document/d/17_EX-uKsBQYz50l4tAemqho1Q1Wj_KB_eUGUUbq9F4/edit?usp=sharing

While I had a hyperlink to this rubric in every single forum post direction, I am not sure students read it. I did post exemplary examples of forum posts, but it wasn't enough.

I feel pretty good about how students performed on their close reading analyses and the final essay. I feel that the directions were clear and the expectations were clear. Because this was the first time I taught this course, I didn't have any examples for students to view. But now, I have several and I think this will help future classes.

4. Helping students to realistically self-assess and reflect on their understanding and progress encourages students to take responsibility for their own learning. Please compare your students' perception of their end-of-term understanding/mastery of the three outcomes (found in student evaluations) to your assessment (above) of student achievement of the three outcomes. *

For outcome #1 most students felt they had none or a beginning understanding of "Interpret a selection of Shakespeare's later works emphasizing literary elements (i.e. plot, character, setting, theme, motif, etc.) and identify commonalities and make comparisons among them." But by the end, 100% felt proficient in this outcome.

For outcome #2: "Engage in close reading, thoughtful discussion and self-reflection about the complex questions the plays and poems present regarding the human experience," every student who answered the survey said they had no understanding of how to do this, but by the end 100% felt proficient.

For outcome #3: Compose thoughtful, critical close reading analyses of literary texts using MLA format, citing and explaining textual evidence in support of a thesis. All students who answered the survey felt they had no understanding or a beginning understanding of this outcome. By the end of the course, that perception has shifted to all students either feeling they had a developing understanding or proficient understanding of this outcome.

5. Did student achievement of outcomes meet your expectations for successfully teaching to each outcome (question 4 from Part A) *

Yes

6. Based on your analysis in the questions above, what course adjustments are warranted (curricular, pedagogical, student instruction, etc.)? *

I will spend more time explaining my expectations for forum posts and providing examples for students. I will also provide examples of close reading analyses and final essays.

7. What resources would be required to implement your recommended course adjustments (materials, training, equipment, etc.)? What Budget implications result?

I would like to attend a conference about how to teach Shakespeare at the Community College level. I would like more students to take this course and stick with it. So, I would like some retention strategies.

8. Describe the results of any adjustments you made from the last assessment of this course (if applicable) and their effectiveness in student achievement of outcomes. *

This is my first time assessing this course.

9. Describe how you explain information about course outcomes and their relevance to your students.

I include the outcomes in each lesson every week. I demonstrate how the weekly learning goals connect to the overall course outcomes.

10. Please describe any changes/additions to instruction, curriculum or assessment that you made to support students in better achieving the CGCC Core Learning Outcomes:

CLO #1: Communication. The areas that faculty are focusing on are: "Source and Evidence" and "Organization and Presentation" and

CLO #2: Critical Thinking/Problem Solving. The areas that faculty are focusing on are: "Student's Position" (Critical Thinking) and "Evaluate Potential Solutions" (Problem Solving).

CLO #4: Cultural Awareness. The area that faculty is focusing on is: "Curiosity" – Encouraging our students to "Ask deeper questions about other cultures and seek out answers to these questions"

CLO #5: Community and Environmental Responsibility. The area that faculty are focusing on are: "Applying Knowledge to Contemporary Contexts" and "Understanding Global Systems"

CLO #1: I include clear rubrics that assess students ability to communicate effectively. In the future, I hope to adopt the college's communication rubric to assess the assignments in this class.

CLO #2: While students do a lot of critical thinking in the course, I haven't developed a tool to assess this. I am still working on it.

CLO #4: Cultural Literacy is an important aspect of this course, as the culture of Early Modern England is different from our own. I would like to explore how to assess this better. The rubric the college uses doesn't exactly fit with my curriculum.

I don't address CLO #5 in much detail.

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