

**Instructor:** Dr. Carly Susser

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**Office Hours:** Wednesday on Zoom @ 10:30-11 AM

Meeting ID: 819 5935 0260

**Course Number:** 3450.701

# The Short Story

## Course Description:

Comparative survey of the short story from its inception in the 19th century to the present day, comprising representative works by African, Asian, British, Russian, North and South American, and European writers, in English or in translation.

## Course Objectives:

This course fulfills the CORE curriculum requirements for the "Language, Philosophy and Culture" category. Courses in this category focus on how ideas, values, beliefs and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

In addition to fulfilling the CORE objectives, the following are our specific Course Objectives:

- Identify the main characters and major plot points in each of the short stories that we will read
- Match the titles of the assigned readings with their authors' names
- Recognize important information conveyed in assigned supplementary readings appended to some of our stories
- Match the authors that we will read to the country with which they are most associated

- Associate the assigned short stories and their writers with contemporaneous literary and artistic movements and with relevant genres
- Match assigned short stories to the period in which they were published
- Recognize important aspects of a number of keywords drawn from literary studies, history, and theory that apply to our readings and are relevant to other humanities and social science courses and to contemporary cultural and political phenomena
- Relate the assigned short stories to broader political, cultural, and intellectual history
- Relate the assigned short stories to broader moral and ethical questions
- Analyze fiction using various techniques of literary criticism and scholarship
- Compose effective literary and textual analyses
- Contrast two of our readings that share a similar topic to develop a more effective interpretation of each work
- Develop counterintuitive explanations or surprising interpretations using the Argumentative Twist technique

## Course Texts:

### Standalone Texts to Purchase or Rent:

(Available at UNT's Barnes & Noble)

- Gioia, Dana, and Gwynn, R.S., editors. *The Art of the Short Story*. Pearson Longman, 2006.
- Solomon, Barbara H., editor. *Other Voices, Other Vistas: Short Stories from Africa, China, India, Japan, and Latin America*. Signet, 2002.

### eBook Available through Our Library:

- Ueda, Akinari. "The Kibitsu Cauldron." *Tales of Moonlight and Rain*. By Ueda Akinari. Translated by Anthony

Chambers. Columbia University Press, 2007. [Link to the book on the library's website.](#)

### *Project Gutenberg* (Public Domain Texts)

(Available for download on Canvas in the module in which they are assigned)

- Willa Cather's "The Sculptor's Funeral" (1905)
- Charles Chesnutt's Headnote and "The Web of Circumstance" (1899)
- Joseph Conrad's "An Outpost of Progress" (1897)
- Elizabeth Gaskell's "The Well of Pen-Morfa" (1850)
- E.T.A. Hoffmann's "The Sandman" (1817)
- Rudyard Kipling "The Man Who Would Be King" (1888)
- Edgar Allan Poe's "The Cask of Amontillado" (1846)
- Pu Songling's "Dragon Dormant" and "The Painted Skin" (17<sup>th</sup>-18<sup>th</sup> century)

### Grading

This course makes use of a grading system based on total points.

Total Possible Points for the Semester = 1000

- A=1000-900
- B=899-800
- C=799-700
- D=699-600
- F=599-500

### Course Activities and Assessments

#### Activities

- Reading Check Quizzes (RCQ) (140 pts)
- Journal Entries (50 pts)
- Discussion Posts (115 pts)

## Assessments

- Point of Contrast Exercise (110 pts)
- Context Test #1 (110 pts)
- Contrastive Essay (250 pts)
- Context Test #2 (75 pts)
- Signature Assignment (150 pts)

## Reading Check Quizzes

Each module will include a brief quiz on the module's readings that is worth five or ten points. They will cover important details about, among other things, the plot and characters of the stories we will read. They will also often include key points from the assigned supplementary readings appended to the stories in *The Art of the Short Story*. These questions are not intended to be difficult, but they are intended to encourage you to do the reading and to read attentively. It's also a way to exercise control over your grade in the course. If you do well on these, it can help keep your grade up even if you aren't the best writer in the class. Also, at the end of the semester when your instructor considers borderline grades, this is a place one can look to see how much effort you put into the course.

