

Course Name/Number/Section:	ENGL 2333-41001	Instructor:	Dr. Rufel Ramos
Class Meeting Days/Time/Room:	MWF 11:15am-12:10pm, G131	Instructor Office & Phone:	G136, 972-860-7361
Division Office & Hours:	G138, M-F 8am-5pm	Instructor Office Hours:	M-F 9am-11am
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Division Email:	brendalee@dcccd.edu		

DCCCD CATALOG COURSE DESCRIPTION: ENGL 2333 World Literature II (3 credit hours)

- Prerequisite:** English 1301, English 1302, and have met Texas Success Initiative (TSI) standards in Reading and Writing.
- Description:** This course includes significant works representing a variety of cultures from approximately 1600 CE to the present. For repeatability purposes, students who take English 2331 should not also take English 2332 or 2333. (3 Lec.)

REQUIRED BOOKS/RESOURCES:

- Required book for 1st half of class:** Damrosch, David et al., ed. The Longman Anthology of World Literature: Volume F The Twentieth Century. 2nd Ed. New York: Pearson, 2009. Print. ISBN-10: 0-205-62594-0
- Required book for 2nd half of class:** Satrapi, Marjane. The Complete Persepolis. New York: Pantheon, 2004. Print. ISBN-13: 978-0-375-71483-2
- Recommended movie:** Persepolis. Dirs. Marjane Satrapi and Vincent Paronnaud. Culver City, CA: Sony Picture Home Entertainment, 2008. DVD. EFC Library: [PN 1995.9 .B55 P477 2008](#)
- Recommended writing website:** Purdue University's Online Writing Lab (OWL): <http://owl.english.purdue.edu>

STUDENT LEARNING OUTCOMES:

Upon successful completion of this course, students will:

- Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
- Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
- Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods or in different regions.
- Articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.
- Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

COURSE POLICIES

ATTENDANCE POLICY

- Attendance and success in the course are related because class participation is part of the learning process and will affect your final course grade. You are expected to attend every class (or access eCampus at least weekly if entirely online) and be ready and willing to work.
- If your absences exceed two weeks' class sessions, I may advise you to drop the course (if this occurs before the drop date), or you may be given a grade of "F" for Participation & Discussion. Please understand that this is not meant to penalize you unfairly but is meant to encourage participation in order that you may receive maximum benefit from the course, including the maximum possible grade.
- An absence, however, is excused due to illness, car problems, family emergencies, or religious obligations (absence due to religious holy day[s]). Please inform the instructor before or **immediately** after the absence so that the instructor can excuse the absence. You are required to complete any assignments or take any examinations missed as a result of the absence within the timeframe specified by the instructor.
- While contributing to class discussion: Please understand that your mere presence in class (either in person or on screen) does not automatically give you an "A" for Participation & Discussion. Thus, in the classroom, please refrain using your cell phone and/or MP3 player. Also, disrespectful comments (even if you didn't mean it) to yourself, your classmates, and/or your instructor will negatively affect your Participation & Discussion grade. The instructor will respect you and your classmates; please have the courtesy to do the same.

LATE WORK POLICY

You are expected to submit assignments on time. The instructor will deduct ten points for each week the assignment is late for a maximum 20 points deducted. After two weeks, the instructor will not accept any late work. No late work will be considered for full credit unless you discuss with her about **why** the work will be late **prior** to its due date. She will give you a new due date. The absolute deadline to turn in any acceptable late work is the last day of class, **before Finals Week**. Once Finals Week starts, the instructor will accept no late work.

INSTITUTIONAL POLICIES

DROP / WITHDRAWAL POLICY AND SEMESTER DROP DATE

If you are unable to complete this course, it is your responsibility to withdraw. Withdrawing is a formal procedure which you must initiate; your instructor cannot do it for you. You must withdraw through the Admissions/Registrar's Office (C119) **in person** or **by mail** by **Thursday, November 14, 2013**. You may also withdraw through eConnect. Failure to withdraw before the deadline will result in receiving a performance grade, usually a grade of "F." You will receive a "W" ("Withdraw") in each class dropped. **A "W" shows up on your transcript BUT does not hurt your GPA.**

STOP BEFORE YOU DROP: THE 6 DROP RULE

For students who enrolled in college level courses for the **first time in the fall of 2007**, Texas Education Code 51.907 limits the number of courses a student may drop. You may drop **no more than 6 courses during your entire undergraduate career** unless the drop qualifies as an exception. Your campus counseling/advising center will give you more information on the allowable exceptions. Remember that once you have accumulated 6 non-exempt drops, you cannot drop any other courses with a "W". Therefore, please exercise caution when dropping courses in any Texas public institution of higher learning, including all seven of the Dallas County Community Colleges. For more information, you may access:

<https://www1.dcccd.edu/coursedrops>.

