

Carleton University Fall/Winter 2020–2021

Department of English

FYSM 1004C: Reading Literatures and Cultures

Prof. B. Johnson

Prerequisites: normally restricted to students entering the first year of a B.A., B.Cog.Sc., B.Co.M.S., B.Econ, or B.G.In.S. program

Preclusions: ENGL 1000, ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400, and ENGL 1600

New online learning modules posted: Thursdays 4:00 p.m. EST on cuLearn

Online synchronous meeting time: Thursdays 11:30 a.m.-12:30 p.m. EST online via Big Blue Button on cuLearn

Location: online, cuLearn

Format: Blended

Instructor: **Prof. B. Johnson**

Office: 1917 Dunton Tower

Email: cuLearn / brian.johnson@carleton.ca

Office Hours: Tuesdays, 10:00 a.m.-1:00 p.m., Big Blue Button

Course Description

This online first-year seminar will provide project-based training in the foundations of literary and cultural studies with an emphasis on participatory learning, development of writing skills, and online interaction between seminar members. Students can expect to study poetry, short stories, novels, comic books, and film. Throughout the year, we will be exploring the relation between literature and popular culture, often setting “literary” texts and more popular “genre” texts in conversation, or reading “literary” texts that engage substantially with popular genre conventions.

The Fall term will be organized by our study of “the uncanny,” an aesthetic/psychological category that describes uneasy feelings of dread and anxiety tinged with a sense of déjà vu that is a staple of fear-based popular genres like ghost stories and horror films, but which, in the 20th century, has also become an influential critical term for understanding the cultural politics of literary and popular forms. As we will see, the uncanny has played a major role in literary history and cultural studies, not only in horror-genres, but in fiction and poetry dealing with history, trauma, memory, identity, and politics. It has even been seen as a way of conceptualizing the nature of literary reception itself. The first term of the course will help students map this fascinating and critically-enabling cultural terrain as we explore poetry, ghost stories and literary fiction from around the world.

The Winter term will build on this foundation, focusing on the rise of the superhero and its significance for twentieth- and twenty-first-century audiences. Through an intensive study of Michael Chabon’s Pulitzer Prize winning novel about stage magic, superhero comics, and the Holocaust—*The Amazing Adventures of Kavalier & Clay* (2000)—students will hone their research, writing, and project development skills. Studying the novel alongside complementary shorter works of fiction, poetry, comic books, and nonfiction, students will contribute to an annotation project designed to explore the work’s myriad historical, aesthetic, political, and genre-specific contexts.

Learning Outcomes

By the end of this course, successful students will have demonstrated their ability to:

- Write essays on literary topics that employ the techniques of an effective essay. This includes the ability to:
 - write effective introductions, thesis statements, and direction statements
 - organize arguments in a coherent fashion, using complementary but distinct subpoints that derive from the texts being analyzed
 - write paragraphs that effectively use topic sentences, transitions, and concluding sentences
- Develop sustained analytical readings of literary texts that are informed by close readings of primary texts. This includes the ability to:
 - identify the formal/generic features of works under study, and explain the significance of authors' choices of form/genre
 - identify authors' deployment of various literary devices (symbolism, foreshadowing, and so on), and explain their significance to their texts
 - explicate and analyze passages from literary texts in support of an argument
 - document all engagements with primary texts using the latest MLA style
- Engage with secondary research responsibly and effectively to shape and advance arguments about literary texts. This includes the ability to:
 - differentiate between scholarly and non-scholarly sources
 - conduct research using appropriate strategies and search tools
 - document all engagements with secondary texts using the latest MLA style
 - explicate and analyze passages from secondary texts in support of an argument
 - use the insights of secondary texts to shape and inform arguments and analyses
- Apply a sound understanding of literary terms to develop analytical readings of literary texts. This includes the ability to:
 - define, explain, and distinguish between those terms
 - identify and expand on relevant examples
 - use those terms appropriately in analyses in the assigned papers and exams
- Apply the elemental principles of English grammar to identify, explain, diagnose, and correct common sentence errors, in their own writing and that of others. This includes the ability to:
 - label and explain the parts of speech
 - identify, define, and differentiate between phrases, clauses, subordinate clauses, and independent clauses
 - identify and classify different sentence types
 - explain the grammatical function of all marks of punctuation, and diagnose and correct punctuation problems
- Display the habits of mind required for successful undergraduate study. This includes the ability to:
 - manage your time and responsibilities in a professional manner
 - engage with the words and ideas of others with academic integrity
 - make useful notes on the texts you read, to facilitate easy recall of information
 - apply an approach to composition that values drafting, reflection, and ongoing improvement
 - discuss different points of view respectfully and critically

FYSM is a “Writing Attentive” Course

The Department of English has designed FYSM 1004 a “writing-attentive” course. That means that students in this course must:

- Spend a significant amount of class time learning, and improving, university-level forms of thinking and writing, particularly essay-writing skills, that will concentrate on the following:
 - establishment of university-level expectations for grammar and syntax
 - establishment and refinement of literary-critical skills through close analysis of texts from a variety of genres
 - generation and proof of an argumentative thesis across an essay
 - establishment and refinement of sophisticated ideas and opinions using proper, correct, and effective academic English style
 - use and citation of primary literary texts in appropriate and convincing ways
 - development of fluency in and facility with genre-specific literary terminology
 - introduction to the fundamentals of secondary research (including critical evaluation, use, and citation of academic sources)
- Complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills
- Write at least one 3-hour formally scheduled examination

Technical Requirements for Online Learning

The following is a list of minimum recommendations. For program-specific requirements, please see the corresponding section below. For additional information see: <https://carleton.ca/its/help-centre/faq-technical-specs-for-new-students/>

Requirement	Windows-based PC	Apple Mac/macOS-based PC
Operating System	Windows 10	macOS 10.15
Web Browser	Google Chrome, Firefox, Edge	Google Chrome or Firefox
Processor	Intel Core i5 based model	Intel Core i5 based model
RAM/Memory	4 GB, Min	4 GB
Storage	Minimum 5 GB available space	Minimum 5 GB available space
Screen Resolution	1024 x 768	1024 x 768
Connectivity	WiFi or Ethernet; available USB post(s) to accommodate recommended accessories	WiFi or Ethernet; available USB post(s) to accommodate recommended accessories
Security	Antivirus	Antivirus
Internet Speed	Min. 5 Mbps download	Min. 5 Mbps download
Accessories	Speakers, Microphone or Headphones, Video Camera, Keyboard	Speakers, Microphone or Headphones, Video Camera, Keyboard

Inclusivity Statement

I am committed to fostering an environment for learning that is inclusive for everyone regardless of gender identity, gender expression, sex, sexual orientation, race, ethnicity, ability, age, class etc. All students in the class, the instructor, and any guests should be treated with respect during all interactions. It is my hope that our class will support diversity of experience, thought, and perspective.

