IT’S MONSTROUS!
Monsters in Folklore, Fiction, and Film
ENG 116 01 & FS 316 01

Westminster College

Spring 2019

Dr. Trisha Cowen, Assistant Professor

Class Times: MWF 12:50- 1:50

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Office Hours: MW 2-3pm, Tu 9:30-10:30am, & by appt.

Email Address: cowentm@westminster.edu

Office Location: Patterson 303

WESTMINSTER COURSE CATALOG DESCRIPTION
ENG 101-199 Studies in English, American, world or comparative literature, or in specific literary genres and themes. Individual sections experiment with different approaches and topics. The times and a brief description of each course is provided each semester. These courses are designed primarily for non-English majors. More than one ENG 101–199 may be taken for credit, as long as each course is different. Meets Humanity and Culture Intellectual Perspective requirement (HC).

COURSE DESCRIPTION SPECIFIC TO THIS SECTION
This course will explore the dynamics of cultural hauntings through examining monster and other supernatural manifestations in folklore, fiction, and film. Course themes will include the dual nature of good versus evil, the victim/izer, isolation, advancing technologies, enlightenment, cultural hauntings, and the distribution of power. A key question explored in the course will be: what do we fear and why? Exploring the supernatural as natural will allow us to view the monster as a representation of a culture and their terrors, and how their fears conform or diverge from today’s horrors. We will study how monsters have evolved through the ages in order to better understand our own “monsters.” We will read classic monster texts such as Stoker’s Dracula and Shelley’s Frankenstein, as well as contemporary texts such as the graphic novel Monstress.

STUDENT LEARNING OBJECTIVES
At the end of the course, students should be able to:
❖ Recognize classic and lesser known monsters (and other supernatural manifestations) in folklore, fiction, and film.
❖ Understand the historical and cultural symbolism of the monsters (and other supernatural manifestations) studied in folklore, fiction, and film.
❖ Reflect—both in verbal discussion and in writing—upon their own “monsters” and the cultural monsters/fears of our time.
❖ Develop skills in critical analysis of written and visual texts by studying craft elements such as metaphor, symbol, characterization, dialogue, exposition, narrative arc, tone, voiceover, special effects, cuts, etc.
❖ Construct personal and analytical essays using textual evidence from both primary and secondary sources.
❖ Collaborate effectively with peers to analyze monsters of the past, present, and potential monsters of the future.
❖ Develop critical thinking skills.
REQUIRED TEXTS
❖ Other supplemental readings you will access on D2L.

REQUIRED FILMS/FILM EXCERPTS
These films will be shown during class time. If you miss class, you are responsible for finding a way to screen the film on your own. The tentative film screening dates of entire films are listed on the syllabus schedule on page 9. Most of the films will be covered by studying excerpts of the texts. Links to many of the excerpts will be available via D2L in my PowerPoint slides.

❖ Dir. F.W. Murnau. *Nosferatu*. (1921) 1 hr. 34 mins.
❖ Dir. Tod Browning. *Dracula*. (1931) 1 hr. 15 mins.
❖ Dir. James Whale. *Frankenstein*. (1931) 1 hr. 10 mins.
❖ Dir. Ishiro Honda. *Godzilla* (1954) 1 hr. 36 mins.
❖ Dir. George A. Romero. *Night of the Living Dead*. (1968) 1 hr. 36 mins.
❖ Dir. Fran Rubel Kuzui. *Buffy the Vampire Slayer*. (1992)
❖ Dir. Francis Lawrence. *I am Legend*. (2007) 1 hr. 41 mins.
❖ Dir. John Krasinski. *A Quiet Place*. (2018) 1 hr. 30 mins.
GRADING SYSTEM AND COURSE ASSIGNMENTS

Grade Breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Poster Presentations (2)</td>
<td>20%</td>
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<tr>
<td>Personal Reflection Paper</td>
<td>25%</td>
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<tr>
<td>Reading/Viewing Quizzes</td>
<td>20%</td>
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<tr>
<td>Final Paper</td>
<td>25%</td>
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<td>Total</td>
<td>100%</td>
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GRADING SCALE

