

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English

Date: 17 Sept 2018

Title Of Course/Degree/Concentration/Certificate: Shakespeare Survey

Change(s) Initiated: (Please check)

- |   |   |
|---|---|
| <input type="checkbox"/> Closing of Degree            | <input type="checkbox"/> Change in Degree or Certificate                              |
| <input type="checkbox"/> Closing of Certificate       | <input type="checkbox"/> Change in Degree: Adding Concentration                       |
| <input type="checkbox"/> New Certificate Proposal     | <input type="checkbox"/> Change in Degree: Deleting Concentration                     |
| <input type="checkbox"/> New Degree Proposal          | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input type="checkbox"/> New Course                   | <input type="checkbox"/> Change in Course Designation                                 |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description                                 |
| <input type="checkbox"/> Deletion of Course(s)        | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours         |
|   | <input type="checkbox"/> Change in Academic Policy                                    |
|   | <input checked="" type="checkbox"/> Pathways Submission:                              |
|   | <input type="checkbox"/> Life and Physical Science                                    |
|   | <input type="checkbox"/> Math and Quantitative Reasoning                              |
|   | <input type="checkbox"/> A. World Cultures and Global Issues                          |
|   | <input type="checkbox"/> B. U.S. Experience in its Diversity                          |
|   | <input checked="" type="checkbox"/> C. Creative Expression                            |
|   | <input type="checkbox"/> D. Individual and Society                                    |
|   | <input type="checkbox"/> E. Scientific World  |

Change in Program Learning Outcomes

Other (please describe): \_\_\_\_\_

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 17/9/18

Signature, Committee Chairperson: \_\_\_\_\_

*Jon Wein*

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

I have reviewed the attached material/proposal

Signature, Department Chairperson: \_\_\_\_\_

*Eileen Ferrante*

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

<b>College</b>	
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	ENG 6300
<b>Course Title</b>	Shakespeare Survey
<b>Department(s)</b>	English
<b>Discipline</b>	English
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	
<b>Co-requisites (if none, enter N/A)</b>	ENG 1200: Composition I
<b>Catalogue Description</b>	An introduction to Shakespeare's poetry and plays, with attention to Shakespeare's language, dramatic art, and historical context.
<b>Special Features (e.g., linked courses)</b>	Writing-Intensive, Hybrid (fall)
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended

**Indicate the status of this course being nominated:**

current course     revision of current course     a new course being proposed

### CUNY COMMON CORE Location

**Please check below the area of the Common Core for which the course is being submitted. (Select only one.)**

<p><b>Required Core</b></p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p><b>Flexible Core</b></p> <p><input type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input checked="" type="checkbox"/> Creative Expression (C)</p> <p><input type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p>
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## B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.
- Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
- Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
- Explain and evaluate the role of the United States in international relations.
- Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
- Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

## C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

**Thirty-six of Shakespeare's plays were first published in the First Folio in 1623, seven years after Shakespeare's death. Two actors from Shakespeare's company were responsible for compiling and printing these plays, for they were concerned that Shakespeare's works would be forever lost if they didn't. This historical fact is important for students to learn because most students have only read Shakespeare and, therefore, don't recognize that Shakespeare's works are meant to be *seen*, not merely read. Thus, when students study Shakespeare as performance-based, by watching various productions of the plays (and performing key scenes) and analyzing the choices actors and directors made in relation to the script, students have a more meaningful interaction with Shakespeare because they learn to understand multiple perspectives; make intertextual connections; find subtleties and nuances in Shakespeare's actual plays; find gaps in his plays; and read, write, view, and discuss his plays more metacognitively. In addition to the films, students can also learn even more about Shakespeare's plays by studying graphic novels of the them (which tend to stick closely to Shakespeare's words) and/or reading the Hogarth Shakespeare novelized, modern interpretations of the plays, like Tracy Chevalier's *New Boy (Othello)*, Ann Tyler's *Vinegar Girl (The Taming of the Shrew)*, Edward St. Aubyn's *Dunbar (King Lear)*, or Joe Nesbø's *Macbeth (Macbeth)*, to name a few. The multi-genre "texts" available to Shakespeare students helps them to discover for themselves their**

- Gather, interpret, and assess information from a variety of sources and points of view.

