

<b>Syllabus for English 9: World Literature—Early Modern to 21<sup>st</sup> Century – Online</b>		
<b>Semester &amp; Year</b>	Fall 2017	
<b>Course ID and Section #</b>	VC English 9 (V3055)	
<b>Instructor's Name</b>	Shannon Mondor	
<b>Number of Credits/Units</b>	3	
<b>Contact Information</b>	<i>Office location</i>	HU 121 during office hours; FM 109 other times
	<i>Office hours</i>	Tuesdays from 11:30 AM to 12:30 PM
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<b>Textbook Information</b>	<i>Title &amp; Edition</i>	Please see page 5 of syllabus for textbook details.
	<i>Author</i>	Or see the Required Textbook page on Canvas.
	<i>ISBN</i>	
<b>Course Description</b>		
<p><i>Prerequisite: ENGL-150 or ENGL-102 or ENGL-153; Transfers to both UC and CSU as General Elective Credit C-ID: ENGL-145</i></p> <p>A comparative study of world literature from the 16th through the 21st century. Students will read and discuss a variety of translated and English-language works in a wide range of genres to develop the critical and analytical skills necessary for the appreciation of diverse literatures and cultures. This section of English 9 will focus on five novels by writers from Africa (Algeria and Nigeria), Germany (but about India), the American South (Florida), and Great Britain (London) that have all been written in the past 100 years. We will read additional genres (poetry and drama) written in the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> centuries by writers from France, Japan, and Russia.</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>Necessary Computer Skills</b>		
<p>Online courses require adequate computer skills. You must be able to:</p> <ul style="list-style-type: none"> <li>• navigate the course Learning Management System (Canvas)</li> <li>• use a word processing program (such as Microsoft Word), including spell-check, copy, paste, etc...</li> <li>• manage files and folders: save, name, copy, move, backup, rename, delete, check properties, download from and upload to Canvas.</li> <li>• use online communication tools, such as your CR email (create, send, receive, reply, print, send/receive attachments), Canvas discussion boards (read, search, post, reply, follow threads), chats, and messengers.</li> <li>• make multimedia and/or multimodal (text, voice, video, and image) comments and short response pieces, as assigned and when appropriate.</li> <li>• source relevant information for course activities (sharing with discussion boards or integrating into your papers and projects) and use a variety of search tools to find scholarly articles, search databases, discern credible sources, locate primary and secondary sources, and be mindful of how to cite these sources when integrated into your own work.</li> </ul>		

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### Technology Requirements (computer, other hardware, and software)

You should have high-speed internet (such as broadband) service from cable, DSL, or satellite providers as there are videos that require this speed. You need to have reliable access to the Internet for the duration of the course. Expect to be online for 1-2 hours at least 2 days each week. Anticipate problems with your computer and Internet access (including power outages) by not waiting until the last minute to submit assignments. It is your responsibility to meet the class deadlines. I recommend having a printer available, so that you can print out things like assignment directions, weekly requirements, your rotating group assignment responsibilities, and the reading schedule. It will be helpful to have access to these documents offline. You need access to a word processing platform of your choice, such that you can compose, revise, and save writing assignments for the course.

*Portable Devices vs. Computers:* Although you can use late-model portable devices (such as Android or iOS phones & tablets) for some things, you should plan on doing the majority of your work (especially exams and assignments) from a reasonably late-model notebook or desktop computer (Mac or PC).

**Do NOT plan to participate in this class solely from a portable device.** If you do decide to use your portable device for *some* of your class work, use the free Canvas app (called “Canvas by Instructure”) available in iTunes (for iOS) and the Google Play Store (for Android). Do not try to connect to Canvas using a web browser on a portable device. Your experience with Canvas on a portable device will be a lot better using the app.

### Technology Support

Your instructor (Shannon) is here to teach you about World Literature. She is not the person to seek technological assistance from, aside from small issues or glitches that are course specific. There is a team of knowledgeable CR and Canvas people to help you navigate technological challenges or issues.

Before contacting Technical Support please visit the Online Support Page at <http://www.redwoods.edu/online/Help>.

For password issues with Canvas, Web Advisor or your mycr.redwoods.edu email, contact Technical Support at [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160 or 800-641-0400 ext. 4160 between 8:00 A.M. and 4:00 P.M., Monday through Friday.

### Special Accommodations

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

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[Disabled Students Programs and Services](#). Students may make requests for alternative media by contacting DSPS at 707-476-4280.

