

Syllabus for ENGL 1B – Eureka Campus

Semester & Year Spring 2019

Course ID and Section # ENGL-1B-E6896

Instructor's Name Jonathan Maiullo

Day/Time **HMHU207** MW 2:50PM- 4:15PM

Location HMHU 207

Number of Credits/Units 3.0

Contact Information

Office location HU 119

Office hours TBA

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Textbook Information

Title & Edition

- **Nine Stories.** Salinger, JD. ISBN: 978-0316769501
- **The Oil Jar and Other Stories (Dover Thrift Editions).** Pirandello, Luigi. ISBN: 978-0486284590
- **Jimmy Corrigan: The Smartest Kid on Earth (Pantheon Graphic Library).** Ware, Chris. ISBN: 978-0375714542
- **The Heart is a Lonely Hunter.** McCullers, Carson. ISBN: 978-0618526413

Course Description

A course using literature as a basis for critical thinking and composition. Students analyze issues, problems and situations represented in literature and develop effective short and long written arguments (6000 minimum word total) in support of an analysis. This course is designed for those students who seek to satisfy both the full-year composition and critical thinking transfer requirements.

Student Learning Outcomes

1. Write logical, well-developed thesis-driven essays that respond to questions at issue raised by literary works.
2. Evaluate, use and document evidence from primary and secondary sources to support, develop and

Syllabus for ENGL 1B – Eureka Campus

validate judgments.

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

Academic Support

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.

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

Syllabus for ENGL 1B – Eureka Campus

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: <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 the Eureka campus:

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at: (<http://www.redwoods.edu/aboutcr/Eureka-Map>; choose the evacuation map option). For more information on Public Safety, go to <http://www.redwoods.edu/publicsafety>. 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 if you have any questions.

Syllabus for ENGL 1B – Eureka Campus

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.

ENGL-1B/Critical Inquiry & Literature

MW 10:05-11:30/2:50-4:15

Instructor: Jonathan Maiullo Office hours: TBA

jonathan-maiullo@redwoods.edu

The Language of Literature: A critical look at the vocabulary of the western literary canon and the culture that shapes it.

Required Texts:

- **Nine Stories.** Salinger, JD. ISBN: 978-0316769501
- **The Oil Jar and Other Stories (Dover Thrift Editions).** Pirandello, Luigi. ISBN: 978-0486284590
- **Jimmy Corrigan: The Smartest Kid on Earth (Pantheon Graphic Library).** Ware, Chris. ISBN: 978-0375714542
- **The Heart is a Lonely Hunter.** McCullers, Carson. ISBN: 978-0618526413

In addition, I will provide in-class readings and PDFs on Canvas.

Required Materials:

- ✓ Two notebooks of ruled paper—one for in-class writings and notes and your personal reference, the other for your 'reading reaction journal'
- ✓ Daily internet access
- ✓ A USB drive for transportation of your work
- ✓ Writing materials
- ✓ A folder (or binder) to keep track of handouts
- ✓ A printing card for the library with credit

*Anyone seeking admission to this class after the first week, will be asked to write 750 words on why they are interested in joining the class late.

Please bring texts and materials to each class.

Computer Requirements:

You'll need access to a computer with **Microsoft Word**. It has more format options than Google Docs. It's available for free for students here:

<https://products.office.com/en-us/student/office-in-education>

You'll have to print your assignments a few times for this class, so you'll need credit to print at the library (and your flash drive) or your own printer with plenty of ink and paper.

Course Overview:

This class will examine the unique language of literature. We will approach terminology as one approaches a new language. That is, we will develop an understanding of this new language using the language we already know as a scaffold. As language is a purveyor of culture, we will also study the culture that has shaped literature in the US and elsewhere. Of course, this language is different from place to place, thus producing different traditions.

