

# ENG3014-17Fall OW62

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ENG 3014, Section OW64: Theories of Literature. Fall, 2016

3 Credit Hours; Online

Professor Barry Mauer

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## Course Description

Prerequisite: ENC 1102, junior standing, or instructor permission

A theory is an explanation of how and why things work. In this course, we will explore the question of how and why literary and other texts work as they do. Intended as a survey of critical theory, this course is about how to think about and through literature.

The discourses of theory in the 20<sup>th</sup> century and into the 21<sup>st</sup> include formalist, psychological, Marxist, feminist, semiotic, structuralist, post-structuralist, gender and queer, and cultural studies areas such as new historicism, postcolonialism, multiculturalism, and ecocriticism. We will examine works of literature using each theoretical discourse as a lens through which to view and understand them. Additionally, we will take time in the middle of the semester to gain a better understanding of interpretation itself.

This course is a Gordon Rule course. It contains 6000 words of evaluated writing as required by the English Department. Each has the following characteristics:

1. The writing will have a clearly defined central idea or thesis
2. It will provide adequate support for that idea
3. It will be organized clearly and logically
4. It will show awareness of the conventions of standard written English
5. It will be formatted or presented in an appropriate way

## Course Objectives

Students need help to enter into academic and professional discourse communities. My teaching aims to help you enter these communities by integrating four knowledge areas: literacy, critical thinking, self-knowledge, and citizenship.

**Literacy** is more than the ability merely to read and write; it is also the ability to read reality and to interpret the "instrument panels" that tell us about it. At the university level, literacy means the ability to communicate within academic and professional communities using specialized discourses. Such work requires new habits of reading and writing, habits that do not come easily or naturally for most people. My mentor in graduate school, Professor Gregory Ulmer, used to remind me that a pencil was probably the cheapest technology a person could buy but the most expensive to learn to use effectively. I focus on improving each student's abilities regardless of his or her skills on the first day of class.

**Critical thinking** is the ability to assess the merits of an idea or text. It requires skills in analysis and interpretation. Analysis describes what type a text is, how it functions, details its elements and explains how it achieves its effects. Interpretation declares what a text means, what its major themes are, and what morals or lessons the reader should draw from it. When students become adept at these skills, they are ready to assess the merits of ideas, including their own.

**Self-knowledge** lies at the origins of scholarly learning, beginning with the Delphic Oracle's instruction to Socrates: "Know thyself!" Self-knowledge is the process of creating an inventory of one's thoughts and behaviors, discovering one's values, and checking for congruence. By studying literature, we explore different ways of being in the world.

**Citizenship** is a process of engagement with the world, one that balances empowerment with humility. It begins with an understanding of self, of groups, of traditions, and of actions and their consequences. The citizenship process is similar to the self-knowledge process. It entails examination of a group's values and its beliefs and behaviors. Again, the arts are powerful agents for understanding what it means to have responsibility, power, and limitations in our own place and time.

By integrating these four areas, you will gain a sense of confidence about your place in academic and professional worlds. You will have the ability to find, evaluate, and use information. Below are additional goals of the course.

1. To train you to work in critical studies of literary and cultural texts.
2. To identify the aesthetic features of such texts.
3. To identify the methods of composition practiced by the producers of such texts.
4. To write persuasively about the "how" and "why" of critical and theoretical work, particularly your own. Each act of composition, even in theory and criticism, involves developing the "rules of the game," a set of constraints about what is and isn't allowed. You will learn to explain and justify the rules of the game for your own compositions.
5. To learn how to read and incorporate elements from difficult works, including literary texts, methodologies, theoretical texts, and written accounts of complex historical events in your own writing.
6. To learn about the recent movements in context by exploring the transformational ideas and events of the past 200 years, including the triumph of science (and the religiosity attached to it), the invention of photography, audio recording, and the cinema, the rise of modern cities, the emergence of trains and automobiles, the arrival of mechanized warfare, the theories of Marx and Freud, Feminism and Structuralism, and the rise of Taylorist economies, which include liberal democracies and fascist and communist states. This historical context supplied the problems that our theorists and authors addressed, provided them with means for addressing those problems, and allowed them access to markets that had not previously been available.

## Required Texts

1. Dobie, Ann B. *Theories into Practice: An Introduction to Literary Criticism. 3rd Edition.* Wadsworth Cengage Learning, 2012. ISBN: 978-0-495-90233

Note: if you have a different edition of the book, you will be missing readings and the page numbers won't all add up. You will have most of the readings, however, and will have to find the page numbers on your own.

