

ENGLISH 106: READING FICTION

Can we ever truly escape the past? What happens when we try? Who are you as a reader?

Fall 2023



Professor:

Dr. Erica J. Ringelspaugh

Call me:

Dr./Professor Ringelspaugh
(she/her)

Find me:

CCC 434

Email me:

eringels@uwsp.edu

Talk to me about:

Reading and books. Writing. Where to go for the best walk in Stevens Point. Sewing and embroidery. Teaching and education. Why my students are the best.

Come to my Office Hours:

Tuesday and Thursday 12:30-2:00
and Wednesday 11:00-12:00 in 434
CCC

Office hours means that you're welcome to show up without an appointment. You might stay for just a few minutes or for a longer conference. You might ask a question about a concept, ask for feedback on an assignment, ask for clarification on directions, or tell me about stuff that's going on in your life. Please come talk to me!

If these times don't work for you, talk to me or email to make an appointment!

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, and culture--big, wide, vast, and complex--and we learn about individuals, characters, situations--more intimate, but equally intricate. Whether you are a light reader or completely obsessed, English 106 is a Choose-Your-Own-Adventure Book Club designed to push you in your reading. We'll all explore one large essential question throughout the course and read our first book together to establish some skills, procedures, and background knowledge. Then, you'll choose your own next books and dive into your 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. As you read, you'll engage in some ways that "real-world" readers engage in books--ways that we as a society talk about, examine, explore, crawl inside, and evaluate stories.

People in the "real-world" actually do talk about books the way that we talk about books, interpreting literary elements, analyzing literary theory, and connecting books to current and historical cultural events, though they may not use the specific literary vocabulary we use in class. We see this at work in podcasts, YouTube, Instagram and TikTok, fanfiction, book clubs, Reader's Guides, author interviews, and more. In English 106, 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.

Why Come to Class Consistently:

All of the instruction happens in class. You'll read your novels outside of class, but then talk about them in class and learn new ways (or review old ways) of thinking about reading fiction in class. There is no textbook for English 106, just the novels. Coming to class allows you to learn the new things that helps your reading come alive for you. Coming to class also is your opportunity to talk about the novels with your classmates--compare ideas, test out theories, ask questions, and apply concepts to the new section of novel reading. Those things combined help you have the skills you need to show your proficiency in the learning goals on the major assessments. Simply submitting work on Canvas without attending is not enough to learn what you are here to learn. While of course it's okay to miss a period or two for whatever reason (life happens!), it's important to be in this classroom with us consistently to learn and accomplish all of those purposes above.

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:

Aligned Assessments:

1: 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	Multi-Genre Novel Portfolio Escape Eoom
2: 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	Multi-Genre Novel Portfolio Escape Room
3: Critical Literacy: Analyze and evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages	Multi-Genre Novel Portfolio End-of-Semester Critical Literacy Quiz
4: 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	Introduction Reflection Mid-Term Reflection Reader's Notebook Multi-Genre Novel Portfolio

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 traditional academic literary analysis essays. I will vomit on it and hand it back to you. It's very messy.
10. The most important thing is to have fun reading books!

English 106 Reading Challenge

U.S. RURAL SETTING	BOOK PUBLISHED IN THE LAST FIVE YEARS	BOOK WITH AN UNRELIABLE NARRATOR	ENVIRONMENTAL FOCUS (BECAUSE WE'RE UWSP)	BOOK YOU BORROWED FROM THE LIBRARY
BOOK THAT MADE YOU LAUGH	DYSTOPIAN NOVEL	BOOK YOU LISTENED TO ON AUDIO	DEBUT AUTHOR	MYSTERY NOVEL
BIPOC AUTHOR	MIDWEST AUTHOR	BOOK TOLD OUT OF CHRONOLOGICAL ORDER	ROMANCE NOVEL	BOOK THAT MADE YOU CRY
CHILD PROTAGONIST	HISTORICAL FICTION	PROTAGONIST WHO IS A DIFFERENT RELIGION THAN YOU	IMMIGRANT OR REFUGEE STORY	FANTASY, SPECULATIVE FICTION, OR MAGICAL REALISM
PROTAGONIST WHO HAS A DISABILITY	BOOK WITH MULTIPLE POINTS OF VIEW	URBAN SETTING	BOOK PUBLISHED BEFORE YOU WERE BORN	PROTAGONIST WHO IS LGBTQIA+

