

EWRT 1AH.01Y
Composition & Reading-HONORS
Fall 2022
Tuesday 10:30 AM-12:20 PM
Classroom: L74

Brian Malone, Ph.D.
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Zoom Office Hours:
Mon and Wed 12:45-1:45 PM;
Thurs 11AM -12:30 PM;
And by appointment!

COURSE AT A GLANCE:

<p>How do I get help from Brian?</p> <p>Email me anytime: malonebrian@fhda.edu</p> <p>I will respond to you within 24 hours on weekdays. I do check my email sporadically on weekends, but I cannot guarantee a 24-hour response.</p> <p>I hold drop-in office hours on Zoom: Mondays and Wednesdays, 12:45-1:45 PM and Thursdays 11 AM-12:30 PM. I am also available by appointment. The Zoom link for Office Hours is available on the Canvas course homepage.</p> <p>For more info on contact and office hours, see p. 3.</p>	<p>What texts do I need?</p> <p>Required:</p> <ol style="list-style-type: none"> 1. Lin-Manuel Miranda, <i>Hamilton: An American Musical</i> (access to the movie OR soundtrack). 2. Octavia E. Butler, <i>Parable of the Sower</i>. 3. Nnedi Okorafor, <i>Binti</i> (Book 1 ONLY). <p>For more info on texts, see p. 3 of this syllabus.</p> <p>You will also need reliable, regular access to Canvas. For more info about Canvas, see p. 6 of this syllabus.</p>																						
<p>What work do I have to do?</p> <ol style="list-style-type: none"> 1. Five papers (including one timed essay). 2. 20 homework discussion posts. 3. 10 discussion forum assignments. 4. Four peer review workshops. 5. An Honors Project 6. Various in-class participation assignments. <p>You cannot pass this class if you do not write all five essays. This is non-negotiable.</p> <p>There is NO EXTRA CREDIT.</p> <p>For more info on workload and assignments, see pp. 7-8.</p>	<p>When is work due?</p> <p>This course is broken up into weekly modules. Each weekly module will include some combination of in-person and video lectures, slideshows, readings, discussions, and multiple homework assignments (often including a paper).</p> <p>There are two assignment deadlines every week:</p> <ul style="list-style-type: none"> • Monday by midnight • Thursday by midnight <p>If you miss four deadlines in a row without contacting me (meaning that you've missed two weeks of work), I may drop you.</p> <p>For more info on structure and deadlines, see p. 7.</p>																						
<p>How will the grades be calculated?</p> <p>The breakdown of points is as follows:</p> <table border="0"> <tr><td>Paper 1</td><td>60 pts</td></tr> <tr><td>Paper 2</td><td>100 pts</td></tr> <tr><td>Paper 3 (timed)</td><td>100 pts</td></tr> <tr><td>Paper 4</td><td>100 pts</td></tr> <tr><td>Paper 5</td><td>100 pts</td></tr> <tr><td>Honors Project</td><td>80 pts</td></tr> <tr><td>Discussions</td><td>100 pts</td></tr> <tr><td>HW Posts</td><td>100 pts</td></tr> <tr><td>PR Workshops</td><td>60 pts</td></tr> <tr><td><u>In-class Participation</u></td><td><u>100 pts</u></td></tr> <tr><td>Total</td><td>900 pts</td></tr> </table> <p>THERE IS NO EXTRA CREDIT in this class.</p> <p>For more info on grading, see pp. 8-9.</p>	Paper 1	60 pts	Paper 2	100 pts	Paper 3 (timed)	100 pts	Paper 4	100 pts	Paper 5	100 pts	Honors Project	80 pts	Discussions	100 pts	HW Posts	100 pts	PR Workshops	60 pts	<u>In-class Participation</u>	<u>100 pts</u>	Total	900 pts	<p>What is expected of me?</p> <ol style="list-style-type: none"> 1. Masks are required in the classroom. 2. Missing more than two classes puts you in danger of failing the course. 3. I will accept late essays only with prior arrangements. 4. No phones, computers, or other devices unless we are using them for coursework. 5. Treat your classmates with respect. 6. Do NOT submit work that is not yours. <p>For more info on masks, see p. 3.</p> <p>For info more info on attendance, lateness, and late work, see pp. 7-8.</p> <p>For more info on classroom policies, see pp. 9-11.</p>
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Course Overview: “Visionary Fiction”

Welcome to EWRT 1AH! And welcome to the Honors Program at De Anza! It is a great thrill for me to be working with you this quarter! I commend you for enrolling in an Honors course and I am eager to engage in intellectual inquiry with such serious, ambitious students. Be aware that I intend to treat you like Honors students: I expect you to be focused and committed throughout the quarter and to do the best work of which you are capable. But know also that I want this course to be fun. For many of you, this will be your first class in the Honors Program and I have designed the course to help you get to know each other better and to develop a sense of community with other Honors students. I am glad that you are beginning your educational journey at De Anza and I am grateful to be part of it. Now let me briefly introduce the course content.

