

## ENG 2-106: Feminist Fairy-Tale Adaptations

"The only kind of writing is rewriting."

Ernest Hemingway, *A Moveable Feast*



**Class meetings:** 10-11, 1-3 with exceptions noted in the schedule.

**Prof. Katy Stavreva:** [kstavreva@cornellcollege.edu](mailto:kstavreva@cornellcollege.edu);

**Cell:** 319 930 1687 (text only between 8 AM and 6 PM)

**Office hours:** Tues-Fri, 3-3:30 PM in the VEL and by appointment

**Jennifer Todd-Ferrell,** Writing Program Director:

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**Office:** Cole Library, 1<sup>st</sup> Floor, x4812;

**Hours** by appointment



Masks must be worn at all times; test promptly if symptomatic for COVID and inform the prof and Student Health.

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### TEXTS

Donoghue, *Kissing the Witch*

Yolen, *Briar Rose*

Graff and Birkenstein, *"They Say/I Say,"* 5<sup>th</sup> ed.

Moodle and open-access online readings, per schedule (please have these printed for class)

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### COURSE DESCRIPTION AND OBJECTIVES

Fairy tales have ignited the imagination of sophisticated salon readers and children, storytellers and political activists, authors and film-makers. Contemporary authors have used their familiar tropes and narratives to open up space for the mysterious and the emancipatory in stories of ordinary drudgery, neglect, injustice, violence. Case in point: the role of fairy-tales in the feminist fiction of American poet Anne Sexton, Irish-Canadian author Emma Donoghue, English writer Angela Carter, which will be the focus of our discussions and writing in this class.

#### **Course objectives for students (tagged with the Educational Priorities of Cornell College):**

- Develop a basic vocabulary for the analysis of fairy tales, literature, and literary adaptation (*Knowledge*);
- Through guided practice, hone analytical and critical reading skills of literary texts, literary/cultural criticism, and student writing (*Inquiry, Reasoning*);
- Practice writing engagingly, coherently, and clearly for a specific audience and purpose (*Communication, Intercultural Literacy*);

- Learn a variety of techniques, including informal and creative writing, for generating an academic argument in literary studies and for sustaining it with evidence (*Inquiry, Reasoning, Communication*);
- Learn how to evaluate sources, how to incorporate them into your argument, and how to use the MLA citation style preferred in the Humanities (*Inquiry, Reasoning, Ethical Behavior*);
- Understand writing as a multiple-stage and recursive process; begin to appreciate re-vision as craft (*Communication*);
- Practice analysis of student writing and incorporating feedback in the revision process (*Communication*).

## PRINCIPLES



### **Supportive community in the wake of the COVID pandemic and the ongoing war in Ukraine.**

- We will commit to supporting each other as humans—daily, earnestly, enthusiastically.
- We will celebrate the diversity of our heritage, backgrounds, and interests in our daily work.
- We'll prioritize sharing resources and taking responsibility for the learning of the entire class.
- We'll communicate promptly, respectfully, and clearly. We will treat learning content on Moodle (videos, shared documents, etc.) as seriously as class sessions and assigned book readings.
- We'll remain flexible and adjust to the situation.



### **Engaged presence in workshops and writing-circle conferences:**

- **Read the prompts and use the readings.** Make sure you are meeting the requirements for the assignment described in the prompt. Print out the prompt and make sure you have addressed it in its entirety, both in terms of content and timeline.
- **Be professional.** Do your homework for the workshop and come prepared with the materials listed in the schedule section of the syllabus. Use positive, polite language in your comments. When discussing the work of another student, refer to your experience as a reader. For example, "I am really interested in the point about ... What else can you add?" Or, "I'm not sure about the connection between ... Can you elaborate?" "That's a good point, but I disagree. My thinking is..."
- **Stay on point and be specific in the feedback you provide to others.** Always point to specific passages, successful or not so successful. Be positive, clear, and constructive.
- **Keep the feedback you have received and revisit it often.** As you progress through the assignments, strive to improve in areas flagged as problematic by your peers and Drs. Ferrell and Stavreva.