Reading Challenge Book Options:

	Title	Author	Notes
1	<i>A Land of Permanent Goodbyes</i> (2019)	Atia Abawi	YA, Refugee Story, CW: sexual assault not depicted on the page
2	<i>How the Garcia Girls Lost their Accents</i> (1991)	Julia Alvarez	Immigrant Story, Historical Fiction (1960s)
3	<i>The Handmaid's Tale</i> (1986)	Margaret Atwood	Dystopia, CW: ethical situations
4	<i>The Firekeeper's Daughter</i> (2022)	Angeline Boulley	MI author/setting, mystery, CW: rape shown on the page, drug use
5	<i>The Light Pirate</i> (2022)	Lily Brooks-Dalton	Speculative Fiction, Magical Realism, Rural, Environmental Focus, LGBTQ
6	<i>Shotgun Lovesongs</i> (2015)	Nickolas Butler	WI author/setting, rural setting
7	<i>Sleepers</i> (1995)	Lorenzo Carcaterra	Urban, Child Protagonist, Historical Fiction (1960s & 80s), CW: sexual abuse
8	<i>Yolk</i> (2021)	Mary H.K. Choi	Urban setting, CW: cancer, mental health
9	<i>The Inheritance of Orquidea Divina</i> (2021)	Zoraida Cordova	Magical Realism
10	<i>Vox</i> (2018)	Christina Dalcher	Dystopia
11	<i>The Measure</i> (2022)	Nikki Erlick	Speculative Fiction
12	<i>This is How it Always Is</i> (2017)	Laurie Frankel	MN author/setting, LGBTQ Protagonist
13	<i>Like a Sister</i> (2022)	Kelly Garrett	Urban setting, Mystery
14	<i>Raft of Stars</i> (2021)	Andrew J. Graff	WI author/setting, Rural setting, Child Protagonist
15	<i>All the Ugly and Wonderful Things</i> (2016)	Bryn Greenwood	Rural setting, Child protagonist, CW: ethical situations, familial trauma, drugs
16	<i>What the Fireflies Knew</i> (2022)	Kai Harris	MI Author/Setting, Child Protagonist, Rural setting
17	<i>The Other Black Girl</i> (2021)	Zakiya Dalila Harris	Urban setting, Psychological Thriller, CW: Racial microaggressions
18	<i>A Hard and Heavy Thing</i> (2016)	Matthew J. Hefti	WI author/setting, Rural Setting, CW: depiction of war, PTSD

