ENG 105: Introduction to Narrative
Fall 2016
Section 105-10 | TR 12:30-1:45 PM | Bryan Building 204

Van Rheenen 1

Instructor: Jessie Van Rheenen
Email: jmvanrhe@uncg.edu
Mailbox: MHRA 3114

Office: Curry 335D
Office Hours: T 3:30-5, R 11-12:30

Course Description
In this class, we will explore the ideas of memory and time through narrative. How do we as readers experience the passage of time in these works? Our conversations will focus on a variety of forms and adaptations, including short stories, novels, “flash” fiction, prose poetry, memoir, graphic novels, and film—and together we will develop a toolkit of skills for how to read, reread, and talk critically about these different genres. With that goal in mind, the emphasis will be on discussion and active participation in class rather than a straight lecture format.

Through the course of our semester, we will work to understand how and why a writer uses certain craft techniques, such as flashback and point of view, and the effects of those choices in the context of the subject matter and intended audience. Finally, we will have the opportunity to practice thoughtful close reading and connect literary analysis terms to our own creative exercises. Along the way, it is my hope that each member of our class will begin to appreciate the process of writing, revising, and becoming a lifelong reader.

Student Learning Outcomes (SLOs) for the GLT marker (revised 2015):

1. Demonstrate orally, in writing, or by some other means a fundamental ability to use some of the techniques and/or methods of literary analysis. (LG1, LG3)
2. Identify and/or describe some of the various social, historical, cultural, and/or theoretical contexts in which literary texts have been written and interpreted. (LG3)

Those SLOs labeled (LG3) relate to UNCG’s Learning Goal #3 for General Education, which says students will “Describe, interpret, and evaluate the ideas, events, and expressive traditions that have shaped collective and individual human experience through inquiry and analysis in the diverse disciplines of the humanities, religions, languages, histories, and the arts.” (http://uncg.smartcatalogiq.com/en/2016-2017/Undergraduate-Bulletin/University-Requirements/General-Education-Program).

Those SLOs labeled (LG1) relate to UNCG’s Learning Goal #1 for General Education. This is the ability to “think critically, communicate effectively, and develop appropriate fundamental skills in quantitative and information literacies.” (http://uncg.smartcatalogiq.com/en/2016-2017/Undergraduate-Bulletin/University-Requirements/General-Education-Program).

EMAILING
Check your uncg.edu account daily. The best way to reach me is through email (jmvanrhe@uncg.edu). Please include your course number and section in the subject line and your first and last name in the email body. I will make every effort to respond to your message within 48 hours. If I have not replied after 48 hours, please resend your message.
Required Texts
(Be sure to purchase the correct edition; use the ISBNs below)

- *The Hours*. Directed by Stephen Daldry, written by David Hare and Michael Cunningham, Miramax Films, 2002. {DVD on reserve in the library and will be available to stream through UNCG’s Digital Campus}
- {Canvas} Reading posted on Canvas. Instead of an expensive story anthology, I will require that you print out the **Course Pack PDF** of ALL class readings at the beginning of the semester and bring the correct materials to class. Additional readings, assignment sheets, and handouts that need to be printed may also be posted to Canvas throughout the semester.
- {Class Materials} Notebook or paper and pen/pencil for informal in-class writing exercises

Course Work and Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tr>
<td><strong>Literary Analysis Paper</strong> (5-6 pages) (SLOs 1, 2)</td>
<td>30%</td>
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<tr>
<td><strong>Midterm Paper: Close Reading Yourself &amp; Others</strong> (3-4 pages) (SLO 1)</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Final Exam</strong> (SLOs 1, 2)</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Participation</strong> (SLOs 1, 2)</td>
<td>15%</td>
</tr>
<tr>
<td><strong>Reading Responses</strong> (SLOs 1, 2)</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Library Project</strong> (SLO 2)</td>
<td>5%</td>
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</table>

I utilize the full range of grades from A to F (including pluses and minuses) in keeping with University grading policies. I will not discuss grades until at least **24 hours** after the grade has been announced, either through handing back the assignment or posting the grade to Canvas.