2. Various texts in Webcourses.

## Course Policies

1. As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the online quiz by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 31. Failure to do so will delay the disbursement of your financial aid. **Without verification of this engagement, students will not receive their aid.** Student activity in Webcourses@UCF (Canvas) will be used to determine which students have met the federal standard, and that information will be sent to the Office of Student Financial assistance for processing.
2. Students must follow UCF standards for personal and academic conduct as outlined in [The Golden Rule](http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf) (<http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>). Proper conduct entails creating a positive learning experience for all students; therefore, sexist, racist, homophobic, or other derogatory remarks will not be tolerated. My top priority is to provide a safe environment for learning. We are free, however, to respectfully disagree or point to problems in each other's work.
3. Your participation in class discussions is **required** and is expected each week. You should post a response to at least one discussion question in each discussion area (and feel free to comment beyond the question as well). This is a discussion-based, student-centered class; it only works if you, the student, take responsibility for your learning by participating and being fully prepared and engaged. Full preparation means you have read the assigned material and wrote or thought about it.
4. Make-up work is available at the professor's discretion for excused reasons only.
5. Late assignments will lose 20% of the total possible points per class after due date.
6. All work is to be done individually unless otherwise noted by the instructor.
7. Please turn in all papers to webcourses. Papers must be proofed. Incomplete papers will not be graded.
8. Quizzes are "open note" but "closed book." That means you should learn [how to take notes on a book](#). The link takes you to a handout on that topic.
9. Do not count on extra credit to improve your grade. Do not pressure me to give you extra credit.

10. Emails sent to me must be courteous and professional. Please provide a greeting ("Dear/Hello Dr. Mauer"). Always sign your name. Responses to emails may take up to three days, especially on weekends. Please be patient.
11. No incompletes will be given in this course.
12. Complaints about assignment grades should be discussed with me within one week after grading.
13. If there are mistakes (missing texts, broken links, wrong calendar dates, etc.) in webcourses, please let me know so I can fix them. Creating a webcourse involves setting up hundreds of texts and links. More than likely I made at least one mistake.
14. Plagiarism and Cheating: All work that you submit for this class must be your own, and it must be written exclusively for this course (in other words, you cannot re-submit a paper for this class that you wrote for another class). Also, any sources consulted for your writing must be properly documented. "Rewriting," in which a student consults a source, changes a few words, and presents the ideas as his/her own, is plagiarism. Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment and may also lead to an "F" for the entire course. Plagiarism and cheating subjects a student to referral to the Office of Student Conduct for further action. See the UCF Golden Rule for further information (<http://www.goldenrule.sdes.ucf.edu/> (<http://www.goldenrule.sdes.ucf.edu/>)). I will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity. In other words, do not cheat by giving answers to others or by taking them from anyone else. I will also adhere to the highest standards of academic integrity, so please do not expect me to change your grade illegitimately or to bend or break rules for one person that will not apply to everyone.
15. Accessibility Accommodation: The University of Central Florida is committed to providing reasonable accommodations for all persons with accessibility needs. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Rm. 132, phone (407) 823-2371, TIY/TDD only phone (407) 823-2116.
16. This syllabus may be amended or modified in any way upon notice.
17. In this course we may utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you may be expected to submit assignments in electronic format. After the assignment is processed, as an instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process, visit <http://www.turnitin.com> (<http://www.turnitin.com/>).

## Grading

Assignment	Points
* <a href="#">Discussion Posts</a> (8@ 10 points each)	80 Points
Class Participation (such as posts on non-graded forums)	30 Points
* <a href="#">5-page midterm paper</a>	100 points
* <a href="#">5-page final paper</a>	100 points
<a href="#">Quizzes</a> (3@15 points, 13@10 points, 23@5 points)	290 points
*Final Exam, <a href="#">Part 1</a> : multiple choice (20 pts), <a href="#">Part 2</a> : Essay (30 pts.)	<u>50 points</u>
<b>Total</b>	<b>650 points</b>

A = 605-650

A- = 585-604

B+ = 565-584

B = 540-564

B- = 520-539

C+ = 500-519

C = 475-499

C- = 455-474

D+ = 430-454

D = 405-429

D- = 390-404

F = Below 390

Explanation of assessment:

- Papers are graded according to the rubric below. Begin your work at least one week in advance so you have time to do research, drafting, and editing.
- Discussion posts should follow the Gordon Rule criteria:
  1. The writing will have a clearly defined central idea or thesis
  2. It will provide adequate support for that idea
  3. It will be organized clearly and logically
  4. It will show awareness of the conventions of standard written English
  5. It will be formatted or presented in an appropriate way
- Quizzes are multiple choice, typically five questions each, and are designed to assess whether you have read and minimally comprehended the assigned reading.
- The final exam is in two parts. The first part consists of 20 multiple choice questions. The second part is an essay; you will select one of the essay prompts to answer. The exam will cover the whole semester but will focus primarily on the theoretical works – I want to make sure you understand the concepts. It matters less whether you can remember particular works of literature or art than on whether you have the theoretical tools to make sense of *any* work of literature or art.

## Standards for Written Work

- An “A” text is exceptional. It presents sophisticated and significant critique and is guided by a meaningful argument. It contains the required elements of the assignment, is written in an engaging style, is arranged in a logical manner, is memorable, and is visually appealing. It is free of mechanical errors.
- A “B” text is strong. It contains all required elements of the assignment. It is generally above average in terms of the criteria mentioned above, but falls short of excellence in one or more category. It has few mechanical errors.
- A “C” text is competent. It contains all required elements of the assignment. It is generally average in terms of the major criteria listed above. It has some mechanical errors.
- “D” work is weak. It does not include the required elements of the assignment and it falls below average in terms of one or more of the major criteria.
- “F” work fails in terms of one or more of these criteria.