<p>ability to understand Shakespeare, something many, by their own admission, fear they will be unable to do when they first enter the course.</p>	
<p>By looking at the various interpretations of Shakespeare's works—whether through film, novel, and/or graphic novel, students learn that Shakespeare's works—in fact, all literature—aren't fixed entities whereby their job as students is to discover the single meaning that resides in the text that their teachers know and they don't, but are instead texts meant to be interpreted and analyzed, both in relation to Renaissance and modern audiences. The oral and written discussions students typically have about Shakespeare demonstrate they are thinking critically about his works because they recognize the multiple interpretations that are possible and the relevance of those varying interpretations to Renaissance and modern audiences. In fact, students learn to recognize their capacity to make valuable contributions to discussion of difficult plays, even if—or, more importantly, especially if—their ideas provoked challenges from their peers.</p>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<p>All sections of the Shakespeare course are designated as writing-intensive, so instructors who teach the course require both informal and formal writing. And all arguments about Shakespeare's works need to be grounded in Shakespeare's actual texts, even if students are making arguments about various film or novel adaptations/interpretations.</p>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>As described above, students in a Shakespeare course learn about Shakespeare in performance and Shakespeare as literature. When combined, students develop a richer understanding of Shakespeare because they have multiple interpretations upon which to analyze the play. The novelized, modern interpretations of the Hogarth Shakespeare novels can also add a depth to students' understanding and analysis of Shakespeare's actual words.</p>	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</li> </ul>
<p>When people first hear the name "Shakespeare," the next word they think of probably isn't "diversity." Shakespeare is, after all, the quintessential "dead white guy" in the traditional, classic, and non-ethnic cannon overwhelmingly dominant in English classes until the late 20<sup>th</sup> century. Yet, while Shakespeare himself does not represent a diverse culture, his plays provoke audiences to consider diverse themes such as racism, religious intolerance, gender bending, and sexism (to name but a few). Thus, Shakespeare's plays are, in large part, so timeless <i>precisely</i> because he explores those issues of diversity and equity that, unfortunately, still plague modern-day society. For example, as students study racism in the Renaissance as it is dramatized in <i>Othello</i>, they can also analyze the play as it speaks to modern audiences, 505 years after the play was written. The significance of this continued relevance troubles students, but it also helps them connect the play to current movements like #BLM.</p>	<ul style="list-style-type: none"> <li>• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</li> </ul>
<p>Shakespeare was, without a doubt, ahead of his time. And he used his art as a way to discuss problems affecting Renaissance society. Through his plays, he was able to demonstrate the power of women during an age when women had few rights (e.g., Rosalind in <i>As You Like It</i>, Portia in <i>The Merchant of Venice</i>, and Beatrice in <i>Much Ado About Nothing</i>), expose the inequity and injustice of racism (e.g., <i>Othello</i>), depict the hypocrisy of religion in a play that was the first in Renaissance culture to humanize a Jew (Shylock's "Hath not a Jew eyes speech in 3.1 of <i>The Merchant of Venice</i>) when other</p>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

<p>playwrights were demonizing them (e.g., Christopher Marlowe's <i>The Jew of Malta</i>), and illustrate the fluidity of gender and evidence of homosexual yearnings in a time when homosexuality was against the law (e.g., <i>Twelfth Night</i> and <i>As You Like It</i>). In this regard, Shakespeare's plays were didactic for Renaissance audiences as he advocated for a more tolerant society then, and are didactic now as he continues to do the same.</p>	
<p>By studying Shakespeare in performance, students learn to both analyze the words and determine the elements that might go in to producing a Shakespeare play, from director and actor choices to setting, costume, music, lighting, and prop choices—all of which can contribute to an audience's <i>experience</i> and the message the play is trying to make.</p>	<ul style="list-style-type: none"> <li>• Demonstrate knowledge of the skills involved in the creative process.</li> </ul>
<p>There is no dearth of scholarly research about Shakespeare, which is easily accessible via KCC's library Web site. There are also multiple film adaptations of most of Shakespeare's plays, including modern interpretations (e.g., <i>O</i> for <i>Othello</i> and <i>10 Things I Hate About You</i> for <i>The Taming of the Shrew</i>) that students can research and write about. For the hybrid section of Shakespeare in fall semesters, students also participate in a weekly blog, the posts from which act as "texts" from which students can cite and analyze further.</p>	<ul style="list-style-type: none"> <li>• Use appropriate technologies to conduct research and to communicate.</li> </ul>

**English 63: Shakespeare  
Syllabus**

**Days, Time, Room(s)**

**Professor XXXXX**

E-mail: XXXX@kbcc.cuny.edu

Office: X-###; Telephone: 718.368.####

Office Hours: XXXX & by appt.