DISTRICT THIRD ATTEMPT POLICY/ REPEATING A COURSE

Effective for Fall Semester 2005, the Dallas County Community Colleges will charge a higher tuition rate to students registering the third or subsequent time for a course. All third and subsequent attempts of the majority of credit and Continuing Education/Workforce Training courses will result in higher tuition to be charged. Developmental Studies and some other courses will not be charged a higher tuition rate. Third attempts include courses taken at any of the Dallas County Community Colleges since the Fall 2002 semester. More information is available at:

<http://www.dcccd.edu/Current+Students/Paying+for+College/Third+Course+Attempt/> .

FINANCIAL AID STATEMENT

If you are receiving Financial Aid grants or loans, you must begin attendance in all classes. Do not withdraw or stop attending any class without first consulting the Financial Aid Office (C237). Non-attendance or withdrawals may affect your eligibility to receive further financial aid and could cause you to be in a position of repayment for the current semester. Also, students who do not withdraw from a class but fail to attend or participate after the drop date are also subject to this policy, that is, may be in a position of repayment for the current semester.

TEXAS SUCCESS INITIATIVE (TSI)

The Texas Success Initiative (TSI) is a statewide program designed to ensure that students enrolled in Texas public colleges and universities have the basic academic skills needed to be successful in college-level course work. The TSI requires assessment, remediation (if necessary), and advising of students who attend a public college or university in the state of Texas. The program assesses a student's basic academic skills in reading, writing, and math. Passing the assessment is a prerequisite for enrollment in many college level classes. Students who do not meet assessment standards may complete prerequisite requirements by taking developmental courses in the deficient area and passing them with a grade of C or higher. Additional information is available at https://www1.dcccd.edu/cat0506/admiss/tsi_requirements.cfm.

ACADEMIC HONESTY POLICY/CODE OF CONDUCT

Academic honesty is expected, and integrity is valued in the Dallas County Community College District. Scholastic dishonesty is a violation of the Code of Student Conduct. Scholastic dishonesty includes, but is not limited to, cheating on a test, plagiarism, and collusion. As a college student, you are considered a responsible adult. Your enrollment indicates acceptance of the DCCCD Code of Student Conduct published in the DCCCD Catalog. More information is available at <https://www1.dcccd.edu/cat0406/ss/code.cfm>. In this course, violators of the Academic Honesty Policy will receive an "F" for the work done under academic dishonesty **and cannot be made up**.

PRINTING ON CAMPUS

Printing in the Computer Lab (L108), Library, and Learning Assistance Center (C236) will cost 10 cents a page. You must bring a one, five, ten, or twenty dollar bill to the lab to create a print account **before** you can print. No change is made in the lab. Once the money is in the bill acceptor, it cannot be retrieved. No cash refunds are possible. An account stays active (and therefore, you can print) as long as the account has value (that is, has money in it).

FERPA STATEMENT:

In compliance with the Family Educational Rights and Privacy Act of 1974 (FERPA), the College may release information classified as "directory information" to the general public without the written consent of the student. Directory information includes student name, student address, telephone numbers, date and place of birth, weight and height of members of athletic teams, participation in officially recognized activities and sports, dates of attendance, educational institution most recently attended, and other similar information, including major field of student and degrees and awards received. Students may protect their directory information at any time during the academic year. If no request is filed, directory information is released upon written inquiry. No telephone inquiries are acknowledged. No transcript or academic record is released without written consent from the student, except as specified by law.

STUDENT E-MAIL:

Legal privacy issues prevent your instructor from discussing your work or your grades on commercial e-mail accounts. If you wish to send your papers as attachments to an e-mail (and the instructor permits it), or if you have a question about your grade, you must open a student e-mail account. The account is free. You may set it up by going to <https://www1.dcccd.edu/netmail/activate.cfm> **All students receiving financial aid must open a student NetMail account**. You can check your NetMail by going to <http://www.dcccd.edu/netmail/home.html> Also, make sure your email address is current with the Registrar's office, or you may not be able to receive important emails from your instructor or Eastfield College in general, as well as check your grade online via eConnect.