## FORMAT, ASSIGNMENTS, EVALUATION

**"Be Transformed" is a seminar**, which means that we all share the responsibility for learning. Read/screen all assigned texts closely, paying attention not just to content (what happens, what is the argument), but also to form (how the content is brought to life). Thus you may think – and write in the Writers' Forum – about characters' actions and groupings; recurrent themes (desire, ambition, revenge, social conformity); striking motifs and language choices; setting (inside and outside, familiar and strange, center and margin), about narrative pacing, structure, and conflict; as well as language (word

choice, imagery, style). The ideology, social and cultural contexts of the literary fairytales on the syllabus can also be points of discussion.

Come to class having chosen passages, topics and connections that you deem worthy of discussion, and be ready to voice your emotional and intellectual response to the readings. Don't hesitate to ask questions, even though they may seem basic: the art of questioning is at the heart of discovery! Some of these questions will arise as you write in the Writer's Forum; don't hesitate to raise them in class.

Another important set of texts we will read and analyze are those you will author. In workshops of student work-in-progress aim you will develop important skills for success in college and beyond: identifying a topic, developing an insightful claim about it (thesis), structuring an effective and engaging argument, identifying appropriate sources, incorporating them effectively into your own prose, scrupulously documenting these sources. Several of the workshops will be facilitated by Jennifer Todd-Ferrell, Director of Writing at Cornell. You will also have the opportunity to discuss your writing in the writing-circle conferences with Jennifer and your professor.

**To earn full credit for participation**, you must complete all in-class involvement opportunities:

- Provide definitions and illustrations of analytical concepts.
- Advance the discussion raising pertinent questions or making a point with a specific reference to the text under discussion. You should feel free to refer to the Writers' Forum at any time.
- Listen attentively and engage productively with the contributions made by the professor and other class members. This means listening to what each class member is saying, and what they may *not* be saying. Build on the contributions of your peers, giving credit where credit is due. Be clear and respectful when disagreeing, and refrain from speech-making.
- Put your best professional effort into providing feedback on your peers' papers.
- Respond thoughtfully to the required number of Writers' Forum posts by your classmates (see the description of the Writers' Forum below).
- There may be unannounced quizzes, should the need arise.

**Six journal-style entries in the Writers' Forum** (two per week for weeks 1-3). Treat this as your lab space to discover ideas, experiment with your writing style and creative techniques for generating ideas, integrate research into your writing. Forum entries for the day they are assigned must be **posted at least an hour before class (due times on the schedule)**. They will be instrumental for developing your analytical grasp of the literary texts; furthermore, they will help you formulate topics and ideas for your formal writing assignments – no easy task to accomplish when faced with the blank computer screen. You don't need to respond to your classmates' posts, though you can, if you choose to. You must, however, read as many of them as possible before class; we'll typically start discussion by choosing a few posts that have provoked the interest of class members.

A more detailed description of the assignment and its evaluation criteria is available in the "Assignments Prompts" folder under the "General Resources" section at the top of the class Moodle site.

**Four formal papers.** The first (four paragraphs) introduces and begins to develop an argument about a tale or a narrative choice in one of the "Sleeping Beauty" or "Cinderella" readings from week 1. The second (500+ words) is an informative abstract of a peer-reviewed article or book chapter on feminist transformations of fairy tales in general, or on Anne Sexton's or Angela Carter's fairy-tale revisions in particular. The third (1,200-1,500 words), develops an argument about Yodel's novel, *Briar Rose* or

about Donoghue's collection of linked tales, *Kissing the Witch*, while engaging in a critical conversation with one of two articles provided by your professor. Your last paper (also 1,200-1,500 words), is a substantial revision of paper 1 or 2.

Detailed prompts and evaluation rubrics for the papers are available in the "Assignments" folder in the "General Resources" section of the class Moodle site. Formal papers should be typed in Times New Roman 12 or a comparable font and double-spaced. Number the pages (one of my pet peeves). Paraphrased or quoted sources must be documented in MLA style. For a succinct guide to the newest citation guidelines of the Modern Language Association, see The MLA Style Center: Writing Resources from the Modern Language Association (<https://style.mla.org/works-cited-a-quick-guide/>) or "[MLA Formatting and Style Guide](#)" developed by the Purdue Online Writing Lab (also listed in "Some Useful Web Sites" in the "General Resources" section on Moodle).