## Grading Rubric

	Conceptual	Rhetorical	Thesis	Development and Support	Structuring	Language
A	has cogent analysis, shows command of interpretive	commands attention with a convincing argument with a compelling purpose; highly responsive to the demands of a specific writing	essay controlled by clear, precise, well-defined	well-chosen examples; uses persuasive reasoning to develop and support thesis	well-constructed paragraphs; appropriate, clear, and smooth	uses sophisticated sentences effectively; usually chooses words appropriately; observes professional conventions of written English and

	and conceptual tasks required by assignment and course materials: ideas original, often insightful, going beyond ideas discussed in lecture and class.	situation; sophisticated use of conventions of academic discipline and genre; anticipates the reader's need for information, explanation, and context	thesis; is sophisticated in both statement and insight	consistently; uses specific quotations, statistics, aesthetic details, or citations of scholarly sources effectively; logical connections between ideas are evident	transitions; arrangement of organizational elements seems particularly apt	manuscript format; makes few minor or technical errors
<b>B</b>	shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency	addresses audience with a thoughtful argument with a clear purpose; responds directly to the demands of a specific writing situation; competent use of the conventions of academic discipline and genre; addresses the reader's needs for information, explanation, and context.	clear, specific, arguable thesis, central to the essay; may have left minor terms undefined	pursues explanation and proof of thesis consistently; develops a main argument with explicit major points with appropriate textual evidence and supporting detail	distinct units of thought in paragraphs controlled by specific, detailed, and arguable topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs	a few mechanical difficulties or stylistic problems (split infinitives, dangling modifiers, etc.); may make occasional problematic word choices or syntax errors; a few spelling or punctuation errors or a cliché; usually presents quotations effectively, using appropriate format
<b>C</b>	shows an understanding of the basic idea, and information involved in the assignment; may have some factual, interpretive or conceptual errors	presents an adequate response to the essay prompt; pays attention to the basic elements of the writing situation; shows sufficient competence in the conventions of academic discipline and genre; signals the importance of the reader's need for information, explanation, and context	general thesis or controlling idea; may not define several central terms	only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported, makes limited use of textual evidence; fails to integrate quotations appropriately; warrants missing	some awkward transitions; some brief, weakly unified undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information	more frequent wordiness, unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; some distracting grammatical errors (wrong verb tense, pronoun agreement, apostrophe errors, singular/plural errors, article use, preposition use, comma splice, etc.); makes effort to present quotations accurately
<b>D</b>	shows inadequate command of course materials or has significant factual and	shows serious weakness in addressing an audience; unresponsive to the specific writing situation; poor articulation of purpose in academic writing; often	thesis vague or not central to argument; central terms not defined	frequently only narrates; digresses from one topic to another without developing ideas or terms, makes insufficient or	simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical	some major grammatical or proofreading errors (subject/verb agreement, sentence fragments, word form errors, etc.); language frequently weakened by clichés, colloquialisms,

	conceptual errors; confuses some significant ideas	states the obvious or the inappropriate		awkward use of textual evidence; relies on too few or the wrong type of sources	arrangement of ideas	repeated inexact word choices; incorrect quotation or citation format
F	writer lacks critical understanding of lectures, readings, discussions, or assignments	shows severe difficulty communicating through academic writing	no discernible thesis	little or no development; may list disjointed facts or misinformation; uses no quotation, or fails to cite sources or plagiarizes	no transitions; incoherent paragraphs; suggests poor planning or no serious revision	numerous grammatical errors and stylistic problems seriously detract from the argument; does not meet Standard Written English requirement

## University Writing Center

The [University Writing Center \(http://uwc.cah.ucf.edu/\)](http://uwc.cah.ucf.edu/) (UWC) offers writing support to UCF students from first-year to graduate in every discipline. Trained peer consultants provide help at every stage of the writing process, including understanding assignments, researching, drafting, revising, incorporating sources, and learning to proofread and edit. The UWC's purpose is not merely to fix papers or to make better writers, but to teach writers strategies to navigate complex situations for writing, both in and outside the University. Consultations are available for individuals and small groups. To make the best use of the UWC, visit far enough before your due date to allow yourself time to revise after your consultation, browse the writing resources on our website, and arrange a regular weekly appointment if you'd like long-term help. You may schedule a 45-minute appointment by phone or by using the scheduler on our website; walk-in consultations are also available. In addition, the UWC seeks graduate and undergraduate tutors from all majors; contact the UWC to learn more about peer writing consulting and ENC 4275/5276: Theory & Practice of Tutoring Writing, our three-credit tutor-education course.

### Locations:

- 105 Colbourn Hall
- Hitt Library –Information/Reference Desk & 425
- Rosen College Library
- Chemistry Tutoring Lab –CHM 321
- Global UCF –4365 Andromeda Loop N, Suite 384

**Phone:** 407-823-2197

**Web:** <http://uwc.ucf.edu/> ([https://webmail.ucf.edu/owa/redir.aspx?C=oesjJDSjJUeXzFWjCYhBLuoXEw1HjNEIXKF5Twp22WUGihdAtjqj\\_K\\_rAafmR2E1VgL\\_amTMKm4.&URL=http%3a%2f%2fuwc.ucf.edu%2f](https://webmail.ucf.edu/owa/redir.aspx?C=oesjJDSjJUeXzFWjCYhBLuoXEw1HjNEIXKF5Twp22WUGihdAtjqj_K_rAafmR2E1VgL_amTMKm4.&URL=http%3a%2f%2fuwc.ucf.edu%2f))

## Schedule

Note: Assignments after dates are due dates (not start dates).

