

ENGLISH 106: READING FICTION

What does it mean to be *from* somewhere?

Who are you as a reader?

Fall 2021

Class: Monday and Wednesday 9:30 - 10:45; CCC 226

Instructor Info: Ms. Erica Ringelspaugh | CCC 434 | eringels@uwsp.edu

Office hours: 11:00 to 1:00 Tuesday & Wednesday, or by appointment, frequently, and whenever I'm in the office. :) Come talk to me!

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:

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 Assessment Where I'm From Poetry Collection
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	Messages Layers Chart
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 Assessment Where I'm From Poetry Collection Messages Layers Chart Critical Literacy Polygons
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 Reader's Notebook Book Talk Who are you as a reader? Project Bingo Card and Reflection

Course Materials:

1. Purchased Novels: (please do bring your books to class each day)
 - a. *Montana, 1948*, Larry Watson. Available as an ebook: <https://ebookcentral.proquest.com/lib/uwsp/detail.action?docID=619026>
 - b. Literature Circle Choice Novels (please feel free to library or buy used copies)
2. A notebook and folder dedicated to this course
3. 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. 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.
3. You could totally choose your reading group first, and then choose the book together.
4. 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.
5. 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 . . .)
6. 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.
7. While reading each book, you'll record your thoughts and questions in your Canvas Readers Notebook.
8. After one of the five books you'll read for the English 106 Reading Challenge, you'll choose one way to talk about and engage with the book from the literary analysis project options. All the options are modeled on ways that people in the "real-world" talk about and engage in books.
9. After one of the four literature circle books you'll read for the English 106 Reading Challenge, you'll dive into considering how that books' themes and messages are present in other texts and in real life and present that analysis to the class.
10. I reserve the right to add books to the Reading Challenge options list at any time. I'm reading, too!

English 106 Reading Challenge

BOOK SET IN MULTIPLE TIME PERIODS	BOOK PUBLISHED IN THE LAST THREE YEARS	BOOK WITH UNRELIABLE NARRATOR	BOOK WITH NO CHAPTERS OR AN UNUSUAL CHAPTER STRUCTURE	BOOK OVER 400 PAGES
BOOK SET OUTSIDE THE UNITED STATES	A DYSTOPIA	BOOK THAT HAS WON AN AWARD	MAIN CHARACTER WHO IS LGBTQIA2S	BANNED OR CHALLENGED BOOK
AUTHOR WHO IS NOT WHITE	TWO BOOKS BY THE SAME AUTHOR	WISCONSIN AUTHOR OR SETTING	ROMANCE NOVEL	BOOK THAT MADE YOU CRY
PROTAGONIST OR NARRATOR WHO IS A CHILD	BOOK RECOMMENDED BY SOMEONE IN CLASS	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 THAT BECAME A FILM OR TV SERIES	BOOK PUBLISHED BEFORE YOU WERE BORN	BOOK ABOUT A TOPIC THAT CHALLENGES YOU

Reading Challenge Book Options:

	Title	Author
1	<i>A Land of Permanent Goodbyes</i> (2019)	Atia Abawi
2	<i>American War</i> (2017)	Omar El Akkad
3	<i>How the Garcia Girls Lost their Accents</i> (1991)	Julia Alvarez
4	<i>Sleepers</i> (1995)	Lorenzo Carcaterra
5	<i>Your House Will Pay</i> (2019)	Steph Cha
6	<i>Dominicana</i> (2019)	Angie Cruz
7	<i>A Yellow Raft on Blue Water</i> (1987)	Michael Dorris
8	<i>Hotel on the Corner of Bitter and Sweet</i> (2009)	Jamie Ford
9	<i>One Two Three</i> (2021)	Laurie Frankel
10	<i>This is How it Always Is</i> (2017)	Laurie Frankel
11	<i>All the Ugly and Wonderful Things</i> (2016)	Bryn Greenwood
12	<i>Exit West</i> (2017)	Mohsin Hamid
13	<i>The Eagle Tree</i> (2016)	Ned Hayes
14	<i>A Hard and Heavy Thing</i> (2016)	Matthew J. Hefti
15	<i>The Bride Test</i> (2019)	Helen Hoang
16	<i>Kite Runner</i> (2003)	Khaled Hosseini

