

## ENGLISH 106: READING FICTION

**Can we ever truly escape the past? What happens when we try?**

**Who are you as a reader?**

Fall 2022

**Class:** Tuesday and Thursday, 9:30 - 10:45; SCI A207

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**Office hours:** Before construction starts on the CCC: 11:00 to 1:00 Tuesday & Wednesday, or by appointment, in 434 CCC  
After construction starts on the CCC: 12:00-2:00 Monday and Tuesday, or by appointment, on [Zoom](#)

### **Course Purpose:**

Fiction tells a lot about both our culture and ourselves. When we enter the various worlds between the covers of a book, we learn about history, society, culture--big, wide, vast, and complex--and we learn about individuals, characters, situations--smaller and more intimate, but equally intricate. As I've mentioned before, I talk about books a lot and with a wide range of people. I'm part of Book Clubs on Facebook and Instagram. I read fan-fiction. I listen to podcasts about books. People in the "real-world" actually do talk about books the way that we talk about books, interpreting literary elements, analyzing literary theory, evaluating books in a specific literary criticism, and connecting books to current and historical cultural events, though they may not use the specific literary vocabulary elements we use in class.

Whether you are a light reader or completely obsessed, English 106 is designed to push you to broaden the scope of your reading. English 106 is a Choose-Your-Own Adventure Reading Challenge Book Club. We'll all explore one large essential question together throughout the course and read our first book together to establish some skills, procedures, and background knowledge. Then, you'll dive into your Reading Challenges Bingo Board, trying to create a five-in-a-row Bingo. For each text, you'll also find one to three classmates who are interested in reading the same novel to be in your book club with you. With each reading, you'll engage in some activities that "real-world" readers engage in--ways that we as a society talk about, examine, explore, crawl inside, and evaluate books.

On the whole, I want you to engage in reading that challenges you, think deeply about it, and be able to defend those ideas while at the same time seeing each text from multiple angles. I want you to consider where you get book recommendations, how you compile your to-read list, and who you talk about books with. I want you to make a plan for future reading, and be excited for it. Most of all, I hope that you enjoy reading and talking about books.

## General Education Investigation Level Learning Outcomes:

- Read closely, think critically, and write effectively about texts or cultural artifacts that reflect on perennial questions concerning the human condition (such as the search for truth and meaning, the confrontation with suffering and mortality, or the struggle for justice, equality, and human dignity).
- Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.

## Course Learning Goals:

|   |   |
|---|---|
| <p><b>1: Literary Elements and Conventions Analysis:</b> Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader</p> | <p><b>Multi-Genre Novel Assessment</b><br/> <b>Escape Room</b><br/> <b>Book Talk</b></p>  |
| <p><b>2: Literary Theory Analysis:</b> Evaluate both individual pieces of literature and patterns of literature in culture by performing strong and revealing close analyses of the text using various interpretive approaches</p>                                | <p><b>Messages Layers Chart</b><br/> <b>Escape Room</b></p>   |
| <p><b>3: Critical Literacy:</b> Analyze and evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>   | <p><b>Multi-Genre Novel Assessment</b><br/> <b>Messages Layers Chart</b><br/> <b>Reading Against the Curriculum Project</b><br/> <b>Book Talk</b></p>     |
| <p><b>4: Reflection:</b> Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it</p>   | <p><b>Introduction Reflection</b><br/> <b>Reader's Notebook</b><br/> <b>Reading Against the Curriculum Project</b><br/> <b>Final Exam Reflections</b></p> |

## Course Materials:

1. Purchased Novels: *Wendy, Darling* by A.C. Wise
2. Literature Circle Choice Novels (do bring your books to class every day; please feel free to library or buy used copies)
3. A notebook and folder dedicated to this course
4. Regular access to Canvas for postings, updates, etc.

## English 106 Reading Challenge Guidelines:

1. You get to choose which Reading Challenge Bingo spaces you're working with and which book from the list below you'll read to meet each Reading Challenge.
2. I'll give you lots of recommendations about which books might work for you. I can be very forceful when necessary. :)
3. For each book, you'll also choose a reading group to discuss the book with. There can be 2-5 people in each reading group.
4. You could totally choose your reading group first, and then choose the book together.
5. Your reading group will divide the book into five sections, one for each section due date. You can do this however you like, as long as some amount of pages are due for each section. Please feel free to plan around your lives.
6. You can't be in a reading group with the same people two groups in a row. Find new people to talk to. (Ahem. I'm going to strongly encourage you to find new group compositions for each novel, but it gets hard to enforce that after a while, so . . .)
7. You can change books and groups, if you're hating the book you started, after sections 1 or 2 are due. You'd have to switch groups, too, of course, and the new group has to have space for you and agree to let you join them. And you'll have to catch up on reading the new book.
8. While reading each book, you'll record your thoughts and questions in your Canvas Readers Notebook.
9. After reading the books, you'll consider how they fit into our essential question and what you learned from them in some "real-world" ways of talking about books. No essays.
10. The most important thing is to have fun reading books!

## English 106 Reading Challenge

|  |  |  |   |                           |
|--|--|--|---|---------------------------|
| BOOK SET IN MULTIPLE TIME PERIODS      | BOOK PUBLISHED IN THE LAST THREE YEARS | BOOK WITH AN UNRELIABLE NARRATOR                 | BOOK WITH NO CHAPTERS OR AN UNUSUAL CHAPTER STRUCTURE | BOOK OVER 400 PAGES       |
| WISCONSIN AUTHOR OR SETTING            | DYSTOPIA                               | BOOK THAT HAS WON AN AWARD                       | MAIN CHARACTER WHO IS LGBTQIA+                        | BANNED OR CHALLENGED BOOK |
| AUTHOR WHO IS NOT WHITE                | TWO BOOKS BY THE SAME AUTHOR           | BOOK RECOMMENDED BY SOMEONE IN CLASS             | ROMANCE NOVEL   | BOOK THAT MADE YOU CRY    |
| PROTAGONIST OR NARRATOR WHO IS A CHILD | BOOK SET OUTSIDE THE UNITED STATES     | PROTAGONIST WHO IS A DIFFERENT RELIGION THAN YOU | BOOK TOLD OUT OF CHRONOLOGICAL ORDER                  | MAGICAL REALISM           |
| PROTAGONIST WHO HAS A DISABILITY       | BOOK WITH MULTIPLE POINTS OF VIEW      | BOOK WITH FILM OR TV ADAPTATION                  | BOOK PUBLISHED BEFORE YOU WERE BORN                   | DEBUT AUTHOR              |

