Syllabus ENGL 3305
Children’s Literature
Folk & Fairy Tales as Literature

CRN: 23471 -- Section 001  T/R 9:00AM - 10:20AM  &
CRN 23472 -- Section 002  T/R 10:30AM - 11:50AM

SPRING 2024
Class Information and Contact Info

Instructor:  Dr. Anjanette Darrington

Office: HUDS 322 and Virtual/Blackboard Collaborate link in courseroom

Phone:  747-6696 – messages checked infrequently

E-mail:  adarrington@utep.edu

Office Hours:  T/R 12:00PM - 1:30PM & online by appointment

Course Delivery:  Standard, In-Person

Course Location:  HUDS 200 and Blackboard Courseroom
Course Description

Children's Literature (3.0): A survey of the major genres of literature for children from the seventeenth century to the present, including traditional to contemporary poetry, folk and fairy tales, fantasy, realistic fiction, biography, and informational books. Prerequisites: ENGL 1312 or ENGL 1313 or ESOL 1312. Junior standing recommended.

This course is based on the simple idea that literature for children is not only for teaching children how to read, but also teaching children how to read the world. Whether the narratives are fantastical or true, stories for children introduce young readers to experiences, people, and ways of seeing, knowing, and being in the world that they would otherwise never explore. Through reading and writing, even the youngest of children awaken to the world around them. In this course, we will primarily examine literature for children critically and theoretically, honing our skills in literary analysis. Though teaching literature to children is not the explicit aim of this course, we will also attend to questions of pedagogy and classroom practice as it pertains to elementary and early to middle school education. While these literary and instructional approaches may initially appear disparate, I hope the course reveals that the same questions are found at the core of each: what makes good children’s literature, and is it any different from what makes good literature for adults? Why do we read, and why is it important that
children read texts written specifically for them? How has literature for children evolved, and in what ways does the genre need to continue to grow? What does the literature we produce and consume reveal about our culture?

**Course Objectives**

By the end of this course, student should be able to:

- understand how language works to create meanings.
- recognize the generic characteristics of genres of poetry and prose fiction.
- read seriously and write about literature with depth (rather than rushing through a survey of material).
- develop a sense of literary and cultural conventions to aid them in interpretation.
- develop an understanding of some of the historical conditions surrounding and involving texts.
Required Materials

Required Textbooks


Additional Required Materials

- UTEP email account and computing account

You will choose one of the following additional books for an independent reading and writing project:

Retellings of “Beauty and the Beast:”

- Beauty, Robin McKinley
- Rose Daughter, Robin McKinley
- Beast, Donna Jo Napoli

Retellings of “Cinderella:”
• *Ella Enchanted*, Gail Carson Levine
• *Before Midnight*, Cameron Dokey
• *Bound*, Donna Jo Napoli
• *Princess of Glass*, Jessica Day George

Retellings of “Sleeping Beauty:”
• *Briar Rose*, Jane Yolen
• *Spindle’s End*, Robin McKinley

Retellings of “The Twelve Dancing Princesses:”
• *Princess of the Midnight Ball*, Jessica Day George

Retellings of the Robin Hood Legend:
• *The Forestwife*, Theresa Tomlinson
• *The Outlaws of Sherwood*, Robin McKinley
• *Hawksmaid*, Kathryn Lasky

Retellings of “Rapunzel:”
• *Zel*, Donna Jo Napoli
• *Rapunzel’s Revenge*, Shannon Hale (graphic novel)

Course e-Learning & Communication

*You must use your UTEP email address for all communication in this course. It is your responsibility to ensure that you have an official UTEP email account and an account to access computers on campus. Work with Tech Support if you experience problems.*
Course Policies

1. Attendance, Preparation, and Assignments
There are no excused absences in this class. You are allowed up to one week of absences without penalty (which is two days for a class like this that would be scheduled to meet twice a week in-person). A second week of absences (two more days) will result in a loss of 10 points off of your final grade per additional absence. A fifth absence (meaning you post late for any 5 assignments), for any reason, could result in an F for the course.

As our community grapples with COVID again for this semester, be aware that we may have to make adjustments based on community, campus and CDC guidelines. Your absences will not negatively affect your grade as long as you can document your illnesses/quarantine and as long as you continue to communicate your condition with me and as long as you submit necessary work in the courseroom.