17	<i>A Thousand Splendid Suns</i> (2008)	Khaled Hosseini
18	<i>Ayesha at Last</i> (2019)	Uzma Jalaluddin
19	<i>Prodigal Summer</i> (2000)	Barbara Kingsolver
20	<i>The Poisonwood Bible</i> (1999)	Barbara Kingsolver
21	<i>The Bad Muslim Discount</i> (2021)	Syed M. Masood
22	<i>Where the Crawdads Sing</i> (2018)	Delia Owens
23	<i>Miller's Valley</i> (2017)	Anna Quindlen
24	<i>The Cove</i> (2012)	Ron Rash
25	<i>Such a Fun Age</i> (2019)	Kiley Reid
26	<i>Patron Saints of Nothing</i> (2019)	Randy Ribay
27	<i>The Seven Husbands of Evelyn Hugo</i> (2017)	Taylor Jenkins Reid
28	<i>The Island of the Sea Women</i> (2020)	Lisa See
29	<i>The Joy Luck Club</i> (1989)	Amy Tan
30	<i>The Hate U Give</i> (2017)	Angie Thomas
31	<i>Salvage the Bones</i> (2011)	Jesmyn Ward
32	<i>The Book of Essie</i> (2018)	Meghan MacLean Weir
33	<i>The Nickel Boys</i> (2019)	Colson Whitehead
34	<i>The Underground Railroad</i> (2016)	Colson Whitehead

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.

Where I'm From Poetry Collection

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

Finalize your own Where I'm From poem, analyzing your own origin, what that origin means to you, and what impact it's had on you.

Then, choose one path for this assessment:

- A) Choose one novel to work with. Write a Where I'm From poem for five characters in the novel. (Five poems plus your poem equals six total poems.) Make sure to show how they're from different places. Make sure to show what that origin means to them and what impact it's had on them.
- B) Choose to work with all of the novels you've read for 106. Write a Where I'm From poem for the protagonists of all five novels. (Five poems plus your poem equals six total poems.) Make sure to show how they're from different places. Make sure to show what that origin means to them and what impact it's had on them.

As you write and revise, use character details, symbols, examples of irony, or other literary elements that surround that character in your poem. Use those to analyze the implicit messages that surround that character in that novel.

Where I'm From Poetry Collection 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; Uses elements purposefully to create effect.	Weaves together a web of multiple literary elements; elements play off of each other to create a larger whole.	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>Critical Literacy: Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>	<p>Analyzes the messages and culture that they and each character received based on where they were from and how they accepted and rejected those messages.</p> <p>Compares and contrasts how where we're from creates who we are</p>	<p>Analyzes the messages and culture that they and each character received based on where they were from.</p> <p>Compares and contrasts how where we're from influences who we are.</p>	<p>Analyzes the messages and cultures that they and each character received based on where they were from.</p> <p>Approaches each poem individually.</p>	<p>Represents the messages and culture that they and each character received based on where they were from.</p> <p>Approaches each poem individually.</p>	<p>Lists or represents some facts about themselves and the characters of the novels without context or conclusions.</p> <p>Approaches each poem individually.</p>

Multi-Genre Novel Assessments

After **one** of the five books you'll read for the English 106 Reading Challenge Guidelines, 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 leave you video 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>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 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>Critical Literacy: 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

Critical Literacy Polygons Presentation

For one major novel of the course, create and present a “Critical Literacy Polygon.” You can choose which novel to work with. You can choose to work alone or with a small group.

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

After finishing the novel, determine an implicit message in the novel OR determine how the novel combats, addresses, or counters an implicit or explicit message in society at large. Write the implicit message as a complete sentence. (“Pirates,” for example, is not a message. “Pirates are good for the economy” is a message.) Then:

1. Analyze how the message is developed in the novel or how the novel combats the societal message. Take apart what characters, events, settings, plot structures, symbols, etc. help create the implicit message or combat the societal message. Look at what order elements appear in, how those elements build, what words the author used and what connotations those words have to various groups, etc.
2. Choose a film or movie to watch that addresses the same message. (Not a film adaptation of the novel you just read.) Watch alone or with your whole group.
3. Each person in your group finds two more examples of this message in some other medium or genre in the modern world. So, three people in your group = six other examples of the message. These examples could be poetry, songs, art, other novels, speeches, articles, etc.--any source that underscores, promotes, combats, or discusses this message in the historical or modern world.
4. Create an engaging presentation discussing the impact of the message in the novel and demonstrating how the novel relates to the outside world. Discuss how the texts relate to each other and to the novel. How did the novel inspire these other texts, or these other texts inspire the novel? How does the novel compare to these texts? How do the texts compare to each other? What becomes stronger or weaker when you look at the group of texts as a whole? What strategies do you see multiple texts using? What strategies stand out as unique or especially persuasive? What overall takeaways do you make about those strategies or this message? How is this message dangerous and negative? How is this message positive and helpful? How did your understanding of the message/novel change as you added texts? How does looking at all of these texts change your view of the novel? How does this change your view of the world?
5. Your presentation could take many forms: short film, art, TED talk, Ignite presentation, lecture, skit, music video, etc.

Time recommendations: One person = at least five minutes; Two people = 10ish minutes; For every additional person in group, add two-three minutes.

Please schedule a conference with me and your whole group to discuss your plans for your Critical Literacy Polygons Presentation and determine when you'll present to the class.

Critical Literacy Polygons Presentation Rubric:

	Exemplary (10)	Proficient (9)	Effective (8)	Acceptable (7)	Unacceptable (6)
<p>Critical Literacy: Analyze and Evaluate the explicit and implicit messages a text sends, including how that messages plays into larger cultural messages</p>	Evaluates various impacts of the message on people or society can vary based on the message and the person/group.	Evaluates the impact of the message on people or society.	Evaluates the impact of the message on themselves.	States the impact of the theme of the novel on themselves.	States the theme (the author's intended message) of the novel.
	Analyzes how the texts create similar but subtly different messages based on audience and strategies used. Compares and contrasts strategies to create the message in various texts.	Analyzes how the message is created in the novel and other texts. Compares and contrasts strategies to create the message in various texts.	Analyzes how the message is created in the novel and other texts.	Analyzes how the novel creates or combats an implicit message.	Assumes that the novel has a message.
	Comes to larger conclusions about reading fiction, the world, and their habits or takeaways as readers. Explains them.	Comes to larger conclusions about the world and their places in it.. Explains them.	Comes to larger conclusions about the world. Explains them.	Comes to a conclusion about the message they're analyzing. Explains it.	Analyzes the novel and it's messages in isolation.
	Shows the patterns in history and culture	Shows the connections in history and culture	Mentions how the message shows up in other places in the world, history, or humanity.	Makes connections between this work and the reader's own life.	Considers the text alone.

Messages Layers Chart

For **one** major novel, 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.

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 theme the author intended, or multiple themes, 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 Layers Chartt, or, 2) turn in a draft so I can leave you video feedback. Both options are due by each “Novel X Draft Due” date.

Messages Layers Chart Rubric:

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

Final Exam Assignment Part 1: Book Talk Video

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.

In this next-to-final assignment for 106, you'll recommend a book to next year's students. You see me and other former students modeling this genre for you on Canvas frequently. In fact, there are giant swaths of book talk recommendation videos on YouTube. (Don't worry; I won't post your video on YouTube without your permission.) While technically this is a final exam assignment, you can turn this in at any time in the semester. Just make sure you really want to recommend this book.

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

Create a short book talk recommendation video. Choose one of the books that you read for class this semester to recommend for next year's students. In the book talk:

- Introduce yourself. Tell your name and the year you took 106.
- Introduce the title and author of the text. Give a short summary. No spoilers!
- Say why you liked the book. Try to convince next year's students 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

Note: While the Book Talk video is not due until the Final Exam period, you're welcome to turn it in at anytime. Though, corollary warning, if you turn it in early, I might post it on Canvas for your classmates to see.

