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Office Hours: M, 10:15-11:15 am,  
and on Zoom (both by appt)

EWRT 1A/LART 250  
Section 14Q  
Fall 2022  
M 8:30-10:20 am, and Canvas

## **English 1A: Composition and Reading – On Reading, Writing, and Race/Racism**

### Description of the Course Theme and Objectives

In this course, we will focus on developing college-level critical thinking, reading, and writing skills by studying the history of reading and writing, particularly how we learn to read and write and what kinds of connections we can draw between reading, writing, and thinking. After we explore these topics, we'll turn to contemporary discussions of two key issues: 1) culture wars and 2) race and racism in the United States. We will explore how these issues are intertwined, and we'll consider the value and perhaps the necessity of reevaluating our understandings of race and racism as well as how both inform and structure our lives. We will also learn about how various communities have responded to crises of racism in our country by resisting social marginalization, fighting for social justice, speaking out against racism, and more.

As we explore these topics, we'll be concentrated on discovering and honing our own voices, reading different genres, or types of texts, along the way, such as poems, essays, journalism, epistolary nonfiction, literary criticism, and a short story. These different types of texts will help us think through the questions of reading, writing, and race/racism that we will be studying this quarter. Our aim in our reading, writing, thinking as well as in our discussions with each other in class and on Canvas is to examine the function and significance of the issues raised in our readings, determine what they tell us about our contemporary society and communities, figure out a range of possible ways to respond to our texts, and determine how they relate to our present time. As our texts search for ethical ways to give voice to the voiceless, both marginalized people and difficult historical circumstances that leave people feeling voiceless/at a loss for words, so we will search in our writing and thinking to find our own voices, to figure out what we think about the issues that face us and our communities, and to discover how our voices and thinking relate to some of our society's most pressing issues.

At the same time as this course is designed to encourage you to wrestle with big ideas, it is also designed to help you develop and strengthen your reading, writing, and vocabulary skills. We will review and practice fundamentals of grammar, syntax, and writing that will give you a strong foundation for writing different kinds of informal assignments as well as a range of formal essays, from personal and persuasive essays to analytical essays. My goal is for you to leave the class feeling prepared to read and write in college and with a renewed confidence in your reading, writing, and critical thinking abilities. I'm excited to embark on this journey together this quarter, and I look forward to working with you all. Welcome to the course!

### Student Learning Outcomes

In English 1A, students will practice writing as a multi-step process, including planning and revising with attention to varying purposes, audiences, and rhetorical strategies. Students will also read and analyze rhetorically and culturally diverse narrative and expository texts from a variety of perspectives.

In LART 250, students will demonstrate the reading and writing process and metacognitive awareness in a combined reading and writing portfolio of their strongest work.

### Hybrid Course Organization

This course will be taught in a hybrid format. We'll be meeting every Monday of the quarter in person from 8:30-10:20, and the rest of our class will be taught online in an asynchronous format using Canvas for our course platform. While you will be working individually on assignments during your own time for much of our course, we will come together on Mondays to discuss our readings and share our writing. We will have regular weekly assignment deadlines every MWF, most of which will be due on Canvas.

### Course Texts

James Baldwin, *The Fire Next Time* (1963, Vintage, ISBN-10: 9780679744726)

Toni Morrison, *Recitatif: A Story* (1983, Knopf, ISBN-10: 0593315030)

Course Reader

All of our required course texts are available at the De Anza [Bookstore](#) and you must purchase them in print form (not digital copies). The bookstore has an online ordering system, but you can also purchase books in person. You may purchase the Baldwin and Morrison book either way, but to purchase the course reader, you'll need to go to the bookstore in person and place an order or pick up a copy. Copies should be available by the end of Week 1. You may also order the Baldwin and Morrison books elsewhere, but please use the ISBN numbers provided above so that you purchase these exact editions; this is especially important with the Baldwin text, as there are many different editions of this book. I will also add readings throughout the quarter, particularly on writing and pertaining to the LART section of the course as I become more familiar with your writing skills, and these will be provided to you on Canvas.