2. Late Assignment Policy
Post your assignments on time (based on Syllabus/module due dates and calendar) and/or bring appropriate assignments to class on F2F meeting days as indicated on the syllabus. These will not only count toward your grade but also will count toward your attendance for online class days.

Workshop writing assignments will need to be posted to your workshop discussion area before workshop, so these assignments will be due earlier in the day (when your class meets). Some
assignments, such as Reading Logs are typically due before class on the day we are discussing the reading.

Of course, because of the nature of the intensive writing in this course and because of the way Writer's Workshop works, if we have to move to an online workshop scenario during the semester, certain assignments associated with writing work will need to be turned in/submitted mid-week. Please see the syllabus and the calendar for more information on these due dates should that occur.

Your final revised comparative analysis paper (Paper 3, which is also your final exam) is due by midnight on the day of the final exam, which is **Tuesday, May 7.**

Late work will be downgraded, up to ½ letter grade for each calendar day that it is late.

Online discussion board participation (Presentations or WW peer comments) is due by midnight on the due date. Late posts/responses will receive ½ credit if posted within the same week and no credit if posted after the week assigned.

### 3. Technology Use Guidelines

Please remember and observe good technology etiquette. Be careful and respectful in your communication with others. Remember that when a personal F2F relationship is absent or limited, some text-based communications can be perceived as more critical or ruder than originally intended. Inappropriate posts will be removed and will not be counted toward grade credit.

### 4. Class Climate

Be courteous to each other. Listen/read intently to what everyone has to say, and when responding to other students, address each other by name and show how your response is connected to what has already been said.

### COVID-19 Precautions

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID 19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org
I, like most teachers, get most of my teaching ideas from other teachers. I don’t know many teachers who don’t share their work, freely and enthusiastically. Still, it is my obligation, whenever possible, to give due credit to others for their contributions to my classes. You must do the same. In discussions, group work, and especially written work, when you bring in ideas, texts, lessons, or concepts from other authors or sources, make note of it. There are brilliant teaching materials available on the web (but there are also some lessons that are not very effective) and in various databases sponsored by our library, and you would be foolish not to make use of some as you plan for your teaching. When you do so – whether it is for lessons and/or units for this course or others, for your student teaching assignments, or during your work as a full-time teacher – give clear documentation on your materials. Your students should see this: you are modeling responsible citation of sources for them, and you are demystifying the teaching process. When students understand that you have to research materials for their classes, and that you give credit responsibly, they are more likely to follow your lead in their own research and writing.
**Accommodations for Disabilities**

I believe in providing reasonable accommodations for students with documented disabilities on an individualized and flexible basis. This is an upper-level English class. Because this is a course that will prepare you to teach children how to read and write, you should

- know and possess writing and grammatical skills that are necessary for you to express your thoughts in clear and effective language so that you can teach these skills to children;
- be able to develop your thoughts in a clear and cohesive written form that is supported with facts, examples and illustrations;
- be able to write a variety of clear and concise sentences and use transitional devices adequately; and
- know and are able to use the conventions of Standard American English, including punctuation, capitalization, and spelling accurately.

If you need help with your English writing and grammar skills, I will be glad to help you during my office hours (or by appointment).

My office location and hours are located on the first page of this syllabus. I may also ask you to get help from the Tutoring and Learning Center of the library, room 300, 747-5366.
If you are a Special Needs student, please notify me promptly, and I will work with you through the CASS office regarding assignments, assessments and any special accommodations that you may need.

**Assignment Requirements:**

All assignments must be **typed** (or word processed) unless otherwise stipulated. Work is considered late if it is submitted after the due date and time programmed on the assignment/listed on the syllabus. You should keep a copy of all reading logs (don’t just create and submit on blackboard without copying and pasting to a Word Doc to save.)
Assignments and Grading
Participation & Attendance (15%)

Chapter Questions and Class Discussions (CQDs): For certain Russell chapters (see schedule of assignments) you will be responsible for bringing 3 questions from the readings on those meeting days. We will engage in several different discussion techniques and activities, and you will be required to take notes and submit your discussion record at the end of class on these discussion days. This will count as participation points and hopefully will help you further understand the course concepts. These questions need to be open-ended questions (no Yes/No responses appropriate) and they CAN be questions you generate for your Reading Log. However, they should not be questions that you are able to find the answers to through reading the chapter. These questions should extend beyond the chapter/lecture and strive to make connections between texts and other course concepts and experiences.