**Two Writer's Surveys.** The first is a series of short answers, the second—a short personal essay (about 500 words) reflecting on the learning about writing done over the course of the block.

To determine the final course grade, assignments will be weighed as follows:

10%	Participation: class discussion and peer reviews
10%	Quality of journal posts in the Writers' Forum
15%	Paper 1: Opening the Argument
15%	Paper 2: Scholarly Article Selection and Abstract
20%	Paper 3: They Say/I Say
20%	Paper 4: Revision of paper 1 or 2
10%	Writer's Survey 1 and 2

## POLICIES

**Out-of-class communication.** You must check your **e-mail** at least once a day and respond promptly to all class communication. Failing to do this within 24 hours will be treated as tardiness to class. E-mail is my preferred mode of contact during the day. Please include the course title or number in the subject heading of your email. If you need to get in touch with me urgently in the evening, or during weekends, please text me at 319/930-1687. I do not check my phone between 8 PM and 8 AM.

**Caring community during the COVID-19 pandemic, waning though it may be:** Continue doing what you can to protect the Ramily: wear your (KN95) mask, wash and sanitize. If you start feeling ill, please contact the Student Health Center (319-895-4292) immediately. Don't guess what the medical issue may be; let the professionals handle this. Keep me informed by email, so we can make alternative plans.

**This is still the block plan. Late work** is not acceptable—unless life intervenes in a drastic manner, of course. We depend on each other's professionalism for the success of the class. If you cannot meet a deadline, I may consider re-scheduling it if the reason constitutes a true emergency, so please notify me promptly. Otherwise, papers submitted after the deadline will receive a failing grade.

All final drafts must be submitted for grading through Moodle in MS Word format (as Cornell students, you have free access to the Microsoft suite; download it).

**Attendance:** The seminar is a collective learning experience and relies on regular class attendance and constructive participation. You are expected to attend all class sessions and writing-circle conferences, to come prepared and participate fully in all activities. If you have a co-curricular activity that could interfere with class attendance, or plan to observe a religious holiday, please notify me in writing at the beginning of class, so we can rework due dates. Whether your absence is excused or not, you are still responsible for information, assignments, and deadlines. Excessive tardiness or missing more than two class sessions (workshops and group conferences count as class sessions) will lower your final grade by one increment for each additional absence (e.g., from B+ to B). Attendance is taken daily.

**Workshops:** Unless there has been a documented emergency, failing to participate in a peer workshop will lower your participation grade drastically. In addition, **missing the all-class workshop and/or the writing-circle conference will lower the grade for the assignment by a half letter grade for each of these activities.**

**Academic integrity.** You've heard this in your FYS: plagiarism, also known as intellectual theft, and cheating will not be tolerated and may result in a failing grade for the course. We will, of course, work on the craft of integrating and citing sources throughout this class.

You will be sharing a lot of ideas with other students in this class. Support and engagement, however, does **not** involve re-writing other people's ideas, nor asking others to re-write your ideas. Take responsibility for your thinking and your language; give credit where credit is due.

If you're in doubt about how to credit a source, consult the resources in the "Some Useful Web Sites" document, check with the Writing and Teaching Specialist, a Reference Librarian, or your professor.

Cornell College has the following policy on academic integrity:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in *The Catalogue*, under the heading "Academic Honesty."

**Accommodation:** Don't hesitate to talk to me if you're struggling with a reading or a deadline for written assignment. If you have a documented disability that requires accommodation, please make an appointment to discuss your needs during the first two days of classes, after you have read the syllabus carefully.

The College's policy on accommodation is as follows:

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information

on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

**Help:** Please talk to me if you're struggling with a reading or are concerned about an assignment. If my office hours do not work for you, we can schedule a Zoom appointment at a mutually convenient time.

### SCHEDULE

This schedule is not written in stone. Needed changes will be announced in class.

KW= Donoghue, *Kissing the Witch*

BR=Yolen, *Briar Rose*

TCW=*The Transition to College Writing*

TSIS="*They Say, I Say*": *The Moves that Matter in Academic Writing*

ADVICE: Do the readings in the order they're listed.

