

## Syllabus for English 9: World Literature

**“In the case of good books, the point is not how many of them you can get through, but rather how many can get through to you.”**

--Mortimer Adler

### Course Information

Semester & Year: Fall 2020

Course ID & Section #: English 9-V9750

Instructor's name: Jean

Course units: 3

### Instructor Contact Information

Office location: Online

Office hours: 8-9am Wednesdays and 8-9pm Fridays

Phone number: n/a

Email address: laurel-jean@redwoods.edu

### Required Materials

Textbooks: All course materials will be accessed from open-sources documents or the CR Library

Other requirements: Notebook or Desktop computer, word processing software, a good grammar/spell checker like Grammarly, high-speed internet access, and a video camera with audio (a smartphone could work).

### Catalog Description

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.

### Course Student Learning Outcomes

1. Generate interpretive arguments about literature that adhere to the conventions of literary analysis and academic discourse.
2. Apply knowledge of historical, intellectual, and/or cultural contexts in interpreting the significance of literary texts.

### Prerequisites/co-requisites/ recommended preparation

None.

### Accessibility

Students will have access to online course materials that comply with the Americans with Disabilities Act of 1990 (ADA), Section 508 of the Rehabilitation Act of 1973, and College of the Redwoods policies. Students who discover access issues with this class should contact the instructor.

College of the Redwoods is also committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1<sup>st</sup> floor
- Del Norte: 707-465-2324, main building near the library
- Klamath-Trinity: 530-625-4821 Ext 103

During COVID19, approved accommodations for distance education classes will be emailed to the instructor by DSPS. In the case of face to face instruction, please present your written accommodation request to your instructor at least one week before the first test so that necessary arrangements can be made. Last-minute arrangements or post-test adjustments cannot usually be accommodated.

### Primary Focus

This class explores literature from all over the world, across time and space, looking for common themes, threads of shared human experiences, and voices from the past that still have echoes in today's world. As we read, we will ask the fundamental question: What does literature tell us about what it means to be a human being? We will look at a variety of texts through a historical lens, exploring the climate of the times in which each work was written, compare them with other works that emerged after them, in different places, and attempt to understand what might make each “worthy” of our attention today.

It is impossible to read every “important” work of literature in a lifetime, even if we could come to some agreement about what “important” even means. In our course, we are limited to a mere 16 weeks, so this class is meant to be an introduction only. Our focus will be on the idea of **body horror**, which seems apt today. We will look at how this concept has changed for human beings over time and space—and how it hasn't.

### Class Organization and Structure

The week typically begins with **lecture materials**, including written information, videos, images, and links. I also sometimes tell stories about myself, make jokes, and try to keep things lively.

Each week, I will ask you to **read** several literary texts in addition to the lecture materials and **fill out metacognitive reading logs** on them. I will then ask you to turn in your notes from that reading to Canvas. We generally end the week with a **Google Doc chat** where you post a video or audio comment to your peers in a small discussion group and then make a **formal written post**.

You will see that **most work is due at the end of the week, on Sunday, just before midnight**. Rarely, if ever, are assignments due mid-week. This seems to work best for students. If I have an assignment due mid-week, I'll give you plenty of warning in advance.

Assignments close automatically. So before the deadline on Sunday, check to make sure your work uploaded properly. Make sure your activity grades are recorded. Send me an email or Canvas message

with the attachment of the work if you are having technical problems.

**Modules are open early.** If you know you're going to be swamped with other responsibilities or otherwise away from a computer for more than a week, you can complete most assignments in advance of the deadline.

## Evaluation & Grading Policy

### Available Grades:

- A (100-90%)
- B (89-80%)
- C (79-70%)
- D (69-60%)
- F (59-0%)

There are no pluses or minuses in this class.

### What's a Grading Contract? This class isn't trying to... "teach" me, is it?

Largely due to the fact that school has become a business in the U.S., but also partially because of the idea of letter grades and "doing well" in school, most students no longer see school as an opportunity to learn, but rather as an obstacle they must clamber over in order to achieve their goals.