(25 points)

Peer Responses to Presentations: Of the two required presentations (Picture Sheet Introductions and Final Paper Presentation), you will need to respond to a minimum of 6 peers for each presentation. The expectation is that you will respond to everyone in your Workshop Group as well as additional peers (your choice) to meet the minimum required responses. The purpose of this is to build classroom community and to give you all a sense of presenting to specific audiences, rather than a general public.

10 points each
**Reading Activities (25%)**

**Reading Logs (RLs):** Each reading assignment (Introductions to sections or critical commentary) from the Tatar text and chapters from the Russell text also requires you to complete a reading log. For this class, I require you to identify *questions* that you have while reading, *facts* that you glean or notice while reading, and *conclusions* that you draw while reading.

10 points each

*Reading Log Assignment Description:* As you read each chapter, you will complete the following: I wonder....., I notice.... I think... identifying three to five things for each:

- "**I wonder**" - what *questions* arise as your read or examine the text?
- "**I notice**" - *details* of the text, *facts*, *new information* - maybe making connections between this text and others that you have read
- "**I think**" - *conclusions* that you draw based on the reading, making *connections* between readings, lectures, experiences, etc.

All reading logs need to be submitted BEFORE MIDNIGHT at the end of each week in order for you to be given full credit. Late reading logs may be submitted but will only receive ½ credit (at most).
Writing Assignments/Writer's Workshop (30%)

Rough Drafts (RDs): Each writing assignment you are required to complete for this class you will first submit a rough draft to your Writer’s Workshop group Discussion Board area. It is essential that you submit these BEFORE CLASS on the due date on the calendar (which will often times be mid-week), so that your peers will have the opportunity to read and respond to your drafts. This is an integral part of Writer’s Workshop. As you post your rough draft, you should list a minimum of three questions that you have specifically about each writing piece. These are questions that your peers will answer in their feedback.

10 points each

Peer Feedback (WWs): Sometimes in Workshop, we are inhabiting the role of the author. Other times we are inhabiting the role of the audience or peer. For each of your peers in your workshop group, you will be required to read (and listen to their posted video) and respond to their draft. Typically, this also happens mid-week and multiple times per week during this accelerated summer session. Responses to peers are due by midnight on the date listed on the calendar. You are not required to provide feedback for drafts that are posted late, but should you choose to do so, that would be a very nice (and a very
Discussion Group Assignments and Participation (20%)

Reading Group Discussions (CGW): You will be randomly assigned into discussion groups, designated by color, for the readings of Folk and Fairy Tales assigned in this course. This will be a different group from your Tale Type group, so most people in your discussion group will have read a different version of the same story. Your responsibilities in this group are to share your Tale Type Group's conclusions about their assigned story. Your Reading Group will need your Tale Type Group's conclusions to successfully submit their completed Tale Comparison Chart.

Discussion Group Participation 15 points each

Tale Type Discussions (TTW): In this course, we will be reading multiple versions of Folk and Fairy Tales. You will be randomly assigned into groups for each tale, where you will discuss your readings and complete a "Story Comparison Chart." Participation in this group and completion and submission of each Tale Comparison Chart will constitute your grade for this activity.

Discussion Group Participation 15 points each

Story Comparison Chart 25 points each
Presentations (10%)

Who Am I? What Matters to Me? (PS) You will complete your template and then show it (screen share) on your YuJa video (also showing yourself and recording the audio) while you give a summary of the details you included on your sheet. You will also be required to respond to peers. Please see “Peer Responses to Presentations.”

15 points
Final Paper Presentation: For your final project, you will summarize the main points of your final paper. You are required to create a visual presentation that you will share through YuJa (audio, video, and screen sharing). You will also be required to respond to peers. Please see “Peer Responses to Presentations.”

