



## Syllabus for ENGL 1B V0663

### **Course Information**

Semester & Year: Spring 2021

Course ID & Section #: ENGL 1B V0663

Instructor's name: Jonathan Maiullo

Course units: 3

### **Instructor Contact Information**

Office location or \*Online: Online

Office hours: By Appointment

Phone number: (517) 474-2219

Email address: jonathan-maiullo@redwoods.edu

### **Catalog 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 the critical thinking transfer requirements.

### **Course Student Learning Outcomes (*from course outline of record*)**

- Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works. Expected SLO Performance: 60
- Evaluate, use, and document evidence from primary and secondary sources to support, develop, or validate judgments.

### **Prerequisites/co-requisites/ recommended preparation**

ENGL 1A

### **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 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.

## Support for online learners during COVID-19

In response to COVID-19, College of the Redwoods moved the majority of its courses online to protect health and safety. As the faculty and students adjust to this change, clear communication about student needs will help everyone be successful. Please let me know about any specific challenges or technology limitations that might affect your participation in class. I want every student to thrive.

## Evaluation & Grading Policy

Passing grade in ENGL 1B is a C

- Readings and questions 20%
- Reading response 20%
- Writing activities, including essays 50%
- Meme response 10%
- Goodreads.com reviews extra credit 10%

## Admissions deadlines & enrollment policies

Spring 2021 Dates

- Classes begin: 1/16/21
- MLK Jr. Birthday (all campuses closed): 1/18/21
- Last day to add a class: 1/22/21
- Last day to drop without a W and receive a refund: 1/29/21
- Census date: 2/01/21 or 20% into class duration
- Last day to petition to file P/NP option: 2/12/21
- Lincoln's Birthday (all campuses closed): 2/12/21
- President's Day (all campuses closed): 2/15/21
- Last day to petition to graduate or apply for certificate: 3/04/21
- Spring Break (no classes): 3/15/21 – 3/20/21
- Last day for student-initiated W (no refund): 4/02/21
- Last day for faculty-initiated W (no refund): 4/02/21
- Final examinations: 5/08/21 – 5/14/21
- Semester ends: 5/14/21
- Grades available for transcript release: approximately 5/31/21

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 in the Classroom

College of the Redwoods aspires to create a learning environment in which all people feel comfortable in contributing their perspectives to classroom discussions. It therefore encourages instructors and students to use language that is inclusive and respectful.

## Setting Your Preferred Name in Canvas

Students have the ability to have an alternate first name and pronouns to appear in Canvas. Contact [Admissions](https://www.redwoods.edu/admissions/Forms) [HYPERLINK "https://www.redwoods.edu/admissions/Forms"& HYPERLINK "https://www.redwoods.edu/admissions/Forms" Records](https://www.redwoods.edu/admissions/Forms) to request a change to your preferred first name and pronoun. Your Preferred Name will only be listed in Canvas. It does not change your legal name in our records. See the [Student Information Update form](#).

## 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 birth date

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 trainings 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 HYPERLINK](#)

"<https://www.ccstudentmentalhealth.org/health-wellness-for-students/>" & [HYPERLINK](#)

"<https://www.ccstudentmentalhealth.org/health-wellness-for-students/>" [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).

## Emergency procedures / Everbridge

College of the Redwoods has implemented an emergency alert system called Everbridge. In the event of an emergency on campus you will receive an alert through your personal email and/or phones.

Registration is not necessary in order to receive emergency alerts. Check to make sure your contact information is up-to-date by logging into WebAdvisor <https://webadvisor.redwoods.edu> and selecting 'Students' then 'Academic Profile' then 'Current Information Update.'

Please contact Public Safety at 707-476-4112 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have any questions. For more information see the [Redwoods Public Safety Page](#).

In an emergency that requires an evacuation of the building anywhere in the District:

- 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 campus authorities.

### Del Norte Campus Emergency Procedures

Please review the [Crescent City campus emergency map](#) for campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). For more information see the [Redwoods Public Safety Page](#).

### Eureka Campus Emergency Procedures

Please review the [campus emergency map](#) for evacuation sites, including the closest site to this classroom (posted by the exit of each room). For more information on Public Safety go to the [Redwoods Public Safety Page](#). It is the responsibility of College of the Redwoods to protect life and property from the effects of emergency situations within its own jurisdiction.

