

**First-Year Seminar**  
***Shakespeare's Cyborgs, Ghosts & Tyrants***  
FSEM 1111 / Section 36  
4.0 Credits / CRN 3337  
Fall Quarter, 2017  
Sturm Hall 312  
Fridays 10:00 – 1:50

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Office Hours: by appointment

**Commonplace Book\* Prompts:**

\* A hand-written notebook in which you engage consistently with our work, responding to prompts as well as following your own path through the course. 75-100 words per response. Provide evidence (i.e. direct quotation) and/or specific detail to support your work.

- Reflect upon your reading of the materials that Karina Condra gave us last week for our visit to the DU Law School, especially CO Senate Bill 17-062 and the US Constitution (with particular emphasis on the 27 Amendments), as well as upon your reading of the statements from Chancellor Chopp, the Law School Faculty, and the DU Faculty Senate. How do these contemporary documents offer different interpretations of the First Amendment? And why?
- Reflect upon your reading of Timothy Snyder's *On Tyranny*. Do you see any parallels between some of the events and lessons Snyder discusses and the story of Shakespeare's *Julius Caesar*?
- Select at least three keywords from your reading of *Julius Caesar* and use the Oxford English Dictionary to study their changing meanings with particular emphasis upon the sixteenth and seventeenth centuries. To get to the OED, visit the library's list of databases, <http://libguides.du.edu/az.php>, click on O, then scroll down to Oxford English Dictionary.
- Reflect upon your visit to the Fine Press and Artists' Books Collection. How are those works adapting Shakespeare's material in ways that are different from cinematic adaptations?
- Outline your ideas for your individual project.
- Outline your ideas for your group project.
- Read Hamlet's "To be, or not to be" soliloquy within context of Act 3, Scene 1, paying close attention to lines from other characters and stage directions. How do those dynamic features in the play text shape your interpretation of the soliloquy?
- Reflect upon your experience of the DCPA production of *Macbeth*.
- If you did not see the DCPA production of *Macbeth*, offer your reflections upon any live theatrical production of Shakespeare's plays that you've seen.
- Read and reflect upon the different versions of Hamlet's "To be, or not to be" soliloquy that may be found in the First Quarto (1603), Second Quarto (1604), and Folio (1623) texts.



- Read Aristotle's *Poetics* (which may be found in Canvas and also on my Portfolio site). Select a passage that discusses key elements of tragedy at work in *Hamlet*. How do you see Shakespeare's play working within and/or against those guidelines?
- Read John Milton's "The Tenure of Kings and Magistrates" (which you'll find in Canvas and also on my Portfolio site). Select a passage that discusses key elements of tyranny at work in *Macbeth*. How do you see Shakespeare's play working within and/or against Milton's argument?
- Read Donna Haraway's "A Cyborg Manifesto" (which you'll find in Canvas and also on my Portfolio site). Select a passage that discusses a theme you see at work in all three of the plays we have been studying this quarter. How do you see *Julius Caesar*, *Hamlet*, and *Macbeth* working within and/or against Haraway's argument?