**Course Description and Learning Objective**

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An introduction to Shakespeare's poetry and plays, with attention to Shakespeare's language, dramatic art, and historical context.  
Prerequisite: English 12.

Each Shakespeare play is a dish fit for the gods. You'll discover in this class that brevity is the soul of wit and that learning Shakespeare can never be too much of a good thing. In high time, you will become exceedingly well read in three plays, or rather, you will come to understand that all the world's a stage and all the men and women merely players. A sea change will come over you as it did over me: At one time, Shakespeare was Greek to me, and I feared I would make neither rhyme nor reason of his language. As good luck would have it, my fears were unfounded, as yours will be too. So during this class, do not creep like a snail unwillingly to school, but wear your heart upon your sleeve as you engage with worlds that will make your hair to stand on end. The game is afoot!

**Course Goals and Objectives:** This class will

1. serve as an introduction to Shakespeare's theatrical genius through a close study of his plays;
2. help students discover insights into Shakespeare's world through lectures, discussions, acting exercises, formal and informal writing, and other pedagogical approaches illuminating the period's social history, artistic concerns, and quality of life;
3. help students identify the differences among various types of Shakespearean drama;
4. help students increase their understanding of and sensitivity to others through an informal and formal analyses of Shakespeare's characters;
5. help students appreciate the complexities involved in staging a Shakespeare play;
6. provide an informal-writing forum for students to explore the nuances of Shakespeare's works; and
7. help students discover for themselves Shakespeare's relevance to society today since much in Shakespeare's world mirrors our own.

**Required Texts**

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1. *The Pelican Shakespeare: Othello*
2. *New Boy* by Tracy Chevalier
3. *The Pelican Shakespeare: The Taming of the Shrew*
4. *Vinegar Girl* by Anne Tyler
5. *The Pelican Shakespeare: Macbeth*
6. *Macbeth* by Joe Nesbø

These plays are available at the Kingsborough bookstore. Second-hand copies are usually available on-line at Powells, Amazon, or Barnes & Noble. You might also try Kings Books, just outside the campus gates. Because not all editions are equal (do NOT get a *No Fear* edition—a recommendation from a former student) and because online editions do not have elements you will need, like split lines, you should make every attempt to purchase the editions above. This will also help you when we are in class or when you are online and someone mentions a page number.

**Civility in the Classroom**

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Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom, yet courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability are not acceptable. Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.

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### Special Course Features

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**Hybrid Course:** This class is a hybrid course, which, for this class, means that one hour of class time per week will be conducted online. We will be using various online programs throughout the semester: Blackboard (Bb), the course management system where you will find all documents for the course; the Bb Blog Discussions, where you will conduct online conversations (and which will count towards your attendance grade; see "Attendance" below); and turnitin.com, an online plagiarism-prevention cite and course grading system.

**Writing Intensive Course:** *This course meets the college's writing intensive graduation requirement.* This class is built around the premise that writing is less about what the product *is* or looks like, but what the process *does* for the writer: The process helps writers discover ideas (generative writing) and make sense of their own thinking as it becomes increasingly more complex and they move deeper into their coursework (explorative writing). Therefore, much of your learning will happen during your own writing process, through a myriad of informal and formal writing assignments.

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### Assignments (to be supplemented as appropriate)

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**Blackboard (Bb) Online Blog Discussions: Commentaries & Replies.** Each week you will contribute to the class discussion of specific acts and scenes in Shakespeare's works, by posting brief replies (roughly 250-500 words) to the commentaries that are posted on our class online forum. A commentary may be no more than a more public version of a log entry, which is to say that it might ask questions about the text and then pose possible answers, or simply elaborate on the questions; it might offer an interpretation of a text or passage; it might address a question or problem raised in class discussion of a text; it might answer questions posed to the class; or it might reflect on some ethical or philosophical or political or aesthetic issue evoked by the text.

