

**San José State University**  
**School of Humanities and Arts**  
**Department of English and Comparative Literature**

**English 100W, Writing Workshop, Section 03**  
**Fall 2015**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Avantika Rohatgi
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<b>Office Hours:</b>	MW 3:00 – 4:00 PM and by appointment
<b>Class Days/Time:</b>	MW 1:30 – 2:45 PM
<b>Classroom:</b>	Sweeney Hall 238
<b>Prerequisites:</b>	A passing score on the Writing Skills Test (WST), upper-division standing (60 units), and completion of core GE.
<b>GE/SJSU Studies Category:</b>	Area Z: This course must be passed with a C or better as a CSU graduation requirement.

**MySJSU Messaging**

You are responsible for regularly checking with the messaging system through MySJSU to learn of any updates to our schedule or this syllabus. Please, update MySJSU with your current email address.

**Course Description**

English 100W is "an integrated writing and literature course in which students will develop advanced proficiency in college-level writing . . . to include mastery of the discourse specific to the field of English studies." The purpose of the course is to introduce you to the tools, procedures, protocols, modes, and methods of writing in our discipline.

"Thoughts are real... "Words are real. Everything human is real, and sometimes we know things before they happen, even if we aren't aware of it. We live in the present, but the future is inside us at every moment. May be that's what writing is about, Sid. Not recording events from the past, but making things happen in the future." (Paul Auster, *Oracle Night*).

In order to enhance your ability to truly appreciate and understand literature, to comprehend its multiple levels of reality and unreality, to be able to analyze and discuss it with the proper critical vocabulary, and to really derive enjoyment from it, we will be concentrating upon deepening your knowledge of the artistic techniques

and forms that writers employ in their work and of the intellectual strategies that literary critics use to interpret and discuss literary works. This is a course that encourages curiosity and demands intellectual rigor, yet also aims to help students be **at play in the fields of literature**.

We must also take the time to read literary works with care and thoughtfulness; we must engage their ideas energetically and with conviction in discussion with others; and we must seek to understand these works on the multiple levels of imagery and meaning they bring forth. You will learn that one does not think well in a vacuum--our ideas benefit immeasurably when exchanged with others in a series of critical dialogues. To this end, we will be engaging in a sort of "communal conversation" with others. As you enter this course, you are part of a community of readers and writers interested in what literature is, how it works, and why we read. As you participate in this community, you will find that you have to start sharpening your reading skills, defining your audience and the conversation in which you are engaged, and, ultimately, extend your written language skills.

Preparing for and participating in class are therefore vitally important to your success in this class.

### ***Sharpening your reading skills***

This course will also constitute an engagement with what Guy Davenport, in his essay "On Reading," calls "imaginative reading"--"For the real use of imaginative reading is precisely to suspend one's mind in the workings of another sensibility, to give oneself over to Henry James or Conrad or Ausonius, to Yuri Oleysha, Basho, and Plutarch." In order to read in this manner, one must be "willing to lose oneself in the words and worlds and minds that literature creates, and this requires empathy and openness--the willingness to allow oneself to be generally pushed around by the cadences of new languages and the strangers of fictional countries." - Eileen Joy

### ***Defining your audience and the conversation***

"The topics you explore as you read will be defined by your own instincts and angles of vision, by your own presence in the text and among your fellow readers. The arguments you engage in your critical papers will be defined by the conversation you discover as you listen to and read what other writer critics say and have said about the text you are exploring—as you discuss texts with your peers in class and as you research other critics' and scholars' discussions of those texts. Critical writing, like any other genre, can, in fact, be defined by the peculiar relationship it establishes between audience and writer, reader and the text being shared—by the nature of the conversation that it defines among those three elements of the rhetorical moment: audience, writer, and text/subject." - Cindy Baer

### ***Extending your language skills***

This course is a Writing Workshop. The philosophy behind workshop is that writers will learn to be better writers by working with other writers who are engaged in similar efforts and who share similar goals. Together, this community of writers reads, critiques, praises, and questions each other's work. The shared goal is understanding what makes a writing work and why, and if it doesn't work, to help the writer understand what might be revised so that it will work.

For this class, students should prepare for the workshop in the following ways:

- \* **Read *Being a Critic***
- \* **Understand the evaluation method for workshop participation**
- \* **Understand the idea of community and respect for the process**

### **Course Goals and Student Learning Objectives**

As a course that satisfies the SJSU Area Z general-education requirement and counts toward the academic majors housed in the Department of English and Comparative Literature, English 100W has two sets of Student Learning Objectives. In this course, we will engage in all phases of those reading, thinking, researching, and writing processes that produce clear and purposeful critical essays that demonstrate an understanding of, and illuminate for others how literature contains and conveys its effects and meanings.