19	<i>Kite Runner</i> (2003)	Khaled Hosseini	Child Protagonist, CW: rape shown on the page
20	<i>Ayesha at Last</i> (2019)	Uzma Jalaluddin	Romance
21	<i>The Girls</i> (2007)	Lori Lansens	Disabled Protagonist
22	<i>The House in the Cerulean Sea</i> (2020)	T.J. Klune	Fantasy, LGBTQ Protagonist
23	<i>Prodigal Summer</i> (2001)	Barbara Kingsolver	Rural setting, Environmental Focus
24	<i>Once there Were Wolves</i> (2021)	Charlotte McConaghy	Mystery, Rural setting, Environmental Focus
25	<i>The Bad Muslim Discount</i> (2021)	Syed M. Masood	Urban setting, CW: racial profiling
26	<i>Like a Love Story</i> (2019)	Abdi Nazemian	YA, LGBTQ, Urban, Historical Fiction (1980s) CW: AIDS, Anti-LGBTQ hate
27	<i>True Biz</i> (2022)	Sara Nović	Disabled Protagonist
28	<i>Where the Crawdads Sing</i> (2018)	Delia Owens	Rural, Historical Fiction (1960s), Child Protagonist, Environmental Focus
29	<i>The Astonishing Color of After</i> (2018)	Emily X.R. Pan	YA, Magical Realism, CW: grief
30	<i>Mad Honey</i> (2022)	J. Picoult & J.F. Boylan	Mystery, LGBTQ Protagonist, CW: Suicide and Self Harm
31	<i>Honey Girl</i> (2021)	Morgan Rogers	Romance, LGBTQ Protagonist
32	<i>The Joy Luck Club</i> (1989)	Amy Tan	Historical Fiction (1950s and 1980s), Immigrant Story
33	<i>Remarkably Bright Creatures</i> (2022)	Shelby Van Pelt	CW: grief
34	<i>Seven Days in June</i> (2021)	Tia Williams	Open Door Romance, Disabled Protagonist, CW: familial trauma
35	<i>The Book of Essie</i> (2018)	Meghan MacLean Weir	CW: sexual abuse
36	<i>The Last Summer on State Street</i> (2022)	Toya Wolf	Urban, Child Protagonist, Historical Fiction (1990s) CW: violence, racism
37	<i>American Street</i> (2017)	Ibi Zoboi	YA, MI Setting, Urban Setting, Immigrant story, Magical Realism

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 at this moment. (It's okay if you don't feel like you're a reader at this moment. Really. It's okay. Talk about that.) (Heads up: You'll do something like this again in the middle of the semester and at the end of the semester to reflect on how you've changed.)

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: (Choose the most important ones for you)

- 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?
- What else do you need to tell me about your reading preferences? Anything you *don't* want depicted in the books that you read?

And then, at the end, consider: What kind of reader of fiction do you want to be? What is the vision of yourself as a reader that you'd like to achieve someday?

General Guidelines:

- You're just talking to me. I already like you and am glad you're here. No need to be formal.
- Feel free to make notes before you begin recording and reference them while recording.
- Talk for 5ish minutes. Too short and you and I both don't really get a sense of who you are as a reader. Too long and I speed up your recording significantly. :)

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

Mid-Term Reflection

By mid-term, you've likely already had some reading experiences that are different than you expected or that you'd had in the past. Just like in your beginning-of-the-semester Introduction Reflection video, here, you'll consider yourself as a reader at this mid-point in the semester.

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: (Choose the most important ones for you)

- What stories or books have you liked so far? Why those ones?
- How are you seeing reading, books, stories, or fiction differently than you did before the semester began?
- What skills or concepts have you found particularly challenging? Why? How did you overcome that? Or are you still working on it? What are your plans for the rest of the semester to keep working on that?
- What does the reading process look like for you now?
- What's surprised you the most about English 106 or you as a reader at this point in the semester? Why did that surprise you?
- What's one time when you had to go out of your comfort zone in your reading so far this semester? How did that feel? What did it teach you?
- What's one time that you disagreed with a classmate about an interpretation? What happened? Why did you disagree? What did that disagreement teach you?
- How are you reading things outside of English 106 differently because of the learning you're doing in English 106? Tell me a story.
- Have your answers to any of the questions from the Introduction Reflection video changed? Why?
- What do you see as gaps in your reading or analysis so far?
- To what extent are you a "better" reader than at the beginning of the semester? What does "better" mean to you?

And then, at the end, consider: To what extent are you on the road to making yourself the kind of reader you want to be? To what extent has your vision of the kind of reader you want to be changed since the beginning of the semester?

And one more thing: Give yourself a letter grade for the semester so far. Why does that letter grade fit your performance in English 106 so far this semester?

