

Fall 2014/Winter 2015: English Department

FYSM 1004E

Precludes additional credit for ENGL 1000

Prerequisite: normally restricted to students entering first year of a B.A. program

Location: 501 Southam Hall

Time: Monday & Wednesday 10:05 to 11:25

Professor J. Medd

Phone: 520-2600, ext. 2329

Office: 1804 Dunton Tower

Fall Office Hours: Mon. & Wed. 11:35 to 1:00 & by appointment

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FYSM 1004E: Literary Modernisms: Literature, Genre, Context

Course Description

This course introduces students to literary study through examining poetry, drama, and fiction, focusing on British, Irish, and North American writing from and about the late-nineteenth century through the mid-twentieth century. We will consider how different literary movements and specific authors responded to and participated in extraordinary changes in art, culture, history, and systems of belief during this period. Specific contexts will include modern visual art; new movements in literature and theatre; the impact of new technologies and urbanization; new ideas in psychology and philosophy; and reactions against established belief systems and structures of power, including issues of gender, sexuality, Empire, race, and politics. Areas of focus include the Irish Literary Renaissance; literary representations of British Imperialism; literary responses to the Great War (WWI) and its consequences; the Harlem Renaissance; and literary and artistic movements including aestheticism, impressionism, symbolism, and modernist poetry and prose. We will also read recent writing that engages with the history and literature of the early twentieth century.

Along the way we will meet a number of intriguing and provocative figures: a quiet and unassuming Oxford fellow, described as “the most perfect master of English prose creating amongst us,” but also accused of “misleading” and corrupting youth with his controversial writing (Walter Pater); a mystical Irish poet (W.B. Yeats); a sensual and sexually-assertive girl with obscenely murderous desires (Oscar Wilde’s *Salomé*); a ghost-obsessed governess in charge of two creepily-ideal children (Henry James, *The Turn of the Screw*); a power-hungry ivory-trader epitomizing the corruption of Imperialism (Joseph Conrad, *Heart of Darkness*); an aging man paralyzed by indecision and self-doubt (T.S. Eliot, “The Love Song of J. Alfred Prufrock”); “the handsomest man in England,” whose sentimental poetry and death in the Great War rendered him a national icon (Rupert Brooke); shell-shocked soldiers haunted by gruesome battlefront trauma (the poetry of Wilfred Owen and Siegfried Sassoon; Pat Barker, *Regeneration*; Virginia Woolf, *Mrs Dalloway*); and African-American writers confronting racism while leading a revolution in arts and letters (Langston Hughes and Nella Larsen).

Class time will be dedicated to developing skills in close reading and critical thinking; acquiring a vocabulary of critical terms for literary analysis; developing research skills; examining the historical, social, and intellectual contexts in which the literary works were produced; discussing and debating ideas and interpretations; and developing strategies for effective essay writing. The seminar emphasizes class discussion, student participation, and the pleasures of academic community.

Required Texts (Available at Octopus Books, 116 Third Avenue, off Bank Street: <http://octopusbooks.com>; bring the course to the store, or pre-order course books to pick up at the store, or have them delivered for a fee)

Fall Term:

Elisabeth A. Howe, *Close Reading: An Introduction to Literature* (Longman)

Leslie A. Casson, *A Writer’s Handbook* (Broadview)

Diana Hacker, *A Pocket Style Manual* (ITP)

Oscar Wilde, *Salomé* (Dover)

Joseph Conrad, *Heart of Darkness* (Broadview)

Henry James, *The Turn of the Screw* (Dover)

Winter Term (books will be available at Octopus Books by the winter term)

Pat Barker, *Regeneration* (Plume/Penguin)

Virginia Woolf, *Mrs Dalloway* (Oxford World’s Classics)

Nella Larsen, *Passing* (Penguin Twentieth-Century Classics)

**additional Fall & Winter readings available in the public domain and/or through CU Library online resources

Course Requirements: How will student learning be assessed?

Students who choose to take this course will complete a variety of assignments, including informal in-class writing and short take-home assignments, essays, research assignments, online and classroom discussions, writing workshops, peer-editing, and two exams. These tools are to help students develop their own skills and critical voices in reading, writing, analysis, and discussion. We will address the process of reading, interpreting, researching, and writing about literature; students will have the chance to develop drafts, receive feedback, and revise their work before it is submitted for evaluation.