I think we would all agree that there is something very wrong with our world—that the world we live in is not as it should be. In the past few years, we lived through multiple urgent crises that demanded our attention (and that are, in many ways, intertwined): racism and state violence, the pandemic and public health, voter disenfranchisement, the increasing erosion of democratic norms and constitutional oversight, war, as well as the accelerating effects of climate change.

Responding to these crises will require us to engage in political action, including actions such as organizing and community-building. However, a necessary response will also require *imagination*. The activist adrienne marie brown has argued that we—in this moment of crisis—are caught in an “**imagination battle**” with those who see the world very differently. And to prevail, brown suggests, “we must imagine new worlds that transition ideologies and norms, so that no one sees Black people as murderers, or Brown people as terrorists and aliens, but all of us as potential cultural and economic innovators.” Similarly, we must imagine more equitable social structures, safer communities, and healthier, more sustainable relationships to the environment. But how are we to do this?

One tool to train our imagination is what the writer and activist Walidah Imarisha has called “**visionary fiction**.” Visionary fiction is fiction that imagines better, more just worlds—often (though not always) written in the genres of science fiction or fantasy. In non-visionary fiction, it is easy to remember the failures of the past, to recognize the horrors of our current world, and perhaps even easier to imagine a future that gets worse (as in much current dystopian fiction). In contrast, visionary fiction acts as a corrective to these imaginative impulses, providing us with a sense of hope as it re-imagines a more inspiring past or projects a future that is worth fighting for.

In this course, we will read three texts of visionary fiction—each one written by an author/artist of color and each standing in a different temporal relation to the present time. In Lin-Manuel Miranda’s *Hamilton: An American Musical*, we look to the past, as the founding of the United States is revised and reimagined to provide a space for the existence and agency of people of color. Octavia E. Butler’s *Parable of the Sower* depicts a world in the near future, but a near future that appears terrifyingly close to our present. In doing so, Butler’s novel offers us a map to begin the remaking of our damaged world. And finally, in Nnedi Okorafor’s novel *Binti*, we look centuries into the future and consider what we must learn in order to resolve destructive conflict—not just between humans, but between the human and non-human. All three of these texts offer visions of hope and I am incredibly excited to be reading and learning about them with you! I think (hope?) you will enjoy them!

Student Learning Outcome Statements (SLO).

In EWRT 1AH, you will learn to:

- Practice writing as a multi-step process including planning and revising with attention to varying purposes, audiences, and rhetorical strategies.
- Read and analyze rhetorically and culturally diverse narrative and expository texts from a variety of perspectives.

Hybrid Instruction

Our class includes both in-person SYNCHRONOUS and online ASYNCHRONOUS components. Synchronous means that you are required to meet with me (and your classmates) on campus during our class periods on Tuesdays. **If you miss more than two of these class periods over the quarter, you may not pass the class.** In addition, the asynchronous online element of this class requires you to watch lecture videos and to complete assignments on your own time. The asynchronous assignments allow for some flexibility; HOWEVER, our class will proceed in weekly modules, and **there will be work due on Canvas twice a week.**

You will not be able to take this course without regular access to Canvas. If you have not used Canvas, you should familiarize yourself with it. You can log in to Canvas here:

<https://deanza.instructure.com>. Once you do so, you should take the Canvas Orientation Course (if you've never used Canvas before): <https://deanza.instructure.com/courses/1106>

Masking Policy: Masks ARE REQUIRED in this class.

Until just a few days ago, the Foothill-De Anza College District had in place an indoor mask mandate for Fall Quarter. On Friday, September 23, this mandate was rescinded by the Chancellor. However, despite this rescindment, **District policy still allows individual instructors to require masks in their classrooms.** Considering that many of you signed up for this class under the previous policy and thus have a reasonable expectation that masks would be mandated, AND because I personally agreed to teach this class in person with the understanding that masks would likely remain mandated, **I will require masks at all times in our classroom.** If you do not wish to abide by this requirement, you should drop this class and enroll in another class with an instructor who does not require masks.

What You Should Expect

Contact with Me

Even though this class is partially online, I want to be very clear that there will be **many opportunities to interact with and get help from me.**

1. We meet every Tuesday from 10:30-12:20 PM in L74 for our regular class.
2. I hold drop-in office hours on Zoom: Mondays and Wednesdays, 12:45-1:45 PM and Thursdays 11 AM-12:30 PM. I am also available by appointment. The Zoom link for Office Hours is available on the Canvas page for our course.
3. I am available many other days and times (except weekends) for Zoom appointments. If it's easier for you to use FaceTime or even to talk on the phone, I will do it!
4. You can **always email me if you have ANY questions or concerns.** My email is malonebrian@fhda.edu. I will also respond to messages that you send me on Canvas.

What Kinds of Help I Provide

You should expect that I will provide clear lectures, handouts, and assignments. I will grade assignments twice a week (except for papers, which will take me at least a full week to grade). I will provide written feedback on most of the assignments—especially the papers and the HW Posts.

