

**FSSY 185H: Shakespeare and Violence**  
**Instructor:** James Newlin **Term:** Fall 2017  
**Times:** TR 8:30 – 9:45 a.m. M 12:45 – 2:00 p.m. (“Fourth Hour”)  
**Classroom:** TR Clark 308 M Sears 350  
**Email:** jtn33@case.edu **Website:** <http://www.jamesnewlin.com>  
**Office Hours:** By appointment via the WRC website at: <https://case.mywconline.com/> or by e-mail.

### **Course Description and Objectives:**

Today, Shakespeare's name is synonymous with high art. Attending a performance of one of his plays can be as formal as going to the symphony or the opera. Yet, in his own time, many people were drawn to Shakespeare's plays because they were an exciting, gruesome spectacle, with eye gouging, cannibalism, and murder depicted on-stage to the shock (and delight) of the audience. Everybody agrees that Shakespeare's plays can be violent, but what does Shakespeare actually have to say about violence in the "real" world? As we will consider this semester, Shakespeare interrogates many of the same questions regarding the use of violence that are reflected upon today. When should a nation-state attack another? When should citizens revolt against their own government? How should crime be punished? How do we know when a romantic relationship has become abusive? And, finally, what is an artist's responsibility when representing violence? Do theatrical performances of violence inevitably glorify actual acts of violence? Can a play be both gruesome and great? In this class, we will consider contemporary, critical examinations of these questions alongside examples from Shakespeare's drama, exploring the ways in which Shakespeare's treatment of violence relates to our own world. Students will engage these issues in a variety of formats, including traditional writing assignments, presentations, and in a final group "performance," in which they interpret a Shakespearean text.

### **Required Course Texts:**

Graff, Gerald and Cathy Birkenstein. *They Say, I Say*. Third edition. ISBN: 9780393935844

Shakespeare, William. *King Lear*. Arden Third Edition, edited by R.A. Foakes. ISBN: 9781903436592

Shakespeare, William. *The Taming of the Shrew*. Arden Third Edition, edited by Barbara Hodgdon. ISBN: 9781903436936

Shakespeare, William. *Titus Andronicus*. Arden Third Edition, edited by Jonathan Bate. ISBN: 9781903436059

Various articles, handouts, etc. available via class list-serv and Google Drive.

*NB: You must use **print**, i.e. not digital/tablet/etc., editions of these texts!* This includes the materials provided on Google Drive or via e-mail, which *must be printed out*.

### **Participation and Attendance**

This course is a seminar and requires careful reading of a number of texts, which will be discussed in detail in class sessions. Students must come prepared to discuss the assignments

(assignments read, with annotations in the course text or on a separate outline, etc.). Everybody is expected to speak during every class period – if you do *not* speak up in class, you may be marked absent.

Dr. N does not distinguish between “excused” and “unexcused” absences. Excessive absences (i.e. more than four class periods) will affect your final grade. Generally, five or more absences will result in a grade penalty of one letter grade. If you are aware of any reason why you will miss more than four class periods, please contact Dr. N within the first week of class.

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

### **Late Work and Revision Policy**

Late work will generally be penalized by a letter grade per calendar day. I do not accept work submitted over a week after the due date. If you anticipate that a paper will be late, email me *immediately* to make arrangements to submit your paper as soon as you can, lest too many penalties accrue. I do not accept late quizzes, in-class writing assignments, or “minor” writing assignments such as the abstract/proposal or “selfie” assignments.

During the course of the semester, you may rewrite one individual assignment of your choosing, after discussing the matter with me during office hours. (Your new grade, *which may be lower than the original grade*, will replace the previous one.) In addition to the revised project, you must also write a one-page memo addressed to me in which you detail what, how, and why you’ve revised. You must also attach the original, graded project with my annotations. There is no re-write option for quizzes, presentations, or the annotated bibliography and abstract assignments. Exceptions will be made for documented medical emergencies or ongoing medical conditions, religious observance, etc.

### **Special Accommodations**

Students who require special accommodations for test-taking, presentations, etc., are requested to contact Educational Services for Students (470 Sears Building, 216-368-5230, [essinfo@case.edu](mailto:essinfo@case.edu)). All personal information shared with the office of disability resources will remain confidential, but the professor will be instructed on what specific accommodations the student requires.