On the print copy requirement: we will be reading a lot about the issue of print vs. digital reading this quarter, particularly how they are different types of practices, but one reason I require hard copies of texts is that they allow us to have common ground in our writing and discussions. They will make our reading and writing more productive and the annotation of our texts easier. Please make sure to only purchase hard copies of the course materials and please let me know at the start of the quarter if you are having trouble accessing hard copies of these books. Please bring relevant course texts to class each Monday, including the previous week's materials, as we will occasionally be reviewing the previous week's reading as well as the current week's texts.

## Course Grading Breakdown and Portfolio Process

Participation (attendance, seminar and Canvas engagement, weekly discussion posts and responses, familia participation, CSA/WRC participation) —5%; Reading Journals, Quizzes, and Homework Assignments —20%; Essays and Prewriting —75% (Personal Essay —10%, Persuasive Essay —15%, Analytical Essay —20%, Journal Project —10%, In-Class Analytical Essay —20%). You must submit and complete all major assignments in order to be eligible to earn a passing grade.

EWRT1A/LART250 is a unique writing course in that it involves a portfolio process, which means that you will submit a portfolio of work at the end of the course. The portfolio will include your revised analytical essay, an in-class essay, and another essay of your choosing (either your personal essay or your persuasive essay). In order to pass the course, your portfolio must pass the portfolio process.

Thus, your final grade in this course depends on two processes:

1. If you complete all of your work in the class, you will submit a portfolio of selected writing for review by members of the English Department at the end of the quarter. If these readers agree that your portfolio demonstrates the appropriate skills for a student who has completed a quarter of EWRT 1A, you will pass the class. If your portfolio does not demonstrate the appropriate skills, you will not pass the class.
2. If the English Department determines that your portfolio should pass, your actual final letter grade (A, B, or C) will be determined by the percentage of points you earned throughout the quarter. For example, if your percentage on your assignments throughout the quarter in this class is 89% and you pass the portfolio process, you will receive a B+ in the class; however, if you do not pass the portfolio process, you cannot pass the class, regardless of your current grade in the course.

This system means that, in order to pass this class with a good grade, you need to:

- complete all of your work and score as many points as possible during the quarter.
- revise and polish selected essays in order to assemble a strong portfolio at the end of the quarter.

My grades on your essays will be a signal as to whether you are likely to pass the portfolio process, so you will definitely know where you stand well before you submit your portfolio; however, you should keep in mind that—ultimately—you will not be able to “make up” for non-passing portfolio essays by earning lots of participation points or homework points. Those points will not affect the assessment of your portfolio, even if they affect your grade.

## Course Requirements

Attendance and Participation: A significant portion of your grade in this course is based on your active participation in seminar and on Canvas. Active engagement is important to the success of this course as a whole and to your individual success in it; we can't really have a great experience together without it! For hybrid courses, active engagement is measured by many factors: your presence and participation in seminar discussions, readiness to discuss readings in class, engagement in familias, the timeliness of your assignment submissions, the thoroughness of your work, the frequency of time spent on Canvas, and your lively participation on our course discussion board where you will also interact with your classmates. For these reasons, attendance at each of our Monday seminars is mandatory, as is your consistent presence on Canvas. Please make an effort to attend all class meetings, arrive on time with relevant course materials, and stay for the duration of the class. Tardiness is disruptive to everyone's learning, especially yours, so two tardies, especially if they are significant in duration, will equal one absence. If you miss more than *two* class meetings, or accrue more than two absences, it will not be possible to pass the course. If you anticipate missing a course meeting, please email me *before* our class, not after.

Communication: Your participation in the course is also measured by your communication with me, whether this be in person, over email, Canvas, in office hours, or via your assignments. The best way to get in touch with me outside of class is by [email](#). When you send emails, please include salutations and both of our names; remember that your emails to me and your classmates should be formal messages and respectfully crafted. I check my email frequently throughout the week, but I generally sign off at the dinner hour. If you email me in the evening, I will likely not respond until the next day. If you haven't received a response from me in 24-hours, please resend your email; it is likely that I didn't receive your email. If I send you an email, Canvas message, or note on one of your Canvas assignments, please respond in a timely manner. Failure to respond will adversely affect your participation as well as your overall grade in the course, as online communication is the main way we will be interacting this quarter. The most important thing this quarter is to be in open communication with me about any challenges that you are facing meeting any of the course expectations. I'm here to help you succeed and will do whatever I can to make that possible. Please do reach out!

