

The Pennsylvania State University
Department of Comparative Literature
Comparative Literature 130: Banned Books
Fall 2018

Instructor: Alex Fyfe

Office Location: Burrowes Bldg 230

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Office Hours: M 4-5 pm; R, 2-3 pm

Time: Mon/Wed/Fri, 10:10AM - 11:00AM

Classroom: Willard Bldg 358

Course Description and Goals

This course delves into the politics, ethics, and circulation of taboo culture across several centuries and continents. For as long as books have been published, they have been banned, seized, and burned; their creators have been fined, jailed, tortured, and killed under many different political and religious regimes. Incorporating a range of systems of censorship from around the world, this course reveals differences in the modes of repression and the sometimes surprising connections between church and monarchy, authoritarian and democratic governments, capitalism and communism. We will pay particular attention to what counts as “offensive,” “subversive,” or “obscene” in different global contexts and will study how the literary features of texts—their style, language, structure, and form—affect such impressions.

Goals:

1. During this course we will try to think beyond our comfort zones in order to question both our own comfort and that of others.
2. You should develop your ability to come to your own answers on difficult topics. Part of doing so entails getting to understand how others with different opinions than our own think.
3. You should develop your ability to reconsider and defend your answers and ideas on difficult subjects. For written assignments, this will involve appropriate research and written expression.
4. You should learn to adopt a comparative perspective on questions of censorship and banning and will compare diverse local, national, and regional contexts.
5. You should develop an understanding of the historical nature of textual reception. Again and again this course will test what meanings of texts are historically located and what meanings transcend a moment and a place.

Trigger Alerts

- MOST course materials have been found offensive by someone at some time.
- Expect to question offense (your own and that of others).
- Expect to learn about tolerance and the questioning of tolerance.

Course Guiding Questions

This course raises the following questions:

- How has censorship been used as a political tool?
- What are the grounds on which censorship can be judged successful or incomplete?
- How has censorship been justified? When, if ever, is censorship justifiable?
- Who censors? Who is censored?
- What are local categories of censorship? Though books are banned for reasons of blasphemy, sedition, and obscenity in various guises in several cultures, are these global categories?
- How do writers write against a ban? How do they write within it?

- What are the roles of importation, technologies of circulation, and geography in the censorship of texts?
- Is there such thing as a genre of banned books?
- Are bans really something of the past?
- How do questions of genre, language choice, and literary form affect how a “banned book” is perceived?

Required Texts (in order of appearance)

1. Yevgeny Zamyatin, *We*, Penguin Classics, 1993, 9780140185850.
2. Nadine Gordimer, *Burger’s Daughter*, Penguin Books, 1980, 9780140055931.
3. Salman Rushdie, *The Satanic Verses*, Random House, 2008, 9780812976717.
4. E.L. James, *Fifty Shades of Grey*, Vintage Books, 2012, 9780345803481.
5. Mohamedou Ould Slahi, *Guantanamo Diary* (first edition), Back Bay Books, 2015, 9780316389259.

OR

Mohamedou Ould Slahi, *Guantanamo Diary: Restored Edition*, Back Bay Books, 2017, 9780316517881.

N.B. I do not mind whether you obtain the earlier censored edition or the later uncensored edition of *Guantanamo Diary*. The PSU bookstore will probably only hold the latest edition, but you may be able to find the older one cheaper on Amazon.

Please only purchase the exact editions listed here. You are welcome to source them from the library or online, which may be cheaper than the PSU bookstore. Other readings will be available on Canvas.

Requirements

To pass this course you must complete all the major assignments, submit all work, fulfill all the weekly reading and writing assignments, and submit assignments on time. You are expected to attend all class meetings and to participate in in-class exercises and classroom discussions.

