

San José State University
Dept of English & Comparative Literature

English 101, Introduction to Literary Criticism, Spring 20

Course and Contact Information

Instructor:	Professor Katherine D. Harris
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Office Hours:	Tues/Thur 12-1pm
Class Days/Time:	Tuesday/Thurs 10:30-11:45am
Classroom:	Clark 111
Co-requisite:	English 100W

Course Webpages - Canvas

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [Canvas](#).

The primary form of distribution of this syllabus, reading materials, assignments, and schedule is via Canvas. A printed version of this syllabus may be distributed at the beginning of the semester via the Department website or email (as a pdf upon request). However, check the Canvas portal for the most updated schedule throughout the semester. (This print version will not be updated beyond January 29, 2020.)

Course Description

Do you see hidden meanings in literary texts? Movies? Games? There are many possible readings of all literary and visual texts. Even your own identity governs your interpretation of the material. For this course, we will discover and apply critical models to various literary, visual, and digital texts. Critical models will include foundational twentieth-century theory as well as contemporary approaches to literature (Feminist, Queer, Marxist, Post-Colonial, and Digital Humanities theories). Though we will apply these critical models to texts across several historical periods and literary genres, Joseph Conrad's *Heart of Darkness* will be our ur-text.

Course Learning Outcomes

1. Upon successful completion of this course, students will be able to:
2. CLO 1 Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
3. CLO 2 Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature
4. CLO 3 Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and

nature of the subject.

5. CLO 4 Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
6. CLO 5 Articulate the relations among culture, history, and texts.

1-Unit Enhancement

Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit enhancement: Undergraduate Research and Information Literacy.

In order to understand how other scholars use theoretical models to analyze literature, this assignment asks students to find and annotate eight contemporary literary critical articles that focus on *Heart of Darkness* (not in the *Heart of Darkness* critical edition that we are using for class). A 600-word reflective essay on your research experience will also be required.

Students may have completed an Annotated Bibliography in other courses; however, this particular project requires students to master library research skills of literary criticism, synthesize complex arguments from peer-reviewed articles, assess and analyze those arguments and evidence, and analyze the use of the literary critical models studied in class. Students will begin work on this project during the third week of classes by familiarizing themselves with King Library's research resources. Before the due date, students will learn research methods by participating in a King Library treasure hunt, submit progress updates on finding research materials (with feedback from Dr. Harris), and participate in peer review workshop of drafts of annotated bibliography entries (with feedback from Dr. Harris).

Required Texts/Readings

Textbook

Texts and Contexts. Ed. Lynn. 7th ed. Pearson.

Conrad, Joseph. *Heart of Darkness*. 3rd ed. Ed. Ross C. Murfin. Bedford, 2010.

Course Requirements and Assignments

Class Discussion & Participation

This course studies a variety of ways to analyze literature. From the first day of class, your participation in each class meeting is imperative. Since this class is largely discussion-based, arrive to class prepared with the proper readings. Bring *Heart of Darkness* to every class meeting.

A student's participation is assessed by his/her contribution throughout the semester. Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.
- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.

- For an “A,” take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses “sparkle” by bringing to them something really special in terms of your own contributions, interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an “A” indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of “A.”

If you miss class, contact a classmate for notes, reading assignments and handouts – or, better yet, check our Course Website.

Weekly Discussion Posts (10 total)

Because literary criticism is as much about writing as it is reading, each week we will write discussion posts that offer you an opportunity to practice the critical model as it is applied to a piece of literature (approximately 300-500 words). Your understanding of the critical models and class discussion are imperative to produce a sufficient piece of writing. Each discussion post is worth 1 to 10 points and is based on the *quality* of your response. This weekly post will also allow you to explore methodologies based on focused questions, clarify your thoughts on a theoretical model, or comment on your colleague’s presentations. This weekly writing will also allow you to practice your writing skills. Posts (unless otherwise specified) are formal writing that should conform to [MLA style with proper citation format 8th edition \(Links to an external site.\)](#) and should be edited for grammar and typographical mistakes. Sloppy writing will be penalized by at least 3 points. Use of first person (I/we/us/our) or third person (you) will result in a zero on the post. (See [Writing Tips \(Links to an external site.\)](#).)