### **Achieving Area Z Goals**

<b>GE Learning Objective (GELO)</b>	<b>How will this GELO be achieved?</b>
GELO 1: Students shall be able to produce discipline-specific written work that demonstrates upper-division proficiency in: language use, grammar, and clarity of expression.	Students will participate in workshops that require attention to revision and editing strategies and standards.
GELO 2: Students shall be able to explain, analyze, develop, and criticize ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse.	Essay assignments will require students to analyze effectively their readings of literary texts. Some papers will require engagement in research and argumentation: incorporating, synthesizing, deliberating and evaluating other critics' readings of the texts.
GELO 3: Students shall be able to organize and develop essays and documents for both professional and general audiences.	Students will be required to produce essays for various types of audiences.
GELO 4: Students shall be able to organize and develop essays and documents according to appropriate editorial and citation standards.	Students will learn to use MLA standards for organizing and citing primary and secondary sources.
GELO 5: Students shall be able to locate, organize, and synthesize information effectively to accomplish a specific purpose, and to communicate that purpose in writing.	Writing assignments are designed to introduce students to the process of reading, research, and revision that leads to successful critical essays in the discipline.

### **Meeting English and Comparative Literature Goals for B.A.**

<b>Department Learning Goal</b>	<b>How will this goal be met?</b>
• Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric	Students will learn to closely read poetry for most of the term, then focus on two narrative forms: the short story and drama.
• Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature	The readings for this course include British American and World literature.

• Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject	The writing assignments in this course will require students to write at least three different literary essay forms on various genres and for different audiences. Students will need to attend to matters of form and style across these audiences and purposes.
• Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively	All units ask students to research and incorporate secondary information into their arguments.
• Articulate the relations among culture, history, and texts	Papers students write and the discussions of texts in class will necessarily involve cross-cultural, trans-historical, and inter-textual reading.

## Required Texts/Readings

### *Required Texts*

- Kelly J. Mays, editor. *The Norton Introduction to Literature*, the portable 11th edition.
- Lunsford, Andrea. *The Everyday Writer*, with exercises. 5th edition. (This handbook is now officially the SJSU handbook, used across campus in all disciplines.)

### *Recommended Texts*

You should try to read either *A Poetry Handbook* by Mary Oliver, or Ellen Voigt’s *Art of Syntax*. These are two very short, readable discussions of how poetry works and will help you learn a vocabulary for analysis that you will find useful in your writing

You should also obtain an MLA handbook—the style guide for critics and scholars in languages and literature. (The Modern Language Association is the professional organization for professors and students of languages and literature.) The handbook is now in a seventh edition.

### *Bookshelf Project*

I want to encourage you to read a novel, short story collection or book of poetry throughout the course of this semester. Your last essay assignment will entail analyzing a “bookshelf” title. You should select your “bookshelf” book as soon as possible, so that you’ll have adequate time to read it through the semester. You may also choose to purchase your book. You will be writing a 6 page Research Paper on this book.

## Library Liaison

Our library liaison is Toby Matoush. Her email address is [Toby.Matoush@sjsu.edu](mailto:Toby.Matoush@sjsu.edu). Her webpage—a library guide for English majors—can be accessed at <http://libguides.sjsu.edu/profile.php?uid=14949>.

**Our library orientation date has yet to be confirmed. A tentative date is listed for week six of the term, on the schedule below; I will announce in class when we have both confirmation and a room number for our session.**

## Classroom Protocol

- *Laptops and cell phones are not allowed during class discussion or lectures.*
- *Please pay attention, participate and act like intelligent adults. I call on students and expect thoughtful responses. You are expected to show respect to me and to your classmates.*
- *Part of showing respect is giving your full attention to the person who has the floor during discussion, whether that is me or one of your classmates.*
- *The reading assignments are due on the day they are listed. You should come to class having read, and be prepared to discuss the assignments.*
- *Attendance and tardiness: You are expected to be in class and be prepared for class. You are also expected to be on time.*
- *If you must miss class, contact someone in class to get the assignment so that you are prepared for the next day. Missing class one day is not an excuse for being unprepared the following class day.*
- *During class, abstain from the following: text messaging, eating, doing other homework, sleeping, or being in any other way disruptive.*
- *Do not get up and leave class except in the case of an emergency. Take your bathroom breaks before and after class.*

## Professional Policies

- You are encouraged to seek help during my office hours.
- I do not accept late work. Deadlines are to be honored.
- I cannot accept papers via email. Nor is email a suitable vehicle for student-teacher conferencing. Please, use email to schedule appointments or to advise me of an absence. I will use email to update you on
- No recordings of the class may be uploaded or shared electronically without written consent from me.
- Work completed in class cannot be made up. This includes discussions and workshops. Workshops are an essential part of the writer's working experience. Your participation in workshops is mandatory. These workshops are conducted in class: You *must* bring to workshops typewritten copies of your completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay
- In-class essays can be made up only with a doctor's note or other documentation of a serious and compelling reason for the absence on that day.