Classroom Environment and Electronics Policy: The in-person part of our course is a discussion-based seminar, so it is important that we all work to foster a classroom environment that is inviting, respectful, non-judgmental, and lively. I hope that our classroom is a space in which we are trying out ideas, voicing a variety of opinions, and attempting to figure out what our readings are saying and what we think about them. I expect everyone to come to each class meeting ready to actively engage with the course material and each other, share ideas, and expand and stretch our thinking. I also expect you to be fully present in our time together, which means avoiding laptops, cell phones, tablets, or other gadgets that may distract you in our discussions (with actual people!). Unless we are using them for class, which we might do on occasion, please keep these items in your bags. The same expectations apply as we're engaging with each other on Canvas, so please be sure to treat that environment as you would our classroom space.

Student Workload: This is a 9-unit course, and typically one unit equals one hour of classroom work at De Anza. Students should expect to spend two hours of outside preparation for each one hour spent in class, or for each course unit. For our 9-unit hybrid course, this means that you should expect to spend at maximum 27 hours/week on this course, almost 2 hours of which will be spent in class. In other words, this course is a significant time commitment. While I will try to help you work as efficiently as possible, it is important to realize that this course will demand a significant amount of your time every week. Please reach out if you have concerns about the time commitment required for this course.

Planning: If you do not have a planner, I would strongly encourage you to run as quickly as possible and get one now. Using a planner to map out your assignments for this course and your other responsibilities (including eating and sleeping!) is crucial for you to determine how you will manage your time this quarter and when you will complete the work necessary to succeed in this course. I'm happy to talk about time-management strategies and offer suggestions about planning your schedule, so please reach out if you need help with this!

Reading Tips: Reading is a very demanding and difficult task, especially when done well and especially in our digital age when so many distractions are possible. We'll be talking a lot about reading strategies this quarter, but I have some initial suggestions that I hope you'll take up and experiment with this quarter: 1) turn off your cell phone while you read for class, or put it far away from you, somewhere that is difficult to reach. 2) Only use your computer to look up definitions of words or to write down notes as you read. 3) Clear your workspace. 4) Before you read, take some time to think about the genre of the reading and look up important contexts: Who is the author? When were they alive? When was this piece written and in what publication? What is it generally about? Why did the author write it? 5) Read slowly and take breaks, especially if you're feeling uninterested or tired. Getting up and moving around every half hour or so helps us stay focused when we're reading and keeps our minds fresh.

Lecture Recordings: I will post various recordings over the course of the quarter to introduce writing concepts, explain key ideas of the readings, introduce prompts, review the weekly reading and assignments that we don't discuss in class, etc. These recordings will be in our modules, and you should plan to watch them by the end of the day on which they are posted. Recordings will occasionally be followed by viewing quizzes that will ask you to engage with the recording as well as the reading or writing assignment that I am discussing in the videos.

Reading Assignments: You are expected to complete the reading assignments by the due dates listed in the reading schedule below and in the modules, having annotated the reading, taken extensive notes, and completed any homework associated with it. This means, for instance, that before coming to class on Monday, you should read all of the texts listed in the schedule for Monday.

Homework Assignments: Quizzes, CRIT Exercises, Keywords, Reading Questions, Reading Journals, etc.: I will assign various reading and writing homework to help us analytically engage with our texts, sharpen our reading and writing skills, and prepare for our essays, one of these being a CRIT exercise, which is short for Close Reading Interpretive Tool and is a

step-by-step explanation of how to closely analyze a passage of a text; another assignment will be keyword exercises that ask you to do outside Internet research to learn about the various contexts for our reading. I will also often give you reading analysis questions to help guide your reading and reading quizzes to make sure you stay caught up with the reading and to gauge the level of your reading comprehension as well as your ability to write about it. I know this may sound like a lot to juggle right now, but, don't worry, I'll provide instructions for all of the assignments and will have them clearly marked in our Canvas modules. I just want to give you an idea of the types of reading assignments you will encounter in the course.