### **Format Guidelines**

All essays must follow MLA guidelines. Additionally, they must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Also, unless requested specifically by the instructor, all papers *must be handed in as paper copies*. ***Electronic submissions will not be accepted.***

## Electronic Devices

Unless otherwise instructed by Dr. N, you are *not* permitted to use lap-tops, tablets, or cell-phones. The use of these devices distracts your instructor and your fellow classmates, and it is an inefficient way to take notes. (See Robinson Meyer’s essay “To Remember a Lecture Better, Take Notes By Hand” on Dr. N’s personal website.) You are expected to take notes in a notebook.

## Syllabus

Depending on time constraints, availability of readings, and other factors, the instructor may alter the syllabus during the semester. Students will be given ample notice of such alterations. Alterations will be distributed to students *via* e-mail.

## Plagiarism

You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person’s essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book, encyclopedia, online www. page, etc.
- c) any idea from another person or writer, even if you express that idea in your own words.
- d) any part of *your own* work submitted to another class.

Important tip: *There should never be a time when you copy and paste something from the Internet and do not provide the exact location from which it came.* All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own. Please consult CWRU’s academic integrity policy here: <https://goo.gl/uS0QVT>

## Writing Assignments and Grading Criteria

*Diagnostic Assignment – Movie Review*                      2-3 pages                      5% of final grade

With the examples that we examined in the first week of class in mind, write a short essay reviewing a recent film. You must choose a specific publication where this review might be published, and you must write the review with the audience of that publication in mind. (Some suggestions: *Rolling Stone*, *The Cleveland Plain Dealer*, *The New York Times*, *The Onion A.V. Club*). You will be evaluated on how persuasively you evaluate the film, given the particular audience. This first essay will provide a basic impression of your writing style and skills and will be a starting point for the semester. It is complemented by the “audience analysis” assignment (see below).

*Audience Analysis Assignment*                                      1 page                                      4% of final grade

In addition to the movie review assignment, you must also submit a separate, brief analysis of the publication (and its intended audience) for which you wrote the review. Citing examples from both the publication and your essay itself, identify several formal or stylistic features of the publication, and indicate where these features are present in your own review. For example, if you are writing a review for a conservative publication like *The National Review* (or a leftist

publication like *The Nation*), you might decide to focus on the political message of the film you are reviewing, examining how that message reinforces or challenges your audience's own political biases.

*Close Reading Assignment*

3 pages

15% of final grade

For this assignment, write an original essay focusing on a single, brief passage from either *Titus Andronicus* or *Taming of the Shrew*, drawing upon the methods explicated in chapter fifteen of *They Say, I Say*. Your essay should have a strong, identifiable thesis statement supported by evidence from the text and correctly identified literary techniques. You do not need to cite any outside sources.

We will examine several close readings in class, but here is an excerpt from a former student's paper on Edmund Spenser's *The Faerie Queene* to offer a sense of what is expected:

The notion of "original sin" suggests that all humans sin, so Guyon must at some point sin like any other human being. In stanza 68, "grace" and "fall" appear at the end of their lines (605, 606), referring to Sir Guyon's possible end. This instance of syntax predicts Guyon's end and his own fall from grace if he chooses to succumb to passions and desires excited by the "wanton Maidens" (586). In describing the blushing and laughing woman in this excerpt, Spenser uses a chiasmus: "That her blushing to her laughter gave more grace / And laughter to her blushing, as did fall" (605-6). This literary device is here used to capture the subtle manipulations of the women as they attempt to entice Guyon. Spenser notes that when the woman laughs, she adds blushing in order to show innocence, and this promotes her "Grace"; then she adds laughter to her blushing to ironically continue the playful enchantment of the knight. The rearrangement of words and flow of this chiasmus correspond to the subtle craftiness of the women as they lure Guyon toward them. They are manipulating him with their masterful design in tempting men, with the intricate blushing and laughing sequence as an example.

Note how this student identifies a specific literary device that others may have missed (the chiasmus in lines 605 and 606), analyzes its properties (it corresponds to the "wanton maidens" flirtatious irony), and then reads the detail in the context of the poem's thematic concerns (sin, grace, etc.). The passage is specific, thoughtful, original, and well written. You may choose whether you would like to submit your close reading assignment on either 10/3 or 10/30.