I will *gladly* respond to questions about any assignment via email or Canvas message.

Working with Me

I have a specific pedagogical style in my writing classes. You should be clear that:

- **I do not read drafts** of any assignment (including papers) in advance.
- I do not provide tutoring or editing services for your essays. If you need these, you should seek additional help outside of this class. See the information about the Writing and Reading Center (WRC) on p. 11 of this syllabus.
- **I do not accept revisions or rewrites for any assignment, including papers. Once an assignment has been submitted and graded, there is no way to improve the grade on that assignment. Please do not ask.**
- I have specific late work policies. Please see “Late Work Policies” on p. 8 of this syllabus.
- There is no extra credit in this class.

Students who succeed in my class (and most students do!) succeed because they adjust to the expectations that I outlined above. Successful students:

- Attend in-person class sessions and pay attention.
- Watch my video lectures/slideshows and pay close attention. While I am happy to explain via email *anything* in my video lectures/slideshows that you do not understand, emailing me cannot *substitute* for actually watching/reading.
- Take every assignment seriously. If you do not understand the assignment, email me *before* it is due. **Once it has been submitted, it is final.**
- Pay careful attention to my written feedback, especially on HW Posts and papers. For every paper, you will do a chunk of the writing *in the HW Posts that precede that paper*. This means that, while I do not “read drafts,” I actually *will* be reading and providing feedback on portions of every paper that you write for me before you submit. (So, it turns out that I actually do read partial drafts—the work that you submit as HW Posts.)
- Do all of the HW Posts. For the reasons that I just mentioned, it is really important that you do the HW Posts. You will write chunks of many your papers by using these posts.

All of this is to say that I will provide you with plenty of help and feedback to succeed, but that you will have to work in such a way that you take full advantage of the help and feedback I am offering. My goals are for you to become both stronger writers and stronger students.

Fun!

You should also expect to enjoy this class. That’s part of the point of it!

What I Expect

Why Are You Here?

I have spent most of my life as a student and teacher at four-year colleges and universities. I am an *expert* in the expectations that four-year schools have for student writing and what it takes for students to succeed at these institutions. While I understand that not all of you have a goal to transfer to a four-year school, many of you do. And even if you do not plan to transfer, developing

strong writing skills remains a required part of college, and (believe it or not) will be useful in “real life.” For these reasons, I will assume that you are in this class to work hard on your writing and to develop the skills you need for transfer and beyond. If you are looking for a course where you satisfy the EWRT requirement without doing much work or putting in much effort, you should look elsewhere. If you remain enrolled in this class, I expect you to take it—and your own future in college—seriously. This means recognizing that writing is something you need to *learn* and that it will require *work*. If you choose to do this, you will be more likely to succeed at De Anza, at a transfer institution, and beyond.

Communication

Although I will see you in the classroom twice a week, you should still read communications from me regularly. **You will not succeed in this class if you do not remain in contact with me and read all of my messages/announcements.** This means:

- You must check your email and Canvas messages every day. If you do not like email, that’s unfortunate; however, it’s also no excuse for not receiving my messages.
- You should check Announcements on Canvas every day. I recommend you set your Canvas notifications so that you receive an email every time that I post an announcement. These announcements will often be important—and will often help you with the work for that week.

Treating Each Other as People

Regardless of whether we interact in person or in Canvas, you should only treat others in this course (me included) in the way that you yourself would want to be treated in a professional/academic environment. **This means you will treat *everyone* in this course with respect, kindness, and generosity.** If you fail to do so, I will call your attention to that lapse and I will expect you to respond appropriately. And, of course, you should expect that I will treat you with the same respect, kindness, and generosity in all of my communications.

English Fluency

This is a transfer-level college English course. We will practice reading college-level texts and writing analytical essays in English. This is **not** a course in English grammar or an ESL course. Any English grammar that I teach will focus on grammar mistakes made by fluent English speakers. In this course, I will assume fluency in English and will grade accordingly. I will not edit essays for English grammar, nor will I provide detailed feedback on grammar errors in my comments on your completed essays. If you are not fluent in English, you will need to develop strategies to ensure that your completed work in this course demonstrates sufficient fluency in English. This may require regular tutoring at the Writing & Reading Center, as well as proofreading and practice with friends and classmates who are native English speakers. Doing well in this course will require you to write fluently in English—because that’s what you need to do in college.