Class Discussion Posts and Responses: Each Friday of the quarter, you will be required to submit a post in the Class Discussion section of Canvas in response to a question (or sometimes a series of questions) that I pose there. The idea behind this is to continue and extend the discussions we'll be having in class. Some weeks, you may have one thread to post to and in others, you may have two, so be sure to post to each thread for the week. In addition to your Friday post, you should set aside time over the weekend to read through the your classmates' posts and respond to at least one post or comment; your response will be due each week by Sunday. Due to the volume of posts that will be generated on our discussion board, I won't be able to accept late posts or responses on discussion threads, so be sure to submit them on time to receive participation credit for the week.

Writing Assignments, Turnitin.com, and Revision Policy: You are required to complete five paper assignments—a personal essay, a persuasive essay, one analytical essay, a revision of your analytical essay, a journal project, and a timed, in-class essay. Aside from the in-class essay, all papers will involve extensive drafting and planning as well as peer editing in our writing familias. All papers are typically due in class as well as on Canvas, and they will be cross-checked by turnitin.com on our Canvas site. I have an open revision policy on all papers except the in-class essay, so you are welcome and encouraged to revise your work throughout the quarter. If you are planning to revise a paper, please check in with me beforehand so I can send you the revision guidelines that I require students to follow while completing revisions.

Late Work Policy: Late assignments will be docked 10% for each day they are late. This means that late papers will be docked half a letter grade for each day the paper is late; papers over one week late cannot earn a passing grade, although they must still be submitted for credit to ensure that you will be eligible to pass the course.

Writing Familias: We will be forming familia groups in which you will receive feedback on your writing from your classmates. We will sign up for familia groups on the first day of class, and I will say more about how familias will work once we begin drafting our first papers.

Writing and Reading Center Resource—Customized Support Activities (CSA) Requirement: The [Writing and Reading Center](#) at De Anza is an incredible resource for students like us who are honing our reading and writing skills, and we are very lucky to have such robust access to it as a class. In particular, our bundled EWRT1A/LART250 course has access to [Customized Support Activities](#) (CSA), which are supplemental reading and writing sessions that will help you grow as a reader, writer, and student. Everyone is required to complete four CSA activities this quarter. Possible activities include tutoring sessions; skills workshops;

counseling appointments; and writing, reading, or grammar resources (called DLAs) that you complete on your own time. See the CSA link above for how to sign up, and see the Resources module in Canvas for videos that introduce you to CSAs and explain how you log your activities in Canvas. The deadline for completing each CSA activity is in the reading, writing, and assignment schedule below, but feel free to complete them before the deadline and to sign up for as many as you would like. I will also include the deadlines in our Canvas modules throughout the quarter, and I will offer extra credit if you attend extra sessions.

Academic Integrity and Citation: Academic integrity is crucial in all aspects of academic life, but especially in a course geared toward developing and improving your own thinking and writing. Academic integrity means being open, honest, and clear about the work you do and giving proper credit to people (or websites!) that you might borrow from. Thus, whenever you refer, indirectly or directly, to someone else's ideas, you must indicate the source. This applies to paraphrase and summary as well as to quotation; it also applies to the ideas and passages that you use in your homework and papers. And, of course, it certainly applies to purchasing essays online and passing them off as your own. Academic dishonesty constitutes *any* information or language from a source that is left unidentified or incorrectly cited as well as this more egregious form of plagiarism. Be sure to cite any outside material that you reference. If a student plagiarizes any assignment (including drafts and journals), he/she/they will fail the assignment, may risk failing the course, and will be reported to the College's Dean of Students. See the [De Anza Student Handbook](#) for an explanation of academic integrity.

In terms of citation style, you will be graded on the correct use of MLA citation and are required to write all papers using MLA format, which we will review throughout the course. We will be using [Purdue University's Online Writing Lab](#) as our citation reference manual. Please familiarize yourself with the website and the basics of MLA format outlined there.