*Performance/Event Review*

3 pages

15% of final grade

Prepare a formal review of one of the performances or fourth-hour activities our class will attend this semester (i.e. *Shakespeare in Love*, the Friday afternoon colloquium, etc.). Your review should be addressed to an academic audience, *ala* the reviews published in *Shakespeare Bulletin* or a conference report in an academic journal in your own field. Cite specific, revealing details and examples. Then, critically evaluate the interpretative choices made by the performers, while also taking into account the context of the performance. You should clearly summarize the performance—what was performed, when, by whom, and for what audience—as though you are writing for a reader who could not attend. However, you should not only summarize, but also offer a critique of the performance. Drawing upon the templates provided in *They Say, I Say*, develop an original thesis statement critiquing a specific aspect of the performance. (NB: "critiques" can be positive! They just have to be an argument!). You may choose whether you would like to submit your performance review assignment on either 10/3 or 10/30. See below for our class's policy regarding attendance at fourth-hour events and performances.

*Article Presentation and Summary*                      2 pages, 5-7 minutes                      10% of final grade

Once during the semester, you will be required to deliver a five-to-seven minute long presentation to the class, in which you summarize the argument of one of the academic articles posted on the class Google Drive. Drawing upon the templates in *They Say, I Say* (especially those in chapter two), provide the class with a specific account of what exactly the author of the article is arguing and how they go about proving their case. Your summary must be brief (no more than seven minutes long), but it must also be clear enough that we can refer to it during our discussion. Your presentation will be evaluated based on how well you follow the principles of effective public speaking, as clarified in the guest lecture by Bill Doll and Sarah de Swart.

In addition to your presentation, you must submit a formal, written summary of the article you presented to the class. This document is due to Dr. N at the beginning of your presentation. This assignment will be evaluated primarily on how well you comprehended and synthesized the ideas in the article. You are also expected to conclude your summary by responding directly to those ideas with your own thoughts, following the templates in *They Say, I Say*. NB: it is *not* recommended that you read directly from this document during your in-class presentation!

*Project Proposal*    1 page    5% of final grade

Many project or grant proposals require the author to submit a formal summary, or abstract, of the research completed or the feasibility of the project. Working with your group members, prepare a single-paged proposal abstract of your final project, summarizing your interpretation of Shakespeare and clarifying the “purpose” of your project. (Hint: review *TSIS* chapter seven). It may be helpful to think of the proposal assignment as a “promo” or advertisement for the final performance project. Advice on how to prepare a paper abstract, as well as examples, can be found here: <http://goo.gl/DJcJxR>

*Performance Project*    5 pages, 20-30 minutes                      20% of final grade

Working with a group of two or three partners, prepare a presentation *ala* one of the performances we have viewed this semester in the fourth hour: a live, theatrical staging of a scene by Shakespeare, a short movie/video either depicting a scene by Shakespeare or inspired by Shakespeare, or an organized academic panel. If you are preparing an academic panel, the entire panel cannot last longer than half-an-hour. If you are preparing a video or theatrical performance, the performance cannot last longer than twenty minutes. All performances will be introduced by the performers and followed by a question-and-answer session.

In addition to the group performance, each group member must submit an *individual*, five-paged paper related to the project. If your group is preparing an academic panel, you may submit an extended version of your paper for the panel. This paper should be a rebuttal to or direct engagement with a single outside source, drawing upon the skills of summary and response explicated in *They Say, I Say*. This outside source must be one of the articles presented in class *other than the one that you presented*.

If you prepare a staging or creating performance, each member of the group must prepare an “artist’s statement.” In this paper, you must explain the individual choices you made for the project, phrased as a rebuttal to or direct engagement with a single outside source, drawing upon

the skills of summary and response explicated in *They Say, I Say*. You may also refer to the accounts of Shakespeare's performance history in the Arden introductions.

*Writing Folder*

~14 pages

10% of final grade

In lieu of a final exam, prepare a writing folder comprised of your final paper, your review assignment, and your close reading assignment. You must significantly revise *one* of these three assignments (i.e. at least 40% new material); be sure to include the original draft (or a Xeroxed copy thereof) with your instructor's markings, for comparison. Prepare a single-paged memo indicating the changes that you made, your reasoning for those changes, and an argument about why you think that the paper has improved.

In addition to these documents, you must also provide a two-paged self-assessment, in which you reflect upon your development as a writer throughout the course of the semester. Review all of the written work you have completed for this course, and consider the comments from your instructor and peers. Some questions to consider: what patterns have emerged from your writing? What goals do you have as a writer? How will you continue to strengthen your effectiveness? What strengths have you demonstrated this semester? What weaknesses? How have you tried to use feedback from your instructor and peers to improve your writing? What aspects of the writing process have you struggled with and why?