In the event of an emergency:

- Evaluate the impact the emergency has on your activity/operation and take appropriate action.
- Dial 911, to notify local agency support such as law enforcement or fire services.
- Notify Public Safety 707-476-4111 and inform them of the situation, with as much relevant information as possible.
- Public Safety shall relay threat information, warnings, and alerts through the Everbridge emergency alert system, Public address system, and when possible, updates on the college website, to ensure the school community is notified.
- Follow established procedures for the specific emergency as outlined in the College of the Redwoods Emergency Procedure Booklet, (evacuation to a safe zone, shelter in place, lockdown, assist others if possible, cooperate with First Responders, etc.).
- If safe to do so, notify key administrators, departments, and personnel.
- Do not leave campus, unless it is necessary to preserve life and/or has been deemed safe by the person in command.

## **Klamath Trinity Campus Emergency Procedures**

Please review the responsibilities of, and procedures used by, the College of the Redwoods, Klamath-Trinity Instructional Site (KTIS) to communicate to faculty, staff, students and the general public during an emergency. It is the responsibility of College of the Redwoods, Klamath-Trinity Instructional Site (KTIS) to protect life and property from the effects of emergency situations within its own jurisdiction.

- In the event of an emergency, communication shall be the responsibility of the district employees on scene.
  - a. Dial 911, to notify local agency support such as law enforcement or fire services.
  - b. If safe to do so, notify key administrators, departments, and personnel.
  - c. If safe to do so, personnel shall relay threat information, warnings, to ensure the school community is notified.
  - d. Contact Jolene Gates 530-625-4821 to notify of situation.
  - e. Contact Hoopa Tribal Education Administration office 530-625-4413
  - f. Notify Public Safety 707-476-4111.
- In the event of an emergency, the responsible district employee on scene will:
  - Follow established procedures for the specific emergency as outlined in the College of the Redwoods Emergency Procedure Booklet.
  - Lock all doors and turn off lights if in lockdown due to an active shooter or similar emergency.
  - Close all window curtains.
  - Get all inside to safe location Kitchen area is best internal location.
  - If a police officer or higher official arrives, they will assume command.
  - Wait until notice of all is clear before unlocking doors.
  - If safe to do so, move to the nearest evacuation point outside building (Pooky's Park), directly behind the Hoopa Tribal Education Building.
  - Do not leave site, unless it has been deemed safe by the person in command. Student Support Services (required for online classes)

## **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](https://redwoods.libguides.com/az.php) [HYPERLINK "https://redwoods.libguides.com/az.php"&](https://redwoods.libguides.com/az.php) [HYPERLINK "https://redwoods.libguides.com/az.php" Databases](https://redwoods.libguides.com/az.php)
- [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](https://www.redwoods.edu/student-services/Home/Multicultural-and-Diversity-Center) [HYPERLINK "https://www.redwoods.edu/student-services/Home/Multicultural-and-Diversity-Center"&](https://www.redwoods.edu/student-services/Home/Multicultural-and-Diversity-Center) [HYPERLINK "https://www.redwoods.edu/student-services/Home/Multicultural-and-Diversity-Center"](https://www.redwoods.edu/student-services/Home/Multicultural-and-Diversity-Center) [Diversity Center](#)

Special programs are also available for eligible students include

- [Extended Opportunity Programs](http://www.redwoods.edu/eops) [HYPERLINK "http://www.redwoods.edu/eops"&](http://www.redwoods.edu/eops) [HYPERLINK "http://www.redwoods.edu/eops" Services \(EOPS\)](http://www.redwoods.edu/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

## ENGL 1B: An Introduction

### *Literature: Mirrors and Light*

Imagine your reflection in a bathroom mirror. It's your face, you're familiar with it. Its contours are as plain or as rugged as you remember them. The hair is about the right color and texture, maybe a little longer or shorter than you'd like. The eye color looks a little washed out under the glare of the lights, but your eyes have the same candor and intelligence that people have commented on. Now, imagine your bathroom has a dimmer switch, reach for it and begin to dim the light. What happens? You'll notice certain features disappear, while others slowly reveal themselves. The shadows under your eyes elongate, the divot under bottom lip disappears but your smile lines assert themselves. The colors change, your eyebrows become heavier. Is this the same person?