## Reading Challenge Book Options:

|    | Title   | Author               |
|----|---|----------------------|
| 1  | <i>A Land of Permanent Goodbyes</i> (2019)            | Atia Abawi           |
| 2  | <i>How the Garcia Girls Lost their Accents</i> (1991) | Julia Alvarez        |
| 3  | <i>The Handmaid's Tale</i> (1986)                     | Margaret Atwood      |
| 4  | <i>Anxious People</i> (2021)                          | Fredrick Bachman     |
| 5  | <i>When Women Were Dragons</i> (2022)                 | Kelly Barnhill       |
| 6  | <i>We Ride Upon Sticks</i> (2020)                     | Quan Barry           |
| 7  | <i>The Firekeeper's Daughter</i> (2022)               | Angeline Boulley     |
| 8  | <i>Shotgun Lovesongs</i> (2015)                       | Nickolas Butler      |
| 9  | <i>Sleepers</i> (1995)                                | Lorenzo Carcaterra   |
| 10 | <i>A Yellow Raft on Blue Water</i> (1987)             | Michael Dorris       |
| 11 | <i>Hotel on the Corner of Bitter and Sweet</i> (2009) | Jamie Ford           |
| 12 | <i>One Two Three</i> (2021)                           | Laurie Frankel       |
| 13 | <i>This is How it Always Is</i> (2017)                | Laurie Frankel       |
| 14 | <i>All the Ugly and Wonderful Things</i> (2016)       | Bryn Greenwood       |
| 15 | <i>Water for Elephants</i> (2007)                     | Sara Gruen           |
| 16 | <i>The Other Black Girl</i> (2021)                    | Zakiya Dalila Harris |
| 17 | <i>The Ten Thousand Doors of January</i> (2019)       | Alix E. Harrow       |

|    |   |                               |
|----|---|-------------------------------|
| 18 | <i>A Hard and Heavy Thing</i> (2016)            | Matthew J. Hefti              |
| 19 | <i>The Bride Test</i> (2019)                    | Helen Hoang                   |
| 20 | <i>Kite Runner</i> (2003)                       | Khaled Hosseini               |
| 21 | <i>Ayesha at Last</i> (2019)                    | Uzma Jalaluddin               |
| 22 | <i>The House in the Cerulean Sea</i> (2020)     | T.J. Klune                    |
| 23 | <i>Under the Whispering Door</i> (2021)         | T.J. Klune                    |
| 24 | <i>The Stepford Wives</i> (1972)                | Ira Levin                     |
| 25 | <i>The Bad Muslim Discount</i> (2021)           | Syed M. Masood                |
| 26 | <i>True Biz</i> (2022)                          | Sara Nović                    |
| 27 | <i>Where the Crawdads Sing</i> (2018)           | Delia Owens                   |
| 28 | <i>The Astonishing Color of After</i> (2018)    | Emily X.R. Pan                |
| 29 | <i>We are Not Like Them</i> (2021)              | Christine Pride and Jo Piazza |
| 30 | <i>Patron Saints of Nothing</i> (2019)          | Randy Ribay                   |
| 31 | <i>The Island of the Sea Women</i> (2020)       | Lisa See                      |
| 32 | <i>The Invisible Life of Addie LaRue</i> (2020) | V.E. Schwab                   |
| 33 | <i>The Joy Luck Club</i> (1989)                 | Amy Tan                       |
| 34 | <i>The Hate U Give</i> (2017)                   | Angie Thomas                  |
| 35 | <i>The Book of Essie</i> (2018)                 | Meghan MacLean Weir           |
| 36 | <i>Seven Days in June</i> (2021)                | Tia Williams                  |

# Reader's Notebook

As you read, please note your thoughts, connections, questions, and reflections in your Canvas reader's notebook before coming to class that day simply to have your thoughts in order and be ready to discuss, analyze, synthesize and evaluate with the class. I recommend writing for at least 15-20 minutes. All reader's notebook entries are free response--you get to talk about what you want to talk about. Since you may want to reference what you said in your journal during class activities, I recommend that you print a copy of that day's entry to bring to class with you or be able to access your notebook electronically during class. Your notebook is both your place to record and build your individual thoughts to prepare for class activity and discussion, and a place where you, I, and a partner classmate carry on a conversation about the texts.

## **Learning Goals for this Assessment:**

- **Reflection:** React to each text by reflecting, asking questions, and connecting ideas

The purpose of a journal is not to test your knowledge of the reading but to help you reflect personally and thoughtfully as you read. As such, there are no right "answers" or uniform expectations. Writing your ideas will help you to clarify your thoughts and will allow me to observe your reading strategies. Do not summarize the plot; rather, read and record your thoughts, reactions, and questions about situations, characters, actions, settings, symbols, plot, theme, etc. I have already read the book(s) and do not need a summary. What I do need is to see how you think about what you have read. Do not worry about grammar; rather, jot your ideas freely and honestly.

## **Reader's Notebook Basic Requirements:**

After each assigned reading, complete a posting following the directions/prompts outlined in the Canvas assignment.

1. Upload your response by the beginning of each class.
2. Add new responses to the beginning of the document (i.e. reverse chronological order)

## **Grading:**

This assignment will be graded on completion. If your posts are complete, on time and thoroughly respond to the provided prompts, your postings will receive full credit.

## Introduction Reflection Video or Screencast

Part of who we are as readers is formed by what experiences we've had with reading in the past. I am who I am as a reader because of what I read as a kid, what I was assigned in school, what authors I've interacted with, where I read, when I find time to read now, what genres or styles I find compelling or interesting, and lots of other factors. Right away as the semester begins, you'll make a screencast or video of yourself analyzing or reflecting on yourself as a reader.

### Learning Goals for this Assessment:

- Reflection: Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it

Possible topics to consider:

- What kinds of things did you read as a kid?
- Were you read to as a child or a teen? How did that impact or affect your later or other experiences with reading?
- How did your high school treat assigned reading? Did that structure work for you or not? Why?
- What books were you assigned to read in school? Did you like them? What did you learn by reading them?
- What genres of books do you like best?
- How many books did you read this summer? What genres were they in?
- What's the last book you read that stood out to you for any reason? Why that book? What stood out to you?
- How do you choose a book to read?
- If you could travel to any fictional place, location, or time, where would you go and why?
- What is your book or reading pet peeve? Why does that bother you?
- What movie do you think was translated really well from book to the big screen?
- What movie are you super disappointed in because it didn't translate well from the page to the big screen?
- What are the optimal conditions for you to read in--location, temperature, things around you, etc.?
- If you could go back in time and recreate one reading experience, what would it be and why?
- What's the hardest or most difficult book you ever read? Why that one?
- How are you like or unlike your family members as a reader?
- What have books or reading helped you overcome?
- When is a time when or a book that you didn't like reading? What about that time was getting in your way?
- What is a book or story that helped you understand someone or some situation better? How did it do that?
- What's something you've read that was supposed to be "forbidden"? Why did you choose to read it?
- Do you believe that there is such a thing as "Good Literature" and "Bad Literature"? Why or why not?

- When is a time that you “cheated” or pretended to read something that you didn’t actually read? Why did you do that? What happened?
- What is one book or genre that you like that you feel most people around you don’t like?
- What is one time when you didn’t have the same interpretation of a book or story as someone around you? Why did your interpretations differ?
- Who do you mostly talk to about books? Why those people?
- Do you believe that once you start a book you must finish it? What are your rules for yourself about when it’s okay to quit in the middle?
- What is a metaphor or simile for you as a reader? Why does that metaphor or simile fit?

