A. General Education and Assessment

A liberal education that helps to prepare citizens for active participation in a democratic culture has been a fundamental goal of Western education for over 2,400 years, first articulated by Isocrates; passed on through his work to the Roman world by Cicero, Quintilian, and others; and thence transferred more broadly to Western Europe and the New World. A subset of a liberal education is “general education,” a set of courses that all students are required to take to help prepare them for citizenship.

The North Central Association is one of six, regional accreditation associations in the United States. These associations work to ensure that the colleges and universities they assess are providing legitimate courses of study for their students. This helps to avoid unscrupulous organizations from setting up shop and awarding, for example, 90-day, mail-order degrees. Generally speaking, a degree from an institution that is not accredited is less valuable (on the job market) than is a degree from an accredited institution. In addition, federal scholarship and loan money may not be available for students at institutions that are not accredited.

Among the things that an accreditation association evaluates is a university’s general education program. According to the North Central Association’s Higher Learning Commission,

The institution [in this case, Michigan Tech] articulates the purposes, content, and intended learning outcomes of its undergraduate general education requirements. The program of general education is grounded in a philosophy or framework developed by the institution or adopted from an established framework. It imparts broad knowledge and intellectual concepts to students and develops skills and attitudes that the institution believes every college-educated person should possess. http://policy.ncahlc.org/Policies/criteria-for-accreditation.html

For its General Education Program, Michigan Tech has defined a set of learning goals that are consistent with the Association of American Colleges and Universities’ “Liberal Education and
America’s Promise” (LEAP) initiative [http://www.aacu.org/leap/]. These goals are defined on the university’s assessment site at [http://www.mtu.edu/assessment/program/university-learning-goals/] and include the following:

1. Disciplinary knowledge

2. Knowledge of the physical and natural world

3. Global literacy

4. Critical and creative thinking

5. Communication

6. Information literacy

7. Technology

8. Social responsibility and ethical reasoning

The “Core 2000 Courses” are two sets of 2000-level courses (one set in Humanities and Arts, the other in Social Sciences) that are intended to meet some of these goals. The General Education Council has selected HU2503 Literary Survey A as a course that might meet Learning Goal 4 Critical and Creative Thinking:

“Students will be able to think critically and creatively, as demonstrated by their broad, adaptable and versatile use of reasoning, logic, and evidence, to access and evaluate information and solve complex problems both independently and in groups.”

To test this hypothesis, the committee will select several projects from the class to seek evidence that this goal is being met or, at least, are being addressed. Hence, as of November 19, 2012, the following language has been required in all Michigan Tech syllabi:

“Student work products (exams, essays, projects, etc.) may be used for purposes of university, program, or course assessment. All work used for assessment purposes will not include any individual student identification.”

Work to be assessed will be selected randomly, and neither you nor I will know in advance what work will be selected. The purpose of this assessment is neither to evaluate you (the work will be assessed anonymously) nor to evaluate me; instead, it is to determine whether or not Introduction to Rhetoric is an appropriate choice for assessing learning goal 4 or whether another course should be selected for this purpose.

The rubric for goal 4 is available as a PDF file at [http://www.mtu.edu/assessment/program/university-learning-goals/] Please note that although
there is definitely overlap, this rubric is neither required nor expected to be precisely my own means of evaluating your work for the class. These are two, separate evaluations.

**B. Policy on Multitasking**

Extensive research has shown that multitasking simply doesn’t work and that the people who are most confident about their ability to multitask are, in general, the worst at multitasking successfully. The most dramatic evidence we have for this is with respect to using a cell phone (for either talking or texting) while driving. Hence, if you use an mp3 player, cell phone, laptop, tablet, or other electronic device in class, I will count you absent for that day. If you want to test your multitasking potential, visit [http://www.youtube.com/watch?v=Ahg6qcgoay4](http://www.youtube.com/watch?v=Ahg6qcgoay4) (This test is only valid if you haven’t seen this or a similar test previously.)