In order to maintain order in the discussions, students will act as "lead" discussion facilitators each week (to be determined in class). Then, everyone (including the facilitators) will be responsible for responding and keeping the discussion going.

**Analysis Papers:** You will write a total of two analysis papers this semester—one on each of the plays. These papers will explore something in the text that confuses you, that intrigues you, or that simply interests you. These papers can follow inductive or deductive reasoning, and they may lead you to more questions than answers. *You should not consult outside sources for these papers, and you must use evidence from the text (actual lines) in your papers.* More information about this requirement will be discussed in class. These papers must be 6-8 pages, double spaced, Times New Roman font.

For these analysis papers, you might return to a blog post you (or another) made, and see if you can further analyze the implications of that post. (Be sure to cite your classmates if you use their ideas.) To do this, ask yourself questions and explore possible answers to something that is complicated or compelling or surprising or daring and engages with key ideas we've explored in class (or beyond). As long as you can ground your ideas in the text, your arguments should be warranted.

**Reflection Assignment:** At the end of the semester, you will be required to turn in a portfolio of all your written work, including posts from the blog discussions. You will then go back through all your work and write a reflection of your experiences with the course and the course material. Because of this requirement, you should write all your blog discussions in one document and then cut and paste as you upload them. Doing this will save you time when for your reflection. More information about this requirement will be discussed in class. This paper will vary in length, depending on your blog posts, but the reflection should be at least 3 pages, double spaced, Times New Roman font.

**Tuesday-for Wednesday Questions:** On some Tuesday night's before we meet as a class, you will be required to submit a question about the act we will cover the next day in class. *Note: ALL questions will be emailed and written directly in an email message. Any questions that are attached will not be accepted.* More about this in class.

**Quizzes:** You will be given a number of quizzes throughout the semester. These quizzes will provide you a few quotes from the play we are reading, and you will be asked to choose one of the quotes and identify the name of the character who spoke it, the name of the other character(s) in the scene, and the circumstances under which the quote was spoken. In addition, you will be asked to explain what, specifically, in the quote suggests these answers to you. There will also be questions about the video clips you are required to watch. These quizzes will be given at the very beginning of class and cannot be made up. If you do not pass these quizzes, you may be given time to catch up on reading during class time instead of participating in the class discussions.

### Grade Distribution

Online Blog Discussions .....20%

<i>Othello</i> Analysis Paper .....	20%
<i>Taming of the Shrew</i> Analysis Paper .....	20%
<i>Macbeth</i> Analysis Paper .....	20%
Reflection/Justification Assignment .....	10%
In-class Assignments, Homework, Quizzes, Participation, and Behavior .....	10%

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**Class Policies (to be supplemented as appropriate)**

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**Academic Integrity ("Plagiarism"):** The following is the CUNY Policy on Academic Integrity: "Simply put, plagiarism is intellectual theft, using someone else's ideas and words without clearly acknowledging that these words and ideas are not your own. We will learn the appropriate protocols for acknowledging that we have borrowed other people's words and ideas. It is your responsibility, however, never to take someone else's work, words, and ideas and pretend that they are your own. If you do this, you have committed plagiarism, and the penalties are severe. You will be reported to the Office of Academic Affairs and will receive an F for the offending work. If the offense is repeated, you will receive an F for the course. A full definition of Academic Dishonesty, as well as procedures for imposition of sanctions for violations of the CUNY Policy on Academic Integrity, may be read at [www.kbcc.cuny.edu/Academic\\_Integrity\\_Policy.pdf](http://www.kbcc.cuny.edu/Academic_Integrity_Policy.pdf). As a CUNY and Kingsborough Community College student you are responsible for knowing and adhering to this policy. If the policy is unclear to you, speak to a professor or academic counselor. To avoid inadvertent plagiarism, make sure that you always cite the source where you found your material. Internet sources must be footnoted and are not allowed in all classes."

This noted, I am recommending that you do not consult outside sources (including anything on the Internet) for this course. Outside research should be unnecessary since everything you write will be evaluated and based upon *your* understanding of the material for the course, not someone else's. But if you choose to consult outside works, you are required to document the ideas you learn from those sources. Remember—whether you paraphrase or directly quote, you are responsible for citing properly. If you consult outside sources, use MLA documentation format, including a correct Works Cited. You are responsible for the accuracy of your citations, and any plagiarism (including undocumented use of other's ideas) will result in an automatic zero on the paper(s) and might result in a zero for the course and a referral to the Office of Academic Affairs.

