

Romance Languages Department

**First Year Seminar
Tales of Mystery and Imagination
Spring 2010**

**Professor: Elizabeth Anthony
Office: Greene 548
Office Hours: Tuesday and Wednesday 11-12 noon, and by appointment
Telephone: x-3949
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Blackboard address: SP2010 First Year Seminar FYS 100 Sec FF**

Texts

H.G. Wells, *The Invisible Man*
Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
Edgar Allan Poe, Selected Short Stories
Guy de Maupassant, Selected Short Stories (Handout)
Prosper Mérimée, « La Venus d'Ille » (Handout)
Steven Millhauser, "The Room in the Attic"; "Dangerous Laughter"
Yasmina Reza, *The Unexpected Man* (trans. Christopher Hampton)

Films

Billy Wilder, *Double Indemnity*
Alfred Hitchcock, *Psycho*
Alfred Hitchcock, *Rear Window*
Alfred Hitchcock, *Vertigo*
Gabriele Salvatores, *Io Non Ho Paura (I'm not Scared)*

Reference: Diana Hacker, *A Writer's Reference* (6th edition)

Jan 14	Introduction
Jan 19	Stevenson, "The Strange Case of Dr. Jekyll and Mr. Hyde"
Jan 21	Stevenson, "The Strange Case of Dr. Jekyll and Mr. Hyde"
Jan 22	Wells, "The Invisible Man"
Jan 26	Wells, "The Invisible Man"
Jan 28	Wells, "The Invisible Man"
Feb 2	Poe, "Descent into the Maelstrom"
Feb 4	Mérimée, « La Vénus d'Ille »

***Composition 1**

- Feb 9 Poe, "The Black Cat"
- Feb 11 Maupassant, "The Horla"
- Feb 16 Maupassant, "The Horla"
- Feb 18 Maupassant, "Was is a dream?"; "The Specter"
- Feb 23 Wilder, *Double Indemnity*
- Feb 25 Wilder, *Double Indemnity*

***Composition 2**

- Mar 2 Hitchcock *Psycho*
- Mar 4 Hitchcock, *Psycho*
- Mar 9, 11 Spring Break
- Mar 16 Poe, "Cask of Amontillado"
- Mar 18 Hitchcock, *Vertigo*
- Mar 23 Hitchcock, *Vertigo*
- Mar 25 Poe, "The System of Dr. Tarr and Prof. Fether"
- Mar 30 Poe, "The Gold Bug"

April 1 Poe, "The Gold Bug"

Apr 6 Hitchcock, *Rear Window*

Apr 8 Hitchcock, *Rear Window*

***Composition 3**

Apr 13 Reza, *The Unexpected Man*

Apr 15 Reza, *The Unexpected Man*

Apr 20 Millhauser, "The Room in the Attic"

Apr 22 Millhauser, "Dangerous Laughter"

Apr 27 Salvatores, *Io Non Ho Paura (I'm not Scared)*; Conclusions

***Composition 4**

May 3 (2PM): *Final Composition (and revision worksheet)

Course Information:

1. Description and Goals: Through analyses and discussion of selected tales of mystery and unexpected happenings this seminar seeks to challenge our assumptions and our modes of perception. The texts under consideration invite us to probe beyond perceived events. They

require us to become careful and attentive readers as we assume the role of detective, psychoanalyst, or judge. Seminar participants will develop critical and analytical tools in order to develop and express their observations and opinions both orally and in writing. Students will be expected to keep a reading journal and to prepare discussion questions before coming to class. Each student will be assigned a topic to present orally to the class. Students will expand upon the ideas raised in class discussion in a series of short papers.

2. Content: The course will be divided into 4 segments: (Un)natural phenomena (Stevenson, Wells); “Fantastic” Tales (Mérimée, Poe, Maupassant) Murder and Madness (Wilder, Hitchcock, Poe); and Chance Encounters (Hitchcock, Reza, Millhauser, Salvatores)

3. Format :

Reading Journal : Students will write an entry in their reading journal before each class period. The journal entries should include their reactions to the texts, any questions that arise as they read, and questions they would like to pose to the class. The journal will not be graded, but it will be essential for fostering discussion.