This is not ideal for teachers, or for students, or for the world at large. Learning, problem-solving and growth are the ideals of education. You are not in this class to get a grade. You are in this class to grow.

Because of this, I do not use letter grades or "points" in my class **to determine final grades**. Points and letter grades are a necessary way to measure **a need for revision and growth**. **No grades in my class are final grades until the semester ends**. Instead of a traditional grading method, I grade on a Contract. What this means is that when you enter my course, you agree to do a number of tasks I have designed to enhance and grow your knowledge of critical thinking, writing, and reading.

However, education hasn't really been able to implement this as policy. We are trapped by a system that believes educational institutions should, above all, make money and produce a workforce. Because of this, I am still obligated to assign you a letter grade that somehow encapsulates all the hard work, struggle, and growth you've undertaken in 16 weeks.

### So here's the deal:

**If you complete the contract, you will get an B.**

**If you almost complete the contract, you will get a C.**

**If you complete about half of the contract or less, you will get a D.**

**If you never turn in a single assignment, you will get an F.**

**If you want an A, complete the entire contract, and do some of the extras I've developed to stretch your brain more. Show me you want to learn something by doing a little more than is required.**

The contract is a little complicated, as learning always is, so I've tried to keep things as simple as possible. Here's a brief overview, and then after that is a more detailed explanation.

### Brief Contract Overview

Assignment Group	% of Coursework	B	C	D
Essays and Lecture Activities	40%	You must turn in all of these. They must meet the assignment specifications.	You must turn in all of these. They must meet the assignment specifications.	If you are missing 1 of these assignments, you will earn a D.
Weekly Writing Assignments (Short Analysis <i>or</i> Reading Journal) and Weekly Short Analysis Responses in the Weekly Forum	30%	You must turn in at least 14 out of 15 weeks' worth. They must meet the assignment specifications.	You must turn in at least 12 out of 15 weeks' worth. They must meet the assignment specifications.	If you are missing at least 4 of these, you will earn a D.
Weekly Readings and Metacognitive Reading Logs	30%	You must turn in at least 14 weeks' worth. They must meet the assignment specifications.	You must turn in at least 13 weeks' worth. They must meet the assignment specifications.	If you are turn in 11 weeks' worth or fewer, you will earn a D.

### English 9 Grading Contract

When it comes to improving as a reader, my firm belief is that “more is better.” I also believe that “failure” is essential, so in this course, the only way to truly “fail” is to not make the attempt.

The more assignments you complete, the more words you write, the better your grade, period. If you want to know how you're doing in the course, simply keep track of **how much you're doing**.

### What does "to assignment specifications" mean?

There are three components of assignment specifications:

- **The deadline.** Turning an assignment in by the original deadline is to specifications. Turning in an assignment up to a week late is not to specifications, but I will **not take off points**. This means if you are **consistently late** throughout the semester, you will not be completing

assignments to specifications, **but your letter grade in the course will not be affected, points-wise.** However, if you know you are going to be late on an assignment, talk to me at least 48 hours before it's due! We can work something out and discuss strategies for being on time in the future.

- **The instructions.** Following the instructions for an individual assignment is key to meeting the assignment's specifications. For example, if I ask you to write 250 words and you only write 200, you haven't completed the assignment to the instructions. Leeway is always possible, however, if the response is clear, cohesive, and meaningful. Some people aren't as wordy as others, and that's fine. I actually appreciate brevity, despite what it may seem like given how much I've written on this section alone. This is why I grade with a Rubric. My recommendation is to always read the Rubric and Assignment Instructions thoroughly, at least twice, and then ask me questions if you have them.
- **Revisions.** If I ask you to revise, it means that the assignment did not meet the specifications. Revise means to look at the assignment again, and make changes based on my feedback, as well as your own knowledge of the assignment, writing, critical thinking, and the content of our course's readings. Sometimes I might ask you to revise because I don't think you wrote enough, or because there isn't enough textual evidence, or because you went off-topic. The most frequent reason for revision is lack of textual evidence--most students want to read something, do the assignment, and move on. They do not want to go back and hunt through the reading for textual evidence. This is why I assign MRLs! You must put quotes on those, and if you look ahead at your writing assignment for the week, you can keep track of quotations you might use later on the MRL.

