

ENGL 2120: World Literature
The Diabolical and the Divine

Instructor: Dr. Kristen Aldebol-Hazle

Office: 511 Strode Tower

E-mail address: kaldebo@clemsun.edu

Meeting Days: MWF

Office Hours: M 1:15-3:15pm; W 10:00-11:00am, 1:15-2:15pm; & by appt.

Red Team – Section 7 (CRN 81979): 11:15-12:05pm, Daniel 312

Green Team – Section 6 (CRN 81978): 12:20-1:10pm, Daniel 312

Course Description:

How do we know what good is? How do we know what evil is? These seemingly firm ideas of good and evil cross boundaries of time, language, and culture, and so they will provide us with an entry into literatures of the world. This class will focus on representations of the diabolical and the divine in the texts on our syllabus, which we will define provisionally as good beings (the divine) and evil beings (the diabolical). We will develop more sophisticated definitions by asking questions like:

- Who or what is diabolical in this text?
- What makes something diabolical in this text?
- Who or what is divine in this text?
- What makes something divine in this text?
- What problems arise when we try to categorize the characters as embodiments of good (the divine) and evil (the diabolical)?

We will seek to understand these representations of the diabolical and the divine in order to identify critical frameworks available in approaching any text, literary or otherwise, within this class or without. We will work on three kinds of skills: (1) seeing a big picture by spanning time and surveying the globe to track the emergence, receptions, and interconnections of ideas of the diabolical and divine; (2) focusing carefully on key literary texts and some strategies for interpreting them, or “close reading,” of poetry and prose; and (3) positioning your interpretation of a literary text in relation to other scholarship on it. To accomplish these skills, we will work towards the following goals:

Course Goals:

- To engage with texts in their contexts to help understand the culture in which texts were written and the audiences for whom they were written
- To analyze texts’ methods of communication and recognize their effects on audiences
- To write about the texts, cultures, audiences, and methods of communication observed in an organized and logical fashion using evidence and critical thinking
- To develop tools for critical thinking and critical inquiry that you can apply beyond this class, including:
 - **Exploring complex challenges**
 - **Analyzing multi-dimensional problems**
 - **Extrapolating from one conceptual context to others**
 - **Synthesizing alternative solutions to multi-dimensional challenges**
 - **Communicating effectively complex ideas**

Critical Thinking

This course is a CT² (Clemson Thinks Critical Thinking) course. Critical thinking is a complex concept for which we'll develop definitions throughout the semester, but provisionally we'll define it as thinking that evaluates claims and interpretations that may or may not be valid. These claims may be invalid if a) evidence is uncertain, ambiguous, or contradictory b) multiple respectable claims exist c) the source is suspect (Nilson "Developing"). That means that we will interpret and evaluate the literature we read and the claims we make about that literature. Furthermore, throughout this course we'll be practicing metacognition: thinking about how we think.

You'll also have the opportunity to improve our data about critical thinking instruction by taking twice the California Critical Thinking Skills Test—once early in the semester and once late in the semester. This pre- and post-test is not optional; you will be graded on your effort (not your score) on these tests; they will each count as a Homework/Class work grade. Your Reception Project Conclusion will also function as a Critical Thinking Artifact, demonstrating the impact of your training in critical thinking in this course, and will be reviewed by faculty involved in the research element of the CT² research project.

By successfully completing this critical thinking course, you will fulfill critical thinking elements of the following General Education Competencies:

Arts and Humanities

Demonstrate an understanding of the arts and humanities in historical and cultural contexts. As part of demonstrating this ability, you will:

- **Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist**
- **Recognize salient features or themes in a work**
- **Determine how well an artistic interpretation is supported by evidence contained in a work**

Communication

Effective oral and written communication is the means by which all competencies will be demonstrated. As part of demonstrating this ability, you will:

- **Conduct objective and subjective analyses of a work**
- **Locate primary and secondary sources to conduct research**
- **Communicate complex ideas effectively**