Daily Focus Questions: For each class you will submit a minimum of two focus questions on the assigned readings. The purpose of these questions is twofold: one, they will help you to go beyond a superficial reading for the plot or gist of each text, and to think critically about the significance and implications of the issues and ideas; two, they will prepare you to contribute to class discussion. Often I will begin class by asking one of you to start our discussion with your Focus Questions. See attached guidelines for asking effective Focus Questions.

Compositions: A composition (4-5 pages) will be assigned at the end of each unit of study. Composition topics may stem from class discussion, oral presentations, or your reading journal. I will be happy to offer suggestions and discuss your topic with you in advance. Throughout the semester, we will discuss strategies and guidelines for writing effective compositions.

Revised Composition: You will have the opportunity to revise a composition of your choice at the end of the semester. I will distribute a set of questions and guidelines for revising your composition. Both the revised composition and worksheet will be due during the final exam period.

Oral Presentations: Each student will present *one* critical article to the class during the semester. I will give you the bibliographical information. You will locate the article on-line or in a book or scholarly journal in the library. Please plan ahead with this project. You will need to read and study the article carefully before presenting the material to the class. Presentations should be clear and concise and should contain your opinion and reaction to the author’s reading of the text. (10-15 minutes). Following your presentation you will submit an outline.

4. Evaluation :

30%	Preparation (Daily focus questions, preparation and class participation)
40 %	4 Compositions (4-5 pages)
15%	Oral presentation + Outline
15%	Revised Composition (4-5 pages) + Revision Worksheet

European Humor in Times of Global Chaos: The Avant-Gardes
Dr Ana León Távora
Office: Greene 542 (X4205)
Office Hours: MWF from 4-5 pm or by appointment

“Humor is reason gone mad” (Groucho Marx).

Course Description:

The seminar examines the works of different avant-garde artists in Europe in a time full of social and political turmoil. Despite the political chaos that agitates Europe (including the two Wars, the Spanish Civil War, the economic world crisis after the Great Depression, among other conflicts) these avant-garde artistic manifestations still managed to express a humorous attitude toward the hardships of life. The seminar will include selected pieces of literature, paintings, and musical and cinematographic excerpts in an attempt to offer an interdisciplinary approach to the general artistic transgression of the epoch. At the same time, there will be a special emphasis laid on different types of humor as on different artistic devices to achieve these humorous objectives.

Goals of the course:

This seminar involves a deep intellectual exchange of viewpoints and critical thinking on the part of the students, together with the abandonment of stereotyped artistic ideas in order to adopt the revolutionary values that will reveal the spirit of a very critical historical period. The students will learn about literary terms and different artistic languages and mechanisms of expression at the same time that they will learn about different types of humor, such as: the childish and nonsensical humor of Dada; the violent and provocative humor of Futurism; the dark humor of Surrealism; all this expressed by means of various linguistic discourses such as irony, parody, satire, pastiche, and humor vs. “humorism.” They will learn to express their reactions to such pieces in the form of critical essays, of film reviews, in the shape of art critiques, and in oral debates conducted in class. Please, notice that not all the movements in this period or all the artists can be represented in one semester course. Therefore, the present course will focus

primarily on some aspects of Futurism, Cubism, Dada, and Surrealism, as well as on the main representative figures in each of them.

Content:

Course evaluation will consist of **two critical essays** (5 pages each, excluding bibliography), **two film reviews** (2 pages each), **one final project presentation** (class presentation and written project, 10-15 pages, excluding bibliography), **homework** and **class participation**. The students are required to have prepared the readings in advance for the next class. The professor will hand out a list of possible topics for the final project/presentation and will ask the students to sign up during the second week of class. All the written work must be double-spaced and properly documented. The film reviews do not need to include any cited sources, but will need to adjust to the review format (the professor will explain briefly in class how to write a film review).

Evaluation:

Critical essays: 15% each

Reviews: 10% each

Final Project: 30%

Participation: 10%

Homework: 10%

This course will be graded on a straight scale:

A: 100-94

A-: 93-90

B+: 89-87

B: 86-84

B-:83-80

C+:79-77

C:76-74

C-:73-70

D+:69-67

D:66-64

D-:63-60

F:59 or below

January 13, Wednesday

Introduction. Norms and regulations for class. Explanation of contents of the course and expectations. Evaluation criteria.

