

<b>Syllabus for English 17 American Literature: Beginnings to the Civil War</b>		
<b>Semester &amp; Year</b>	Fall 2016	
<b>Course ID and Section #</b>	ENGL-17-V1690	
<b>Instructor's Name</b>	Ms. Shannon Mondor	
<b>Day/Time/Location</b>	Online	
<b>Number of Credits/Units</b>	3 units	
<b>Contact Information</b>	<i>Office location</i>	N/A.
	<i>Virtual Office hours</i>	Tuesdays 3-4 PM & Thursdays 10 AM- noon I will be available online to respond promptly to your questions, chat back and forth, or give spontaneous feedback.
	<i>Phone number</i>	N/A. Please use email to contact me.
	<i>Email address</i>	Shannon-mondor@redwoods.edu
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	Please see page 3 of the syllabus for detailed text information.
	<i>Author</i>	
	<i>ISBN</i>	
<b>Course Description</b>		
<p><i>Prerequisite: ENGL-150 or ENGL-102; Transfers to: UC and CS; C-ID: ENGL 130</i></p> <p>A survey of early American literature from pre-conquest and early contact, up to the Civil War. Students will read critically and analytically in genres ranging from transcribed oral legends through exploration and captivity narratives, religious tracts, letters, philosophical essays, diaries, novels, short stories, and poems. This section will focus on novels written during the American Renaissance, which was between the 1820s and 1860s.</p>		
<b>Student Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Generate interpretive arguments about literature that adhere to the conventions of literary analysis and academic discourse.</li> <li>2. Apply knowledge of historical, intellectual, and/or cultural contexts in interpreting the significance of literary texts.</li> </ol>		
<b>Special Accommodations</b>		
<p>College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact <a href="#">Disabled Students Programs and Services</a>. Students may make requests for alternative media by contacting DSPS at 707-476-4280.</p>		
<b>Academic Support</b>		
<p>Academic support is available at <a href="#">Counseling and Advising</a> and includes academic advising and educational planning, <a href="#">Academic Support Center</a> for tutoring and proctored tests, and <a href="#">Extended Opportunity Programs &amp; Services</a>, for eligible students, with advising, assistance, tutoring, and more.</p>		

## Syllabus for English 17 American Literature: Beginnings to the Civil War

### Academic Honesty

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

[www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf](http://www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf) Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee.

The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

[www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf](http://www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf)

Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

Although our course takes place entirely online, students should still follow respectful decorum and adhere to the above behavior guidelines in all interactions.

### Emergency Procedures for the Eureka campus:

The Eureka **campus emergency map** is available at: ([http://www.redwoods.edu/Eureka/campus-maps/EurekaMap\\_emergency.pdf](http://www.redwoods.edu/Eureka/campus-maps/EurekaMap_emergency.pdf)). For more information on Public Safety, go to <http://redwoods.edu/safety/> In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the nearest evacuation point outside your building:
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or campus authorities. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

**RAVE** – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu." Please contact Public Safety at 707-476-4112 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have any questions.

*College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.*

## English 17 American Literature: Beginnings to the Civil War

### The American Renaissance—Puritan Romance, Transcendentalism, and the Rising Awareness of the Ethical Imperative to Abolish Slavery

**Please note: This is a Distance Education course and takes place entirely online.**

#### Course requirements:

##### Required Course texts:

An important note on the texts: There are a variety of editions of these books available for a much cheaper price, yet I urge you to purchase these specific Norton Critical Editions of the books because I will be using the page numbers from them to guide your reading. These editions contain a variety of secondary sources, background material, reviews, and literary criticism, some of which may also be assigned and featured in reading quizzes, all of which can be incorporated into your papers for the course without your having to do additional research or evaluate the sources for credibility. I will expect students to have access to the ancillary material in these specific editions and to incorporate it (and cite it) as appropriate in course writing, assignments, and projects. Failure to acquire the appropriate required textbooks in a timely manner will not work as an excuse for late or missing assignments. **Please order these texts as soon as possible to be sure you are ready to begin on the first day of classes.** Texts are listed in the order we will read them. A detailed reading and assignment schedule is at the end of this document.

I encourage you to access audio versions of these texts as supplements to your personal reading of printed copies. Annotating (taking notes) will form an important role as you read these texts, and you will need to return to specific quotes and scenes to integrate them into your writing assignments for the course. Links to audio versions of most of these books will be posted in our weekly Canvas modules.