<table>
<thead>
<tr>
<th>Grade breakdown:</th>
<th>A+ 97-100</th>
<th>B 84-86</th>
<th>C- 70-73</th>
<th>F 59 or below</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94-96</td>
<td>B- 80-83</td>
<td>D+ 67-69</td>
<td></td>
</tr>
<tr>
<td>A- 90-93</td>
<td>C+ 77-79</td>
<td>D 64-66</td>
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<td></td>
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<tr>
<td>B+ 87-89</td>
<td>C 74-76</td>
<td>D- 60-63</td>
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</table>

**Late Work Policy:** The midterm and final papers can be turned in up to 48 hours after the deadline, but will earn a penalty of a full letter grade per day late (including weekends). **I do not accept any late reading responses or other informal assignments.** You must turn in this work on time (outside of **extreme** extenuating circumstances that the Dean of Students and I reserve the right to identify). If you anticipate specific problems or conflicts with turning in work on time, **please** come talk to me or email me before the due date.

**Extra Credit Opportunities:** I will award extra credit for students who take their papers to the Writing Center (a 2% grade boost on that assignment per visit, up to a half letter grade with three
visits). I also give extra credit if students attend a local literary reading (for example, on campus through the MFA Program or at Scuppernong Books) and write a brief response (250-300 words) to be turned in to me before the last week of class. More information will be posted on Canvas.

**Description of Course Work**

**Literary Analysis Paper** (5-6 pages) (SLOs 1, 2) – 30%
You will write an argumentative, thesis-driven analysis paper comparing two texts from our class, ideally with some comparison of two different forms (a short story and a flash fiction piece, for example). The paper must be at least 5 full pages long.

**Midterm Paper: Close Reading Yourself and Others** (3-4 pages) (SLO 1) – 20%
This paper includes your own annotated and titled flash fiction piece (up to 2 pages, or 700 words) and a 3-4 page critical reflection letter which identifies and discusses at least 2 different literary devices, using specific supporting examples from at least 3 texts we’ve read for class. In terms of connecting your own flash piece, you may either identify devices you feel are there already, or discuss how you might further develop literary devices found in other texts.

**Reading Responses (RR)** (SLOs 1, 2) – 10%
You will write 8 responses at 250-350 words each to be turned in, typed, at the beginning of class. I do not accept them late. I will often ask you to respond to specific questions posted on Canvas. These responses should help prepare you for our class discussions and be a starting point for your final paper;
I may call on individual students and ask what they’ve written. Generally, responses will be evaluated primarily for completion/effort—I want to see your thought process and that you’re engaging with the text(s) and any posted questions—and often handed back during the same class period. Occasionally I may assess a reading response more formally, with a letter grade. In that case, I will always let you know in advance; any such responses will be weighted more heavily, counting for two responses out of the total (or 20% of the RR grade). This will be announced ahead of time in class and on Canvas.

**Library Project (SLO 2) – 5%**
We will spend a day in Jackson Library learning about research and library resources. In groups, you will choose an author from our course. Together your group will find a story/essay/novel not on our syllabus by that author in hard copy in the library. You will also find some background: one piece of scholarship on the specific work, and one interview with the author. Individually, you will then write a 500-word summary, typed, of your findings and reflect on what you learned through the process.

**Classroom Policies**

**ATTENDANCE**
For English 105 classes meeting twice a week, students are allowed a maximum of three absences without a grade penalty. For every absence beyond those allowed, students will be penalized one-half letter grade. **Students who miss six classes on a two-day schedule will fail the course.** This attendance policy does not differentiate between "excused" and "unexcused" absences; thus, it is the student's responsibility to plan for absences within the policy concerning program fieldtrips, athletic events, work-related absences, advising sessions, minor illnesses, family and/or friend events, etc.

If you have not read the materials for the day—or are otherwise unengaged or unprepared for class—I may mark you absent for the day. **Assignments have the same deadline regardless of attendance.** If you know you’ll be gone on the day of an exam/due date, please get in touch with me and turn in your work BEFORE that date.

**Tardiness:** I will generally take role 5 minutes after the start of class, so if you are late, you are responsible for reminding me that you were present at the end of class. Excessive or regular tardiness and other class disruptions may result in at least a 50% deduction in your daily participation grade. Being late to class three times will equal one absence. If you are more than twenty minutes late to class, you will receive an absence.