### WEEK 1

Date	Topic	Reading/Screening to do before the class session	Writing assignments due & class sessions
Mon.	Introduction to the class; principles & practices of a supportive community.	The syllabus (in class).	<b>1-3 PM:</b> Intros, group activity and in-class writing of a postcard about your favorite fairy-tale (or the one that haunts you).
Tue.	Oral and literary fairy tales	1) TSIS, ch. 14 "'What's Motivating This Writer?'" (pp. 187-97); 2) Jack Zipes, "Breaking the Disney Spell," part 1, pp. 332-38 (pdf on Moodle); 3) "Sleeping Beauty" across centuries and cultures: Giambattista Basile, "Sun, Moon, and Talia; Charles Perrault, "The Sleeping Beauty in the Woods"; Jacob and Wilhelm Grimm, "Little Briar-Rose," all at <a href="https://sites.pitt.edu/~dash/type0410.html">https://sites.pitt.edu/~dash/type0410.html</a> .	<b>Due by noon:</b> Writer's Forum: Journal 1 (Moodle). <b>10-11 AM:</b> In-class writing: Writer's survey (post to Moodle). <b>1-3 PM:</b> What makes a fairy tale a fairy tale and what is it used for (with a focus on "Sleeping Beauty").
Wed.	Cinematic fairytales; introduction of paper 1, with a backward look at ch. 6 "Footstools and Furniture" from TCW. <b>Possible triggers for Sexton's</b>	1) TSIS, ch. 12 "'I Take Your Point': Entering Class Discussions" (pp. 172-76) and ch. 1 "'They Say': Starting with What Others Are Saying" (pp. 19-28); 2) Jack Zipes, "Breaking the Disney Spell," part 2, pp. 339-52 (pdf on Moodle); 3) Walt Disney's <a href="#">Sleeping Beauty (1959)</a> on You Tube; 4) Anne Sexton, "Briar Rose (Sleeping Beauty)" (pdf on Moodle).	<b>Due by 8 AM:</b> Writers' Forum: Journal 2 (Moodle). <b>9-11 AM [Note unusual class time]:</b> The making of an American fairy tale. <b>Noon- 3 PM:</b> Cornell College Common Afternoon.

	<b>poem:</b> incest, sexual assault		
Thur.	Making fairy tales one's own: poets and storytellers.	1) Jacob and Wilhelm Grimm, "Cinderella" (Moodle pdf, scroll past "The Robber Bridegroom"; 2) Anne Sexton, "Cinderella" (Moodle pdf) and 3) Lawrence Schimel, "Kristallnacht" (Moodle pdf); 4) Susan Gordon, "The Powers of the Handless Maiden" (Moodle pdf); 5) optional: Jacob and Wilhelm Grimm, "The Maiden without Hands," <a href="https://www.surlalunefairytales.com/a-g/girl-without-hands/girl-without-hands-tale.html">https://www.surlalunefairytales.com/a-g/girl-without-hands/girl-without-hands-tale.html</a> .	<b>10-11 AM:</b> Poetry discussion. <b>1-3 PM:</b> Storytelling discussion.
Fri.	Workshop day	1) <i>TSIS</i> ch. 16 "'On Closer Examination'" (pp. 232-249); 2) <i>TCW</i> , from ch. 7, "Writing in Reference to Others" (pp. 145-55); 3) <i>TSIS</i> , ch. 3 "'As He Himself Puts It': The Art of Quoting" (pp. 47-55).	<b>Due in AM class:</b> Draft 1 of paper 1 as a Google doc shared with assigned respondents (comment privileges only). <b>10-11 AM:</b> Workshop with Jennifer Ferrell on thesis strengthening and paragraph shaping. <b>1-3 PM:</b> Writing exercise with prof on quote integration; workshop of evaluation rubric; sign up for Monday writing-circle conferences.  <b>Due by noon on Sunday:</b> Draft 2 of paper 1 as a Google doc shared with writing circle including the facilitator. <b>NB:</b> Give your respondents commenting privileges, <u>not</u> editing privileges.