We will be reading texts from around the world, but particularly those of American authors. There is a recursive relationship between the texts and the language of literature. What we *say* about texts is shaped into later texts. Without reading the texts, the language cannot be understood. Without understanding the language, a reading of the texts may not be as meaningful. In order to get the most out of this class, I urge you to enjoy your reading and to consider each text as a means to understanding a larger part of the literary language. The writing assignments of this course are offered to give you a chance to thoroughly reflect on the texts you've read and the language you've learned, as well as allowing you to find a place in the ongoing conversation. This is the overarching goal of this class, to help you find *your own voice* in literature, to understand the western canon so as to build *a personal canon*.

Western V. Personal Canon

University English syllabi, summer reading lists, Opera's Book Club picks, action figures of Poe, t-shirts of Emily Brontë and recipients of the Nobel Prize for Literature, all of these things (and many more) make up the mutable notion of the western canon. Having a passing familiarity with the western canon is an unspoken prerequisite for joining the continuous conversation around literature. This class seeks to introduce you to some of the more prominent aspects of the western canon so that you can develop a canon for yourself, since we use the language of books that have been published before to understand the ones being published now.

Look at these review excerpts. Note how one author is defined by comparing them to another:

- *"In some ways, the figure he [David Foster Wallace] resembles most is Ezra Pound."* NYT 9/20/2008
- *"Where some of the genre's staunch conservatives fell back on their trust of technology to better the lives of humanity (such as Arthur C. Clarke, Isaac Asimov, or Robert Heinlein - all veterans of the Second World War), Vonnegut experienced, firsthand, the outcome of such technological innovation when it came to wholesale destruction."* Kirkus 7/5/2016

And comparing Orwell and Huxley's dystopias was the subject of a critical book that was later adapted into a webcomic.

AMUSING OURSELVES TO DEATH by Stuart McMillen May 2009



ALDOUS HUXLEY

Author: "Brave New World"

vs.



GEORGE ORWELL

Author: "Nineteen Eighty-Four"

Reading Poe, Pynchon, Plath and Plato and understanding what they've said, offers you a choice, to accept their conventions or defy them. After you read Joyce, you'll have a better concept of what is meant by 'Joycean.' After you've read The Odyssey, you'll be in a better position to understand what a Homeric epithet is. After you've read Shakespeare, you'll begin to see the Bard in everything else you read. The readings in this class have been selected to provide you with a vantage on English literature, in particular, American Literature, with a few necessary digressions here and there. Read, respond and find you, too, have something to say. Everyone's experience is valid, but your experience will be better received if it is cogent and in a familiar language. The western canon, along with its literary devices, is that language.

Reading from the canon will personalize it. You pick and choose what you like, focus on particular authors. Your canon will come to reflect not only what you've read, but where you've read it, what you've thought about it afterward, whether you've read it again and how it relates to other things you've read. Your identity and the texts you read become inextricably bound.

For example: my relationship to William Saroyan's *The Human Comedy*, just a few thoughts:

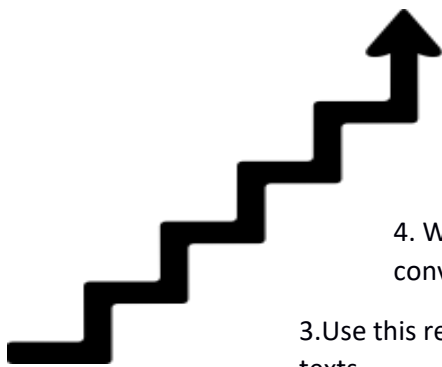
- **Location:** California, Armenia, a Fresno of the past. Places I've visited and looked for the text's characters.
- **Time:** Two readings of *The Human Comedy*, defining moments of pathos as a young reader. More superficial on second reading. Library copies from Michigan and California.

- **Thoughts:** Hemingway didn't like it, perhaps too similar. "We've seen them come and go...far better ones than you, Mr. Saroyan," he said. Saroyan is still revered in Armenia as a national writer, banners in the street. Still relatively unknown in the US.
- **Connections:** *The Odyssey*, *The Catcher in the Rye*, John Fante, Bukowski, a quest, Bildungsroman, *The rebellious and forlorn archetype*, Horatio Alger myth exemplified, America's bootstraps literature.