**** To receive a grade for this course, students must complete all of the requirements in a timely manner ****

Attendance, Participation, and Preparation (includes informal writing, group discussion & quizzes): 10%

Deciding to take this class means a commitment to attending all of the classes and completing assignments on time. As this is a seminar, you are responsible to other members of the class; learning depends on the engagement and participation of everyone. In teaching this class, I will work to help everyone develop the tools to succeed. You will receive credit for your attendance and participation in the following ways:

1) The class format will rely on discussion (both full-class and small group) and I will take regular attendance. You may also have the opportunity to participate in on-line discussion. If you take this class, you are committing to coming to class on time, prepared to ask and answer questions and to participate in discussion. Multiple absences will seriously affect your final grade. **If you miss more than two classes per term, you will lose 1% of your final mark for every class missed. Students who miss more than one-third of the classes per term (to a maximum of 8 absences in one term) will not be allowed to write the exam and cannot pass the course. Please contact me if illness or an emergency requires you to miss more than two classes.**

If you miss a class, please contact a classmate to find out about work you missed and check cuLearn for announcements, handouts, and assignments, *before* you come to me with questions.

2) Informal writing (whether in class, or on your own time) helps you to respond to the readings, generate ideas, practice writing, and prepare for discussion. Small group discussions (including taking notes on your discussions) allow you to explore ideas before sharing them with the class. Informal writing and small group discussions will occur throughout the course. They will not be formally graded: in some cases you will receive feedback, in others you will just be given credit for having done the work (which depends on coming prepared, having done the reading). You may also be asked to post your group discussion notes on cuLearn.

Please put your name and date on all informal writing and group discussion notes.

3) Expect a few short in-class quizzes that will not be announced ahead of time. These are to give you credit for keeping up with the reading and to address writing issues; missed quizzes cannot be made up.

4) You are required to attend an individual conference with me, during my office hours or by appointment, at least once a term, preferably when you have specific writing issues to discuss (e.g. after receiving feedback on your writing, while working on a new assignment or essay, or while revising work for a final draft).

Assignments and Exams

These are mandatory requirements; you cannot pass the course if you do not complete them.

Scheduled Fall Term Assignments

Two Short Assignments: Poetry Annotation & Explication, and Mystery Assignment: 5%

Details of the assignments will be discussed in class.

Informal Research Assignment on Intertextuality: included in participation mark; details discussed in class.

Fall Essay: 15%

You will produce a formal essay in the fall, worth 15% of the final mark. Essay expectations and format guidelines will be discussed in class.

December Exam: 15%

The exam will consist of short answer and essays, and will be based on our discussions and learning in class. Details about exam format and expectations will be discussed in class before the exam.

Scheduled Winter Term Assignments**Two Short Assignments: Poetry Annotation & Explication, and Engaging Secondary Sources: 10%**

Details of the assignments will be discussed in class.

Winter Essay #1: 10%

A comparison/contrast essay, with time scheduled for peer-editing and workshopping a full draft of your paper. Your work developing the essay and providing feedback to peers will be assessed along with the final draft.

Final Winter Research Essay: 20%

The final paper will include a number of steps to develop your ideas, including a proposal, a writing workshop, research development, peer-editing, and draft revisions. As there are several steps in the process, it is important to complete each step on time and be ready for in-class workshops. Your work on developing the essay and providing feedback to peers will be assessed along with the final draft.

April Exam: 15%

The exam will follow a similar format to the December exam. Details will be distributed and discussed in class before the exam. The April exam will address material from the winter term only.

Requirements and Assessments at a Glance

*** students will be given advance notice of any changes to this information ***

FALL TERM				
Requirement	Description	Length	Value	Due Date
Fall Short Assignment	Poetry Annotation and Explication	750-1000 words	5%	September 29
Fall Essay	Chapter Analysis	1200-1500 words	15%	November 5
Fall Mystery Assignment	TBA	TBA	TBA	November 24
Fall Informal Research Assignment	Intertextuality in "The Love Song of J. Alfred Prufrock"	Part of participation mark		December 5
December Exam	Short Answer & Essay	3 hrs	15%	TBA
WINTER TERM				
Requirement	Description	Length	Value	Due Date
Winter Short Assignment #1	Poetry Annotation and Explication	800-1200 words	5%	January 12
Winter Essay #1	Comparison/Contrast	1700-2250 words	10 %	Draft for Peer-Editing: February 2 Final Draft: February 9
Winter Short Assignment # 2	Engaging with Secondary Sources	1000-1250 words	5%	March 2
Final Winter Research Essay	Comparison/Contrast Research Paper	1800-2500 words	20 %	See schedule for pre-draft deadlines Draft for Peer-Editing: April 1 Final Draft: April 8
April Exam	Short Answer & Essay	3 hrs	15%	TBA
ALL YEAR				
Participation & Informal Assignments	In-class writing, informal assignments, discussions, quizzes, individual conferences		10%	Ongoing