**C. Required Texts**


From Aeschylus’s (ēs’kā-lās or ē’skā-lās) trilogy, *The Oresteia* (ōr-ēs-tē’ə or ōr-ēs’tē-ə)—after Orestes, the son of Agamemnon, who, with his sister Electra, avenges the murder of his father by his mother, Clytemnestra—we’ll read the first play, *Agamemnon*. (We might also read some of the introductory material.) (Clytemnestra was, in turn, avenging the sacrifice of their daughter, Iphigenia [if’ē-ja-ni’ə or if’ē-ja-nē’ə].)

From Seneca’s tragedies, we’ll read *Medea* (mē-dē’ə). (Again, we might also read some of the introductory material.)

From Shakespeare, in addition to *Titus Andronicus*, we’ll also read *The Merchant of Venice* (generally not classified as a tragedy), *Hamlet*, *Othello*, and *The Tempest* (not a tragedy). You can order a hard copy of these four plays from Amazon (Signet, Folger, Yale, Norton, Arden, and Oxford all have good editions); or you can read these plays online, for example, at Open Source Shakespeare [http://www.opensourceshakespeare.org](http://www.opensourceshakespeare.org).
D. Why Study Literature?

Why study literature? Must we choose between intrinsic and instrumental values? Or can we appreciate literature (and other arts) for both reasons?

Consider the two, below summaries of the “art for art’s sake” perspective:

“Art for art’s sake” is the usual English rendering of a French slogan from the early 19th century, “l’art pour l’art”, and expresses a philosophy that the intrinsic value of art, and the only “true” art, is divorced from any didactic, moral, or utilitarian function.  
https://en.wikipedia.org/wiki/Art_for_art%27s_sake

Art for art’s sake, a slogan translated from the French l’art pour l’art, which was coined in the early 19th century by the French philosopher Victor Cousin. The phrase expresses the belief held by many writers and artists, especially those associated with Aestheticism, that art needs no justification, that it need serve no political, didactic, or other end.  
http://www.britannica.com/topic/art-for-arts-sake

On the other hand, many people believe that great art has the potential to enrich our lives. For example, in Culture and Anarchy (1869), British poet and critic Matthew Arnold (1822-1888) wrote,

The whole scope of [this book] is to recommend culture as the great help out of our present difficulties; culture being a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and said in the world, and, through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow staunchly but mechanically.

The Hastings Center’s report On the Uses of the Humanities: Vision and Application also argues for the utility of the humanities:

“For all the social impact of the sciences, their meaning and significance cannot be determined until they have been critically interpreted; and the resources of the humanities provide a way of doing so. For all of the potency of the bureaucratic state to shape behavior, it is historical context, evaluative and expressive interpretations, and the restlessness of the willful imagination that will set public goals and give color to its civic flesh.” (1)

Might American architect Louis Sullivan’s (1856-1924) dictum “form follows function” suggest a means of synthesizing aesthetic appreciation and utility? For example, might our aesthetic appreciation of a revenge tragedy be enhanced by our sense of the tragedy’s potential value in helping us to gain a deeper understanding and appreciation of our own lived experience?
E. Other Initial Questions

1. Can we learn as much (or more) from literature as from life and history?

2. What’s the difference between “literature” (including novels, drama, and poetry) and “fiction”?

3. What is a “literary canon” (from Greek kanón, measuring rod or rule)? How (and why) is such a canon formed? And how (and why) are canons challenged and changed? Consider, for example, “The Classics” of ancient Greece and Rome; the Biblical canon (beginning with the First Council of Nicaea in AD 325); the Harvard Classics (Collier, 1909); “Great Books of the Western World” (University of Chicago, 1st ed. 1952; 2nd ed. 1990); etc.

4. What does a text “mean”?

5. In Tragedy: A Very Short Introduction, Adrian Poole describes various conceptions of tragedy. What conception of tragedy do you find most useful and interesting, and why?

6. Are humans inevitable victims of tragic flaws (hamartia; hām-ār´tē-ə), such as ambition and pride? Or is tragedy avoidable? Are we helpless victims of fate? Or can we shape our own destinies?

7. Why begin a narrative in medias res (in mē´dē-əs rās), in the middle of things?

8. How did Seneca influence Shakespeare? And how does Shakespearean tragedy differ from Senecan tragedy?

9. In Beyond Revenge: The Evolution of the Forgiveness Instinct, Michael McCullough describes various conceptions of revenge. What conception of revenge do you find most useful and interesting, and why? And why is revenge such a prominent theme in human life and culture?