30 points

Grading Scale

A = 90% or more of total points
B = 80 – 89% of total points
C = 70 – 79% of total points
D = 60 – 69% of total points
F = 59% of total points or below

Schedule of Assignments

This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints.
Module 1: Course Foundations and Navigation

Tuesday, Jan 16: (F2F)

Recorded lectures provided for review

- Meet the Professor
- Syllabus – Syllabus Quiz
- Managing YuJa (recording/presenting and sharing)
- Who Am I/Picture Sheet (PS)
Create & Post

- Picture Sheet (RD - PS) (due Thur, Jan 18 **BEFORE CLASS**) - see assignment description
- Post YuJa Picture Sheet (Who Am I) presentation to Submit: YuJa Who Am I Presentation Class Discussion Board board (**due Thursday, midnight**) 

**Thursday, Jan 18: (F2F)**

**Recorded lectures provided for review**

- CDQs
- Reading logs
- Writer’s Workshop (color group)
- Story Comparison Charts and Color Group and Tale Type Groups

Create & Post

- Post YuJa Picture Sheet (Who Am I) presentation to Submit: YuJa Who Am I Presentation Class Discussion Board board (**due Thursday, midnight**) 
- Peer Responses to Presentation (YuJa Picture Sheet) - due in Class Discussion board Sunday, Jan 21 (Your Workshop Group + ?? to equal 6 total responses)
- Syllabus Quiz - Due Sunday, Jan 21, midnight
Module 2: A Historical View

Tuesday, Jan 23 (F2F)

Recorded lectures provided for review

- Russell ch. 1 overview – History of Children's Literature
- Pretty Little Pocket book
- Old Wives Tales

Thursday, Jan 25 (F2F)

Discuss Readings (CDQ#1) - come with questions regarding Russell ch. 1, Thursday, Jan 25

Write

All Reading Logs this module due **Sunday, Jan 28, midnight**

- RL#1 Russell Ch. 1 "History of Children’s Literature"
• **CDQ#1** Russell Ch. 1

• **RL#2** Tatar: “Introduction” p.xi - xxvi

• **RL#3** Tatar: Warner p.405 “The Old Wives’ Tale”
Module 3 - Folk Tales and Legends
**Tuesday, Jan 30 (F2F)**

*Recorded lectures provided for review*

- Folk Tales & Legends
- Effects of Change
- Little Red Riding Hood

**Thursday, Feb 1 (F2F)**

*Read and Prepare*

- Color Group reading (CG) for Little Red Riding Hood tales
- Color Group Workshop (CGW) discussion of effects of change - *(complete in class on Thursday)*
- Tale Type Workshop Group (TTW) discussion - *(complete in class on Thursday)*

*Submit (due Sunday, Feb 4, midnight)*

- Tale Comparison Chart Little Red Riding Hood

*Write*

*All Reading Logs this module due Sunday, Feb 4*

- RL#4 Tatar: Propp “Folklore and Literature,” p. 498
- RL#5 Tatar: Introduction Little Red Riding Hood section p. 3
- RL#6 Russell: Ch. 7 “Folk Narratives”

**Module 4 - Reading and Teaching Fiction**
Tuesday, Feb 6 (F2F)

*Recorded lectures provided for review*

- Fiction and Narrative
- Teaching Reading and Teaching Literature
- Lev Vygotsky's Socio-Cognitive Theory
- Louise Rosenblatt's Reader Response Theory
- Other Critical Theories
- Legend of Robin Hood

Thursday, Feb 8 (F2F)

*Discuss Readings - CDQ#2 (Russell Ch. 7 "Folk Narratives") - (due Sunday, Feb 11, midnight)*

*Read and Prepare*

- Color Group reading (CG) for Robin Hood & the Golden Arrow (online) & "The Legend of Hong Kil Dong: The Robin Hood of Korea" (online)
- Color Group Workshop (CGW) discussion of effects of change Robin Hood tale - (complete in class on Thursday)
- Tale Type Workshop Group (TTW) discussion Robin Hood tale - (complete in class on Thursday)

*Submit - (due Sunday, Feb 11, midnight)*

- "Three Little Pigs" Narrative Structure
- Tale Comparison Chart Robin Hood Tale

*Write*

*All Reading Logs this module (due Sunday, Feb 11, midnight)*

- RL#7 Russell: Ch. 3 “Experiencing Literature”
- RL#8 Russell: Ch. 4 “The Art and Craft of Fiction”
- CDQ#2 Russell: Ch. 7
Module 5 - How and Why Stories