Grading

GRADED WORK	MAX. POINTS	PERCENTAGE
Short Argument against Censorship	5	5%
Short argument for Censorship	5	5%
Discussion Board posts	10	10%
Mid-term paper 1	15	15%
Mid-term paper 2	15	15%
Peer Review Response	10	10%
Participation	20	20%
Final research paper	20	20%

COURSE GRADING SCALE (FINAL GRADES)	PERCENTAGE
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
D	64-73
F	63 or below

Attendance

Students are expected to attend all classes. You are allowed **three** unexcused absences during the semester and you are strongly advised to save these for days when you are unwell or in case of other unforeseen circumstances. Only absences that are officially sanctioned (sports events, performances etc.) or due to a long-term and ongoing illness are excusable, but these **MUST** be accompanied by a letter from the appropriate person or office. **After three unexcused absences, you will receive a deduction of 1 point per class missed from your final grade.**

If you miss a class, it is your responsibility to get the assignments, class notes, and course changes from a classmate. In-class work cannot be made up unless you can convince me that your absence is truly unavoidable—this is particularly relevant for the peer review session (worth 10 points!) during the final week of class.

Two late arrivals (of more than 10 minutes) will count as one absence.

Participation

Your participation is essential to creating a productive and genial class environment. You are expected to listen to your classmates and to respond thoughtfully to their contributions during class discussions. You should aim to speak at least once per class and to display evidence that you have done the reading. In this regard, it is essential that you read, annotate, and bring the text to class. If you regularly fail to participate in class, you will see a significant reduction in your participation grade.

We will regularly hold group discussions and complete group exercises. In order to be fair to your classmates, it is essential that you take an active role in your group, listen to others, and contribute your own thoughts and opinions.

I allow the use of electronic devices, but only for activities related to the class. If you are using them for another purpose, you will be asked to turn off the device and you will be marked “absent” for that day.

No recording of the class or of lectures is permitted except in cases where students require it because of an accommodation from the office of Student Disability Resources. In such cases, students must discuss this with the instructor in advance.

Assignments

This is a writing-based course. In place of written exams, you will be asked to complete a range of writing assignments. At first glance, the list of assignments below may seem like a lot. They do, however, work on a cumulative basis. This means that mid-term papers 1 and 2 will essentially be two halves of your final assignment, dramatically reducing the amount of writing you will have to do at the end of the semester. You can also use ideas that you develop in the online discussion board posts in your longer papers. This will provide you with the space to develop and refine your ideas over the semester *and* allow you to practice producing a longer, more polished research assignment over an extended period of time.

CANVAS Discussion Board Posts (10 points, 1 per week you participate)

Students are expected to participate in weekly online discussions on the course's CANVAS website, discussing their thoughts on the readings and class discussions. Here you will be free to discuss topics that do not get raised in class or in the readings. Also, these discussions can form the basis for ideas for the papers.

Topics and the manner of the discussion will be decided by **discussion leaders**. Each student will take **two turns** being an online-discussion leader. A given week's discussion leader(s) must write and post **at least two paragraphs about the previous week's material by the following Saturday at 1 pm**. All students must sign up for a week to be a discussion leader on the Google doc (link will be provided) by the third week of class.

Discussants (that is, everyone else for that week) must write at least one response to at least one of the discussion leaders **by the following Sunday at 11.59 pm**. Responses may be any length **five sentences or over**. They can respond to any one or all of the discussion leaders for a given week.

Students must participate in discussion boards for ten of the 15 weeks of class (2 postings as discussion leaders and 8 as responders). Bear in mind that during week 15 there will be no discussion board posts.

If you participate in more than 10 weeks of discussion boards you will get BONUS points for each week you contribute to discussions over the minimum of 10 weeks requirements. This means that students may receive up to 4 BONUS points for extra work in discussion boards.

The main point of these discussion boards is to give you an opportunity to elaborate and further our in-class discussions and to give you frequent writing practice. Posts for both leaders and discussants are expected to engage with and cite readings, class discussions, and other related material. Your posts should show evidence of a considered opinion, informed by your reading, our in-class discussions, and other relevant sources. You should adopt an analytical and argumentative stance rather than a descriptive or anecdotal one. You must be polite and civil in your responses to one another.