Book Talk Rubric:

	Exemplary (10)	Proficient (9)	Effective (8)	Acceptable (7)	Unacceptable (6)
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	Book talk convincingly argues for the audience to read the novel.	Book talk clearly argues for the audience to read the novel.	Book talk lists reasons why the reader liked the book.	Book talk focuses on the summary of the novel.	Book talk misrepresents the book or has major details about the text wrong.
	Book talk hints at multiple literary elements, theories, or cultural responses, in a way designed to intrigue the audience.	Book talk discusses in detail how multiple literary elements, theories, or cultural responses are working in the text.	Book talk discusses in detail how the book uses one literary term, how one literary theory applies, or how it fits in one cultural response.	Book talk mentions one literary term, theory or cultural response.	Book talk focuses on the reader's emotional response to the text.
	Chooses a powerful, emotional, or compelling moment to read aloud that will hook the audience's interest.	Chooses an intriguing moment in the conflict to read aloud to hook the audience's interest.	Chooses a thoughtful moment to read aloud to represent the writing style and characters or setting of the novel.	Chooses a bland or otherwise expository moment to read aloud that will turn the audience off.	Chooses to not read aloud a section of the text.

Final Exam Assignment Part 2: Who are you as a reader of fiction? Project

Your final exam assignment is to write a paper, create a list, make a poster, create a drawing with words, embroider a needlepoint, make a video, or in some other form to present your final understanding of what you have learned this semester about reading fiction.

The Learning Goals for this Assessment are all part of our **Reflection** standard, but truly encapsulate all that we have focused on this semester including:

- Actively and purposefully reflect on your own and others' experiences as growing readers and to consider the implications of this information on book choices, engagement with texts, and interaction with the world around you
- Develop approaches which help you better understand, analyze, and make connections between the texts you read
- Effectively collaborate with other readers to enjoy reading even more

Basic Requirements:

This is a very open assignment. You will present it at the final exam, so your audience includes me and the class. You may also decide to keep it, perhaps to post in your personal space, so another important audience is you. The qualities that I will look for when grading this assignment include:

- Thoughtfulness—I'd like to see that you have thought deeply and widely about the question of what you've learned about reading fiction.
- Voice—this assignment should sound like and look like you. Those of us who know you well should see this assignment and think, "Yes! That's so _____!"
- Crafting—it's clear from seeing or listening to the assignment that you have bothered with good crafting, whether that's a matter of artistry with needlepoint, attention to punctuation and mechanics, work with video recording and the incorporation of titles, graphics and transitions, or whatever.

Meanwhile, as we move through the weeks ahead, beginning with our whole class novel, learn about the literary elements and literary criticism presentations, and interact with your choice texts, be thinking about the overarching question. Make a section of your notebook where you can record your thoughts, so that when it's time to complete this project, you will have a full semester's mulling of the question as a resource.

Final Exam Assignment Part 3: English 106 Reading Challenge Bingo Card

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

Submit your completed Bingo Card. Highlight or color the squares that describe your reading for the semester.

Then, do one last reflection. What did that reading mean to you? How did the readings or conversations in this course change you as a reader? As a person? What specific activities or texts challenged you the most? What learning goal was the hardest for you? Why that one? How would you respond to the introduction prompts differently now? What got easier over the course of the semester? What got more difficult over the course of the semester? What parts of the semester will you take with you into future classes? How has this course affected your day to day life?

You can take as much or as little space as you choose, so make this reflection as long as it really needs to be to fully communicate your thoughts about the course, the readings, and the semester. 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.

No need to answer the specific questions listed in the assessment description above. They're just mentioned there as a starting place for you to think about what you have to say or what you could say in your reflection. Instead, choose the questions that resonate for you and feel free to go to other places that are important to you. What from our time together has really been important or influential to you? What have you learning about Reading Fiction?

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.

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.

Face Coverings: At all UW-Stevens Point campus locations, the wearing of face coverings is mandatory in all buildings, including classrooms, laboratories, studios, and other instructional spaces. Any student with a condition that impacts their use of a face covering should contact the Disability and Assistive Technology Center to discuss accommodations in classes. Please note that unless everyone is wearing a face covering, in-person classes cannot take place. This is university policy and not up to the discretion of individual instructors. Failure to adhere to this requirement could result in formal withdrawal from the course.

Other 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).
o 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.

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.

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.

Face Coverings: At all UW-Stevens Point campus locations, the wearing of face coverings is mandatory in all buildings, including classrooms, laboratories, studios, and other instructional spaces. Any student with a condition that impacts their use of a face covering should contact the Disability and Assistive Technology Center to discuss accommodations in classes. Please note that unless everyone is wearing a face covering, in-person classes cannot take place. This is university policy and not up to the discretion of individual instructors. Failure to adhere to this requirement could result in formal withdrawal from the course.