**Attendance:** Your attendance in class is important. In-class discussions require your participation. Each student is expected to attend class, to ask questions, and to provide comments during class discussions. You are responsible for all that transpires in class whether you are present or not, which means that even if you missed instructions for an assignment, you are still responsible for turning in that assignment—on time.

**If at any point during the semester you simply stop attending class, you should expect to receive a WU, which is an "Unauthorized Withdrawal" and counts in your GPA as an "F."**

If you are late more than 20 minutes, this will count as ½ an absence. Please try to refrain from leaving the classroom unless it is a necessity. Excessive breaks may result in ½ an absence. Excessive absence, even excused, may result in a recommendation that you withdraw from the class.

**Note:** One hour per week of your attendance will be determined by your participation on the blog discussions. Students must post at LEAST two replies per week, one by Friday evening at 11:59 p.m. and one by Monday evening at 8:00 so that the discussions keep moving. Anything posted after this time will be considered absent and, therefore, will not be accepted. If you post below the minimum requirement or post only once, you will receive a "late" for the week; if you do not post at all, you will be marked "absent" for the week. You will only be marked "present" if you legitimately contribute to the conversation—on time.

**Communication:** Treat your education with the same sense of responsibility and importance as a job: if a situation arises when you would call your manager or boss at work, then you should notify your professor by telephone or e-mail *as soon as you are able to*. Address problems before they become overwhelming. You may reach your professors by telephone or e-mail, and we are available during office hours or arranged appointments when you need to discuss any matter regarding the course or the college. You can always speak to us before or after class, but keep in mind that for issues requiring more than a minute or two we will ask you to schedule an appointment. Please do not ask one professor to pass a message on to another. It is your responsibility to communicate important information directly to the appropriate person.

**Health Concerns:** For your own wellbeing and the welfare of your classmates, if you are ill or cannot stay awake, notify the Professor and/or report to Health Services, room A-108, for immediate attention. If you are contagious, please stay home and rest! If there is any issue that you feel you need to discuss in private, simply let us know. If we cannot help you ourselves, we will refer you to someone who can.



**Preferred Gender Pronoun and Name:** I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. The gender-neutral bathrooms are located in the following places on campus: A117, A119, L303, L504, M436, T4 154, T8 108B, V211, and V212. If you have any questions or concerns, please do not hesitate to contact me.

**Student Services:** If you experience difficulty in a course for any reason, please don't hesitate to consult with your professor. In addition to the resources of the academic departments, a wide range of services is available to support you in your efforts to meet course requirements and succeed in college. A few essential offices are: Counseling Resource Center, D102, (718) 368-5975; Access-Ability Services, D205, (718) 368-5175; Center for Academic Writing Success, L219, (718) 368-5405.

**Course Schedule (Tentative, in fact, expect it to change)**

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<b>Week One</b>	<i>Othello</i>
<b>Week Two</b>	<i>Othello</i>
<b>Week Three</b>	<i>Othello</i>
<b>Week Four</b>	<i>Othello</i> Rough Draft <i>Othello</i> Paper Due (see above for specifics)
<b>Week Five</b>	<i>The Taming of the Shrew</i>
<b>Week Six</b>	<i>The Taming of the Shrew</i> Final Draft <i>Othello</i> Paper Due (see above for specifics)
<b>Week Seven</b>	<i>The Taming of the Shrew</i>
<b>Week Eight</b>	<i>The Taming of the Shrew</i> Rough Draft <i>The Taming of the Shrew</i> Paper Due (see above for specifics)
<b>Week Nine</b>	<i>Macbeth</i>
<b>Week Ten</b>	<i>Macbeth</i> Final Draft <i>The Taming of the Shrew</i> Paper Due (see above for specifics)
<b>Week Eleven</b>	<i>Macbeth</i>
<b>Week Twelve</b>	<i>Macbeth</i> Rough Draft <i>Macbeth</i> Paper Due (see above for specifics)
<b>Finals</b>	Final Draft <i>Macbeth</i> Paper Due (see above for specifics) Final Draft Reflection Due (see above for specifics)