There are no make-ups for discussion posts; you simply receive a zero for that post. A late post will receive a zero. Please be aware that missing even a few of these posts will cause your final grade to drop significantly. On some days, you will write a post for participation points. This will apply not necessarily in terms of finite points, but will instead represent your participation in the class.

See below for scoring rubric:

- 8-10 points: The post explores the prompt using references from our discussions, details from evidence, and an intellectual exploration of the topic. The post is free from grammatical and writing errors. This level of points is difficult to achieve. Expectations are high for the intellectual rigor of the post.
- 5-7 points: The post has the beginnings of intellectual rigor but lacks one of the qualities above.
- 3-4 points: The post regurgitates class discussion without exploring the topic further in addition to lacking evidence. The post contains grammatical errors, informal writing, ignores MLA style.
- 1-2: The post severely lacks elements from above or does not answer the prompt. This point range also signals a lack of formal writing and a recommendation to visit the Writing Center for help with formal writing style. This point range also signals use of personal pronouns throughout the post as well as a lack of interest in the topic/prompt.
- 0 points: This represents not submitting the post on time, not at all, using first or third person, or not answering the prompt at all.

Annotated Bibliography & Reflective Essay

In order to understand how other scholars use theoretical models to analyze literature, this [assignment](#) asks you to find and annotate contemporary literary critical articles that focus on *Heart of Darkness* (not in the *Heart of Darkness* critical edition that we are using for class). A 600-word reflective essay on your research experience will also be required.

MLA style for documentation, in-text citation methods and Bibliography are required. If you need help on MLA style, please see me before submitting anything. (Essay grades will be reduced for inaccurate citation and Works Cited submissions.) See also our [Writing Tips](#) for 8th edition MLA style online resources and visit the Writing Center. In addition to submitting your Annotated Bibliography to Canvas, your Annotated Bibliography and Reflective Essay will be submitted to Turnitin.com for verification (via Canvas).

Team Critical Model Presentation & Essay

To gain a better understanding of at least one critical theory, on the “praxis” day teams will give a presentation on a critical model and use a literary text to demonstrate its use. The main goal of this presentation is to provide an example of using a critical model. The presentation will be followed by a question and answer session from your peers. A **1200-word** team-written essay and teamwork evaluation are due on the day of the presentation.

Final Exam Essay

The final exam/essay (written outside of class) will be based on a literary text to which you will apply two critical models. This text and critical models must be different from those included in your presentation. We will discuss the Final Exam Essay towards the conclusion of the semester.

Course Workload

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grade Distribution

10% Class Discussion & Participation

20% Weekly Discussion Posts (CLO 1, 2, 3, 5)

25% [Annotated Bibliography & Reflective Essay](#) (CLO 4)

25% [Team Critical Model Presentation & Essay](#) (CLO 1, 2, 3, 5)

20% [Critical Analysis Essay](#) (Final Exam Essay) (CLO 1, 2, 3, 5)

Grading Policy

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

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

- The “A” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.
- The “B” essay will demonstrate competence in the same categories as the “A” essay. The chief difference is that the “B” essay will show some descriptably slight weaknesses in one of those categories. It may slight

one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

- The “C” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.
- The “D” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment—that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.
- The “F” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

For your final grades, 100-90 is an A, 89-80 is a B, 79-70 is a C, 69-60 is a D, and below 60 is an F. Pluses and minuses are the middle of each range. In calculating the final grade, a set number will represent each letter grade; for example, B+ is 87.5, B is 85, and B- is 82.5.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Classroom Protocol

Please arrive on time and be ready to begin at class start. Because we have so much to cover and will engage in broad discussion, we begin promptly (excessive tardiness or interruptions will effect your participation grade and will necessitate a conversation in my office to figure out what we can do to stem this).

If you are late, please wait for a lull in the conversation to enter so you do not disturb the discussion.

We love them - but we must ignore them for one hour and fifteen minutes! Turn off cell phones or put them on silent mode during the class period.

You are welcome to use your laptop with the caveat that it is used to enhance our discussions.

Late Assignment Submission

If you cannot meet an assignment deadline (other than the discussion posts), you must [contact](#) Prof. Harris *at least 48 hours prior* to our class meeting to discuss the situation.

After you contact Prof. Harris, please know that no matter the situation, for *every day* that an assignment is late, you will be penalized a half grade step: A becomes A-, A- becomes a B+, etc.

In order to avoid late penalties, an assignment must be submitted in the required form on Canvas.