Please feel free to contact me via email, anonymously, or in person to let me know about any experiences you have had related to this class that have made you feel uncomfortable. I will continually strive to create inclusive learning environments and would therefore appreciate your support and feedback. If you would prefer to talk to someone other than myself, please feel free to contact our Chair, Dr. Janice Schroeder <JaniceSchroeder@cunet.carleton.ca>. Additionally, I welcome emails or synchronous "in person" communications to let me know your preferred name or pronoun.

On how to deal with offensive language in primary texts on the discussion forum see "Discussion Forums Language Statement" below.

Texts

Purchase as a hard copy through the Carleton University Bookstore OR buy an ebook through a site of your choosing

Butler, Octavia E. *Kindred*. Beacon Press, 2003.

Chabon, Michael. *The Amazing Adventures of Kavalier & Clay*. Random House, 2012.

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. Third edition, Norton, 2014.

VanderMeer, Jeff. *Annihilation*. HarperCollins, 2014.

Available for free download or to read free online over cuLearn

Adesanmi, Pius. "Oota." *You're Not a Country, Africa*, Penguin, 2011, pp. 3-9.

Bierce, Ambrose. "The Moonlit Road." *American Fantastic Tales: Terror and the Uncanny from Poe to the Pulps*, edited by Peter Straub, Library of America, 2009, 302-311.

Campbell, W. W. "Morning on the Shore." *The Dread Voyage: Poems*, C.W. Coates, 1893, p. 90.

----- "The Legend of Dead Man's Lake." *Lake Lyrics and Other Poems*, J. & A. McMillan, 1889, pp. 65-68.

Edwards, Amelia B. "The Phantom Coach." *Project Gutenberg Australia*, <http://gutenberg.net.au/ebooks06/0605591h.html#ch1>.

Gavaler, Chris. "The Well-Born Superhero." *The Journal of American Culture*, Volume 37, No. 2, June 2014, pp. 182-197.

James, Henry. *The Turn of the Screw*. *Project Gutenberg*, <https://www.gutenberg.org/files/209/209-h/209-h.htm>.

James, M. R. "The Rose Garden." *The Collected Ghost Stories of M. R. James*, Edward Arnold, 1931, *Project Gutenberg*, <https://gutenberg.ca/ebooks/james-rose/james-rose-00-h.html>.

King, Thomas. "Totem." *One Good Story, That One*, HarperPerennial, 1993, pp. 11-17.

Kipling, Rudyard. "The Mark of the Beast." *The Mark of the Beast and Other Stories*. Signet, 1964, pp. 43-56.

- Nesbit, Edith. "Man-Size in Marble." *Project Gutenberg Australia*,
<http://gutenberg.net.au/ebooks06/0602511h.html>.
- O'Brien, Fitz-James. "What Was It?" *Wikisource*,
https://en.wikisource.org/wiki/What_Was_It%3F_A_Mystery.
- Poetry Packet 1 (Pound, Atwood, Simic, Wong, Cummings, Collins, Hughes), FYSM 1004C, Carleton University, 2020.
- Poetry Packet 2 (Dickinson, Plath, Frost), FYSM 1004C, Carleton University, 2020.
- Stoker, Bram. "The Judge's House." *Bramstoker.org*,
<http://www.bramstoker.org/pdf/stories/03guest/02house.pdf>.
- The Others*. Directed by Alejandro Amenábar, performances by Nicole Kidman, Fionnula Flanagan, Christopher Eccleston, Elaine Cassidy, Eric Sykes, Alakina Mann, and James Bentley, Dimension Films, 2001.
- Torgovnick, Mariana. "Taking Tarzan Seriously." *Gone Primitive: Savage Intellectuals, Modern Lives*, U of Chicago P, 1991, pp. 42-74.
- Tutuola, Amos. *My Life In the Bush of Ghosts. The Palm-Wine Drinkard and My Life in the Bush of Ghosts*, Grove, 1984, pp. 5-174.
<https://archive.org/details/ThePalmWineDrinkardAndMyLifeInTheBushOfGhostsAmosTutuola/page/n7/mode/2up>.
- Walcott, Derek. "Koenig of the River." *Poems 1965-1980*, Jonathan Cape, 1992, pp. 254-57.
- "Ruins of a Great House." *Collected Poems, 1948-1984*, Farrar, Staus, and Grioux, 1986, pp. 19-21.
- "The Swamp." *Collected Poems, 1948-1984*, Faber and Faber, 1992, pp. 59-60.
- "Verandah." *Collected Poems, 1948-1984*, Faber and Faber, 1992, pp. 89-90.
- "Lampfall." *Collected Poems, 1948-1984*, Faber and Faber, 1992, pp. 95-96.
- Wilde, Oscar. "The Canterville Ghost." *Project Gutenberg*,
<https://www.gutenberg.org/files/14522/14522-h/14522-h.htm>.
- Lovecraft, H.P. "The Call of Cthulhu." *The Color of Evil*, edited by David G. Harwell, Tor, 1990, pp. 126-160.
- Wylie, Philip. *Gladiator*. *Project Gutenberg*, <http://www.gutenberg.org/files/42914/42914-h/42914-h.htm>.

Purchase digital copy through Comixology.com

Because the conventions around naming comic book series are quite confusing (the same name is often used for many different series over many decades—for example, there are many different comics called *Fantastic Four* #1), it is important that you use the links below when purchasing to ensure that you are buying the correct comic and edition.

