
BEASTS, HYBRIDS, AND GIANTS

CONFRONTING MONSTERS FROM THE PAST

PROFESSOR SILVERBLANK

Course website: <http://www.professorsilverblank.com/beasts-hybrids-and-giants.html> (pw: Sapph0)
 Slack: www.monsters2019.slack.com



COURSE OBJECTIVES:

This literature-based writing seminar looks at the figure of the monster in different literary and artistic traditions, ranging from ancient Greek epic and Gothic fiction to science fiction and horror cinema. The course will consider the shifting role of the monster, sometimes a source of horror, of power, of disgust, of humor, and sometimes even a source of endearment. **We will ask:**

- How can we **define** the monster, if we can at all?
- What **cultural and imaginative** needs do monsters fill?
- What is the **role** of the monster in the cosmos and how can we describe the monster's **relationships** with other kinds of beings, like gods? Animals? Humans? Ecologies?
- How do monsters function differently when they appear in **different artistic genres, different eras, and different environments?**
- How do monsters help us explore questions surrounding the processes of **artistic and technological production?**
- How do monsters help us think about **identity politics**, or the cultural production of ideas of self and other?
- To what extent are monsters tools of **ideological oppression**, and to what extent are monsters **liberatory figures** that offer conceptual alternatives to systems of oppression and violence?
- What is the relationship between **ancient** myths of monstrosity and **modern** ones?

Along the way, you will learn about the conventions and styles of literary analysis, and you will also get to know some of the major texts and questions associated with the disciplines of Classics, Comparative Literature, and English. We will practice reading and writing in a variety of modes, detail, and lengths. You will learn how to construct arguments, support them, and engage in interesting, clear, and focused discussion, both in the written and the spoken word. You will also learn how to build ideas collaboratively with peers in class discussion, how to critique and edit writing (both your own and others'), how to challenge ideas, and how to be challenged in return.

This class should give you an opportunity to find and develop your critical voice in writing and in productive dialogue with your peers, and we should collectively build an intellectual community while we each challenge our skills of expression and critique!

BASIC COURSE INFORMATION:

Instructor: Professor Hannah Silverblank

Pronouns: She/her/hers

Email: hsilverb@haverford.edu

Appropriate forms of address: "Professor Silverblank" or "Professor"

Office: Hall 204

Office hours: Tuesday, 2:35-3:30pm AND Friday 11:35am-12:30am

Slack: www.monsters2019.slack.com

Course website:

<http://www.professorsilverblank.com/beasts-hybrids-and-giants.html>

Classroom and time: Lutnick 230 (Seminar Room). Time: **Tuesdays** and **Thursdays**, 10:00-11:30am (Note: we officially "start" class at 10:05. You are expected to be in the classroom, situated, and ready to start at 10:05.)

Small group tutorials will be scheduled individually four times over the course of the semester. These meetings will occur shortly after each first draft of an essay is submitted.

BOOKS:

All of the course materials for this class are available as PDFs, which you can access on the course website.

The only book you need to acquire is: **Madeline Miller, *Circe*** (Little, Brown, 2018). ISBN-10: 0316556343. ISBN-13: 978-0316556347.

If you wish to have books rather than PDFs, you can acquire the appropriate editions from the bookseller of your choice.

If you have other editions of these texts, like the *Odyssey*, it's still important that you acquire THESE editions, since the translations make a big difference to the reading experience, and you will need to be on the literal same page as your classmates to communicate effectively when referencing the texts in class!

1. **Homer, *The Odyssey*, translated by Emily Wilson** (Norton, 2017). ISBN-10: 0393089053. ISBN-13: 978-0393089059
2. **Hesiod, *Theogony and Works and Days*, transl. by Martin West** (Oxford World's Classics, 1987). ISBN-10: 019953831X. ISBN-13: 978-0199538317
3. **Anne Carson, *Autobiography of Red*** (Vintage, 1998). ISBN-10: 037570129X. ISBN-13: 978-0375701290
4. **Mary Shelley** (author), Leslie S. Kline (editor), Guillermo del Toro (introduction), Anne K. Mellor, *The Annotated Frankenstein* (Liveright; 2017). ISBN-10: 0871409496. ISBN-13: 978-0871409492
5. **Octavia Butler, *Dawn*** (Aspect, reprint, 1987). ISBN-10: 0446603775. ISBN-13: 978-0446603775

About required texts: *If purchasing Madeline Miller's Circe for this course will impose a financial strain on you*, consider reaching out to the Sportula, a microgrants organization that provides financial support for Classics students (no questions asked!), or by looking into Haverford's LIFTFAR program. You can also use copies of each of these texts on Reserve in the library. Professor Silverblank also sometimes has spare copies that she can lend to students, so don't hesitate to ask for help!