## WEEK 2

Date	Topic	Reading for Class Session	Writing Assignments & Zoom Sessions
Mon.	Small-group conferences	The revised drafts of the other three members of your conference team.	<b>9-10 or 10-11 or 11-12:</b> Writing-circle conference with Todd-Ferrell or Stavreva, as scheduled. <b>Due in the conference:</b> a letter for each of the students in your group, commenting on the strengths of their argument and expression, and areas that need more work. <b>Due by the end of the day:</b> Final

			draft to include a cover sheet (Moodle).
Tue.	<p>Acing the search for secondary sources and critiquing them.</p> <p><b>Possible triggers</b> for the Indian folk tale: infanticide; for Carter's story: sexual violence, suggestive sexual passages.</p>	<p>1) <i>TSIS</i>, ch. 2 "'Her Point Is': The Art of Summarizing" (pp. 32-44); 2) Charles Perrault, "Bluebeard" at <a href="https://sites.pitt.edu/~dash/type0312.html#perrault">https://sites.pitt.edu/~dash/type0312.html#perrault</a>; Joel Chandler Harris, "The Little Boy and His Dogs," at <a href="https://sites.pitt.edu/~dash/type0312.html#harris">https://sites.pitt.edu/~dash/type0312.html#harris</a>; 3) "The Brahman Girl That Married a Tiger," at <a href="https://sites.pitt.edu/~dash/type0312.html#india">https://sites.pitt.edu/~dash/type0312.html#india</a>; 4) Angela Carter, "The Bloody Chamber" (Moodle pdf).</p>	<p><b>Due by noon:</b> Writer's Forum Journal 3 (Moodle).</p> <p><b>10 to 11 AM in Cole 212:</b> library workshop with Greg Cotton on locating and evaluating literary criticism; introduction of paper 2.</p> <p><b>1-3 PM:</b> Discussion of the Bluebeard stories; writing exercise on summarizing.</p>
Wed.	Critical voices in conversation.	<p>1) <i>TSIS</i>, ch. 4 "'Yes/No/OK, but': Three Ways to Respond" (pp. 57-70); 2) Kathleen Manley, "The Woman in Process in Angela Carter's 'The Bloody Chamber'" (Moodle pdf).</p>	<p><b>No AM class:</b> Find the article for paper 2. Optional appointment with Greg Cotton, if you're stumped.</p> <p><b>Due by noon:</b> Article declaration (shared Google doc).</p> <p><b>1-3 PM:</b> Class on identifying, summarizing, and responding to a critical argument (case-study of Manley's article).</p>
Thur.	Jane Yolen enters the fairy-tale conversation.	<i>BR</i> , pp. 7-103.	<p><b>Due by 9 AM:</b> Writer's Forum Journal 4 (Moodle).</p> <p><b>10-11 AM.</b> Discussion of novel.</p> <p><b>1-2 PM.</b> Check in with students working on your article, then draft your paper.</p>
Fri.	Workshop and writing day		<p><b>10-11 AM:</b> paper 2 workshop.</p> <p><b>Due in class:</b> Draft 1 of paper 2, as a Google doc to be shared with writing circle and professor (comment privileges only).</p> <p><b>Due by noon on Saturday:</b> Final version of paper 2 (Moodle; no cover sheet needed).</p>

## WEEK 3

Date	Topic	Reading for Class Session	Writing Assignments & Zoom Sessions
Mon.		<i>BR</i> , pp. 104-end.	<b>Due by 9 AM:</b> Writer's Forum Journal 5 (Moodle).