- 100% - 94% = A
- 93% - 90% = A-
- 89% - 88% = B+
- 87% - 84% = B
- 83% - 80% = B-
- 79% - 78% = C+
- 77% - 74% = C
- 73% - 70% = C-
- 69% - 60% = D
- 59% - 0% = F

PARTICIPATION

[10%] This is a discussion-based course; therefore, it is only fully productive when everyone is present, when everyone honors their commitment to read and when everyone is willing to share their insights. To help you participate actively, I suggest that you annotate your readings. Do your part to make this class successful! You should make an effort to add your voice to discussions during every class: failing to do so will negatively impact your course grade. In a nutshell, if you never speak in class, you should not expect a strong grade. Class participation also means that you will take part in in-class writing activities. You should not use in-class writing sessions as a time for bathroom breaks or texting.

POSTER PRESENTATIONS

[20%] In 6 groups of 4, students will create 2 poster presentations throughout the course of the semester. Poster #1 will be on a classic monster. Poster #2 will be on a monster of your own design. The presentations should be from 8-10 minutes long, leaving exactly two minutes for questions (each person should speak for about 2 ½ minutes for the presentation portion. Presentation guidelines will be given out in class. For Poster Presentation #2, you will be required to write an analysis of your monster creation and the monsters of your classmates. The analysis will count as one of your quiz grades, so please take notes during the presentations of your peers.

PERSONAL REFLECTION PAPER

[25%] The Personal Reflection Paper asks you to write a 5-7-page personal essay on how you see yourself intersecting with “Monster Culture” and cultural/communal fear. Ostensibly, the essay should be about personal exploration—about what you learned about yourself/your community/homeland/etc. through the process of learning about some aspect of “Monster Culture.” In a nutshell, you must tell your reader a story that’s both about you and what you/your culture/your community fears. Here’s the catch—I want you to present your reflections in a creative
way, and at its core it must have an underlying thesis. Please note that this essay will require you to reference, reflect, and analyze on at least **ONE** of the following books (not the films): *Dracula* or *Frankenstein*. You will also be required to reference one of the films screened in class. Expect to write at last two paragraphs on your chosen book and one paragraph on the film. You are required to use quotes from both texts. Some of the themes covered may help to inspire ideas and ways you can connect with “Monster Culture” with your own life. *Feel free to employ photos, but note that a change in page length will occur. It’s best that you reach the minimum page length and then add photographs, if desired.* It is a personal essay, so be creative; however, make your argument clear. Beware of going “off-topic.”

**There are many, many, many ways you can approach this essay—here are some ideas written by some of my previous students:**

- Student wrote an essay on a legend from his hometown about a monster that kidnapped children and reflected on the cultural fears specific to his hometown, symbolized by this monster.
- Student wrote a paper about how Muslims have been deemed monstrous after 9/11 and how the tragedy changed the way his family was treated in NYC.
- Student wrote about a haunted house in her community and how her town deemed the house monstrous.
- Student wrote a paper about the monsters under his bed and what they represented about himself.
- A future doctor wrote about disease as monstrous, telling a story of how monster bacteria made him sick throughout his childhood.
- A daughter of a funeral director discussed growing up with dead people in her basement, exploring the corpse as monstrous.
- A student wrote about how “getting old” has been interpreted as monstrous in our culture.
- Reality TV as monstrous.
- Another student wrote about her obsession with the Lock Ness Monster.
- A student wrote a paper about communism as “monstrous.” He told a story about moving from China and learning about McCarthyism and how his homeland’s politics have affected him in America.
- A student wrote about capitalism as monstrous and analyzed the previous presidential election.
- A student wrote about how his community made him into a monster after coming out as gay in high school.
- Student wrote an essay about being a twin. Twinning as monstrous.
- Student wrote an essay on how her mother always said, “I brought you into this world and I can take you out of it.” Mothers as monstrous. The essay discussed her own fears of becoming her mother.