### Week 1 (August 21-25): Introduction to the Course - Stories

Monday, August 21:

1. Read [Module 1, A Note about the Class, syllabus](#), and [disclaimer](#).
2. Write an introduction about yourself in the "[Class Greeting - Introduce Yourself](#)" section of the discussion area of our webcourse. (0 points)

Wednesday, August 23:

1. Read [Module 2](#), read [Handouts](#) (in webcourse) [contains "Aim to Persuade," "Basic Essay Structure," "Exam Rubric," "Guidelines for Papers," "How to Take Notes on a Book," "Guidelines for Papers," "Midterm Paper Instructions," "Writing Research Papers, and "Writing Tips"] (9 pages), and read [Textbook](#) (in webcourse): "Story and Storyteller," "The 'Literary' Anecdote" (pages 2-18) (18 pages)
2. Take the [Textbook: "Story and Storyteller" and "The 'Literary' Anecdote" Quiz](#) (10 points)
3. Post a response in the [discussion section](#) (0 points)

Thursday, August 24: **Last Day to Drop the Class and Request a Full Refund**

Friday, August 25:

1. Read [Module 3](#), and [Textbook](#) (in webcourse): "The Short Story" (pages 18-29) (12 pages)
2. Take the [Textbook: "The Short Story" Quiz](#) (5 points)
3. Post a response in the [discussion section](#) (0 points)

## **Week 2 (August 28- September 1): Literature and Theory / Familiar Approaches**

Monday, August 28:

1. Read [Module 4, Dobie](#): "To the student" (pgs. xvii-xx), "The Relationship of Reading and Writing" (pgs. 1-13), and Faulkner "Barn Burning" (pgs. 267-279) (31 pages)
2. Take the [Dobie: "To the student," "The Relationship of Reading and Writing," and Faulkner "Barn Burning" Quiz](#). (10 points)
3. Post a response in the [discussion section](#). (10 points)

Wednesday, August 30: **Deadline for financial aid's proof of activity requirement - complete at least one quiz.**

1. Read [Module 5](#), and Dobie: Familiar Approaches (pgs. 14-26)
2. Take the [Dobie: Familiar Approaches Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, September 1:

1. Read [Module 6](#), Dobie: Joyce "Araby" (pgs. 326-330), and Dobie: Robinson "Richard Cory" (pg. 341-2)
2. Take the [Dobie: Joyce "Araby" Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (0 points)

## **Week 3 (September 4-8): Formalism**

Monday, September 4: **Labor Day**

Wednesday, September 6:

1. Read [Module 7](#) and Dobie: Formalism (pgs. 33-52)
2. Take the [Dobie: Formalism Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, September 8:

1. Read [Module 8](#): Read [Module 8](#), and [Textbook](#) (in webcourse): "The Linguistic Basis of Metaphor," "Metaphor in Three Poems" (pages 62-74) (14 pages)
2. Take the [Textbook "The Linguistic Basis of Metaphor" and "Metaphor in Three Poems" Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (0 points)

## **Week 4 (September 11-15): Formalism**

Monday, September 11:

1. Read [Module 9](#) and [Brooks](#) (in webcourse): "The Language of Paradox" (pgs. 52-64)
2. Take the [Brooks "The Language of Paradox" Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, September 13:

1. Read [Module 10](#) and [Textbook](#) (in webcourse): "Poetic Uses of Metaphor" (pages 87-94) (8 pages)
2. Take the [Textbook "Poetic Uses of Metaphor" Quiz](#). (5 points)
3. Post a response in the [discussion section](#). (10 points)

Friday, September 15:

1. Read [Module 11](#), [Textbook](#) (in webcourse): "Representation and Its Complications" (pages 57-62) (5 pages) and [Shklovsky](#) (in webcourse): "Art as Technique" (13 pages)
2. Take the [Textbook "Representation and Its Complications" and Shklovsky "Art as Technique" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

## Week 5 (September 18-22): Formalism

Monday, September 18:

1. Read [Module 12](#) and [Propp](#) (in webcourse): *The Morphology of the Folktale* (to page 14)
2. Take the [Propp: The Morphology of the Folktale Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, September 20:

1. Read [Module 13](#) and [Bakhtin](#) from "Discourse in the Novel" (pgs. 256-264)
2. Take the [Bakhtin "Discourse in the Novel" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, September 22:

1. Read [Module 14](#) and Dobie: [Hawthorne "Young Goodman Brown" \(http://www.eldritchpress.org/nh/ygb.html\)](#) (pgs. 306-315)
2. Take the [Hawthorne "Young Goodman Brown" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

## Week 6 (September 25-29): Psychological Criticism

Monday, September 25:

1. Read [Module 15](#), Dobie: Psychological Criticism (pgs. 53-77) (25 pages), [Tennyson](#) (in webcourse): "Ulysses" (1 page), and [Coleridge](#) (in webcourse): "Kublai Khan" (2 pages)
2. Take the [Dobie: Psychological Criticism Quiz](#) (15 points)
3. Post a response in the [discussion section](#). (10 points)