### Essays and Lecture Activities

All Essays must be completed to assignment specifications to receive a grade in the course. Failure to complete any one of these requirements will result in a D for the semester. A D is not passing.

There are **two Essays** you must complete over the course of the semester (one is due Week 8, and the final is due at the end of the semester). Each Essay is a self-directed project, entirely of your own creation and standards.

These Essays are broken up into different components, and you must complete each component, as well as the Essay itself, to complete the Essay to Assignment Specifications. Here are the components:

1. Inquiry: Looking ahead, what interests you most in the coming weeks, and why?
2. Invention: Looking ahead, what question(s) at issue do you feel drawn toward, and how might you answer them?
3. Proposal: Describe your Essay in detail, including the format, the essential question, and the standards.
4. Submit your Essay on time.

5. Follow-Up Conference: Have a Live Chat conference with me **within one week of your submission date** to discuss your Essay:

- There are a number of ways to accomplish this particular task:
  - A phone call.
  - A Zoom call.
  - A Discord chat.
  - I record, you record a response, and so on, if it is literally impossible for us to meet simultaneously.

You can revise your Essays as many times as you want to meet the Assignment Specifications.

Lecture activities are peppered throughout the lectures to help you better engage with the material, and demonstrate that you have read the lectures. They must all be completed.

### **Weekly Writing Assignments and Weekly Short Analysis Responses in the Weekly Forum: Roles**

Weekly Writing Assignments and Weekly Discussion Posts is a bit of a misnomer, because **you will not do the same one every week**. One week you will compose a piece of writing, and the next week you might compose a different piece of writing, or a response to another person's piece of writing. Read the next part for more details.

All weekly assignments will be posted in a **Canvas Discussion Forum**, so that everyone can see them. ***If I have feedback, I will post that privately to you. No other students will ever see my feedback to you.***

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

- Post a Short Analysis (500-750 insightful, formal words) about an important aspect of the weekly assigned reading **by Thursday**, or
- Post a Reading Journal (250-400 insightful, informal words) about your impressions and questions related to the weekly assigned reading **by Thursday**, or
- Post a Short Analysis 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 (Ocean, Forest or Tundra).

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.

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 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.

### **Weekly Readings and Metacognitive Reading Logs (MRLs)**

You must complete all readings and MRLs in time to participate in class discussions and activities. My general advice to students is to try and get through at least 7 – 10 pages of reading a night, even if it means jumping ahead. You will find that you have completed all the course readings before they're due.

MRLs are for you, not for me. They're your way to keeping track of what you're reading, and your way of engaging with the text. You should have one MRL due a week. Some students find them arduous at the beginning, but by the end of the semester students appreciate the opportunity to share their thoughts and have a place to keep track of their engagement with the text.

### **Feedback**

Looking at and responding to feedback is one of the best ways to improve your writing skill, and students call it out as one of *the most useful things they get from literature and writing classes*.

### **Regular, Effective, and Meaningful Contact**

One of the challenges of online education is finding a way to have deep, meaningful communication with one another. It's important that instructors and students have regular, effective contact—and that there be meaningful and fulfilling communication between students, too.

I take great pride in communicating clearly with students and provides quick, helpful feedback. But I do have some limitations, including work hours and workload.

### **Instructor Workload**

As an instructor wearing several hats, I have an a large amount of student work to read and grade. I can handle it, but it's good for you to put in perspective how challenging time management might be for me over the next 16 weeks, as I know it will be for most of you. Remember that there are many of you, and only one of me.