Action Comics #1 (Superman)

<https://www.comixology.com/Action-Comics-1938-2011-1/digital-comic/12613>

Detective Comics #469 (Batman)

<https://www.comixology.com/Detective-Comics-1937-2011-469/digital-comic/759522>

Amazing Fantasy #15 (Spider-Man)

<https://www.comixology.com/Amazing-Fantasy-15-Spider-Man/digital-comic/26941>

The Incredible Hulk #1

<https://www.comixology.com/Incredible-Hulk-1962-1999-1/digital-comic/1549>

Dazzler #8

<https://www.comixology.com/Dazzler-1981-1986-8/digital-comic/844137>

Ms. Marvel #19

<https://www.comixology.com/Ms-Marvel-2014-2015-19/digital-comic/293484>

All Winners #6

<https://www.comixology.com/All-Winners-Comics-1941-1946-6/digital-comic/545423>

Avengers #60

<https://www.comixology.com/Avengers-1963-1996-60/digital-comic/132301>

Marvel Team-Up #55 (Spider-Man)

<https://www.comixology.com/Marvel-Team-Up-1972-1985-55/digital-comic/605230>

Fantastic Four #52 and #53 (Black Panther)

<https://www.comixology.com/Fantastic-Four-1961-1998-52/digital-comic/197091>

<https://www.comixology.com/Fantastic-Four-1961-1998-53/digital-comic/197097>

Captain America #144

<https://www.comixology.com/Captain-America-1968-1996-144/digital-comic/85265>

Marvel Graphic Novel #5: X-Men: God Loves, Man Kills

<https://www.comixology.com/Marvel-Graphic-Novel-5-X-Men-God-Loves-Man-Kills/digital-comic/95909>

Watchmen #2

<https://www.comixology.com/Watchmen-2-of-12/digital-comic/26086>

Additional short theoretical texts, excerpts, and readings

Although not listed in the Course Calendar, I will often supplement the video lectures with short excerpts (1-2 pages) from theoretical or critical texts and other secondary sources that I mention in the lectures. These extra readings will be posted on cuLearn on a weekly basis in the new learning module. You will be responsible for these short readings week-to-week, as well as on the final exam in April.

Course Calendar

The schedule below focuses on Primary Texts, Meetings, and Assignments. Each week's learning module will also contain video lectures and some short secondary texts (usually excerpts from essays or study guides for various topics). **In addition to the primary texts, you are responsible to view the lectures and read all of the secondary material each week;** most of the assignments will require understanding of the secondary texts as well as the primary texts to complete.

Fall Term: The Uncanny in Literature and Popular Culture

Dates	Week	Topics and Primary Readings	Assignments & Meetings
Sept 10	0	Welcome and Course Orientation Syllabus	Sept 10, 11:30-12:30 BBB Seminar
Sept 10- Sept 17	1	Sept 10, 4:00 pm (new Learning Module released) Module 1: The Uncanniness of Literature Poetry Packet 1 Ezra Pound, "In a Station of the Metro" Margaret Atwood, "[you fit into me]" Charles Simic, "Fork" May Wong, "The Shroud" e. e. cummings, "In Just-" Billy Collins, "On Turning Ten" Ted Hughes, "The Thought-Fox"	Sept 15, 11:30 am <input type="checkbox"/> Assignment 1 Due Sept 15, 11:30 am <input type="checkbox"/> Discussion Post 1 Due Sept 16, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Sept 17, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Sept 17- Sept 24	2	Sept, 17, 4:00 pm (new Learning Module released) Module 2: Literature and the Unconscious Poetry Packet 2 Emily Dickinson, "One Need Not Be a Chamber to Be Haunted" Sylvia Plath, "The Ghost's Leavetaking" Robert Frost, "Mending Wall" Robert Frost "Stopping By Woods on a Snowy Evening"	Sept 22, 11:30 am <input type="checkbox"/> Discussion Post 1 Due Sept 23, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Sept 24, 11:30-12:30 <input type="checkbox"/> BBB Seminar

Sept 24- Oct 1	3	Sept. 24, 4:00 pm (new Learning Module released)	Sept 29, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 3: Genre and Convention: The Ghost Story M. R. James, "The Rose Garden" Bram Stoker, "The Judge's House" Edith Nesbit, "Man-Size in Marble" Topics for Assignment 2 Posted on cuLearn	Sept 30, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Oct 1, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Oct 1- Oct 8	4	Oct 1, 4:00 pm (new Learning Module released)	Oct 6, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 4: Genre Cycles and Experimentation Fitz-James O'Brien, "What Was It?" Amelia B. Edwards, "The Phantom Coach" Ambrose Bierce, "The Moonlit Road" Oscar Wilde, "The Canterville Ghost"	Oct 7, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Oct 8, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Oct 8- Oct 15	5	Oct 8, 4:00 pm (new Learning Module released)	Oct 13, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 5: The Fantastic and the Uncanny Henry James, <i>The Turn of the Screw</i>	Oct 14, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Oct 15, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Oct 15- Oct 22	6	Oct 15, 4:00 pm (new Learning Module released)	Oct 20, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 6: Uncanny (Transmedia) Adaptation Henry James, <i>The Turn of the Screw</i> Film: <i>The Others</i>	Oct 21, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Oct 22, 11:30-12:30 <input type="checkbox"/> BBB Seminar
			Oct 23, 4:00 pm <input type="checkbox"/> Assignment 2 Due
Fall Break			
[Oct 22-] Nov 5	7	Oct 22, 4:00 pm (new Learning Module released)	Nov 2, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 7: Hauntology and the Postcolonial Uncanny Derek Walcott, "Koenig of the River" Rudyard Kipling, "Mark of the Beast" W. W. Campbell, "Morning on the Shore" W. W. Campbell, "The Legend of Dead Man's Lake" Thomas King, "Totem" Derek Walcott, "Ruins of a Great House" Derek Walcott, "The Swamp" Derek Walcott, "Verandah" Derek Walcott, "Lampfall"	Nov 3, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Nov 5, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Nov 5- Nov 12	8	Nov 5, 4:00 pm (new Learning Module released)	Nov 10, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 8: Spirit Worlds and the Transcultural Uncanny Pius Adesanmi, "Oota" Amos Tutuola, <i>My Life In the Bush of Ghosts</i> Topics for Assignment 4 posted on cuLearn	Nov 11, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Nov 12, 11:30-12:30 <input type="checkbox"/> BBB Seminar
		Nov 13, 4:00 pm <input type="checkbox"/> Assignment 3 Due	
Nov 12- Nov 19	9	Nov 12, 4:00 pm (new Learning Module released)	Nov 17, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 9: Double Consciousness, Race, and Uncanniness Octavia Butler, <i>Kindred</i>	Nov 18, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Nov 19, 11:30-12:30 <input type="checkbox"/> BBB Seminar