January 15, Friday

What is humor. What is humorous. Homework: Write an excerpt.

January 18 NO CLASS MLK

January 20, Wednesday

Diachronic humor. Examples of humor in history. Humor techniques.

January 22, Friday

Synchronic humor.

January 25, Monday

Humor as poetics. Devices. Types of humor, tools of humor.

January 27, Wednesday

The Avant-Garde: an introduction. Historical contextualization.
What is Avant-Garde? Avant-Garde movements and different Avant-Garde periodization, and literary expressions/publications.

January 29, Friday

HUMOR in progress: Futurism.

Marinetti, Filippo T. Futurist Manifesto. *Marcia Futurista. Parole in Libertá*

(blackboard).

February 1, Monday

Russolo. Other manifestos and futurist paintings. Russian futurism.

February 3, Wednesday

Futurist soirees and excerpt from *Metropolis*.

February 5, Friday

Review film and class discussion.

February 8, Monday

Change of perspective: CUBISM. Introduction: Picasso and Braque. Gertrude Stein's excerpt (blackboard).

February 10, Wednesday

Parallax/grammar. Excerpts from James Joyce's *Ulysses* (blackboard).

February 12, Friday

Architectural writing: Selection of calligrams (blackboard)

February 15, Monday

FIRST ESSAY ON ULYSSES due

Class discussion on Futurism and Cubism

February 17, Wednesday

Madness as the new world order: DADA. Introduction. Dada manifestos and violence in Dada (blackboard). Projection: *The ABC of Dada*

February 19, Friday

Dada art, selection. Café Voltaire. Hugo Ball's *Karawane* (blackboard). Tristan Tzara: *How to Make a Dada Poem* (blackboard).

February 22, Monday

Ramón Gómez de la Serna. *Humorism* and selection of greguerías (blackboard).
Class discussion on Film. **Reviews on Dada due.**

February 24, Wednesday

Freud and the dream world (blackboard). Surrealism: Introduction. Influence from Dada. Marcel Duchamp and Ready-mades.

February 26, Friday

Class project: ready-mades.

March 1, Monday

André Breton's Surrealist manifesto (blackboard).
Selection of Surrealist art. Different Surrealist elements.

March 3, Wednesday

Surrealism in music. Surrealist games.

March 5, Friday

Salvador Dalí. Introduction. Selection of works on different disciplines.

6-14 SPRING BREAK

March 15, Monday

Film on Salvador Dalí and *Un chien andalou*.

March 17, Wednesday

Surrealism in literature

March 19, Friday

Review of *Un chien andalou* due. Lorca's *Buster Keaton Takes a Walk*

March 22, Monday

Excerpt from James Joyce's *Finnegans Wake*

March 24, Wednesday

Project: Finding the legacy of Surrealism.

March 26, Friday

Review of Surrealist literature due. Class discussion on Surrealism

March 29, Monday

Avant-Garde periodicals-publications. Project in pairs.

March 31, Wednesday

Discussion of publications

April 2, Friday GOOD FRIDAY

April 4, Monday
Final project group 1

April 6, Wednesday
Final project group 2

April 8, Friday
Final project group 3

April 11, Monday
Final project group 4

April 13, Wednesday
Final project group 5

April 15, Friday
Final project group 6

April 18, Monday
Final project group 7

April 20, Wednesday
Final project group 8

April 22, Friday
Final project group 9

April 25, Monday
Final evaluation: round table.

April 27, Wednesday LAST DAY OF CLASSES Project "Cabaret Voltaire"

From the Office of the Dean: "If you have a disability that may require an accommodation for taking this course, please contact the Learning Assistance Center (758-5929) within the first two weeks of the semester."

HONOR SYSTEM (definition in the WFU Bulletin)

Wake Forest University upholds the ideals of honor and integrity. The Honor System is central to University life; its essence is a commitment by each person to do what is right and abide by community standards. Each student is pledged to be trustworthy in all matters, and a violation of that trust is an offense against the community as a whole. In the specific terms of the Honor Code, a student pledges in all phases of life not to cheat, plagiarize, engage in other forms of academic misconduct, deceive, or steal. The strength of the Honor System derives from the commitment of each and every student to uphold its ideals.