### **Regular Effective Contact**

The course will be organized by Weekly Modules. These weeks, for our course, will run from Monday to Sunday. Each week, the first entry in the Module will be a page called “Weekly Requirements.” This page will contain explanations of all the work students are required to complete and submit that week, so it is critical to check it first and complete each requirement. There will also be weekly Discussion Forums on Canvas, embedded into the appropriate modules, where students will be posting work to share with their peers. Assignment deadlines for posting to the forums will generally be on either Thursday or Sunday of each week (on occasion you might have an assignment due on both of those days). Most often, some students in two of four Groups (either A, B, C, or D) will post an assignment on Thursday, and then other members of the class (the other two groups) will need to read through those posts, choose a piece of writing to respond to, and submit a reply by Sunday of that week. All posts and assignments must be submitted by midnight of the due date to be considered on time.

In addition to the Discussion Forums, there will also be a content page for each of our course novels, where I will gather helpful background information about the writer, the time period of the text, the culture and/or country of the text, literary criticism, videos, articles analyzing aspects of the novel, audio files and direct links to online versions of the texts when they are available, and other related material to create and deepen your understanding of the novel. Unless I specifically require you to access and do something with a particular link in the Weekly Requirements, all of that material is there for your own enrichment, and does not need to be looked at if you don’t desire to do so. These content pages will be in the weekly module and accessible at any time on the menu of links within our Canvas site on the left hand side of the screen. Sometimes links about the novel will not be on the content page, but simply listed in the module, where you can click on them directly. Again, these resources are optional enrichment unless listed in the Weekly Requirements with a specific task and due date.

I will also post Discussion Questions each week that are intended to guide your reading and offer possible topics of focus for the Short Analysis, Reading Journals, or Responses. There is no expectation that you answer each question, and no requirement that you even read the questions, but they will be available to model the kinds of issues and questions we would discuss in a face-to-face class. These questions should help highlight significant aspects of the novels, so that as you read through each text, you can collect evidence for claims you might want to make about your written interpretations.

### **Academic Support and Resources**

Academic support is available at [Counseling and Advising](#) and includes academic advising and educational planning, [Academic Support Center](#) for tutoring and proctored tests, and [Extended Opportunity Programs & Services](#), for eligible students, with advising, assistance, tutoring, and more. The following resources are available to support your success as a student:

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- CR-Online (Resources for online students): <http://www.redwoods.edu/online>
- Library (including online databases): <http://www.redwoods.edu/library/>
- Canvas help and tutorials: <http://www.redwoods.edu/online/Canvas>
- Student Online Hand Book: <http://www.redwoods.edu/Portals/72/Documents/Students/CR-OnlineStudentHandbook.pdf>

### Course Communication: [shannon-mondor@redwoods.edu](mailto:shannon-mondor@redwoods.edu)

My preferred communication method is email. Please feel comfortable sending me an email message with any questions you have about the course or assignments. I am here to help you succeed, and I welcome your communication and input. Please do not be shy about communicating with me. It is likely if you have a question, then other students are also wondering the same things. In the past, certain questions students have asked have helped me clarify important points, expectations, or procedures for the entire class. On occasion, I may even need a reminder to open an assignment or file, or to repair a broken or improper link to an outside site, and since I rarely view Canvas from the student end, I appreciate it very much when students let me know these kinds of things.

I tend to check email every day—both in Canvas and in my CR inbox. You can generally expect a reply to your message within 24 hours. If the answer is complex or I receive the message on the weekend, it may on occasion take me up to 48 hours to respond. But it will never take me longer than two days to get back to you.

You can contact me by going to your Canvas “inbox” (a link in the dark gray left-hand navigation bar in Canvas) and then clicking on the icon at the top of the screen—to me it looks like a little leaf, but I am guessing it’s supposed to be a quill pen—and creating your message.

You can also compose a message from any email system (gmail, yahoo, suddenlink, whatever) addressed to: [shannon-mondor@redwoods.edu](mailto:shannon-mondor@redwoods.edu)

### 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: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. 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

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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:

<http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500.

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.

### Emergency Procedures for College of the Redwoods:

**RAVE** – College of the Redwoods has implemented an emergency alert system. In the event of an emergency at the college 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.*

### Proctoring

Proctoring is not necessary for this course, as there will be no exams.

Written assignments will include a variety of short pieces of writing, two major essays, and peer review. These can all be done from the comfort of your home, with no extra measures needed to confirm your identity. Any written assignments may be checked at Turnitin.com if I suspect a student of submitting work that is not his or her own.

## English 9: World Literature—Early Modern Period to the 21<sup>st</sup> Century

### Reading the Post-Colonial Diaspora:

### Reclaiming Hybridity and Self-Determination in Spaces, Places, Families, and Culture

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

### Course Requirements:

**Required Textbooks:** An important note on the texts: There may be a variety of editions of these books available for a cheaper price, yet I urge you to purchase these specific editions of the books because I will be using the page numbers from them to guide your reading. I chose reasonably priced paperback

versions of our texts with the intention that we can all read together and your references to particular quotes and pages will be useful for each other because the same quotes can be found on the same pages across our class.