Critical Thinking

Demonstrate the ability to assemble information relevant to a significant, complex issue, evaluate the quality and utility of the information, and use the outcome of the analysis to reach a logical conclusion about the issue. As part of demonstrating this ability, you will:

- **Evaluate competing interpretations, explanations, evidence, and conclusions**
- **Separate facts from opinions and inferences**
- **Recognize flaws, inconsistencies, and logical fallacies in an argument**
- **Distinguish between objective and subjective analysis and criticism in specific examples**

Required Materials:

*Note, if you order these editions from Amazon, please pay for expedited shipping to ensure you receive your materials in time for class. Also, please use the ISBN number to ensure you're purchasing the correct version of the text, as translations vary widely.

- Puchner, Martin, et. al., eds. *The Norton Anthology of World Literature, Volume A*. Third ed. New York: W. W. Norton & Company, 2012. – ISBN 9780393913293 (abbr. NAWL)
- Sturluson, Snorri. *The Prose Edda: Norse Mythology*. Trans. Byock, Jesse L. London: Penguin Classics, 2005. – ISBN 9780140447552
- Durling, Robert M., ed. *The Divine Comedy of Dante Alighieri: Volume 1, Inferno*. New York: Oxford University Press, 1996. – ISBN 9780195087444
- Tedlock, Dennis, translator. *Popol Vuh: The Mayan Book of the Dawn Life*. Revised ed. New York: Simon & Schuster, 1996. – ISBN 9780684818450
- Stephenson, Neal. *Snow Crash*. New York: Spectra, 2000. – ISBN 978-0553380958
- laptop for in-class work and assignments

Assignments and Weights:

Assignment Name	Weight	CT outcome(s) if applicable
BB1 – Close Reading Assignment	3%	Recognize salient features or themes in a work; Conduct objective and subjective analyses of a work; analyze multi-dimensional problems
BB2 – Formal Paragraph P1	3%	Separate facts from opinions and inferences; Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; extrapolate from one conceptual context to others
BB3 – Rough Draft P1	3%	Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Locate primary and secondary sources to conduct research; Communicate complex ideas effectively; Evaluate competing interpretations, explanations, evidence, and conclusions
BB4 – Formal Paragraph P2	3%	Separate facts from opinions and inferences; Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work
BB5 – Annotated Bibliography P2	3%	Recognize flaws, inconsistencies, and logical fallacies in an argument; Locate primary and secondary sources to conduct research

BB6 – Rough Draft P2	3%	Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Communicate complex ideas effectively; Evaluate competing interpretations, explanations, evidence, and conclusions
Building Blocks (BB) Total	18%	
Class Presentation	2%	Separate facts from opinions and inferences; Recognize flaws, inconsistencies, and logical fallacies in an argument; Determine how well an artistic interpretation is supported by evidence contained in a work
Reading Quizzes	5%	
Homework/Class work	8%	varies
Semester Participation	5%	
Participation Total	20%	
Reception Unit 1	2%	Recognize salient features or themes in a work; Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; explore complex challenges
Reception Unit 2	2%	Recognize salient features or themes in a work; Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; explore complex challenges
Reception Unit 3	2%	Recognize salient features or themes in a work; Conduct objective and subjective analyses of a work; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; explore complex challenges
Reception Conclusion – CT ² Artifact	4%	Recognize salient features or themes in a work; Conduct objective and subjective analyses of a work; Communicate complex ideas effectively; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; Evaluate competing interpretations, explanations, evidence, and conclusions; explore complex challenges; synthesize alternative solutions to multi-dimensional challenges
Receptions Project Total	10%	
Unit 1 Exam	4.5%	Recognize salient features or themes in a work; Conduct objective and subjective analyses of a work;
Unit 2 Exam	4.5%	Recognize salient features or themes in a work; Conduct objective and subjective analyses of a work;
Unit Exams Total	9%	
Final Exam	10%	