- *Digging into Literature: Strategies for Reading, Analysis, and Writing* by Joanna Wolfe and Laura Wilder, ISBN 978-1-4576-6489-2, Bedford St. Martins. \$37.
- *The Scarlett Letter and Other Writings* by Nathaniel Hawthorne; Editor Leland S. Person; W. W. Norton & Company; ISBN 978-0-393-97953-4. \$17.50.
- *Walden, Civil Disobedience, and Other Writings*, 3<sup>rd</sup> Edition; Henry David Thoreau (Norton Critical Edition); Editor William Rossi; W. W. Norton & Company; ISBN 978-0-393-93090-0. \$20.
- *Uncle Tom's Cabin* by Harriet Beecher Stowe, 2<sup>nd</sup> edition, paperback; Edited by Elizabeth Ammons; W. W. Norton & Company; ISBN 978-0-393-93399-4. \$15.
- *Narrative of the Life of Frederick Douglas, An American Slave, Written by Himself* (Norton Critical Edition); Editors: William L. Andrews and William S. McFeely; W. W. Norton & Company (Paperback; Forthcoming in August 2016); ISBN 978-0-393-26544-6. \$20.
- *Incidents in the Life of a Slave Girl* by Harriet Jacobs (Norton Critical Edition); Editors Frances Smith Foster and Nellie Y. McKay; W. W. Norton & Company; ISBN 978-0-393-97637-3. \$20.

**Other Required Materials:** A 2016 8<sup>th</sup> edition of the MLA Handbook or its equivalent will be necessary in order to properly cite your sources following MLA style. The MLA style guide was recently updated quite extensively in April of 2016, so please be sure any online or print version of MLA guidelines you use are the latest version (8<sup>th</sup> edition). Any additional readings not listed or contained in the books above will be posted to Canvas in the appropriate weekly module.

### **Course Participation & Commitment:**

Depending on your individual reading speed and comprehension, as well as your ability to analyze text and compose formal, college-level writing assignments, the time required to succeed in this course could vary a great deal. At minimum, expect your commitment to require at least as much time as you would dedicate to a traditional face-to-face class. For this 3-unit course, please expect to spend at least 9 hours per week engaged in reading, writing, and other course related activities. I highly recommend carving several dedicated blocks of time (at least in 2 hour chunks) into your daily and weekly schedule to devote to course activities. Reading for this course should happen daily, well in advance of the due dates for written assignments that will give you the opportunity to demonstrate that you've not only understood the basic plot of the texts but have taken ample time to reflect and think deeply and carefully about the ideas and concepts covered as well as their cultural, historical, and social dimensions.

Needed skills include:

- read/view online lectures and course documents
- read, annotate, and think deeply about course texts and readings
- participate in a variety of online activities and watch some online videos
- contribute to weekly online discussions about course readings
- generate original, thoughtful responses to course texts (student writing and course readings)
- share writing and thinking with peers
- analyze course texts
- complete some brief reading quizzes
- compose writing of varying lengths and genres (formal essays and shorter analytical pieces)
- properly integrate, document, and cite sources using current MLA style
- locate and introduce online resources that enhance class understanding of course texts
- demonstrate respect for each other, the instructor, and the learning community
- self-discipline and self-motivation
- patience when dealing with technological glitches, electricity going out, etc... (please back up your work often and in a few different places to avoid losing it)
- consistently meet deadlines and due dates
- engage in constructive, respectful, and timely peer review and provide useful feedback
- revise work according to peer and instructor feedback
- be an active, engaged member of our community—be online frequently enough and log in at least three to four times per week in order to keep up with the content flow, complete assignments, follow discussions and communicate with classmates and the instructor
- speak up promptly when confused about requirements or guidelines, be as explicit as possible in your communication, and do not be shy about asking questions or clarifying misunderstandings so that course requirements can be successfully met
- be willing to assist each other in achieving the objectives and assignments of the course, whether that be through identifying and rising to technical, intellectual, or other challenges
- use netiquette skills when communicating online. Netiquette skills include, for example, using full sentences, providing context, avoiding sarcasm, and not using emoticons.
- open-mindedness and intellectual curiosity, such that new ideas that may not match or confirm your own can be viewed as reasonable, plausible, and having potential value to enrich our work.