**READING/VIEWING QUIZZES**

[20%] The course quizzes will cover course readings, key terms, lecture material, films, important discussion points, and your analysis and application skills. Some of the quizzes will be announced, while others will be pop quizzes. A few of your quizzes will be assigned for you to do before you come to class, while most of them will occur during class time. They will consist of multiple-choice questions, short answer questions, and sometimes mini-essay questions. Quizzes cannot be made up if you miss class! Make-up quizzes will only be given for documented medical reasons, scheduled
school-sponsored athletic events, or a documented family emergency (funeral/severe illness.) You must send the documentation via email 24 hours from the time the quiz is given. If you know you will miss a quiz due to a sporting event, please let me know about the event as soon as it is scheduled and we will schedule another testing time. You will take a different quiz than the rest of the class. Quizzes should not be discussed outside of class until they’ve been handed back.

**FINAL PAPER**

[25%] At the end of the course, you will write a 5-7-page literary analysis paper that demonstrates your learning. They will be submitted by hardcopy during our final exam period and by Dropbox on D2L. Although I will provide specific instructions and a rubric in class, your paper must be:

1) An extended literary analysis that compares one of the course books and one of the films we have studied and places them in conversation with larger trends in the genre. The paper must have a cohesive argument. A thesis must drive the paper.
2) You must incorporate and analyze at least three quotes from each of your chosen texts (3 from your chosen book and 3 from your chosen film.)
3) The paper must include at least three reputable scholarly sources, and be formatted in MLA style. At least two of the scholarly sources must be written about the book or film you’ve chosen to write on. You must choose sources that directly apply to your chosen texts. (Since little has been written about Monstress, you should choose sources on your chosen film, if you choose to write on the graphic novel.)
4) The Final Paper is due on Tuesday, May 7th at 8:00am in our regular classroom. (Submit it by hardcopy and on D2L.)

**COURSE POLICIES**

**Attendance Requirements**

Students are expected to attend all class meetings. It matters that you come to class on time, every day. If you are repeatedly late, it will negatively influence your grade. Excessive tardiness, early departure, or lack of preparation will result in an absence.

❖ After you miss three classes, your final grade will be reduced 1/3 of a letter grade for each additional class missed. For example, if you miss 4 classes and you end the course with a B+, it will be converted to a B, and so forth. All absences count towards this total, with the exception of school-sanctioned activities that I am aware of in advance via email, illness that requires confinement to bed on a physician’s orders (documented), death/severe illness in the family (documented), or court appearances. “Self-reported sick in room” notices from the Student Health Center will not count as an excused absence. You must keep a tally of your absences.

❖ Students who arrive to class late will be counted as absent. Late arrivals disrupt our class; therefore, excessive lateness will affect your participation grade and, potentially, your final grade.

❖ If you are involved in Westminster athletics or other extracurricular activities and will miss class meetings because of games, performances, etc., please notify me in advance via email of any class sessions you will miss. All work is to be submitted prior to the excused absence. You cannot miss class to go to a sporting practice. If you are involved in an extracurricular or co-curricular activity at Westminster College, you must make it known to me before the end of add period of each semester via email. In the email, please include the dates you know you will miss.

❖ If you do miss class for any reason, you are still responsible for the missed material. Connect with a classmate to get the class notes and then come to office hours if you have questions about
the notes. Please **do not** come up to me at the beginning of the next class to ask what happened and waste your classmates’ time!

- That said, if you experience a crisis that prevents you from completing your work speak to me about it privately during office hours, or ask an appropriate campus official to document your situation.

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**Late Work**

In order to be fair to everyone in the course, I do not accept late work without consequence; papers can be submitted up to 4 days late with a 1/3 letter grade reduction per day. If you are absent on a day when an assignment is due, I expect you to submit your work to me via email or my department mailbox by **your scheduled class time**. I also expect you to come prepared the following class session. Verifiable emergencies may receive exceptions, but you must communicate with me before the project or assignment is due. A printer or alarm error is not an acceptable excuse—plan ahead!