## Context Tests

Although one could argue that literature courses aren't primarily informational, it is important that you come away from the course knowing more about literature, theory, and history than you did going in. Toward that end, these two exams will cover contextual information supplied via either Canvas, in the form of micro lectures, keyword pages, and other support materials, or our assigned anthologies, in the form of author headnotes and keywords and other supplementary documents, mostly drawn from *The Art of the Short Story*. In addition to the keywords and their application to the stories, these tests will ask you to identify the short story writers' countries of origin and the period when

their fiction was published. Context Tests I & II will consist of multiple-choice and matching questions.

### Practice Quizzes

To assess how well you are learning the supplementary material and authorial information mentioned above, each module will include an extra-credit practice quiz that has multiple-choice questions and, in the first few weeks of the course, definition matching questions. Correctly answered questions on quizzes in the first 6 modules are worth .1 extra credit points and .2 thereafter. That may not seem like a lot but you can earn nearly 30 bonus points over the entire semester. But there is another reason why you should take these quizzes. Their questions will constitute the question pool for the two context tests that you will take this semester. (A word about the practice quiz grades: Canvas, unfortunately, does not have an extra credit quiz option. Therefore, it will appear as though your final grade is out of slightly over 1000 total points, but your final grade will in fact be calculated out of 1000 points (i.e. it's theoretically possible to earn, something like, 1018/1000 points in this class). Just keep this in mind if you look at your percentage grade throughout the semester, it'll probably appear slightly lower (like a percentage point or two), than it truly is.)

### Journal Entries

To help you to build in arsenal of critical techniques that you can use in your longer papers, we will do a number of low-stakes writing assignments and upload them as journal entries. You will be responsible for a number of these assignments over the course of the semester. Each paragraph will be worth 10 pts. and have a 250-word minimum. (You may *slightly* exceed this minimum, but try not to go beyond 350 words on these assignments). The prompts, which include brief explanations and

rationales for the techniques, are included within the modules in which you should complete them.

#### Online Discussion Posts

The online discussions will be another venue for you to develop your thinking about our readings and to gain practice writing about literature. Like the journal entries, they will be relatively low stakes, but substantive. Posts will vary in value, between 5 and 10 points, and have a 150-word minimum, but I suspect that you will sometimes exceed this word count. Discussing the readings in a literature course is essential not just because it makes the class feel like a collective enterprise but, even more importantly, it enables us (the instructor included) to learn from one another.

#### Point of Contrast Exercise and Contrastive Essay

The Point of Contrast Exercise is a writing assignment designed to introduce you to the format of one of the two longer essays for this course. Although it is worth (100 pts.) substantially more than the other forms of low-stakes writing this semester, it is still worth substantially less than the major essay you will write. The Contrastive Essay, which is worth 250 pts., asks you to put two works that share a common topic, theme, or motif into conversation with one another. By juxtaposing texts that possess a shared element, we can sharpen our perception of how each work handles that topic, theme, or motif. However, the format of this essay is quite different than the traditional thesis-driven five-paragraph essay that you are probably familiar with, so please read the instructions for how to structure these assignments carefully and email your instructor with any questions.

#### Signature Assignment

The Signature Assignment is required in all UNT English CORE classes. In this essay, you will develop a thesis-driven argument about an ethical dilemma presented in a work or across two

works. You will perform a close reading of one (or possibly two) of our literary readings for how it presents and comments on an ethical problem. The ethical issue that you address could be primarily interpersonal (e.g. how does the writer explore the ethics of certain behaviors or actions as they relate to individuals or families?) or primarily social (e.g. how does the writer explore the ethical implications of societal forms of oppression, such as racism, classism, sexism, or homophobia?) or, perhaps more likely, could involve the intersection between the two. In your conclusion, you will reflect on your own view of the ethical issue raised in part one.