## Course assignments and grading criteria:

**Course Grades: A (94-100); A- (90-93); B+ (87-89); B (84-86); B- (80-83); C+ (77-79); C (74-76); C- 70-73; D (60-69); F 59 or below**

- **Major Papers (45%):**

You will produce three separate longer analytical essays (1500 words) on the texts of your choice. The first essay will be due about half-way through the semester. The second one will be due just after Thanksgiving Break. The final essay, a revision of one of your short analyses, will be due during our scheduled final exam in week 16. Details of expectations and grading criteria for these assignments will be provided when each paper is assigned.

- **Peer Review (10%):**

For each of the three major papers, you will be assigned to a small group responsible for providing feedback to your colleagues' rough drafts. You will read and respond in writing to two essay drafts during each round of peer review. Details about the expectations and grading criteria of this feedback will be provided when we are closer to these activities.

- **Discussion Forums/ Quizzes/ Participation/ Professionalism (45%):**

Weekly Canvas Discussion Forums will replicate the discussion aspect of a traditional literature class, given the constraints of not meeting in real time to exchange and explore our ideas about and reactions to the five major novels we will read (*The Scarlet Letter*, *Walden*, *Uncle Tom's Cabin*, *Narrative of the Life of Frederick Douglass*, and *Incidents in the Life of a Slave Girl*). With 32 students in the class, this conversation could get unwieldy and confusing pretty quickly, so I have organized small groups with more formal roles than would be typical in a synchronous classroom discussion.

The weekly Forums, which begin in week two (9/5-9/11), will involve taking one of three roles (post, respond, or add a resource) and respecting two main deadlines (Thursday for short analysis posts; Sunday for responses and resources). Adhering to these deadlines will be crucial to keep the flow of our discussions lively and relevant.

Each week, in addition to reading and viewing materials, you will either be responsible to:

- 1) **Post a short analysis** 500-750 insightful words about the weekly assigned reading **in the novel** (not *Digging into Literature*) by Thursday, or
- 2) **Respond** to a peer's posted short analysis (250-400 words) (seek evidence to either confirm, extend, or oppose the claims made in the short analysis, and basically extend the insight and the conversation about the texts we're reading) by that Sunday, or
- 3) Locate, evaluate, and share a quality online **resource** (in any medium or genre—video, slideshow, image, diagram, map, chart, critical text, etc...) that will help your fellow students better understand the novel we are reading. This resource can illuminate or explain the text itself; the historical or social context giving rise to it; a modern scholarly interpretation or analysis of a key scene, character, theme, or; a theoretical frame useful for analyzing the text or thinking about it in a different way; biographical information about the writer's life; or background information about his or her larger body of work and how this text fits into it. Be discerning. Be sure it's a quality resource that students will find interesting and worthwhile. Be sure the information is credible. Set aside ample time to locate a useful resource. Post your resource in the Discussion Forum by Sunday. Briefly introduce and summarize the resource and explain how and why you think it can help us understand the text better (100-200 words).

No matter what your assigned role, all students should read everything posted to each weekly forum, keeping a careful eye on what has already been said so as not to simply repeat ideas in the next week's thread. Originality counts. These conversations should contribute to and inspire your major papers.

Students will rotate through the roles in four-week cycles. We will repeat that cycle three times. At the start of the semester, you will be randomly assigned to a group (A, B, C, or D). Individually, you are required to submit an original 500-750 word short analysis of the reading on a Canvas Discussion Forum by Thursday every fourth week. For two weeks, you will respond to Thursday posts by Sunday (250-400 words). Another week, you introduce (100-200 words) and link to a useful online resource by Sunday.

When you are in the post by Thursday role, you are, in essence, a discussion leader. Your choice of focus for your short analysis sets the parameters of how we will discuss and interpret the text that week because two other groups of students will respond directly to what you have shared. (See schedule below.)

One of our course goals is that you can engage in close, careful reading and thoughtful argumentation akin to what literary critics would produce. Both student learning outcomes (listed on page 1) involve interpreting literary texts, and this assignment will give you ample practice developing that skill as well as set you up for producing strong, specific analysis in the major papers.

### **Short Analysis Guidelines:**

Each **short analysis** post should include a brief, yet compelling analysis of the reading in the novel assigned for that week and feature two main components: an **insight** (an original observation that moves well past summary and suggests something meaningful about the text at hand) and **evidence** (events or passages cited from the text, including quotations, that illustrate the validity of your insight).