GETTING YOUR END-OF-TERM COURSE GRADE:

Grade reports are not mailed. Convenient access is available online (eConnect) or by telephone (DCCCD Touch Tone Services). Online: <http://econnect.dcccd.edu/grades.html> You'll need your student ID number and password to login. Telephone: 972-613-1818.

ADA STATEMENT

If you are a student with a disability and/or special needs who requires accommodations, please contact the college Disability Services Office, in the Student Support Services Division, room C237, email: efcdso@dcccd.edu, phone: 972-860-8348.

RELIGIOUS HOLIDAYS POLICY

Absences for observance of a religious holy day are excused. A student whose absence is excused to observe a religious holy day is allowed to take a make-up examination or complete an assignment within a reasonable time after the absence.

INCLEMENT WEATHER STATEMENT

In the event there is inclement weather that affects regular scheduled classes and events on the Eastfield College campus, the [Dallas County Community College District](#) and [Eastfield College](#) web pages will display a notification of any closings or delays. **If there is no notice of changes or delays, then classes are in session as usual.** You also may refer to announcements on major television and radio stations (like KEOM-FM radio 88.5) in the event that the DCCCD or Eastfield College Internet sites cannot be accessed.

DISCLAIMER RESERVING RIGHT TO CHANGE SYLLABUS/COURSE SCHEDULE

The instructor reserves the right to amend this syllabus as necessary.

UNITS OF STUDY, GRADING SCALE, AND EVALUATION PROCEDURES

Students will participate collaboratively in class through written and verbal responses to Discussion Questions. Following the Writing Process, they will compose one literary analysis essay of an assigned anthology reading. They will also compose a longer comparison/contrast essay of a longer work. Finally, students will complete a creative project (can be done in groups of 1-3 students). See **Assignment Calendar** below for details.

Discussion Questions: written and verbal responses to instructor questions and to classmate's responses	20%
Essay 1: Literary Analysis of One Work (550-750 words)	20%
Essay 2: Comparison/Contrast of Two or More Works (1000-1250 words)	40%
Creative Project: Mini-Comic Adaption of an Anthology Reading	20%
1. 3% Process: Preparatory and planning materials for the Mini-Comic	
2. 15% Product: The finished Mini-Comic	
3. 2% Presentation of the Mini-Comic & Classmates' Responses	
Total Grade	100%

Grading Scale:

A= 90-100%	C= 70-79%	F= 0-59%, participating
B= 80-89%	D= 60-69%	N=0-59%, not participating (N negatively affects your Financial Aid)

ASSIGNMENT CALENDAR

This Assignment Calendar is intended to serve as a guide to various assignments. **1)** Students must contribute for all class sessions and all Discussion responses to get full credit for Discussion Questions. **2)** All reading and writing assignments come from either [The Longman Anthology](#) or [The Complete Persepolis](#). **3)** Also, students must submit an Outline, Peer Review of Rough Draft, and Final Draft to get **full credit** for Essay. **4)** Finally, students must submit **all items** for Creative Project (including the Presentation) **to get full credit**. The Creative Project can be completed in groups of **up to three people – more than three have five points deducted for each additional person.**

Wk	Day	For Study	For Discussion Questions (DQs)	For Essay
1	8/26, 8/28 8/30	Go over: Syllabus & History PowerPoints: * Middle East before Islam , * A Brief History of Western Civilization , * History of Islam , * Western Ideas	Directions: For all DQ's, write a quarter-page (about 50 words) response to the prompt. All DQs are due when announced (usually earlier in the week). DQ 1: What does the phrase "The Middle East" mean to you?	
Wk	Day	For Study	For DQs	For Essay
2	9/4, 9/6	Finish PowerPoints Go over: * Modern Middle-Eastern Voices in The Longman Anthology of World Literature -- I. The Middle East & The West A. India/Pakistan Salman Rushdie "Chekov and Zulu" (957-66)	DQ 2: I. Who or what do Chekov and Zulu work for? II. What happened to Prime Minister Indira Gandhi in India? III. How is <i>Star Trek</i> used by Chekov and Zulu in their jobs, and who are the "Klingons"? IV. Are Zulu and Bibi (his wife) equals in their marriage? V. Why does Zulu bring up <i>The Lord of the Rings</i> , and how does that explain why he quit? VI. Why did Chekov stay? VII. In your opinion, why did Chekov hallucinate about <i>Star Trek</i> before he died?	