10. What is the difference between revenge and retribution? Consider the ultimate resolution of The Oresteia, which describes the mythic origins of trial by jury for murder, held on the Aeropagus, the Rock of Ares, in ancient Athens. If the state (whether city state or nation state) intervenes to exact retributive justice, can this end the otherwise inevitable cycle of violence that follows from personal, familial, or tribal revenge?

11. In pursuing retributive justice, restorative justice, or forgiveness, what might city states, nation states, or even world courts learn from the experience revenge tragedy?

12. Is the urge to revenge innate, learned/cultural, or some combination of the two?

13. Is the urge to forgive innate, learned/cultural, or some combination of the two?
14. For revenge to be tragic, must the protagonist/revenger also suffer as a consequence of the revenge?

15. In Seneca’s *Medea*, after her initial acts of revenge, Medea says, “This was all I was missing, that Jason should be watching” (992). To be complete, does revenge require an audience (and a spectacle)?

**F. Aristotle on Tragedy and Catharsis in *Poetics* (1449b25-30)**

In his *Poetics*, Aristotle defines tragedy and describes its role in catharsis/katharsis (καθαρσις), a purging of emotions. Consider the two following translation of section 1449b25-30:

“Tragedy is an imitation [memesis] of an action that is admirable, complete and possesses magnitude; in language made pleasurable, each of its species separated in different parts; performed by actors, not through narration; effecting through pity and fear the purification [katharsis] of such emotions.” (trans. Malcolm Heath)

“A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions.” (trans. Imgram Bywater in The Complete Works of Aristotle)

Does revenge tragedy provide opportunities for catharsis/katharsis (καθαρσις), a purging of emotions, as proposed by Aristotle?

**G. On the Origins of Drama**

Epic poems sung by a single bard (e.g., Homer) ➔ lyric poems (accompanied by music on the lyre) sung by choruses (of men or women), e.g., for the festival of Dionysus (the god of wine and fertility; Bacchus in Roman mythology; contrast with Apollo) ➔ adding one actor to the mix ➔ adding two actors to the mix ➔ . . .

See Sarah Pomeroy et al. *Ancient Greece: A Political, Social, and Cultural History* (2nd ed.) on lyric poetry (133-138) and on the birth of tragedy (244-245) (lyric poetry: written to be accompanied by a lyre [līr], a U-shaped, stringed instrument):

Already in the time of Pisistratus [pī-sīs’trō-tūs; ca. 608-527 BC], Thespis [thēs’pĭs; hence, thespian (actor)] had expanded the range of the choruses honoring Dionysus by adding an actor who could carry on a dialogue with the choruses; now Aeschylus added a second actor. This innovation made possible real conflict and moved tragedy beyond tableau into the realm of drama. At the same time, drama remained firmly grounded in poetry, and throughout antiquity verse remained the vehicle of both tragedy and comedy. (245) [tableau (tāb’lō’), a vivid or graphic description)
See also Friedrich Nietzsche’s *The Birth of Tragedy from the Spirit of Music* (1872).

**H. Reading and Class Discussion**

“We don’t understand anything until we’ve discussed it.”

Russian Proverb

This course is based on common readings, on class discussion of those readings, and on the analytical essays described below. Hence, you should keep up with the reading and participate in class discussion on a regular basis; such discussion provides practice in public deliberation that is fundamental to the goals of this course.

**I. Required Lists of Discussion Questions**

Our educational system usually does pretty well at helping to prepare people to answer questions and to solve problems, but perhaps not as well at helping people to *frame* questions and to identify what the problems *are or might be* to begin with. Given this, given the emphasis in the class on public deliberation, and given a desire to encourage more class discussion, three sets of discussion questions are required, with three questions in each set.

Bring to class for each of 5 Tuesdays (as indicated in the below schedule of assignments) a list of three discussion questions about the current readings and films. Dates for discussion questions are indicated in the below Schedule of Assignments and Class Activities and are indexed to the first letter of your last name (either A-L or M-Z).

Please number your lists from 1-5, and please keep a portfolio of your work help ensure accurate record keeping.