## Policies

### Late Work

Please do your best to submit your assignments and assessments on or before the day they are due. But if you do miss the deadline, a two-day grace period, beyond the official due date, has been built into the course for every assignment *except the final exam*. That is, aside from the final exam, you have 48 hours after the official deadline to complete any outstanding assignments or assessments at no penalty. As a general rule, no reading check quiz, practice quiz, journal entry, online discussion post, or exam can be made up once the grace period for that assignment or assessment has passed. Late exercises and essays will receive a full letter grade deduction the day after the grace period end date and for each subsequent week they are not submitted. *Having said that, if you are dealing with extenuating circumstances, please contact your instructor via Canvas message (preferably in advance) and they will decide—on a case-by-case basis—whether to allow you further time to complete the activity or assessment.*

## Turnaround Time

I'll aim to respond to your journal entries and your posts in the discussion forums within one week after the grace period ends. I'll aim to respond to your higher stakes writing assignments (Three-Paragraph Writing Exercise, and Five-Paragraph Writing Exercise) within two weeks. When this is not possible, I will send an announcement to the class or to individuals who are affected.

## Plagiarism

The UNT Policy Manual defines plagiarism as: "(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials." (18.1.11). All writing in this course must be original, and all uses of other writer's material (i.e., for the purposes of research based argumentation) must be acknowledged and clearly cited in any writing submitted for a grade.

The use of generative AI writing tools (such as ChatGPT, GrammarlyGO, GPT-3, GPT-4, BERT, or others) is prohibited in this class. Assignments for the course have been designed to help you develop as a writer without the use of these technologies. You will generate ideas, read, revise, and write on your own and/or in consultation with peers, me, or Writing Center tutors, and you will not use AI at any stage of your writing process. You are the author of your work for the course and authorship means you take responsibility for your words and claims. Any use of AI technologies in your work will be considered an violation of UNT's academic integrity policy and addressed accordingly. \*Statement



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The consequences for plagiarism at UNT are severe, and may include failure for the course, loss of scholarships, and in some cases dismissal from the university. Please talk with me if you are unsure about whether or not something you are doing in your writing might be identified as plagiarism. If I believe that something you have written has been plagiarized, you will be notified of the allegations in writing and asked to meet with me and respond to my argument. After hearing your response, I will decide on a course of action and notify you in writing of any penalties or other consequences. I will also send a copy of the allegations and sanctions to the Academic Affairs office.

Please note that instructors in the English Department are authorized to fail students for an assignment or for the course if they judge that an assignment is knowingly or negligently plagiarized. Students have the option of appealing in writing to the Assistant Chair of the Department of English within 5 days of the instructor's decision.

### Academic Integrity

The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University's actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence. [You will find the policy and procedures at this link.](#)

## Confidentiality in the Classroom

Your instructor will not share student writing on social media, and the English department expects you, as good classroom citizens, to show the same discretion. Please don't share your classmates' posts or your instructor's or any of the class materials on social media. The recorded lectures in this course are the intellectual property of the university and course designer and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

## Technology Requirements

Minimum technology skills for successful completion of this course include:

- Sending and receiving email
- Creating, sending, and receiving Microsoft Word documents
- Posting to discussion boards
- Printing Word documents OR opening and printing pdf files, using free [Adobe Acrobat Reader](#)
- Navigating Canvas

## COVID-19

Please contact me as soon as possible if you are unable to participate in a module because you are ill or due to a related issue regarding COVID-19.

If you are experiencing any [symptoms of COVID-19](https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html) (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or

[askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider PRIOR to coming to campus.

## Statement on Americans with Disabilities

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the [Office of Disability Access web site](#). You may also contact ODA by phone at (940) 565-4323.

## Blanket Trigger Warning

Serious literature, by definition, takes up difficult, even distressing subject matter. Topics such as, but not limited to, sex, rape, death, murder, mental illness, war, genocide, racism, and enslavement will show up in this semester's readings. By remaining in this class, we have all agreed to discuss these topics with the maturity they deserve. Please remain respectful.