Introduction Reflection Video or Screencast is scored entirely on completion. You did it, you’re good.

## Messages Onion Layers Chart

After **one** of the five books you'll read for the English 106 Reading Challenge, create a four or five layer "message chart" stating and explaining the layers of explicit and implicit messages in the novel. You can choose which novel to work with. This is an individual assessment.

This assessment asks you to consider an "Onion Book." Work to peel the onion, to peel away the various layers of meaning while recognizing and exploring the ways in which a single person approaches a text from different identities based on race, ethnicity, gender, class, language, sexuality, and religion. Onion books stay with us and teach us something about ourselves and how we see the world. Onion books allow the space for multiple reasons and multiple interpretations, each time promising a different experience and question.

### Learning Goals for this Assessment:

- **Literary Theory Analysis:** Evaluate both individual pieces of literature and patterns of literature in culture by performing strong and revealing close analyses of the text using various interpretive approaches
- **Critical Literacy:** Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages

Using the structure we've practiced in class, analyze the various layers of messages in the novel. Make sure to include the messages the author intended, or multiple messages, as layers. Then, use your critical literacy and literary theory analysis skills to determine other interpretations. Do your best to make the interpretations contradict, fight, or show wildly different interpretations (within reason. Still be plausible.) Label the interpretations with what literary theory you're using to make that interpretation. Explain each interpretation briefly. Explain why you layered the interpretations in the order that you did.

You get to choose which one of the five books you formally work with for a project. You can make those decisions based on whatever criteria work for you: How much you engaged with the book, your schedule for the semester, whether you actually have something to say about the book, etc.

No need to make this pretty, friends, utilitarian is just fine, though if you'd like to make it pretty, you're more than welcome to do so.

Please either 1) schedule a conference with me to discuss your plans for the Messages Onion Layers Chart, or, 2) turn in a draft so I can leave you feedback. Both options are due by each "Novel X Draft Due" date.

## Messages Onion Layers Chart Rubric:

|  | <b>Exemplary (10)</b>   | <b>Proficient (9)</b>  | <b>Effective (8)</b>   | <b>Acceptable (7)</b>  | <b>Unacceptable (6)</b>  |
|--|---|--|--|--|--|
| <p><b>Critical Literacy:</b><br/>Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p> | <p>Reveals, discusses and details multiple contradictory or distinct interpretations of a text.</p> <p>Uses and explains a clear and insightful ordering system for arranging the layers of interpretations.</p>  | <p>Reveals, discusses, and details multiple interpretations of the text.</p> <p>Uses and explains a clear and logical ordering system for arranging the layers of interpretations.</p> | <p>States multiple possible interpretations of the text.</p> <p>Uses and explains a clear ordering system for arranging the layers of interpretations.</p> | <p>States the theme of the text and multiple implicit messages of the text.</p> <p>All interpretations seem to be equally important.</p> | <p>States the theme (the author's intended message) of the text.</p>                                 |
| <p><b>Literary Theory Analysis:</b> Evaluate individual pieces of literature performing strong and revealing close analyses of the text using an interpretive approach</p> | <p>Connects each interpretation with a literary theory or multiple literary theories working together.</p> <p>Briefly connects the events, characters, and other strategies of the novel and how the literary theory is used to create that interpretation.</p> | <p>Connects each interpretation with a literary theory.</p> <p>Briefly explains the parts of the novel that create that interpretation..</p>   | <p>Connects each interpretation with a literary theory.</p> <p>Briefly explains how they made those interpretations.</p>                                   | <p>Connects each interpretation with a literary theory.</p> <p>Large gaps in how or why they made those interpretations.</p>             | <p>Interpretations stand alone.</p> <p>Large gaps in how or why they made those interpretations.</p> |

## In-Class Book Talk

A big part of being a reader is recommending books to others. Book recommendations are one of the reasons I listen to so many podcasts, read so many blogs, and have conversations with so many librarians! Book recommendations fill a lot of the time that I spend with my best friends, too. I'm always searching for the next book to add to my to-read stack and the next right book for the classes that I teach.

You'll recommend a book to next year's students. You see me modeling this for you frequently in the first weeks of class. In addition, there are giant swaths of book talk recommendation videos on YouTube.

### Learning Goals for this Assessment:

- **Critical Literacy:** Analyze and evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages
- **Reflection:** Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it

Give a short book talk recommendation. Choose one of the books that you read for class this semester to recommend to your classmates. In the book talk:

- Introduce the title and author of the text. Give a short summary. No spoilers!
- Say why you liked the book. Try to convince your classmates to read this book.
- Mention what literary elements the book does well, what literary theories a person might use to critique the book, and where the book fits into a historical or cultural pattern
- Choose a section to read aloud that will pique others interest
- Make it short! Three-ish minutes is good. I'll cut you off at five minutes.

You can do this at any time in the semester. Let me know when you're ready.

## Book Talk Rubric:

|  | Exemplary (10)  | Proficient (9)  | Effective (8)  | Acceptable (7)   | Unacceptable (6)   |
|--|---|---|--|--|--|
| <p><b>Literary Elements and Conventions</b><br/> <b>Analysis:</b> Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader</p> | Book talk convincingly argues for a specific readership to read the novel by discussing how it <b>breaks the tropes of its genre</b> and standard use of literary elements. | Book talk convincingly argues for a <b>specific readership</b> to read the novel by discussing its genre and best/most effective literary elements. | Book talk <b>convincingly argues</b> for the audience to read the novel by discussing its genre and best/most effective literary elements. | Book talk <b>clearly argues</b> for the audience to read the novel by discussing its genre.          | Book talk <b>lists</b> reasons why the reader liked the book.            |
| <p><b>Critical Literacy:</b><br/> Analyze and evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>  | Book talk hints at how the book creates <b>one</b> overarching message and <b>one</b> implicit message in a way designed to <b>intrigue</b> the audience.                   | Book talk <b>discusses</b> in detail how the book creates <b>one</b> overarching message and <b>one</b> implicit message.                           | Book talk <b>discusses</b> in detail how the book creates or fights against <b>one</b> overarching cultural message.                       | Book talk <b>mentions</b> one overarching message from the book.                                     | Book talk focuses on the <b>reader's emotional response</b> to the text. |
| <p><b>Reflection:</b> Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it</p>   | Chooses a <b>powerful, emotional, or compelling</b> moment to read aloud that will hook the audience's interest.  | Chooses an <b>intriguing</b> moment in the conflict to read aloud to hook the audience's interest.  | Chooses a <b>thoughtful</b> moment to read aloud to represent the writing style and characters or setting of the novel.                    | Chooses a <b>bland</b> or otherwise expository moment to read aloud that will turn the audience off. | Chooses to <b>not read</b> aloud a section of the text.                  |

## Multi-Genre Novel Assessments

After **one** of the five books you'll read for the English 106 Reading Challenge, choose one way to engage with the book from the project options. All the options are modeled on ways that people in the "real-world" talk about and engage in books. In the projects, play with the literary elements analysis to analyze the implicit messages that the book sends. The projects are opportunities for you to take a side, make a more in-depth analysis than the discussions in class do, and to experience other ways to "talk about" books. This is an individual or partner assessment.