When Life Happens... SEND ME AN EMAIL

We are currently living through unprecedented and difficult times. Even under normal circumstances, I know that unexpected and stressful things happen: illnesses, break-ups, losses of loved ones, family difficulties, financial challenges, legal troubles, and many other unpleasant surprises. I wish these things didn’t happen (to you or to me) during the academic quarter, but they do. Often when these things happen to students, they “disappear”; they stop participating in class and ignore my emails until it is too late. But there is a better alternative: you can reach out to me

and I can help you get through it—whatever “it” is. I have years of experience helping students through difficult times. I’m supportive, flexible, and understanding. Your success in this class is very important to me and I will do whatever I can to help you succeed. So please, if life happens to you this quarter, **SEND ME AN EMAIL.**

Course Details

Required Texts

There are three required texts (one musical and two books):

1. *Hamilton: An American Musical*. This is not a book; it is a musical performance. There are several ways that you can access it. If you have access to the [Disney+ streaming service](#), you can watch the video recording there (or you may be able to find the video elsewhere online). You are NOT required, however, to watch the video. The alternative option is to listen to the original cast recording—that is, the audio soundtrack of the musical. This recording is available on many streaming services (including [Spotify](#) and, at the moment, [on YouTube](#)). You can also purchase it on Apple Music (or elsewhere). Again, there are *many* different ways to access this musical; you are required to find a way to (at least) *listen* to the entire musical. See the next section for a description of how to listen actively.
2. Octavia E. Butler, *Parable of the Sower*, ISBN: 978-1-5387-3218-2.
3. Nnedi Okorafor, *Binti* (Book 1 ONLY), ISBN: 978-0-7653-8525-3.

You can purchase both books (Butler and Okorafor) through the De Anza Bookstore (<http://deanza.edu/bookstore/>) or through the usual online retailers (like Amazon).

You will need access to copies of the two books that *have stable page numbers*. **Please note: many Kindle editions or most eBooks DO NOT have stable page numbers.** This problem is that if you want me to read the same page that you are currently reading on your Kindle, you have no way of providing me with a page number that will be the same on *my* Kindle. This is a **fatal problem** when you are quoting from a text for an essay. I do not accept essays or other assignments that do not include stable page numbers for the quotations. **When you write your essays using these books, you will need a copy that includes stable page numbers. This is non-negotiable.** The easiest way to be sure that you have stable page numbers for a book is to use an actual paper copy of the book.

Active Listening

During the weeks that we study *Hamilton*, you will be asked to listen to (or watch) songs from the musical **actively**. Active listening is different from the passive listening that we normally engage in. By active listening, I mean that you should:

1. Concentrate on the task as you would any other difficult reading. No distractions.
2. Read a brief synopsis of which characters are singing and the context for the song. I recommend using the Wikipedia page for “Hamilton (musical)” (see the “Synopsis” section). Make sure you know roughly what is going on in each song before you listen to it.
3. As you are listening, you should follow along and read the lyrics as they are sung. Use the website **genius.com** for the official lyrics: <http://genius.com/albums/Lin-manuel-miranda/Hamilton-original-broadway-cast-recording>
4. See those highlighted sections in the genius.com lyrics? Those are annotations (explanations) of the lyrics. For any lyrics you don’t understand, click on and read the annotations.

Structure and Workload

This course is broken up into 11 weekly modules. Each weekly module will include some combination of class, video lectures, slideshows, readings, discussions, and multiple homework assignments (often including a paper). We will meet in person once during each week.

There are two deadlines for assignments each week:

- MIDNIGHT on Monday
- MIDNIGHT on Thursday

This means that you will need to turn in assignments twice a week. (There are just a few exceptions to this, including portions of the peer reviews and some of the assignments due near holidays. These exceptions are clearly noted on the schedule.)

If you completely miss a deadline, late work policies will apply. If you miss **THREE** deadlines in a row without a very good reason, I will assume you are no longer part of the class and may drop you.

This is a writing course and as such, you are asked to read and write a fair amount. **It will usually NOT be possible for you to complete all of the work for a deadline in one evening. You will have to self-pace your own workload.** You will need to start early and you should set aside time in your busy schedule **on multiple days each week** to complete this work. It's not easy, I know. But you signed up for this course. I'm asking you to plan ahead and make a commitment to this course.

Attendance and Lateness

I recognize that there are often challenges in getting to class on time (including traffic-related difficulties). Believe me, I have similar issues driving from Santa Cruz. However, I expect you to be on time and ready to learn at the start of each class. If you miss **more than two** class meetings, you will likely not pass the class. (I've discovered that missing more than two weeks significantly degrades the quality of your work—even if you try to “make up” the work.)

We will begin each class on time. If you are more than fifteen minutes late, you will be marked tardy. **Two tardies equal one absence.** If I recognize a pattern of lateness (even by five minutes), you and I will have a serious talk about how that might translate into one or more absences.

Please contact me in the event that an emergency or any other situation keeps you from attending class. I expect you to let me know if you are having a difficult time attending class, rather than simply not showing up.

Assignments

Essays. You are required to write five significant essays. One of these essays will be a timed essay that you will write on Canvas and will not be able to prepare for in advance. You must write each of these essays in order to pass the course. I am willing to consider extension requests (made *before* the deadline); otherwise, late essays will be penalized (see “Late Work Policies” below for penalties).

Honors Project. Over the course of the quarter, you will create an Honors Project. This will involve a combination of reading, writing, and a brief video presentation during our final exam period. There will be regular check-ins over the quarter to keep you on track.

Discussions. Once a week, you will post a response to a discussion prompt and respond to your classmates. At the end of the quarter, I will drop your lowest Discussion score. I will accept discussions (for partial credit) for 24 hours after the deadline.