General Guidelines:

- You're just talking to me. I already like you and am glad you're here. No need to be formal.
- Feel free to make notes before you begin recording and reference them while recording.
- Talk for 5ish minutes. Too short and you and I both don't really get a sense of who you are as a reader at this point in the semester. Too long and I speed up your recording significantly. :)

Mid-Term Reflection Video or Screencast is scored entirely on completion. You did it, you're good.

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 perhaps 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.

Multi-Genre Novel Portfolio

People in the “real world” do talk about books, I promise. In some ways, that talking about books looks just like the talking about books that we do in English 106 and that you’ve done in other English classes. In some ways, that talking about books looks pretty different, and, in fact, is a lot more open, more nuanced, and more fun than you think (I’m clearly not biased at all).

The Multi-Genre Novel Discussion Portfolio is designed to have you explore ways that readers talk about books outside of English classes, and then try out those ways. Each of your pieces 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 and reading. You’ll create the pieces one at a time throughout the semester. I and your classmates will give you feedback on the pieces along the way. Then, at the end of the semester, you’ll revise all of the pieces one more time to show A) Everything that you learned this semester, and B) Who you are as a reader. You’ll collect all of the pieces into your final portfolio.

Learning Goals for this Assessment: (Yep, that’s everything)

- **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
- **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

Process:

1. In class, we’ll work together to explore ways that readers talk about and share their opinions on books and fiction.
2. Individually, you’ll look very closely at two examples of a specific way that readers talk about books and analyze how that format works in a genre study.
3. You’ll try out that format using everything that you learned from your genre study.
4. You’ll bring that draft to class for some feedback from your classmates and me.
5. Repeat steps 2-4 two more times for a total of three pieces.
6. At the end of the semester, you’ll revise all of the pieces to show everything that you’ve learned. This means you might add significant sections, rearrange pieces, change your initial analysis, etc.
7. You’ll add a letter to the audience to the front of your portfolio, introducing your collection to the audience and commenting on what it means to you as a reader.
8. You’ll share your final portfolio during our final exam time.

Requirements:

1. Three total pieces, each in different genres or formats.
2. As a whole, shows your learning around the learning goals. (Which means that each individual piece does not need to meet all of the learning goals. The pieces can do that collectively.)

3. Includes one piece where you recommend outside at least four pieces of outside reading to the audience. Texts could include:
 - a. Texts that provide needed **background knowledge** on historical events, social movements, a particular culture or religion, etc. to help readers understand the context, events, or characters of the novel
 - b. Literary Texts (short stories, novels, TV shows, movies, poetry, etc.) or Non-Fiction texts (Primary documents, newspaper articles, magazine articles, speeches, etc.) that show examples of a “single story” that your novel also depicts or fights against
 - c. Literary Texts (short stories, novels, movies, TV shows, etc.) or Non-Fiction texts (Primary documents, newspaper articles, magazine articles, speeches, 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,

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. Choose texts purposefully. Consider the whole text set that you are creating.

4. Includes a letter to the reader that introduces the portfolio to the audiences and reflects on themselves as a reader.

Non-requirements:

- Pieces must hit a specific word count
- Pieces must be writing heavy
- Pieces must be an academic essay genre

Multi-Genre Novel Portfolio Pieces Possibilities:

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. (Under no circumstances is this a five paragraph essay. I will vomit on it and hand it back to you.)
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 to analyze, highlight, or subvert the messages in the book, 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 to analyze, highlight, or subvert the messages in the book or create a counter-narrative, and reflect.
7. Create a podcast about the book, showcasing a conversation with another reader about the book or recommending further reading based on the book.
8. Write a blog post about the book, showcasing a conversation with another reader about the book or recommending further reading based on the book.
9. Interview the “author” of the book, or perhaps the “publisher” or “promoter” of the book, in any form that works for you, to get their take on the writing and messages of the book.
10. Design an alternate book cover to analyze, highlight, or subvert the messages in the book or create a counter-narrative, and reflect on it.
11. Make a series of blackout poems to analyze, highlight, or subvert the messages in the book or create a counter-narrative, and reflect.