Assignment and Essay Submission Policies

Unless otherwise noted, assignments and essays are due as hard copies at the beginning of class on the due date. I may also request electronic submissions, but will only grade and comment on hard copies. There are key reasons why you need to submit all work on time:

- Many assignments are due on the day we are discussing a particular reading and your work will form the basis of the class. You will not be able to participate in the seminar if you have not completed the assignment. You also need to have completed the work independently *before* it is discussed in class.
- There are several steps to developing your longer essay, and we are dedicating class time to this work, including writing workshops. You need to complete each step on time in order to benefit from the workshops and to progress through the assignment towards the goal of an excellent essay!
- In order to provide helpful feedback on your work, I need time to read, comment, and assess it. If you do not complete the work on time, I will not have time to offer feedback.

Given the importance of submitting work on time in order to fulfil the goals of the course, **a late essay or assignment will be penalized up to 3% for each day it is late** (not class: *day*). **Essays that are more than a week late may receive “zero”, but still must be submitted in order to pass the course. Most of the informal/short assignments can only be accepted on or before the day they are due.** If you expect to be absent, submit your work by the due date to my mailbox in the English Department Office, 1812 Dunton Tower. There is a drop-box at the office for after-hours submission of student work. Clearly indicate your name, my name, the date, & the course number.

I will consider granting an extension for a major assignment only under extreme circumstances, if you contact me *in writing, at least a week before the deadline*. In emergency cases, please contact me as soon as possible; I may request a doctor’s note or note from the Paul Menton Centre as a precondition for accepting a late essay. **Please keep an electronic copy of all work that you submit.**

Classroom Policies

Please TURN OFF your cellphone during our class. Laptops are allowed, but only for note-taking and other class-related activities. Messaging, internet surfing, and other non-class computer activities are distracting and disrespectful to everyone in the course.

FYSM 1004 as a Writing Attentive English Course

This course is a recommended course for English majors and is designated a writing attentive course; as a FYSM it is also intended to develop writing skills for a university context. The English Department guidelines for a first-year writing attentive course are:

Students will spend a significant amount of class time learning and improving university-level forms of thinking and writing, particularly essay-writing skills, that will concentrate on the following:

- establishment and refinement of literary-critical skills through close analysis of texts from a variety of genres
- generation and proof of an argumentative thesis across an essay
- establishment and refinement of sophisticated ideas and opinions using proper, correct and effective academic English style
- use and citation of primary literary texts in appropriate and convincing ways
- development of fluency in and facility with genre-specific literary terminology
- introduction to the fundamentals of secondary research (including critical evaluation, use, and citation of academic sources)

Students will complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills.

Students will write at least one formally scheduled examination.

Contacting me

I am available during my office hours to discuss any aspect of the course. You can see me in person or call me during my office hours. If these times conflict with your schedule, or if I need to alter my regular office hours for any reason, I am happy to schedule an appointment. You can also send me a message by e-mail or my office voice mail, any time of day or night and I will respond in good time. E-mail is the most reliable means of contacting me. See the top of this course outline for my office hours and other contact information.

Academic Integrity

Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct (cheating, plagiarism, and other activities that violate academic integrity standards). Please see the Undergraduate Calendar under “Academic Regulations of the University” Section E14:

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>

See also Carleton’s Academic Integrity Policy: <http://www.carleton.ca/studentaffairs/academic-integrity/>

It is particularly important in this class that students understand and meet academic integrity standards, and are sure they do not violate these standards through plagiarism. The following definition of plagiarism is from Carleton’s Academic Integrity Policy, Part VI (this definition also appears in the Undergraduate Calendar). Terms important to this course have been highlighted:

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet.

Examples of plagiarism include, but are not limited to:

- ***submitting a takehome examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;***
- ***using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;***
- ***using another's data or research findings;***
- ***submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;***
- ***failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.***

For more helpful information on avoiding plagiarism and citing sources, visit the Student Academic Success Center page on Academic Integrity. <http://www2.carleton.ca/sasc/advisingcentre/academic-integrity/>

Your short paper assignments are focused on the primary reading and your own ideas—*do not go to other sources*. When you incorporate research into your final paper (details to be discussed), you must cite your sources appropriately. **If you have any questions about when and how to cite reference sources or how to meet the standards of Carleton’s Academic Integrity Policy, do not hesitate to ask me!** If I suspect that an essay has been plagiarized, I am required to submit the essay to the Faculty Dean, who will conduct a thorough investigation into the case and administer penalties. The penalties for plagiarism are very severe, ranging from failure in the course to expulsion from the university. *It’s not worth the risk!* There are other important policies regarding tests, examinations, and unauthorized resubmission of your work (that is, handing in the same paper in more than one class). Be sure you understand the standards so as to avoid any academic misconduct.