HW Posts. Your primary homework in this class will be posting written assignments to forums on Canvas. These are designed to help you write each essay, and they will count for a large portion of your grade. There are 21 total assignments, but I will drop your lowest HW Post score. I may not respond to every homework assignment, but I will try to provide feedback that addresses key issues or common errors. I will accept HW Posts (for partial credit) for 24 hours after the deadline.

Peer Review Outline Workshops. On four occasions, you will provide feedback on a draft or outline to several classmates. There is no makeup for a missed peer review.

Participation. There will be opportunities for participation points during our in-person class time. There is no makeup for missed participation.

Extra Credit. There is no extra credit in this class.

Late Work Policies

I am willing to consider extensions for essays or other assignments *if you have a good reason*. Extensions must be approved in advance (before the deadline). *Students with family responsibilities are especially encouraged to contact me regarding missed or late work*. Please let me know in advance if possible. Late work may not receive feedback.

Late policies/penalties depend on the type of assignment:

- Late essays (without approved extension) will lose one letter grade per day (and are no longer accepted after three days).
- For Discussions and HW Posts, I allow a 24-hour “late period” when I still accept the work for partial credit.

Grading

The breakdown of points is as follows:

Paper 1		60 pts
Paper 2		100 pts
Paper 3 (timed)		100 pts
Paper 4		100 pts
Paper 5		100 pts
Honors Project		80 pts
Discussions	10x10 pts each=	100 pts
HW Posts	20x5 pts each =	100 pts
Outline Workshops	4x15 pts each=	60 pts
In-class Participation		100 pts
Total		900 pts

Letter grades will be assigned based on the following percentages (Canvas calculates to two decimal places; there is no rounding). Note: there is no C- at De Anza and **I do not award A+ grades**.

$\geq 92.5 = A$	$77.5-79.99 = C+$
$90-92.49 = A-$	$70-77.49 = C$
$87.5-89.99 = B+$	$67.5-69.99 = D+$
$82.5-87.49 = B$	$62.5-67.49 = D$
$80-82.49 = B-$	$60-62.49 = D-$
	$<60 = F$

Classroom Environment

Masking Policy: Masks ARE REQUIRED in this class. District policy allows individual instructors to require masks in their classrooms. Considering that many of you signed up for this class under the previous policy and thus have a reasonable expectation that masks would be mandated, AND because I personally agreed to teach this class in person with the understanding that masks would likely remain mandated, **I will require masks at all times in our classroom.** If you do not wish to abide by this requirement, you should drop this class and enroll in another class with an instructor who does not require masks.

On-time and Prepared. Do not be late. Actually, be early. I will often have activities for which you can gain discussion points. Also, I may start class with a quiz. Bring whatever book we are reading. Come prepared and ready to talk.

Participation. This class works best when we hear everyone's voice, both in class and in the discussion forums. As I explained above, I expect you to both participate in the Canvas forum and to talk in class. Your final grade in the course will depend significantly on your doing both. In our class discussions, I will "direct traffic," such that no student is allowed to dominate the discussion. In the same way, I expect to call on students in class if I feel like we need to hear your voice—especially if you posted something thoughtful in the discussion forum the night before. Frankly, I want you all to do well with your participation grades, so I will try to help that happen as I moderate the discussions.

Safe Space. Consider this classroom a safe space and please do your part to keep it a safe space. This includes our class meetings, Canvas forums, and any other interaction with your classmates. For starters, you should feel free to share your ideas and express yourself without judgment from us. **There are no stupid questions!** If anything is ever unclear, feel free to ask. You never know; others might have the same question. You will learn very quickly that **I do not make fun of students**, so do not fear asking me questions.

Mutual Respect. Mutual respect means that you recognize and acknowledge the dignity, agency, and experience of every person in this class, regardless of whether you agree with what they are saying or whether you share their worldview. I expect you to treat each of your classmates (and me) as you would want to be treated. There are many dimensions to such mutual respect, but I want to highlight in particular **the necessity of respecting the gender identity and pronouns of every one of your classmates.**

In our course discussions, we will discuss sensitive topics that will sometimes impinge on deeply held values or beliefs. Everybody in this class has a right to be heard. Please be mindful that each person brings a different perspective based on her/his own experience. If you wish to disagree with a specific argument or claim, you must do so intelligently and respectfully. If you are respectful and intelligent, **I will have your back**—regardless of whether I personally agree with you.

Content Warning. The novel *Parable of the Sower* (which we will read) contains several (approximately six) references to sexual violence or abuse, some of it involving children. All of these references are brief (usually just a sentence or two or a brief paragraph) and none of them are actual *scenes* or detailed descriptions of sexual violence or abuse. I will provide you, in advance, with the page numbers for each of these references and you may choose to skip those pages of the novel if you want to (because these references are brief and minor, skipping the pages will have no effect on your overall comprehension of the plot). However, apart from skipping those few pages, this novel remains *required* reading for the course. Despite the accommodations I offer, I recognize the possibility that some students may still not be comfortable reading this novel. If you have serious concerns about your ability to read this novel, then I recommend that you enroll in a different class. I believe in the necessity of reading great literature that helps us to make sense of our world—even when such literature may be upsetting or disturbing. But I also believe that you, as a student, should not choose to enroll in a class that is reading literature that you may not be comfortable reading. If this does not sound like the right class for you, you should seek out a course that better suits your needs.