IMPORTANT: UNDER THE ASSIGNMENT SECTION, ONLY THE DISCUSSION LEADER WILL HIT THE LARGE "REPLY" BUTTON TO CREATE A THREAD. EVERYONE RESPONDING TO THE DISCUSSION LEADERS, PLEASE HIT THE SMALL "REPLY" BUTTON TO FOLLOW.

Mid-Term Paper 1 (15 points)

Due Date: Before class on Friday 9/28

Assignment length: 3-5 pages double-spaced.

Prompt: Short paper discussing one of the works covered in the first third of the semester. Must include work on both banned texts and the historical contexts of their banning. You should choose a theme that particularly interests you and construct an argument relating to it. You are strongly advised to come to office hours in the early stages of writing to discuss your topic. This paper will form the basis of one half of your final paper at the end of the semester.

Short Argument against Censorship (5 points)

Due date: Before class on Friday 10/12

Assignment length: 2 pages double-spaced.

Prompt: Write a short position paper arguing *against* censorship of a text, film or other cultural artifact in a specific context. The context and text may be ones that we have talked about in class, or others in which you are particularly interested. You must make reference (through citation and quotation) to the object against whose censorship you are arguing.

Short Argument for Censorship (5 points)

Due date: Before class on Friday 10/26

Assignment length: 2 pages double-spaced.

Prompt: Write a short position paper arguing *for* censorship of a text, film or other cultural artifact in a specific context. The context and text may be ones that we have talked about in class, or others in which you are particularly interested. You must make reference (through citation and quotation) to the object for whose censorship you are arguing.

Mid-Term Paper 2 (15 points)

Due Date: Before class on Friday 11/2

Assignment length: 3-5 pages double-spaced.

Prompt: Short paper discussing one of the books covered in the second third of the semester. Must include work on both banned texts and the historical contexts of their banning. You should choose a theme that particularly interests you and construct an argument relating to it. You are strongly advised to come to office hours in the early stages of writing to discuss your topic. This paper will form the basis of one half of your final paper at the end of the semester.

Peer Review Session (10 points)

Due date: Bring PRINTED copy of final paper FULL DRAFT to class on Monday 12/3 and submit on CANVAS before class.

Prompt: In groups of 2 students will read a partner's paper and provide written feedback (on a provided handout) to help your partner improve according to prompts provided in class. Students will be graded on the quality and depth of their responses to their partner's paper.

Final Paper (20 points)

Final draft due date: Before class on Friday 12/7

Assignment length: 7-10 pages double-spaced (excluding bibliography).

Prompt: Comparative research paper on the banning of two books from different times and places. You will combine your two midterm papers and revise them, adding cited research when necessary.

This research paper should therefore include a close analysis and interpretation (not mere summary) of at least two works based on your research about their historical production or reception, a discussion of how the works relate to course readings and sources not used in class.

Paper Format and Submission

Your papers should be submitted in 12-point, Times New Roman (TNR) font, double-spaced, with one-inch margins. Place your name, "CMLIT 130," the date, and the instructor's name in the upper left-hand corner of the first page. Number all of the pages in the upper right-hand corner.

All papers should use the MLA (Modern Language Association) referencing system and format. See https://owl.english.purdue.edu/owl/resource/747/01/?_ga=2.19623804.558179429.1522454400-1709346682.1522454400 for a guide.

Papers should be submitted on CANVAS only using the appropriate dropbox, and only in word document format (.docx or .doc). Always check that your file has uploaded correctly.

Canvas Message Policy

Please contact me with questions via the Canvas message function rather than email. I normally respond within 24 hours with some exceptions: 1) if the answer to the question is available in the syllabus, on Canvas, or on a course handout; 2) if the email comes within 24 hours of a deadline. In these cases, students may not receive a response to their messages.

Registration Policy

Registration policy: During the drop- add period at the beginning of the semester, the Department of Comparative Literature encourages students to visit this and other courses in order to make informed judgments about which courses to take. After this drop/add period, however, only students registered in the course may remain; no student may late-add (or restore a dropped registration) after the third week of the semester without petitioning the department on a form available in the office, 466 Burrowes Building.