Paper 1 – Close Reading	15%	Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Communicate complex ideas effectively; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; Evaluate competing interpretations, explanations, evidence, and conclusions
Paper 2 – Research	18%	Determine how well an artistic interpretation is supported by evidence contained in a work; Conduct objective and subjective analyses of a work; Locate primary and secondary sources to conduct research; Communicate complex ideas effectively; Compare and contrast different works to provide evidence of change or growth through history, across cultures, across locations, or in a particular artist; Evaluate competing interpretations, explanations, evidence, and conclusions; analyze multi-dimensional problems; synthesize alternative solutions to multi-dimensional challenges

All assignments are due on Canvas by 11:59pm on the due date unless otherwise noted. Late assignments lose 1/3 a letter grade per *calendar* day late (not per class day). Reading quizzes are due **by the beginning of class** on the due date and lose 25 points if late.

Grading Questions:

If you have a question about your grade, please wait twenty-four hours after the assignment is returned and then come speak with me in office hours (not in class). I require a 24-hour "cool down" period before I answer questions about your graded work so that you have time to read *all* of my feedback and think through it before we chat. Please come to my office with specific questions and goals for the meeting.

Attendance and Tardiness Policies

For me:

If I am going to be absent from class, I will e-mail you via Canvas to make arrangements for distributing class material. In general, you can expect to receive a digital lesson for that day's materials. If I am more than 15 minutes late to class, you may leave with not impact on your number of absences for the course.

For you:

You may miss four classes for any reason. At five unexcused absences, your grade begins to drop 1/3 a letter grade per class missed. If you are late to class or miss class, please get notes from a classmate regarding the material you missed and then come see me in office hours to discuss questions you have about the material and about the notes you got from your classmate. If you believe your absence should be excused, please contact me as soon as possible either via e-mail or in my office to see if it can be excused and, if so, how you can make up missed class work. If you arrive late to class or leaving early, you will receive one (1) tardy. **Three tardies equal one absence.**

For the weather:

We will follow the suggested policy: “Any exam that was scheduled at the time of a class cancellation due to inclement weather will be given at the next class meeting unless contacted by the instructor. Any assignments due at the time of a class cancellation due to inclement weather will be due at the next class meeting unless contacted by the instructor. Any extension or postponement of assignments or exams must be granted by the instructor via email or Blackboard [Canvas] within 24 hours of the weather related cancellation.”

Participation

Your participation grade will be composed of your forum posts, your forum replies, homework, quizzes, and your preparedness and engagement in class.

Exams

The midterm and final exams for this class will ask you to identify passages and their significance, define key literary terms, and write essays comparing several texts and topics. You will do significantly better on the exams if you attend class regularly.

Receptions Project

Throughout this semester, you will locate receptions, or modern interpretations, of characters from the texts on our syllabus. This project will not only help you recognize how these texts appear in modern culture, but also analyze what these receptions can tell us about the original and modern cultures producing them. You’ll submit one component per unit and a final reflection; I’ll hand out detailed instructions for this project in class.

Valuable Information

Plagiarism:

From the Office of Undergraduate Studies: “As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

E-mail etiquette

Because of privacy regulations, University faculty and staff may email students only through Clemson email. Therefore, you must use your Clemson email account in this course for all email communications.

Please check your Clemson e-mail at least once a day. I frequently send important updates regarding class, grades, feedback, or readings through our class e-mail. In your e-mails to me (and other professors and/or human beings), please be sure to include the standard courtesies:

- Subject (including the course number and section is helpful)
- Salutation (even if it’s just my name)
- Reason for writing

- Signature (even if it's just your name)

I will check my Clemson e-mail twice a day and respond to e-mails at those times.