#### Key Add/Drop Dates:

Saturday, October 8: Last day to add a class

Monday, October 9: Last day to drop a class with no record of "W"

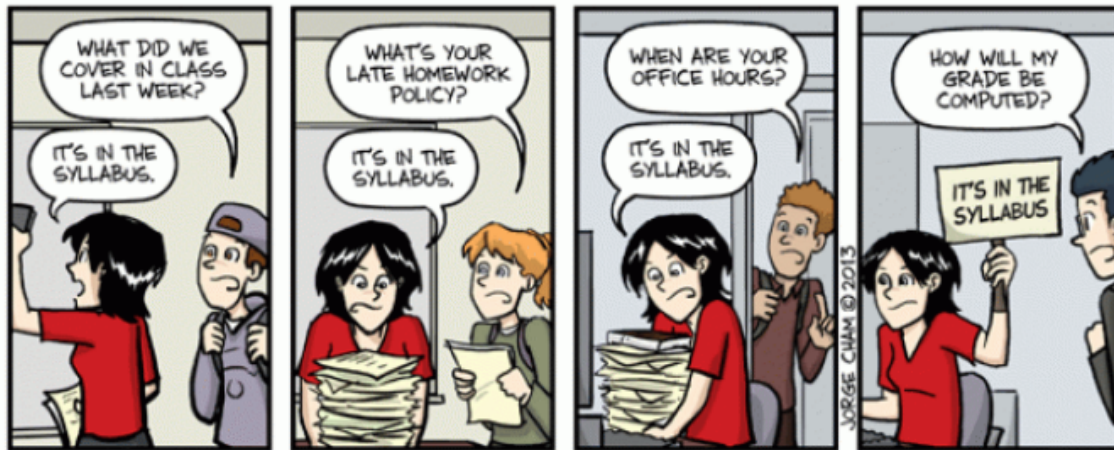
Friday, November 18: Last day to drop with a "W"

#### Additional Resources

Disability Support Services: If you qualify for classroom accommodations because of a disability or if you need any type of supplementary assistance in this course, please see me in my office hours during the first two weeks of the quarter with the appropriate documentation from Disability Support Services. The DSS office will be open this quarter, and you can get in touch with them for appointments via phone (# 408-864-8753) and [email](#).

Student Health Resources: Student Health Services is open for in-person appointments this quarter as well as for limited virtual appointments. See the [website](#) for details.

Food, Technology, Financial, Internet Access Resources, and more: You also have access to an array of food resources as well as emergency funds for technology and Internet needs. See this [site](#) for details and how to access these resources.



# IT'S IN THE SYLLABUS

This message brought to you by every instructor that ever lived.

[WWW.PHDCOMICS.COM](http://WWW.PHDCOMICS.COM)

Reading and Writing Homework Assignment Schedule—Syllabus and Canvas Modules: All of your major reading and writing homework assignments are listed below, and these, along with additional LART assignments, will be listed and linked to in the modules on our Canvas homepage. The syllabus, which is also on Canvas, contains all of our course policies and requirements. Please consult the syllabus before sending messages to me or your peers if you have questions. The assignments listed below are due on the day in which they are listed; you will also see these assignment due dates in our Canvas modules. I will roll out the modules on a week-by-week basis, so be sure to check them frequently. I will aim to publish each week's module by Friday of the previous week, if not before. Please use the syllabus schedule below to plan ahead and stay up-to-date with your major reading and writing assignments and consult Canvas for the specifics of general assignments listed below (like LART exercises). All readings and assignments are due by the end of the day on the assigned date if they are due on Canvas; if they are due in class, they need to be completed by the beginning of class.

## Reading, Assignment, and Paper Schedule

### **Unit 1: Reading and Writing as Conversation**

Week 1: Introduction to Composition and Reading—Discovering Our Voices: How and Why Do We Read and Write? How Do Names Relate to Identities?