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**Essay Policies**

- All sources must be cited using MLA guidelines. Please see OWL PURDUE WRITING LAB online for assistance with citation, if needed.
- Essays must be double-spaced, in Times New Roman, Sized 12 with **1 inch margins**, and a Works Cited page. (Per MLA Guidelines.)
- All essays must be submitted to D2L on the day/time they are due in class and a hard copy must be brought to class. This means that you must submit your paper before going to class.
- All essays must be turned in prior to or by the date and time specified for full credit. Your essays will be accepted up to 4 days after the original due date and time, but they will be penalized by 1/3 letter grade per day. After 4 days, no essay will be accepted unless a documented emergency occurs. If you are not in class and you haven’t submitted the paper by the beginning of class time, your paper is late. Make prior arrangements to get me your work in advance. If you decide to hand in your paper late, you must upload the paper to D2L and send me an email alerting me of the late submission.
- You should not expect a passing score if your paper is incomplete/doesn’t meet the page, source, or assignment requirements.
Office Hours
I encourage you to meet with me at least once during the semester to discuss papers, class topics, comments on readings, etc. I want you to succeed in the course and, therefore, I am happy to discuss your progress at any time. Easily answered questions can be asked over email; however, please do not send me any paper drafts via email. If you’d like to discuss paper drafts, come into the office and we will discuss the parts you are having trouble with or would like another opinion on. Bring a printed hardcopy of the paper and come with questions. Office hours will be held on Tuesdays 9:30-10:30am, Mondays and Wednesdays from 2-3, or by appointment. I'm happy to meet with you at other times if you inform me in advance. Lastly, because I have a toddler at home, please avoid coming to Office Hours if you are sick. Send me an email instead at cowentm@westminster.edu.

Supplemental Readings
If I've assigned a supplemental reading from D2L, it is your responsibility to print it, read it, and annotate it carefully. You should keep a folder of all the course readings, syllabus, and handouts for reference daily in class.

Plagiarism & Academic Integrity Code Specific to this Section
Students are responsible for the academic work they submit (including papers, examinations, reflections, PowerPoints, reports, quizzes, etc.), and that work should be completed honestly and according to the requirements and restrictions for academic work based upon the Westminster College Academic Integrity Policy. Please see the current Undergraduate Catalog for official definitions of cheating, misconduct, plagiarism, and providing false information. The following is a list of some representative examples of academic misconduct specific to this section, though it is not comprehensive:

- **Plagiarism**: the representation of someone else’s words, ideas, or work as one’s own. This includes quoting, paraphrasing, or condensing another’s work within one’s own without giving proper attribution, or purchasing or receiving another’s work and submitting it as one’s own. When quoting, paraphrasing, or summarizing, students must identify the extent to which a source has been used and must cite with precision. This applies not only to written work, but also designs, photography, video, art, and other media.

- **Misconduct**: submitting the same work, including oral presentations, for different courses without the explicit consent of the teacher, sabotaging the work of others, unethically obtaining answers or other information about a quiz, test, or examination before it has been administered to all students, even if not a member of the class, etc.

- **Dishonesty in Examinations**: unauthorized use of notes, study aids, electronic or other equipment during an examination; unauthorized possession of examinations; copying or looking at another individual’s examination; taking or passing information to another student during an examination; taking an exam for another student; allowing another student to take one’s examination.

- **Fabrication of Data**: unauthorized falsification or invention of any information or citation during an academic exercise.

- **Cheating or Inappropriate Assistance**: unauthorized use of any study aids, equipment, tutoring, or another’s work during an academic exercise; unauthorized collaboration on projects, homework, take-home examinations, or other work. Students are responsible for clarifying
with instructors what forms of collaboration or assistance are acceptable for each assignment.

Consequences for Breaking Academic Policy in this Section
If a student has violated Westminster’s Academic Integrity Policy, the student will be reported to the college and receive the appropriate sanctions determined by the VPAA. Please see the Undergraduate Handbook for further information about the respective consequences.

In regards to the course, if a student breaks the college’s Academic Integrity Policy or the policies listed above, the student will receive an F on the assignment that broke policy for a first offense. If the student violates the policy a second time, they will fail the course.

Disruptive Technology
Electronic devices are prohibited in the classroom unless specific permission is given. Electronic devices include: cell phones, digital media players, recording devices (video and audio), iPods, electronic readers, headphones, and laptops. If a student needs to use technology due to a disability, please let me know.