### **Instructor Work Hours**

My normal work hours are 9:00 am-4:00 pm, Monday-Friday. I take holidays and weekends off. Most Fridays, I spend the bulk of the day in committee meetings. Like you, I have a life outside of work that matters to me (a partner, pets, a cramped apartment, dreams of being a novelist, and a side gig in transliteration services for Netflix). I can't do it all, but I'm shooting for the moon. So I need some downtime away from the computer. I bet you do, too. I avoid reading emails and messages outside of work time if I can.

My work schedule might not seem like an excellent match for those of you doing college work during evenings and weekends. Connecting with you matters to me, but know that there might be some time delay. Please be patient and give me time to get back to you if you send me a message outside of my regular work hours or days.

### **One-On-One Help**

**I will gladly meet with you during or even outside of my regular work hours** if you need support. I like making contact with students. It makes *you* feel more *real* to me when we meet, and students often experience the same lift by talking on the phone or Zooming. Zoom is usually the best since we can look at the same materials together. All you need to do is ask for an appointment, and we can set one up. It's not a special privilege I'm granting you—it's my job to meet with you. So ask away! My family can usually accommodate a little weekend work, too, so don't worry about asking for support if you're a "weekender" student.

### **Tutoring**

You may find that you want extra help with your reading and writing, but you'd rather not get it from me. That's fine. Tutoring support is available online from other CR faculty and staff. Our tutors are amazing, and it **IS** helpful to have an outside opinion from a different professor or skilled staff member. Check out the [Academic Support Center](#) for information about making an appointment. It's free and confidential (no one will tell me you went to a tutor).

### **Commitment to Communication and Feedback:**

Here's my commitment to you in terms of communication and feedback:

- Within the framework of my work schedule, **I will reply to your messages within 24 hours** (and probably sooner—I want to help you when you need it!).
- I will create **meaningful learning activities** that connect directly to the skills you need to master to succeed in this class, with **rapid feedback** so you can see when you're making progress. No bull-sh\*tty assignments. I hate those, and so do you.
- I will facilitate and monitor **threaded discussions** between students in small groups so you practice critical thinking and critical writing skills in a highly interactive and supportive cohort. If your group isn't working for you, let me know. I will probably rearrange the groups several times during the semester as enrollment shifts.
- I will read and evaluate your critical practices **within one week of submission**, including your discussion posts.
- I will grade your essays **within two weeks** of submission or let you know why there is a delay.
- I'll build the course in advance of the semester, but I'll chime in with real-time **Announcements** on a regular basis relating directly to the progress you're all making and the direction we're headed. I'm paying attention to what you're doing every workday.
- I'll **adjust** elements of the class, syllabus, and schedule if they aren't effective. You can email me or send me a Canvas message if you don't think something is working, or you can make an anonymous online comment [though this link](#), also accessible in the Modules section of Canvas. I want you to finish English 9 saying, "This was the best online class I've ever had!"

## Admissions Deadlines & Enrollment Policies

### Fall 2020 Dates

- *Classes begin: 8/22/20*
- *Last day to add a class: 8/28/20*
- *Last day to drop without a W and receive a refund: 9/4/20*
- *Labor Day (all-college holiday): 9/7/20*
- *Census date: 9/8/20 or 20% into class duration*
- *Last day to petition to file P/NP option: 9/18/20*
- *Last day to petition to graduate or apply for certificate: 10/29/20*
- *Last day for student-initiated W (no refund): 10/30/20*
- *Last day for faculty initiated W (no refund): 10/30/20*
- *Veteran's Day (all-college holiday): 11/11/20*
- *Fall break (no classes): 11/23/20-11/28/20*
- *Thanksgiving (all-college holiday): 11/25/20-11/27/20*
- *Final examinations: 12/12/20-12/18/20*
- *Semester ends: 12/18/20*
- *Grades available for transcript release: approximately 1/8/21*

Students who have experienced extenuating circumstances can complete & submit the ***Excused Withdrawal Petition*** to request an Excused Withdrawal (EW) grade instead of the current Withdrawal (W) or non-passing (D, F & NP) grades. The EW Petition is available from the Admissions and Records Forms Webpage. Supporting documentation is required.

### Academic Dishonesty

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. 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 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, the student 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. 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](#).