Monday, September 26: Introduction to the Course—Syllabus and Canvas Review; Read



and discuss Sandra Cisneros poem, “My Name”; “Getting to Know You” Survey and Introductions

\*Due in Class: Writing Familia Sign-Up, “Getting to Know You” Survey (due on Canvas if we run out of time)

\*Due on Canvas: Post a Question or Comment on Class Discussion Board (Optional)

Wednesday, September 28: Mortimer Adler, “How to Mark a Book”; Natalie Goldberg, “Be Specific”

\*Due on Canvas: Adler Reading Questions, Goldberg Reading Questions (at end of the Goldberg essay: “Thinking Critically about this Reading” and “Questions for Study and Discussion”)

Friday, September 30: Sandra Cisneros, “My Name”; CRIT Handout; Verlyn Klinkenborg, selections from *Several Short Sentences About Writing*

\*Due on Canvas: Annotations and CRIT Exercise on “My Name”; Reading Questions on Klinkenborg; Weekly Discussion Board Post (see Canvas Discussions for Questions)

Sunday, October 2: Weekly Discussion Board Response Due on Canvas (respond to a classmates’ post, or respond to someone else’s comment on your original post)

Week 2: Finding Our Voices: How Do Our Names Relate to Our Voices and Identities? How and Why Do We Read and Write? – Print vs. Digital Reading

Monday, October 3: Paul Graham, “The Age of the Essay”; “What is Genre?”

**\*Due in Class: Full Draft of Paper #1 for Workshop (bring two copies), Peer Editing Worksheet on Partner’s Draft**

Wednesday, October 5: No Reading

**\*Due on Canvas: Paper #1: Personal Essay on “My Name” (Final Version)**

Friday, October 7: Nicholas Carr, “The Deepening Page,” from *The Shallows*; Nicholas Carr, “Is Google Making Us Stupid?”

\*Due on Canvas: Carr Questions, Weekly Discussion Board Post

Sunday, October 9: Weekly Discussion Board Response Due on Canvas

Week 3: How and Why Do We Read and Write? – Print vs. Digital Reading

Monday, October 10: Maryanne Wolf, “Letter Three—Deep Reading: Is it Endangered?,” from *Reader, Come Home*; “Reading with and Against the Grain”

Wednesday, October 12: 10: Maryanne Wolf, “Letter Four—What Will Become of the Readers we Have Been?,” from *Reader, Come Home*

\*Due on Canvas: Wolf Questions, LART Exercises

Friday, October 14: Maryanne Wolf, “Letter Eight—“Building a Biliterate Brain,” from *Reader, Come Home*

\*Due on Canvas: Wolf Questions, LART Exercises, Weekly Discussion Board Post

Sunday, October 16: Weekly Discussion Board Response Due on Canvas

## **Unit 2: Difficult Conversations—Racism in the U.S.**

### Week 4: Persuasive Essay, Mindset and Reading, Racism in the U.S.

Monday, October 17: Wolf Wrap-Up

**\*Due in Class: Paper #2 Full Draft—Persuasive Essay on “Deep Reading” (bring two copies), Peer Editing Worksheet on Paper #2 Full Draft**

Wednesday, October 19: Marina Krakovsky, “Why Mindset Matters”; Malcolm X, “Learning to Read”

\*Due on Canvas: Krakovsky and Malcolm X Questions, LART Exercises

Friday, October 21: James Baldwin, “My Dungeon Shook,” from *The Fire Next Time* (pp. 3-10)

\*Due on Canvas: Baldwin Questions, LART Exercises, Weekly Discussion Board Post

**\* Complete CSA Activity #1 by today**

Sunday, October 23: Weekly Discussion Board Response Due on Canvas

### Week 5: Racism in the U.S.: Racial Justice and the Persistence of Racism

Monday, October 24: James Baldwin, “Down at the Cross,” from *The Fire Next Time* (pp. 13-47)

**\*Due in Class and on Canvas: Paper #2—Persuasive Essay on “Deep Reading” (Final Version)**

Wednesday, October 26: Baldwin, “Down at the Cross,” from *The Fire Next Time* (pp. 13-47)

\*Due on Canvas: Baldwin Questions, LART Exercises

Friday, October 28: Baldwin, “Down at the Cross,” from *The Fire Next Time* (pp. 47-82)

\*Due on Canvas: Baldwin Questions, LART Exercises, Weekly Discussion Board Post

Sunday, October 30: Weekly Discussion Board Response Due on Canvas

**Unit 3: Conversation Difficulties—Why Can’t We Understand Each Other?**

Week 6: Racism in the U.S.: Racial Justice and the Persistence of Racism; On Culture Wars