Appointments

If you wish to arrange an appointment outside of regular office hours, please include in your e-mail all the times you are available for this appointment. I ask for a minimum notice of 24 hours before an appointment. When I send you a time to meet, be sure to respond back to confirm the meeting. I am happy to arrange appointments via e-mail and answer short questions about the material and/or about writing assignments. If you wish to discuss a paper or assigned text in more detail, an in-person meeting is best. While I will not comment on your draft (this usually amounts to pre-grading), I am happy to work on parts of your paper you've identified as areas for concern. Please bring a completed copy of the "Paper Feedback Worksheet" (available on Canvas) along with a draft of your paper (digital or paper is fine) to any discussion of your paper.

Accessibility Statement:

Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling [864-656-6848](tel:864-656-6848), by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged – drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <http://www.clemson.edu/campus-life/campus-services/sds/>.

Title IX (Sexual Harassment) Statement:

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at: <http://www.clemson.edu/campuslife/campus-services/access/title-ix/>.

Mr. Jerry Knighton is the Clemson University Title IX Coordinator. He also is the Director of Access and Equity. His office is located at 111 Holtendorff Hall, 864.656.3181 (voice) or 864.565.0899 (TDD).

Remaining enrolled in this class indicates that you have read, understand and will abide by the guidelines set forth in this syllabus.

Course Overview

Unit 1: *Beginnings*

- **Overview:** In this unit, we will look at texts arising from the beginnings of world literature, about 1900 BCE – 17 CE. These texts will help us see the earliest representation of divine and diabolical characters, providing us a basis for comparison over the rest of the semester. These texts will also help us begin the process of close reading, a key skill for literary study.
- **Outcomes:** Students will analyze texts' methods of representation and recognize their effects on audiences.

Unit 2: *Medieval*

- **Overview:** In this unit, we will look at texts appearing in the medieval and early modern period, ranging from approximately 1200 CE- 1550 CE. These texts are longer than those we encountered in the “Beginnings” unit, so we will begin to explore more deeply concepts of the divine and diabolical as they develop over the course of a longer narrative.
- **Outcomes:** Students will write about the texts, cultures, audiences, and methods of communication observed in an organized and logical fashion using evidence and critical thinking.

Unit 3: *Modern*

- **Overview:** In this unit, we will look at modern texts (20th and 21st century) that reinterpret some of the characters from texts in earlier units. This unit allows us to practice discussing the significance of the close readings we conduct as we explore how what we learn from our analysis might assist us in reading other texts.
- **Outcomes:** Students will engage with texts in their contexts to help understand the culture in which texts were written and the audiences for whom they were written.

DAILY SCHEDULE

*All readings should be *completed* by the day listed in the syllabus

Unit 1: *Beginnings*

WEEK 1:

Wednesday, August 17:

- Introduction to course

Friday, August 19:

- **Due by class: Reading Quiz – *The Epic of Gilgamesh*, Tablets I-III (“Quizzes”)**
- Introduction and *The Epic of Gilgamesh*, NAWL 95-115 (Tablet I-III)

WEEK 2:

Monday, August 22:

- *The Epic of Gilgamesh*, NAWL 115-128 (Tablet IV-VI)

Wednesday, August 24:

- *The Epic of Gilgamesh*, NAWL 128-136 (Tablet VII-IX)

Friday, August 26

- **Due by class: Reading Quiz – *The Epic of Gilgamesh*, all (“Quizzes”)**
- *The Epic of Gilgamesh*, NAWL 137-152 (Tablet X-XI)
- Introduction to the Receptions Project

WEEK 3:

Monday, August 29:

- Introduction and *Genesis*, selections NAWL 151-167 (1000-300 BCE)

Wednesday, August 31:

- *Job*, all selections NAWL 193-218

Friday, September 2:

- Critical thinking Pre-test (room 204, Cooper Library)

WEEK 4:

Monday, September 5:

- **Due: BB1 – Close Reading Assignment (“Assignments”)**
- Review: *Genesis*, *Job*, all selections

Wednesday, September 7

- **Due by class: Reading Quiz – Hesiod (“Quizzes”)**
- Hesiod, Introduction, *Theogony*, and *Works and Days*, NAWL 39-47 (late 8th century BCE)