Failure to acquire the appropriate required textbooks in a timely manner will not work as an excuse for late or missing assignments. Prices quoted below are for Amazon.com, where all of the required texts can be purchased for about \$45. I'm not sure what the CR bookstore will be charging for them. We are starting with *Siddhartha* in the second week. On that novel's content page, I have provided a link to the full text of the book online. This should be helpful in case your books take awhile to ship or be delivered.

Please order these texts as soon as possible to be sure you are ready to begin on the first day of classes. Unless you are a student member of Amazon Prime (free trials are available for 6 months, I believe), or choose a fast shipping method (which can be pricey) these books may take up to a few weeks to ship.

- *The Sheltering Sky* (65<sup>th</sup> Anniversary Edition); written by Paul Bowles; Ecco Paperback Edition, a division of HarperCollins Publishers (2014); ISBN 978-0-06-235148-7. \$13.
- *White Teeth: A Novel*; written by Zadie Smith; Vintage International, A Division of Random House, INC. (2000); ISBN 978-0-375-70386-7. \$10.
- *Things Fall Apart* (50<sup>th</sup> Anniversary Edition); written by Chinua Achebe; Anchor Books, a Division of Random House, INC. (1994) ; ISBN 978-0-385-47454-2. \$7.
- *Their Eyes Were Watching God: A Novel* (75<sup>th</sup> Anniversary Edition); written by Zora Neale Hurston, (paperback) HarperPerennial: ModernClassics; ISBN 978-0-06-112006-0. \$10.50.
- *Siddhartha: An Indian Tale*; written by Hermann Hesse; Snowball Classics Publishing (2015); ISBN 978-1-519-15024-0. \$4.

The full text of *Siddhartha* is available here: <https://www.gutenberg.org/files/2500/2500-h/2500-h.htm>

- **Recommended Text** (not required, but very helpful for writing about literature): *Digging into Literature: Strategies for Reading, Analysis, and Writing*; written by Joanna Wolfe and Laura Wilder, ISBN 978-1-4576-6489-2, Bedford St. Martins. \$20 (used) - \$37 (new).

#### **Other Necessary 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 updated in April of 2016, so please be sure any online or print version of MLA guidelines you use are the latest version, which is the 8<sup>th</sup> edition. The Purdue OWL (Online Writing Lab) has extensive MLA materials to help you create Works Cited entries and follow MLA Style for your papers. Also, I will be posting a color-coded .pdf containing an updated MLA Style Guide to Canvas.

Additional required readings will be posted to Canvas in the form of .pdfs or links on content pages.

**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. Keep in mind that assignments will generally be due either Thursday or Sunday of each week. 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 (assumed) 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 (expected).

**Needed skills include the ability and willingness to:**

- 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 online videos.
- Contribute to weekly online discussions about course readings.
- Include the Word Count as a heading or in the first line of all assignment postings.
- Follow the deadlines for the rotating responsibilities of your assigned group (A, B, C, or D).
- Generate original, thoughtful responses to course texts (student writing and course readings) to share with the instructor and your peers.
- Analyze course texts closely, with attention to literary and cultural themes and techniques.
- Complete informal Reading Journals.
- Compose writing of varying lengths and genres (formal essays and shorter pieces).
- Properly integrate, document, and cite sources using MLA style (8<sup>th</sup> edition).
- Demonstrate respect for each other, the instructor, and the learning community,
- Self-discipline and self-motivation—plan to set aside regular “class” time in your weekly schedule to complete required work and assignments.
- Consistently meet deadlines and due dates.
- Engage in peer review and provide useful feedback.
- Revise drafts of your written work according to peer and/or instructor feedback.
- Be an active, engaged, unique member of our community—be online frequently enough and log in at least three times per week in order to keep up with the content flow, complete assignments, follow discussions, and communicate with classmates and instructor.
- Speak up promptly whenever you are 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.
- Use Netiquette skills when communicating online. Netiquette skills include for example, using full sentences, providing context, avoiding sarcasm, and not using emoticons. \*\*Our communication conventions will be academic and professional, as opposed to those used in social media.
- Open-mindedness and intellectual curiosity—when new ideas don't match or confirm your own, still view them as reasonable, plausible, and having potential value to enrich our work.

Conscientiousness, attention to details, and skills in reading and writing are critical for success in this course. Just because this is a fully online course, please do not expect it to be any less rigorous than a traditional face-to-face literature class. You will be doing even more writing than in a traditional course because that's the only way we can communicate.