## Inclusive Language and “Distressing” Ideas

My primary goal is to facilitate learning for everyone, and that includes monitoring discussions to ensure that we treat each other with respect, following the student Code of Conduct ([AP 5500](#)). This includes using language that is inclusive and respectful.

No one should treat another student with disrespect, but this brings to mind a larger question: If the personal beliefs and prejudices of fellow classmates are upsetting and offensive, does that constitute a violation of the code of conduct?

My thought is “no.” Learning cannot happen in an environment where controversial ideas cannot be articulated or freely tried out. We all hold beliefs that we haven't thought out carefully, and we all have prejudices of which we aren't consciously aware.

I will strive to protect free expression in this class, including speech that students might find ignorant and offensive, as long as it does not violate the Code of Conduct. In other words, it's okay to be wrong. **Just don't be deliberately mean or disrespectful.**

Part of your task here in becoming a better critical thinker is to recognize your values are shaped by individual experiences limited by your own life. Other people see the world differently because they experience it differently. They have much to tell us, even if we find it wrongheaded or distasteful. We're going to practice avoiding overgeneralizations and oversimplifications, but we will also recognize the inherent imperfection of ourselves and our fellow learners. Our task is to **understand** different perspectives in world literature. We can practice that task by extending our need to understand to the people around us as well as those writers of long ago.

In college, we hold ideas up to the light of reason. We do not hide them away--especially ones that might be based on prejudice or faulty assumptions. How else can we grow our critical thinking skills? This is *public* education. It is meant to serve the *public*.

Side-stepping controversial ideas might be appropriate at Thanksgiving dinner with Grandma, but it is counter-productive in academic work. We all signed to learn, and we are on the same journey. As people in pursuit of education, **all of us** must constantly examine and reexamine those things we hold as true and right and good; it is part of the critical thinking process. I join you in that, learning from my students each semester.

So, expect to be introduced to new ways of seeing things. Understand in advance that your ideas, values, and beliefs may be challenged in this class—in fact, ought to be challenged—as part of the learning process. Mine will be, too. I look forward to that as a learning opportunity.

All that being said, I will not provide a platform to views that threaten the free speech of other students. Free speech does not equate to freedom from consequences. This is why we have a Code of Conduct, to protect teachers and students not from hateful views, but from being silenced by threatening language from others.

### **Setting Your Preferred Name in Canvas**

I would like to address you as you would like to be addressed. Students have the ability to have an alternate first name and/or add preferred pronouns in Canvas. Contact [Admissions & Records](#) to request a change. Your preferences will only be listed in Canvas. This will not change your legal records. See the [Student Information Update form](#) for more information.

If you have a pronoun preference that you want to share with me, please tell me. Like most people, I make assumptions about gender based on visual cues and first names. Sometimes they're wrong; feel free to alert me if you have a preference or a correction.

I go like to be called Laurel, but if you want to invent a nickname for me that is both dignified and approachable, by all means, go ahead. If you want to talk about me in the third person, she/her/hers pronouns work for me.

### **Canvas Information**

If using Canvas, include navigation instructions, tech support information, what Canvas is used for, and your expectation for how regularly students should check Canvas for your class.

Log into Canvas at <https://redwoods.instructure.com>

Password is your 8 digit birthdate

For tech help, email [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160

Canvas Help for students: <https://www.redwoods.edu/online/Help-Student>

Canvas online orientation workshop:

<https://www.redwoods.edu/online/Home/Student-Resources/Canvas-Resources>

### **Community College Student Health and Wellness**

Resources, tools, and training regarding health, mental health, wellness, basic needs, and more designed for California community college students, faculty, and staff are available on the California Community Colleges [Health & Wellness website](#).

[Wellness Central](#) is a free online health and wellness resource that is available 24/7 in your space at your pace.

Students seeking to request a counseling appointment for academic advising or general counseling can email [counseling@redwoods.edu](mailto:counseling@redwoods.edu).