Phone and Computer Policy. I expect you to actively engage with the course material and be prepared to share your ideas. I also expect you to be fully mentally present. We will occasionally have need of devices (laptops, tablets, cell phones) in class and if you want to bring them, you should. However, you should not have them out if we are not using them for class purposes. And if we have them out for class purposes, I expect them to be used in that way. If I see misuse of devices (like, say, watching movies or texting), there will be potential penalties.

Emergency Contact. I understand that some of you always need to remain reachable by children, babysitters, caregivers, family members, etc. Put your phone on vibrate and then step outside the classroom if you need to take/make a call or text. In the classroom, you should consider your cell phone as a communication device for *emergencies* and it should not be used (for non-class purposes) inside the classroom.

Plagiarism and Academic Integrity

Academic integrity means being honest and open about the work you do for school. It means standing behind your own work and giving credit to the proper people when you borrow work from other sources. Academic dishonesty, also known as plagiarism, is when you use another person's words without giving that person credit. **You will submit all of your essays on Canvas, which has built-in plagiarism detection using turnitin.com.**

Remember that plagiarism is a serious and punishable offense. If I determine that significant plagiarism has occurred (and by significant, I mean *more than one sentence* in an essay that is not your work), the following things will happen:

1. I will automatically award the assignment a zero, with no re-write or re-submission.
2. I will submit a report to the office of the Dean of Student Development. That office will determine an appropriate administrative response.

Note also that if I determine that you have cheated on the timed essay (by, say, writing the essay in advance), the same consequences will apply.

There is no negotiation over these consequences. They will occur automatically. And note: the zero on that assignment may well result in you failing the class. Again, this is not negotiable. If you are not comfortable with this policy, you should not enroll in this class.

If you are having trouble developing your own words or ideas, or you find it difficult to correctly give credit to your sources, you can always ask me for help.

Administrative Deadlines

Saturday, October 8: Last day to add classes.

Sunday, October 9: Last day to drop without a “W.”

Friday, November 18: Last day to drop classes with a “W.”

Additional Resources

Undocumented Students

This is a challenging time to be an undocumented student. First, I want to be very clear that **you belong here**—in this class, at De Anza, and in the broader community. There are many, many people here who believe this and we will do everything we can to support you.

Second, I want to call your attention to De Anza’s **Resources for Undocumented Students**. Check out this website: <https://www.deanza.edu/students/undocumented.html>

And let me know if you have any questions or concerns. I can help!

Food, Housing, or Transportation Resources

Food, housing, and transportation can be significant challenges for people living in our area. De Anza has resources available that may be able to help you. Check out this page:

<http://www.deanza.edu/resources/>

Student Success Center and Writing & Reading Center (WRC)

De Anza's Student Success Center is open and available for Zoom tutoring and workshops.

- All SSC Zoom links and schedules are located in one convenient place. Go to <https://www.deanza.edu/studentsuccess/> and follow the links in the Service Updates to add yourself to the non-course [SSC Resources Canvas](#) site, then click on Modules to find current schedules and links. This is updated frequently, so please, ALWAYS access SSC Zoom tutoring and workshops from within SSC Resources.
- Support for remote learning: If you’d like to speak with someone about trying different study strategies for online classes, finding new routines, creating a productive workspace, resisting the new opportunities for procrastination, or just brainstorming some strategies for good self-care during a stressful time, we encourage you to talk with a peer tutor or SSC staff member, or attend a Skills workshop. We get it and are going through the same things, so let’s support each other!

De Anza College DSPS Syllabus Statement

De Anza College views disability as an important aspect of diversity, and is committed to providing equitable access to learning opportunities for all students. Disability Support Services (DSS) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations

- If you have, or think you have, a disability in any area such as, mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.

- If you are registered with DSS and have accommodations set by a DSS counselor, please be sure that your instructor has received your accommodation letter from **Clockwork** early in the quarter to review how the accommodations will be applied in the course.

Students who need accommodated test proctoring must meet appointment booking deadlines at the Testing Center.

- **Exams** must be booked at least **five (5) business days in advance** of the instructor approved exam date/time.
- **Finals exams** must be scheduled **seven (7) business days/weekdays** in advance of the instructor approved exam date/time.
- Failure to meet appointment booking deadlines will result in the forfeit of testing accommodations and you will be required to take your exam in class.
- [Contact the DSS](#) if you cannot find or utilize your [MyPortal](#) Clockwork Portal.
- DSS strives to provide accommodations in a reasonable and timely manner, some accommodations may take additional time to arrange. We encourage you to work with DSS and your faculty as early in the quarter as possible so that we may ensure that your learning experience is accessible and successful.