Nov 19- Nov 26	10	Nov 19, 4:00 pm (new Learning Module released)	Nov 24, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 10: Double Consciousness, Race, and Uncanniness Octavia Butler, <i>Kindred</i>	Nov 25, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Nov 26, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Nov 26- Dec 3	11	Nov 26, 4:00 pm (new Learning Module released)	Dec 1, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 11: The Weird Tale and the Ecological Uncanny H.P. Lovecraft, "The Call of Cthulhu" Jeff VanderMeer, <i>Annihilation</i>	Dec 2, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Dec 3, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Dec 3- Dec 10	12	Dec 3, 4:00 pm (new Learning Module released)	Dec 8, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 12: The Ecological Uncanny Jeff VanderMeer, <i>Annihilation</i>	Dec 9, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Dec 10, 11:30-12:30 <input type="checkbox"/> BBB Seminar Dec 11, 4:00 pm <input type="checkbox"/> Assignment 4 Due

Winter Term: Superheroes in Literature and Popular Culture

Dates	Week	Topics and Primary Readings	Assignments & Meetings
Jan 7	0	Welcome Back Feedback and A Look Ahead Discussion of Assignment 3 Overview of Winter Term Assignments	Jan 7, 11:30-12:30 BBB Seminar
Jan 7- Jan 14	1	Jan 7, 4:00 pm (new Learning Module released)	Jan 12, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 13: Science Fiction's Pre-Genre Pulp Superhero Philip Wylie, <i>Gladiator</i>	Jan 13, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Jan 14, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Jan 14- Jan 21	2	Jan 14, 4:00 pm (new Learning Module released)	Jan 19, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 14: Working With Secondary Sources Gerald Graff and Cathy Birkenstein, <i>They Say/I Say</i> Chris Gavalier, "The Well-Born Superhero" Mariana Torgovnick, "Taking Tarzan Seriously"	Jan 20, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Jan 21, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Jan 21- Jan 28	3	Jan 21, 4:00 pm (new Learning Module released)	Jan 26, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 15: Library Research Skills Workshop Gerald Graff and Cathy Birkenstein, <i>They Say/I Say</i> Chris Gavalier, "The Well-Born Superhero" Mariana Torgovnick, "Taking Tarzan Seriously"	Jan 27, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Jan 28, 11:30-12:30 <input type="checkbox"/> BBB Seminar
Jan 28- Feb 4	4	Jan 28, 4:00 pm (new Learning Module released)	Feb 2, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 16: What is a Superhero? <i>Action Comics</i> #1 (Superman) <i>Detective Comics</i> #469 (Batman) <i>Amazing Fantasy</i> #15 (Spider-Man) <i>The Incredible Hulk</i> #1 <i>Dazzler</i> #8 <i>Ms. Marvel</i> #19	Feb 3, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due Feb 4, 11:30-12:30 <input type="checkbox"/> BBB Seminar

Feb 4- Feb 11	5	Feb 4, 4:00 pm (new Learning Module released)	Feb 9, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 17: Superheroes and Ideology <i>All Winners #6</i> <i>Avengers #60</i> <i>Marvel Team-Up #55 (Spider-Man)</i> <i>Fantastic Four #52 and #53 (Black Panther)</i> <i>Captain America #144</i> <i>Marvel Graphic Novel #5: X-Men: God Loves, Man Kills</i> <i>Watchmen #2</i>	Feb 10, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Feb 11, 11:30-12:30 <input type="checkbox"/> BBB Seminar
			Feb 12, 4:00 pm <input type="checkbox"/> Assignment 5 Due (Proposal)
			Feb 12, 4:00 pm <input type="checkbox"/> Assignment 6 Due
Winter Break			
[Feb 11]- Feb 25	6	Feb 11, 4:00 pm (new Learning Module released)	Feb 23, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 18: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 1)	Feb 24, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Feb 25, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Feb 25- Mar 4	7	Feb 25, 4:00 pm (new Learning Module released)	Mar 2, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 19: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 2)	Mar 3, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Mar 4, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Mar 4- Mar 11	8	Mar 4, 4:00 pm (new Learning Module released)	Mar 9, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 20: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 3)	Mar 10, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Mar 11, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Mar 11- Mar 18	9	Mar 11, 4:00 pm (new Learning Module released)	Mar 16, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 21: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 4)	Mar 17, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Mar 18, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Mar 18- Mar 25	10	Mar 18, 4:00 pm (new Learning Module released)	Mar 23, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 22: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 5)	Mar 24, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Mar 25, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Mar 25- Apr 1	11	Mar 25, 4:00 pm (new Learning Module released)	Mar 30, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 23: Contexts Project Michael Chabon, <i>Kavalier & Clay</i> (Part 6)	Mar 31, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Apr 1, 11:30-12:30 A7 <input type="checkbox"/> BBB Seminar seminars
Apr 1- Apr 8	12	Apr 1, 4:00 pm (new Learning Module released)	Apr 6, 11:30 am <input type="checkbox"/> Discussion Post 1 Due
		Module 24: Conclusions TBA	Apr 7, 4:00 pm <input type="checkbox"/> Discussion Post 2 Due
			Apr 8, 11:30-12:30 <input type="checkbox"/> BBB Seminar
			Apr 9, 4:00 pm <input type="checkbox"/> Assignment 8 Due

How the Course Works: A Week-to-Week Guide

What will a regular week in our course look like?

It is going to be a combination of

- asynchronous independent work (doing weekly readings, listening to video lectures, completing written assignments)
- asynchronous group discussion (participating in online discussion forums)
- synchronous seminar meetings (every Thursday via Big Blue Button)

The first class (Sept. 10) is anomalous because it consists only of a Thursday meeting. I have called it “Week 0” on the syllabus because it is essentially a “done-in-one” orientation.

Our first full regular week begins that same Thursday afternoon (Sept. 10) at 4:00 pm, at which time the first Learning Module will be released on cuLearn. This module will give you everything you need to complete the asynchronous components of Week 1; the first week will then culminate in a synchronous class meeting the following Thursday (Sept 17) from 11:30-12:30.