Late Work

Every day that an assignment is late will incur a penalty of 1 point per day after the deadline. I am happy to consider requests for extensions provided that they are made at least 72 hours before the assignment deadline.

One exception: late discussion board posts will not be graded.

Academic Integrity

Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment by all members of the University community not to engage

in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

Accessibility: Disability Accommodation

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Student Disability Resources Web site provides contact information for every Penn State campus (equity.psu.edu/student-disability-resources/disability-coordinator). For further information, please visit the Student Disability Resources website at equity.psu.edu/sdr.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation (equity.psu.edu/student-disability-resources/applying-for-services). If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

Education Equity: Bias Reporting

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the Report Bias webpage (equity.psu.edu/reportbias/).

Counseling and Psychological Services

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

Counseling and Psychological Services (CAPS): 814-863-0395,
studentaffairs.psu.edu/counseling/
Penn State Crisis Line (24 hours/7 days/week): 877-229-6400
Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

Standards of Classroom Behavior

Classroom behavior should always reflect the essential Penn State values of civility, integrity, and respect for the dignity and rights of others. As such, the classroom space should be safe, orderly, and positive—free from disruptions, disorderly conduct, and harassment as defined in the University Code of Conduct (studentaffairs.psu.edu/conduct/Procedures.shtml). The University Code of Conduct defines disruption “as an action or combination of actions by one or more individuals that unreasonably interferes with, hinders, obstructs, or prevents the operation of the University or infringes on the rights of others to freely participate in its programs and services;” disorderly conduct includes but is not limited to “creating unreasonable noise; pushing and shoving; creating a physically hazardous or physically offensive condition;” and harassment may include “directing physical or verbal

conduct at an individual...; subjecting a person or group of persons to unwanted physical contact or threat of such; or engaging in a course of conduct, including following the person without proper authority (e.g., stalking), under circumstances which would cause a reasonable person to fear for his or her safety or the safety of others or to suffer emotional distress” (Section IV, B). The course instructor has the authority to request that any disruptive students leave the class for the class period. If disruptive behavior continues in subsequent class periods, a complaint may be filed with the Office of Student Conduct, which may result in the student being dismissed from class until University procedures have been completed.

COURSE SCHEDULE **Key:** (C) = available on canvas, either as a PDF download or via a link (subject to change)

Week 1 **Introduction: Why are books banned?**

Date	Day	Topic	Reading Due	Writing Due
8/20	M	Intro: Course Ground Rules, Triggering Offense		
8/22	W	Why are books banned? Free Speech vs. Censorship	<ul style="list-style-type: none"> ▪ Selections from Leo Strauss, <i>Persecution and the Art of Writing</i> (C) ▪ Selections from J.M. Coetzee, <i>Giving Offence: Essays on Censorship</i> (C) 	
8/24	F	The give and take of offense, the possibilities and limits of tolerance and intolerance	<ul style="list-style-type: none"> ▪ Nathan Heller, “<i>THE BIG UNEASY: What’s roiling the liberal-arts campus?</i>” (C) ▪ Listen to podcast: “The ACLU in the Trump Era” (C) 	

Week 2 **Censorship on Political Grounds**

Date	Day	Topic	Reading Due	Writing Due
8/27	M	Immorality and Politics	▪ Niccolò Machiavelli, <i>The Prince</i> dedication and chapters 18, 19, 26 (C)	
8/29	W	The Communist Manifesto	▪ Read the first part of <i>The Communist Manifesto</i> (C)	
8/31	F	The Communist Manifesto	▪ Read the second part of <i>The Communist Manifesto</i> (C)	

Week 3

Date	Day	Topic	Reading Due	Writing Due
9/3	M	LABOR DAY	LABOR DAY	LABOR DAY
9/5	W	Censorship in the USSR	▪ Yevgeny Zamyatin, <i>We</i> , “records” 1-12	
9/7	F	Writing the Panopticon	▪ Yevgeny Zamyatin, <i>We</i> , “records” 13-24	