The Sportula (resources for Classics students): <https://thesportula.wordpress.com/>

LIFTFAR (financial assistance for Haverford students): <https://www.haverford.edu/deans-office-student-life/liftfar-program>

AUDIO:

Note on "audio" links: My teaching and research assistants have made audio file versions of the texts for this class, when they are not already available through Audible. You may enjoy complementing your reading with listening to these tracks; some people do very well with audio processing, especially after reading the material first. Others enjoy reading the material while listening to the audio tracks. You can listen to the files on this site in your web browser or download the .mp3 files onto your devices and enjoy them while traversing the nature trail or folding laundry!

GRADING

FORMULA

20% Papers

20% Class and tutorial contribution

15% Journal

15% Midterm

20% Final paper

10% Oral presentation

This is the standard formula I use for calculating your grade at the end of the first semester. Although I will calculate your grade based on these numbers, I will also consider improvement over the course of the semester, especially in cases where the final grade needs to be rounded up on the GPA scale.

Have questions or concerns about this formula? Don't hesitate to get in touch with Professor Silverblank, and we'll find a way to make sure that

your work is being graded in a way that resonates with your personal learning style and strengths, while also challenging you to grow as a thinker.

CONTACTING AND ADDRESSING THE PROFESSOR:

My pronouns are she/her/hers, and I prefer to be addressed as Professor Silverblank (not Miss/Ms./Mrs. Silverblank) or Professor in person and in online communication.

Want to set up a meeting during office hours?

- ⇒ I encourage but do not require you to send a Slack message to let me know you're coming and what you'd like to discuss! (Helps prevent waiting times & traffic jams!)

Can't meet during my office hours, but want to talk anyway?

- ⇒ **Message me on Slack** with a request for a meeting and some days/times when you have availabilities.
- ⇒ In your message, **include information about your goals for the meeting and any questions or concerns** you want to address. This information helps us both stay organized!

Corresponding online: I check my Slack messages for the course twice daily: once in the mornings, and once in late afternoons. You can always expect a reply within 24 hours of messaging me, and I expect the same from you.

Anonymous contact: This course has an online suggestion box where you can provide anonymous feedback, accessibility requests, celebrations, and constructive criticisms. I will check the box weekly:

<http://freesuggestionbox.com/pub/mnuxyor>

NOTE ABOUT DISABILITY & ACCESSIBILITY:

One of my goals as the professor of this course is to create an environment and a learning praxis that provides equal opportunities to grow for a variety of learning styles. Although I will always have more to learn as a teacher, I will strive to make this course as accessible and inclusive as possible for you all, and I **sincerely hope that you will consider yourselves my partners in this process. Your input helps to make these courses better and more accessible for students in the future.** If you know that you benefit from certain kinds of class activities, exercises, or learning formats, please do let me know, either anonymously online or by getting in touch with me directly.

"Haverford College is committed to providing equal access to students with a disability. If you have (or think you have) a learning difference or disability – including mental health, medical, or physical impairment - please contact the Office of Access and Disability Services (ADS) at hc-ads@haverford.edu. The Coordinator will confidentially discuss the process to establish reasonable accommodations.

*Students who have already been approved to receive academic accommodations and want to use their accommodations in this course should share their verification letter with me and also make arrangements to meet with me as soon as possible to discuss their specific accommodations. Please note that accommodations are **not retroactive** and require advance notice to implement.*

It is a state law in Pennsylvania that individuals must be given advance notice if they are to be recorded. Therefore, any student who has a disability-related need to audio record this class must first be approved for this accommodation from the Coordinator of Access and Disability Services and then must speak with me. Other class members will need to be aware that this class may be recorded."

PAPERS

Papers will be assigned throughout the semester (see the course website for paper due dates).

SUBMISSION: You will submit your papers **by the due date, sent over the course Slack page** to Professor Silverblank and your tutorial partners.