**Note:** If you experience a major health problem or family emergency, please contact me immediately. If you have extenuating circumstances such as a death in the family, chronic illness/injury requiring prolonged medical treatment, prolonged psychological issues, etc., then you should immediately contact the Dean of Students Office for advocacy ([http://sa.uncg.edu/dean/](http://sa.uncg.edu/dean/)). You can use that department email ([deanofstudents@uncg.edu](mailto:deanofstudents@uncg.edu)) and provide your name, your UNCG ID number, a telephone number that you can be reached, and a general description of why you would like to meet with a staff member. If your situation is urgent, you may opt for a walk-in appointment (Monday – Friday from 9:00 am to 4:00 pm), and the staff will connect you with the appropriate person as soon as possible. The Dean of Students office is located on the second floor of the Elliott University Center (EUC).

You are, by state law, allowed two excused absences due to religious holidays, which do not count toward your total allowed three absences. If you plan to miss class because of your faith, you must notify me in advance of your absence.
Inclement Weather: In case of inclement weather, you should be guided by UNCG’s adverse weather policy. If classes are cancelled for any reason, please continue with the scheduled readings; I will notify you via Canvas and email of any schedule adjustments, such as online work and/or other assignments that can be done from home.

ACADEMIC INTEGRITY
“Academic integrity is founded upon and encompasses the following five values: honesty, trust, fairness, respect, and responsibility. Violations include, for example, cheating, plagiarism, misuse of academic resources, falsification, and facilitating academic dishonesty. If knowledge is to be gained and properly evaluated, it must be pursued under conditions free from dishonesty. Deceit and misrepresentations are incompatible with the fundamental activity of this academic institution and shall not be tolerated” (from UNCG’s Academic Integrity Policy). To ensure that you understand the university’s policy on academic integrity, review the guidelines and list of violations at http://academicintegrity.uncg.edu. I expect you to abide by the Academic Integrity Policy. Incidents of cheating and plagiarism are reported to the Dean of Students and sanctions are aligned with the policies at http://sa.uncg.edu/dean/academic-integrity/violation/plagiarism/.

In addition, you must always properly document any use of another’s words, ideas, images, or research both in the text and in a Works Cited/Bibliography. Failure to properly document is a form of plagiarism and, depending on severity, may require either a redo of the assignment (with points deducted for lateness according to the late work policy above), or earn a zero on an assignment.

What is a Violation of the Academic Integrity Policy?
- **Plagiarism** includes representing the words of another as one’s own; misrepresenting outside sources (failure to cite sources, improper quotation, etc.); and re-submitting an assignment from another class without permission from the instructor. It also includes submitting work done by another, including from websites, as one’s own work.
- If you have questions about what constitutes a violation, ASK!

Sanctions for Violating the Academic Integrity Policy
- Incidents of cheating and plagiarism are reported to the Dean of Students and sanctions are aligned with the policies at http://sa.uncg.edu/dean/academic-integrity/violation/
- Submitting, as one’s own, work done by or copied from another:
  - Upon first violation: automatic zero on the assignment
  - Upon second violation: failure of the course and possible recommendation for suspension from the university
- Any violation will require an individual meeting with me to discuss your work and these sanctions

 ELECTRONICS POLICY
All cell phones, smart phones, and iPods should be turned completely off and put away in your bag before class begins. If you foresee an emergency that will require you to access your phone during class, let me know beforehand and I will use my discretion. The first time the electronics policy is violated (such as a phone ringing during class or a student is caught texting or surfing the web), that student will be given a warning. The second and subsequent times, the student will be asked to leave the class and will be counted absent for the day.

No laptops, tablets, or other electronic devices may be used during class time unless I have requested ahead of time that such technology be brought to class and used—for example, during in-class work days. These instances will be explicitly noted on the syllabus or emailed to you. I firmly believe our most successful work will be produced through class discussion in which we are all
actively engaged face-to-face. At the beginning of the semester, **students should print out all Canvas readings as part of the Course Pack PDF and bring these to class** rather than accessing them on devices during class. Exceptions to this policy will be made in cases where there is documented evidence of a learning disability or other situation where a computer is necessary. In these cases, you must consult with me and provide appropriate documentation.