Course Accessibility
Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact Faith Craig, Director of Disability Resources at 724-946-7192 or via e-mail at craigfa@westminster.edu. Please do not hesitate to discuss your situation with me.

Honor Code
Lastly, as we frequently deal with sensitive topics and personal reflections in this class, professionalism and maturity will be expected from you during class discussion and in your written responses. Sensitivity is especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, ableness, gender identity, and nationalities. In addition, I will gladly honor your request to address you by an alternate name or gender pronoun than your legal paperwork if you wish. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.
TENTATIVE COURSE SCHEDULE
Below you will find the tentative schedule for our semester. Please be aware that these due dates may be subject to change if we move too slowly or quickly through a section, or due to inclement weather. Be sure to check the online module and/or your email before class each day for any modifications to the schedule, or class cancellations. It is your responsibility to check the schedule for your homework and complete the reading on time in preparation for class discussion, as well as your quizzes.

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<tr>
<th>Dates</th>
<th>Topics</th>
<th>Readings and Assignments</th>
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<tr>
<td>Week 1</td>
<td>Course Introduction &amp; Fear Factor</td>
<td><strong>Monday:</strong> Introductions and Syllabus Overview.</td>
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<tr>
<td>Jan. 14th - 18th</td>
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<td><strong>Wednesday:</strong> Introductions Continued &amp; Overview of Fear.</td>
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<td><strong>Friday:</strong> Lecture/Discussion of Fears, Stereotypes, Archetypes, Phobias, Dangerous Fears, Cultural Fears &amp; Introduce Poster #1 Assignment.</td>
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<td>Week 2</td>
<td>Overview of Classic Monsters</td>
<td><strong>Monday:</strong> No Classes for Martin Luther King Jr. Day</td>
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<td>Jan. 21st - 25th</td>
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<td><strong>Wednesday:</strong> In-Class Activity on Classic Monsters.</td>
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<td>Students Begin <strong>Poster Presentation #1</strong> in groups.</td>
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<td><strong>Friday:</strong> Print, read, and annotate Jeffrey Cohen’s “Monster Culture” article from D2L. Introduce the Personal Reflection Paper Assignment.</td>
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<td>Week 3</td>
<td>Overview of Classic Monsters</td>
<td><strong>Monday:</strong> <strong>Classic Monster Poster Presentations Today.</strong></td>
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<td>Jan. 28th - Feb. 1st</td>
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<td><strong>Wednesday:</strong> Finish Poster Presentations. Read Shelley’s <em>Frankenstein</em> (1831), pages iii-46. (Chapters 1-6) Overview Lecture on Classic Monsters &amp; Introduction to Frankenstein.</td>
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<td><strong>Friday:</strong> Read <em>Frankenstein</em>, pages 47-86. (Chapters 7-13.) In-class viewing of <em>Frankenstein</em> (1910.)</td>
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| Week 4  | Frankenstein | **Monday:** Read *Frankenstein*, pages 86-120. (Chapters 14-19.)  
**Wednesday:** Read *Frankenstein*, pages 120-166. (Chapters 20-24.)  
**Friday:** In-class screening of Whale’s *Frankenstein* (1931). |
|---------|--------------|----------------------------------------------------------------------|
| Week 5  | Frankenstein & The Vampire | **Monday:** Finish *Frankenstein* (1931) and screen clips from Whale’s *Bride of Frankenstein* (1935), Erice’s *Spirit of the Beehive* (1973), and Branagh’s *Mary Shelley’s Frankenstein* (1994).  
**Wednesday:** Discussion of the different adaptations of *Frankenstein*. Screen an excerpt of *The Munsters* (1964).  
**Friday:** Begin *Dracula* (1897), pages iii-45. (Chapters 1-4) Lecture on the History of Vampires in Folklore, Literature, and Film. Screen excerpts from Murnau’s *Nosferatu* (1921). |
| Week 6  | The Vampire   | **Monday:** Read *Dracula*, pages 46-101. (Chapters 5-9)  
**Wednesday:** Read *Dracula*, pages 102-152. (Chapters 10-13)  
**Friday:** Read *Dracula*, pages 153-198. (Chapters 14-17) |
| Week 7  | The Vampire   | **Monday:** Read *Dracula*, pages 199-247. (Chapters 18-21.) Screen clips from Coppola’s *Dracula* (1992).  
**Wednesday:** Finish *Dracula*, pages 248-326. (Chapters 22-26.) Screen a short clip from Kuzui’s *Buffy the Vampire Slayer* (1992) & Start Browning’s *Dracula* (1931).  
**Friday:** **Personal Reflection Papers Due Today!** Screen Browning’s *Dracula* (1931). |
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<th>Week 8</th>
<th>The Fledgling Vampire &amp; Freud’s Structural Model of the Psyche</th>
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| March 4th – March 8th | **Monday:** Assign Final Paper. Read Butler’s *Fledgling*, chapters 1-8. Lecture on Fledgling Vampires. Screen excerpts from Hardwicke’s *Twilight* and Jordan’s *Interview with a Vampire* (1994).  
**Wednesday:** Read Butler’s *Fledgling*, chapters 9-14. Remember to attend Ilya Kaminsky’s Poetry Reading tonight!  
**Friday:** Read Butler’s *Fledgling*, chapters 15-19. |