You will submit **four papers total** this semester: two 3-5 page papers throughout the semester, and two longer papers for your midterm and final evaluation (7-9 pages and 8-10 pages, respectively). Each paper will be submitted in two drafts, first as a rough draft and second as a revised draft. This will allow you time to think through your ideas, to refine your use of evidence, and to articulate your argument with clarity.

WORKSHOPPING: After submitting your rough draft, you will have the opportunity to workshop the paper with your tutorial group and Professor Silverblank. The tutorials should provide friendly constructive feedback: we will celebrate what worked well in each essay, and what features could be changed, added, or improved in order to generate a stronger and more convincing essay.

EXTENSIONS: If you need **extra time** on your paper, it is your responsibility to arrange an extension with Professor Silverblank well in advance (at least two days prior to the due date). Each day a paper is late without or beyond an agreed extension results in one grade reduction. So if your paper merits an A but arrives a day late, it will receive an A-. It is especially important to submit first drafts on time to allow all members of your tutorial group enough time to read your essay and prepare feedback.

DRAFTS & GRADING: Because each paper is submitted in drafts, **your grade for each paper will be determined by the strength of the final draft alone.** You will be given a **rubric** and a "**checklist**" to help you visualize and understand the correspondence between your essays and the grades they receive. This does not mean, however, that late first drafts will not negatively affect your essay grade; if your first draft is late, and your final draft receives an A, the final grade for the essay will be marked as an A-. Keep in mind that turning in late papers creates a serious issue for your classmates and your professor, since you'll put them in a time bind for reading and generating comments, so please be courteous and considerate about submitting essays on time for their sake as well as your own. Therefore it is *especially* important to submit first drafts on time.

Managing your workload and turning in papers on time is an important habit to develop through this course and throughout your college career. One of the course's goals is to help you develop strategies for

punctual production of writing and responsibility surrounding deadlines and time management. If you have any questions or concerns about this, feel free to contact me so we can discuss.

FORMATTING: Papers should be formatted as Word documents that are double-spaced and written in 12-point Times New Roman font or 11-point Calibri font (unless you have difficulty reading these fonts, in which circumstance we will come up with a good font choice for your essays and for your tutorial partners' essays). Do not alter your margins or the size of your periods, or try to lengthen the paper through formatting.

ATTENDANCE AND ABSENCES:

I hope that you come to each class with **strong preparation** and a **willingness to contribute to our intellectual community**. Each class session will include valuable knowledge production, coverage of material, writing exercises, and skill development, and so consistent and routine attendance will support your overall learning process.

What if I'm sick, or have a religious holiday, or have an unexpected emergency?

You are permitted **two excused absences** over the course of the semester (i.e., the number of class meetings in a week), if you get in touch with me over email to announce that you will miss class. Other professors tend to expect explanations for absences, but I don't need to know the reasons for your absences unless you want to share.

What should I do if I accidentally sleep through my alarm?

If you accidentally slept in a bit and would be late to class, please come anyway, but understand that it is inappropriate to ask questions that would've been addressed in the section of class that you missed. You can catch up by asking me *after class* if you missed any important announcements, and you can get notes from your classmates. **Three late arrivals to class count as an unexcused absence.**

If you are *well enough to come to class but for some reason could not complete your homework*, I encourage you to attend class anyway (particularly if you can inform me over email or in person in advance of class/at the start of class that you are unprepared).

Your *class participation grade* should be fairly transparent to yourself and to me. Every day of class, you have the opportunity to gain THREE points towards your class participation grade. If you come to class on time, you will gain 1 point. If you come to class on time and you show that you are engaged and prepared (by answering/asking questions, sharing ideas, working collaboratively in small group discussion, sharing ideas in larger group discussion, etc.), you can gain 2 points. If you do all of this in a way that shows deep thought, preparation, and engagement with the material, you will gain 3 points. If you miss class and do not have an excused absence, you will gain 0 points for this day. To gain a high mark in this component of your grade, make sure that you come to class with questions, thoughts, points of curiosity, and responses to the readings.

You will also work in **tutorial groups**, where you will workshop papers written by your classmates. Your comments and feedback to your peers in these smaller groups are also an integral part of your overall

contribution to the class. You must provide written and verbal comments on your peers' essays during this time. Tutorial sessions 'count' the same way that our regular class sessions do, and your attendance is required at *ALL* tutorial sessions throughout the semester. If you are unable to attend a tutorial group, let the group and Professor Silverblank know as soon as possible; rescheduling can sometimes be an option, depending on the situation.