You do not want to discuss *all* of these issues; you may want to focus more closely on one or two specific ones. In effect, you are writing a creating reading of your own writing. Like any essay, your reflection essay should have a thesis statement. In short, why do you write the way that you do, and why does that matter?

The writing folder is meant to be a rehearsal of the writing portfolio, which you will submit upon completion of your second university seminar next year. As this assignment takes the place of a final exam, it is expected that each student will dedicate the same time and energy they would have spent studying for a final exam to the preparation of the Writing Folder.

*Performance/Event Attendance*

3 "selfies"

6% of final grade

In addition to a handful of required "fourth hour" events—the acting workshops, the screening of film versions of Shakespeare's plays, the Choices Fair, *et cetera*—our class will have the opportunity to attend several artistic and intellectual events and performances this semester, both on-campus and off. You are required to attend three of these events. You are also responsible for recording your own attendance. At each event you attend, take a "selfie" of yourself standing next to the event poster, holding the event program, etc. (Extra credit for creativity!) At the end of the semester, send a *single* e-mail to Dr. N, listing the events that you attended, and with these selfies attached.

Dr. N has listed a number of possible events or performances that you may attend—including colloquium sessions, lectures, and conferences—on the syllabus. You are also welcome (and encouraged!) to visit any of University Circle's cultural resources for credit for this assignment, such as the Cleveland Botanical Garden, the Dittrick Medical History Center and Museum, the Museum of Contemporary Art – Cleveland, or the Cleveland Museum of Art. (FYI – the CMA is

hosting a special exhibit on “Ancient Legends in Renaissance Art” that would be of particular interest to our class!).

Dr. N is happy to arrange for transportation and tickets to any of the listed events (or a relevant event that may *not* be listed) provided there is enough interest and advanced notice. If you are aware of a cultural event or resource that may be of interest to the class, alert Dr. N!

*Class Participation*

10% of final grade

Students are to complete all assignments in advance, to take notes on the assigned readings, and to be able to discuss the readings in class. To receive full credit for class participation, students must participate in class frequently, thoughtfully, and voluntarily. Pop quizzes will be assigned on an as-needed basis. If in-class discussions are energetic, thoughtful, and demonstrate that students are completing the reading adequately, quizzes may not be necessary. As a result, it is in every student’s best interest to actively participate and contribute during class time!

*NB:* It is the student’s responsibility to keep track of his or her progress in the course. Hold on to your graded assignments and use them to gauge your “current” grade in the course.

**Class Schedule**

*NB:* “*TSIS*” refers to readings from *They Say, I Say*; “*GD*” refers to readings available on the class Google Drive.

<b>WEEK 1 (8/28 – 9/1)</b>	
M	No fourth hour. Get some sleep!
T	Course introduction. Review literary terminology. Read through sample movie reviews and discuss diagnostic writing assignment.
R	<b>Reading due:</b> <i>TSIS</i> introduction, <i>TSIS</i> chapter 14 (“Reading for the Conversation), and Annalisa Castaldo, “These Were Spectacles to Please My Soul” ( <i>GD</i> ). <i>Highly recommended but not required reading:</i> <i>TSIS</i> chapter 12 (“Entering Class discussion”). Assign article summaries.
F	<i>Optional event:</i> English department colloquium: panel on close reading.

<b>WEEK 2 (9/4 – 9/8)</b>	
M	Labor day. Go to the beach!
T	<b>Reading due:</b> <i>TSIS</i> chapter 15 (“Entering Conversations about Literature”), Flannery O’Connor “Everything That Rises Must Converge” ( <i>TSIS</i> ), and Simone Weil, “ <i>The Iliad: Poem of Force</i> ” ( <i>GD</i> ).
W	<i>Optional event:</i> Colson Whitehead reading. Contact Dr. N for ticket info if interested.
R	<b>Movie Review and Audience Analysis Assignments due.</b> Begin <i>Titus Andronicus</i> in class. <i>Highly recommended but not required reading:</i> Tiffany Stern, “The Theatre of Shakespeare’s London” ( <i>GD</i> ).

