



From Portland Actors Conservatory  
poster for *Twelfth Night*

## ENG 411 Senior Seminar

**Class meets in VEL: 12:15-3. Exceptions listed on the schedule.  
Please note that morning individual and group appointments do not  
meet in VEL.**

**Prof. Katy Stavreva: 200 South Hall, x-4255  
Office Hours: Monday & Wednesday 10—11 a.m.  
and by appointment**

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### Required Texts and Supplies:

Shakespeare, William, *Twelfth Night: Texts and Contexts*. Ed. Bruce R. Smith.  
Richter, David. *Falling into Theory*.  
Moodle readings.  
A research journal/binder.

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### Course Description

This is a course about taking stock and charting new paths. As the first part of the English capstone experience, the Senior Seminar gives you an opportunity to reflect on the big questions in the field. Why do we read literature? What literature do we read? How do we read and write? And importantly, what is the reading and writing about/creating literature good for? On a more personal level, what can *you* do with the skills and knowledge developed through your literature and creative writing courses at Cornell? What has been your path through the major and what do you need to break into new territory after college?

We start the course with a reading of Shakespeare's *Twelfth Night* in its historical context – a play in which characters shape their life stories and identities by shadowing and imitating others, bringing into question (for the audience, if not always for themselves) their stereotypes of themselves and the Other. Consider this block an opportunity to shape and tell your own story, to question models of doing English and identify those to which you want to contribute. In the process, you will hone some serious professional tools for research and writing, prepare a strong foundation for your Senior Workshop Project, and contribute to public humanistic knowledge.

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### Goals

This capstone course advances the following Educational Priorities and Outcomes of Cornell College:

### *Knowledge*

- We engage with fundamental theoretical issues in the field of English.
- We integrate and apply knowledge from English Studies and interdisciplinary perspectives in humanities, arts, social sciences.
- We respond to literature, literary scholarship, and theory and articulate our own theories of literature and writing.
- We develop knowledge in new fields for the general public (the Map of Early Modern London project) and for personal expression and fulfillment (the Senior Project prospectus).

### *Ethical Inquiry*

- We use information literacy tools in collaboration with the research team at the Map of Early Modern London (MoEML) project at the University of Victoria, B.C. and Cornell's Consulting Librarians.
- We practice high professional standards for evaluating, keeping track, and documenting research sources through the use of a source management system (Zotero).
- We use analysis and creative thinking in our papers exploring literary texts and contexts.

### *Communication*

- We prepare for oral interviews with professionals in English-related fields.
- We collaborate with international research partners.
- Through class discussion, paper workshops and class presentations, we learn to speak and write clearly, listen and read actively, and engage in productive dialogue.

### *Vocation*

- Students will develop a résumé showcasing relevant skills, knowledge, and experiences for a career option of interest, and will plan the next steps toward this career interest.
- Students will begin exploring an English major career option through assigned reading and planning an interview with a professional in this line of work, to be conducted before the Senior workshop.

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## **Requirements**

As senior seminar members, you are the prime engines of learning, so you are expected not only to come to class ready to articulate, examine, and negotiate responses to the reading assignments, but to set independent research and teaching agendas and generate knowledge. I take it for granted that you will participate. Although there is no participation grade for the seminar, consistently thoughtful participation and conversely, disruptive or apathetic behavior will affect your final grade.

**Grading:** I will grade you holistically for the work done throughout the seminar, as demonstrated in your Senior Seminar portfolio. The portfolio should include:

1. A **one-page introductory letter**.

2. **Two drafts of “My English Major Essay”**: one with my comments (make sure you hold on to the graded copy); the other—the revised final draft, including your resumé. (20%)
3. **Handout** for the teaching presentation and a **brief reflection** (1-2 pages) on how the teaching experience affected your understanding of the author/literary movement/ genre/critical issue. (20%, to reflect your teaching presentation)
4. **One section toward a collaborative encyclopedia article** on the Middle Temple Inn of Court for MoEML, including an annotated bibliography and a reflection-cum-interpretive application essay. (30%)
5. **Senior Workshop Prospectus** with a review of the field and a working bibliography. (30%)

Here are some more detailed descriptions:

**1. My English Major: Past, Present, Future (20%, including 5% on process).** This project will go through several rounds of development. **Start by mapping the meaning of doing English Studies for you in a 3-page essay.** How did you enter this field? How did you shape your English major and experience? How did it shape you? In addressing these questions, you should think holistically, but supply specific examples. What were your strengths and vulnerabilities (sometimes they may overlap)? What do you hope to get out of your major? As this is a personal essay, you should feel free to use the form that works best for you, provided that the essay:

- is reasonably complex, rather than simply chronological;
- is analytical (addressing both the “how” and the “why” of your experience);
- focuses on Cornell (you should feel free to bring up other formative factors, but don’t make them your focus; however, reflecting on how your English experience has intersected with work on other majors, minors, or concentrations would be most welcome);
- is (at least predominantly) in prose;
- displays your stellar editing skills and conforms to standard submission guidelines (12-point, Times New Roman font, one-inch margins, author, title, date, and documentation in MLA style, if necessary);
- includes a chronologically arranged bibliography of *major* critical and creative work you have written as an English major (list paper titles and the course the paper was written for, including the professor’s name) [bonus points].