12. Write an article of literary criticism, with links to the articles or sources that helped you make that analysis. (Under no circumstances is this a five paragraph essay. I will vomit on it and hand it back to you.)
13. Suggest your own project based on the reading about books you've been doing!

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

Multi-Genre Novel Portfolio Rubric:

	Exemplary (10)	Proficient (9)	Effective (8)	Acceptable (7)	Unacceptable (6)
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	Weaves together a web of multiple literary elements to create an interpretation; elements play off of each other to create a larger whole.	Focuses on two or more best/most effective literary elements of the novel to create an interpretation while incorporating other supporting literary elements.	Discusses genre and one best/most effective literary term as a foundation for their interpretation while incorporates other supporting literary elements	Applies individual literary elements in rote sequence to catalog their interpretation.	Interpretations stand alone.
	Discusses how novel(s) breaks or conform to the tropes of the genre and what effect that has on the messages	Discusses how novel(s) breaks or conform to the tropes of the genre and what effect that has on the reader	Discusses how it breaks or conforms to the tropes of the genre	Names the genre	Lists reasons why the reader liked the book.
Literary Theory Analysis: Evaluate individual pieces of literature performing strong and revealing close analyses of the text using an interpretive approach	Weighs or ranks literary theories against each other to show the layers of interpretations of the text.	Connects multiple interpretations with a literary theory or multiple literary theories working together.	Connects multiple interpretations with a literary theory.	Connects one interpretation with a literary theory.	Interpretations stand alone.
	Briefly connects the events, characters, and other strategies of the novel and how the literary theory is used to create those interpretations. Explains why the ranking is in that order.	Briefly connects the events, characters, and other strategies of the novel and how the literary theories are used to create those interpretations.	Briefly explains the various parts of the novel that create that interpretation.	Briefly explains how they made those interpretations.	Large gaps in how or why they made those interpretations.

<p>Critical Literacy: Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>	Creates or comments on a counter message to the message in the original text.	Shows or comments on 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.
	Recommended texts include a wide variety of purposes to obtain the deepest and widest understanding of the message(s) in the novel.	Recommended texts include a variety of purposes to obtain a comprehensive understanding of the message in the novel.	Recommended texts include multiple purposes to obtain a wider picture of the message in the novel.	Recommended texts meet one purpose and individually relate to the novel.	Recommended texts seem to be chosen at random. Annotations discuss why the texts are good.
<p>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</p>	You introduce each piece discussing what it meant for you as a reader.	You introduce each piece in a way that intrigues the audience and makes them want to read more.	You tell about each piece with a little summary.	You talk about your portfolio as a whole in one giant paragraph.	You seem disconnected from your own portfolio.
	You thoughtfully reflect on what you learned about collaboration, reading, and your own reading habits and preferences, who you are as a reader now at the end of the semester, and how this portfolio showcases that reader-self.	You thoughtfully reflect on what you learned about reading and your own reading habits and preferences from working with your partner, who you are as a reader now at the end of the semester, and how this portfolio showcases that reader-self.	You share how you made decisions and what that taught you about reading, and who you are as a reader now at the end of the semester.	You provide a broad overview of your self as a reader, lumping together your beginning-of-semester reading self and end-of-semester reading self.	You list topics from class and make broad statements about your learning.

End of Semester Critical Literacy Quiz

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

Nearly at the end of the semester, I'll ask you to analyze in detail one text and determine the messages inherent in that text. It'll be a fairly short text. You'll likely have choices in what text you work with. This will happen entirely in class. Basically, I want to see your skills in critical literacy at the end of the semester.