**BEHAVIOR POLICY**

Respect for others and their ideas is expected in this course; active listening, courtesy in all class interactions (including in email and online forums), and an open mind are essential for a fruitful discussion of literature and writing. Therefore, disruptive and disrespectful behavior will not be tolerated, and action to deter it will be taken. The UNCG Disruptive Behavior Policy describes words and deeds as follows:

“Disruptive is behavior which the UNCG regards as speech or action which 1) is disrespectful, offensive, and/or threatening, 2) impedes or interferes with the learning activities of other students, 3) impedes the delivery of university services, and/or 4) has a negative impact in any learning environment. Disruptive behavior includes physically, verbally or psychologically harassing, threatening, or acting abusively toward an instructor, staff member, or toward other students in any activity authorized by the University. Disruptive behavior also includes any other behavior covered by the Student Conduct Code.” For the entire policy, go to [http://sa.uncg.edu/handbook/wp-content/uploads/disruptive_policy.pdf](http://sa.uncg.edu/handbook/wp-content/uploads/disruptive_policy.pdf)

**Student Resources**

**Office of Accessibility Resources:** Students with documentation of special needs should arrange to see me about accommodations as soon as possible. If you believe you could benefit from such accommodations, you must first register with the Office of Accessibility Resources and Services ([http://ods.uncg.edu/](http://ods.uncg.edu/)) on campus before such accommodations can be made. The office is located on the second floor of the Elliott University Center (EUC) in Suite 215, and the office is open 8am to 5pm, Monday - Friday. Telephone: 334-5440; e-mail: oars@uncg.edu.

**The Writing Center:** The purpose of the Writing Center is to enhance the confidence and competence of student writers by providing free, individual assistance at any stage of any writing project. Staff consultants are experienced writers and alert readers, prepared to offer feedback and suggestions on drafts of essays, help students find answers to their questions about writing, and provide one-on-one instruction as needed. Sessions are available on a walk-in basis in MHRA 3211 or online; or you may schedule an in-person or online writing conference (either by email: askthewc@uncg.edu or phone: 336.334.3125) ([https://writingcenter.uncg.edu/](https://writingcenter.uncg.edu/)). For the 2016 fall semester, the Writing Center opens on Tuesday, September 6 at 9am.

**Computers, Printers, & More:** Computers and printers are available in the library, the Writing Center, and labs; as these computers and printers may be occupied, I strongly suggest you print out your Course Pack and any other work well ahead of our class. “My printer wasn’t working” or “I didn't have printing money on my card” is not a valid excuse for not having work or printouts. If printing cost is a legitimate issue for you, please come talk to me.

**UNCG Jackson Library:** The library also offers a variety of resources that can help you as a student and writer, including study space, computers, and scanners. See [https://library.uncg.edu/](https://library.uncg.edu/). The library also offers an "Ask Us" service where you can ask for research and citation help: [http://library.uncg.edu/info/ask_us.aspx](http://library.uncg.edu/info/ask_us.aspx).
Course Schedule

Please complete each day's readings *before* coming to class; readings, assignments and exercises are **DUE** on the day listed to the left. You should always bring your *Lenses* book and hard copies of all other assigned readings, and be ready to discuss them. *This schedule is subject to change at my discretion;* any adjustments to the assignments or due dates will be posted on Canvas and emailed to you.

Key:  

<table>
<thead>
<tr>
<th>L—<em>Lenses</em></th>
<th>C—Canvas/Course Pack</th>
<th>RR—Reading Response</th>
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### UNIT 1: The Short Story & Short-Shorts