If you experience a psychological or emotional crisis during the semester, whether it is “triggered” by the reading or by ongoing events in your life, I urge you to make [use of UNT’s free counseling services](#).

## Reading Schedule

All major writing assignments, journal entries, online discussion posts, reading check quizzes, and practice quizzes are due by 11:59 p.m. on the day they are due, usually a Sunday for the lower-stakes activities. In order to help you to complete our higher-stakes writing assignments (the Point of Contrast Exercise, the Contrastive Essay, and Signature Assignment), they will be due on Wednesdays.

Starting with Module 2, each subsequent module will open on a Friday (before midnight).

Texts marked with an \* are available on Canvas for download in the module in which they are assigned. Please see the “Readings and Materials” within each module to find out whether a particular reading is on Canvas or in one of our two story anthologies.

## MODULE 1: Precursors to the Short Story I

Available from Monday, 8/21 to Sunday, 8/27

### Readings

- **Stories:** \*Pu Songling’s “Dragon Dormant” and “The Painted Skin” and \*E. T. A. Hoffman’s “The Sandman”
- **Context:** \*Pu Songling Headnote and \*E. T. A. Hoffmann Headnote
  - **Keywords in *The Art of the Short Story*:** Literary Genre, Anecdote, Fable, *Fabliau*, *Nouvelle*, “Folklore, *Märchen*, Folktale, Legend,
  - **Keywords on Canvas:** *Liaozhai*, *Zhiguai*, *Chaunqi*, Mandarin, Dragons, Enlightenment, Romanticism, Dark Romanticism, Uncanny, and The Literary Tale

## Activities & Assessments

- **Journal Entry:** My Twist on "The Sandman"

## MODULE 2: Precursors to the Short Story II

Available from Friday, 8/25 to Sunday, 9/3

### Readings

- **Stories:** Nathaniel Hawthorne's "The Birthmark," \*Edgar Allan Poe's "The Cask of Amontillado," and Ueda Akinari's "The Kibitsu Cauldron"
- **Context:** "Nathaniel Hawthorne," "Edgar Allan Poe," and Introduction to "The Kibitsu Cauldron"
  - **Keywords in *The Art of the Short Story*:** Plot, Theme, Motif, Flashback, Peripeteia, Point of View, Omniscient Narrator and Limited Omniscience
  - **Keywords on Canvas:** Faustian figure, *Kaidan*, and *Bunjin*

## Activities & Assessments

- **Journal Entry:** Close Reading "The Birthmark"

## MODULE 3: Regionalism, Sentimentalism, Realism, and Naturalism

Available from Friday, 9/1 to Sunday, 1/10

### Readings

- **Stories:** \*Elizabeth Gaskell's "The Well of Pen-Morfa," \*Guy de Maupassant's "The Necklace," and \*Charles Chesnutt's "The Web of Circumstance"
- **Context:** \*Elizabeth Gaskell's Headnote, "Guy de Maupassant," Maupassant's The Realist Method, \*Charles Chesnutt's Headnote
  - **Keywords in *The Art of the Short Story*:** Setting, Local Color, Regionalism, Realism, and O Henry Ending
  - **Keywords on Canvas:** Literary Sentimentalism, Literary Naturalism, and Jim Crow Era

## Activities & Assessments

- **Journal Entry:** The Work of Setting

## MODULE 4: Literary Modernism

Available from Friday, 9/8 to Sunday, 9/17

### Readings

- **Stories:** Franz Kafka's "The Metamorphosis"
- **Context:** "Franz Kafka," Gustav Janouch's *Discussing The Metamorphosis*
  - **Keywords in *The Art of the Short Story*:** Style, Tone, Parable
  - **Keywords on Canvas:** The Elements of Modernism, Surrealism

### Activities and Assessments

- **Online Discussion Forums:**
  1. "The Metamorphosis" as Parable
  2. "The Metamorphosis" and The Elements of Modernism