Friday, September 9:

- **Due: BB2 – Formal Paragraph for Paper 1 (“Assignments”)**
- Introduction and *The Ramayana of Valmiki*, NAWL 1171-1202 (through end of Book 3)

WEEK 5:

Monday, September 12:

- **Due by class: Reading Quiz – The Ramayana of Valmiki, Intro and Books 2-5 (“Quizzes”)**
- *The Ramayana of Valmiki*, NAWL 1203-1226 (through end of Book 5)

Wednesday, September 14:

- *The Ramayana of Valmiki*, NAWL 1226-1234

Friday, September 16:

- **Due: BB3 – Rough Draft Paper 1 (“Assignments,” “Turnitin)**
- Review *The Ramayana of Valmiki*, NAWL 1170-1234

WEEK 6:

Monday, September 19:

- Ovid, Introduction and *Metamorphoses*, NAWL 1073-1099 to l. 871

Wednesday, September 21:

- **Due: Peer review feedback for BB3 (“Assignments,” Turnitin)**
- Review Ovid, Introduction and *Metamorphoses*, NAWL 1073-1099 to l. 871

Friday, September 23:

- **Due by class: Reading Quiz – *Metamorphoses* (“Quizzes”)**
- **Due: Unit 1 Reception (“Discussions”)**
- Ovid, Introduction and *Metamorphoses*, NAWL 1100-1114

WEEK 7:

Monday, September 26:

- **Due: Paper 1 – Close Reading (“Assignments”)**
- Review Ovid, *Metamorphoses*, NAWL 1100-1114
- Discuss Unit 1 Receptions

Unit 2: Medieval

*****Unit 1 Exam Available 12:01am September 27 – 11:59pm October 3 (“Assignments”)**

Wednesday, September 28:

- Snorri Sturluson, *The Prose Edda*, Introduction, beginning through p. xxviii

Friday, September 30:

- **Due by class: Reading Quiz – *The Prose Edda*, beginning through Chp. 14 (“Quizzes”)**
- Snorri Sturluson, *The Prose Edda*, pp. 3-24 (Chapters 1-14, “In the beginning” – “Asgard and the Origin of the Dwarves”)

WEEK 8:

Monday, October 3:

- Snorri Sturluson, *The Prose Edda*, pp. 24-46 (Chapters 15-37, “The Ash of Yggdrasil” – “The Tale of Frey and the Giantess Gerð”)

Wednesday, October 5:

- **Due by class: Reading Quiz - *The Prose Edda*, Chapters 15-50 (“Quizzes”)**
- Snorri Sturluson, *The Prose Edda*, pp. 46-70 (Chapters 38-50, “The High One Speaks of Valhalla” – “Loki is Caught and the Aesir Take Vengeance”)

Friday, October 7:

- Snorri Sturluson, *The Prose Edda*, pp. 71-94 (Chapter 51 – Chapter 7, “The High One Reveals the Events of Ragnarok” – “Aegir’s Feast”)

WEEK 9:

Monday, October 10:

- Snorri Sturluson, *The Prose Edda*, pp. 95-118 (Chapters 8 – end, “Otter’s Ransom: The Rhinegold and Sigurd the Dragon Slayer” – “References to Poets”)

Wednesday, October 12:

- **Due by class: Reading Quiz - *Inferno*, Canto 1-11 (“Quizzes”)**
- Dante Alighieri, *Inferno*, Canto 1-11, pp. 27-177
*Note that you do not need to read the notes or the Italian, which cuts down considerably on the number of pages. Each Canto is about 115-135 lines. You will find the notes very helpful, of course, but they are not required reading.