## Course Requirements and Assignments

SJSU classes are designed for successful learning through immersive study; it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week—that is nine hours a week per 3-unit course), including preparing for class, participating in course activities, completing assignments.

Graded coursework includes six writing assignments and a final. Workshops are mandatory: essays not accompanied by workshoped drafts will not earn credit.

**Writing Assignments.** You will complete six writing assignments. You will write three different kinds of essays on each form: an explication, a critical paper and a research paper.

All writing will be based on readings selected from the *Norton Introduction to Literature*.

*Explications.* You will write two explications. These will be short essays, written in class, which provide your readers with a close analysis of the text you've chosen to discuss. The purpose of these essays will be to illustrate the meaning of the text as you experience it, highlighting for your audience the key features of the text—those textual elements that produce the experience of reading this particular text. These papers will not involve any research beyond the text.

*Critical Papers.* You will write two critical essays. These essays will be longer, four pages typed single-spaced, combining close textual analysis that documents your own reading of the text, in conversation with other critics' responses to the text to provide your audience a clear and fully developed literary argument—one that is effectively informed by a specific critical conversation in the field. These are research essays and must follow the MLA guidelines for research papers.

*Research Paper.* Students will also complete an argumentative (persuasive) Research Essay of at least six pages (at least 1500–2000 words), using up to five secondary sources, correctly documented utilizing [MLA-style citations](#), with a [cover page](#) and [Works Cited](#) page ([cover page](#) and [Works Cited](#) do *not* count toward the six-page requirement). The research essay must be submitted in a folder, including copies of all sources used.

*The Final Exam.* On December 16, you will sit for the final exam, which counts as 10% of your course grade.

*Workshops.* All of the out of class writing you do this term will be workshopped in class. Workshops are listed on the Schedule of Reading and Writing Assignments; they are conducted in class in small groups, and workshop participation is mandatory. That means that I will not accept the essay for a grade unless it is accompanied by workshop drafts. You will need to come to the workshops prepared to present openly your work and to respond critically to the work of your peers. You will bring to each workshop session clean, typewritten copies of a **complete** draft of your essay in progress. You will be given guidelines to keep the workshop focused and productive.

*Reports:* Each student will be required to submit one researched report on one of the authors being discussed. These will include a five-minute oral presentation on a writer of an assigned selection. You will also be expected to generate class discussion based on the selection by your author. **Missed reports cannot be made up.**

## Grading Policy

*Grading Criteria:* The following paragraphs sum up the meaning of each grade A through F. Generally, letter grades correspond to the quality of writing, as follows:

- An "A" is awarded to work that is consistently excellent. The essay is thoughtfully developed and designed to engage a real literary audience in a carefully defined conversation on the chosen text. That subject is treated intelligently, as is the audience, and the language does justice to the complexities of the subject matter, occasion, audience, and purpose of the piece.
- A "B" is awarded to work that is consistently above average—and occasionally excellent. While a "B" essay may not exhibit the same flawless control of material, audience, or language as the "A" essay, it consistently demonstrates a grasp of the principles of literary analysis and composition that will, with revision, produce excellence.
- A "C" is awarded to work that is rigorously competent. The author, while not yet accomplished in the craft of literary writing and analysis, is developing a command of these specialized forms. The writer already commands the basic forms and principles of effective composition—the various forms and genres of the essay, the paragraph

and the sentence, their coordination and subordination, the role of audience, purpose and conversation in shaping prose—even as he or she struggles to produce effective analytical writing. The struggle is clear, but so is the vision.

- A "D" is awarded to work that is developing competence. The author does not clearly command the forms and principles of literary analysis or composition and December have trouble articulating a coherent vision of the text, though he or she is in command of the mechanics of competent writing—sentences, grammar, punctuation, documentation.
- An "F" is awarded to work that demonstrates incompetence. The author commands neither the forms and principles of literary analysis and composition, nor the mechanics of good writing.

### ***The Department Policy on Grading***

The Department of English affirms its commitment to the differential grading scale as defined in the official SJSU [Catalog](#) (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

In English Department courses, instructors will comment on and grade the quality of student writing as well as on the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

### ***Grade Breakdown***

Benchmark Essay	0% (800 words)
Participation (discussions and workshops)	10%
Author reports	5%
Explications (in class writing)	20% (600 words each)
Critical Essays	35% (1500 words each)
Research Paper	20% (2000 words)
Final Exam	10% (1000 words)

You must complete all essays to pass the course.