Wk	Day	For Study	For DQs	For Essay
3	9/9, 9/11, 9/13	Finish Salman Rushdie B. Palestine Mahmoud Darwish "Sirhan drinks his coffee in the cafeteria" (932-33, 940-41) C. Jordan/Iraq -- Abdelrahman Munif "from <u>Cities of Salt</u> " (996-1008)	DQ 3: I. In line 5, what does the word "bullets" suggest how the land was taken? II. In lines 14-15 and 130-131, how does Sirhan symbolically "kill" his killer? III. In lines 19-28, what kind of people is the speaker describing (the word is mentioned in two places in the lines as a plural and singular noun)? IV. Complete this line: "The smell of coffee is" V. For Sirhan, why is coffee so important to him, in other words, what has he lost? VI. Is this poem obviously a Muslim poem? Why or why not? DQ 4: I. Would the emir like to travel by sea? Why? II. Why does Rezaie give the emir the gift, and does the emir understand what the gift actually is? III. Why are there Americans in Harran? IV. Is Ibn Naffeh's negative reaction to the gift entirely nonsensical? Why or why not?	
Wk	Day	For Study	For DQs	For Essay
4	9/16, 9/18, 9/20	Finish Abdelrahman Munif II. The Miraculous in the Middle East E. Egypt -- Naguib Mahfouz "Zaabalawi" (513-23) F. Libya -- Ibrahim al-Kuni "The Golden Bird of Misfortune" (687-92)	DQ 5: I. Who is Zaabalawi supposed to be? II. Where was the first time the narrator (the son of Sheik Ali) heard his name? III. Why is the narrator looking for Zaabalawi? IV. Why is Zaabalawi so hard to find? V. Are all of Zaabalawi's former students happy to talk about him? Why or why not? VI. Where does the narrator eventually "find" Zaabalawi, and do you find that surprising? Why or why not? DQ 6: I. What does the Golden Bird of Misfortune do, according to the child's mother? II. What does the child do when he sees the bird? III. Does the Magian fortune-teller speak Arabic and believe in Islam? IV. Who is the "real" father of the child? V. Why did the mother seek the Magian fortune-teller in the first place (and again after her son died)? VI. How would you characterize the mother and her husband? Are they equals in their marriage? Are they good Muslims? Why or why not?	
Wk	Day	For Study	For DQs	For Essay
5	9/23, 9/25, 9/27	Finish Ibrahim al-Kuni III. Muslim Women D. Syria/Lebanon -- Hanan al-Shaykh "A Season of Madness" (740-45) G. Morocco -- Fatima Mernissi "The Harem Within" (725-29)	DQ 7: I. Why did Fatin, the mad woman, agree to her arranged marriage? II. Who lives with Fatin? III. Does Fatin love her husband, and does her husband love her? IV. Why don't her husband and mother-in-law believe her when she finally tells the truth? V. Why is her mother-in-law – who was hostile to Fatin for most of the story -- suddenly sympathetic to Fatin at the end?	