Friday, October 14:

- Review Dante Alighieri, *Inferno* through Canto 11

WEEK 10:

Monday, October 17:

- Dante Alighieri, *Inferno*, Canto 12-23, pp. 184-353

Wednesday, October 19:

- **Due: BB4 – Formal Paragraph for Paper 2 (“Assignments”)**
- Review Dante Alighieri, *Inferno*, Cantos 1-23

Friday, October 21:

- Dante Alighieri, *Inferno*, Canto 24-34, pp. 263-541

WEEK 11:

Monday, October 24:

- **Library day – meet in room 204, Cooper Library**
- **Note:** Don’t procrastinate your Wednesday readings for *Popol Vuh!*

Wednesday, October 26:

- Dennis Tedlock, *Popol Vuh*, Parts 1, and 2 pp. 63-88

Friday, October 28:

- Dennis Tedlock, *Popol Vuh*, Part 3, pp. 91-112

WEEK 12:

Monday, October 31:

- **Due by class: Reading Quiz – *Popol Vuh* through Part 3 (“Quizzes”)**
- Dennis Tedlock, *Popol Vuh*, Part 3, pp. 112-142

Wednesday, November 2:

- **Due: Annotated Bibliography (BB5)**
- Dennis Tedlock, *Popol Vuh*, Part 4, pp. 145-175

Friday, November 4:

- **Due: Unit 2 Reception (“Discussion”)**
- Dennis Tedlock, *Popol Vuh*, Part 5, pp. 179-198

*****Unit 2 Exam Available 12:01am November 5 – 11:59pm November 13 (“Assignments”)**

Unit 3: *Modern*

WEEK 13:

Monday, November 7:

- **NO CLASS – Fall Break**

Wednesday, November 9:

- **Due by class: Reading Quiz – *Snow Crash* through p. 77 (“Quizzes”)**
- *Snow Crash*, Neal Stephenson, pp. 1-77 (through ch. 10)
- Discuss Unit 2 Receptions

Friday, November 11:

- **Due: BB6 – Rough Draft Paper 2 (“Assignments,” Turnitin)**
- *Snow Crash*, Neal Stephenson, pp. 77-129 (through ch. 15)

WEEK 14:

Monday, November 14:

- California Critical Thinking Skills Post-Test (room 204, Cooper Library)

Wednesday, November 16:

- **Due: Peer review feedback for BB6 (“Assignments,” Turnitin)**
- *Snow Crash*, Neal Stephenson, pp. 129-192 (through ch. 24)

Friday, November 18:

- **Due by class: Reading Quiz – *Snow Crash* pp. 192-249 (“Quizzes”)**
- *Snow Crash*, Neal Stephenson, pp. 192-249 (through ch. 32)

WEEK 15:

Monday, November 21:

- *Snow Crash*, Neal Stephenson, pp. 249-325 (through ch. 43)

Wednesday, November 23:

- **NO CLASS – Thanksgiving break**

Friday, November 25:

- **NO CLASS – Thanksgiving break**

WEEK 16:

Monday, November 28:

- **Due: Paper 2 – Research (“Assignments”)**
- *Snow Crash*, Neal Stephenson, pp. 326-420 (through ch. 59)

Wednesday, November 30:

- **Due by class: Reading Quiz – *Snow Crash*, all (“Quizzes”)**
- **Due: Unit 3 Reception (“Discussion”)**
- *Snow Crash*, Neal Stephenson, pp. 420-468 (to the end)

Friday, December 2:

- Discuss *The Avengers*. Joss Whedon, dir. May 4, 2012.
- Discuss Unit 3 Receptions
- Complete course evaluations

****Monday, Dec. 7 (no class) – Receptions Project Conclusion due** (“Discussions”)**

Final Exam:

Red Team – Section 7: Tuesday, December 6, 8:00-10:30am

Green Team – Section 6: Monday, December 7, 8:00-10:30am

Work Cited:

Nilson, Linda. “Developing Your Critical Thinking Course.” 2016 Clemson Thinks2 Faculty Institute, 7 June, 2016, Osher Lifelong Learning Institute, Clemson, SC.