To understand anything about a text, you must develop a critical relationship with it, as personal as the reaction you have to the smell of an old, familiar book. Without the subtle clues and the memory of the reading, all the synopses in the world won't help you understand it. Compare reading a text to visiting a place. You can be told about it, you can see it in pictures, but without going for yourself, smelling the air, feeling the ground beneath your feet, hearing the voices (or the silence) in the background you can't understand the first thing about the place.

Outcomes:

Successful completion of this class will enable you to:



6. Hone your own literary voice, both when reading and writing.
5. Locate, evaluate and use evidence to support thesis statements, differentiating between primary and secondary sources.
4. Write essays guided by these thesis statements, adhering to MLA conventions.
3. Use this relation to develop thesis statements responding to complex issues raised in texts.
2. Understand the common conventions of the western canon and formulate your own relation to them.
1. Develop a critical relationship with the texts of this class.

The Reading:

We will begin our understanding of literary language with texts demonstrative of important literary devices. As you read and discuss these texts you will develop a vocabulary for discussing them. This vocabulary will result from your efforts to consider the texts from the vantages of art, culture and philosophy: what is this text saying about the world which created it?

We will also consider the act of reading itself. What assumptions do we bring to the act? What preconceptions? What do we read for? Are there different kinds of literacy. As the texts selected for this course exemplify different literary devices, they also force us, as readers, to examine how our

expectations may shape the experience of reading fiction. The selected texts for this class are intentionally varied in order to promote meta-reading and appropriate supplemental materials will accompany readings to encourage critical thinking and exploration of literary devices.

A note about heavy reading:

For this class, you will be expected to read perhaps more than you are accustomed. If you do not allocate time for reading every day, you will not be able to complete the assignments. Summaries or synopses of texts will not substitute for personal reading. An account of a character's action is hollow compared to following these actions and being *personally* invested in them. This creates a link between character and reader. Love the character or hate it, you will not *understand* it without reading it.



In order to take the strain off the hours of reading, make it enjoyable for yourself. Find a nice, quiet place (but not so comfortable that you'll fall asleep), bring a snack, kick your feet up. Reading fiction isn't meant to be grueling. After a few attempts to enjoy it, you'll find it much easier. If troubles persist, please let me know and I will offer any help I can.

The Writing:

As I have said, we each have a unique vantage on a text, informed by our unique experience in this world. This vantage, however, will not be readily apparent. Reading a text, it is easy to be lulled by the objective experience of the characters. We read 'the mountains' and it is easy to imagine mountains and move on to the next sentence, but, wait. Those mountains you imagined, where did they come from? Are they the mountains of eastern Humboldt? Are they a screensaver image of Mt. McKinley you saw on your computer? What about for people who've never seen mountains? Could a hill be a mountain? A pile of trash? Snow pushed up by a plow? The best way to get to the bottom of these questions is to hash them out in writing. Writing allows us to rework our ideas and respond to those of others. It isn't enough to say that a text 'is good' we must isolate what it is about this text which makes it enjoyable and examine it. In this way, we learn how to get the most from our reading and to remain involved with what is being read.

To develop a vantage, with respect to the western canon, there will be five types of writing assigned in this class. Consider this writing as cumulative, getting more refined as you go:

1. Reading reaction journal:

The best way to remember anything is to write about it. In order to have discussion points prepared before class you need to take notes as you read. I have you do this on paper so you can write as you read. Without having to type, you can write anywhere. If it's a nice day, here, at least, is a homework assignment you can do **outside! Remember, your ability to complete the reading depends on your ability to enjoy it.**

For each reading, keep a paper notebook and a pen near you. As you read, jot your observations, what you appreciate, what you disagree with and, after the reading, take about 20 minutes to expand these notes into a paragraph detailing your thoughts. Explain your notes. These will be graded as credit/no credit, don't worry about spelling or grammar; focus on developing your ideas. **Please do not give a synopsis of the story. I want to read your thoughts.** You will use these journals for our in-class discussions. I will be checking these periodically. Occasionally, I may ask you to focus on specific aspects of the text in your journal.