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

For the Student Guide to Academic Accommodation, please see <http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

For more information on Accommodation, please see: <http://www.carleton.ca/equity/accommodation/>

Helpful Student Services

Academic Writing Centre and Writing Tutorial Service (<http://www2.carleton.ca/sasc/writing-tutorial-service/>) provides free one-on-one tutoring to help even the strongest writers improve their work. Book appointments online well before essay due dates. 4th floor MacOdrum Library (Learning Support Services Desk)

Student Academic Success Centre (SASC) (<http://www2.carleton.ca/sasc/>) offers academic advising for students, including educational planning, registering changes in your program or major, transfer credits, and scholarships and international exchange programs. 302 Tory Building

Learning Support Services (LSS) (<http://carleton.ca/lss/>) offers many free programs and services to support student learning, including academic skills development workshops and info sessions, peer helpers, drop-in sessions on study skills, study rooms, etc. Learning Commons, 4th Floor MacOdrum Library

The Student Experience Office (<http://www.carleton.ca/fyee/>) offers a variety of programs and services for both new students and parents of CU students, to ensure student success. 430 Tory Building

International Student Services Office (<http://www1.carleton.ca/isso/>) 128 University Centre

Carleton Health and Counselling Services (<http://www.carleton.ca/health/>) offers comprehensive health care, including counselling of personal problems and emotional distress. 2600 Carleton Technology & Training Centre.

For more information on Carleton's Student Support Services: <http://students.carleton.ca/student-support-101/>

FYSM 1004E Fall 2014 Schedule

The schedule indicates the reading you will have completed by the day of the class. Details about assignments will be provided in class. If we need to change the reading schedule, minor changes will be announced in class and major changes will also be clarified in writing, by e-mail, or a handout in class.

[PD] = material available in the public domain, provided as handout or found online through CU Library, Literature Online, unless otherwise indicated.

CR = *Close Reading: An Introduction to Literature*

September 8 **Introduction** and course expectations

September 10 **Modernity and Modernism:** Introduction and Background

Walter Pater and Impressionism

Walter Pater, "Conclusion" to *The Renaissance: Studies in Art and Poetry* [PD]

September 15 Pater, "Preface" to *The Renaissance: Studies in Art and Poetry* [PD]

Impressionist Painting Slideshow

September 17 "What is Literature?" and "What is Interpretation?" readings provided

CR, "Introduction to Close Reading"

Last day for registration & course changes in fall and fall/winter courses

September 22 **W. B. Yeats: The Irish Renaissance and Symbolism**

"The Stolen Child," "The Lake Isle of Innisfree," "The Wild Swans at Coole" [PD:

<http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000351345&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]

CR, Chapter 1: Introduction to Aspects of Poetry

September 24 Yeats, "To the Rose Upon the Rood of Time," "The Sorrow of Love" [PD as above], "The

Symbolism of Poetry" [PD: in *Ideas of Good and Evil*, www.gutenberg.org]

Arthur Symons, "The Symbolist Moment in Literature" [PD: openlibrary.org; read pdf version, Introduction and Conclusion]

CR, Chapter 2 and Chapter 3

September 29 Yeats, concluded. "The Second Coming," "Sailing to Byzantium," "Byzantium" [PD]

*** Fall Short Assignment: Poetry Annotation/Explication Due ***

October 1 Symbolist Slide Show

Oscar Wilde and Decadence: introduction

October 6 Oscar Wilde, *Salomé*

CR, Chapter 7

October 8 Wilde, *Salomé*

October 13 Thanksgiving: no class

October 15 Wilde, *Salomé*

October 20 Essay Writing Discussion

CR, Chapter 4, Chapter 5

October 22 Essay Writing Workshop

A Writer's Handbook, Chapters 1, 2, 3, 4; please bring *A Pocket Style Manual* to class