Now imagine that you've got lights all over the place, different colors, sizes, wattages, florescent, halogen, neon, sodium arc and you can adjust them all. The scene in the bathroom isn't changing but what's embellished or dimmed does. This scene is literature. The bathroom mirror is the known world and the lights are the elements of literature: themes, symbols, characters, plot structure, genre, setting and narration. Note that the background will change. The bathroom background that's seen beyond

your face could have a clawfoot tub or it might be an outhouse. It might have a bidet or a 24-pack of toilet paper on the floor. Rather than focus on these aspects of time and place (which are inevitable), it's important to watch what the light is doing. What objects are clearly shown and which are dimmed and what about the face in the mirror? Do the lights make it look morose, defiant or jubilant?

Too often we think of literature as indulgence, as story for entertainment's sake, but in this class you will learn that all literature is only a mirror on the world we live in, utilizing different lights. Yes, the scenes that result are entertaining (really good writing can show you aspects of your face you never noticed before) but they're also communicating something. The trick is to look beyond the face in the mirror and see what the lights are doing. This makes it easier to understand *why* this has been done.

Some people fear that being able to see the lights will spoil their appreciation of the reflection, but, like anything else, knowing how something is done and understanding the complexity and artistry that goes into it, only enables the viewer a better scope of appreciation. After all, we are all a little bewitched by our reflection in a mirror. And that's the last thing, remember that we started with your face. That's what it will always be, your face in that mirror. It takes practice to see that when the lights are doing their job, but once seen, it can't be unseen. YOU are at the center of every story, because YOU are the one reading.

As we read different stories (and a novel) this semester, you will consider the various ways these lights are working in a way in which you will be able to apply to future readings—not just fiction—in order to better understand them, what the writer is doing and how successfully they're doing it.

***Some terms to keep this from getting too confusing as we go on.***

Text, reading and story are basically used interchangeably. 'Text' is anything written, or recorded, usually in the sense of something that is studied. 'Reading' is anything we read and 'Story' is what we read with a plot.

## Grade breakdown

**All assignments due Sunday 11:59 with the exception of the first reading response, due Thursday 11:59**

- Readings and questions 20%
- Reading response 20%
- Writing activities, including essays 50%
- Meme response 10%
- Goodreads.com reviews extra credit 10%

## Assignments

### Readings:

This class is primarily about reading critically and responding to what we read. It is important to understand that reading is an unnatural activity which must be cultivated and adapted to changing demands. The kind of reading you did when you learned to read differs greatly from the reading you're doing now. Therefore, the skill must be updated and reconsidered. To be good readers, we must pay attention to what we're doing when we read.

In this class, you will read longer texts for longer durations of time. In order to do this successfully, and remember what you've read you will need to do two things. The first will be to pay attention to your process, be aware when your attention strays, when you're having a difficult time understanding something or when something surprises you. In short, communicate with the text: note its characters, ask it questions or challenge its presumptions. This will prepare you to discuss the text in class.

The second thing, and this is the most important, you must *enjoy* what you're reading. In this class, we will be predominantly reading fiction. There is a great deal for you to enjoy, but you have to allow yourself to enjoy it.

Please remember that you should allow double the time for weekly work as your credit load. This three-credit class might require up to six hours of reading and writing a week. Make sure you have time for it. There's a stark difference between Sparknotes and a story: Sparknotes are studying, a story is something to be enjoyed.

### *Tips on reading:*

*In order to enjoy a story, it's important to be relaxed and free from distraction. Note that when your phone beeps, even if you don't check it, it breaks your concentration. In this communicative age, I know it is hard to limit distractions, but silence phones and notifications and you will read easier.*

*Additionally, it's important to find a place where you are comfortable. I have a noisy house, so I prefer to go out to do my reading. If background noise helps, try a cafe, if you prefer quiet, try finding a place in a park. We've got some great silent parks around here. And, by all means, if you prefer staying at home, find a comfortable place to enjoy your reading there which is free from distraction. Just don't get too comfortable and fall asleep.*

*Remember, that reading requires a kind of attention you're not accustomed to using. It takes practice to get comfortable reading and letting your imagination bring you into the story. And, yes, some stories will resonate and others won't. But remember that the first page or two can be a bumpy entry, but once the details start to pile up, their combination will create an impression and your mind will do the work for you. You might want to go back and reread the beginning of the story after you have finished it. I always find it helpful to compare the ending and the beginning.*

**Required texts:** All our readings are available online and are linked each week in the 'readings' page on Canvas. The only required textbook information is below:

Mccullers, Carson. *The Heart is a Lonely Hunter*. Any edition is fine. Used or new.