2. Canvas discussion questions

After you have read and reacted to the text, go on Canvas and respond to the thought question posted. Read what your classmates have written, respond, share your ideas and start a discussion. Solidify your understanding of the text by discussing it. Other vantages can reveal a lot even a thorough reader may have missed. Reactions to discussion questions will be due the day before class at 7am. Two responses to peers will automatically be assigned. These will be due by 7 am the day of class.

If the class stops responding to discussions, quizzes will be implemented in their stead.

3. Goodreads.com reviews:

After the first day of class, create an account on Goodreads.com which you will use to post your opinions—culled from your reading reaction journal— about what you read in this class. Choose one text a week to review for this website and send a link to your review to me via Canvas. This is your opportunity to share your interpretation of the western canon with the rest of the world.

4. Essays:

Three times this term you will have the opportunity to expand upon your understanding of a text and literary concept with an essay.

The goal of these essays is to hone your understanding of the texts, to give you time to expand your ideas to their logical conclusions and, also, to demonstrate your ability to write coherently and succinctly using source material. We will be working on these topics throughout the class. By the time you begin the assignment, much of the work will already be done.

The first essay is a literary analysis in which you'll consider a text from the vantage of a school of literary criticism using outside sources and your own opinion. This essay will be 1,200 words (around four pages), double-spaced in MLA format.

In the second essay you'll evaluate a thematic aspect of a text and conclude with a claim about the author's intention based on your evaluation. This essay will be 1,200 words, double-spaced in MLA format.

The class will conclude with a 2000-word argumentative essay which can be considered the culmination of the class. Your reading, your consideration and your writing will allow you to take a position and to support it with appropriate source material. This essay will be 2,000 words (around six pages), double-spaced in MLA format.

Before each essay is due, we will meet in the computer lab to work on and revise your writing.

All essays are due on Canvas by **7 am** on the due date.

5. Final presentation:

The final presentation will consider time and location of a text and will probe the question 'is a text limited by these dimensions or can they be overcome?'

We will consider *The Dead* by James Joyce and the 1988 film by John Huston to make our own productions of the text. In these productions we will transcend the time and place of the text to explore the question of modern significance.

Working in a group you will write in a different way to create either a video or a dramatic presentation which will answer this question. This presentation should demonstrate your consideration of the text, its attachment to a time and place and the necessity of this attachment. Your group will present this for our final exam.

The Speaking:

In each class, we will discuss a text. As everyone will have read the text and made notes on it, each one of you will have something to say. **Our conversation will be richer for having your varied points of view.** Remember, each of you will be seeing a different 'mountain' when you read the word—bring your unique perspective with you to class and share it. Participation points will be factored into your grade. If you are uncomfortable speaking in class for any reason, please let me know before the first week of class is over so that we can make another arrangement. Frequently, I will offer questions for you to consider as you read which will be discussed the following day.

The Grading:

- ✓ In-class participation (preparation [reading], discussion, group work) 10 points
- ✓ Attendance 10 points
- ✓ Reading reaction journal 10 points
- ✓ Reading discussions on Canvas 10 points
- ✓ Goodreads.com reviews 10 points
- ✓ Essays (2x10 points) 20 points
- ✓ Final Essay 20 points
- ✓ Final Presentation 10 points

Total 100 points

A	100-90%
B	89-80%
C	79-70%
D	69-60%
F	<59%

The Reminding :

If something isn't clear for you, no matter how muddled it may seem, talking it out will help. For all manner of questions or comments, my door is open. I invite you to come and visit me during my office hours TBA in HU 119. I stress **that I do not do this because it is required. I do this because I honestly want this class to make sense to you.** I wouldn't wish either of our efforts to be in vain. If you succeed, I will, too and vice versa. If my office hours don't work for your schedule, please email me and I will be happy to agree to another time. Also, feel free just to drop in to ask a question, clarify a concept or voice a concern; I would be happy to hear from you.