Tuesday, Feb 13 (F2F)

*Recorded lectures provided for review*

- How and Why Stories - Pourquoi?
- Color Group reading (CG) for Burgess *Old Mother West Wind* stories (online)
- Color Group Workshop (CGW) discussion of effects of change Pourquoi tale - *(post your own chart in your [NUMBER] group discussion board by Wednesday at midnight)*
- WA#1 Overview

Thursday, Feb 15 (online)

*Read and Prepare*

- Tale Type Workshop Group (TTW) discussion Pourquoi tale - *(post in your Tale Type [NUMBER] group discussion board by midnight on Thursday)*

Submit *(due Sunday, Feb 18, midnight)*

- Tale Comparison Chart Pourquoi Tales
Module 6 - Classic Fairy Tales

Tuesday, Feb 20 (F2F)

Recorded lectures provided for review
- Cinderella
- The Goose Girl

**Thursday, Feb 22 (F2F)**

**Write**
- WW#1 Pourquoi Planning Chart (RD - PC) - see assignment description - **Due in Color Discussion Board by Thursday, midnight**

**Read and Prepare**
- Color Group reading (CG) for Cinderella tales
- Color Group Workshop (CGW) discussion of effects of change Cinderella tale - **(complete online by Thursday, midnight)**
- Tale Type Workshop Group (TTW) discussion Cinderella tale - **(complete online by Saturday, midnight)**

**Write -- (RLs due Sunday, Feb 25, midnight)**
- **RL#9** Tatar: RL#9 – Introduction Cinderella section p.139
- **RL#10** Brother’s Grimm: "The Goose Girl" (online)

**Submit (due Sunday, Feb 25, midnight)**
- Tale Comparison Chart Cinderella Tale
- Peer Responses to WA#1 Pourquoi Planning chart - due in color group discussion board by midnight, Sunday night
Module 7 - Classic Fairy Tales (continued)
Tuesday, Feb 27 (F2F)

Recorded lectures provided for review

- Hans Christian Anderson
- Twelve Dancing Princesses
- Erikson’s Theory of Psycho-social Development

Thursday, Feb 29 (online)

Read and Post

- Color Group reading (CG) for Hans Christian Andersen tales
- Color Group Workshop (CGW) discussion of effects of change Anderson tales - (complete online by Thursday, midnight)
- Tale Type Workshop Group (TTW) discussion Andersen tales - (complete online by Saturday, midnight)

Write -- (due Sunday, Mar 3, midnight)

- RL#11 Tatar: Hans Christian Andersen Intro section p.278
- RL#12 Brother’s Grimm: Littledale “Twelve Dancing Princesses” (online)

Submit (due Sunday, Mar 3, midnight)

- Tale Comparison Chart Andersen Tales
Module 8 - Child Development and Challenging Topics
Tuesday, Mar 5 (online)

*Recorded lectures provided for review*

- Piaget’s Theory of Cognitive Development how many all-time
- Kohlberg’s Theory of Moral Development
- Applying Theory to Children’s Books
- WA#2 Overview - Graphic Organizer

Thursday, Mar 7 (online)

*Recorded lectures provided for review*

**Writer’s Workshop - post to Color Group Discussion Board before class meeting time**

- WA#2 Challenging Topics **Graphic Organizer (RD - CTO)** -- see assignment description

**Write -- (due Sunday, Mar 10, midnight)**

- RL#13 Russell: Ch. 2 “Reading the World”

**Spring Break! No Class Mar 11 - 15**
Module 9 - Ancient Marital Relationships
Tuesday, Mar 19 (online)

Recorded lectures provided for review

- A Glimpse at Ancient Marital Relationships
- Beauty and the Beast
- Review WA#2 - Challenging Topics from Module 8

Thursday, Mar 21 (F2F)

Read and Prepare

- Color Group reading (CG) for Beauty and the Beast tales
- Color Group Workshop (CGW) discussion of effects of change Beauty and the Beast tales - (complete in class on Thursday)
- Tale Type Workshop Group (TTW) discussion Beauty and the Beast tales - (complete in class on Thursday)

Write -- Reading Logs due Sunday, Mar 24, midnight

- RL#14 Tatar: “Beauty and the Beast” Intro section p.30

Submit (due Sunday, Mar 24, midnight)