## 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 (40%--20% for each essay):** You will produce two separate longer analytical essays (1200-1500 words) on the texts of your choice. The first essay will be assigned about half-way through the semester. Each essay will take 3-4 weeks to complete, with a topic proposal, rough draft, peer review of two classmates' rough drafts, a working thesis and topic sentences, and then a revised draft due in succession. Major Paper #1 will occur during weeks 8-11. The second essay will be introduced week 13. MP #2 will be due on the last day of the course, during Finals' Week, on Saturday, December 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 two major papers, you will be assigned to a small group (3 students) 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/ Participation/ Professionalism (50%):** 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 (*Siddhartha*, *Their Eyes Were Watching God*, *White Teeth*, *Things Fall Apart*, and *The Sheltering Sky*).

With 32 students in the class, this conversation could get unwieldy and confusing pretty quickly, so I have organized students into 4 small groups (A, B, C, or D) with more formal roles than would be typical in a synchronous classroom discussion. These roles will rotate throughout the semester, so that each student will write a Short Analysis one week, a Reading Journal the next week, and then Responses for the next two weeks (of course this order depends on which thing you have to write first, but the assignments will rotate in that order). I have created a schedule outlining which groups are responsible for which assignments each week, so do not be worried about getting confused. We will make it through this 4-phase rotation three times. Each student will write a total of 3 Short Analysis posts, 3 Reading Journals, and 6 Responses.

The weekly Forums, which begin in week two (9/4-9/10) and be about Hermann Hesse's novel *Siddhartha*, will involve four groups being assigned one of three roles (Short Analysis, Reading Journal, Response) and respecting two main deadlines (Thursday for Reading Journals and Short Analysis posts; Sunday for Responses). Adhering to these deadlines will be crucial to keep the flow of our discussions lively and relevant, especially for those students in the Short Analysis group. The SA will influence the shape and scope of our discussions about the text.

**Rotating Weekly Writing Responsibilities: Each week, in addition to reading and viewing materials, you will be responsible to do just one of the following three written assignments:**

- 1) **Post a Short Analysis** (500-750 insightful, formal words) about an important aspect of the weekly assigned reading by Thursday, or
- 2) **Post a Reading Journal** (250-400 insightful, informal words) about your impressions and questions related to the weekly assigned reading by Thursday, or
- 3) Post a **Response** to a peer's posted short analysis (250-400 formal words) in which you 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 Sunday.



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 formal words) Short Analysis of the reading on a Canvas Discussion Forum by Thursday every fourth week. The next week, you post your Reading Journal (250-400 informal words) by Thursday. For two weeks after that, you will Respond to Thursday posts from your classmates by Sunday (250-400 formal words).

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. The Responses need to actually respond to and build off of a main point made by one of the Short Analyses, so it's really important that the SA get posted by the Thursday deadline to give people enough time to formulate an insightful reply (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 set of rotating weekly group assignments 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 (SA) GUIDELINES:**

**\*\*POST THE WORD COUNT IN YOUR SUBMITTED ASSIGNMENT, WHETHER IT IS A TEXT BOX POST OR ATTACHED DOCUMENT.**

Complete details for this assignment are in a separate document, which is available on Canvas. Here is a brief explanation:

Your purpose in each SA is **to make and support a focused interpretive claim**: highlight some significant aspect of the reading, explain what makes that aspect worth noticing, trace where the evidence can be found, include the most important pieces of evidence from the text, provide clear reasons and thorough explanations of how the selected evidence supports the interpretation, and convince readers of the value and significance of the analysis to their own reading experience—why and how can this aspect of the text be important to them as they continue to read, think about, and make sense of this book? What are you teaching them about the text that they might not already understand, have noticed, or thought about? In addition, you should analyze your aspect of the text in the context of the whole reading (at least for the section we've read for that week). Your analysis should demonstrate that you've read more than a few random pages of the novel and can adequately perform a close reading of one or two specific passages. The SA should help contextualize the aspect of your choice as it functions in that entire week's reading. The SA must be anywhere from 500 to 750 words long.

The SA are worth 15 points each. They will be graded on the following scale:

- **13-15 points:** superior and impressive focus, analysis, evidence, organization, language, and format
- **10-12 points:** satisfactory and adequate focus, analysis, evidence, organization, language, and format.
- **5-9 points:** weak or inadequate focus, analysis, evidence, organization, length, language or format.
- **0 points:** work does not meet minimum acceptable criteria to earn credit for the assignment.