<table>
<thead>
<tr>
<th>Week 1</th>
<th>THEME</th>
<th>READINGS/ASSIGNMENTS</th>
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<tbody>
<tr>
<td>Tues 8/23</td>
<td>Introductions and Goals</td>
<td><strong>Bring printed syllabus to class</strong></td>
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</tbody>
</table>
| Thurs 8/25 | Close Reading Point of View | **Bring syllabus and printed course pack (I will be checking this)**  
*L*: Hawkins, “Point of View” (109-115)  
*C*: Tobias Wolff, “Bullet in the Brain”  
*C*: Lawn, “Close-Reading Short Stories” |

| Week 2 | |
|--------|-------|-----------------------|
| Tues 8/30 | Reflection – Reading vs. Listening | **DUE: RR #1**  
*L*: Lee, “Character” excerpt (93-95)  
*L*: Hartnett, “Style, Voice, and Tone” (117-121)  
*C*: Junot Díaz, “How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie” (read and annotate) |
| Thurs 9/1 | Framed Stories Intro: Adding your voice |  
*C*: Claire Vaye Watkins, “Rondine al Nido” |

| Week 3 | |
|--------|-------|-----------------------|
| Tues 9/6 | Short(er) Shorts and Flash Fiction  
Freewrite: Adding your voice | **DUE: RR #2 – Short Close Reading**  
*L*: Brown, “Short Prose: Flash and Sketch” (56-57)  
*L*: White, “Metaphor, Simile, and Imagery” (129-138)  
*C*: Peter Orner, “Fourteen-Year-Olds, Indiana Dunes, Late Afternoon” and *The time I said…*  
*C*: Kate Chopin, “The Story of an Hour”  
*C*: Julie Otsuka, “Diem Perdidi” |
| Thurs 9/8 | Outlining, Brainstorming, and Quoting | **Bring first draft of flash fiction piece to class (hard copy)**  
*C*: ZZ Packer, “Brownies”  
*C*: Graff, Birkenstein, and Durst, “As He Himself Puts It” |

### UNIT 2: The Novel & Its Adaptations

<table>
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<tr>
<th>Week 4</th>
<th>THEME</th>
<th>READINGS/ASSIGNMENTS</th>
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<tbody>
<tr>
<td>Tues 9/13</td>
<td>Writing/Revision Process</td>
<td><strong>DUE: Midterm Paper (via Canvas by 12:30PM) and</strong></td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Readings/Assignments</td>
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<tr>
<td>Thurs 9/15</td>
<td>Reading Difficult Texts</td>
<td>C: Virginia Woolf, “An Introduction to Mrs. Dalloway” <em>Mrs. Dalloway</em> pages 3-7 (through paragraph ending “he said”)</td>
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<td>Week 5</td>
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<td>Tues 9/20</td>
<td>Point of View, continued</td>
<td><strong>DUE: RR #3</strong>&lt;br&gt;<em>Mrs. Dalloway</em> 3-7 (reread) and 7-64 (to page break)</td>
</tr>
<tr>
<td>Thurs 9/22</td>
<td>Scenes/Transitions</td>
<td><em>Mrs. Dalloway</em> 64-83 (bottom of page)</td>
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<td>Week 6</td>
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<td>Tues 9/27</td>
<td>Biographical &amp; Historical Context</td>
<td><strong>DUE: RR #4</strong>&lt;br&gt;<em>Mrs. Dalloway</em> 84-151 (to page break)</td>
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<tr>
<td>Thurs 9/29</td>
<td>Storyboarding Exercise</td>
<td><em>Mrs. Dalloway</em> 151-194</td>
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<td>Week 7</td>
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<td>Tues 10/4</td>
<td>Adaptations: A Modern Take</td>
<td><strong>DUE: RR #5</strong>&lt;br&gt;C: Chimamanda Ngozi Adichie, “The Arrangements”&lt;br&gt;C: Kelly Link, “Travels with the Snow Queen”</td>
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<tr>
<td>Thurs 10/6</td>
<td>Symbols</td>
<td>*C: Tim O’Brien, “The Things They Carried”&lt;br&gt;<em>A Visit from the Goon Squad</em> chapter 1 (3-18)</td>
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<td>Midterm check-in: Where are we going? Where have we been?</td>
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<td>Week 8</td>
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<td>Tues 10/11</td>
<td>Linked Collections</td>
<td><strong>DUE: RR #6</strong>&lt;br&gt;<em>A Visit from the Goon Squad</em> chapters 2-6 (pp 19-108)</td>
</tr>
<tr>
<td>Thurs 10/13</td>
<td>Details and Dialogue</td>
<td><em>A Visit from the Goon Squad</em> chapters 7-8 (pp 111-165)</td>
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<tr>
<td>Fri 10/14</td>
<td><em>Last day to withdraw from course without incurring a WF</em></td>
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<td><strong>UNIT 3: Moving Into Visual &amp; Hybrid Narrative</strong></td>
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<td>Week 9</td>
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<tr>
<td>Tues 10/18</td>
<td>FALL BREAK</td>
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<tr>
<td>Thurs 10/20</td>
<td>No class meeting&lt;br&gt;Online discussion inspired by PowerPoint chapter</td>
<td>*Post about your “visual” reading/writing process (via Canvas) and respond to at least one classmate’s post&lt;br&gt;<em>A Visit from the Goon Squad</em> chapters 9-12 (pp 166-309)</td>
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<tr>
<td>Week 10</td>
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<tr>
<td>Tues 10/25</td>
<td>Plotting: Form/Order</td>
<td><strong>DUE: RR #7 – Visual Response</strong> (<em>May bring laptops/tablets to class today to share responses</em>)&lt;br&gt;*L: Williams, “Plot” (89-92)&lt;br&gt;<em>A Visit from the Goon Squad</em> chapter 13 (pp 310-340)</td>
</tr>
</tbody>
</table>
**Thurs 10/27** | **Library Day!**  
Meet in Jackson Library Bates Collaboratory (Room 574 on 5th floor)  
*L*: Ridley Elmes, “Writing Essays for College Literature” (209-221; in section II, focus on close reading and compare/contrast essay)