### Learning Goals for this Assessment:

- **Literary Elements and Conventions Analysis:** Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader
- **Critical Literacy:** Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages

You get to choose which one of the five books you formally work with for a project. You can make those decisions based on whatever criteria work for you: How much you engaged with the book, your schedule for the semester, whether you actually have something to say about the book, etc.

Please either 1) schedule a conference with me to discuss your plans for the Multi-Genre Novel Assessment, or, 2) turn in a draft so I can give you feedback. Both options are due by each "Novel X Draft Due" date.

### **Multi-Genre Novel Assessment Choices:**

1. [Write a movie review](#), evaluating how well the movie/TV show portrayed the book and how the implicit messages in the story changed or stayed the same.
2. [Craft a Reader's Club Guide](#), creating a set of discussion questions for book clubs, and reflect on them.
3. [Switch the genre the book is written in](#), and reflect on it. Make the book, or part of the book, into poetry, a children's book, a Twitterature, an article, a screenplay, etc.
4. [Write a section from a different character's POV](#), and reflect on it.
5. [Draw a set of illustrations for the book](#), and reflect on them.
6. [Write a minor character's origin story](#), and reflect on it.
7. [Create a podcast about the book](#).
8. [Design an alternate book cover](#), and reflect on it.
9. [Make a series of blackout poems](#), and reflect on them.
10. Suggest your own project. Explain it to me, how it will help you achieve the learning goals, and I'll probably say "Yes!"

See some example projects from students in the past in our Canvas classroom.

## Multi-Genre Novel Assessments Rubric:

|  | Exemplary (10)   | Proficient (9)   | Effective (8)  | Acceptable (7)   | Unacceptable (6)  |
|--|--|--|--|--|---|
| <p><b>Literary Elements and Conventions</b><br/> <b>Analysis:</b> Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader</p> | Weaves together a web of multiple literary elements; elements play off of each other to create a larger whole. | Focuses on two or more primary literary elements while incorporating other supporting literary elements. | Focuses on one one primary literary term while incorporates other supporting literary elements | Applies individual literary elements in sequence.              | Applies individual literary elements to the overall reader's response to create an interesting piece. |
| <p><b>Critical Literacy:</b><br/> Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>  | Creates a counter message to the message in the original text.   | Shows another interpretation of the text, the messages in the text, or the characters in the text.       | Extends or add specificity to the theme or author's intended message of the text.              | Reinforces the theme or author's intended message of the text. | Works mostly with reader's response; creates a piece that they like                                   |

## Reading With and Against the Syllabus Annotated Bibliography

Each text presents us one perspective, one side of a story. With a collection of texts, we can begin to see the story from a 360 degree view, from all slides. With a collection of texts on one issue, we can hear multiple voices. We can see the issue through multiple perspectives. We can understand the issue and its myriad implications more deeply. This is an individual, partner, or small group assessment.

### Learning Goals for this Assessment:

**Critical Literacy:** Analyze and Evaluate the explicit and implicit messages a text sends, including how those messages plays into larger cultural messages

Choose one of the three middle novels of the course, so Novel A, Novel B, or Novel C, to work with. Choose to work alone or with a partner or small group. If you choose to work with a partner or small group, know that you'll also write a short reflection about what you learned about reading, your reading habits and preferences from working with your small group.

Create an annotated bibliography, or a list of texts, that create a well-rounded text set for your novel. Choose A) texts that provide needed background knowledge on historical events, social movements, a particular culture or religion, etc. B) Texts that show examples of the “single story” that your novel fights against, C) Fiction (short stories, novels, movies, TV shows, etc.) pieces that show other examples of stories that fight against the same “single story” that your novel fights against or that fight in different ways than your novel, D) primary documents, pieces of nonfiction, or articles that discuss or show examples of the “single story” or the fight against the single story in current or historical events.

As you choose your text list, make sure to include voices of various kinds of diversity that fight against that “single story”--racial, ethnic, disability, gender, gender identity, sexuality, body size, etc. If you're working as an individual, choose 5 or more texts. For each additional person working in your group, choose another 3 or more texts. Choose texts purposefully. Consider the whole text set that you are creating.

Include the title and author of each text, and perhaps a link, if it is something that can be linked to. Then, write two paragraphs of justification for each text.

Paragraph 1: A very short (2-4 sentences) summary of the text.

Paragraph 2: A slightly longer (4-8 sentences) justification of the text. Why did you choose it? What purpose does it serve? How does it complement or contradict your novel? What do readers gain from reading it? How does it help create a rounder picture of the messages in the novel?

Format your Annotated Bibliography on Google Slides or Powerpoint, with one text per slide. Order your slides either: A) in MLA alphabetical order, or B) In the order that you'd have someone read the texts to get the best benefit from them.

At the end, write a reflection about what you learned or discovered or realized from doing this reading and research. What did this research, research, and analysis help you know or discover about reading fiction? What epiphanies did you have? What was hard? What was easy? What take-aways are you walking away with? How does this connect to our essential question?

If you worked with a partner or small group, remember to write an additional short reflection about what you learned from the collaboration.

## Reading With and Against the Syllabus Annotated Bibliography Rubric:

|   | Exemplary (10)   | Proficient (9)   | Effective (8)   | Acceptable (7)   | Unacceptable (6)                                |
|---|--|--|---|--|---|
| <b>Critical Literacy:</b><br>Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages  | All texts specifically connect to one implicit message in the novel.   | All texts clearly connect to one explicit message in the novel.  | Texts generally connect to one issue or topic in the novel.                               | Texts generally connect to a variety of issues or topics in the novel. | Texts seem unconnected to the novel.            |
|   | Texts include a wide variety of purposes   | Texts include a variety of purposes  | Texts include multiple purposes.  | Texts meet one purpose.  | Texts seem to be chosen at random.              |
|   | Texts include a wide variety of voices and author backgrounds in multiple categories.  | Texts include multiple voices in one category--race, gender, sexuality, etc.   | Texts include multiple similar voices and author backgrounds.                             | Texts speak from only one voice outside of the voice in the novel.     | Texts match the voice in the novel.             |
|   | Annotations discuss how the texts work together to obtain the deepest and widest understanding of the message in the novel.                            | Annotations discuss how the texts work together to obtain a comprehensive understanding of the message in the novel                    | Annotations discuss how texts obtain a wider picture of the message in the novel.         | Annotations discuss how the texts individually relate to the novel.    | Annotations discuss why the texts are good.     |
|   | Original, convincing, concise annotations.   | Original, persuasive, concise annotations and justifications.  | Original, concise annotations and justifications.   | Annotations are occasionally verbatim from sources.                    | Annotations are completely copied from sources. |
| <b>(Only for partners:)</b>   | <b>Exemplary (0)</b>   | <b>Proficient (-1)</b>   | <b>Effective (-2)</b>   | <b>Acceptable (-3)</b>   | <b>Unacceptable (-4)</b>                        |
| <b>Reflection:</b> Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it | You thoughtfully reflect on what you learned about collaboration, reading, and your own reading habits and preferences from working with your partner. | You thoughtfully reflect on what you learned about reading and your own reading habits and preferences from working with your partner. | You share how you and your partner made decisions and what that taught you about reading. | You share your process with your partner to get the work done.         | You blame your partnership for your outcomes.   |