### **Credit toward Graduation: Meeting General Education, Area Z**

You must pass this course with a C or better to meet the CSU graduation requirement for Area Z.

### **University Policies**

#### **General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90–5](#) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog](#), at <http://info.sjsu.edu/web-dbggen/narr/catalog/rec12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

#### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic

year calendars document on the [Academic Calendars webpage](#) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/).

The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

#### **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

#### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](#) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at <http://www.sjsu.edu/studentconduct/>.

#### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](#) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

#### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](#) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

#### **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](#) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available

in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors

### **SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR



Reader to scan this code.)

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

## English 100W-03 Writing Workshop

### Fall 2015 Course Schedule

*Please, note that the schedule is subject to change. Changes will be communicated by email, using your campus account as indicated on my class roster. Please make sure that you have current information on file with the university about your email contact.*

All readings are taken from the *Norton Introduction to Literature*, unless indicated otherwise.

GELO = General Education Learning Outcome; ECL = Department Learning goals]

#### Course            Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	M Aug 24	Syllabus.
2	W Aug 26	<b>Benchmark Essay #1: (in-class) 800 words [GELO 1-3; ECL 1-3, 5]</b>
2	M Aug 31	<b>Speaker:</b> Kennedy, “In a Prominent Bar in Secaucus”; Atwood, “Death of a Young Son...”; Brooks, “We Real Cool”; Wordsworth, “I Wandered Lonely as a Cloud”
3	W Sept 2	<b>Situation and Setting:</b> Dove, “Daystar”; Pastan, “To a Daughter...”; Marvell, To His Coy Mistress”; Dickey, “Cherrylog Road”
3	M Sept 7	<i>Labor Day. No Class.</i>
4	W Sept 9	<b>Theme and Tone:</b> Kumin, “Woodchucks”; Piercy, “Barbie Doll”; Olds, “Last Night”; Dunbar, “Sympathy”; Blake, “London”
4	M Sept 14	<b>Essay #2: Explication of a Poem (in class) (600 words) [GELO 1-3; ECL 1-3, 5]</b>
5	W Sept 16	<b>Word Choice:</b> Roethke, “My Papa’s Waltz”; Olds, “Sex Without Love”; Williams, “The Red Wheelbarrow”; Winters, “At the San Francisco Airport”
5	M Sept 21	<b>Figures of Speech: The Rose Poems, World Poetry:</b> Alvarez, “Poetry Makes Nothing Happen ...”; Haiku, Majumdar, “Dothead” Essay #3 Assigned
6	W Sept 23	<b>Library orientation</b>
6	M Sept 28	<b>Draft of Essay #3: Critical Essay/poem (1500 words) (workshop) [GELO 1-3; ECL 1-5]</b>
7	W Sept 30	Living Poets Circle Workshop
7	M Oct 5	<b>Essay #3 due [GE 1-3; ECL 1-5];</b> Maupassant, “The Jewelry, Poe”; “The Cask of Amontillado”
8	W Oct 7	Faulkner, "A Rose for Emily"
8	M Oct 12	Chopin, “The Story of an Hour”; Tan, “A Pair of Tickets”
9	W Oct 14	Hawthorne, “The Birth-Mark”; Crane, “ The Open Boat”
9	M Oct 19	Wallace, “Good People”; Sedaris, “Jesus Shaves”; Essay #4 Assigned

10	W Oct 21	Lahiri, "The Interpreter of Maladies"; Updike, "A&P"
10	M Oct 26	<b>Draft of Essay #4 due: (1500 words) (workshop) [GELO 1-3; ECL 1-5]</b>
11	W Oct 28	<b>Essay #4 due [GELO 1-3; ECL 1-5]</b> <b>Elements of Drama: Ibsen, A Doll's House</b>
11	M Nov 2	A Doll's House Contd.
12	W Nov 4	Research Paper
12	M Nov 9	Shakespeare, Hamlet, Act I
13	W Nov 11	<i>Veteran's Day. No Class</i>
13	M Nov 16	Shakespeare, Hamlet, Act II
14	W Nov 18	Shakespeare, Hamlet, Act III
14	M Nov 23	<b>Essay #5: Explication of a passage from a short story or play (in class)(600 words)</b> <b>[GELO 13; ECL 1-3, 5]</b>
15	W Nov 25	Shakespeare, <i>Hamlet</i> , Act IV
15	M Nov 30	Shakespeare, Hamlet Act V
16	W Dec 2	<b>Draft of Essay #6: Research Paper (2000 words) (Workshop) [GELO 1-3; ECL 1-5]</b>
16	M Dec 7	<b>Final Research Paper Due</b> Poetry Seminar
17	<b>W Dec 16</b>	<b>12:15-2:30 Final Exam</b>