**Week 11**

**Tues 11/1** | Hybrid Forms: Prose Poems and Fragments  
Introduce final paper assignment  
*DUE*: Library Project (via Canvas by 12:30PM and bring hard copy to class)  
*L*: Delgado, “Appendix: Prose Poetry” definition (332)  
*C*: Robert Hass, “A Story About the Body”  
*C*: Maria Hummel, “The Unicorn”  
*C*: Maggie Nelson, *Bluets* excerpts

**Thurs 11/3** | Literary Nonfiction: Mapping the Personal Essay  
*C*: Scott Russell Sanders, “Under the Influence”  
*C*: Joan Didion, “On Keeping a Notebook”  
*Fun Home: A Family Tragicomic* chapter 1 (pp 1-23)

**UNIT 4: Film and Graphic Memoir**

**Week 12**

**Tues 11/8** | **Theme**: Visual Memoir  
The Bechdel (Wallace) Test  
*DUE*: Paper proposals (bring to class)  
*L*: Hart, “Feminist Theory” (189-196) OR “Queer Theory” (197-205) – pick one to read  
*Fun Home: A Family Tragicomic* chapters 2-5 (pp 25-150)

**Thurs 11/10** | Close Reading Panels  
*Fun Home: A Family Tragicomic* chapters 6-7 (pp 151-232)

**Week 13**

**Tues 11/15** | *Fun Home* wrap-up  
Peer Workshop Day  
*DUE*: Bring in draft of literary analysis introductory paragraph with a thesis and at least your first 2-3 pages (paper copies)  
*May bring laptops to class today*  
*Thurs 11/17* | Start *The Hours* film  
No readings; work on paper

**Week 14**

**Tues 11/22** | *The Hours* film (optional class—can finish film on your own)  
*DUE*: Literary Analysis Essay with checklist (submit on Canvas by 11:59PM EST)  
Last day to turn in extra credit responses (via Canvas)

**Thurs 11/24** | **Thanksgiving**

**Week 15**

**Tues 11/29** | Final Exam Ideas  
Writing Reflection  
*DUE*: RR #8  
Bring all class texts/readings for final exam brainstorm

**Thurs 12/1** | **Last day of class**  
Final Exam Review  
Read-Around  
Bring questions about the final exam

**Week 16**
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Tues 12/6</td>
<td>READING DAY</td>
<td>No class</td>
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<tr>
<td>Thursday, 12/8 12:00-3:00PM</td>
<td>FINAL EXAM</td>
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**Note:** This schedule is subject to change at my discretion; any adjustments will be posted on Canvas and emailed to you, and it is your responsibility to keep yourself up-to-date.