Week 4

Date	Day	Topic	Reading Due	Writing Due
9/10	M	The Dangers of Dystopia	▪ Yevgeny Zamyatin, <i>We</i> , "records" 25-40	
9/12	W	The Theater and Political Subversion in Postcolonial Kenya	▪ Ngũgĩ wa Thiong'o, <i>Ngaahika Ndeenda</i> , first half (C)	
9/14	F	The Theater and Political Subversion in Postcolonial Kenya	▪ Ngũgĩ wa Thiong'o, <i>Ngaahika Ndeenda</i> , second half (C)	

Week 5

Date	Day	Topic	Reading Due	Writing Due
9/17	M	Apartheid	▪ Nadine Gordimer, "Apartheid and Censorship" (C) ▪ Nadine Gordimer, <i>Burger's Daughter</i> , 9-73.	
9/19	W	Life under Apartheid Surveillance	▪ Nadine Gordimer, <i>Burger's Daughter</i> , 74-143.	
9/21	F	Life under Apartheid Surveillance	▪ Nadine Gordimer, <i>Burger's Daughter</i> , 144-210.	

Week 6**Books Banned for Religious Reasons**

Date	Day	Topic	Reading Due	Writing Due
9/24	M	Apartheid and censorship	▪ Nadine Gordimer, <i>Burger's Daughter</i> , 211-end.	
9/26	W	The New Power of the Pamphlet	▪ Martin Luther, <i>Ninety-Five Theses</i> (C)	
9/28	F	Science's Challenge to Religion	▪ Charles Darwin, <i>On the Origin of Species</i> , "Recapitulation and Conclusion" (C)	Mid-term paper 1

Week 7

Date	Day	Topic	Reading Due	Writing Due
10/1	M	The Right to Freedom of Speech	▪ John Milton, <i>Areopagitica</i> (C)	
10/3	W	The Rushdie Affair	▪ Salman Rushdie, <i>The Satanic Verses</i> , chapter 1.	
10/5	F	Literature and the Right to Offend	▪ Salman Rushdie, <i>The Satanic Verses</i> , chapter 2. ▪ Salman Rushdie, selections from <i>Joseph Anton</i> (C)	

Week 8

Date	Day	Topic	Reading Due	Writing Due
10/8	M	Rushdie Continued	▪ PSU Speech Code (C) ▪ Salman Rushdie, <i>The Satanic Verses</i> to end.	
10/10	W	Blasphemy: Religious Politics and Political Religions	▪ Selected Bible verses (C) ▪ Selections from Immanuel Kant, <i>Religion within the Bounds of</i>	

10/12	F	Blasphemy: Religious Politics and Political Religions	<i>Bare Reason</i> (C) ▪ Selections from Immanuel Kant, <i>Religion within the Bounds of Bare Reason</i> (C)	▪ Short argument against censorship

Week 9

Censorship on Sexual Grounds

Date	Day	Topic	Reading Due	Writing Due
10/15	M	When and where is something obscene?	▪ Upton Sinclair, "How to be Obscene" (C)	
10/17	W	Erotica in Early Italian Prose	▪ Giovanni Boccaccio, <i>The Decameron</i> , First Night, Fourth Story; Fifth Night, Tenth Story (C)	
10/19	F	Sexual Humor in <i>One Thousand and One Nights</i>	▪ "The Porter and the Three Ladies of Baghdad," "Tale of the Second Eunuch, Kafu," "Terminal Essay" (C)	

Week 10

Date	Day	Topic	Reading Due	Writing Due
10/22	M	The Chatterley Trial	▪ D.H. Lawrence, <i>Lady Chatterley's Lover</i> , chapter 10 (C)	
10/24	W	The Chatterley Trial	▪ Selected documents/testimony from <i>R v Penguin Books Ltd</i> (C)	
10/26	F	Nabokov's <i>Lolita</i>	▪ Selections from Vladimir Nabokov, <i>Lolita</i> (C) ▪ "On A Book Entitled <i>Lolita</i> " (C)	▪ Short argument for censorship