This is the format that every week will follow. The weeks are staggered this way (Thursday-to-Thursday) so that you will always have access to the next week’s learning module on the same day we are finishing the current week’s work. This will give you as much time as possible to read, complete the weekly assignments, and organize your time. Here is what it looks like:

Thursdays, 4:00 p.m. EST

New Learning Module released

Each module contains readings, video lectures, and any activity or assignment instructions for the coming week.

Discussion Forums and Question Box for the week open

Each week I will add new Discussion Forum and a new Question Box dedicated to that week’s texts. Over the course of each week, all students must make a minimum of TWO contributions to the Discussion Forum (these will be graded); adding questions in the Questions Box is anonymous, optional, and not for credit. Any questions that arise about the texts or lectures that are not focally part of the week’s discussion should be submitted on the  Question Box for that week. I will address these questions in our Thursday seminar meetings.

Tuesdays 11:30 a.m. EST

Discussion Forum contribution #1 Due

Your first post of 75-100 words can either be a direct response to the Discussion Forum prompt or a response to another seminar member’s reply to the prompt.

Wednesdays 4:00 p.m. EST

Discussion Forum contribution #2 Due

Your second Discussion post of 75-150 words must be a response to another student’s comment, unless otherwise specified in the discussion topic instructions for that week.

Thursdays from 11:30 a.m.-12:30 p.m. EST

Synchronous Seminar Meeting via Big Blue Button on cuLearn

During these meetings we will follow up on the week’s online discussion, touch base about the week’s questions, and (in the Winter term) hear seminar presentations. These meetings will also be opportunities for guidance and feedback on ongoing assignments, writing tips, orientations, and guest seminars by Carleton staff members.

Please Note that **our synchronous online meetings will be RECORDED and uploaded automatically to cuLearn**. This is a CLOSED site, meaning that the only people who have access to these video recordings are you and your classmates.

Time Management & Working Ahead

On average, expect to do about 3-4 hours of reading and 3-4 hours of writing, discussing, and meeting per week in this class. If you find that you have extra time on your hands and want to work ahead, the best thing you can do is dip into the Course Library on cuLearn (where all of the term's readings are grouped by week) and read ahead. November/early December is the busiest time of the Fall term, so reading at least one of the novels we will be studying then will likely help relieve some of the end-of-term pressure.

Evaluation & Assignments

Fall Term

Due Date	Time	Assignment	Value
Sept 15	11:30 am	Assignment 1: Introduction	1%
weekly	see below	Discussion Forum Participation	10%
Oct 23	4:00 pm	Assignment 2: Poetry Explication or Ghost Story Essay	10%
Nov 13	4:00 pm	Assignment 3: Exploring Your Writing Voices	14%
Dec 11	4:00 pm	Assignment 4: Essay on the Uncanny	10%

Winter Term

Due Date	Time	Assignment	Value
weekly	see below	Discussion Forum Participation	10%
Feb 12	4:00 pm	Assignment 5: Capstone Essay Proposal (for Assignment 8)	1%
Feb 12	4:00 pm	Assignment 6: Research Skills/ Secondary Sources Essay	10%
sign up	in seminar	Assignment 7: Context Presentation for Annotation Project	10%
Apr 9	4:00 pm	Assignment 8: Capstone Essay	14%
Apr 23	4:00 pm	Final Examination (Take-Home)	10%

FINAL GRADES Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

FORMATTING AND CITATION Papers should be typed/printed double-spaced using a 12 pt Times font or equivalent with a 1" margin on all sides of the page. Also, remember to keep backup copies of your papers. Please use MLA (Modern Language Association) documentation style. For examples, see: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html.

LATE PENALTY Due to the extraordinary circumstance of this year's Covid-19 pandemic, I am waiving my normal late penalty of -3% per day. Nevertheless, I do expect assignments to be submitted on time. Late assignments have a grace period of 1 week, but they will not be returned as promptly and will receive less written feedback. Penalties for assignments that are more than 1 week late will be adjudicated on a case-by-case basis, but may be as high as -15% to the assignment's numerical grade.

PLAGIARISM The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

Detailed Description of Assignments

Weekly Discussion Forum (Fall & Winter)

Length: 50-75 words x 2 replies per week

Value: 20% of final course grade (10% each term)

Due: weekly (12 weeks each term, but you are allowed to miss 2 weeks each term without penalty as I will only be counting the top 10 weekly grades each term)

Submission Method: post as replies in the weekly discussion forum

The discussion forums will be a big component of this course; they will be our central weekly online meeting place to confer about the texts we read and for seminar members to interact with each other. I expect everyone to contribute twice a week to the discussion, but definitely don’t feel limited to posting *only* twice a week if a text or discussion is really resonating with you. To get us started each week, I will set a discussion topic and occasionally chime in to steer the discussion if the conversations plateau, but essentially these boards are *your* opportunity to talk in depth with *each other* about the lectures and readings; their success will depend on the consistency and thoughtfulness of *your* engagement. I will usually try to save any substantial comments of my own about the week’s discussion for our synchronous Thursday seminar meeting.

How Replying to Forum Discussion Prompts Works

Every Thursday afternoon by 4:00 p.m. EST (a few hours after our online meeting) I will release a new learning module (readings, video lecture, etc.) and a new Discussion Forum on cuLearn where we will discuss the texts in that week’s learning module. You must participate every week by making at least TWO non-consecutive comments in the prompt in the Discussion Forum instructions, the second of which must be a response to another student’s comment. **NOTE: I will be grading only your first and second replies, so treat those as your “official” contributions to the discussion.** You can post anytime after the week’s discussion forum opens, and you are welcome to participate in the discussion as much as you want beyond those two required posts. Your first reply is due no later than Tuesday morning by 11:30 a.m. and your

second reply is due Wednesday afternoon by 4:00 p.m. Your replies do not have to be very long (aim for 50-75 words), but they should demonstrate a thoughtful engagement with the text and discussion so far.

How To Craft Comments that Advance the Conversation

In order for the conversation on the discussion forum to develop organically, it is essential that you (1) keep up with the course readings, (2) post your replies on time, and (3) read everyone else's replies before and after replying yourself. Reading other seminar members' comments before you reply and crafting your own reply at least partly in response to what has gone before is especially important; if you reply without reading the thread, we will end up with little more than an archive of discrete responses and disconnected thoughts. You will no doubt sometimes find that your initial reaction to the discussion prompt has already been captured by someone who got there ahead of you; this is inevitable as we read and learn together. If your thoughts have already been voiced by others, by all means affirm their points, but think also about how you could further advance the discussion, either by expanding on previous points or by venturing an alternative response to the discussion-prompt.