## **READING JOURNAL (RJ) GUIDELINES:**

**\*\*POST THE WORD COUNT IN YOUR SUBMITTED ASSIGNMENT, WHETHER IT IS A TEXT BOX POST OR ATTACHED DOCUMENT.**

When it is your week to write a Reading Journal: Read the handout “Close Reading of a Text” (posted to Week #1 Module) for tips on how to make the most of your reading experiences for this course. Each week, while you are reading, you will be gathering evidence but probably not know what specific thing you plan to write about for a major paper until you’ve finished the whole book. The RJ is a way to keep track of what is important to you and what you want to learn more about in the reading. Take extensive notes while you are reading to engage more deeply with the significant or unclear ideas in the text. Notice aspects that interest you in particular or that might be important to understanding something about the text and how it relates to you across space, place, people, and time.

Many aspects of literature are universal, even though the stories are specific and particular. Use this RJ to think about how you are connected to the events taking place, and why reading about them might matter or make some kind of difference in your life. What does exposure to these stories teach you about human nature, your own identity, cultural beliefs, relationships, or family? Take 10-20 minutes every 25 pages or so to reflect and freely write in reaction to what you’ve read. The RJ should be an archive of your individual, personal relationship to the characters, events, setting, and issues in the week’s reading. As such, it’s the least formal genre of our weekly discussion posts. It’s the most like a journal, and reading it should sound like your own personal thinking. It should demonstrate that you’re engaged while reading and connecting your own experiences and thinking to the world created by the text, but it doesn’t have to stick to and develop a single main point or support that point with evidence. The RJ can be something like a trailer to the movie of what you experienced visually as you read—highlights and noteworthy excerpts.

Another way to think about it is: look through your notes from reading and share the spots that took special effort to figure out, and how you did that, and share the spots that particularly resonated for you, being sure to explain why. For example, were there aspects of the reading (words, ideas, characters, relationships, references, geography) you didn’t understand? How did you figure out what they meant? What kinds of things were happening in your mind as you read? What did you do that helped you understand the reading? Which strategies did you use to push through, complete the reading, and resolve your challenges? How successful were you? What questions or problems do you still have with really understanding this text? You might also explain how the text structure influenced your reading. Include problems you encountered or any gaps in your comprehension as well as your strategies to resolve those issues. The RJ will probably feature the most variety in form and content, and that’s fine.

I am basically expecting every student to create a weekly informal Reading Journal to trace their developing understanding of the texts we are reading. Talking with and through what we read is the best way to actually understand and process them. But only one group each week will submit the RJ as their graded written work. The SA group will need to add another layer to the RJ by transforming a single aspect of the RJ into a more formal and focused piece of literary analysis prepared for an outside audience. The RJ should be between 250 and 400 words long.

The Reading Journals are worth 10 points each. They will be graded on the following scale:

- **9-10 points:** superior and impressive engagement with the text; reflective, exploratory, deep, complex.
- **7-8 points:** satisfactory and adequate engagement with the text; reveals connections, questions, strategies.
- **5-6 points:** weak or inadequate engagement with the text; lacks depth of inquiry or specificity; surface.
- **0 points:** work does not meet minimum acceptable criteria to earn credit for the assignment.

## **RESPONSE GUIDELINES:**

**\*\*POST THE WORD COUNT IN YOUR SUBMITTED ASSIGNMENT, WHETHER IT IS A TEXT BOX POST OR ATTACHED DOCUMENT.**

When it is your week to write a Response: Complete the weekly reading assignment. On Friday, read all the SAs posted by your peers in the weekly Discussion Forum. Select one SA you feel like responding to most, for whatever reason. Pick up on the specific, arguable claim about the course text being made in the SA you are responding to and make that claim stronger and more developed. Elaborate on its significance to your reading of the text. Extend the literary conversation. Seek and provide additional evidence from the text that will help confirm, extend, or challenge the points made by the initial post. Include ways that this claim connects with your experiences and your interpretations. Be sure to include specific quotes, paraphrases, and/or points from the week's assigned reading as evidence for your claims. Cite these quotes and paraphrases using MLA Style. The Responses should be between 250 and 400 words long.

The Responses are worth 10 points each. They will be graded on the following scale:

- **9-10 points:** superior and impressive focus, analysis, evidence, organization, language, and format
- **7-8 points:** satisfactory and adequate focus, analysis, evidence, organization, language, and format.
- **5-6 points:** weak or inadequate focus, analysis, evidence, organization, length, language, or format.
- **0 points:** work does not meet minimum acceptable criteria to earn credit for the assignment.

## **Other Important Matters:**

### **Turnitin.com:**

The English Department requires all major papers to be submitted to Turnitin.com in order to receive credit. Canvas is integrated with Turnitin.com such that the Major Papers will be submitted to Turnitin.com when you post them to the Assignment in Canvas.