Basically, point the reader's attention to something you noticed about the text—especially something subtle or nuanced that may have not jumped out at you upon a first quick reading—and explain what that “something” might mean. Often this interpretation will involve tracing patterns or applying a theoretical lens (feminist, queer, deconstructionist, Postcolonial, reader response etc...) to what you've read. These posts can be relatively personal and exploratory compared to a formal, scholarly essay, but they should convey some appeal to objectivity—to the possibility of persuading a neutral audience. They should also be revised and polished such that they are clearly intended for your colleagues to read and respond to. You should be opening a conversation rather than trying to have the last, definitive word.

These posts should not focus on plot summary or attempt to review or evaluate the reading, nor should they attempt to cover the entire span of what you've read, but instead **your purpose is to make and support a focused interpretive claim:** highlight some significant aspect of the reading, explain what makes that worth noticing, trace where the evidence can be found, and convince readers of its value—why and how can this aspect of the text be important to them? Use your analysis to invite your readers to connect to some aspect of the text they may not have noticed.

Successful short analyses will often show awareness of different possible interpretations, and will clarify which interpretation makes most sense, and why. **Keeping focused is paramount: limit yourself fairly narrowly to a character, scene, passage, or theme that is worth close attention** (rather than trying to account for the entirety of a work). Make sure that your reader has a sense of your priorities—which points are most important, and which have a supporting role. Our text *Digging into Literature* has many tips on how to read carefully, take useful notes, and compose a strong analytical interpretation of a text. You should read the chapters in it each week before jumping into the assigned pages in the novel.

## **Other Important Matters:**

### **Turnitin.com:**

The English Department requires all major papers to be submitted to Turnitin.com in order to receive credit. Our class id is: 1331197. The password is stars. Create an account for Turnitin.com and register for our specific classroom space.

### **Late Work Policy:**

Late work is a drag for everyone. Please stay on top of your responsibilities and respect deadlines. Late work may be submitted up to one week late for up to half credit. Late work will likely not receive comments or feedback. Work submitted after one week of the original due date will receive a zero, unless specific accommodations have been mutually agreed upon in advance.

### **Attendance:**

Students are expected to log in weekly and post assignments as they are due: these actions indicate your attendance and participation in an online course. If any student goes more than two weeks without participating in the class before the end of Week 10, that student will be dropped from the course due to inactivity, following the English Department's Attendance Policy which states that students who miss more than two weeks of a class cannot receive credit. Students who miss more than two weeks after Week 10 should expect to receive an F. Please do not disappear. Remain in contact with the instructor if extenuating circumstances arise, so that you can discuss the possibility of special arrangements.

### **Expectations of the Instructor:**

Weekly work assignments will be available in the next Canvas module on the Saturday before the next week begins (on Monday). I will access the course Monday through Friday and reply to your posted questions and e-mails no later than 48 hours after you send them. I will participate in and monitor discussion forums, read and comment on your ideas, grade your work, and make extensive notes on your essays to help you grow as writers, readers, and thinkers.

**Virtual Office Hours:** As our course is entirely online, I will be available for synchronous (real time) conversation during regularly scheduled virtual office hours each week. This means you can contact me via email during these times and expect a prompt answer. We can also chat back and forth electronically, speak on the phone, or hold a video conference about your work. You can expect to find me at a computer **Tuesdays 3 – 4 PM & Thursdays 10 AM to noon**. If these hours do not work with your schedule, we can also make individual appointments outside of these times.

**Please confirm your presence in the online classroom:** Log in to the Canvas website as soon as possible. Post to the "Student Introductions" Discussion Forum no later than 11:59pm on Thursday, September 1 to confirm your presence in the online classroom. Doing so will confirm your enrollment in the course and avoid being dropped as a "no show." You can and will be dropped from the class if you do not log in and post to the "Student Introductions" Discussion Forum inside the online classroom by Friday, September 2. No exceptions will be made. A student from the waiting list may then be added in your place.

**Meeting face to face (entirely optional):** I will be available to meet with you and speak about your writing in person in the Eureka Main Campus Writing Center many shifts this term. To access the services of the Writing Center, you will need to sign up for at least ½ unit of English 54 AHC (Arts, Humanities, and Communication), which will require 90 minutes of physical attendance each week. The course number is E0613 or 040613. You do not need to choose a time when I will be working in order to benefit from this excellent resource on the Eureka Main Campus. The Writing Center Director, Peer Tutors, and other English Instructors can all assist you in meeting our course requirements.