## Can you ever truly escape from the past? Escape Room

At this point in the semester, you've explored if one can ever truly escape from the past in multiple ways, through multiple texts, and in many, many conversations with classmates. In this assessment, you'll take a stance on if one can escape the past, if that's a good thing, and what happens when we try. You'll create your own escape room. This is a small group assessment.

### Learning Goals for this Assessment:

- **Literary Elements and Conventions Analysis:** Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader
- **Literary Theory Analysis:** Evaluate both individual pieces of literature and patterns of literature in culture by performing strong and revealing close analyses of the text using various interpretive approaches

Choose a small group to work with, likely two to four classmates. Choose **one book** you've read this semester to work with, Novels A, B, C, or D, whichever one you think best answers our essential question.

### **Here's what to include in your Escape Room:**

- **A Frame Story.** The frame story sets the stage for the escape room and starts the mystery. In a very short scenario, tell your players where they are and what they're doing there. In this way, you give content to your other clues. Basically, introduce the idea that your players are in an escape room. Put the frame story on the first slide or the opening page of your escape room. Frame stories are about a paragraph long at the beginning, walk the players through the escape room, and then conclude the escape room at the end.
- **10ish Clues/Locks and Keys (Questions and Answers).** Focus on the Literary Elements and Conventions and the Literary Theories that are important to analyze your book. Have ways that your players can figure out the answers to your questions through some investigation of the novel or outside sources. Feel free to add layers of *escapiness* (yep, we're making that a word) to add interest, complexity, and engagement. Bonus points for making escapiness layers that correspond thematically to your answer to the essential question. Make your clues and game playable in about an hour.
- **A Justification or Rationale for each of your Clues/Locks and Keys.** Explain why you chose to focus on that element or theory. Why is that important? What does it tell the reader about escaping the past? Feel free to put these in a separate document or in the Notes section of Google slides.
- **A Playable Escape Room Overlay or Design.** You can design your room in Canva, Google Slides, Google Sites, or another method. Make sure your Escape Room is playable by your classmates. Make sure your room automatically checks for correct answers to the Clues/Locks by itself, too. To do this, use Google Forms, Microsoft Forms or another tool. Check out the templates that I provide for you or create your own design.

## Escape Room Rubric:

|  | <b>Exemplary (10)</b>  | <b>Proficient (9)</b>   | <b>Effective (8)</b>  | <b>Acceptable (7)</b>                              | <b>Unacceptable (6)</b>  |
|--|--|---|---|--|--|
| <p><b>Literary Elements and Conventions</b><br/> <b>Analysis:</b> Analyze the construction of a text, including which literary elements are used and how they are used, both separately and in conjunction with one another, and what effect they create in the reader</p> | Weaves together a web of multiple literary elements; elements play off of each other and literary theory to create a larger whole. | Focuses on two primary literary elements with detailed interpretations; connects those elements to literary theory to create a larger whole.                | Focuses on one one primary literary element while incorporates other supporting literary elements | Analyzes individual literary elements in sequence. | Applies individual literary elements to the overall reader's response to show why they enjoyed the book. |
| <p><b>Literary Theory</b><br/> <b>Analysis:</b> Evaluate individual pieces of literature performing strong and revealing close analyses of the text using an interpretive approach</p>   | Weaves together a web of multiple literary theories; theories play off of each other and elements to create a larger whole         | Focuses on two primary literature theories with detailed interpretations; connects those literary theories with literary elements to create a larger whole. | Focuses on two primary literary theories with detailed interpretations.                           | Focuses on one literary theory with detail.        | Justifies one clue/lock by mentioning a literary theory without explaining.                              |

## Final Exam Part 1: Who are you as a reader of fiction?

The texts that we consume say something about us. The texts that we even add to our lists say something about us. The places that we look for recommendations say something about us. In this next-to-final reflection, you'll analyze yourself as a reader. This is an individual assessment.

### Learning Goals for this Assessment:

- **Reflection:** Evaluate your own practices and habits as a reader in order to develop effective procedures to both enjoy your reading and think deeply about it

### **Analyze yourself as a reader of fiction:**

- Submit your completed Bingo Card. Highlight or color the squares that describe your reading for the semester.
- Include your Reader Ladders from the semester
- Then, analyze your own habits and behaviors as a reader. What patterns do you see in your reading and what steps do you need to take as a reader to push yourself?
  - What genres do you stick to? What genres do you want to expand into?
  - What races, ethnicities, or genders of authors do you mostly read?
  - What surprised you most about your reading for the semester?
  - What Bingo square was the hardest for you to get? Why?
  - How does all of this reflect on you as a reader?
  - How do you compare to the self from your introduction video? How have you changed?
  - What caused you to learn the most? What habits or strategies that you learned or developed as part of class worked for you the best this semester?
  - What goals do you have for your reading content or reading habits and strategies in the future?

Write in complete sentences and well-formed paragraphs. Though its' an informal writing style, you still might want to outline or brainstorm your thoughts before you begin so that you can re-organize and ensure that you're being as clear as possible.

### Dos:

- Talk about what was important to you and what you're taking away from the semester
- Tell me your opinion about what you learned or how you learned it
- Need to be completely positive. You probably struggled at some point. Talk about it.
- Be specific. Mention specific texts, conversations, projects, peers, etc.

### Don'ts:

- Simply summarize or recap the semester. I was there. I know what happened.

## Final Exam Part 2: Reading Against the Syllabus Reflection

The texts that we consume say something about us. The texts that we even add to our lists say something about us. The places that we look for recommendations say something about us. In this final reflection, you'll analyze the texts that you were given to choose from this semester. This is an individual assessment.

### Learning Goals for this Assessment:

- **Critical Literacy:** Analyze and evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages

### **Then, analyze our Bingo Challenge and Reading List as a text.**

- What did the Bingo Card prioritize for you to read? Or what did the Bingo card make unimportant for you to read? What messages does that send to you as a reader in class?
- What patterns of authors and genres do you see on the Reading List? Who or what is over-included? Who or what is missing? What messages does that send to you as a reader in class?
- Who or what is misrepresented? What messages does that send to you as a reader in class?
- To what do you attribute those messages? Ringelspaugh? The publishing industry? Someone/something else?
- How does all of this reflect on the class as a whole?
- What goals should Ringelspaugh have for the Bingo Card and Reading List in the future?