Discussion Groups

In order to keep the weekly discussion forums manageable, each student has been randomly assigned to 1 of 3 groups of 10. This will be your online discussion group for the year with whom you will interact on the Discussion Forums. Your group's forum will automatically display on the cuLearn page in each week's Learning Module.

Discussion Forums Language Statement **Reading and Talking (Online) About Difficult Texts**

I recognize that some of the primary texts we encounter this term make for uncomfortable reading and will engender strong feelings, either because they grapple with—and ask readers to grapple with—difficult material or because they uncritically reproduce ideas or language that are ideologically pernicious. Some texts do both of these things at once. As scholars and cultural critics we cannot avoid the violence or messiness of history that is embedded in primary texts from earlier eras (or, for that matter, our own); it is vital that we understand the complexities and contradictions through which such texts operate, even as we study and learn from works that offer more immediately affirming visions and perspectives.

Nonetheless, I am mindful of the real harms that tacitly or explicitly belittling, dehumanizing, delegitimizing language produces. In order to ensure that our online forums are genuinely inclusive spaces of discussion and exchange, no racist, sexist, ableist, classist, ageist, homophobic, transphobic slurs will be permitted under any circumstances. This also applies when quoting from primary texts. If a comment you are making requires you to quote from a section of the text that uses offensive language, please omit that word or phrase, using a few dashes [-----] or some other notation signaling the alteration. I recognize the challenge this poses. Often, offensive language is obvious—but not always. Some of us—myself included—will inevitably make mistakes. I welcome your feedback if I steer us wrong or blunder. When blunders happen, I will address them. Mistakes are also opportunities to learn, and my hope is that we will all learn together and help each other learn in a spirit of mutual generosity and respect. If offensive language appears in a forum post, the post will immediately be removed or edited by the moderator and I will contact the poster directly to remind them of course expectations around inclusivity, collegiality, and forum conduct.

Grading Rubric for Discussion Forums

A = Replies are thoughtful, on time, and well-written. They engage the text(s) and prompt(s) in meaningful ways, often advancing the discussion. Replies demonstrate an awareness of what others have contributed and an ability to respond productively to the contributions of others.

B = Replies are well-written, usually on time, and engage meaningfully with the text(s) and discussion prompt(s). Replies contribute to the evolving group discussion, but could sometimes do more to connect with the contributions of others.

C = Replies are sometimes late, sometimes missing or incomplete, and/or could stand to engage more substantively with the text(s) and discussion prompt(s). They typically add some observations and ideas into the discussion, but too often simply restate ideas that have been made in previous posts. Replies could do more to connect with the contributions of others.

D = Replies offer some ideas but are incomplete, chronically late, sometimes off-topic, engage superficially with the text(s) and discussion prompt(s), and/or largely repeat ideas that have been made in previous replies. Little evidence of engagement with other posts on the thread beyond the repetition of ideas.

F = Replies generally indicate little effort to engage with the spirit of the assignment.

Question Box

Any questions you have regarding the primary texts or lectures that do not connect with the forum discussion topic can be submitted anytime during the week to the [Questions Box](#) for that week. Please try to send these before 11:30 a.m. on Wednesday so that I have time to consider them before our seminar meeting.

Assignment #1: Forum Introduction

Length: 250-300 words

Value: 1% of final course grade

Due: Sept 15, 11:30 a.m.

Submission Method: post in [Introductions Forum](#)

Instructions: Introduce yourself to the class by writing a short reflection on a book, film, poem, video game, genre, television show—*some* text or region of culture—that is meaningful to you in some way. Briefly describe it, explain what you like about it, and/or why it is meaningful to you. When you are finished, revise it at least once, then proofread and correct it. Post the polished version in the [Introductions Forum](#) by Tuesday, September 15th at 11:30 a.m. And (very important) go back and read everyone else's Introductions before our synchronous seminar on Thursday, Sept 17th at 11:30 a.m.

Assignment #2: Poetry Explication or Ghost Story Essay

Length: 850-1000 words

Value: 10% of final course grade

Due: Oct 23, 4:00 p.m.

Submission Method: cuLearn

Instructions and Topics: will be posted September 24 at 4:00 p.m. as part of Module 3.

Assignment #3: Beyond the Formal Essay: Exploring Your Writing Voice

Length: varies; see individual assignment descriptions

Value: 14% of final course grade

Due: Nov 13, 4:00 p.m.

Submission Method: cuLearn

Instructions: Do ONE of the following projects:

Option 1: Original Flash Nonfiction and Reflection - Using the instructions below, write a short personal essay (600-800 words) on any topic that excites or inspires you. This is a general writing assignment, not a literature study piece, but of course you are welcome to write about literature and culture if you wish. Then write a short reflection (350-500 words) commenting on the literary techniques you employed in your piece and on what you learned from writing in this genre (feel free to quote from any of the secondary sources on writing flash fiction (see below) in this reflection—just be sure to cite them correctly).

What is flash nonfiction? Basically, it is a very short form of personal essay. Think of it as a carefully crafted, more evocative version of a blog post. You have already had opportunities this year to practice writing formal “persuasive” essays—the kind that involve thesis statements, topic sentences, the rules of “correct” formal expression, etc. Flash nonfiction is different than this. Its language and style are more personal and involve more attention to concrete detail and the dramatization of events than you would expect to find in a formal essay. It encourages memory-work and self-reflection. You might think of it as a novelization of your own experience told in the first person. Stylistically, it allows you to develop a more individualized, naturalistic authorial voice, while also challenging you to refine your ability to express your experiences and ideas in more carefully polished “literary” ways than a quickly dashed-off blog post or journal entry.

You can find many examples of flash nonfiction at <https://brevitymag.com/>, including a great deal of excellent writing advice in brevity mag’s “Craft Essays” and “Teaching Resources” tabs. I have written a short example of my own called “Spider, Spider, On the Moon,” which you can check out below.