End of Semester Critical Literacy Quiz Rubric:

	Exemplary (10)	Proficient (9)	Effective (8)	Acceptable (7)	Unacceptable (6)
Critical Literacy: Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages	Reveals, discusses and details multiple contradictory or distinct interpretations of a text. Uses and explains a clear and insightful ordering system for arranging the layers of interpretations.	Reveals, discusses, and details multiple interpretations of the text. Uses and explains a clear and logical ordering system for arranging the layers of interpretations.	States multiple possible interpretations of the text. Uses and explains a clear ordering system for arranging the layers of interpretations.	States the theme of the text and multiple implicit messages of the text. All interpretations seem to be equally important.	States the theme (the author's intended message) of the text.

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

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 three 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.
- **12ish 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:

	Exemplary (10)	Proficient (9)	Effective (8)	Acceptable (7)	Unacceptable (6)
<p>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</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>Literary Theory Analysis: 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.

Letter Grades:

Letter grades are representations of your learning around the learning goals of the course. Each assessment is directly aligned with a learning goal or multiple learning goals. Each major assessment will be evaluated on a rubric or points scale. I'll enter each rubric category of assessment out of ten points. 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 a marked 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), your overall letter grade may go down a half of a grade (B to a B-). If you are absent more than 25% (7 periods or more) of the time, your overall letter grade may lower 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. The learning that we do in class is important.

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 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. I promise 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.

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.

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 absolutely 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.

AI Written Work and Academic Misconduct

The goals of this course are to make you a better reader. The assessments in the course are to help me determine your learning around reading. I want to acknowledge the recent development of ChatGPT and other generative AI tools. Generative AI tools pose some interesting questions about what counts as plagiarism, what use the tools can have outside of generative writing, for example structure, organization, editing, or brainstorming, what are the ethical consequences of claiming to write something actually written by generative AI, and the copyrightability of AI generated writing. Given that this technology (and our culturally discussion around this technology) is still in its infancy and that my goal is to help you learn, the unauthorized use of ChatGPT, or other AI writing tools, is not permitted in this course. If AI writes your work, that does not give you the practice or experience of applying the course concepts and does not help me know to what extent you've learned the course goals. Students found to be using such tools will be considered as engaging in conduct aimed at making false representations of a student's academic performance, and will be subject to disciplinary action as defined in the [UWSP Academic Misconduct Policies](#).

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.

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.

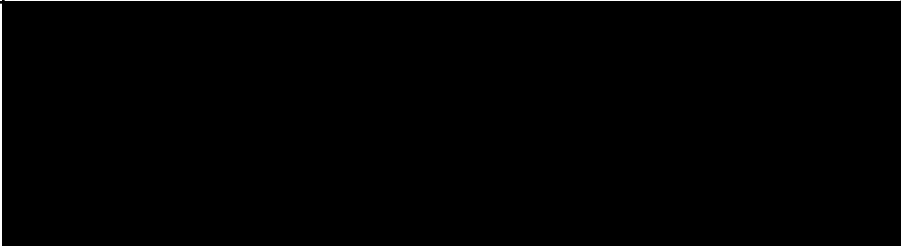
Emergency Procedures:

- 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 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/Escapes, 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 for details on all emergency response at UW-Stevens Point.

Class Schedule:

Week	Tuesday	Thursday
1	<p>September 5</p> <p>Welcome to our Community of Readers!</p>	<p>September 7</p>
2	<p>September 12</p> <p>Due: Introduction Screencast or Video</p> <p>In-class: Escape Room</p>	<p>September 14</p> <p>Due: <i>Wendy, Darling</i>, chapters 1-4, pages 9-71</p> <p>In class: Book Dating</p> <p>(Last day to add/drop a course)</p>
3	<p>September 19</p> <p>Due: <i>Wendy, Darling</i>, chapters 5-7, pages 72-126</p>	<p>September 21</p> <p>Due: <i>Wendy, Darling</i>, chapters 8-10, pages 127-185</p> <p>In class: Develop Reading Groups for Novel A</p>
4	<p>September 26</p> <p>Due: <i>Wendy, Darling</i>, chapters 11-12, pages 185-264</p>	<p>September 28</p> <p>Due: <i>Wendy, Darling</i>, chapters 13-15, pages 255-330</p> <p>In-class: Determine Reading Assignments for Novel A</p>
5	<p>October 3</p> <p>Due: Novel A, Part 1</p> <p>Last day to turn in Reader's Notebook Entries for <i>Wendy, Darling</i></p>	<p>October 5</p> <p>Due: Novel A, Part 2</p>