You will be asked to submit a **revised 5-6 page version** of the essay as part of your Senior portfolio. Revisions should include:

- a theoretical reflection informed by the course readings on *why* and *what* you have read as an English major, as well as what *reading and writing method/theories* you have the greatest affinity/respect for;
- a reflection on the ways your Cornell experience has prepared you for work in a field of your interest;
- a resumé outlining 1) your career interests, 2) relevant knowledge, skills, and experience; 3) steps you’re planning to take over the next ten-eleven months to advance your preparation for the field (please asterisk this desirable academic and experiential leaning).

**2. Teaching Presentation (20%).** For the critical writers among you, this is an opportunity to present on the text to which you will dedicate your Senior Workshop Project; for the creative writers, you will teach us about a writer or movement that your Senior Workshop project will have a strong connection to. By 3<sup>rd</sup> Monday, you will decide on the author/ movement you would like to teach, select a brief reading from this author and relevant contextualizing material (if needed), and share those with the class (20-30 pp reading material). You will lead a **45 min long class session** to discuss this author/movement with the seminar. This will be an opportunity to develop ideas about your prospectus, as well as explore the Big Questions about the role of literature (why we should read this author? what is literary/worthy about the work? how should we approach the reading?). **Do use an appropriate section from *Falling into Theory*, part 3, as you formulate these Big Questions**, making sure to apply it to the author or movement you will be teaching to us. For your teaching day, you should **prepare and distribute a handout** with key concepts, quotations, observations, connections, and three or four discussion questions on the reading. Seminar members may, of course, bring their questions to the presentations.

**3. Contribution to a MoEML encyclopedia article on the Middle Temple Inn of Court**, including an annotated bibliography and an interpretative application essay with a brief reflection on the experience (30%). Assignment on Moodle.

**4. Prospectus for a Senior Workshop Project including a review of the field and a working bibliography (30%).** Assignment on Moodle.

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### Policies

**Out-of-class communication.** You must check your **e-mail** at least once a day and respond promptly to your colleagues, including your professor. E-mail is my preferred mode of contact during the day. If you need to get in touch with me in the evening, or during weekends, please text me at **319/930 1687**.

**Late work** is not acceptable. We depend on each other's professionalism for the success of the class. **All late assignments (including drafts) will get a grade of F.** If you cannot meet a deadline, I may consider re-scheduling it only if the reason constitutes a true emergency and we had arranged an extension at least **36 hours in advance**.

**Attendance:** The seminar is a collective learning experience and relies on regular class attendance and constructive participation. You are expected to attend all class sessions and individual appointments, to come prepared and participate fully in all activities. If you miss class, you are still responsible for information, assignments, and deadlines.

**Academic integrity.** You've heard this before: plagiarism, also known as intellectual theft, and cheating will result in a failing grade for the course. Furthermore, proper research hygiene is crucial for our collaborative work.

Cornell College has the following policy on academic integrity:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."

**Accommodation:** Don't hesitate to talk to me if you're struggling with a reading or a deadline for a written assignment. Also, if you have a documented disability that requires accommodation, please **notify me during the first two days of classes**.

The College's policy on accommodation is as follows:

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

### Schedule

Never written in stone. Changes will be introduced as needed and announced in class.

*TN=Twelfth Night: Texts and Contexts*

*FiT= Falling into Theory*

#### WEEK 1

**Mon, 9-5** Introduction to the course. Freewriting about Senior Project ideas. After class, start gathering papers and projects produced for your English major in way of preparation for the first draft of "My English Major" essay.

**Tue, 9-6** Bring to class 5 printed copies of a rough proposal (1-2 pages) of what you might do for the Senior Project and sign up for a short small-group workshop on Wednesday. Discussion of *Twelfth Night*, acts 1-2.3; introduction to "Romance" and selection from Sir Benjamin Rudyard, from *Le Prince d'Amour or The Prince of Love* (TN 115-25); Henry Bourne, from *Antiquitates Vulgares, or the Antiquities of the Common People* (TN 153-55).

**Wed., 9-7 10-11 and 12:15-1 in South Hall 200:** peer feedback in small groups on rough proposals for the Senior Workshop Project. Come prepared with a paragraph on each of the proposals in your group, bringing up promising strengths, gaps, possible challenges. Be ready to ask questions, raise issues; be candid *and* supportive.

**1:15-3 in classroom:** Discuss *Twelfth Night*, acts 2.4-3.4; introduction and primary texts on music (TN 156-72). Assignment discussion: MoEML encyclopedia article.