### **Late Work Policy:**

Late work is a drag for everyone. It's especially problematic in a course where other students need to respond to what you've said. Please stay on top of your responsibilities and respect deadlines.

You are allowed to submit up to two assignments up to one week late without a penalty to your grade. Just indicate to me that you are using Late Pass #1 or Late Pass #2. **\*\*Please note: These Late Passes cannot be used for the Rough Drafts or Peer Response Letters for Major Paper #1 or #2. For those two assignments, submitting late work means you lose between half to all the credit.**

Aside from the two freebie passes, late work may be submitted up to one week late for half credit, but it will likely not receive comments or feedback. Without a Late Pass, and more than a week after an assignment is due, you will earn a zero for that assignment, unless specific accommodations have been negotiated and 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 simply disappear. Remain in contact with the instructor if

extenuating circumstances arise, so that you can discuss the possibility of special arrangements, and so that you will not be dropped from the course or assigned an F for lack of “attendance” or participation.

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

Weekly work assignments will be available in the next Canvas every Monday. You have access to a course calendar and reading schedule, so you do not need to wait until Monday to get started on the next week’s work if you have extra time and want to do so. 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 also 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. For the weekly discussion forum posts, I should be able to grade them within one week. For the major essays, I should be able to grade the papers and provide feedback within two weeks.

**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 from 11:30 AM to 12:30 PM**. Be aware that these are also my face-to-face office hours on campus, so if I do not respond immediately to an email or chat request, it simply means I am talking with another student. Be patient. I will get back to you as soon as possible. If these office hours do not work with your schedule, we can also make individual appointments outside of these times.

**Meeting face to face (entirely optional):** I will be on campus, in HU 121 for office hours every Tuesday from 11:30 AM to 12:30 PM. If you want to meet with me in person, let me know to expect you.

**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 11:59 pm on Thursday, August 31 to confirm your presence in the online classroom. Doing so will confirm your enrollment in the course and avoid you 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 Thursday, August 31. No exceptions will be made. A student from the waiting list may then be added in your place.

### **Reading Schedule:**

We will read the required course texts in the following order, at the following pace (see schedule below).

1. *Siddhartha* (Week 2)
  - Week 2: Read the entire book (pages 3-86).
  
2. *Their Eyes Were Watching God* (Weeks 3 & 4)
  - Week 3: Read Foreword by Danticat, pages 1 – 100 (Chapters 1-10).
  - Week 4: Read pages 101-193 (Chapter 11-20), Afterword by Gates, Jr., the Chronology 211-219, and the P.S. Section pages 2-14.
  
3. *Things Fall Apart* (Weeks 5 & 6)
  - Week 5: Read Part 1, pages 3-125.
  - Week 6: Read Parts 2 & 3, pages 126-209.

4. *White Teeth* (Weeks 7, 8, 9, & 10)

- Week 7: Read “Archie 1974, 1945” Chapters 1-5, pages 3-102.
- Week 8: Read “Samad 1984, 1857” Chapters 6-10, pages 103-217.
- Week 9: Read “Irie 1990, 1907” Chapters 11-15, pages 218-339.
- Week 10: Read “Magid, Millat, and Marcus 1992, 1999” Chapters 16-20, pages 340-448.

Additional genres:

- Week 11: Haiku Poetry by Matsuo Basho and the play *Tartuffe* by Moliere (readings available on Canvas)

5. *The Sheltering Sky* (Weeks 12, 13, & 14)

- Week 12: Read the Introduction and Preface, and Read Book 1, pages 3-138.
- Week 13: Read Book 2, pages 139-257.
- Week 14: Read Book 3, pages 259-313.

Additional genres:

- Week 15: Read the novella *Candide* by Voltaire (reading available on Canvas)
- Week 16: Read selected short stories by Nikolai Gogol (reading available on Canvas)

### **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 listed here will be found on Canvas in Weekly Requirements pages of each weekly Module. Remember that the Weekly Requirements posted to the Canvas Module will be the most up to date version of our course schedule and assignments. This schedule is provided for a preview of what’s to come, but you should always check the weekly requirements on Monday of every week for an overview of what is due and when.