No late submissions allowed for discussion board posts.

Academic integrity & Plagiarism

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7 \(Links to an external site.\)](#) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the [Student Conduct and Ethical Development \(Links to an external site.\)](#) website for more information.

If you plagiarize any of your assignments, you will automatically fail this course.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7 \(Links to an external site.\)](#), requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

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

No recordings of this course, Introduction to Literary Criticism, are allowed (video or voice).

University Policies

Per [University Policy S16-9](#) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>. **Make sure to visit this page, review and be familiar with these university policies and resources.**

English 101 - Introduction to Literary Criticism (Spring 2020)

Course Schedule

- **TC** = *Texts & Contexts*
- **HoD** = *Heart of Darkness*
- **JHU** = [Johns Hopkins Database \(library authentication required\)](#)
- **MLA** = [8th edition of MLA format](#) (released in 2016)

Note: Syllabus subject to change

Date	Topics	Reading Due	Assignment Due
Thu, 1/23	We Already Do Literary Criticism!		Complete the 101 Preparedness Survey logged as complete/incomplete on 101 Preparedness Survey
Tue 1/28	Getting to Know Each Other	<p>Getting to Know Exercises (in-class)</p> <p>Coffee with a Professor Program (free coffee/tea!)</p> <p>Secrets of Canvas (<i>getting notifications & reading comments</i>)</p> <p>Create Canvas Bio</p> <p>Write Intellectual Autobiography</p> <p>Add photo to your Canvas bio (identifiable)</p> <p>Write post on What do you value?</p> <p>What's the most important advice? Post on letters from past students</p> <p>Important Syllabus Stuff</p> <p>Syllabus Policies & Schedule:</p> <p>Emailing, Office Hours</p> <p>Assignments</p> <p>Grading Rubric, Late Submission Policy</p>	<p>In-Class work Canvas bio (complete/incomplete)</p> <p>Discussion Post in-class on letters from past students (credit/no credit)</p> <p>Post What do you value? (for Team member selection) (in-class)</p>

Date	Topics	Reading Due	Assignment Due
		<p>Writing Tips</p> <p>Plagiarism/Recording/Intellectual Property</p> <p>Help</p> <p>from Past Students - Letters from Previous Students (in-class)</p> <p>each other</p> <p>Your Student Discussion Area</p> <p>Post Your Notes Discussion Area</p> <p>Writing Help:</p> <p>8th edition of MLA Citation Style - mandatory</p> <p>Writing Center: Workshops & Tutor Appointments (free!)</p> <p>Our primary text: Johns Hopkins Database (library authentication required)</p>	
Thur 1/30	Big Assignment - Forming Teams	<p>Reading</p> <p>Your colleagues' Canvas Profiles!</p> <p>Your colleagues What do you value? posts</p> <p>Discussion (in-class)</p> <p>Let's talk about participation</p> <p>Team Critical Model Presentation - Instructions & Essay Submission</p> <p>"Building Your First Work Plan"</p> <p>Creating Your Team & posting about it</p>	
Tue 2/4	Reading Literary Criticism Strategically	<p>Reading:</p> <p>TC: Introduction & Critical Worlds (3-43)</p> <p>TC: Appendix 2 "A Note on How Theories</p>	<p>Post on Team Formation due</p> <p>Post in-class: "What Kind of Critic Am I?" (c/nc)</p>

Date	Topics	Reading Due	Assignment Due
		<p>Relate” (258-61)</p> <p>Reading Strategically for Literary Criticism</p> <p>"25 Maps that Explain the English Language"</p> <p>"When Shakespeare Committed Word Crimes"</p> <p>Discussion</p> <p>Bring <i>Heart of Darkness</i> edition - we'll read & annotate an article in the back of this edition</p> <p>“Pulp Fiction as Typography” (video)</p> <p>"Dude" in Google's Ngram Viewer</p>	
Thur 2/6	Big Assignment - Doing Research	<p>Discuss</p> <p>Annotated Bibliography & Reflective Essay Assignment</p>	Post due research tutorials (c/nc)
Tue 2/11	Formalism: Introduction	<p>Read:</p> <p>JHU: Forward to the JHU</p> <p>JHU: “American Theory & Criticism 2: 1900 to 1970“</p> <p>JHU: Russian Formalism</p> <p>Discussion:</p> <p>How to Read Poetry (pdf)</p>	
Thur 2/13	Formalism: Praxis	<p>Discussion</p> <p>JHU: Russian Formalism contd</p> <p>Writing Tips for discussion posts</p> <p>Read:</p> <p>“In a Station of the Metro” (Pound)</p>	
Tue 2/18	Writing as a Literary Critic - Thesis Statement!	<p>Read</p> <p>Writing Tips</p>	Post due on Formalism Peer Review of Formalism - in class
Thur 2/20	Revising as a Literary Critic -		