*Take a look at the novel after you purchase it. At the end of the semester, when you are limbered up for reading, we will read this book in three weeks. This will be at the end of the semester when you will have finals preparation*



*in other classes. Please keep this amount of reading in mind when planning for your final weeks of class. I want you to have enough time to read and consider the profundities of this novel.*

### **Questions:**

Because this class is in an online format, our discussion capabilities will be limited, therefore I want you to respond to the readings in a number of ways so that we've covered what we would in a class discussion.

Each week, after the readings, you will be assigned questions which will probe your understanding of the text. These questions should be answered in complete sentences and thoroughly read so you respond to all the parts of the question. Note, if you haven't done the reading it will take you just as long to look up all the answers to these questions as it would just to read the story. Better just to read first and then consider the question while it's still fresh in your mind.

Your answers should point to specific places in the text for your evidence. Therefore, you will need to use quotes from the texts themselves to answer the questions.

For example:

*Q: How does the narrator of "Berenice" prove himself unreliable?*

*A: From the introduction, the narrator, Egaeus, labels himself as someone who has trouble perceiving reality. He tells us "the realities of the world affected me as visions...while the wild ideas of the land of dreams became....the very deed of existence." No one would be inclined to believe the story of someone who freely admits to such perception problems. In addition to this, Egaeus seems to be a figment of the imagination. "It is mere idleness to say that I had not lived before." In this vague line Egaeus hints at the possibility that he is more of a tradition than a character. The entire story might be an allegory and Egaeus no more than an idea.*

Note how in that example, the author uses quotes from the text to plainly support their reading. Remember, if you make a claim, you must show evidence for it.

### **Metacognitive reading responses:**

As I've written above, it's important for us to think about what we're doing when we read and, also what the author is doing. It's also important to hone the skill of personal reflection during and after you've finished reading. Ask yourself how a story opposes or confirms what you know to be true of the world. And consider how your background may affect your perception of a text. This 'thinking about thinking' is called metacognition and it helps readers to make valuable connections to what they read that enrich their understanding.

Begin by writing a very brief synopsis of what you understand the text to be about. This could consider theme or idea. Basically the question is 'what do you think the author was trying to communicate?'

Then, use a quote from the story to ask a question you have or make a connection you can make to something else you've read or your own life experience. The format of these responses is largely up to you, I'd suggest using a table to make them clear.

For example;

**Summary:**

“Berenice” is a story about isolation and finding a way in. The protagonist Egaeus covets Berenice’s ability to belong and attempts to steal it with tragic consequences.

Quote	Question/connection”
<i>“In an evil moment, I spoke to her of marriage”</i>	<i>Previously the narrator had mentioned Berenice as someone he ‘had never loved’. Why, even in an ‘evil moment’ does he marry her? There seems to be no rationale for this.</i>

Note that your response is due **Thursday 11:59—the only thing not due Sunday.**

Because we often discuss reading in smaller groups than a class size, I will be putting you in groups of 3-5 for these responses. These will be your ‘reading discussion groups’ and you will be with the same group throughout the semester.

Once you have posted your response or connection, respond to one of your peers’ posts. Either answer the question or connect to their connection.

As a response to the above example, I would write:

*“In my opinion, Egaeus has asked Berenice to marry him precisely because he doesn’t love her. He talks about his ‘abstractions of the mind’ and he defines himself as a logical person when he says “my passions were always of the mind”. It is sad, but I think he’s married Berenice to analyze her, rather than to love her. A strange concept, but Egaeus is a strange guy.”*

**Writing activities:**

Each week, depending on the reading and the aspect of it I’d like you to consider, you will have a writing assignment. Some writing assignments will ask you to consider a particular aspect of the text, while others will be cumulative and will ask you to interpret multiple aspects of the text. These latter will form essay responses. We will have three essay assignments in this class. The first two will be peer reviewed.

For the first two essays, you will have access to examples from previous classes and I will supply a rubric so you can see what I will be looking for when grading.

All writing assignments must be in MLA format. Don’t let this scare you. MLA format isn’t difficult, but it’s important to recognize that college-level writing is done in MLA, APA or Chicago formats depending on the subject.