Please word-process these lists. Since the purpose of these lists is to help stimulate class discussion, please be sure to have your lists ready on the days they are due. Also, please do not include more than one factual question on any given list. Instead, please focus on questions of interpretation. Ideally, these would be questions (a) that you yourself find interesting and (b) to which you don’t yet have a clear answer and, hence, (c) which you are genuinely interested in discussing/exploring with the class.

Please double-space your questions, and when questions are drawn from the reading, please cite the relevant page number(s).

In class, we’ll begin discussing your questions in small groups (2-3 people) and will then move on to further discussion with the class as a whole.

Credit for lists of discussion questions and for the consequent class discussions is, by the very nature of these assignments, awarded on the basis of your having prepared your lists in advance of class and your subsequent participation in in-class discussions. If you’re not there to participate, it will be very difficult to earn these points. The same would be true, for example, for an in-class quiz. An exception can be made for an excused absence.
Please consider how you might develop one or more of your discussion questions and the related class discussion into one or more of your essays.

J. Stages in Essay Development

Your four analytical essays will each include at least the following stages:

1. **Brainstorming:** Meet with me to discuss essay ideas.

2. **First Draft:** Submit a first, full draft of your essay.

3. **Second Draft:** Submit a revised (substantively, not just editorially), “final” draft of your essay.

K. Theories of Interpretation

Later in the semester, we’ll discuss (and I’ll provide a handout on) various theories of interpretation that you might consider in composing your essays and in thinking about Shakespeare’s work—and about other literary texts—in general.

L. Format of Your Essays

In each of your essays, document and cite your sources with MLA documentation style. With the MLA system, documentation of sources is provided at the end of your essay by a list of works cited, arranged alphabetically by the authors’ last names. Later in the semester, I’ll provide more information about using MLA style.

Your essays must be word processed and printed on 8.5” x 11” white paper in an easily readable (e.g., Times) 12-point font with one-inch margins on all four sides. Include at the top of the first page the following information (single-spaced): your name, the course title, and the date. **Double-space the body of your essay.** Single-space the entries in your list of works cited, but double space between entries.

M. Evaluation

Your final grade will be determined approximately as follows:

- Up to 200 points for class participation (28 classes @ 6 points each + 7 to round) 175 points
- Up to 25 points for each of 4 brainstorming conferences 100 points
- Up to 15 points for each of 4 draft-review conferences 60 points
- Up to 10 points for each of 4 drafts 40 points
- Up to 100 points for each of 4 final essays 400 points
- Up to 50 points for each of 3 quizzes 150 points
- Up to 15 points for each of 5 lists of discussion questions 75 points
- **Total 1,000 points**
A: 930-1000 points
AB: 880-929 points
B: 830-879 points
BC: 780-829 points
C: 730-779 points
CD: 680-729 points
D: 600-679 points
F: 599 or fewer points

N. Extra Credit

25 points for bringing to class before the end of week 3 the required text (or an alternative edition) with your name permanently marked in or on them (or show me your purchased, digital copies of the texts).

O. Policy on Late Assignments

If you do not submit your assignment on time, you will lose 10 points for every day that it is late. I will not accept any assignment that is more than one week late.

P. Policy on Missed Conferences

Class policy on missed conferences is similar to the policies on absences and late assignments:

1. If you must miss a conference for a reason that would be covered by Michigan Tech’s policy on excused absences (illness, death in the family, etc.), that will count as an excused absence from your conference. Please try to notify me in advance, and make arrangements to make up this conference; initiating this rescheduling is your responsibility. On the first such incident, I will take your word for the reason for missing the conference. On subsequent absences, I may require verification from the Dean of Students Office or from a medical professional.

2. If you miss a conference for a reason not covered by Michigan Tech’s policy on excused absences, on the first such occurrence, I will penalize you 10 percent if you submit notification in advance of the conference and 20 percent if you do not submit notification in advance of the conference. You should then attempt to reschedule the conference; initiating this attempt is your responsibility. On subsequent unexcused absences, there will be no rescheduled conference.