Date	Topics	Reading Due	Assignment Due
	Wrangling that Thesis Statement		
Tue 2/25	New Criticism: Introduction /courses/1360025/discussion_topics/3779331	TC: Chp 3 Unifying the Work (45-58 & 68-70) JHU: New Criticism JHU: T.S. Eliot JHU: Poet-Critic "The Love Song of J. Alfred Prufrock," T.S. Eliot	Revision of Formalism Post
Thur 2/27	New Criticism: Praxis	Bring to Class <i>Heart of Darkness</i> <i>Texts & Contexts</i> Read: all of <i>Heart of Darkness</i> "The Art of Criticism: Getting it Wrong" Discussion: Concordance in TaPoR Heart of Darkness E-Text	
Tue 3/3	Structuralism - Semiotics: Introduction	JHU: " American Theory & Criticism: 1970 & After " JHU: Structuralism JHU: Semiotics JHU: Linguistics and Language JHU: Ferdinand de Saussure TC: Structuralism & Semiotics (109-11)	Post due 10am on New Criticism
Thur 3/5	Structuralism - Semiotics: Praxis	Bring <i>Heart of Darkness</i> (should have completed reading this novella before class)	Team Presentation on Semiotics
Tue 3/10	Post-Structuralism - Deconstruction: Introduction	Read TC: Chp. 5 "Opening Up the Text" (109-124 & 140-42) & Writing help (124-35)	Post due on Semiotics

Date	Topics	Reading Due	Assignment Due
		<p>JHU: “Deconstruction: Derrida, de Man, and the Yale School“</p> <p>JHU: “Deconstruction: The 1980s and After“</p> <p>JHU: Jacques Derrida</p> <p>JHU: Michel Foucault</p> <p>HOD: “What is Deconstruction (205-220)</p> <p>HOD: Miller, “<i>Heart of Darkness</i> Revisited” (231-244)</p>	
Thur 3/12	Post-Structuralism & Deconstruction: Praxis		Team Presentation on Deconstruction
Tue 3/17	Psychoanalytical Criticism: Introduction	<p>TC: Chp 7 “Minding the Work” (195-203 & 217-18)</p> <p>JHU: Psychoanalytic Theory and Criticism (read all 3 entries)</p> <p>JHU: Sigmund Freud</p>	<p>Post due on Deconstruction</p> <p>Team Presentation on Psychoanalysis</p>
Thur 3/19	no class meeting	<p>Work on Annotated Bibliography & write Progress Report - Annotated Bibliography</p>	
Tue 3/24	Marxism: Introduction	<p>TC: Chp 6 “Connecting the Text” (156-60)</p> <p>TC: Cultural Studies (150-53 & 184-190)</p> <p>JHU: Cultural Studies</p> <p>JHU: Marxist Theory & Criticism (read all 3 entries)</p> <p>JHU: Karl Marx & Friedrich Engels</p> <p>Discussion</p> <p>Hamlet’s Soliloquy</p> <p>Revolution in <i>Les Miserables</i></p> <p>Hamilton</p>	<p>Post due Psychoanalytical Criticism</p> <p>Post due Progress Report - Annotated Bibliography</p>
Thur 3/26	Marxism: Praxis		Team Presentation on Marxism