While there are no page or word requirements, one-time writing responses should be around 1 page double-spaced and essays should be between 3-5 pages double spaced. Note this is not because more writing is somehow *better* than less writing, but rather because it is difficult to say anything significant about a complex work of literature in less than a page.

Essay 1: Critical Interpretation: Ask what the text is saying about the world

Essay 2: Comparison: Compare texts’ treatments of a similar theme

Essay 3: Analyze a novel through a school of literary criticism

### **Meme responses:**

Being able to see the humor in something that pokes fun at the themes, style, characters, tropes and plot of a text is a key to understanding how these things are working. Comics, memes or jokes about an author and their work are only funny when you've understood something about how this author uses their particular lighting (I'm referring back to the earlier mirror analogy). Each week, we'll take a look at the humor that has resulted from what we're reading and consider what makes it funny. I'm looking for the ability to summarize well here. About a paragraph in length is fine.

*For example: With the pictured meme, the humor lies in the repeated theme of immurement or internment in Poe's short stories. In most examples, those subject to confinement are hapless such as in "The Cask of Amontillado". These characters are either tricked or else accidentally into a situation in which they are trapped in a horrible fate. This later became a repeated theme in not only horror fiction but in fiction of the 20<sup>th</sup> century, Mark Twain and Oscar Wilde among those who consigned their characters to such a fate. Some sources relate this to the historical punishment of people being walled up in construction—a theme that continues today usually in reference to mafia executions. Other sources attribute this to the prevalent 19<sup>th</sup> century fear of being buried alive—which Poe also writes about.*

*This meme is funny because it gives Fortunado's point of view after the story is over. The happy-go-lucky jester has retained his lighthearted tone even in death. Clearly he regrets going into the cellar with Montresor,--duh.*

### **Goodreads.com reviews:**

Because reading is a compromise between author and reader, interesting things can result when we consider how others may view books, stories or even words. I am always reminded of how blown away I was when I first read of Malcolm X's revelation about the positive connotations for the word 'White' and the negative connotations for 'Black' in English. While it's important to consider the limitations imposed by time periods and not dismiss everything up until yesterday because it doesn't fit our moral standards, it's also important to consider how authors or their readers may have been blind to certain ways their work would be read.

When we have a conversation about literature, we consider different perspectives that can allow us to see how a text might have relevance or significance for someone which could reasonably vary from our own.

Use what you've written for class each week to complete a review of what you've read. This will give you an opportunity to evaluate what you're reading. If you don't like it, say so, but make sure you explain why. The same goes for stories that you loved. Share your opinions and enter the greater conversation surrounding this story.

All goodreads.com reviews are **extra credit**. If you complete a review for each reading this semester your grade will be raised by 10%

Starting an account on Goodreads.com is pretty easy. Let me know if I can help you with it.

### **Responses to assignments**

I provide feedback for all work in this class. Please get in the habit of reading my feedback. Canvas will notify you once an assignment has been graded—usually done on Monday and Tuesday. When you get this notification, please click the assignment, ‘submission details’, and ‘view feedback’ to read what I’ve written if it isn’t already displayed with the grade. In the third week, I’ll have you take a look at how to view my feedback on all assignments.

## Extra Credit

Because the nature of an online class makes the kind of face-to-face discussion of stories more difficult and computers make it difficult to write in the margins as you read, I am offering various ways to receive extra credit in this class through interaction with what you read.

All extra credit assignments can be submitted each week. They are to be found in the ‘Extra credit and Materials’ module at the top of the page. Resubmit subsequent assignments to the same places.

**Conversations:** It’s important to discuss what we read. Although we will be doing this using a template each week, I’d like you to discuss the readings informally as well. Imagine these discussions taking place in a hallway between classes or in the cafeteria. You bump into a classmate and say, “what was with that story?” or “Why did he have us read that?” A conversation ensues, brief but important for your understanding of the story. Meet with a peer on your own time—you’ll exchange contact info in our all-class meeting the first week—and type up a paragraph about your discussion including who took part. You can do this each week.

**Annotations:** It’s just as important to talk to the story as you read it. Don’t let the meaning pass you by ask questions, mark important events and note anything that seems symbolic or strange as you read. The stories we’ll be reading in this class have layers of meaning that are revealed the more we interact with them.