## **Unit #1: Introductions and Course Overview**

### **Week 1: Monday, August 28 through Sunday, September 3 (8/28-9/3)**

#### **No Rotating Responsibilities Group Work**

1. If you have not yet ordered or purchased your course texts, please do this asap. If you are buying books online, you might consider a trial version of Amazon Prime for students, which I believe is free for 6 months, and will guarantee you free 2-day shipping for your purchases.
2. Everyone please upload your picture or some kind of avatar picture to your profile on Canvas (Account; Profile; put cursor over picture; upload; save). There is a link to a video in the Weekly Requirements if you are not sure how to accomplish this.
3. Post a 250-300 word self-introduction to this week’s Introduction Discussion Forum by Thursday 8/31. Read all 32 of your classmates’ posts. Respond to two introductions in at least 100 words each by Sunday 9/3. Once a post has 2 responses, it’s “full,” and you need to pick someone else to converse with and get to know better until at least every introduction has two posts. Then you can respond freely to each other. **\*\*POST THE WORD COUNT IN YOUR SUBMITTED ASSIGNMENT, WHETHER IT IS A TEXT BOX POST OR ATTACHED DOCUMENT.**
4. Watch Chimanda Ngozi Adichie’s TED talk “The Danger of a Single Story” (about a 20 minute video). Listen for her advice about how we can be mindful to avoid trapping the people, countries,

time periods, and experiences we read about this semester into a single story, a stereotype. Also read the article “Unlearning the Myth of American Innocence” posted directly under Adichie’s talk in the Module. What should we keep in mind as we read about people likely different from ourselves, and places we have perhaps never been? Why is it important to step outside of our conditioning of the myth of American superiority and dominance?

**Everyone: compose a 250-400 word response to the film and article and post it to the Discussion Forum by midnight on Sunday 9/3. \*\*POST THE WORD COUNT IN YOUR SUBMITTED ASSIGNMENT, WHETHER IT IS A TEXT BOX POST OR ATTACHED DOCUMENT.**

5. Figure out which group you have been assigned to: A, B, C, or D. Make careful note on your own calendar of your rotating weekly writing responsibility. The weeks you are assigned to write a Short Analysis (SA) or Reading Journal (RJ), which are both due on Thursdays, you need to get through the reading by Wednesday at the latest. And the weeks you are assigned to write a Response, which are due on Sundays, you should plan to get through the reading at least by Friday. These rotating group responsibilities begin NEXT week, in Week 2 of the semester. The group roles end after Week 14. No group writing will be due Week 1, Week 11, Week 15, or Week 16.
6. This is a great time to get started reading *Siddhartha*. The first assignments related to it are due in Week 2, next Thursday 9/7, and the class only has one week to read and discuss the short, but deep novel. I have provided a link to the complete text from Project Gutenberg that is available for you to read online or download if you don’t yet have a copy of the book. There’s also a link to a .pdf. I will post discussion questions to guide your reading by Friday afternoon of this week (9/1).

## **Unit #2: *Siddhartha* by Hermann Hesse**

### **Week 2: Monday, September 4 – Sunday, September 10 (9/4-9/10)**

**Group A post your SA #1 by Thursday; Group B post a Reading Journal entry by Thursday; Groups C & D Respond to one SA by Sunday.**

- Read (and print out) this week’s Weekly Requirements, which are the first entry in each week’s module. Check each one off as you complete it.
- Read all of *Siddhartha*
- Post to the Discussion Forum according to your group’s responsibility this week.
- Also submit your Discussion Forum post to the appropriate “Assignment” space on Canvas: SA #1, RJ #1 or Response #1. This is where your grade will be recorded.

## **Unit #3: *Their Eyes Were Watching God* by Zora Neale Hurston**

### **Week 3: Monday, September 11 – Sunday, September 17 (9/11-9/17)**

**Group B post your SA #1 by Thursday; Group C post a Reading Journal entry by Thursday; Groups A & D respond to one SA by Sunday.**

- Read (and print out) this week’s Weekly Requirements, which are the first entry in each week’s module.
- Read *Their Eyes Were Watching God*—Foreword by Danticat; pages 1-100 (Chapters 1-10)
- Post to the Discussion Forum according to your group’s responsibility this week.
- Also submit your Discussion Forum post to the appropriate “Assignment” space on Canvas: SA #1, RJ #1, Response #1, or Response #2. This is where your grade will be recorded.

### **Week 4: Monday, September 18 – Sunday, September 24 (9/18-9/24)**

**Group C post your SA #1 by Thursday; Group D post a Reading Journal entry by Thursday; Groups A & B respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *Their Eyes Were Watching God*—pages 101-193 (Chapter 11-20), Afterword by Gates, Jr., the Chronology 211-219, and the P.S. Section pages 2-14.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #1, RJ #1, Response #1, or Response #2. This is where your grade will be recorded.

## **Unit #4: *Things Fall Apart* by Chinua Achebe**

### **Week 5: Monday, September 25 – Sunday, October 2 (9/25-10/1)**

**Group D post your SA #1 by Thursday; Group A post a Reading Journal entry by Thursday; Groups B & C respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *Things Fall Apart*—Part 1, pages 3-125.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #1, RJ #1, Response #1, or Response #2. This is where your grade will be recorded.