Option 2: Original Poetry Composition and Annotation/Commentary- Write a poem of at least 14 lines on any topic that highlights the defamiliarizing dimensions of literary language. You must compose your poem in the following 4 stages and include each stage of the work in your submission: (1) write a short prose passage (250-300 words) in plain language that states the experience the poem will attempt to describe, the feelings or ideas you wish to communicate about it, and at least two strong images or pieces of figurative language (eg. metaphor or simile) that would help convey your thoughts or feelings about the poem’s subject; (2) use this prose passage as a reference when writing your poem; you could even rewrite the prose statement as a poem, paying attention to the ways that line breaks, rhyme, meter, figurative language, and/or any other poetic devices can be employed to defamiliarize the poem’s subject, making it (and your feelings about it) freshly felt and visible; it is not only acceptable but desirable for your poem to depart somewhat from the original prose statement since the linguistic play involved in writing is a process that stimulates discovery; lean into what you discover in the process of writing; (3) set your poem aside for several days and return to it with fresh eyes, then revise it, paying attention especially to how you can hone the play of meanings, making ideas and feelings more precise, by adding, subtracting, substituting, and rearranging words within your poetic lines; (4) annotate your poem using 5-7 brief footnotes (1-2 sentences each), pointing out

the poetic devices you have used in the poem and explaining their purpose in communicating your poem's meaning OR write a short commentary on the poem that does this (350-500 words). Submit all four stages of the work as a single Word document.

Option 3: Original Ghost Story and Annotation/Commentary - Write a short ghost story (1000-1500 words) that is inspired by at least one of the ghost stories we have studied. Your story must demonstrate an awareness of generic conventions (even if it breaks them), and at least tacitly assign a theme to its treatment of uncanny resurgence (i.e. it must to some degree indicate that the supernatural element of the tale is linked to a specific cultural meaning or psychological content). When your story is finished, and you have revised it and proofread it thoroughly at least twice, write a short Afterword for it (350-500 words) in which you name its inspiration from the course readings, concisely state what your story is about, offering an author's point of view on its themes and technique OR using 5-7 brief footnotes (1-2 sentences each), annotate the story pointing out anything you especially want me to notice about your story's techniques, images, etc.

Flash Nonfiction Example

Spider, Spider, On the Moon

By Brian Johnson

One of my sweetest memories of early childhood is going with my dad to a scungy bookstore in downtown Winnipeg in the middle of winter after a swimming lesson. He led me to a stack of old comic books and disappeared to browse *Car & Driver* magazines, but not before saying, "You can pick out one comic." Jackpot! I sorted meticulously through the pile of old *Ghost Riders* and *Archies* and settled on an issue of *Marvel Team-Up* from 1972 featuring Spider-Man and Adam Warlock—the latter being a golden-skinned "cosmic" character I knew nothing about beyond his possession of a wicked red cape and a space-gem in his forehead capable of blasting foes with a squiggly corona of pastel green energy.

The story went pretty much over my head: something about Spider-Man being fired into space in a rocket and winding up in a garden on the moon (yes, the moon!) tended by The Gardener, another forehead gem-sporting fella who looked like the gentler brother of an Old Testament patriarch. What captured my imagination was the story's plunking down-to-earth "friendly neighbourhood Spider-Man" into the weird lunar setting whose moody colour palette of blues, indigos, and purples made the story feel a little bit heavy and sad. Its images of Spidey marooned in a lonely garden, miles from earth, touched a chord of melancholy in my six-year-old soul that resonated.

It was a melancholy that even at the time I knew had something to do with growing up. I'm pretty sure the writer and artist were aware of this effect, too. The story itself culminated in a huge brawl with a cosmic jerk called The Stranger who wrecks the garden and tries to make off with Adam Warlock and the gentle moon Gardner's "soul gems." The heroes win, but it's a pyrrhic victory: Eden is ruined and the magic in the stones is spent—the cost of growing up.

Back then, you read a comic until its spine curled and its staples loosened, and that's how I read that issue of *Marvel Team-Up*. It was precious to me as my earliest brush with a bittersweet truth whose meaning I could intuit even if I could not yet put it into words. And yet, as is the fate of so many of our sacred childhood texts, I lost it.

A minor brush with heroism was to place it back in my hands. In the early 90s—I was in university now—I wandered down to my neighbourhood comic store one Sunday to find the store open but empty. Where was the staff? Why were the doors unlocked? Had there been a break in? I called the police and guarded the door until they arrived. In the end, it turned out that I'd sounded a false alarm: the owners had been in the basement the whole time unloading stock; someone had forgotten to lock the door. As a reward for my integrity and civic-mindedness (they were no doubt relieved that I had not robbed them myself) they invited me to choose any comic I wanted from the store's back-issue bins of bygone ephemera.

Suddenly, I was back in that second hand bookstore with my dad: "You can pick one comic." I hardly need to tell you which comic I chose. Encountering again Spider-Man's evocation of the pathos of growing up, this time from a more adult perspective, I saw that moon story differently. It wasn't so much about the loss of childhood plenty anymore. Despite its blues and purples, it had become for me the nostalgic talisman of an earlier time, a recovered treasure, a recovered Eden. [605 words]

Assignment #4: Essay on the Uncanny

Length: 850-1000 words

Value: 10% of final course grade

Due: Dec 11, 4:00 p.m.

Submission Method: cuLearn

Instructions and Topics: will be posted November 12 at 4:00 p.m. as part of Module 8.

Assignments #5 Capstone Essay Proposal

Length: 250-300 words

Value: 1%

Due: Feb 12, 4:00 p.m. (note that Assignment #6 is also due at this time)

Submission Method: cuLearn

Instructions: Your capstone project for the year (due on April 9th) will be an essay that you design and execute that addresses a topic that emerges out of one of the following: (a) our study of the uncanny (Fall term), (b) the superhero (Winter term), or (c) any other subject that we explored as a class. Your essay must focus on ONE or TWO primary texts on the course syllabus, cite TWO appropriate secondary sources, defend an original and clearly expressed thesis, and be 1250-1500 words in MLA format (not counting the Works Cited list). To help you conceptualize your papers, I will be providing each of you with feedback on your project proposal, which is due on Feb 11th, the same day as Assignment #6, which is also related to your development of the project (see below). I will show you examples of project proposals in January to help you prepare to write your own. In general, the proposal should provide a sense of (a) which text(s) you want to write about, what topic you want to explore in it/them, (b) how you think the research you have already done on your topic for Assignment 6 might fit into the paper, and (c) a provisional thesis you want to argue (this can of course change, and is something that my feedback to you will likely focus on).