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

Class Schedule:

Week	Monday	Wednesday
1		
2		<p>September 8</p> <p>Welcome to our Community of Readers!</p>
3	<p>September 13</p> <p>In class: Book Dating</p>	<p>September 15</p> <p>Due: <i>Montana, 1948</i>, Prologue and Part One</p> <p>In class: Develop Reading Groups for Novel A</p>
4	<p>September 20</p> <p>Due: <i>Montana, 1948</i>, Part Two</p> <p>Due: Introduction Screencast or Video</p>	<p>September 22</p> <p>Due: <i>Montana, 1948</i>, Part Three and Epilogue</p> <p>In-class: Determine Reading Assignments for Novel A</p>
5	<p>September 27</p> <p>Due: Bring newspaper or news magazine articles related to one or more messages in <i>Montana, 1948</i></p> <p>Out of class: Conferences or Drafts for <i>Montana, 1948</i> Assessments</p>	<p>September 29</p> <p>Due: Novel A, Part 1</p>

	Last day to turn in Reader's Notebook Entries for Montana, 1948	
6	October 4 Due: Novel A, Part 2	October 6 Due: Novel A, Part 3 Due: <i>Montana, 1948</i> Assessments
7	October 11 Due: Novel A, Part 4 In class: Develop Reading Groups for Novel B In class: Visit to Portage County Public Library--Stevens Point Branch	October 13 Due: Novel A, Part 5 Due: Bring newspaper or news magazine articles related to one or more themes in Novel A In class: Determine Reading Assignments for Novel B Out of class: Conferences or Drafts for Novel A Assessments Last day to turn in Reader's Notebook Entries for Novel A
8	October 18 Due: Novel B, Part 1	October 20 Due: Novel B, Part 2
9	October 25 Due: Novel B, Part 3 Due: Novel A Assessments	October 27 Due: Novel B, Part 4 In class: Develop Reading Groups for Novel C

<p>10</p>	<p>November 1</p> <p>Due: Novel B, Part 5 Due: Bring newspaper or news magazine articles related to one or more themes in Novel B</p> <p>In class: Determine Reading Assignments for Novel C</p> <p>Out of class: Conferences or Drafts for Novel B Assessments</p> <p>Last day to turn in Reader's Notebook Entries for Novel B</p>	<p>November 3</p> <p>Due: Novel C, Part 1</p>
<p>11</p>	<p>November 8</p> <p>Due: Novel C, Part 2</p> <p>Due: Novel B Assessments</p>	<p>November 10</p> <p>Due: Novel C, Part 3</p> <p>In class: Develop Reading Groups for Novel D</p>
<p>12</p>	<p>November 15</p> <p>Due: Novel C, Part 4</p>	<p>November 17</p> <p>Due: Novel C, Part 5 Due: Bring newspaper or news magazine articles related to one or more themes in Novel C</p> <p>In class: Determine Reading Assignments for Novel D</p> <p>Out of class: Conferences or Drafts for Novel C Assessments</p> <p>Last day to turn in Reader's Notebook Entries for Novel C</p>
<p>13</p>	<p>November 22</p> <p>Due: Novel D, Part 1</p>	<p>November 24 (Thanksgiving Wednesday)</p> <p>Due: Novel D, Part 2</p>

<p>14</p>	<p>November 29</p> <p>Due: Novel D, Part 3</p> <p>Due: Novel C Assessments</p>	<p>December 1</p> <p>Due: Novel D, Part 4</p>
<p>15</p>	<p>December 6</p> <p>Due: Novel D, Part 5</p> <p>Due: Bring newspaper or news magazine articles related to one or more messages in Novel D</p> <p>Out of class: Conferences or Drafts for Novel D Assessments</p> <p>Last day to turn in Reader's Notebook Entries for Novel D</p>	<p>December 8</p>
<p>Final Exam Period: Tuesday, December 14 2:45-4:45</p> <p>Due: Novel D Assessments (Submit on Canvas)</p> <p>Due: Book Talks (Submit on Canvas)</p> <p>Due: Final Exam Projects (Bring to class and submit on Canvas, if possible)</p> <p>Final Discussion: What does it mean to be <i>from</i> somewhere?</p> <p>Final Exam Projects Gallery Walk</p>		