In summary:

1 point for timely attendance;

2 points for engaged, prepared, and timely presence and attendance.

3 points for thoroughly engaged, collaborative, prepared, thoughtful presence and attendance.

What do you need to do to earn a 3 each day? You need to work with your classmates in small groups, share answers and questions with the class, or be willing to engage with questions when asked, and demonstrate that you've been dedicating yourself to the material! Showing enthusiasm, reactions, and curiosity toward the material (in class or on the Slack discussion forum) also helps, and is a good way to contribute to the class community for folks who aren't yet comfortable speaking as much in class. This is a class where all students are expected to work together to create an environment, collaboratively, in which sharing ideas and questions is comfortable, fun, and rewarding. If you're not comfortable speaking in class at first, we can work together to find ways to make this process more manageable for you. Remember, the classroom is a space that provides an opportunity for you to develop your skills in verbal communication and literary analysis. You're expected to learn throughout the semester, and learning requires regular practice!

Strong participation comes from sharing thoughtful insights, questions, or curiosities on a regular basis in class, but you should not feel as though you should raise your hand and ramble just for the sake of getting "points." Although there's no particular pressure on you to deliver perfectly articulated points – that's what we're *learning* to do in class together! – it's better to emphasize quality over quantity in terms of class participation. Think about how you can build on other students' points and collaboratively stake out new intellectual ground with your peers, rather than thinking of yourself as an isolated individual who needs to score a certain number of participation points by talking x number of times. This will be a more meaningful exercise that will prepare you for college seminars, and this strategy will also make classes far more interesting for all of us!

You do not need to have every reading 'figured out' ahead of time – I still haven't figured them out myself – but you do need to show that you've thought critically about the reading. If you are naturally shy or uncomfortable speaking in a group for *any* reason, please meet with me to discuss strategies. I promise not to be scary or harsh with you, and I can offer good strategies to help you succeed in this aspect of the course!

JOURNAL

Journal: You will keep a reading response journal throughout the semester. You are expected to write one-page responses the assigned readings each week, which you will post on the discussion forums on Slack

the morning of each class. Since class starts at 10:00am, you will need to make your posts by 8:30am each Thursday, in order to give me time to read them and tailor the shape of our discussion accordingly.

The purpose of the journal is three-fold.

- (1) Firstly, your journal writing will help you to **digest and consider the readings in your own way before coming into the classroom discussion**. This is important because it allows us to build ideas together, and because we will all find ourselves in a mode of critical engagement, thoughtfulness, and curiosity – rather than arriving to class in a passive manner. This activity can also help quieter students collect themselves and their ideas in a way that makes sharing ideas feel more comfortable.
- (2) Secondly, this practice allows you to **work your writing muscles** on a regular basis. The more often you write, even if in small bursts, the more comfortable you will feel as you develop your voice for college-level writing.
- (3) Thirdly, **you will be able to engage with your peers' ideas ahead of our class session**. This allows you to collaborate and work together, and it also allows you to gather thoughts and responses at your own pace.

When I've taught this class in the past, my students were amazed at how much journaling improved their writing, and they also were very proud of the amount and variety of writing they had done throughout the semester. One student copied and pasted all of his entries into a Word document and was very proud that he wrote over 10,000 words in his journals – the length of my Master's dissertation! Small doses of writing can build up to big intellectual achievements and breakthroughs!

The **content** of your journals can be varied.

- You may include short and focused analysis of a passage.
- You can tackle thematic or conceptual questions broadly and use textual evidence to build a response to that question.
- You may connect a passage to a discussion we have had in the classroom, or one you have had elsewhere.
- You may express confusion, disgust, or delight at a reading, particularly if you can contextualize these responses in analysis. It's typically preferable to write about *why* something gave you a particular feeling than simply stating the nature of your reaction. Think of the journal as a place for *response*, which can sit at the intersection of feeling and analysis. Why did x passage strike you as beautiful or as horrible? What was moving about it, and how is your feeling about the passage linked to course themes?
- You may express broad questions you have throughout the course of the semester, and you may link these questions to particular readings.
- You may connect elements of that day's reading to readings from earlier in the semester, or reading you're doing in other contexts.
- You may lay the groundwork for an essay idea and take the opportunity to discuss it with your classmates on Slack.
- The list doesn't actually end here. Use the journal as a space for writerly exploration, as long as you feel you're delivering unique critical engagement with the assigned texts!