Assignment #6: Research Skills/Secondary Sources Essay

Length: 850-1000 words

Value: 10% of final course grade

Due: Feb 12, 4:00 p.m.

Submission Method: cuLearn

Instructions: Working in conjunction with your ideas for the Capstone Essay Proposal (Assignment #5), find TWO articles about the topic and/or text you plan to explore in the Capstone Essay (Assignment #8) using the library databases and research techniques discussed in Modules 14 and 15. Read both sources and create annotated bibliography entries of 2-3 sentences for each of them. Then, write a short response essay to ONE of the articles using the templates from *They Say/I Say*. Your response must include elements of "They Say," "I Say," and "Tying it all together" from the sections of *They Say/I Say* with those titles. Mark all of the template-phrasings you use by **bolding the template words and phrases**. Your response essay must include both quotation and summary from the essay to which you respond.

Assignment #7: Kavalier & Clay Context Presentations

Value: 10% of final course grade

Due: you will sign up for a specific date to present; presentations will happen in weeks 6-11 of Winter Term

Submission Method: synchronous presentation in seminar

Instructions: For this assignment you must pair up with someone else in the class and hold a short seminar (max. 10 minutes) about one historical figure, text, concept, historical event, etc. that is mentioned in *The Amazing Adventures of Kavalier & Clay*. Together, you will research that topic, teach it to us, and explain the significance of Chabon's reference(s) to it in the section of the novel we are studying that week. I will circulate a list of possible topics and presentation dates a few weeks prior to Winter Break, but you are welcome to propose your own topic in consultation with me. Your presentation can include images, PowerPoint slides (converted to .pdf), text-based digital "handouts," video clips, etc.; your group may either deliver the presentation "live" in seminar (either audio-only or audio and video) OR you may pre-record it and I will play the presentation in the synchronous seminar on the week for which it is scheduled. Students who opt to do the pre-recorded presentation will still have to be present and available to answer questions from the class.

Grading: Presentations will receive a single grade (i.e. presenters will not be graded separately).

Assignments #8: Capstone Essay

Length: 1250-1500 words, excluding Works Cited (MLA format)

Value: 14%

Due: April 9, 4:00 p.m.

Submission Method: cuLearn

Instructions: See Assignment #5 (above)

Final Exam (Take-Home)

Value: 10% of final course grade

Exam Type: Take-Home

Assigned: Apr 9, 9:00 am

Due: Apr 23, 4:00 pm

Submission Method: cuLearn

Details: Will include material from both terms, as well as a section that focuses on the Context Presentations and *Kavalier & Clay*. Additional details TBA in Winter Term.

Online Student Lounge

One of the major challenges of this year will be finding community and connection with other classmates online while studying and social distancing. The Student Lounge forum in the Course Essentials section of our cuLearn page is one place where that can happen. This forum is there for general chat, so please feel free to use it as a place where you can talk casually about the class and get to know each other better. Since this is a forum for you, I won't be moderating it, but the course practices around language and content obviously still apply.

Ask Your Instructor

The Ask Your Instructor forum in the Course Essentials section of our cuLearn page is for general procedural questions about the class, the program, or the university. It is reserved for "house-keeping" issues as well as larger questions about university life.

Understanding Your Essay Grade			
GPA	%	Grade	Success at Meeting Assessment Criteria
12	90-100	A+	Excellent. The essay presents a clear, engaging thesis and follows through with a well-developed and well-supported argument. It shows good understanding of the text(s) and is perceptive and even original in its treatment, presenting more than a restatement of the lecture/tutorial discussion. The structure is logical and easy to follow, using effective transitions. Paragraphs are internally coherent; examples are well-integrated, relevant, and thoughtfully analyzed. The essay is grammatically correct and free of mechanical errors; sentences are balanced and varied in interesting and appropriate ways; the language is lucid, precise, and lively. The essay is formatted properly and all sources are accurately cited.
11	85-89	A	
10	80-84	A-	
9	77-79	B+	Good. The essay presents a clear thesis and follows through with a generally well-developed argument, though some parts of the argument need further clarification or support. It shows good understanding of the text(s) but is not especially insightful or original. The structure is logical but not always perfectly controlled (for instance, some transitions are weak or missing). Paragraphs are mostly coherent; most examples are well-chosen but discussion of them is not always sufficiently detailed. The essay is grammatically correct and mostly free of mechanical errors, but the prose is not particularly elegant or engaging. The essay is formatted properly and all sources are accurately cited.
8	73-76	B	
7	70-72	B-	
6	67-69	C+	Adequate. The essay presents a thesis, but not a clear or suitable one; it does not follow through with a consistent, well-supported argument. It shows basic understanding of the text(s) but misses, distorts, or misunderstands some aspects. The structure is loose in places, lacking transitions or wandering off topic. Paragraphs sometimes lack unity, and examples are not always relevant or simply inserted without adequate discussion. The essay has a number of grammatical and/or mechanical problems, and the writing style is uncertain and obscure in places. The essay is not formatted properly and/or sources are not correctly cited.
5	63-66	C	
4	60-62	C-	
3	57-59	D+	Poor. The essay does not present or argue consistently for a suitable thesis. It shows some substantial misunderstandings of the text(s); it paraphrases or summarizes instead of analyzing; its examples are simply inserted without proper connection to an argument and without discussion. The essay lacks structure and moves from idea to idea without any apparent logic. Paragraphs are not unified. The essay has many grammatical and mechanical errors and the style is generally faulty: phrases or sentences are frequently unintelligible. The essay is not formatted properly and/or sources are not correctly cited. (Essays with all of these problems will fail.)
2	53-56	D	
1	50-52	D-	
0	0-49	F	Failure. The essay is completely off topic or has no thesis and no argument; it simply paraphrases the text(s), or misunderstands them; it uses no appropriate evidence or fails to discuss its examples; it is incoherent, unintelligible, or has no discernible structure. It is stylistically and mechanically a disaster. It is not formatted correctly and/or sources are not properly cited. It does not meet the minimum requirements for the assignment.

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website:

<https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website:

<https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the Paul Menton Centre Website: carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/focus/sexual-violence-prevention-survivor-support/>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>