Week 11

Censorship on National Security Grounds

Date	Day	Topic	Reading Due	Writing Due
10/29	M	Obscene because it's bad, or bad because it's obscene? Or both?	▪ E.L. James, <i>Fifty Shades of Grey</i> , first half.	
10/31	W	<i>Fifty Shades of Grey</i> After #Metoo: More Bannable now?	▪ E.L. James, <i>Fifty Shades of Grey</i> , second half.	
11/2	F	Does national security justify censorship?	▪ Douglas M. Fraleigh and Joseph S. Tuman, <i>Freedom of Expression in the Marketplace of Ideas</i> , chapter 4 (C)	▪ Mid-term paper 2

Week 12

Date	Day	Topic	Reading Due	Writing Due
11/5	M	Guantanamo and the Right to Expression	▪ Selections from Clive Stafford-Smith, <i>Bad Men: Guantanamo Bay and the Secret Prisons</i> (C) ▪ Mohamedou Ould Slahi, <i>Guantanamo Diary</i> , pages 1-100	
11/7	W	<i>Guantanamo Diary</i>	▪ Mohamedou Ould Slahi,	

11/9			<i>Guantanamo Diary</i> , pages 100-200
	F	Redaction as a form of Censorship	<ul style="list-style-type: none"> ▪ Mohamedou Ould Slahi, <i>Guantanamo Diary</i>, pages 200-end

Week 13 Globalization of Cultural Offense: Corporate Censorship

Date	Day	Topic	Reading Due	Writing Due
11/12	M	Chinese Fiction and Censorship	<ul style="list-style-type: none"> ▪ Yan Lianke, <i>Dream of Ding Village</i>, volume 2, chapter 1; volume 3 chapter 1 (C) 	
11/14	W	Censorship in Cyberspace	<ul style="list-style-type: none"> ▪ Michael Roe, "Censorship of eBooks" <i>Security Protocols XVIII</i> Volume 7061 of the series <i>Lecture Notes in Computer Science</i> pages. 191-199 (C) ▪ Ronald J. Delbert, "Black Code Redux: Censorship, Surveillance, and the Militarization of Cyberspace," <i>Digital Media and Democracy: Tactics in Hard Times</i> (C) 	
11/16	F	Library Session: Research Methods and Tools / Introducing Final papers	<ul style="list-style-type: none"> ▪ 	

Date	Topic	Reading Due	Writing Due
11/19-11/23		No Class—Thanksgiving Break	

Week 14

Date	Day	Topic	Reading Due	Writing Due
11/26	M	The Ethics of Corporate Censorship	<ul style="list-style-type: none"> ▪ G. Elijah Dann and Neil Haddow, "Just Doing Business or Doing Just Business: Google, Microsoft, Yahoo! and the Business of Censoring China's Internet," <i>Journal of Business Ethics</i> (2008) 79:219–234 (C) 	
11/28	W	How does censorship affect our behavior online?	<ul style="list-style-type: none"> ▪ Ronald J. Delbert, "The geopolitics of internet control: Censorship, sovereignty, and cyberspace," <i>Routledge Handbook of Internet Politics</i> (C) 	
11/30	F	Writing a Research Paper: In-class workshop	<ul style="list-style-type: none"> ▪ 	

Week 15**Final Projects**

Date	Day	Topic	Reading Due	Writing Due
12/3	M	Peer Review Workshop: Final Papers	▪	▪ Bring PRINTED <i>full</i> draft of final paper to class and submit on CANVAS before class. ▪
12/5	W	In-class writing workshop, final project Q & A.		
12/7	F	Course Wrap-Up		

Finals Week

Date	Day		Writing Due
12/9	Sun	<i>Complete course SRTE <u>before</u> 11:59 p.m., Sunday, 12/16. There are no class meetings or exams during Finals Week.</i>	▪ SRTEs (online) ▪
12/12			▪ FINAL PAPER DUE