			<p>DQ 8:</p> <p>I. Why does no window in the harem in Fez face the street?</p> <p>II. What three skills are needed to be able to use the terrace exit route, and why does Fatima's mother not use the terrace exit route?</p> <p>III. The family arrives at the uncle's farm for what occasion?</p> <p>IV. According to Fatima's grandmother Yasmina, why are words like onions?</p> <p>V. Translate these words found in the story: A.haram B.halal C.shari'a D.qa'ida E.hurriya Does the last one, hurriya, surprise you? Why or why not?</p> <p>VI. In the end, what is Yasmina's advice to Fatima, and Is this "old-fashioned" advice of a traditional Muslim woman? Why or why not?</p>	
Wk	Day	For Study	For DQs	For Essay
6	9/30, 10/2, 10/4	<p>Finish Mernissi</p> <p>Review the Writing Process for a literary work (in class); review MLA style of documenting a source (in-text citations and Works Cited list).</p>		<p>Work on Essay 1</p> <p>A. Pick only ONE of these topics:</p> <ol style="list-style-type: none"> 1. Contrast Chekov and Zulu's motivations for their life choices. 2. Analyze the <i>Star Trek</i> references in "Chekov and Zulu," especially Chekov's pre-death hallucination. 3. Analyze Sirhan's character as an example of an exile, away from home. 4. Analyze the foreshadowing of present-day Middle Eastern conflict (East vs. West, extremist Islam, capitalist globalization, postcolonial tension) in "from <i>Cities of Salt</i>." 5. Analyze Zaabalawi's character, based on his ex-students' testimonies. 6. Analyze the narrator's quest for healing, especially his dream of paradise, in "Zaabalawi." 7. Analyze the character of the husband in "The Golden Bird of Misfortune." 8. Based on the Sufi believers' statement at the end of "The Golden Bird of Misfortune," analyze the mother's character. 9. Compare and contrast Fatin and her mother-in-law in "A Season of Madness": the importance of marriage, of children, and of art. 10. Compare and contrast Fatima and her grandmother Yasmina in "The Harem Within": their knowledge, their harems, and their dreams. <p>B. Follow the Writing Process Outline, draft, and peer review a classmate's draft to make sure he/she's on the right track – Peer Review due Friday.</p>
Wk	Day	For Study	For DQs	For Essay
7	10/7, 10/9, 10/11	<p>IV: A Woman from Iran Marjane Satrapi's graphic memoir, <u>The Complete Persepolis</u></p> <p>Watch the movie</p>	<p>DQ 9: From the beginning, it's clear that Marjane has a unique relationship with her parents and grandmother. How do they influence her and her relationship with the changing Iranian society?</p>	<p>At start of week: Essay 1 DUE</p>

		<p><u>Persepolis</u> (1hr, 40 min. long). Take notes to answer the DQ questions!</p> <p>For DQ 9-14: Start reading the first half of <u>The Complete Persepolis</u> (3-154) – childhood in Iran.</p>	<p>DQ 10: What changes does the new fundamentalist government make in Iran? Her family enjoys having parties and drinking – what precautions do they take, and why do they continue despite the danger of being found out? Why do people seek to keep their regular routines even in dangerous times?</p> <p>DQ 11: Why does American pop culture have such an influence on Marjane and kids her age? Why are she and her family willing to take such risks to have tapes, posters, and jean jackets?</p>	
Wk	Day	For Study	For DQs	For Essay
8	10/14, 10/16, 10/18	Finish reading first half of <u>The Complete Persepolis</u> (3-154) – childhood in Iran.	<p>DQ 12: What effect does the Iran-Iraq war have on daily life in Tehran? How do people, including Marjane’s parents, act differently?</p> <p>DQ 13: At one point, Marjane’s own street is bombed. How did she react to this disaster? Did it change her? How?</p> <p>DQ 14: Even when she is very young, Marjane is outspoken at all times. How does this help her and hurt her in the new Iran? What decision does it lead her parents to make?</p>	
Wk	Day	For Study	For DQs	For Essay
9	10/21, 10/23, 10/25	For DQ 8-12: Read the second half of <u>Complete Persepolis</u> (155-245) – teen years in Austria; (246-341) – college, marriage, and leaving Iran a second time.	<p>DQ 15: Marjane says her life in Austria felt like “playing a game by somebody else’s rules.” What does she mean by this? Does she have to play by “somebody else’s rules” to survive in her new home, or not?</p> <p>DQ 16: How do you think Marjane and her mother’s relationship have changed since Marjane left Iran? Do you think they are closer or more distant now that they live in different countries?</p> <p>DQ 17: When she returns to Iran, Marjane decides never to tell her parents about her “misadventures” in Europe. Do you think she made the right choice? What about the fact that she eventually wrote this book?</p> <p>DQ 18: Marjane says that “fear has always been the driving force behind all dictators’ repression.” In what ways are young people in Iran repressed, and how do they rebel against this repression?</p>	
Wk	Day	For Study	For DQs	For Essay
10	10/28, 10/30, 11/1	Finish <u>The Complete Persepolis</u> . Review the Writing Process for a literary comparison	<p>DQ 19: Why does Marjane finally decide to leave Iran? Do you think she will follow her mother’s instructions and never return?</p>	<p>Work on Essay 2: A. Pick only ONE of these topics: 1. Analyze and categorize the different kinds of young women we have read: Marjane in <i>The Complete Persepolis</i>, Bibi in “Chekov and</p>