Date	Topics	Reading Due	Assignment Due
3/31 & 4/2		SPRING BREAK	
Tue 4/7	Feminist & Gender Theory: Introduction	<p>TC: Chp 8 “Gendering the Text” (221-35 & 251-53)</p> <p>HOD: “What are Feminist and Gender Criticism” (163-176)</p> <p>JHU: Feminist Theory & Criticism (read all 5 entries)</p> <p>JHU: Gender Theory & Criticism</p> <p>Examples of Current Uses</p> <p>Article: "Donald Trump Sounds More Feminine than any Candidate..." (<i>Slate</i> Mar 14, 2016)</p> <p>Article: "Man Enough? Masculinity, Media, and the American Presidency" (<i>Blue Review</i>)</p> <p>Video: "Male Privilege" by MTV</p> <p>Video: “Bic Pens for Women” (video)</p> <p>Video: “Body Form Responds: The Truth” (video)</p> <p>Video: History of Superheroines (PBS) (Video trailer)</p>	<p>Post due on Marxism</p> <p>Post by Wednesday 6pm Participation Check-in (completed/incomplete)</p>
Thur 4/9	Feminist & Gender Theory: Praxis	<p>Examples of Current Uses:</p> <p>"How Language Shapes the Way We Think" (TedTalk Video)</p> <p>“Potty Mouthed Princesses“</p> <p>1980s Enjoli Perfume Commercial</p> <p>“You Spin Me Round,” Dead or Alive</p> <p>David Bowie, Ziggy Stardust</p>	<p>Reflecting on Theory Analysis Writing (in-class)</p> <p>Team Presentation on Feminist or Gender</p>
Tue 4/14	Queer Theory: Introduction	Readings:	Post due on Feminist or Gender Theory

Date	Topics	Reading Due	Assignment Due
		<p>JHU: Queer Theory & Criticism (read all 3 entries)</p> <p>JHU: Eve Kosofsky Sedgwick</p> <p>Examples of Current Uses:</p> <p>"When Binary Code Won't Accommodate Non-Binary People"</p> <p>"Tim Cook Speaks Up"</p> <p>"homosexual," OED (requires log-in)</p> <p>Psychopathia Sexualis, Chaddock, 1894 - <i>glance at opening pages</i></p> <p>"queer," NGram Viewer (American English corpus)</p> <p>"queer," Wikipedia</p> <p>Oscar Wilde's literary legacy and his gender-bending publisher</p>	
Thur 4/16	Queer Theory: Praxis		Team Presentation on Queer Theory
Tue 4/21	Postcolonial Criticism: Introduction	<p>TC: Postcolonial and Ethnic Studies (160-63 & 184-90)</p> <p>JHU: Postcolonial Cultural Studies (read both entries)</p>	Post due Queer Theory due
Thur 4/23	Postcolonial Criticism: Praxis		Team Presentation on Postcolonial
Tue 4/28	WORKSHOP ON ANNOTATED BIBLIOGRAPHY	<p>Bring 1 completed entry for peer review & discussion</p> <p>Bring all 8 of your articles (all research needs to be completed)</p>	Post draft annotated bibliography entry by 10am
Thur 4/30	Race & Ethnicity Studies: Introduction & Praxis	<p>JHU: Race & Ethnicity</p> <p>JHU: Edward Said</p> <p>Article: "Achebe: Racism in Heart of Darkness"</p> <p>Examples of Uses:</p>	

Date	Topics	Reading Due	Assignment Due
		<p>Video: Ta-Nehisi Coates on Words</p> <p>Video: Toni Morrison Interview</p> <p>Podcast: Chinua Achebe on NPR</p> <p>Article: Chinua Achebe in <i>The Guardian</i></p> <p>Scholarly Article: “‘A Bloody Racist’: Achebe’s View of Conrad,” <i>The Yearbook</i> (requires SJSU log-in)</p>	
Tue 5/5	<p align="center">NO CLASS SESSION - ANNOTATED BIBLIOGRAPHY WORK DAY</p> <p align="center">Harris in FOB Rm 214, 12-3pm for consultations, help, drafting</p> <p align="center">(in-person or virtual)</p> <p align="center"><u>Annotated Bibliography & Reflective Essay</u> Due May 12, 10am</p>		
Thur 5/7	FINALE!	<p>In-Class Work:</p> <p>Reveal: Final Exam Essay Instructions!</p> <p>Review: Hints for Reading Fiction</p> <p>Discuss: Literary Text for Final Exam</p> <p><u>Participation Post (worth 10 points!)</u></p> <p>Letters to Future 101ers</p>	<p>Letters to Future 101ers (in class)</p> <p>Post due on Postcolonial, race, or ethnicity theory</p> <p><u>Participation Post</u> due</p>
<p align="center">FINAL EXAM</p> <p align="center">Essay Due on May 18, 10am</p> <p align="center">May 18, 9:45am-12pm (no class meeting)</p>			