HONOR CODE AS IT APPLIES TO THIS COURSE

Any work turned in for a grade (including homework) must be ***your own individual work***, and any sign of collaboration, plagiarism, or other unauthorized assistance will be regarded as cheating and may be turned to the Judicial Council for investigation. ***You may receive no help (no tutors, no friends, no translators [human, machine, or web-based]) in the preparation of your compositions or other written work. The ideas and the language must all be your own.*** If

you are unacquainted with the exact meaning of plagiarism or have **any** doubts about the materials you are using, do not hesitate to ask me.

Plagiarism is academic theft. It refers to the use of another's ideas or words without proper attribution or credit. An author's work, either published in the traditional manner or posted in the Internet, is his/her property and should be respected by documentation. Credit must be given:

1. For every direct quotation (even if you are translating it or changing a couple of words).
2. When a work is paraphrased or summarized in whole or in part in your own words.
3. For information which is not common knowledge.

PLEASE DO NOT E-MAIL ME YOUR ESSAYS OR HOMEWORK. I CANNOT PRINT THEM OUT FOR YOU. IF YOUR PRINTER DOESN'T WORK, YOU CAN PRINT AT THE LIBRARY FOR A SMALL CHARGE.

Absences

MORE THAN TWO ABSENCES WILL LOWER YOUR FINAL GRADE. Each absence (excused or unexcused) over those two will lower your grade a letter grade (from A to A- to B+, etc.).

Note: Students participating in athletic or university events that interfere with class attendance need to present during the first week of classes a letter from their coach or director listing the dates of those events. No other absences are allowed.

***Emergencies: ***

In the event of an emergency such as a pandemic crisis or natural disaster that prevents classes from meeting regularly, students will be expected to continue their coursework to the best of their ability. If the University should close, Blackboard will be the main source of information for the course. I will be available via email and U.S. mail. In the event that Internet access is limited and U.S. mail is the only method for contact, you will be provided with complete access information for me at home, including phone numbers. The syllabus may be adjusted for individuals who were absent, or for the entire class if dismissed by closing.

If you are experiencing flu-like symptoms (H1N1 is distinguished by a fever of 100° F or higher, and may also include cough, sore throat, runny or stuffy nose, body ache, headache, chills, unusual fatigue, diarrhea or vomiting), you should remain in your room in an effort to avoid spreading your illness to others (CDC guideline is at least 24 hours after the fever is gone), and call Student Health (758-5218) immediately. Be prepared to show evidence of a legitimate reason for your absence from class. As soon as you can, contact your instructor to work out a plan to complete any missed work.

The Occidental Tourist: Transatlantic Travels in Art, Film, and Literature

Syllabus

Spring 2010

Monday, Wednesday, Friday in Greene 321 at 12:00 p.m.

Dr. Kathryn Mayers

Office: Greene 523

Telephone: x4739

Email: mayerskm@wfu.edu

Office hours: Tuesday, Thursday 10:50-11:50

Course Description:

Throughout the five centuries since Columbus's voyage to the New World, Western literature and art have been enriched by accounts of transatlantic travel. From Renaissance and Baroque plays, histories, and engravings to twentieth-century novelistic, cinematic, and street-art reinterpretations of these accounts, texts of transatlantic travel have moved from one continent to the next around the Western hemisphere, defining and redefining individual and collective identities. In this course, we will draw on texts from different nations around Europe, Africa and the Americas (Spain, France, England, Belgium, Mexico, the Caribbean Islands, Argentina, Brazil, the American South, the U.S.-Mexico borderlands) to survey representations of transatlantic travel from the Age of Discovery to the present. The objective of this course is to examine the ways in which the authors of these texts use the topic of transatlantic travel to negotiate the profound cultural changes brought about by colonialism, neocolonialism, and immigration. To orient our discussions, we will focus on the artistic qualities of these artistic, cinematic, literary, and historical texts and on the economic, social, and political concerns their language and form convey. By studying the way they thematize ideas as diverse as mercantilism, Negritude, Marxism, Apartheid, and Jim Crow, we will deepen our understanding of the forces that have driven this five-century flow of ideas and images.

Texts:

Aphra Behn, *Oroonoko, or, The Royal Slave*.

Abel Posse, *The Dogs of Paradise*.

Léry, Jean de. *History of a voyage to the land of Brazil, otherwise called America*.