If you receive essay feedback from the professor or your tutorial partners indicating that you need to work on your close reading skills, your argument-building, or clarity of expression, then the journal can be an excellent venue to experiment in those realms and develop new writerly strengths. If you would like to try another method in your journals, get in touch with me, and I will most likely welcome your approach.

Grading of journals: Each journal entry is graded on a 10-point scale. Late posts will receive a maximum of 8 points.

/4 points: You offer an interesting and original insight, observation, or line of inquiry

/2 points: Your writing style is clear and communicative (it doesn't need to be *completely polished* or academic, though)

/2 points: You reference specific aspects of the text, whether an event or a quotation (don't forget page #s)

/2 points: You post your entry on time

INDIVIDUAL ORAL PRESENTATIONS:

Each student will give an individual oral presentation once in the semester. The student will open our class with a 7 to 10-minute discussion of the assigned reading. You may highlight important, fascinating, odd, troublesome, offensive, thought-provoking, curious, or dense parts of the reading, and you may come up with questions to pose to the class about this section of the reading. You may also draw connections between the assigned reading for that particular class and other readings or discussions from past sessions. There are a number of goals behind this exercise. One of these goals is the development of your academic presenting skills in spoken as well as written form. The presentations also ensure that we keep the class open to a range of kinds of enquiry, generated and guided by different voices and perspectives.

TECHNOLOGY POLICY:

You may bring tablets, laptops, phones, and all sorts of devices to class if they are instrumental to your learning experience. I encourage you to analyze your own practices for ideal learning, and I trust you to make the right decision for yourself about whether a laptop will be an aid or a hindrance to your level of engagement, comfort, and comprehension in the class. Make sure to think carefully about your own learning gains, and only use devices in ways that support your learning process. Laptops and other devices can be distracting to you and to other students, so it is important that you use your devices *only* for essential learning purposes. Distracted web browsing, googling, checking social media, checking email, and other means of distraction are not permitted in class. If you are using your device in a way that is distracting to yourself or your classmates, you will need to reevaluate your use of devices in class in a meeting with Professor Silverblank.

COURSE WEBSITE

All of the resources and assignment sheets for Elementary Greek are hosted on the course website:

<http://www.professorsilverblank.com/beasts-hybrids-and-giants.html>

To access the page, you'll need to enter the **password**, which is Sapph0 (Case-sensitive; the last character is the number 0 rather than the letter "o"). *If you're curious, you can use this password to access all of my course pages on the website and see what we do in other Classics courses! And you can also unlock the Audio Academic Library on my website, to check out audio recordings of Greek literature, Latin literature, and scholarship on these topics. Please do not circulate any of the materials on this website without permission.*

You'll find all **assignments, essay prompts, handouts, and resources** posted there.

COURSE SLACK PAGE

All correspondences relating to the course are hosted on the Slack page: <https://monsters2019.slack.com/>

That means you should contact me in the direct messages on Slack, rather than emailing me! (But don't worry if you accidentally forget this and end up emailing me instead; I'll simply remind you to take the correspondence to Slack, and you'll get used to it.) **And you should check your Slack messages to see if I've contacted you, EVERY DAY!** Heck, bookmark the Slack page, or make it your browser's homepage! Download the app to your phone! I'll post announcements and will correspond with you on this page, so it's essential that you are checking it on a regular basis. You can also take advantage of the site's direct messages or group messages to communicate with classmates to organize study groups, have conversations, or ask and answer questions amongst yourselves!

I will invite all students to set up an account with Slack and join the course page. You should accept the invitation and make sure that you can see the different "channels" for the course, on the left-hand side of the screen. **Slack has an app for smartphones, and I encourage you to download this ASAP if you have a smartphone!**

ABOUT CONTENT NOTES:

If you are unfamiliar with the concept, I have created a 'content notes' page to accompany the readings on the website. There is a link to an ongoing Google document with the list of content notes. For our community members with any triggers related to traumatic experiences, it can be useful to know ahead of time that a reading will contain stressful or difficult content. (Students who would prefer to avoid content notes will not have to look at the Google document.)