## **My Fall 2016 Writing Center Hours:**

- Tuesday 10:05 to 11:30 AM and 4:25 to 5:50 PM
- Thursday 1:15 to 4:15 PM
- Friday 10:05 to 11:30 AM

## **Reading and Assignment Schedule:**

This schedule is subject to change at the instructor's discretion. Changes will be posted on Canvas. More detailed explanations of course assignments will be found on Canvas.

## **Unit 1: Looking Back at Puritan "Romance":**

### **Week 1 (Monday, August 29 – Sunday, September 4)**

- Read & annotate *Digging into Literature*. Part 1. Introducing Literary Analysis. Ch. 1 "Why Join Critical Conversations about Literature?" & Ch. 2 "What Is Literary Analysis?" pp. 3-28.
- Read & annotate *The Scarlet Letter* "The Custom House—Introductory" "The Prison Door" "The Marketplace" "The Recognition" and "The Interview" Ch. I – IV (75 pages).
- Everyone please upload your picture to canvas (Account; Profile; put cursor over picture; upload; save). Post a 250-300 word self-introduction to this week's Discussion Forum by Thursday. Read all of your classmates' posts. Respond to two introductions in at least 100 words each. Once a post has 2 responses, it's "full," and you need to pick someone else to converse with and get to know better.

### **Week 2 (Monday, September 5 – Sunday, September 11)**

**Group A post by Thursday; Groups B & C respond by Sunday; Group D post a resource.**

- Read & annotate *Digging into Literature*. Part 2. Strategies for Close Reading. Ch. 3 "From Surface to Depth" & Ch. 4 "Patterns" pp. 39-81.
- Read & annotate *The Scarlet Letter* "Hester at Her Needle" "Pearl" "The Governor's Hall" "The Elf-Child and the Minister" "The Leech" "The Leech and His Patient" "The Interior of a Heart" "The Minister's Vigil" "Another View of Hester" Ch. V – XIII (65 pages).
- Depending on your role in this week's Discussion Forum, be sure to post by your individual deadline.

### **Week 3 (Monday, September 12 – Sunday, September 18)**

**Group B post by Thursday; Groups C & D respond by Sunday; Group A post a resource.**

- Read & annotate *Digging into Literature*. Part 2. Strategies for Close Reading. Ch. 5 "Digging Deeper" & Ch. 6 "Opposites" pp. 82-129.
- Read & annotate *The Scarlet Letter* "Hester and the Physician" "Hester and Pearl" "A Forest Walk" "The Pastor and His Parishioner" "A Flood of Sunshine" "The Child at the Brook-Side" "The Minister in a Maze" "The New England Holiday" "The Procession" "The Revelation of the Scarlet Letter" "Conclusion" Ch. XIV – XXIV (77 pages).
- Depending on your role in this week's Discussion Forum, be sure to post by your individual deadline.

## **Unit 2: Transcendentalism:**

**Week 4 (Monday, September 19 – Sunday, September 25)**

**Group C post by Thursday; Groups D & A respond by Sunday; Group B post a resource.**

- Read & annotate *Digging into Literature*. Part 3. Strategies for Going Beyond the Text. Ch. 7 “Context” & Ch. 8 “Genre and Form” pp. 143-187.
- Read & annotate *Walden* “Economy” “Where I Lived, and What I Lived For” “Reading” and “Sounds” pp. 5-90.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 5 (Monday, September 26 – Sunday, October 2)**

**Group D post by Thursday; Groups A & B respond by Sunday; Group C post a resource.**

- Read & annotate *Digging into Literature*. Part 3. Strategies for Going Beyond the Text. Ch. 9 “Social Relevance” & Ch. 10 “Theoretical Lens” pp. 190-219.
- Read & annotate *Walden* “Solitude” “Visitors” “The Bean-Field” “The Village” “The Ponds” “Baker Farm” and “Higher Laws” pp. 90-151.
- Introduce MP #1 on *The Scarlet Letter* or *Walden*
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 6 (Monday, October 3 – Sunday, October 9)**

**Group A post by Thursday; Groups B & C respond by Sunday; Group D post a resource.**

- Read & annotate *Digging into Literature*. Part 3. Strategies for Going Beyond the Text. Ch. 11 “Joining the Critical Conversation” & Ch. 12 “Using All the Strategies in a Single Work” pp. 220-262.
- Read & annotate *Walden* “Brute Neighbors” “House Warming” “Former Inhabitants; and Winter Visitors” “Winter Animals” “The Pond in Winter” “Spring” and “Conclusion” pp. 151-224.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