Wednesday, September 27:

1. Read [Module 16](#), [Textbook](#) (in webcourse): "Metaphor and Dreams" (pages 74-83) (9 pages), and [Freud](#) (in webcourse): "The Dream Work" (12 pages)
2. Take the [Textbook "Metaphor and Dreams" and Freud "The Dream Work" Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, September 29:



1. Read [Module 17](#), Dobie: Keats "To Autumn" (pgs. 330-331), Dobie: Gaines "The Sky is Gray" (pgs. 280-301) Dobie: Psychological Criticism, part 2 (pgs. 78-83), and [Robinson](#): "Mama Mary and Mother Medusa" (10 pages) (29 pages)
2. Take the [Gaines "The Sky is Gray," and Psychological Criticism part 2 Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

## Week 7 (October 2-6): Intertextuality

Monday, October 2:

1. Read [Module 18, Textbook](#) (in webcourse): "Intertextuality" (pages 150-157) (7 pages), [Basile](#): "Sun, Moon, and Talia," and [Textbook](#) "Transforming Texts (2): *Sleeping Beauties*" (pages 162-171) (13 pages)
2. Take the [Intertextuality Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (10 points)

Wednesday, October 4:

1. Read [Module 19, Textbook](#) (in webcourse): Coover, "Five Sections from *Briar Rose*" (pages 171-176) (6 pages)
2. Take the [Coover, "Five Sections from Briar Rose" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, October 6:

1. Read [Module 20, Textbook](#) (in webcourse): "Completing Texts: The Reader's Work," and Hemingway, "Up in Michigan" (pages 176-183) (7 pages)
2. Take the ["Completing Texts: The Reader's Work," and Hemingway, "Up in Michigan" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

## Week 8 (October 9-13): Interpretation

Monday, October 9: You must begin pre-writing your [midterm paper](#) no later than this date. Pre-writing means choosing from the [midterm paper](#) assignment options, developing a research question, a working thesis, and compiling research materials. You should also begin sketching out your argument, which is the reasoning and evidence needed to support your thesis. Please refer to the [handouts](#) for further instructions.

1. Read [Module 21, Textbook](#) (in webcourse): "Identifying with Texts," Ray, "The Culmination of Classic Hollywood: *Casablanca*" (pages 190-198), and Banks, "*Bambi*, A Boy's Story" (pages 199-207) (16 pages)
2. Take the ["Identifying with Texts," Ray, "The Culmination of Classic Hollywood: Casablanca," and Banks, "Bambi, A Boy's Story" Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (10 points)

Wednesday, October 11:

1. Read [Module 22, Textbook](#) (in webcourse): "On Interpretation" (pages 207-210), "Interpreting Texts," Bettelheim, "The Sleeping Beauty," and Prose, "On 'Sleeping Beauty'" (207-229) (27 pages)
2. Take the ["On Interpretation," "Interpreting Texts," Bettelheim, "The Sleeping Beauty," and Prose, "On 'Sleeping Beauty'" Quiz](#) (15 points)
3. Post a response in the [discussion section](#). (10 points)

Friday, October 13:

1. Read [Module 23, Textbook](#) (in webcourse): Comley and Scholes, "Interpreting 'Up in Michigan'" (229-236) (7 pages)
2. Take the [Comley and Scholes, "Interpreting 'Up in Michigan'" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (10 points)

## Week 9 (October 16-20): Marxist Criticism

Monday, October 16: [MIDTERM PAPER DUE](#).

1. Read [Module 24](#), Dobie: de Maupassant "The Diamond Necklace" (pgs. 331-337) (7 pages)
2. Take the [de Maupassant "The Diamond Necklace" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, October 18:

1. Read [Module 25](#), Dobie: Marxist Criticism (pgs. 84-101) (17 pages), and the [Marx Glossary](#) (7 pages)
2. Take the [Dobie: Marxist Criticism Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, October 20:

1. Read [Module 26, Lane](#) (in webcourse): "Marxism, Critical Theory and New Historicism" (pgs. 311-317) (7 pages)
2. Take the [Lane: "Marxism, Critical Theory and New Historicism" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

## Week 10 (October 23-27): Marxist Criticism

Monday, October 23:

1. Read [Module 27, Marx](#) (in webcourse): "The Commodity" (18 pages)
2. Take the [Marx "The Commodity" Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, October 25:

1. Read [Module 28, Brecht](#) (in webcourse): "The Modern Theater Is the Epic Theater" (10 pages)
2. Take the [Brecht "The Modern Theater Is the Epic Theater" Quiz](#)
3. Post a response in the [discussion section](#). (0 points)

Friday, October 27:

1. Read [Module 29](#), and [Balibar and Macherey](#) (in webcourse): "On Literature as an Ideological Form" (22 pages)
2. Take the [Balibar and Macherey Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

**Note: Monday, October 30 is the last day to withdraw and the deadline for grade forgiveness.**

## Week 11 (October 30- November 3): Feminist Criticism

Monday, October 30:

1. Read [Module 30](#), Dobie: Adams Letters (pgs. 253-256), and Dobie: Feminist Criticism (pgs. 102-124) (25 pages)
2. Take the [Adams Letters and Feminist Criticism Quiz](#) (15 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, November 1:

1. Read [Module 31](#), Dobie: Conway excerpt from *The Road from Coorain* (pgs. 256-266) and "The Road from Mother: A Daughter's Struggle" (pgs. 125-128) (12 pages)
2. Take the [Conway Road from Coorain and Feminist Criticism, part 2 Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, November 3:

1. Read [Module 32, Rice](#) (in webcourse): "Feminism: Introduction" (pgs. 143-6), de Beauvoir excerpt from *The Second Sex* (pgs. 41-2), [Lane](#) (in webcourse): Feminism (pgs. 635-641), and [Lane](#): Gender and Queer (573-580) (21 pages)
2. Take the [Feminism, de Beauvoir, and Gender and Queer Quiz](#) (10 points)

3. Post a response in the [discussion section](#). (10 points)

## **Week 12 (November 6-10): Feminist Criticism / Semiotics & Deconstruction**

Monday, November 6:

1. Read [Module 33, Gilbert and Gubar](#) (in webcourse): Excerpt from *The Madwoman in the Attic* (6 pages)
2. Take the [Gilbert and Gubar Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, November 8:

1. Read [Module 34](#), Dobie: Frost "Stopping by Woods on a Snowy Evening" (pg. 280), and Deconstruction (pgs. 149-174) (26 pages)
2. Take the [Frost and Deconstruction Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, November 10: **Veteran's Day**

## **Week 13 (November 13-17): Semiotics & Deconstruction / Cultural Studies: New Historicism**

Monday, November 13:

1. Read [Module 35, Saussure](#) (in webcourse): "Nature of The Linguistic Sign" (24-46), and [Lane \(in webcourse\)](#): "Deconstruction and Poststructuralism" (pgs. 73-80)
2. Take the [Saussure and "Deconstruction and Poststructuralism" Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, November 15:

1. Read [Module 36](#) and [Derrida](#): "Structure, Sign, and Play in the Discourse of the Human Sciences" (13 very dense pages)
2. Take the [Derrida Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Friday, November 17:

1. Read [Module 37](#), Dobie: Cultural Studies: New Historicism (pgs. 175-198) (24 pages)
2. Take the [Cultural Studies: New Historicism Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

## **Week 14 (November 20-24): Cultural Studies: New Historicism / Postcolonialism / Multiculturalism**

Monday, November 20:

1. Read [Module 38](#), Dobie: Gordimer "Once Upon a Time" (pgs. 301-306) and Dobie: Cultural Studies: New Historicism, 2 (pgs. 199-203)
2. Take the [Gordimer "Once Upon a Time" Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, November 22:

1. Read [Module 39](#), Dobie: Hughes "I, Too," "Theme for English B" (pgs. 315-316), Dobie: More Cultural Studies: Postcolonialism (pgs. 204-216), and Model Students Analyses (pgs. 227-307) (25 pages)
2. Take the [Postcolonialism Quiz](#) (5 points)
3. Post a response in the [discussion section](#). (10 points)

Friday, November 24: **Thanksgiving**

## Week 15 (November 27-December 1): Cultural Studies: Multiculturalism

Monday, November 27: You must begin pre-writing your **final paper** no later than this date. Pre-writing means choosing from **final paper** assignment options, developing a research question, a working thesis, and compiling research materials. You should also begin sketching out your argument, which is the reasoning and evidence needed to support your thesis. Please refer to the "[handouts](#)" for further instructions.

1. Read [Module 40](#), Dobie: Hurston, "Excerpts from *The Eatonville Anthologies*" (pgs. 317-326) and U.S. Multiculturalism (pgs. 216-226) (20 pages)
2. Take the [Hurston and Multiculturalism Quiz](#) (10 points)
3. Post a response in the [discussion section](#). (0 points)

Wednesday, November 29:

1. Read [Module 41](#), Dobie: Ecocriticism: Literature Goes Green (238-249) (12 pages)
2. No Quiz.
3. Post a response in the [discussion section](#). (0 points)

Friday, December 1: Study Day

## Week 16 (December 4-8): Final Exam Period

Monday, December 4: Study Day






Wednesday, December 6: Final Paper

1. [Final 5-page paper](#) due by 11:59 p.m.







Thursday, December 7 - Friday, December 8: Final Exam















1. Final exam period begins at 12:00 a.m. on Thursday, December 7 and ends at 11:59 p.m. on Friday, December 8. Make sure you complete both parts of the exam. [Part 1](#) is 20 multiple choice questions. The first part of the exam is times (60 minutes). [Part 2](#) is an essay response. You may use your notes for the first part of the final exam. You may use your notes and your books for the second part of the final exam.