Monday, October 31: Baldwin, “Down at the Cross,” from *The Fire Next Time* (pp. 82-106); John Trimble, “How to Write a Critical Analysis”

Wednesday, November 2: Jonathan Haidt, “Why the Past 10 Years of American Life Have Been Uniquely Stupid”

\*Due on Canvas: Haidt Questions, Introduction to Analytical Essay

Friday, November 4: Yuval Levin, “How to Curb the Culture War”

\*Due on Canvas: Levin Questions, Peer Editing Worksheet on Analytical Essay Introduction, Weekly Discussion Board Post

**\*Complete CSA Activity #2 by today**

Sunday, November 6: Weekly Discussion Board Response Due on Canvas

Week 7: Culture Wars—Intersectionality and the Dana Schutz *Open Casket Controversy*

Monday, November 7: Kimberlé Crenshaw, TED talk, “The Urgency of Intersectionality”; Jane Coaston, “The Intersectionality Wars”

**\*Due in Class: Paper #3—Full Draft of Analytical Essay on Baldwin (bring two copies), Peer Editing Worksheet on Analytical Essay**

Wednesday, November 9: Dana Schutz, “Open Casket” (painting); Hannah Black, “Letter to the Whitney Biennial Curators”; Brian Boucher, “Dana Schutz Responds”; Calvin Tomkins, “Why Dana Schutz Painted Emmett Till”

\*Due on Canvas: Intersectionality and Schutz Debate Questions, LART Exercises, Weekly Discussion Board Post

Thursday, November 10: Weekly Discussion Board Response Due

Friday, November 11: *Holiday—Veterans Day*

### Week 8: Culture Wars—Emancipation Monument Debates and the Purpose of Monuments

Monday, November 14: Emancipation Memorial Image; Allen Guelzo and James Hankins, “A Monument to Our Shared Purpose”; Ted Mann, “How a Lincoln-Douglass Debate Led to Historic Discovery”; Jonah Bromwich/Erin Thompson, “What Does it Mean to Tear Down a Statue?”

**\*Due in Class and on Canvas: Paper #3—Analytical Essay on Baldwin (Final Version)**

Wednesday, November 16: Holland Cotter, “Turning Grief for a Hidden Past into a Healing Space”; Hua Hsu, “The New Monuments that America Needs”

Due on Canvas: Monument Debate Questions

Friday, November 18: Ric Kadour, “What a Year of Grief Taught Me about Monuments”

\*Due on Canvas: Kadour Questions, LART Exercises, Weekly Discussion Board Post

**\* Complete CSA Activity #3 by today**

Sunday, November 20: Weekly Discussion Board Response Due on Canvas

### **Unit 4: Fictions of Race and Racism**

#### Week 9: Racism in the U.S.: Racial Codes, Reading, and Fiction

Monday, November 21: Toni Morrison, “Recitatif” (pp. 3-40) read the story first, not the introduction)

Wednesday, November 23: Morrison, “Recitatif”

\*Due on Canvas: Morrison Questions, LART Exercises

Friday, November 25: *Happy Thanksgiving!*

Week 10: Racism in the U.S.: Racial Codes, Reading, and Fiction

Monday, November 28: Zadie Smith, "Somebody in There After All," Introduction to "Recitatif"

**\*Due in Class: Culture Wars Journal Project**

Wednesday, November 30: Smith and Morrison, "Recitatif"

\*Due on Canvas: Smith/Morrison Questions, LART Exercises

Friday, December 2: In-Class Essay Prep and Analytical Essay Revision

\*Due on Canvas: LART Exercises, Essay Prep and Revision, Weekly Discussion Board Post

**\* Complete CSA Activity #4 by Today**

Sunday, December 4: Weekly Discussion Board Response Due on Canvas

Week 11: In-Class Essay and Final Portfolio Work

Monday, December 5: **In-Class Essay**

Wednesday, December 7: Final Portfolio Work

Friday, December 9: **Final Portfolios and Analytical Essay Revisions Due on Canvas**

Week 12: Final Exam Week: No Final Exam; the Final Portfolio is our Final Exam