		(in class); review MLA style of documenting two or more sources.	<p>DQ 20: Why do you think Satrapi ultimately chose to write her memoir, and why did she write it in this visual way? What does the reader gain from the comic-book format?</p> <p style="text-align: center;">DQs are DONE!</p>	<p>Zulu,” the mother in “The Golden Bird,” Fatin in “A Season of Madness,” and Fatima in “The Harem Within.”</p> <p>2. Analyze and categorize the different kinds of older women we have read: Marjane’s grandmother Mami in <i>The Complete Persepolis</i>, Fatin’s mother-in-law in “A Season of Madness,” and Yasmina in “The Harem Within.”</p> <p>3. Compare and contrast Marjane’s and Zulu’s motivations in their life choices.</p> <p>4. Compare and contrast Marjane’s teenaged “exile” in Austria and Sirhan’s exile on a commercial ship at sea.</p> <p>5. Compare and contrast the West’s meddling in a Middle Eastern country’s affairs, as seen in “Sirhan drinks his coffee in the cafeteria,” “from Cities of Salt,” and <i>The Complete Persepolis</i>.</p> <p>6. Compare and contrast the role of God and religion in <i>The Complete Persepolis</i>, “Zaabalawi,” “Chekov and Zulu,” and “The Golden Bird of Misfortune.”</p>
Wk	Day	For Study	For DQs	For Essay
11	11/4, 11/6, 11/8			<p style="text-align: center;">Work on Essay 2 B. Follow the Writing Process</p> <p>Outline, draft, and peer review a classmate’s draft to make sure he/she’s on the right track – Peer Review due Friday.</p>
Wk	Day	For Study	For DQs	For Essay
12	11/11, 11/13, 11/15	<p>Comic Creative Project handouts: Comic vs. Prose Comic Panels Comic Rubric</p>		<p style="text-align: center;">At start of week: Essay 2 DUE</p> <p style="text-align: center;">Work on Creative Project:</p> <p>* Decide if you want to work alone or in a group (up to three people).</p> <p>* Choose one of the assigned anthology readings and turn it into a black & white Mini-Comic/ picture book.</p> <p>* Follow the Comic Creative Project handouts as guides: Make a script, make thumbnails, and a storyboard ← I will check for these items as part of the “Process” part of the project.</p> <p>* Consult <i>The Complete Persepolis</i> as a model, as needed.</p> <p>* Stick figures are okay! I will evaluate based on the balance of words, lettering, and pictures, as well as ease in reading in the layout of the comic panels – not artistic ability.</p>
Wk	Day	For Study	For DQs	For Essay
13	11/18,			Work on Creative Project:

	11/20, 11/22			Continue working on the Mini-Comic; progress check.
Wk	Day	For Study	For DQs	For Essay
14	11/25, 11/27 Thanks- giving 11/28- 11/29			Work on Creative Project: Finish the Mini-Comic.
Wk	Day	For Study	For DQs	For Essay
15	12/2, 12/4, 12/6	No excused late work accepted after this week.		At start of week: Mini-Comic DUE Continue Creative Project: * Silently present your group's Mini-Comic to the class – use the classroom document reader to show on-screen OR scan the Mini- Comic and show the .jpg image, .pdf, or .ppt PowerPoint files on screen. Pace yourself so that the class can read your entire comic on the screen. * Explain 1) why you picked the literary work, and 2) how you felt about the process of turning it into a Mini-Comic. What parts of the project were easy? Why? What parts were difficult? Why? What did you most learn from this project? * For each other group's Mini-Comic, use the Comic Rubric evaluation handout for your response. Keep your responses together in one document or sheet of paper.
Wk	Day			For Essay
16	Week of 12/9-12/12	Designated Finals Day: Finish the last of the presentations, if needed. Once ALL work is DONE, your semester is DONE.		Finish Creative Project: @ end of last presentation, Responses DUE CREATIVE PROJECT DONE!

Final Course Grades can be viewed on eConnect, beginning 12/16/2013.

Please read the info below, sign and date, separate from the rest of the syllabus, and give the form to your instructor.

Student Acknowledgement and Agreement to the Syllabus:

I have read Dr. Ramos' ENGL 2333 syllabus and agree to its terms and policies, including the **Attendance Policy**, the **Late Work Policy**, and the **Academic Honesty/Plagiarism Policy**.

Print Name

Signature

Date