## Course Summary:

Date	Details	
Wed Aug 23, 2017	 <a href="#">Textbook: "Story and Storyteller" and "The 'Literary' Anecdote" Quiz</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246566">https://webcourses.ucf.edu/courses/1262610/assignments/5246566</a> )	due by 11:59pm
Fri Aug 25, 2017	 <a href="#">Textbook: "The Short Story" Quiz</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246593">https://webcourses.ucf.edu/courses/1262610/assignments/5246593</a> )	due by 11:59pm
Mon Aug 28, 2017	 <a href="#">Dobie: "To the student," "The Relationship of Reading and Writing," and Faulkner "Barn Burning" Discussion</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246602">https://webcourses.ucf.edu/courses/1262610/assignments/5246602</a> )	due by 11:59pm
	 <a href="#">Dobie: "To the student," "The Relationship of Reading and Writing," and Faulkner "Barn Burning" Quiz</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246592">https://webcourses.ucf.edu/courses/1262610/assignments/5246592</a> )	due by 11:59pm
Wed Aug 30, 2017	 <a href="#">Dobie: Familiar Approaches Quiz</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246562">https://webcourses.ucf.edu/courses/1262610/assignments/5246562</a> )	due by 11:59pm

Date	Details	
Fri Sep 1, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246595">Dobie: Joyce "Araby" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246595">https://webcourses.ucf.edu/courses/1262610/assignments/5246595</a>	due by 11:59pm
Wed Sep 6, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246558">Dobie: Formalism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246558">https://webcourses.ucf.edu/courses/1262610/assignments/5246558</a>	due by 11:59pm
Fri Sep 8, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246574">Textbook "The Linguistic Basis of Metaphor" and "Metaphor in Three Poems" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246574">https://webcourses.ucf.edu/courses/1262610/assignments/5246574</a>	due by 11:59pm
Mon Sep 11, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246583">Brooks "The Language of Paradox" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246583">https://webcourses.ucf.edu/courses/1262610/assignments/5246583</a>	due by 11:59pm
Wed Sep 13, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246586">Textbook "Poetic Uses of Metaphor" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246586">https://webcourses.ucf.edu/courses/1262610/assignments/5246586</a>	due by 11:59pm
Thu Sep 14, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246601">Textbook: "Representation and Its Complications" and Shklovsky "Art as Technique" Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246601">https://webcourses.ucf.edu/courses/1262610/assignments/5246601</a>	due by 11:59pm
Fri Sep 15, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246560">Textbook "Representation and Its Complications" and Shklovsky "Art as Technique" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246560">https://webcourses.ucf.edu/courses/1262610/assignments/5246560</a>	due by 11:59pm
Mon Sep 18, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246591">Propp: The Morphology of the Folktale Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246591">https://webcourses.ucf.edu/courses/1262610/assignments/5246591</a>	due by 11:59pm
Wed Sep 20, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246568">Bakhtin "Discourse in the Novel" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246568">https://webcourses.ucf.edu/courses/1262610/assignments/5246568</a>	due by 11:59pm
Fri Sep 22, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246561">Hawthorne "Young Goodman Brown" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246561">https://webcourses.ucf.edu/courses/1262610/assignments/5246561</a>	due by 11:59pm
Mon Sep 25, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246600">Dobie: Psychological Criticism Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246600">https://webcourses.ucf.edu/courses/1262610/assignments/5246600</a>	due by 11:59pm
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246563">Dobie: Psychological Criticism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246563">https://webcourses.ucf.edu/courses/1262610/assignments/5246563</a>	due by 11:59pm
Wed Sep 27, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246572">Textbook: "Metaphor and Dreams" and Freud "The Dream Work" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246572">https://webcourses.ucf.edu/courses/1262610/assignments/5246572</a>	due by 11:59pm
Fri Sep 29, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246594">Gaines "The Sky is Gray," and Psychological Criticism part 2 Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246594">https://webcourses.ucf.edu/courses/1262610/assignments/5246594</a>	due by 11:59pm
Mon Oct 2, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246599">"Intertextuality," Basile: "Sun, Moon, and Talia," and "Transforming Texts (2): Sleeping Beauties" Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246599">https://webcourses.ucf.edu/courses/1262610/assignments/5246599</a>	due by 11:59pm
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246556">"Intertextuality," Basile: "Sun, Moon, and Talia," and "Transforming Texts (2): Sleeping Beauties" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246556">https://webcourses.ucf.edu/courses/1262610/assignments/5246556</a>	due by 11:59pm
Wed Oct 4, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246588">Coover: "Five Sections from Briar Rose" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246588">https://webcourses.ucf.edu/courses/1262610/assignments/5246588</a>	due by 11:59pm