To submit annotations, you can either print the week’s reading, write on the pages and submit a clear picture of this (clear means I can read what you’ve written) or you can copy and paste the text into a Word document and use ‘inset’ and ‘comment’ and ‘highlighter’ functions to mark the text. You can submit these each week for two extra credit points.

**Weekly Schedule:** Sometimes, especially when working online, a week can get away from you. It’s Sunday afternoon and you’re looking at a pile of assignments and you’ve got kids to feed, work to go to or both. To make online classes less stressful, plan out your week. Our classes will repeat the same assignments most weeks. Use an organizer to plan your week using times and assignments and submit this each week for one extra credit point.

	Readings	Reading Questions	Reading Discussion	Writing Activity	Meme response
Monday	5-7pm	7-9pm			
Tuesday					
Wednesday			10-12pm		
Thursday					
Friday				5-7pm	7-8pm
Saturday					

## Information

### Contact and response time

Will be using Canvas messenger as the primary means of contact for this class. If you send me a message Monday-Thursday between 8am and 4pm I will respond within an hour. If you send me a message outside these times, the response time could be as long as 48 hours, although usually it will be more like 12.

### A note on asynchronous work

Having been a student in online classes, I know how easy it is to push online asynchronous classes into the background because they don't have to be 'done' by any particular time—except the due date. However, it's important to remember that if you were in face-to-face classes, you'd be spending three hours a week actively discussing the material you've read with your classmates and me.

Yes, you could probably skim the readings, answer the questions in the shortest way possible and focus on just getting each assignment completed, but keep in mind that real-world learning seldom results from checking items off a list. In order to learn from this class, it's important that you interact with the content. Take the three hours we'd be in-class and use them to your benefit.

It's also easy to fall behind when classes are online. If something happens and you need to turn in an assignment late, please let me know.

### Late work

My policy on late work is that it will be docked 50% unless you've contacted me and worked out a date to hand it in. I encourage you to communicate with me and let me know if you need to hand something in late, when I know in advance, you'll find I'm quite lenient.

### Office hours

I have no set office hours because I am available, by appointment Monday-Thursday 8-4. Send me a message through Canvas to set up a meeting.

## Calendar

So you can keep track of what we'll be doing each week (and why) here's a course calendar. Like everything else in this syllabus, it's subject to change.

Class	Concepts	Focus/objectives	Reading	Questions and activities	Writing Activity
1 Jan 18-34	Discussion provides important viewpoints  Value of a learning	Collaborate to establish a classroom community  Consider the value of	Syllabus	Questions on syllabus  Meet reading groups	Introductions  How will you do reading? Define your 'reading place'

	community	viewpoint  Apply the notion that reading is a compromise			
2 Jan 25-31	Our experience is at the center of our reading  All stories are a product of time and place  Each subject has a language; the language of discussing literature	Observe our reading  Applying the idea that we are always at the center of a text through connections  Understanding how other viewpoints add to critical interpretation	<a href="#">Porter "The Grave"</a>		Consider varied points of view and compare them to your own after reading the text.  Create a venn diagram between yourself and two other readers.
3 Feb 1-7	The metacognitive funnel: pay attention to your attention  Annotating for meaning	Observe reflect on and apply metacognition  Understanding and applying the concept of critical annotations  Learning that reading is a skill in ongoing development	<a href="#">Borges "Funes The Memorious"</a>		Read aloud a difficult paragraph and record  Funes annotations

		Write a thesis			
4 Feb 8-14	<p>All text is argument</p> <p>Rhetorical appeals vary persuasion</p> <p>Interpretation and evaluation</p> <p>Making connections</p> <p>Thesis on literature</p>	<p>Evaluation vs. Interpretation</p> <p>Applying the idea that 'all text is argument'</p> <p>Considering the application of the rhetorical triangle in literature</p> <p>Understanding the difference between personal and aesthetic judgment</p>	<p><a href="#">Lovecraft "The Terrible Old Man"</a></p> <p><a href="#">Essay 1 Assignment</a></p>		<p>Recording on the significance of a text</p> <p>Essay 1 claim: write in simplified language</p>
5 Feb 15-21	<p>Writing is unnatural</p> <p>Writing is a technology to produce ideas</p> <p>Good writing is personal</p> <p>Considering audience in writing</p>	<p>Writing about fiction as a response to the author</p> <p>Developing identity as a writer</p> <p>Understanding that writing is not natural</p> <p>Avoiding microrevision</p>	Essay example		Essay 1 "Critical Interpretation" outline