Shakespeare, William. *The Tempest*.

Defoe, Daniel. *Robinson Crusoe*.

Gloria Naylor, *Mama Day*.

Coetzee, J.M. *Foe*.

Alvar Núñez Cabeza de Vaca, *Castaways: The Narrative of Alvar Núñez Cabeza de Vaca*.

Gloria Anzaldúa, *Borderlands = La frontera*.

Junot Díaz, *The Brief, Wondrous Life of Oscar Wao*

Course requirements

1) Oral presentations, participation and attendance (20% of the final grade)

You will give a brief **oral presentation** (5%) during the semester. Your grade will be determined in part by your classmates and in part by the professor. I will provide guidelines for this presentation early in the semester.

You are required to **participate** in class (15%). Superior participation involves making daily, original contributions to class discussion and taking a leadership role in small group work and peer editing.

Attendance is obligatory. You are permitted two absences during the semester. Missing more than two classes will lower your final grade two points for every absence.

2) Exams (35% of the final grade)

There will be one **quiz** and one **exam** during the semester: the quiz will be worth 10% and the Final Exam will be worth 20%.

3) Essays (45% of the final grade)

You will write three essays during the semester. The first essay (10 %) will be approximately 3 pages in length. The second essay (15 %)—a comparison of two of the texts we read—will be approximately 6 pages in length. The final essay (25 %)—a research paper—will be approximately 10 pages in length. Drafts of the first two essays will be due one week early for writing workshops. I will provide guidelines for writing these papers in advance. Essays will be graded numerically.

If an emergency arises and you must miss an exam or an essay deadline, it is your responsibility to contact me beforehand to obtain an extension. My contact information is on the first page of this syllabus. Failure to obtain an extension prior to missing a due date will reduce the grade on your exam or essay by 20%.

93-100= A, 90-92= A-, 88-89= B+, 83-87= B, 80-82= B-, 78-79= C+, 73-77= C, 70-72= C-, 68-69= D+, 63-67= D, 60-62= D-, <60= F

A= Outstanding

B= Superior

C= Satisfactory

D= Passing but unsatisfactory

F= Failing

Course Calendar

Date	Homework for today:	In class:
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Travel and Romance (colonialism and gender hierarchies)

Week 1

Wed. 1/13		Course introduction
Fri. 1/15	Read the <i>Third Voyage of Columbus</i>	Columbus, <i>Third Voyage of Columbus</i>

Week 2

Mon. 1/18		No class.
Wed. 1/20	Read introduction to and pp. 34-70 of <i>Oroonoko, or, The Royal Slave</i>	Aphra Behn, <i>Oroonoko, or, The Royal Slave</i> . Presentation A
Fri. 1/22	Finish <i>Oroonoko, or, The Royal Slave</i>	Aphra Behn, <i>Oroonoko, or, The Royal Slave</i> .

Week 3

Mon. 1/25	Read <i>The Dogs of Paradise</i> pp. 1-50	<i>Flores de otro mundo</i>
Wed. 1/27	Read <i>The Dogs of Paradise</i> pp. 51-100	<i>Flores de otro mundo</i>
Fri. 1/29	Read <i>The Dogs of Paradise</i> pp. 101-150	<i>Flores de otro mundo</i>

Week 4

Mon. 2/1	Read <i>The Dogs of Paradise</i> pp. 150-200	Abel Posse, <i>The Dogs of Paradise</i> Presentation A
Wed. 2/3	Read <i>The Dogs of Paradise</i> pp. 201-250	Abel Posse, <i>The Dogs of Paradise</i>
Fri. 2/5	Read <i>The Dogs of Paradise</i> pp. 250-end	Abel Posse, <i>The Dogs of Paradise</i>

Travel and Cannibalism (colonialism and the concept of “civilization”)

Week 5

Mon. 2/8	Read the Introduction, Preface, and Chapters I and II of <i>History of a voyage to the land of Brazil</i>	Jean de Lery, <i>History of a voyage to the land of Brazil</i> Presentation A
Wed. 2/10	Read <i>History of a voyage to the land of Brazil</i> Chapters V, VI, VIII, XIV, XV	Jean de Lery, <i>History of a voyage to the land of Brazil</i> Presentation B
Fri. 2/12	Read <i>History of a voyage to</i>	Jean de Lery, <i>History of a</i>