Date	Details	
Mon Oct 9, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246598">"Identifying with Texts," Ray, "The Culmination of Classic Hollywood: Casablanca," and Banks, "Bambi, A Boy's Story" Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246598">https://webcourses.ucf.edu/courses/1262610/assignments/5246598</a>	due by 11:59pm
Wed Oct 11, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246597">"On Interpretation," "Interpreting Texts," Bettelheim, "The Sleeping Beauty," and Prose, "On 'Sleeping Beauty'" Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246597">https://webcourses.ucf.edu/courses/1262610/assignments/5246597</a>	due by 11:59pm
Thu Oct 12, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246565">"Identifying with Texts," Ray, "The Culmination of Classic Hollywood: Casablanca," and Banks, "Bambi, A Boy's Story" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246565">https://webcourses.ucf.edu/courses/1262610/assignments/5246565</a>	due by 11:59pm
Thu Oct 12, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246567">"Completing Texts: The Reader's Work," and Hemingway, "Up in Michigan" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246567">https://webcourses.ucf.edu/courses/1262610/assignments/5246567</a>	due by 11:59pm
Thu Oct 12, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246559">"On Interpretation," "Interpreting Texts," Bettelheim, "The Sleeping Beauty," and Prose, "On 'Sleeping Beauty'" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246559">https://webcourses.ucf.edu/courses/1262610/assignments/5246559</a>	due by 11:59pm
Fri Oct 13, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246578">Comley and Scholes, "Interpreting 'Up in Michigan'" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246578">https://webcourses.ucf.edu/courses/1262610/assignments/5246578</a>	due by 11:59pm
Mon Oct 16, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246581">de Maupassant "The Diamond Necklace" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246581">https://webcourses.ucf.edu/courses/1262610/assignments/5246581</a>	due by 11:59pm
Mon Oct 16, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246606">Midterm Paper Options</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246606">https://webcourses.ucf.edu/courses/1262610/assignments/5246606</a>	due by 11:59pm
Wed Oct 18, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246580">Dobie: Marxist Criticism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246580">https://webcourses.ucf.edu/courses/1262610/assignments/5246580</a>	due by 11:59pm
Fri Oct 20, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246577">Lane: "Marxism, Critical Theory and New Historicism" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246577">https://webcourses.ucf.edu/courses/1262610/assignments/5246577</a>	due by 11:59pm
Mon Oct 23, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246584">Marx "The Commodity" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246584">https://webcourses.ucf.edu/courses/1262610/assignments/5246584</a>	due by 11:59pm
Wed Oct 25, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246585">Brecht "The Modern Theater Is the Epic Theater" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246585">https://webcourses.ucf.edu/courses/1262610/assignments/5246585</a>	due by 11:59pm
Fri Oct 27, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246555">Balibar and Macherey Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246555">https://webcourses.ucf.edu/courses/1262610/assignments/5246555</a>	due by 11:59pm
Mon Oct 30, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246575">Adams Letters and Feminist Criticism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246575">https://webcourses.ucf.edu/courses/1262610/assignments/5246575</a>	due by 11:59pm
Mon Oct 30, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246576">Gilbert and Gubar Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246576">https://webcourses.ucf.edu/courses/1262610/assignments/5246576</a>	due by 11:59pm
Wed Nov 1, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246587">Conway Road from Coorain and Feminist Criticism, part 2 Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246587">https://webcourses.ucf.edu/courses/1262610/assignments/5246587</a>	due by 11:59pm
Wed Nov 1, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246573">Frost and Deconstruction Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246573">https://webcourses.ucf.edu/courses/1262610/assignments/5246573</a>	due by 11:59pm

Date	Details	
Fri Nov 3, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246596">Feminism, de Beauvoir, and Gender and Queer Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246596">(https://webcourses.ucf.edu/courses/1262610/assignments/5246596)</a>	due by 11:59pm
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246590">Feminism, de Beauvoir, and Gender and Queer Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246590">(https://webcourses.ucf.edu/courses/1262610/assignments/5246590)</a>	due by 11:59pm
Mon Nov 6, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246557">Saussure and "Deconstruction and Poststructuralism" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246557">(https://webcourses.ucf.edu/courses/1262610/assignments/5246557)</a>	due by 11:59pm
Wed Nov 8, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246564">Derrida Quiz</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246564">https://webcourses.ucf.edu/courses/1262610/assignments/5246564</a> )	due by 11:59pm
Fri Nov 10, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246582">Cultural Studies: New Historicism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246582">(https://webcourses.ucf.edu/courses/1262610/assignments/5246582)</a>	due by 11:59pm
Mon Nov 13, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246571">Gordimer "Once Upon a Time" Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246571">(https://webcourses.ucf.edu/courses/1262610/assignments/5246571)</a>	due by 11:59pm
Wed Nov 15, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246570">Postcolonialism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246570">(https://webcourses.ucf.edu/courses/1262610/assignments/5246570)</a>	due by 11:59pm
Mon Nov 20, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246569">Hurston and Multiculturalism Quiz</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246569">(https://webcourses.ucf.edu/courses/1262610/assignments/5246569)</a>	due by 11:59pm
Wed Nov 22, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246603">Hughes, "I, Too," "Theme for English B," and Postcolonialism Discussion</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246603">(https://webcourses.ucf.edu/courses/1262610/assignments/5246603)</a>	due by 11:59pm
Wed Nov 29, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246605">Final Paper Options</a> <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246605">(https://webcourses.ucf.edu/courses/1262610/assignments/5246605)</a>	due by 11:59pm
Fri Dec 1, 2017	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246579">Final Exam, Part 1</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246579">https://webcourses.ucf.edu/courses/1262610/assignments/5246579</a> )	due by 11:59pm
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246589">Final Exam, Part 2</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246589">https://webcourses.ucf.edu/courses/1262610/assignments/5246589</a> )	due by 11:59pm
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5267974">Beliefs and Attitudes Survey</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5267974">https://webcourses.ucf.edu/courses/1262610/assignments/5267974</a> )	
	 <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246604">Class participation</a> ( <a href="https://webcourses.ucf.edu/courses/1262610/assignments/5246604">https://webcourses.ucf.edu/courses/1262610/assignments/5246604</a> )	