Student Learning Outcomes:

1. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.
2. Evaluate, use and document evidence from primary and secondary sources to support, develop or validate judgments.

PDFs on Canvas:

The Orphanage, A Perfect Day for Bananafish, Berenice, Poe's Biography, Kafka, The Lottery, Nietzsche, The Dead

Date	Topic/objective	Reading	Assignment (due next class)	Class

Mon Jan 21	No	Class		1
Weds Jan 23	How to read:	Read <i>The Orphanage</i> and look at the shades of meaning.	Print and read syllabus Check into Canvas by responding to syllabus on discussion	2
Mon Jan 28	Syllabus and response (Ss work together to write a syllabus for the instructor)	Syllabus	Read A Perfect Day for Banana Fish-PDF Online discussion Create a Goodreads.com account	3
Weds Jan 30	Close reading	A Perfect Day for Banana Fish-PDF	Read Berenice—PDF Online discussion	4
Mon Feb 4	Close reading Narration	Berenice-Close reading	Read Poe's biography-PDF Online discussion	5
Weds Feb 6	Schools of literary criticism – apply to Berenice what is the result?	Poe's Biography-PDF	Read Citrons from Sicily Online discussion Reading Reaction Journals due	6
Mon Feb 11	Rhetorical appeals: all text is argument. Essay 1: Formalist or structuralism reading of <i>Eskimos</i> 1,500 words	Citrons from Sicily	Read Just before the War with the Eskimos Online discussion Goodreads.com review link posted to Canvas	7
Weds Feb 13	Symbolism: How to identify a symbol:	Just before the War with the Eskimos	Essay 1 rough draft printed <i>and</i> on flash drive in next class	8

	Primary and secondary sources workshop		for peer review.	
Mon Feb 18	No	Class		
Weds Feb 20 Meet in computer lab	Writing workshop and peer review (essay 1)		Essay 1 Due on Canvas 7 am	9
Mon Feb 25	Allegory; conventional and common. Kafka and his doors.	Kafka <i>Knock at the Manor Gate, Before the Law</i> and <i>Message from the Emperor</i> -PDFs	Read The Lottery Online discussion	10
Weds Feb 27	What does Irony really mean? Antithesis, hyperbole, metonymy and simile	<i>The Lottery</i> -PDF	Read The Wanderer Online discussion	11
Mon March 4	Metaphor: Read <i>The Wanderer</i> aloud. Point out use of metaphor. What is the allegory? Create a visual metaphor for the concept	<i>The Wanderer</i> -PDF	Read Pretty my Mouth and Green my Eyes Online discussion Reading Reaction Journals due	12
Weds March 6	Dialogue: How does dialogue advance the story? What does it say about the characters involved? What does it give that narration can't? Epistolary. Socratic dialogue.	<i>Pretty My Mouth and Green My Eyes</i>	Nietzsche PDF Online discussion	13
Mon March 11	Apollo and Dionysus Dichotomy lecture. Tell their stories. What are these demigods'	Nietzsche PDF	Read Jimmy Corrigan until "Does everything look kind of pink?"	14

	modern incantations?		Online discussion Goodreads.com review link posted to Canvas	
Weds March 13	Motif: Discussing Jimmy: symbols, characters, art and story. What is the motif? Essay 2 Apollo and Dionysus in Jimmy	Jimmy Corrigan until "Does everything look kind of pink?"	Finish Jimmy Corrigan over the break Essay 2 rough draft printed and on flash drive in next class for peer review.	15
March 18-22	Spring	Break	No Class	
Mon March 25 Meet in computer lab	Writing workshop and peer review (Essay 2)		Essay 2 Due on Canvas 7 am	16
Weds March 27	Development of the novel and introduction to story/ biography <i>Heart is a Lonely Hunter</i>	Carson McCullers Biography-PDF Excerpt	HLH 1-3 Online Discussion	17
Weds April 3	Point-of-view (ea. Chapter is told from the perspective of another character).	HLH1-3	Online Discussion HLH 4-5 Reading Reaction Journals due	18
Mon April 8	Parallel Characters: How do Jake and Benedict oppose each other?	HLH 4-5	HLH 6-2 Online Discussion	19
Weds April 10	Genre and its development: Southern Gothic from gothic. Look at a modern genre, consider its roots. How has the definition changed? What is the value of genre?	HLH 6-2	HLH 3-5 Online Discussion	20
Mon April 15	Imagery. cf. The Orphanage. What prominent images assert themselves? To what end? How does McCullers promote 'atmosphere'? What prominent symbols appear?	3-5	6-7 Online Discussion	21