October 27 & 29 Fall Break: no classes

- November 3 **Modern(ist) Fiction: Henry James & Joseph Conrad**
 Henry James, *The Turn of the Screw* (Chapter I-XII, to p. 49)
 (please review CR Chapter 4 and 5)
- November 5 James, *The Turn of the Screw* (finish the book)
- November 10 James, *The Turn of the Screw*
 * **Fall Essay on *The Turn of the Screw* Due** *
- November 12 James, *The Turn of the Screw*, concluded
- November 17 Joseph Conrad, *Heart of Darkness* (Part I)
- November 19 Conrad, *Heart of Darkness* (Part II)
- November 24 Conrad, *Heart of Darkness*, finish the book
- November 26 Conrad, *Heart of Darkness*, concluded
 * **Mystery Assignment Due** *
- December 1 **T.S. Eliot and Modernist Poetry**
 T.S. Eliot, "Tradition and the Individual Talent" [PD: see bartleby.com and other sites]
- December 3 Eliot, "The Love Song of J. Alfred Prufrock" [PD:
<http://literature.proquest.com.proxy.library.carleton.ca/searchFulltext.do?id=Z300557510&childSectionId=Z300557510&divLevel=3&queryId=2819676019560&trailId=147A66601B8&area=poetry&forward=textsFT&queryType=findWork>]
 * **Informal Assignment on Intertextuality Due** *
- December 8 Eliot, "The Love Song of J. Alfred Prufrock," concluded
 Discussion of December Exam
- December Exam TBA: Information available through Carleton Central

FYSM 1004E Winter 2015 Schedule

- * this schedule may change: schedule will be confirmed by/before January 5 *
- * one required conference (office hours or appointment) *
- * please bring hard copies of online material for class discussion! *
- * additional readings/review readings from *Close Reading, A Writer's Handbook*, and/or *A Pocket Style Manual* may be assigned for Writing Workshops

- January 5 **Representing the Great War**
 Rupert Brooke, "I. Peace," "II. Safety," "III. The Dead," "IV. The Dead," "V. The Soldier"
 [PD, CU Library, *The Collected Poems of Rupert Brooke*:
<http://catalogue.library.carleton.ca/search~S9?/aBrooke%2C+Rupert/abrooke+rupert/1%2C%2C30%2CB/frameset&FF=abrooke+rupert+1887+1915&6%2C%2C29>. Poems on 65-69.]
- January 7 Brooke, continued
 Wilfred Owen, "Anthem for Doomed Youth," "Dulce et Decorum Est" [PD: CU Library,
The Complete Poems and Fragments
<http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000595261&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
- January 12 Owen, "Strange Meeting," "Disabled," "Mental Cases," "S.I.W.," "Greater Love" PD as above
 * **Poetry Annotation and Explication Due** *
- January 14 Owen, concluded
- January 19 Pat Barker, *Regeneration*, Part I
 Siegfried Sassoon, selected poetry, TBA [PD: CU Library, *Collected Poems 1908-1956*
<http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000564246&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
- January 21 Barker, *Regeneration*, Part II
- January 26 Barker, *Regeneration*, Part III
- January 28 Barker, *Regeneration*, Part IV
- February 2 * **Full Draft of Winter Essay #1 Paper Due** *: Peer Editing Session
 (5% deducted from paper if you do not attend with a draft)
- February 4 Writing Workshop
- February 9 **The Modernist Novel**
 Virginia Woolf, "Modern Fiction" (library reserve)
 * **Final Draft of Winter Essay #1 Due** *
- February 11 Woolf, *Mrs Dalloway*, to page 41
- February 16 & 18: Winter Reading Break: no classes
- February 23 Woolf, *Mrs Dalloway*, to page 80
- February 25 Woolf, *Mrs Dalloway*, to page 128
- March 2 Woolf, *Mrs Dalloway*, finish the novel
 * **Engaging Secondary Sources Assignment Due** *
- March 4 **The Harlem Renaissance**: documentary and lecture

- March 9 Langston Hughes, "The Negro Artist and the Racial Mountain," [PD: http://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm]
Hughes, selected poetry, TBA [PD: CU Library, *The Collected Poems of Langston Hughes* <http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000220464&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
- March 11 Hughes, selected poetry, continued
- March 16 Writing Workshop
- March 18 Library Research Session: Location TBA
*** Proposal for Final Research Paper Due ***
- March 23 Nella Larsen, *Passing*, Part I: Encounter
- March 25 Larsen, *Passing*, Part II: Re-Encounter
- March 30 Larsen, *Passing*, finish the novel
- April 1 *** Full Draft of Final Research Paper Due: Peer Editing Session ***
(5% deducted from paper if you do not attend with a draft)
- April 6 Revision Workshop & Discussion of Final Papers
- April 8 **NO CLASS:** this Wednesday runs on a Friday schedule
*** Final Research Paper Due ***
Last day to withdraw from fall/winter classes
- April Exam TBA: information available through Carleton Central