- Tale Comparison Chart Beauty and the Beast Tales

Module 10 - Poetry for Children
Tuesday, Mar 26 (F2F)

Recorded lectures provided for review

- Poetry for Children
- WW - WA#2 - Challenging Topics Essay

Thursday, Mar 28 (F2F)

Read and Post

- Color Group reading (CG) for Poetry forms
- Color Group Workshop (CGW) discussion of effects of change Poetry forms - (complete in class on Thursday)
- Tale Type Workshop Group (TTW) discussion Poetry form - (complete in class on Thursday)

Write -- (due Sunday, Mar 31, midnight)

- RL#15 Russell: Ch. 6 “Poetry”
- RL#16 Janeczsko: A Kick in the Head

Submit (due Sunday, midnight)

- Group Poem following your assigned Poetry form
- Final Revised version of WA#1: Pourquoi Tale
Module 11 - Fantasy Tales
Tuesday, Apr 2 (F2F)

Recorded lectures provided for review

- Sleeping Beauty
- Overview of Fantasy Literature (Russell Ch. 8)

Thursday, Apr 4 (F2F)

Read and Prepare

- Color Group reading (CG) for Sleeping Beauty tales
- Color Group Workshop (CGW) discussion of effects of change Sleeping Beauty tales - (complete in class on Thursday)
- Tale Type Workshop Group (TTW) discussion Sleeping Beauty tales - (complete in class on Thursday)

Write - all RLs due Sunday, Apr 7, midnight

- **RL#17** Russell: Ch. 8 “Fantasy”
- **RL#18** Tatar: Introduction to Sleeping Beauty section p.117

Submit (due Sunday, Apr 7 midnight)

- Tale Comparison Chart following your assigned Sleeping Beauty tales
- Final Revised version of WA#2 - Challenging Topics due
Module 12 - Tales of Horror

Tuesday, Apr 9 (F2F)

*Recorded lectures provided for review*

- Bluebeard
- Messed-up Origins: Bluebeard
- WA#3 Overview – Book of choice

Thursday, Apr 11 (F2F)

*Read and Prepare*

- Color Group reading (CG) for Bluebeard tales
- Color Group Workshop (CGW) discussion of effects of change Bluebeard tales - *(complete in class on Thursday)*
- Tale Type Workshop Group (TTW) discussion Bluebeard tales - *(complete in class on Thursday)*

*Write -- (due Sunday, Apr 14, midnight)*

- RL#19 Tatar: Introduction to Bluebeard section p.182

*Submit (due Sunday, midnight)*

- Story Comparison Chart Bluebeard tales
Module 13 - Comparing Tales - What Do They Mean?

Tuesday, Apr 16 (F2F)

Recorded lectures provided for review

- WA#3 Overview – Graphic Organizer
- Final Presentation Overview

Thursday, Apr 18 (F2F)

Writer’s Workshop

- Graphic Organizer - A Million Ways to Tell a Tale - WA#3 - Color group discussion board (due Sunday, midnight)

Write -- (due Sunday, Apr 21, midnight)

- RL#20 Hale: The Goose Girl (novel)
All Make-up Reading Logs are due by Sunday, Apr 21, midnight

**Module 14 - Comparative Analysis**

![Venn Diagram]

**Tuesday, Apr 23 (F2F)**

*Create & Prepare*

- WA#3 Comparative Analysis (RD - CA) -- *(due in class Tuesday)* - see assignment description
- WW WA#3

**Thursday, Apr 25 (Optional F2F)**

- Discuss your WA#3 points with me
Module 15 - Bringing it All Together

Self-reflection is only useful when followed by thoughtful action.

Tuesday, Apr 30 (online)

Recorded lectures provided for review

Create & Post

• Post YuJa Final Presentation to Submit: Final Presentation Class Discussion Board board (due Tuesday, Apr 30, midnight)

Thursday, May 2 (online) -- Last Day of Class

Respond

• Respond to your classmates in the Submit: Final Presentation Class Discussion Board (due Thursday, May 2, midnight)
The final exam for this course is your revised version of **WA#3: Comparative Analysis** paper. Your final revised version of this paper should be uploaded to the appropriate assignment area by **midnight, Tuesday, May 7**. Please see assignment description for more information.