Q. The Michigan Tech Multiliteracies Center

Michigan Tech has an excellent Multiliteracies Center, which is located in Walker 107. I encourage you to schedule, regular weekly appointments with a writing coach. Establish a schedule early in the semester, because appointed times (as opposed to drop-in times) tend to get booked quickly. For more information, call 487-2007 or check the Center’s webpage at http://www.mtu.edu/humanities/resources/mtmc/
R. Attendance Policy

“Eighty percent of success is just showing up.” Woody Allen

According to the Michigan Tech Attendance Policy, an absence is excused under the following conditions:

1. Off-campus events:
   - Including intercollegiate athletics; fine arts performances; program-sponsored competitions; program-sponsored field trips; and similar official events where students represent the University in an official capacity.
   - The instructor or staff supervising students participating in these events must provide notice to the students’ instructors and the Dean of Students Office prior to the date of the activity. The notice must include the name of the activity, the date(s) of class absence, the name of the supervising instructor or staff, and the names of all participating students.

2. Absences involving legitimate extenuating circumstances beyond a student’s control. These include student illness or injury that prevents a student from participating in class; death or critical illness of a family member; birth of a child; military duty; jury duty or subpoena for court appearances; and similar serious extenuating circumstances.

If a student’s absence causes the student to miss an assignment, examination or other graded requirement of the class, the instructor may require the student to provide documentation verifying the cause of the absence. The student may provide the documentation to the instructor or to the Dean of Students Office.

Instructors retain the discretion to excuse student absences for reasons other than those described in the above paragraphs. (Some examples might include professional and graduate school interviews, plant trips, job interviews requiring travel, and professional society meetings.)

A full description of the University’s attendance policy is available at http://www.mtu.edu/deanofstudents/academic-policies/attendance/

I keep a record of attendance for two reasons:

1. Because if you’re doing poorly in class, these records can help me to determine if poor attendance is part of the problem.

2. Every professor at Michigan Tech is required to submit attendance-verification rosters. These rosters are used for two purposes:
   a. To identify before it’s too late to make the appropriate corrections students who
• think they are registered for a course, attend all semester and complete the work, but receive no grade at the end of the semester because they were never registered;

• have never attended a class because they mistakenly think they have dropped the course and, hence, wind up receiving a failing grade at the end of the semester;

• attend an incorrect section of a course and receive a failing grade at the end of the semester from the section for which they are registered but which they never attended.

b. To comply with federal law that stipulates that universities must verify that students who receive Title IV financial aid are attending the classes in which they are enrolled. (Title IV of the Higher Education Act of 1965 as amended in 1998 establishes general rules that apply to student financial assistance programs, including Pell Grants, Academic Competitive Grants, National SMART Grants, Federal Supplemental Educational Opportunity Grants, Federal Direct Loans, Federal Perkins Loans, and Federal PLUS Loans. Approximately 85 percent of Michigan Tech students receive some form of financial aid.)

S. Policy on Accountability for Excused Absences

I can allow up to two excused absences without documentation. However, if you want credit for more than two such absences, you must provide the appropriate documentation from the Dean of Students Office, from a medical professional, or from some other appropriate source.

T. Policy on Religious Observance http://www.mtu.edu/deanofstudents/academic-policies/attendance/

“Michigan Tech permits students to be excused from class on holidays observed by their religious faith. Students who wish to be absent for a religious holiday are responsible for making arrangements in advance with their instructors to make up class work and exams. Instructors may expect a reasonable limit to the number of absences requested.”

U. Michigan Tech’s Academic Integrity Policy

In outline, Michigan Tech’s Academic Integrity Policy reads as follows:

Academic integrity and honesty are central components of a student’s education, and the ethical conduct maintained in an academic context will be taken eventually into a student’s professional career. Academic integrity is essential in a community of scholars searching and learning to search for truth. Anything less than total commitment to integrity undermines the efforts of the entire academic community. Both students and faculty are responsible for insuring the academic integrity of the University.

The University expects students to work independently on individual assignments and examinations and to follow acceptable academic practices. While group efforts and study groups are often appropriate, students must submit their own work. Students should direct any questions concerning use of outside resources or collaboration on assignments to
their course instructor.