Phone: 408-864-8753

On the web: <https://www.deanza.edu/dsps/dss/>

Email: DSS@fhda.edu

De Anza College Mental Health Statement

Life at college can get very complicated. You may sometimes feel overwhelmed or lost. You may experience stress, anxiety or depression, or struggle with relationship difficulties.

Many of these issues can be addressed effectively with a little help.

Psychological Services helps students cope with difficult emotions and life stressors. Psychological Services is staffed by experienced, professional psychologists and counselors, who are attuned to the needs of college students. **The services are FREE and completely confidential.** Find out more at <http://deanza.edu/psychologicalservices/> or by calling 408-864-8868.

A Note on Sexual Misconduct

De Anza College is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibits discrimination on the basis of sex. Sexual misconduct—including harassment, domestic and dating violence, sexual assault, and stalking—is also prohibited at our school. Our school encourages anyone experiencing sexual misconduct to talk to someone about what happened, so they can get the support they need and our school can respond appropriately. If you wish to speak confidentially about an incident of sexual misconduct, want more information about filing a report, or have questions about school policies and procedures, please contact our Title IX Coordinator, Laureen Balducci, at (408) 864-8945 or balduccilaureen@fhda.edu

De Anza College is legally obligated to investigate reports of sexual misconduct, and therefore the college cannot guarantee the confidentiality of a report, but it will consider a request for confidentiality and respect it to the extent possible. As an instructor, **I am also required by our school to report incidents of sexual misconduct** and thus cannot guarantee confidentiality. I must provide our Title IX coordinator with relevant details such as the names of those involved in the incident.

Ten Differences Between High School and College (with an emphasis on English courses)

10. Books: You'll need to purchase your own books or apply for financial aid so that you can obtain the books on the first day of classes, unlike in high school where the school provides the books. You can also write in your books (aka **annotating**) or use Post-its to keep track of important ideas and so on.

9. Relationships: You'll make new friends from other high schools and other age groups and backgrounds, and you will expand your social network beyond your high school friends and work friends.

8. Independence: You are more dependent in high school, since parents, teachers and counselors check in with you more often. In college, it's important to learn self-discipline, organization and time management. Although many teachers at De Anza are very supportive, you will still need to communicate with them so that they understand your questions and needs. Learn to **advocate** for yourself. Get in touch with instructors when you have questions and become comfortable using and checking your email because many teachers at De Anza communicate important details with you this way.

7. Motivation: College is not mandatory like high school, so you will need to learn how to motivate yourself instead of relying on your high school teachers or parents to push you. In fact, finding your own motivation for attending college will take you much further than trying to please someone else, although family and teachers can certainly help inspire you!

6. Distractions: Distractions are monitored in high school with rules and regulations in the home and school setting. With independence comes the opportunity for distractions that can take you away from classwork, so it's important to learn to follow your bigger goals (like transferring) and your day-to-day goals (such as completing your assignments). Try to set some boundaries with being on your phone so that you are able to spend enough quality time on homework.

5. Mentors: You have more teacher/counselor/student connections in high school, but in college you need to seek out your own support system. Every student performs better with help from others, so take advantage of instructors' office hours (yes, they want you to visit!), counselors, and tutors. And be sure to form study groups with other students.

4. Counseling: In high school, counselors seek you out if you need help, but in college you'll want to be proactive and make an appointment with a counselor for academic and/or personal reasons. This appointment can forge a mentoring relationship that will help you succeed.

3. Tutoring: Similar to counseling, tutoring is something you need to pursue. For English classes, please visit the Writing and Reading Center (WRC) at <https://www.deanza.edu/studentsuccess/wrc/> for help!

2. Academics: The major difference between high school and college involves metacognition and critical thinking. High schools emphasize the foundations of subjects and test taking is a large part of how teachers prove you have mastered this foundation. Teachers guide you over the course of an academic year. In college, especially in the quarter system, teachers expect you to think on your own, to discuss ideas with others, to grapple with tough questions and to examine the world around you with a critical eye—all in 12 weeks! You will still have homework, tests and projects but they will require more thinking on your part in order to apply your learning to the task. Your work in high school prepares you for this cognitive shift, but you will need metacognitive awareness (the ability to know when you understand or don't understand something) so that you can gain confidence in learning and to get help from others when you need it. Also, there is usually less so-called "busy work" in college, so assignments can be more challenging and worth a bigger part of your grade. Many assignments are collaborative as well.

1. Reading: Instructors expect you to not only read all the required materials, but to understand and write about them using your critical thinking skills. Instructors assume you have completed the reading on your own and that you are ready to think, discuss, and write about the readings. Annotation and notetaking will be important methods to master in handling college-level readings. Vocabulary acquisition, focus and the ability to interact with the readings will help you in your English courses and in many other courses you take in college.

Schedule of Readings and Assignments

Notes:

1. There are a handful of assignments due on days other than Monday or Thursday. Please note those carefully.
2. All assignments are due by 11:59 PM on the specified day.
3. In-class participation assignments are generally not listed on this schedule.