## MODULE 5: Affairs of the Heart

Available from Friday, 9/15 to Sunday, 9/24

### Readings

- **Stories:** Anton Chekov's, "The Lady with the Pet Dog," Gabriel García Márquez's "Death Constant beyond Love," Bobbi Ann Mason's "Shiloh"
- **Context:** "Anton Chekhov," "Gabriel García Márquez," and "Bobbie Ann Mason"
  - **Keywords in *The Art of the Short Story*:** Character, Protagonist, Antagonist, Antihero, Flat Characters, Round Characters, Stock Characters, Static/Dynamic Characters, Character Development, Character Motivation, Magic Realism, Kmart Realism
  - **Keywords on Canvas:** The Passion Myth

### Activities & Assessments

- **Journal Entry:** The Use of Character

## MODULE 6: Reckoning with Death

Available from Friday, 9/22 to Sunday, 10/1

## Readings

- **Stories:** James Joyce's "The Dead," Katherine Mansfield's "The Garden-Party," Yasunari Kawabata's "The Moon on the Water,"
- **Context:** "James Joyce," Joyce's "Epiphanies," "Katherine Mansfield," "Yasunari Kawabata,"
  - **Keywords in *The Art of the Short Story*:** Epiphany,
  - **Keywords on Canvas:** Stream of Consciousness, Interior Monologue, Irish Nationalism

## Activities & Assessments

- **Journal Entry:** Analyzing Scenes
- **Context Test #1; available from 11:59 pm, Friday, 9/22 until 11:59 pm, Wednesday, 10/4**

## MODULE 7: Class Antagonism

Available from Friday, 9/29 to Sunday, 10/8

### Readings

- **Stories:** Herman Melville's "Bartleby, the Scrivener: A Story of Wall-Street" and Carlos Fuentes's "The Cost of Living"
- **Context:** "Herman Melville" and "Carlos Fuentes"
  - **Keywords in *The Art of the Short Story*:** Dramatic Point of View
  - **Keywords on Canvas:** American Renaissance, Class

### Activities & Assessments

- **Online Discussion Forum:** Narrator as Character
- **Point of Contrast Exercise; due 11:59 p.m. on Wednesday, 10/11**

## MODULE 8: Women's Fiction

Available from Friday, 10/6 to Sunday, 10/15

### Readings

- **Stories:** Charlotte Perkins Gilman's "The Yellow Wallpaper," Kate Chopin's "The Story of an Hour," Zora Neale Hurston's "Sweat," and Bessie Head's "The Collector of Treasures,"

- **Context:** "Charlotte Perkins Gilman," Gilman's "Why I Wrote 'The Yellow Wallpaper,'" "Kate Chopin," Chopin's "My Writing Method," "Zora Neale Hurston," "Bessie Head,"
  - **Keywords on Canvas:** Harlem Renaissance, Feminism, Three Waves of Feminism, Intersectional Feminism, Essentialist Feminism, Anti-essentialist Feminism and Patriarchy

#### Activities & Assessments

- **Online Discussion Forum:** Closing Scenes

### MODULE 9: Colonialism, Anti-Colonialism, Post-Colonialism

Available from Friday, 10/13 to Sunday, 10/22

#### Readings

- **Stories:** Rudyard Kipling's "The Man Who Would be King," Joseph Conrad's "An Outpost of Progress," Ngugi wa Thiong'o's "A Meeting in the Dark," Kushwant Singh's "The Wog"
- **Context:** "Rudyard Kipling," "Joseph Conrad," "Khushwant Singh," and "Ngũgĩ wa Thiong'o"
  - **Keywords on Canvas:** British Imperialism, British Imperialism in India, British Anti-imperialism, British Imperialism in Africa, Anticolonial Movements, Decolonization, Postcolonialism