If you have any questions or concerns about the content notes, please do be in touch and we can discuss matters with as little or as much detail as you like. I do my best to be thorough with the content notes, but please do let me know if you think I've omitted something, and I will address that (please don't be shy about this; I love learning from my students). I can also offer more detail about the nature of the content upon request. "Sexual misconduct," for example, is a catch-all for all sorts of sexual harassment, aggression, or violence, and I'm happy to clarify how it appears in a particular reading at any point.

WRPR178 Calendar

Week	Date	Reading(s) due	Assignments due
1	Tu 9/3	n/a	n/a
	Th 9/5	Homer, <i>Odyssey</i> 4, 5, 9	
2	Tu 9/10	<i>Odyssey</i> 10, 11	
	Th 9/11	<i>Odyssey</i> 12, 22	Journal response 1 (<i>Odyssey</i>)
3	Tu 9/17	<i>Odyssey</i> 23, 24	
	Th 9/19	Hesiod's <i>Theogony</i>	Journal response 2 (<i>Od./Theogony</i>)
	Sat 9/21, 6pm	n/a	1st draft of essay 1
4	Tu 9/24	Ovid's <i>Metamorphoses</i> 13, 14	
	Th 9/26	Miller, <i>Circe</i> , pp. 3-76	Journal response 3 (<i>Circe</i>)
	Sat 9/28, 6pm	n/a	Final draft of essay 2
5	Tu 10/1	<i>Circe</i> 77-152	
	<i>W 10/2</i> <i>Optional extra credit activity</i>	<i>(Optional: Classics Marathon, Aristophanes' Birds, 7:30pm VCAM)</i>	<i>(see announcement on Slack for more info)</i>
	Th 10/3	<i>Circe</i> 153-226 *Library visit*	Journal response 4 (<i>Circe</i>)
6	Tu 10/8	<i>Circe</i> 227-315	
	Th 10/10	<i>Circe</i> 316-385	Journal response 5 (<i>Circe</i>)
	F 10/11, 4pm	n/a	1st draft of essay 2 due
Fall Break	10/11-20	n/a	
7	Tu 10/22	-Herodotus, <i>Histories</i> -Aristotle, <i>Generation of Animals</i>	Izzy & Liv present
	Th 10/24	Aeschylus, <i>Eumenides</i>	Journal response 6 (<i>Hist./G.of Animals/Eumenides</i>) Hugo presents
	Sat 10/26, 6pm	n/a	Final draft of essay 2 due

8	Tu 10/29	-Stesichorus, 'Geryoneis' -Carson, <i>Autobiography of Red</i> pp. 3-38	
	Th 10/31	<i>AoR</i> 39-92	Journal response 7 (Geryoneis/ <i>AoR</i>) Darshan presents
9	Tu 11/5	<i>AoR</i> 93-149	[no student presenters possible on this date]
	Th 11/7	Shelley, <i>Frankenstein</i> Vol. I	Journal response 8 (<i>AoR</i> / <i>Frankenstein</i>) Sharon presents
10	Tu 11/12	<i>Frankenstein</i> Vol. II	Lindsey presents
	Th 11/14	<i>Frankenstein</i> Vol. III	Journal response 9 (<i>Frankenstein</i>) Kate presents
	Sat 11/16, 6pm	<i>n/a</i>	1st draft of essay 3 due
11	Tu 11/19	Butler, <i>Dawn</i> 3-57	
	Th 11/21	<i>Dawn</i> 57-111	Journal response 10 (<i>Dawn</i>)
	Sat 11/23, 6pm	<i>n/a</i>	Final draft of essay 3 due
12	Tu 11/26	<i>Dawn</i> 115-51	Journal response 11: Theme meditation Ilana presents
	Th 11/28	(no class)	(no class)
13	Tu 12/3	<i>Dawn</i> 151-96	Maddie presents
	Th 12/5	<i>Dawn</i> 199-248	Journal response 12: Passage ID & one close-reading Max presents
14	Tu 12/10	Scott, <i>Alien</i>	Journal response 13: Self-designed essay prompt/question and your argument due
	Th 12/12	TBC	Journal response 14: Response to partner's journal entry due
	F 12/13, 4pm	<i>n/a</i>	1st draft of essay 4 due
Finals	F 12/20, 12pm	<i>n/a</i>	2nd draft of essay 4 due