Write in complete sentences and well-formed paragraphs. Though its' an informal writing style, you still might want to outline or brainstorm your thoughts before you begin so that you can re-organize and ensure that you're being as clear as possible.

### Dos:

- Be honest. The list is not perfect. The Bingo Card is not perfect. It's okay to criticize or point out flaws.
- Be insightful, be thoughtful, be detailed.
- Be specific. Reference your Bingo Card. Mention specific texts and the specific messages in those texts.
- Tell me your frustrations with the texts and the messages in the texts.

### Don'ts:

- Simply summarize or recap the semester. I was there. I know what happened.

## Letter Grades:

Each assessment will be evaluated on a rubric or points scale. I'll enter each assessment out of ten points. Canvas will automatically weight the scores according to the learning goal they're measuring. Then, letter grades will be determined based on a percentage scale.

|        |       |       |       |       |       |       |       |       |       |       |      |
|--------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|------|
| A      | A-    | B+    | B     | B-    | C+    | C     | C-    | D+    | D     | D-    | F    |
| 100-93 | 92-90 | 89-87 | 86-83 | 82-80 | 79-77 | 76-73 | 72-70 | 69-67 | 66-63 | 62-60 | 59-0 |

## **Class Policies:**

### **Attendance:**

Please come to class and participate fully. I do hope that you'll find that frequent attendance is necessary for effective learning. Please do contact me ahead of time when you are going to be absent; I worry about you. Physically coming to class but being unprepared or engaging in activities not conducive to learning (such as texting, sleeping, being disruptive to other students, etc) may result in an absence for the day. If you miss a class, please do check for missing work on Canvas, email me, visit my office hours, or make an appointment to discuss what you've missed.

If you are absent more than 10% of the time (3 periods or more), I may lower your overall letter grade a half of a grade (B to a B-). If you are absent more than 25% (7 periods or more) of the time, I may lower your overall letter grade a full grade (B to a C). If you are absent more than 33% the time (10 periods or more), you will not be able to pass the class. If at any time, you are absent more than three straight weeks, you will not be able to pass the class.

If there are extenuating circumstances that are causing you to miss class for an extended period of time, please let me know. We will work something out.

### **Canvas:**

Canvas is the course management software program UWSP uses to create online classrooms. You can access Canvas by going to the UWSP homepage, finding the "Log-ins" drop-down menu in the top right corner of the screen and hovering over it. When the menu appears, click on Canvas. You'll turn in your Canvas Postings, intermediate drafts, final drafts, and postings to me via Assignments, I'll post supplementary materials for you to read and view, we'll occasionally have electronic discussions, and you'll find updated scores and grades there.

I will use Canvas to communicate with you about all of your assignments. I'll often ask you to add a "submission comment" to assignments when you turn them in, a bit of extra reflection or extra information for me so that I can give you the most helpful feedback. And I'll write back to you with that feedback in that assignment comments spot, too. I strongly recommend turning on the Canvas option to have Canvas email you whenever a professor makes a comment on an assignment. I will expect that you have seen those "submission comments" and will respond to them.

### **Submitting work in Canvas:**

Turn all work into the appropriate Assignment space on Canvas. Canvas assignment spaces will close after assignment is due or that assignment is no longer available to turn in. I will not score work that is attached to the assignment comments space or emailed to me after the Canvas assignment space closes.

**Timeliness:**

Please turn work in on time. All work is due at the beginning of class on the due date. The work we do in class is carefully scaffolded and sequenced in order to ensure your learning. When you do not come to class with the reading and journaling done or without a draft of a major assessment, you are really cheating yourself out of the learning sequence. If you have trouble turning in an assessment on time, please come talk to me and we'll work something out together.

If you are absent on a day when work is due, please turn in the electronic version of the work and contact me to make arrangements for any physical versions required. If you have trouble turning in an assessment on time, please come talk to me at least 24 hours before the due date/time and we'll work something out together. If you do not turn in work on the due date/time and do not talk to me ahead of time, I will assume that you do not have work to turn in and mark a zero in the gradebook.

If you are absent on a day when your group is scheduled to present, please contact me about an alternate assignment and presentation date.

**Classroom and Canvas Discussion:**

Some of the issues we will discuss in class may be controversial, so intense and highly charged exchanges may occur and should be expected and welcomed since they help us anticipate and respond to others' views in our reading response. However, I trust that you will not let disagreement become disrespect and that you will remain respectful in your language, behavior, and actions at all times. It is perfectly okay to disagree on issues and to voice disagreement as long as you remember that individual perceptions are shaped by individual experiences and backgrounds and the differences must be approached with respectful and tolerant attitudes.

**Office Hours:**

I'll hold office hours in my office, CCC 434. Office hours means that you're welcome to show up without an appointment. During office hours, you might stay for just a few minutes, or for a longer conference. You might use office hours to ask a question about a concept, ask for feedback on an assignment, ask for clarification on directions, tell me about stuff that's going on in your life, or just check in and let me see your beautiful face.

**Individual Conferences:**

I want to talk to you! If the open office hours don't work for you, let's find a time to meet or Zoom that works for both of us. Email me to set up a time.

**In the event of a class or instructor quarantine, or a university move to digital instruction:**

We will have synchronous Zoom meetings if at all possible, and stick to our syllabus as closely as we can. If necessary, we will move to asynchronous lessons and assignments in Canvas.

**Electronic Devices and Video:**

Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off cell phones and put them out of sight. Violating the device policy will result in an absence for the day.

To respect the privacy of those in class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom and possibly being reported to the Dean of Students.

**Email:**

I will do my best to respond to emails within 24 hours (or within 48 hours on the weekends) except in the following circumstances: you are asking for information that can be found on the syllabus, you are asking me to cover an entire class period via email because you have missed a class, or the tone of your email is rude or disrespectful.

**Preferred/Chosen Name & Gender Pronouns:**

Everyone has the right to be addressed and referred to by the name and pronouns that correspond to their gender identity or expression. Students will be asked to indicate the name and gender pronouns that they use for themselves. A student's chosen name and pronouns are to be respected at all times in the classroom.

**Absences due to Military Service:**

As stated in the UWSP Catalog, you will not be penalized for class absence due to unavoidable or legitimate required military obligations, or medical appointments at a VA facility, not to exceed two (2) weeks unless special permission is granted by the instructor. You are responsible for notifying faculty members of such circumstances as far in advance as possible and for providing documentation to the Office of the Dean of Students to verify the reason for the absence. The faculty member is responsible to provide reasonable accommodations or opportunities to make up exams or other course assignments that have an impact on the course grade. For absences due to being deployed for active duty, please refer to the Military Call-Up Instructions for Students.