#### Activities & Assessments

- **Online Discussion Forum:** Setting and Colonialism

### MODULE 10: State Violence, Direct and Indirect

Available from Friday, 10/20 to Sunday, 10/29

#### Readings

- **Stories:** Nadine Gordimer's "Africa Emergent," Wang Meng's "Kite Streamers," Ursula K. Le Guin's "The Ones Who Walk Away from Omelas," and Shirley Jackson's "The Lottery"
- **Context:** "Nadine Gordimer," "Wang Meng," "Shirley Jackson," Jackson's "The Public Reception of 'The Lottery,'" "



"Ursula K. Le Guin," and Le Guin's "On 'The Ones Who Walk Away from Omelas,'"

- **Keywords on Canvas:** Scapegoat, Apartheid, Cultural Revolution

#### Activities & Assessments

- **Online Discussion Forum:** The Ethical or Political Implications of "Africa Emergent," "Kite Streamers," "The Ones Who Walk Away from Omelas," and "The Lottery" (two posts)

### MODULE 11: Culture Clash

Available from Friday, 10/27 to Sunday, 11/5

#### Readings

- **Stories:** Chinua Achebe's "Dead Men's Path," Alice Walker's "Everyday Use," Leslie Marmon Silko's "The Man to Send Rain Clouds," and R.K. Narayan's "A Horse and Two Goats"
- **Context:** "Chinua Achebe," "Leslie Marmon Silko," "The Basis of 'The Man to Send Rain Clouds,'" "Alice Walker," "The Black Woman Writer in America," "R. K. Narayan"
  - **Keywords on Canvas:** Native American Renaissance, Black Power, Black Arts Movement, Black Aesthetic, and *New Yorker* Fiction

#### Activities & Assessments

- **Online Discussion Forums:** The Ethics and Politics of Cultural Identity (two posts)

### MODULE 12: Substance Abuse

Available from Friday, 11/3 to Sunday, 11/12

#### Readings

- **Stories:** F. Scott Fitzgerald's "Babylon Revisited" and James Baldwin's "Sonny's Blues"
- **Context:** "F. Scott Fitzgerald" and "James Baldwin,"
  - **Keywords in *The Art of the Short Story*:**
  - **Keywords on Canvas:** The Jazz Age, The Lost Generation, Blues

#### Activities & Assessments

- **Online Discussion Forum:**
- **Contrastive Essay; due 11:59 pm on Wednesday, 11/15**

### MODULE 13: Literature and Faith

Available from Friday, 11/10 to Sunday, 11/19

#### Readings

- **Stories:** Gabriel García Márquez's "A Very Old Man with Enormous Wings," Flannery O'Connor's "A Good Man is Hard to Find," Isaac Bashevis Singer's "Gimpel the Fool," and Isabel Allende's "Clarisa"
- **Context:** García Márquez's My Beginnings as a Writer, "Flannery O'Connor," O'Connor's The Element of Suspense in "A Good Man Is Hard to Find," Isaac Bashevis Singer, "Singer's The Character of Gimpel"
  - **Keywords on Canvas:** Secularism

#### Activities & Assessments

- **Online Discussion Forum:** Ethics and Faith (two posts)

### (THANKSGIVING BREAK 11/20-11/26)

### MODULE 14: Metafiction

Available from Friday, 11/24 to Wednesday, 12/6

#### Readings

- **Stories:** Willa Cather's "The Sculptor's Funeral," Kōbō Abe's "The Magic Chalk," Margaret Atwood's "Happy Endings," and Jorge Luis Borges's "The Book of Sand"
- **Context:** "Jorge Luis Borges," Borges's "Literature as Experience," "Willa Cather," Cather's Art as the Process of Simplification, "Kōbō Abe," "Margaret Atwood"
  - **Keywords on Canvas:** Metafiction, The Elements of Postmodernism

#### Activities & Assessments

- **Online Discussion Forum:** Art about Art

## MODULE 15: Finals Period

- **Signature Assignment; due by 11:59 pm on Wednesday, 12/13**
- **Context Test #2; available from 11:59 pm on Saturday 12/9 until 11:59 pm on Saturday, 12/16**