Students who cheat, plagiarize, or fabricate data, as well as students who help others to cheat, plagiarize, or fabricate, can receive disciplinary sanctions of warning, probation, suspension, or expulsion from the University, depending on the severity of the offense. [Emphasis added.]

Tech’s Academic Integrity Policy is described in detail at http://www.admin.mtu.edu/usenate/policies/p109-1.htm Note on this site that “An academic exercise may not be submitted by a student for course credit in more than one course without the permission of all instructors.” This is sometimes known as “self-plagiarism.”

V. The Americans with Disabilities Act http://www.mtu.edu/equity/need-know/ada/

Michigan Technological University complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990. If you have a disability and need a reasonable accommodation for equal access to education or services at Michigan Tech, please call the Dean of Students Office, at 487-2212. For other concerns about discrimination, you may contact your advisor, Chair/Dean of your academic unit or Institutional Equity and Inclusion, at 487-3310.

W. DRAFT Schedule of Assignments and Class Activities (“The best-laid schemes o’ mice an’ men / Gang aft agley” (The best-laid plans of mice and men / Often go awry), Robert Burns, “Tae a Moose” (“To a Mouse”), 1785

Dates indicate when reading and writing assignments are due, not when they are given. I’ve used the following full or short forms for our texts (I have not used the MLA abbreviation for Shakespeare’s plays): Tragedy = Tragedy: A Very Short Introduction; Agamemnon; Medea; Beyond Revenge = Beyond Revenge: The Evolution of the Forgiveness Instinct; Titus = Titus Andronicus; Merchant = The Merchant of Venice; Othello; Hamlet; Tempest = The Tempest; Billy Budd.

<table>
<thead>
<tr>
<th>Week 1</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TU 9/1</td>
<td>Overview of course and syllabus</td>
<td></td>
</tr>
<tr>
<td>TH 9/3</td>
<td><em>Tragedy</em>: Introduction-Chapter 2 (to p. 33); self-introductions; continue with course overview and introductory comments on <em>Agamemnon</em>.</td>
<td></td>
</tr>
</tbody>
</table>

Week 2: Meet this week to brainstorm for essay 1.

<table>
<thead>
<tr>
<th>Week 2</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TU 9/8</td>
<td><em>Tragedy</em>: Chapters 3-9</td>
<td></td>
</tr>
<tr>
<td>TH 9/10</td>
<td><em>Agamemnon</em>: p. 101-Chorus on p. 141; discussion questions list 1 for A-L</td>
<td></td>
</tr>
</tbody>
</table>

Week 3

<table>
<thead>
<tr>
<th>Week 3</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TU 9/15</td>
<td><em>Agamemnon</em>: pp. 141 to end; discussion questions list 1 for M-Z</td>
<td></td>
</tr>
<tr>
<td>TH 9/17</td>
<td><em>Medea</em>: all pp. 72-101</td>
<td></td>
</tr>
</tbody>
</table>

Week 4: Meet this week to review draft of essay 1.

<table>
<thead>
<tr>
<th>Week 4</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TU 9/22</td>
<td><em>Beyond Revenge</em>: Introduction, Chapters 1 &amp; 2; discussion questions list 2 for A-L</td>
<td></td>
</tr>
<tr>
<td>TH 9/23</td>
<td><em>Beyond Revenge</em>: Chapters 3 &amp; 4</td>
<td></td>
</tr>
<tr>
<td>Week 5: Meet this week to brainstorm for essay 2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TU</strong></td>
<td>9/29</td>
<td><em>Beyond Revenge</em>: Chapters 5 &amp; 6; discussion questions list 2 for M-Z</td>
</tr>
<tr>
<td><strong>TH</strong></td>
<td>10/1</td>
<td><em>Beyond Revenge</em>: Chapters 7 &amp; 8; final draft of essay 1 due; reading and discussion quiz 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7: Meet this week to review draft of essay 2.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 8: Meet this week to brainstorm for essay 3.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 10: Meet this week to review draft of essay 3.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11: Meet this week to brainstorm for essay 4.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>November 21-29: Thanksgiving Recess</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Week 13: Meet this week to review draft of essay 4.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TU</strong></td>
</tr>
<tr>
<td><strong>TH</strong></td>
</tr>
</tbody>
</table>