**Thur., 9-8 Due by 11 a.m. by e-mail:** ranked preferences for MoEML encyclopedia sections.

**Afternoon class:** *Twelfth Night*, acts 4 and 5; Barnaby Rich, from *Barnaby Rich His Farewell to the Military Profession* (TN 133-49); primary texts on biological sex and homoeroticism (TN 195-207), primary texts on friendship (TN 218-25).

**Fri., 9-9 9:30 to 2:30** (bring a sack lunch; alternatively, plan on eating at the UI Main Library café): Visit of *First Folio! The Book That Gave Us Shakespeare* exhibit and a research day at the University of Iowa Libraries. Come prepared with a research plan of action to access texts unavailable at Cole for both the MoEML assignment and your Senior Project Prospectus. **Due by 6 pm:** first draft of “My English Major” essay. Make an appointment with Jen Rouse for consultation next week.

## WEEK 2

**Mon, 9-12** Introduction to Zotero (Brooke Bergantzel). In preparation for the Skype meeting with Janelle Jenstad, Project Director of MoEML, read 1) sample encyclopedia entry on “The Cockpit or Phoenix Playhouse” (<http://mapoflondon.uvic.ca/COCK5.htm>); 2) Guide for Student Researchers of the Streets, Sites, and Playhouses of Early Modern London: [http://mapoflondon.uvic.ca/dev/research\\_guidelines.htm](http://mapoflondon.uvic.ca/dev/research_guidelines.htm); 3) General Instructions for Preparing Your Contribution for Encoding (cross-referencing and dates): [http://mapoflondon.uvic.ca/prepare\\_contribution.htm#prepare\\_contribution\\_general](http://mapoflondon.uvic.ca/prepare_contribution.htm#prepare_contribution_general). Be ready to ask clarification questions. Full-steam research for MoEML assignment and Senior Workshop prospectus this entire week.

**Tue, 9-13** Short class: Discussion of Stephano Guazzo, from *Civil Conversation* (TN 282-86) with a look at how the text looks in EEBO (access and use of the database). Why we read literature: David Richter and Helen Vendler (*FiT* 15-40).

**2-4:30, Cole 304: consultations by appointment with Jen Rouse** on bibliographies for MoEML and Senior Project Prospectus (bring up-to-date drafts of both bibliographies).

**Wed, 9-14 9-11, Cole 304: consultations by appointment with Jen Rouse on bibliographies for MoEML and Senior Project Prospectus** (bring up-to-date drafts of both bibliographies).

**Afternoon:** discussion on why we read literature: Gerald Graff and Robert Scholes (*FiT* 41-48, 111-19) and class visit by Stephanos Stephanides (Cyprus), University of Iowa International Writing Program resident writer.

**Thur, 9-15** What literature do we read: David Richter, Lillian Robinson, Janice Radway (*FiT* 121-36, 153-66, 199-210). **Due:** annotated bibliography for MoEML assignment (at least five significant and relevant sources, two or three of which should be primary). Discussion of student models of the Senior Project Prospectus and evaluation rubric. Sign up for individual conferences on the Senior Project Proposal.

**Fri, 9-16 Morning, South Hall 200:** Individual appointments: bring a revised draft of the Senior Project Prospectus (2-3 pages) and a 10-item bibliography (not annotated, but organized by topic).

**Afternoon:** Review of the field: read William Carroll, “The State of the Art” (on Moodle). Individual appointments on Senior Project Prospectus, cont.

**Over the weekend,** read the section from *I’m an English Major – Now What* on a career path that is attractive or intriguing to you (I’ll share my book).

### WEEK 3

**Mon, 9-19** Class visit and resumé building workshop by Jason Napoli from the Berry Career Institute. Discuss “How We Read: Interpretive Communities and Literary Meaning” (*FiT* 235-52). **Due:** declaration of teaching agendas for Sept. 21-22: an essay from *FiT*, part 3 and an excerpt from an author (both must be related to your Senior Project). Distribute teaching material for your presentation, either in hard copy or in pdf format (I can post the pdf files to Moodle).

**Tue, 9-20** Workshop of finished drafts of MoEML encyclopedia article sections: bring eight copies to class.

**Wed & Thu, 9-21, 22** Schedule TBA (please note that on one of these days we’ll need to meet in the morning). Teaching presentations on topic relevant to Senior Project. Don’t forget to bring copies of your teaching handout, including the discussion questions.

**Fri, 4-29** No class meeting: work day on MoEML encyclopedia article sections and reflection/ application essay on MoEML project. Schedule an appointment with professor, if needed. **Post to Moodle by 8 p.m. Saturday and bring a hard copy to Monday class.**

### WEEK 4

**Mon, 5-2** Workshop on Senior Project Prospectus, including the review of the field.

**Tue, 5-3** No class meeting: work day on portfolio preparation.

**Wed 5-4** Present to the seminar your MoEML contribution and the Senior Project Prospectus. Share plans for an interview of professional in the field (who, why, how, when).