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<th>Week 9</th>
<th>Spring Break</th>
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| March 11th - March 15th | **Monday:** No Classes  
**Wednesday:** No Classes  
**Friday:** No Classes |

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<th>Week 10</th>
<th>The Fledgling Vampire &amp; Ghosts</th>
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| March 18th - March 22nd | **Monday:** Butler’s *Fledgling*, chapters 20-24.  
**Wednesday:** Read Butler’s *Fledgling*, Chapters 25-epilogue.  
**Friday:** Campfire Ghost Story Day! Assign roles for *The Crucible* reading. |

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<th>Week 11</th>
<th>Monstrous Women &amp; Monstrous Doppelgangers</th>
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| March 25th - March 29th | **Monday:** Print out Act 1 of *The Crucible* from D2L. We will act out Act 1, Scene 1 and discuss witches. Work on your Final Paper.  
**Wednesday:** Lecture on witches (monstrous women) and Freud’s uncanny. Work on your Final Paper. Screen clips from *Wicked* (2003) and *Beloved* (1998.)  
**Friday:** Read an excerpt from Gaiman’s *Coraline* from D2L. Screen clips from Selick’s *Coraline* (2009) and discuss Freud’s uncanny as monstrous. |
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<th>Week 12</th>
<th>Monstress</th>
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| April 1st - April 5th | Monday: Read the first half of Liu’s graphic novel *Monstress* (2016).  
Wednesday: Read the second half of *Monstress*.  
Friday: Discuss *Monstress*. |

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<th>Week 13</th>
<th>Zombies</th>
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Wednesday: Zombie screenings and discussion cont.’  
Friday: Zombie Apocalypse Activity. Assign groups for *Poster #2 Presentations*. |

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<th>Week 14</th>
<th>Monsters of War</th>
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Friday: No Classes for Easter Break |

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<tr>
<th>Week 15</th>
<th>Monsters of Today</th>
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| April 22nd - April 26th | Monday: No Classes for Easter Break  
Tuesday: Quiz and Students work on Poster Presentation #2 in class.  
Wednesday: URAC—No Classes  
Friday: Discuss *Pan’s Labyrinth*. TED Talks: “How Society Makes Monsters” and “Why I Study Sexy Monsters.” Students continue to work on Poster Presentations. |
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<th>Week 16</th>
<th>Deconstructing the Monster</th>
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| April 29th - May 3rd | **Monday:** Monster Poster Presentations #2 Today! Work on your Final Paper.  
**Wednesday:** Work on your Final Paper. Analysis of Poster Presentations #2. Complete Course Evaluations.  

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<tr>
<th>Finals Week</th>
<th>Final Exam Period</th>
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<tr>
<td>May 6th - May 9th</td>
<td><strong>Final Paper Due:</strong> Tuesday, May 7th at 8:00am – 10:30am.</td>
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