<p>6</p>	<p>October 10</p> <p>Due: Novel A, Part 3</p> <p>In class: Determine Reading Groups for Novel B</p>	<p>October 12</p> <p>Due: Novel A, Part 4</p> <p>Due: Genre Study for Multi-Genre Portfolio Piece 1</p>
<p>7</p>	<p>October 17</p> <p>Due: Novel A, Part 5</p> <p>In class: Determine Reading Assignments for Novel B</p>	<p>October 19</p> <p>Due: Novel B, Part 1</p> <p>Due: Multi-Genre Portfolio Piece 1 Draft A</p> <p>In class: Visit to Portage County Public Library--Stevens Point Branch</p> <p>In-class: Feedback on Multi-Genre Portfolio Piece 1</p> <p>Last day to turn in Reader's Notebook Entries for Novel A</p>
<p>8</p>	<p>October 24</p> <p>Due: Novel B, Part 2</p> <p>Due: Multi-Genre Portfolio Piece 1 Draft B</p>	<p>October 26</p> <p>Due: Novel B, Part 3</p> <p>Due: Mid-Term Reflection</p> <p>In class: Develop Reading Groups for Novel C</p>
<p>9</p>	<p>October 31</p> <p>Due: Novel B, Part 4</p>	<p>November 2</p> <p>Due: Novel B, Part 5</p> <p>In class: Determine Reading Assignments for Novel C</p>
<p>10</p>	<p>November 7</p> <p>Due: Novel C, Part 1</p> <p>Last day to turn in Reader's Notebook Entries for Novel B</p>	<p>November 9</p> <p>Due: Novel C, Part 2</p> <p>(Last day to Withdraw from a course)</p>

<p>11</p>	<p>November 14</p> <p>Due: Novel C, Part 3</p> <p>In class: Develop Reading Groups for Novel D</p>	<p>November 16</p> <p>Due: Novel C, Part 4</p> <p>Due: Genre Study for Multi-Genre Portfolio Piece 2</p>
<p>12</p>	<p>November 21</p> <p>Due: Novel C, Part 5</p> <p>In class: Determine Reading Assignments for Novel D</p>	
<p>13</p>	<p>November 28</p> <p>Due: Novel D, Part 1</p> <p>Due: Multi-Genre Portfolio Piece 2 Draft A</p> <p>In-class: Feedback on Multi-Genre Portfolio Piece</p> <p>Last day to turn in Reader's Notebook Entries for Novel C</p>	<p>November 30</p> <p>Due: Novel D, Part 2</p> <p>Due: Multi-Genre Portfolio Piece 2 Draft B</p>
<p>14</p>	<p>December 5</p> <p>Due: Novel D, Part 3</p>	<p>December 7</p> <p>Due: Novel D, Part 4</p> <p>Due: Genre Study for Multi-Genre Portfolio Piece 3</p>
<p>15</p>	<p>December 12</p> <p>Due: Novel D, Part 5</p>	<p>December 14</p> <p>Due: Multi-Genre Portfolio Piece3 Draft A</p> <p>In-class: Critical Literacy Quiz</p> <p>In-class: Feedback on Multi-Genre Portfolio Piece</p> <p>Last day to turn in Reader's Notebook Entries for Novel D</p>

Final Exam Period: Wednesday, December 20, 10:15 am - 12:15 pm

Due: Multi-Genre Portfolio

Due: Escape Rooms