			<p><b>10-11 AM:</b> Discussion of novel.</p> <p><b>1-3 PM:</b> Discussion continues; introduction of paper 3.</p>
Tue.	Donoghue enters the fairy-tale conversation.	<p>1) Hans Christian Andersen, "Thumbelina," at <a href="https://www.surlalunefairytales.com/s-z/thumbelina/thumbelina-tale.html">https://www.surlalunefairytales.com/s-z/thumbelina/thumbelina-tale.html</a> ; 2) Madame de la Villeneuve, "Beauty and the Beast," at <a href="https://www.surlalunefairytales.com/a-g/beauty-beast/beauty-beast-tale.html">https://www.surlalunefairytales.com/a-g/beauty-beast/beauty-beast-tale.html</a>; 3) KW: "The Tale of the Shoe," "The Tale of the Bird," "The Tale of the Rose" (pp. 1-40).</p>	<p><b>Due by noon:</b> Writer's Forum Journal 6 (Moodle).</p> <p><b>No AM class.</b></p> <p><b>1-3 PM:</b> Discussion of KW tales 1-3.</p>
Wed.	Donoghue, cont.	<p>1) Jacob and Wilhelm Grimm, "Little Snow White," at <a href="https://www.surlalunefairytales.com/s-z/snow-white-seven-dwarfs/snow-white-seven-dwarfs-tale.html">https://www.surlalunefairytales.com/s-z/snow-white-seven-dwarfs/snow-white-seven-dwarfs-tale.html</a> and "Goose Girl," at <a href="https://www.surlalunefairytales.com/a-g/goose-girl/goose-girl-tale.html">https://www.surlalunefairytales.com/a-g/goose-girl/goose-girl-tale.html</a>; 2) KW Tales of the Apple, Handkerchief, Hair (43-99); 3) critical articles, "Queering the Fairy Tale Canon" and "The Fairy Tale as Allegory for the Holocaust" (Moodle pdfs); 4) TSIS, ch. 5 "'And Yet': Distinguishing What You Say from What They Say" (pp. 72-81).</p>	<p><b>Due by 9 AM:</b> Opening questions on Donoghue and "Queering the Fairy Tale Canon" as applied to today's tales (Moodle).</p> <p><b>10-11 AM:</b> Discussion of Donoghue's linked tales.</p> <p><b>1-3 PM</b> Discussion of tales and articles continues.</p> <p>Start taking notes toward paper 3.</p>
Thur.	Donoghue, cont.	<p>1) Jacob and Wilhelm Grimm, "Thousandfurs" (Moodle pdf); 2) KW, Tales of the Skin, Needle, Voice (145-204); 3) TSIS, ch. 6 "'Skeptics May Object': Planting a Naysayer in Your Text" (pp. 82-94).</p>	<p><b>Due by 9 AM:</b> Opening questions on Donoghue's linked tales (Moodle).</p> <p><b>10-11</b> Discussion of Donoghue's tales.</p> <p><b>1-3 PM</b> Discussion continues; writing exercise; compare notes on the critical article with a partner.</p>
Fri.	Workshop day	<p>1) TSIS, ch. 8, "'As a Result': Connecting the Parts" (pp. 107-20).</p>	<p><b>No AM class; work on paper.</b></p> <p><b>1-3 PM:</b> Workshop with Jennifer Ferrell on organizing the argument. Introduction of paper 4.</p> <p><b>Due in class:</b> draft 1 of paper 3, as a Google doc to be shared with assigned respondents (commenting privileges only).</p>

			<b>Due on Saturday, noon:</b> final version of paper 3 to include a cover sheet.
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## WEEK 4

Date	Topic	Reading for Class Session	Other Assignments
Mon.	Writing day. Optional check-ins with Stavreva and Ferrell, by appointment.	Before you buckle down to work on your revision, read Roy Peter Clark's chapter "Write toward an Ending" (on Moodle) and <i>TSIS</i> , ch. 11 "'What I Really Want to Say Is': Revising Substantially" (pp. 149-70).	<b>No class today.</b> <b>Due:</b> 6 PM share a finished draft of Paper 4: Revision with your writing circle as a Google document. Give your respondents commenting privileges ( <u>not</u> editing privileges).
Tue.	Writing-circle conferences on Paper 4: Revision.	Read the three papers in your group and use the Comment feature of Google docs to annotate strengths, points of confusion, and/or need for further elaboration.	<b>As scheduled:</b> 9-10, 10-11, or 11-noon writing circle conferences with Ferrell or Stavreva. <b>Due in the conference:</b> a letter for each of the students in your group, commenting on the strengths of their argument and expression, and areas that need more work.
Wed.	Grand finale!		<b>Paper 4 due by noon</b> (Moodle); <b>Take-home final</b> , "Writing Survey Redux," <b>due by 5 PM.</b>