TBD	Visit to Playhouse Square to attend <i>Shakespeare in Love</i> (b/w 9/9-10/1). <i>Optional event:</i> Visit to Karamu House Theater to attend <i>Simply Simone: The Music of Nina Simone</i> . Contact Dr. N for ticket info if interested.
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<b>WEEK 3 (9/11 – 9/15)</b>	
M	<i>Required event:</i> Lecture by Bill Doll and Sarah de Swart on public speaking.
T	<b>Reading due:</b> <i>Titus Andronicus</i> Act I and <i>TSIS</i> Chapter 1 (“Starting With What Others Are Saying.”)
R	<b>Reading due:</b> <i>Titus Andronicus</i> Act II and <i>TSIS</i> chapters 2 and 3 (“The Art of Summarizing” and “The Art of Quoting”). <i>Optional Event:</i> Inamori Ethics Prize Ceremony and Lecture by honoree Marian Wright Edelman.
F	<i>Optional Event:</i> Inamori Ethics Prize Symposium.

<b>WEEK 4 (9/18 – 9/22)</b>	
M	<i>Required event:</i> Watch first half of Julie Taymor’s <i>Titus</i> .
T	<b>Reading due:</b> <i>Titus Andronicus</i> Act III. <i>Presentations on:</i> Crawford, et al. “Violence in Shakespeare’s London”; Brucher, “Comic Violence in <i>TA</i> ” ( <i>GD</i> )
R	<b>Reading due:</b> <i>Titus Andronicus</i> Act IV-V. <i>Presentations on:</i> Starks-Estes, “Ovid, Sadomasochism, and Trauma in <i>TA</i> ”; Kolin, “ <i>TA</i> and Canons of Contemporary Violence.” ( <i>GD</i> )

<b>WEEK 5 (9/25 – 9/29)</b>	
M	<i>Required event:</i> Watch second half of Julie Taymor’s <i>Titus</i> .
T	<b>Reading due:</b> <i>TSIS</i> chapters 4 and 5 (“Three Ways to Respond” and “Distinguishing What You Say...”) and Catherine MacKinnon, “Feminism, Marxism, Method, and the State” ( <i>GD</i> ). Discuss movie. <i>Presentation on:</i> Aebischer, “Women Filming Rape in <i>TA</i> .” ( <i>GD</i> )
W	<i>Extra Credit:</i> E-mail the first two paragraphs of your close reading/event review paper to Dr. N by 3 p.m.
R	<b>Reading due:</b> <i>TSIS</i> chapters 6 and 7 (“Planting a Naysayer” and “Saying Why It Matters”). Workshop close reading paper. Continue discussing <i>Titus</i> . <i>Optional event:</i> Visit to Severance Hall to attend performance of Igor Stravinsky’s <i>Rite of Spring</i> .
F	<i>Optional event:</i> English department colloquium on literature and politics.



*Optional event:* Writing Center Workshop: “Beyond the Five Paragraph Essay.”

**WEEK 6 (10/2 – 10/6)**

M *Required event:* Acting workshop (location TBD).

T **Close Reading or Performance Review paper due.**

Begin *Taming of the Shrew* in class.

*Optional event:* Baker-Nord Center presents a lecture by Katherine Boo, “The New Exploitation Economy.”

R **Reading due:** *Taming of the Shrew* “Inductions” and Act I and Del Martin “Battered Wives” (GD).

*Optional event:* Baker-Nord Center presents a lecture by Paul Abdullah, “Opera, Shakespeare, and the Creation of Romanticism.”

TBD Visit to Playhouse Square to attend *A Midsummer Night’s Dream*.

**WEEK 7 (10/9 – 10/13)**

M *Required event:* Acting workshop (location TBD).

T **Reading due:** *Taming of the Shrew* Act II.

*Optional event:* Baker-Nord Center presents a lecture by John Broich, “Iraq and Syria, 1941.”

R **Reading due:** *Taming of the Shrew* Act III.

*Presentations on:* Dolan, “Gender, Authority, and ‘Domestic Violence’”; Krims, “Uncovering Hate in *TotS*.” (GD)

F *Required event:* Choices fair.

**WEEK 8 (10/16 – 10/20)**

T **Reading due:** *Taming of the Shrew* Act IV.

*Presentations on:* Daniell, “The Good Marriage of Katherine and Petruchio”; Heilman, “The *Taming* Untamed.” (GD)

*Optional event:* Patti Smith reading. Contact Dr. N for ticket info if interested.

W *Required event:* *Ten Things I Hate About You* screening and pizza party. Location TBD.

R **Reading due:** *Taming of the Shrew* Act V.