	Class activity and READING/LISTENING due by that day	Assignments DUE by 11:59 PM on that day
Wk 1	Class: 10:30-12:20	1. Course Info Sheet
Tues, Sep 27	Read: Imarisha, "Introduction" (on Canvas).	2. Introduction Discussion
Thur, Sep 29	Read: 1. Mead, "All About the Hamiltons" (excerpts) (on Canvas). 2. Chernow, "Prologue" and "Immigration Narrative" from <i>Alexander Hamilton</i> (on Canvas)	1. Discussion 1 2. HW Post 1
Wk 2	Listen/read: <i>Hamilton</i> , Act 1, tracks 1-12.	1. Discussion 2
Mon, Oct 3	Read: 1. hooks, "The Power of Representation" (on Canvas). 2. <i>Hamilton: The Revolution</i> , Ch. XVIII (on Canvas).	2. HW Post 2 3. Peer Review Workshop 1 Post
Tues, Oct 4	Class: 10:30-12:20	Peer Review Workshop 1 Responses
Thur, Oct 6	Listen/read: <i>Hamilton</i> , Act 1, tracks 13-23.	1. Paper 1 2. HW Post 3
Wk 3	Listen/read: <i>Hamilton</i> Act 2, tracks 1-15.	1. HW Post 4
Mon, Oct 10	Read: Monteiro, "Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda's <i>Hamilton</i> " (on Canvas).	
Tues, Oct 11	Class: 10:30-12:20	
Thur, Oct 13	Listen/read: <i>Hamilton</i> , Act 2, tracks 16-23. Read: Reed, "'Hamilton: the Musical': Black Actors Dress Up like Slave Traders...and It's Not Halloween" (on Canvas).	1. Discussion 3 2. HW Post 5 3. Participation: Honors Project Brainstorming
Wk 4	Read: 1. Gordon-Reed, "Hamilton: The Musical: Blacks and the Founding Fathers" (on Canvas). 2. Jackson, "What Can a Filmed Version of 'Hamilton' Offer Us Now?" (on Canvas).	1. Discussion 4 2. HW Post 6
Tues, Oct 18	Class: 10:30-12:20	
Thur, Oct 20	Read: brown, "Introduction" to <i>Emergent Strategy</i> (excerpts) (on Canvas).	1. HW Post 7 2. Peer Review Workshop 2 Post
Wk 5	Butler, <i>Parable of the Sower</i> , pp. 1-76	1. Discussion 5 2. HW Post 8 3. Participation: Honors Project Proposal 4. Peer Review Workshop 2 Responses
Tues, Oct 25	Class: 10:30-12:20	
Thur, Oct 27	<i>Parable</i> , pp. 77-149	1. Paper 2 2. HW Post 9
Wk 6	<i>Parable</i> , pp. 150-213	1. Discussion 6 2. HW Post 10
Tues, Nov 1	Class: 10:30-12:20	
Thur, Nov 3	<i>Parable</i> , pp. 214-244	1. Paper 3 2. HW Post 11
Wk 7	<i>Parable</i> , pp. 245-293	1. Discussion 7 2. HW Post 12
Tues, Nov 8	Class: 10:30-12:20	
Thur, Nov 10	Read: 1. <i>Parable</i> , pp. 294-329 2. <i>Parable</i> , "Reading Group Guide" (on Canvas).	1. HW Post 13 2. Participation: Honors Project Check-in

Wk 8 Mon, Nov 14	Read: Due, “The Only Lasting Truth” (on Canvas).	1. Discussion 8 2. HW Post 14 3. Participation: Honors Project Check-in
Tues, Nov 15	Class: 10:30-12:20	
Thur, Nov 17	Read: Jemisin, “Three Reads” (on Canvas).	1. Peer Review Workshop 3 Post 2. HW Post 15
Wk 9 Mon, Nov 21	Okorafor, <i>Binti</i> , pp. 1-90	1. Discussion 9 2. HW Post 16 3. Peer Review Workshop 3 Responses
Tues, Nov 22	Class: 10:30-12:20	
Wed, Nov 23	Read: brown, “Outro” (on Canvas).	1. Paper 4 2. HW Post 17
Thur, Nov 24	THANKSGIVING	
Wk 10 Mon, Nov 28		1. Discussion 10 2. HW Post 18
Tues, Nov 29	Class: 10:30-12:20	
Thur, Dec 1		1. HW Post 19 2. Peer Review Workshop 4 Post
Wk 11 Mon, Dec 5		1. Discussion 11 2. HW Post 20 3. Peer Review Workshop 4 Responses
Tues, Dec 6	Class: 10:30-12:20	
Thur, Dec 8		1. Paper 5 2. HW Post 21
Wk 12 Mon, Dec 12		Honors Project Paper
Tues, Dec 13	Class: 9:15-11:15 (final exam period)	Honors Project Presentations

Let's work hard and have a fun quarter!