		Writing an outline			
6 Feb 22-28	<p>Primary and secondary sources</p> <p>Introducing and explaining quotes</p> <p>Doing research for literature</p> <p>MLA citation format</p>	<p>Research</p> <p>Finding, selecting and citing primary and secondary sources for an essay responding to an issue introduced in fiction</p>		MLA questions	Annotated bibliography
7 March 1-7	<p>Questions are audience feedback</p> <p>Avoiding unnecessary language</p>	<p>Peer review and understanding common errors</p> <p>Using rubrics to objectively consider writing</p>		Common errors quiz	Rough draft Thursday: peer review Sunday
8 March 8-14	<p>Understanding conflict and its role of the 'why' in a plot</p> <p>Types of conflict</p> <p>Ways of using time in a story</p> <p>Different ways to consider the 'why':</p>	<p>Plot structure</p> <p>Consider and apply time and conflict in fiction</p> <p>Understanding how these elements communicate the 'why' behind protagonist's struggles</p>	<a href="#">Vonnegut "A Deer in the Works"</a>	Complete a pyramid and Vonnegut graph for "A Deer in the Works"	<p><b>Essay 1 revised Draft</b></p> <p>Take one of your graphs and explain what this reveals about the <i>why</i> of the story. What force is moving the plot along? What can you see in the movement? What is the protagonist's relationship to the obstacle?</p>



	different graphs				
9 March 22-28	Differentiating between narrator and author and its importance  Types of narrator and what they reveal (or conceal)	Narration  Understanding how narrators shape a reader's understanding of a text  Considering that the author is not the narrator and what this means	<a href="#">"Berenice"</a> E.A. Poe	How has Poe been conflated with his narrators?  <a href="#">Poe's relationship with Rufus Griswold</a>	Define how Egaeus is unreliable. Give three examples from the text with explanations
10 March 29- April 4	Symbols exist in the real world  Symbols change depending on perspective  Symbolic 'tropes'	Symbols  Understanding common western literary symbols  Considering symbol, trope, cliché and archetype as separate	<a href="#">"The Orphanage"</a>	Symbols handout	Annotate symbols in "The Grave". Note where else you've seen this symbol
11 April 5-11	Theme is not moral  Theme is common ground  Using a specific way to respond to a	Themes  Using themes to understand a text  Considering common western themes	<a href="#">"The Dead"</a>		List all themes in all readings—share—compare two treatments of the same theme

	<p>theme becomes genre</p> <p>Theme in character is archetype</p>	<p>in literature</p> <p>Connect themes in different texts</p>			
<p>12</p> <p>April 12-18</p>	<p>Synthesis is combing varied viewpoints</p>	<p>Essay 2</p> <p>Understand and apply the concept of synthesis in writing</p>			<p>Outline, rough draft and peer review</p> <p>Find a source on one theme and share</p>
<p>13</p> <p>April 19-25</p>	<p>The canon is a continuum</p> <p>Present works are shaped by previous works</p>	<p>Canon</p> <p>Understand the concept of the western canon and consider how it continues to affect our thinking.</p> <p>Consider changes in canonical view over time.</p>	<p>tHLH Book 1: 1-6</p>	<p>Group character work</p>	<p><b>Essay 2 Revised Draft</b></p> <p>Consider the changing covers of THLH—how has the perception changed—what do the covers tell you.</p>
<p>14</p> <p>April 26-May 2</p>	<p>Character types and archetypes</p> <p>Campbell's archetypes</p>	<p>Character</p> <p>Apply the concept of literary archetypes to your reading</p>	<p>tHLH Book 2: 1-11</p>	<p>Group character work</p>	<p>Define your character</p>

	Static dynamic, flat and round	Consider what archetypes say about our reality			
15 May 3-9	Criticism is a consideration of value  Criticism is a text's place in the world  Criticism offers limited views	Literary criticism  Differentiate the primary schools of literary criticism and consider their contribution to our understanding of fiction.	tHLH 12-End	Group character work	Essay 3 outline and bibliography
Final May 10-17	Reflection	Reflection			<b>Essay 3 Final draft</b>  Revisit the question from the beginning of class: Do you have the language to talk about literature now? What is it?