**Academic Honesty Policy & Procedures:**

Student Academic Disciplinary Procedures UWSP 14.01 Statement of principles

The board of regents, administrators, faculty, academic staff and students of the university of Wisconsin system believe that academic honesty and integrity are fundamental to the mission of higher education and of the university of Wisconsin system. The university has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for

the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Students who violate these standards must be confronted and must accept the consequences of their actions.

UWSP 14.03 Academic misconduct subject to disciplinary action.

(1) Academic misconduct is an act in which a student:

- (a) Seeks to claim credit for the work or efforts of another without authorization or citation;
- (b) Uses unauthorized materials or fabricated data in any academic exercise;
- (c) Forges or falsifies academic documents or records;
- (d) Intentionally impedes or damages the academic work of others;
- (e) Engages in conduct aimed at making false representation of a student's academic performance; or
- (f) Assists other students in any of these acts.

(2) Examples of academic misconduct include, but are not limited to: cheating on an examination; collaborating with others in work to be presented, contrary to the stated rules of the course; submitting a paper or assignment as one's own work when a part or all of the paper or assignment is the work of another; submitting a paper or assignment that contains ideas or research of others without appropriately identifying the sources of those ideas; stealing examinations or course materials; submitting, if contrary to the rules of a course, work previously presented in another course; tampering with the laboratory experiment or computer program of another student; knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

**Clery Act:**

The US Department of Education requires universities to disclose and publish campus crime statistics, security information, and fire safety information annually. Statistics for the three previous calendar years and policy statements are released on or before October 1st in our Annual Security Report. Another requirement of the Clery Act, is that the campus community must be given timely warnings of ongoing safety threats and immediate/emergency notifications. For more information about when and how these notices will be sent out, please see our Jeanne Clery Act page.

**Commit to Integrity:**

As a student in this course (and at this university) you are expected to maintain high degrees of professionalism, commitment to active learning and participation in this class and also integrity in your behavior in and out of the classroom.

**Confidentiality:**

Learning requires risk-taking and sharing ideas. Please keep your classmates' ideas and experiences confidential outside the classroom unless permission has been granted to share them.

**Copyright infringement:**

This is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act. Each year students violate these laws and campus policies, putting themselves at risk of federal prosecution. For more information about what to expect if you are caught, or to take preventive measures to keep your computing device clean, visit our copyright page.

**Dropping UWSP Courses:**

It is the student's responsibility to understand when they need to consider unenrolling from a course. Refer to the UWSP Academic Calendar for dates and deadlines for registration. After this period, a serious and compelling reason is required to drop from the course. Serious and compelling reasons includes: (1) documented and significant change in work hours, leaving student unable to attend class, or (2) documented and severe physical/mental illness/injury to the student or student's family.

**Drug Free Schools and Communities Act:**

The Drug Free Schools and Communities Act (DFSCA) requires institutions of higher education to establish policies that address unlawful possession, use, or distribution of alcohol and illicit drugs. The DFSCA also requires the establishment of a drug and alcohol prevention program. The Center for Prevention lists information about alcohol and drugs, their effects, and the legal consequences if found in possession of these substances. Center for Prevention – DFSCA

**Equal Access for Students with Disabilities:**

UW-Stevens Point will modify academic program requirements as necessary to ensure that they do not discriminate against qualified applicants or students with disabilities. The modifications should not affect the substance of educational programs or compromise academic standards; nor should they intrude upon academic freedom. Examinations or other procedures used for evaluating students' academic achievements may be adapted. The results of such evaluation must demonstrate the student's achievement in the academic activity, rather than describe his/her disability. If modifications are required due to a disability, please inform the instructor and contact the Disability and Assistive Technology Center to complete an Accommodations Request form. Phone: 346-3365 or Room 609 Albertson Hall.

**FERPA:**

The Family Educational Rights and Privacy Act (FERPA) provides students with a right to protect, review, and correct their student records. Staff of the university with a clear educational need to know may also have to access to certain student records. Exceptions to the law include parental notification in cases of alcohol or drug use, and in case of a health or safety concern. FERPA also permits a school to disclose personally identifiable information from a student's education records, without consent, to another school in which the student seeks or intends to enroll.

Lecture materials and recordings for [insert class name] are protected intellectual property at UW-Stevens Point. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or share lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

**Inclusivity Statement:**

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

If you have experienced a bias incident (an act of conduct, speech, or expression to which a bias motive is evident as a contributing factor regardless of whether the act is criminal) at UWSP, you have the right to report it using this link. You may also contact the Dean of Students office directly at [dos@uwsp.edu](mailto:dos@uwsp.edu).

**Religious Beliefs Accommodation:**

It is UW System policy (UWS 22) to reasonably accommodate your sincerely held religious beliefs with respect to all examinations and other academic requirements. You will be permitted to make up an exam or other academic requirement at another time or by an alternative method, without any prejudicial effect, if:

- There is a scheduling conflict between your sincerely held religious beliefs and taking the exam or meeting the academic requirements; and
- You have notified your instructor within the first three weeks of the beginning of classes (first week of summer or interim courses) of the specific days or dates that you will request relief from an examination or academic requirement.
- Your instructor will accept the sincerity of your religious beliefs at face value and keep your request confidential.
- Your instructor will schedule a make-up exam or requirement before or after the regularly scheduled exam or requirement.
- You may file any complaints regarding compliance with this policy in the Equity and Affirmative Action Office.

**Title IX:**

UW-Stevens Point is committed to fostering a safe, productive learning environment. Title IX and institutional policy prohibit discrimination on the basis of sex, which includes harassment, domestic and dating violence, sexual assault, and stalking. In the event that you choose to disclose

information about having survived sexual violence, including harassment, rape, sexual assault, dating violence, domestic violence, or stalking, and specify that this violence occurred while a student at UWSP, federal and state laws mandate that I, as your instructor, notify the Title IX Coordinator/Office of the Dean of Students.

Please see the information on the Dean of Students webpage for information on making confidential reports of misconduct or interpersonal violence, as well as campus and community resources available to students. For more information see the Title IX page.

### **Other COVID Guidance:**

Please monitor your own health each day using this screening tool. If you are not feeling well or believe you have been exposed to COVID-19, do not come to class; email your instructor and contact Student Health Service (715-346-4646).

- As with any type of absence, students are expected to communicate their need to be absent and complete the course requirements as outlined in the syllabus.
- Maintain a minimum of 6 feet of physical distance from others whenever possible.
- Do not congregate in groups before or after class; stagger your arrival and departure from the classroom, lab, or meeting room.
- Wash your hands or use appropriate hand sanitizer regularly and avoid touching your face.
- Please maintain these same healthy practices outside the classroom.

### **If you're struggling:**

Hey, I care about you. Come talk to me.

### **Available University Resources:**

- **Tutoring Learning Center (TLC):** In addition to meeting with me and engaging in peer feedback in class, you can also get help on your papers from the in the basement of the University Library, room 018, x3568.
- **UWSP's Office of Disability Services:** Students with learning differences can visit the Office of Disability Services on the 6th floor of the University Library, room 609, x 3365 to work with that office to develop a Request for Accommodation Form or a referral to Assistive Technology.