*Presentations on:* Friedman, “The Feminist as Shrew”; Clement, “The Postfeminist Mystique.” (GD)

R – S *Optional event:* The Ohio Valley Shakespeare Conference, held at Baldwin Wallace University. Contact Dr. N for transportation info.

<b>WEEK 9 (10/23 – 10/27)</b>	
M	No class. Fall break! <i>NB:</i> Mid-term grades released. Meet with Dr. N if necessary.
T	No class. Fall break!
W	<i>Extra Credit:</i> E-mail the first two paragraphs of your close reading/event review paper to Dr. N by 3 p.m.
R	Writing workshop for close reading/performance review paper. Continue discussing <i>Ten Things</i> .
F	<i>Optional event:</i> English department colloquium. Panel on transgender and racial issues. <i>Optional event:</i> Writing Center workshop, “Considering the Source: Using Evidence Effectively.”

<b>WEEK 10 (10/30 – 11/3)</b>	
M	<b>Close Reading or Performance Review</b> paper due. Tour of library and Freedman Center.
T	<b>Reading due:</b> <i>King Lear</i> Act I.
W	Major Declarations open for first-year students.
R	<b>Reading due:</b> <i>King Lear</i> Act II.

<b>WEEK 11 (11/6 – 11/10)</b>	
T	<b>Reading due:</b> <i>King Lear</i> Act III. <i>Presentations on:</i> Pechter, “On The Blinding of Gloucester”; Hofele, from <i>Stage, Stake, and Scaffold</i> . (GD)
R	<b>Reading due:</b> <i>King Lear</i> Act IV. <i>Presentations on:</i> Leggatt, “Madness in <i>Hamlet, Lear...</i> ”; Greenblatt, “Shakespeare and the Exorcists.” (GD)
F	<i>Optional event:</i> English department colloquium, lecture by Alice Dailey.

<b>WEEK 12 (11/13 – 11/17)</b>	
M	Work with your group, consult with Dr. N. <i>NB:</i> You are <i>required</i> to meet with Dr. N before Spring registration on 11/27, to have your registration hold lifted!
T	<b>Reading due:</b> <i>King Lear</i> Act V. <i>Presentations on:</i> Strier, “Impossible Radicalism”; Knight, “Comedy of the Grotesque.” (GD)
R	<b>Proposal due.</b> <i>Presentations on:</i> McLuskie, “The Patriarchal Bard”; Booth, “On the Greatness of <i>King</i>

	<p><i>Lear.</i>” (GD)</p> <p><i>Optional event:</i> Baker-Nord Center presents a lecture by Richard Thomas, “Why Bob Dylan Matters.”</p>
F	<p><i>Optional event:</i> Lecture by Roxanne Dunbar-Ortiz on the issue of “State Violence.”</p> <p><i>Optional event:</i> Workshop on “Elevator Pitches: Presenting Research Results” by Bill Doll and Barbara Burgess-Van Aken.</p>

<b>WEEK 13 (11/20 – 11/24)</b>	
M	Meet with Dr. N if you haven’t already, to discuss Spring registration!
T	<b>Reading due:</b> <i>TSIS</i> chapters 9 and 10 (“Academic Writing Doesn’t Always Mean…” and “The Art of Metacommentary”).
R	No class. Thanksgiving!

<b>WEEK 14 (11/27 – 12/1)</b>	
M	Work with your group, consult with Dr. N Spring semester registration opens for first-year students. Meet with Dr. N <i>before</i> 11/27 to have your registration hold lifted.
T	<b>Performances!</b>
R	<b>Performances!</b>
F	<p><i>Optional event:</i> Writing Center workshop on revision and reflection.</p> <p><i>Optional event:</i> Baker-Nord Center presents a lecture by Philip Kitcher, “The Importance of the Sciences – and the Arts.”</p>

<b>WEEK 15 (12/4 – 12/8)</b>	
M	<p><b>Performances!</b></p> <p><i>Extra Credit:</i> E-mail a copy of a revised paragraph from your last close reading paper, along with the original paragraph, to Dr. N by 3 p.m.</p>
T	<p><b>Reading due:</b> <i>TSIS</i> chapter 11 (“Using The Templates to Revise”).</p> <p>Discuss preparing writing folder.</p>
R	<p><b>Writing Portfolio due.</b></p> <p>Course evaluations, end of semester wrapping up.</p> <p>Party at Dr. N’s?</p>
F	Final decisions regarding Spring enrollment due!