## **Unit 3: Rising Awareness of the Ethical Imperative to Abolish Slavery:**

**Week 7 (Monday, October 10 – Sunday, October 16)**

**Group B post by Thursday; Groups C & D respond by Sunday; Group A post a resource.**

- Read & annotate *Digging into Literature*. Part 4. Crafting Your Essay. Ch. 13 “Developing a Thesis and Organizing Your Essay” & Ch. 14 “Presenting Textual Evidence Effectively” pp. 265-305.
- Read & annotate *Uncle Tom’s Cabin* “Editor’s Preface” vii-x, “Author’s Preface” xiii-xix, Volume I, Chapters I – X “In Which the Reader is Introduced to a Man of Humanity” – “The Property is Carries Off” pp. 1 – 93.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 8 (Monday, October 17 – Sunday, October 23)**

**Group C post by Thursday; Groups D & A respond by Sunday; Group B post a resource.**

- Read & annotate *Digging into Literature*. Part 4. Crafting Your Essay Ch. 15 “Revision and Peer Review” pp. 306-322.
- Read & annotate *Uncle Tom’s Cabin*, Volume I, Chapters XI – XVIII, “In Which Property Gets into an Improper State of Mind” – “Miss Ophelia’s Experiences and Opinions” pp. 93-199.
- Read & annotate “The Fugitive Slave Law: Compromise of 1850” –see Canvas for text.
- 1000 word Rough Draft of MP #1 due for peer review.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 9 (Monday, October 24 – Sunday, October 30)**

**Group D post by Thursday; Groups A & B respond by Sunday; Group C post a resource.**

- Read & annotate *Uncle Tom’s Cabin*, Volume II, Chapters XIX – XXVII, “Miss Ophelia’s Experiences and Opinions, Continued” – “This is the Last of Earth” pp. 200-277.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 10 (Monday, October 31 – Sunday, November 6)**

- MP #1 Due. 1500+ words. Works Cited page required.
- Introduce MP #2 on *Uncle Tom’s Cabin*.

**Week 11 (Monday, November 7 – Sunday, November 13)**

**Group A post by Thursday; Groups B & C respond by Sunday; Group D post a resource.**

- Read & annotate *Uncle Tom’s Cabin*, Volume II, Chapters XXVIII – XXXVI, “Reunion” – “Emmeline and Cassy” pp. 278-347.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 12 (Monday, November 14 – Sunday, November 20)**

**Group B post by Thursday; Groups C & D respond by Sunday; Group A post a resource.**

- Read & annotate *Uncle Tom’s Cabin*, Volume II, Chapters XXXVII – XLV, “Liberty” – “Concluding Remarks” pp. 348-408.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 13 (Monday, November 21 – Sunday, November 27) Thanksgiving Week**

**Group C post by Thursday; Groups D & A respond by Sunday; Group B post a resource.**

- Read & annotate *Narrative of the Life of Frederick Douglass, An American Slave, Written By Himself*, Preface – pp. vii – 80.
- 1000 word Rough Draft of MP #2 Due for Peer Review due by Sunday 11/27.
- Depending on your role in this week’s Discussion Forum, be sure to post by your individual deadline.

**Week 14 (Monday, November 28 – Sunday, December 4)**

**Group D post by Thursday; Groups A & B respond by Sunday; Group C post a resource.**

- Read & annotate *Incidents in the Life of a Slave Girl*, Editors' Introduction and Ch. I Childhood" – Ch. XX "New Perils" pp. ix – 91.
- Peer Review for MP #2 due by Sunday 12/4.
- Introduce Final Paper (MP #3).
- Depending on your role in this week's Discussion Forum, be sure to post by your individual deadline.

**Week 15 (Monday, December 5 – Sunday, December 11)**

- Read & annotate *Incidents in the Life of a Slave Girl*, Ch. XXI "The Loophole of Retreat" – "Appendix" pp. 91 – 158.
- MP #2 Due. 1500+ words. Works Cited page required.

**Week 16 (Monday, December 12 – Sunday, December 18)**

- MP #3 Final Paper: Revisit any previous Short Analysis. Revise to accommodate responses or challenges to it. Or, start fresh on a text you didn't get to explore in writing, but have an interpretation you want to share. 1200-1500 words. Works Cited page required.

Final Grades will be posted in Canvas by Friday, December 23.