## Student Support Services

The following online resources are available to support your success as a student:

- [CR-Online](#) (Comprehensive information for online students)
- [Library Articles & Databases](#)
- [Canvas help and tutorials](#)
- [Online Student Handbook](#)

[Counseling](#) offers assistance to students in need of professional counseling services such as crisis counseling.

Learning Resource Center includes the following resources for students

- [Academic Support Center](#) for instructional support, tutoring, learning resources, and proctored exams. Includes the Math Lab & Drop-in Writing Center
- [Library Services](#) to promote information literacy and provide organized information resources.
- [Multicultural & Diversity Center](#)

Special programs are also available for eligible students include

- [Extended Opportunity Programs & Services \(EOPS\)](#) provides financial assistance, support and encouragement for eligible income disadvantaged students at all CR locations.
- The TRiO Student Success Program provides eligible students with a variety of services including trips to 4-year universities, career assessments, and peer mentoring. Students can apply for the program in [Eureka](#) or in [Del Norte](#)
- The [Veteran's Resource Center](#) supports and facilitates academic success for Active Duty Military, Veterans, and Dependents attending CR through relational advising, mentorship, transitional assistance, and coordination of military and Veteran-specific resources.
- Klamath-Trinity students can contact the CR KT Office for specific information about student support services at 530-625-4821

## Course Schedule (subject to change at Instructor's discretion)

KEY:

SA = Short Analysis

SAR = Short Analysis Response

RJ = Reading Journal

I will have Announcements as well as Week-At-A-Glance pages with this information, as well. There will be no opportunity for students to be confused about what their Role is that Week!

During Week 1, all students are required to at least introduce themselves, in addition to their other duties.

### Schedule for Roles

Week	Forest	Ocean	Tundra
1	Intro Post + SA	Intro Post + RJ	Intro Post + SAR
2	SAR	SA	RJ
3	RJ	SAR	SA
4	SA	RJ	SAR
5	SAR	SA	RJ
6	RJ	SAR	SA
7	SA	RJ	SAR
8	-	-	-
9	SAR	SA	RJ
10	RJ	SAR	SA
11	SA	RJ	SAR

12	SAR	SA	RJ
13	RJ	SAR	SA
14	SA	RJ	SAR
15	SAR	SA	RJ
Finals Week	-	-	-

### Course Reading Schedule

Module	Weeks	Weekly Reading Assignment
Introduction	Week 1 August 24 - August 30	Introduction Module “Jabberwocky” by Lewis Carroll
	Week 2 August 31 - September 6	<i>Beowulf</i> c. I - XIV
<i>Beowulf</i>	Week 3 September 7 - September 13	<i>Beowulf</i> c. XV - XVII
	Week 4 September 14 - September 20	Finish <i>Beowulf</i>
<i>The 1001 Nights</i>	Week 5 September 21 - September 27	“The City of Brass”
<i>Carmilla</i>	Week 6 September 28 - October 4	<i>Carmilla</i> pp. 1 - 27
	Week 7	Finish <i>Carmilla</i>

	October 5 - October 11	
No readings	Week 8 October 12 - October 18	Working on Critical Essay
<i>Metamorphosis</i>	Week 9 October 19 - October 25	<i>Metamorphosis</i>
		“The House of Asterion”
		“Deutches Requiem”
Short Stories	Week 10 October 26 - November 1	“The Feather Pillow” “Ortolan” “The Ones Who Walk Away from Omelas” “The Ones Who Stay and Fight”
<i>A Madman’s Diary</i>	Week 11 November 2 - November 8	<i>A Madman’s Diary</i>
	Week 12 November 9 - November 15	<i>Krik? Krak!</i> c. 1 - 5
<i>Krik? Krak!</i>	Week 13 November 16 - November 22	Finish <i>Krik? Krak!</i>
Junji Ito	Week 14 November 30 - December 6	“A Deserter in the House” “The Enigma of Amigara Fault”
Creepypasta	Week 15 December 7 - December 13	“Ted’s Caving Page”
No readings	Finals Week December 14 -	Streaming a film!

December 18