### **Week 6: Monday, October 2 – Sunday, October 8 (10/2-10/8)**

**Group A post your SA #2 by Thursday; Group B post a Reading Journal entry by Thursday; Groups C & D respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *Things Fall Apart*—Parts 2 & 3, pages 126-209
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #2, RJ #2, Response #3, or Response #4. This is where your grade will be recorded.

## **Unit #5: *White Teeth* by Zadie Smith**

### **Week 7: Monday, October 9 – Sunday, October 15 (10/9-10/15):**

**Group B post your SA #2 by Thursday; Group C post a Reading Journal entry by Thursday; Groups D & A respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Introduce MP #1
- Read *White Teeth*: "Archie 1974, 1945" Chapters 1-5, pages 3-102.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #2, RJ #2, Response #3, or Response #4. This is where your grade will be recorded.

### **Week 8: Monday, October 16- Sunday, October 22 (10/16-10/22)**

**Group C post your SA #2 by Thursday; Group D post a Reading Journal entry by Thursday; Groups A & B respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *White Teeth*: "Samad 1984, 1857" Chapters 6-10, pages 103-217.
- **Pick topics for MP #1—You can write on *Siddhartha*, *Their Eyes Were Watching God*, or *Things Fall Apart* for this paper.**
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #2, RJ #2, Response #3, or Response #4. This is where your grade will be recorded.

### **Week 9: Monday, October 23 – Sunday, October 29 (10/23-10/29)**

**Group D post your SA #2 by Thursday; Group A post a Reading Journal entry by Thursday; Groups B & C respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *White Teeth*: "Irie 1990, 1907" Chapters 11-15, pages 218-339.
- **Rough Draft for MP #1**
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #2, RJ #2, Response #3, or Response #4. This is where your grade will be recorded.

### **Week 10: Monday, October 30 – Sunday, November 5 (10/30-11/5)**

**Group A post your SA #3 by Thursday; Group B post a Reading Journal entry by Thursday; Groups C & D respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *White Teeth*: "Magid, Millat, and Marcus 1992, 1999" Chapters 16-20, pages 340-448.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #3, RJ #3, Response #5, or Response #6. This is where your grade will be recorded.
- **Peer Review for MP #1**
- **Working Thesis and Topic Sentences for MP #1**

### **Week 11: Monday, November 6 – Sunday, November 12 (11/6-11/12)**

**No Rotating Group Roles this week.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- **MP #1 Revised Draft is due**
- Read the selected haiku poetry by Matsuo Basho (available on canvas)
- Read the play *Tartuffe* by Moliere (available on canvas)



## **Unit # 6: *The Sheltering Sky* by Paul Bowles**

### **Week 12: Monday, November 13 – Sunday, November 19 (11/13-11/19)**

**Group B post your SA #3 by Thursday; Group C post a Reading Journal entry by Thursday; Groups D & A respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *The Sheltering Sky*: The Introduction and Preface, and Read Book 1, pages 3-138.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #3, RJ #3, Response #5, or Response #6. This is where your grade will be recorded.

### **Week 13: Monday, November 20 – Sunday, November 26 (11/20-11/26)**

**Group C post your SA #3 by Thursday; Group D post a Reading Journal entry by Thursday; Groups A & B respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Introduce MP #2
- Read *The Sheltering Sky*: Book 2, pages 139-257.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #3, RJ #3, Response #5, or Response #6. This is where your grade will be recorded.

### **Week 14: Monday, November 27 – Sunday, December 3 (11/27-12/3)**

**Group D post your SA #3 by Thursday; Group A post a Reading Journal entry by Thursday; Groups B & C respond to one SA by Sunday.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- Read *The Sheltering Sky*: Book 3, pages 259-313.
- Post to the Discussion Forum according to your group's responsibility this week.
- Also submit your Discussion Forum post to the appropriate "Assignment" space on Canvas: SA #3, RJ #3, Response #5, or Response #6. This is where your grade will be recorded.
- **Pick MP #2 Topics—You can write on any course text except the one you analyzed for MP #1.**

## **Unit #7: Major Paper #2**

### **Week 15: Monday, December 4 – Sunday, December 10 (12/4-12/10)**

**No rotating group work this week.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- **Rough Draft for MP #2**
- **Working Thesis and Two Topic Sentences for MP #2**
- Read the novella *Candide* by Voltaire (available on canvas)

### **Week 16: Monday, December 11 – Saturday, December 16 (12/11-12/16)**

**No rotating group work this week.**

- Read (and print out) this week's Weekly Requirements, which are the first entry in each week's module.
- **Peer Review for MP #2**
- **MP #2 Revised is due by Saturday, 12/16**
- Read selected short stories by Nikolai Gogol (available on canvas)