	<i>the land of Brazil</i> Chapters XVI, XVIII, XXI, XXII	<i>voyage to the land of Brazil</i>
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Week 6

Mon. 2/15	Read <i>The Tempest</i> Introduction (p. lxiii) + Act I	William Shakespeare, <i>The Tempest</i> Presentation A
Wed. 2/17	Read <i>The Tempest</i> Acts II, III	William Shakespeare, <i>The Tempest</i> Presentation B
Fri. 2/19	Read <i>The Tempest</i> Acts IV, V	William Shakespeare, <i>The Tempest</i>

Travel and Island Life (colonialism and race relations)

Week 7

Mon. 2/22	Essay I draft (bring 3 copies to class)	Writing workshop
Wed. 2/24	Read <i>Robinson Crusoe</i> pp. x-x	Daniel Defoe, <i>Robinson Crusoe</i> Presentation A
Fri. 2/26	Read <i>Robinson Crusoe</i> pp. x-x	Daniel Defoe, <i>Robinson Crusoe</i> Presentation B

Week 8

Mon. 3/1	Read <i>Robinson Crusoe</i> pp. x-x Essay I final version (bring 1 copy to class)	Daniel Defoe, <i>Robinson Crusoe</i> Essay I
Wed. 3/3		Mid-term Quiz
Fri. 3/5		

Week 9

Mon. 3/8		<i>Spring Break</i>
Wed. 3/10		<i>Spring Break</i>
Fri. 3/12		<i>Spring Break</i>

Week 10

Mon. 3/15	Read <i>Foe</i> pp. 5-55	Coetzee, <i>Foe</i> Presentation A
Wed. 3/17	Read <i>Foe</i> pp. 55-105	Coetzee, <i>Foe</i> Presentation B
Fri. 3/19	Read <i>Foe</i> pp. 105-end	Coetzee, <i>Foe</i>

Week 11

Mon. 3/22	Read <i>Mama Day</i> pp. 1-50	<i>Castaway</i> (film)
Wed. 3/24	Read <i>Mama Day</i> pp. 150-100	<i>Castaway</i> (film)

Fri. 3/26	Read <i>Mama Day</i> pp. 100-150	<i>Castaway</i> (film)
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Week 12

Mon. 3/29	Read <i>Mama Day</i> pp. 150-200 Essay II draft (bring 2 copies to class)	Writing workshop
Wed. 3/31	Read <i>Mama Day</i> pp. 200-250	Gloria Naylor, <i>Mama Day</i> Presentation A
Fri. 4/2	Read <i>Mama Day</i> pp. 250-end	Gloria Naylor, <i>Mama Day</i> Presentation B

Week 13

Mon. 4/5	Essay II final version (bring 1 copy to class)	Gloria Naylor, <i>Mama Day</i> Essay II
Wed. 4/7	Read <i>Castaways</i> Introduction + Chapters 1-10	Alvar Núñez Cabeza de Vaca, <i>Castaways</i> Presentation A
Fri. 4/9	Read <i>Castaways</i> Chapters 10-25	Alvar Núñez Cabeza de Vaca, <i>Castaways</i> Presentation B

Travel and Border Crossings (colonialism and hybridity)

Week 14

Mon. 4/12	Read <i>Castaways</i> Chapters 26-end	Alvar Núñez Cabeza de Vaca, <i>Castaways</i>
Wed. 4/14	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 1-50	<i>Cabeza de Vaca</i> (film)
Fri. 4/16	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 50-100	<i>Al otro lado</i>

Week 15

Mon. 4/19	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 100-150	<i>Al otro lado</i>
Wed. 4/21	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 150-200	<i>Al otro lado</i>
Fri. 4/23	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 200-250	Junot Díaz, <i>The Brief, Wondrous Life of Oscar Wao</i> Presentation A

Week 16

Mon. 4/26	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 250-300	Junot Díaz, <i>The Brief, Wondrous Life of Oscar Wao</i>
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		Presentation B
Wed. 4/28	Read <i>The Brief, Wondrous Life of Oscar Wao</i> pp. 300-end	Junot Díaz, <i>The Brief, Wondrous Life of Oscar Wao</i>

Final essay and exam: Saturday May 1, 2:00 p.m.