### **Emergency Procedures:**

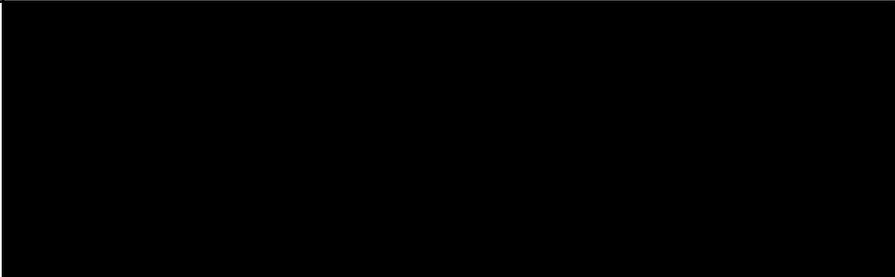
- In the event of a medical emergency call 9-1-1 or use Red Emergency Phone outside classroom 227. Offer assistance if trained and willing to do so. Guide emergency responders to victim.
- In the event of a tornado warning, proceed to the lowest level interior room without window exposure. See [www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans.aspx](http://www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans.aspx) for floor plans showing severe weather shelters on campus. Avoid wide-span structures (gyms, pools or large classrooms).
- In the event of a fire alarm, evacuate the building in a calm manner. Meet at the back of parking lot F across the street. Notify instructor or emergency command personnel of any missing individuals.

- Active Shooter/Code React – Run/Escape, Hide, Fight. If trapped, hide, lock doors, turn off lights, spread out and remain quiet. Call 9-1-1 when it is safe to do so. Follow instructions of emergency responders. See UW-Stevens Point Emergency Procedures at [www.uwsp.edu/rmgt/Pages/em/procedures](http://www.uwsp.edu/rmgt/Pages/em/procedures) for details on all emergency response at UW-Stevens Point.

## Class Schedule:

| Week | Tuesday   | Thursday   |
|------|---|--|
| 1    | <p><b>September 6</b></p> <p>Welcome to our Community of Readers!</p>   | <p><b>September 8</b></p> <p>In-class: Escape to Neverland</p>   |
| 2    | <p><b>September 13</b></p> <p>Due: <i>Wendy, Darling</i>, chapters 1-4, pages 9-71</p> <p>In class: Book Dating</p>   | <p><b>September 15</b></p> <p>Due: <i>Wendy, Darling</i>, chapters 5-7, pages 72-126</p> <p>Due: Introduction Screencast or Video</p> <p>(Last day to add/drop a course)</p> |
| 3    | <p><b>September 20</b></p> <p>Due: <i>Wendy, Darling</i>, chapters 8-10, pages 127-185</p> <p>In class: Develop Reading Groups for Novel A</p>  | <p><b>September 22</b></p> <p>Due: <i>Wendy, Darling</i>, chapters 11-12, pages 185-264</p>  |
| 4    | <p><b>September 27</b></p> <p>Due: <i>Wendy, Darling</i>, chapters 13-15, pages 255-330</p> <p>In-class: Determine Reading Assignments for Novel A</p> <p>In class: Conferences or Drafts for <i>Wendy, Darling</i> Assessments</p> <p><b>Last day to turn in Reader's Notebook Entries for <i>Wendy, Darling</i></b></p> | <p><b>September 29</b></p> <p>Due: Novel A, Part 1</p>   |

|                 |  |  |
|-----------------|--|--|
| <p><b>5</b></p> | <p><b>October 4</b></p> <p>Due: Novel A, Part 2</p>  | <p><b>October 6</b></p> <p>Due: Novel A, Part 3</p> <p>In class: Determine Reading Groups for Novel B</p>  |
| <p><b>6</b></p> | <p><b>October 11</b></p> <p>Due: Novel A, Part 4</p>   | <p><b>October 13</b></p> <p>Due: Novel A, Part 5</p> <p>In class: Determine Reading Assignments for Novel B</p> <p>In class: Conferences or Drafts for Novel A Assessments</p> <p><b>Last day to turn in Reader's Notebook Entries for Novel A</b></p> |
| <p><b>7</b></p> | <p><b>October 18</b></p> <p>Due: Novel B, Part 1</p> <p>In class: Visit to Portage County Public Library--Stevens Point Branch</p>       | <p><b>October 20</b></p> <p>Due: Novel B, Part 2</p>   |
| <p><b>8</b></p> | <p><b>October 25</b></p> <p>Due: Novel B, Part 3</p> <p>Due: Novel A Assessments</p> <p>In class: Develop Reading Groups for Novel C</p> | <p><b>October 27</b></p> <p>Due: Novel B, Part 4</p>   |

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| <p><b>9</b></p>  | <p><b>November 1</b></p> <p>Due: Novel B, Part 5</p> <p>In class: Determine Reading Assignments for Novel C</p> <p>In class: Conferences or Drafts for Novel B Assessments</p> <p><b>Last day to turn in Reader's Notebook Entries for Novel B</b></p> | <p><b>November 3</b></p> <p>Due: Novel C, Part 1</p>  |
| <p><b>10</b></p> | <p><b>November 8</b></p> <p>Due: Novel C, Part 2</p> <p>Due: Novel B Assessments</p>   | <p><b>November 10</b></p> <p>Due: Novel C, Part 3</p> <p>In class: Develop Reading Groups for Novel D</p> <p>(Last day to Withdraw from a course)</p>   |
| <p><b>11</b></p> | <p><b>November 15</b></p> <p>Due: Novel C, Part 4</p>  | <p><b>November 17</b></p> <p>Due: Novel C, Part 5</p> <p>In class: Determine Reading Assignments for Novel D</p> <p>In class: Conferences or Drafts for Novel C Assessments</p> <p><b>Last day to turn in Reader's Notebook Entries for Novel C</b></p> |
| <p><b>12</b></p> | <p><b>November 22</b></p> <p>Due: Novel D, Part 1</p>  |    |

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| 13  | <b>November 29</b><br>Due: Novel D, Part 2   | <b>December 1</b><br>Due: Novel D, Part 3<br>Due: Novel C Assessments  |
| 14  | <b>December 6</b><br>Due: Novel D, Part 4    | <b>December 8</b><br>Due: Novel D, Part 5<br>In class: Conferences or Drafts for Novel D Assessments<br><b>Last day to turn in Reader's Notebook Entries for Novel D</b> |
| 15  | <b>December 13</b><br>In Class: Escape Rooms | <b>December 15</b><br>In Class: Escape Rooms   |
| <p><b>Final Exam Period: Wednesday, December 21, 10:15-12:15</b></p> <p>Due: Novel D Assessments (Submit on Canvas)<br/>         Due: Final Exam</p> <p>Review Games<br/>         Discussion: Can we ever truly escape from the past?<br/>         Discussion: Final Exam Reflections</p> |  |  |

**Here's who I know in class:**

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