Weds April 17	Tragedy or Comedy: Give the definition. Ss speculate which this will be. What obvious flaws do we have in the characters?	6-7	8-10 Online Discussion	22
Mon April 22	Talismans and Character development: What's happening to these people? What trajectory are they on? Essay 3: Symbols, theme and characterization.	8-10	11-13 Online Discussion	23
Weds April 24	Plot (or lack thereof) Multiple perspectives breaks up plot structure. Does it work or not?	11-13	14-End Online Discussion Essay 3 rough draft printed <i>and</i> on flash drive in next class for peer review.	24
Mon April 29 Meet in computer lab	Writing workshop And peer review (Essay 3)	14-End	The Dead-PDF Reading Reaction Journals due	25
Weds May 1	Motif and Topos: Examine a theme's development with a time and place. McCullers's Georgia 1930s or Joyce's early 20 th century Ireland. Cf. a contemporary description. Recast The Dead in a different place, how does the story change? Make a video or create a performance	The Dead-PDF	Essay 3 Due on Canvas 7 am	26
Mon May 6	Watch <i>The Dead</i>		Goodreads.com review link posted to Canvas	27
Weds May 8	Work on <i>The Dead</i> Production			28
Finals Week	Present <i>The Dead</i> Production			

All readings and reading journal entries must be finished before the day of the text's discussion.

The Importance of Academic Earnestness:

- ✓ This class has three parts, reading, speaking and writing. Each is equally important. Read the texts, so you'll understand the in-class discussions, engage in the discussions to generate critical ideas for writing.
- ✓ If you miss a class, you miss the discussion of that day's text. Attendance is 10% of your grade. If you miss six classes, you will be dropped from the class.
- ✓ Late work will not be accepted. If you are not in class, late work must be emailed to me on the day it is due.
- ✓ Please don't plagiarize. Plagiarized papers are *incredibly boring* to read. As this is not a class in Corporate Responsibility, I expect you to do your own work. If you're not certain what constitutes plagiarism, please come and talk to me.
- ✓ If you have any questions about assignments, attendance or plagiarism please come and talk to me.

Phone use:

It's up to you whether you choose to participate in class. In the first class, we will vote on the idea of participation points for those who switch off their phones and leave them in the box. When Jack White, Alicia Keys and numerous restaurant and café owners ask patrons to turn off their phones to experience what they are offering—there must be something to it.

A Contract

I understand that this class entails daily reading and that if I skip even one afternoon of reading, I expose myself to the possibility of failure. I acknowledge I have been given the option to take another class to fulfil this requirement which probably has less reading. By signing this form I am stating I am interested in reading fiction and pursuing the goals of ENGL 1B outlined in the syllabus. Daily reading doesn't bother me in the slightest, in fact, I look forward to it!

I also attest that I will buy the required texts and materials by February 6th and bring them to each class. I will not fail to bring my flashdrive with essay rough drafts on relevant rough draft workshop/peer review days.

I understand that late work will not be accepted; however, I don't feel this pertains to me as I have no intention of ever turning anything in late. If some cataclysm kept me from class, I would hand in my assignments via email on Canvas on the date they are due.

I vow to never miss a class. If I absolutely have to miss a class, I understand it is my duty to contact the instructor, preferably in person since the world is awash in impersonal communication already.

Signature:
