ENG 3120 English Literature after 1700 | Fall 2020

Syllabus
Online/asynchronous/web
Instructor: Kelly Plante (she/her)
CRN: 14844 | Section 001
Questions? Contact me on Teams!

I. About this course	II. Content
A. Course description	A. A warning about content
B. Course outcomes	B. ENG 3120 (optional) workbook
C. Course requirements	C. Required reading

III. Policies	IV. WSU resources
A. Academic honesty (plagiarism)	A. Academic success center
B. Anatomy of an ENG 3120 essay	B. Counseling and Psychological Services
C. Communication	C. Covid-19 policy
D. Late work	D. CT&IT Help Desk
E. Grading	E. Dean of Students Office
F. Required apps, hardware, and software	F. English Department
G. Respect	G. Office of Military and Veterans Academic Excellence
H. Succeeding in an online class: Some tips	H. Student Disabilities Services Office
I. Withdrawals and incompletes	I. The Writing Center

Note: For the most up-to-date assignment due dates, see the Course Summary on the syllabus on Canvas. I reserve the right to update the syllabus including due dates throughout the semester. This is a PDF copy of the syllabus that I generated at the request of students on Fri Sep 4, 2020. For the most up-to-date syllabus, always refer to the electronic version of the syllabus on Canvas. This PDF copy will **not** be updated.

I.   **About this course**
   A. **Course description.** Through a survey of the major literary movements of the British Empire during the past three-plus centuries, we will examine what happened as the inhabitants of a small island nation began to explore and write about the larger world: encountering difference, colonizing "new" lands, trading in bodies, developing industries, making war, and finally, becoming the complex and diverse country it is today. In tracing this circuitous path through the years, we will use a historical approach to understand literature in the context in which it was written, exploring our texts' evolving and overlapping ideas about gender, sexuality, race, class, education, freedom, the self and its boundaries, travel, nature, and urban life.
   B. **Course outcomes.** By the end of the course, successful students should be able to: **demonstrat**e knowledge of relevant historical and cultural contexts, including literary movements, major social trends, significant political events, and canonicity; **identify** and analyze relevant genres and forms; **understand and practice** the skill of close textual reading; **acquire and employ** a basic vocabulary of literary and critical terms; **practice** comparative analysis of two or more works; write a clear, persuasive, and argumentative essay interpreting one or more works of literature, using appropriate quotation and citation.
   C. **Course requirements**. **Participation** (including weekly activities and commonplace book)[1]: 10% (5% each); **six close readings** of 500 words each: 30% (5% each). **visualizing literature project**: 30%; **literary analysis essay** [grown from a close reading/s]: 30%.

Note: You must log into Canvas and Teams once a week minimum and actively participate in class activities or you will expect a lower grade in this highly collaborative class. Weekly participation--whether the weekly activities are completed by Friday, 11:59pm--will be tracked using the Attendance app in Canvas.

II.   **Content**
   A. **A warning about content.** Artistic works can be as brutal as they are beautiful; in fact, in describing the human condition, writers often

purposely juxtapose these warring tendencies.[1] While the works we'll study are not sexually explicit in the modern sense, we will read: depictions of violence done to black bodies, including enslavement, torture, dismemberment, and death (especially in *Oroonoko* and *Equiano*); references to the implied threat of sexual violence as well as actual sexual assault; descriptions of death by suicide or murder (*Mrs. Dalloway* and *NW*). While writers are often, but not always, critiquing the existence of these practices, they are nonetheless disturbing. They are intended to be. The writers we are studying understood the affective power of fiction, and while some viewed that warily, they also deployed it strategically to achieve their artistic and cultural agendas. We will try to place these depictions in their historical context. This does not require setting aside our own ethical standards, even outrage, but does mean trying to understand the limitations placed on the writers and the ways they (sometimes) attempted to overcome these, often in ways that were (sometimes) much more "enlightened" for their time than it may seem today.

I have found that most students can handle such descriptions when they are not taken by surprise, but: If you have a personal issue that you would like to discuss with me, please let me know as soon as possible.

Note. See, for instance, the painting depicted on the course home page: J. M. W. Turner, "Slavers Throwing over the Dead and Dying, Typhoon Coming On," 1840. Museum of Fine Arts, Boston, Henry Lillie Pierce Fund. This Romantic-era painting initially stuns with natural beauty--the brilliant sun, roaring waves and swirling clouds. Looking closely and critically, however, reveals the depths of suffering caused by an imperial, expansionist mentality--a theme which many of the stunning works of art (on the surface level) we will be reading, which prompt readers to plumb the depths of the outer and inner world, to comprehend the light and shadow sides of humanity/ies.

B. **ENG 3120 (optional) workbook.**

C. **Required reading.** *Persuasion* and *Oroonoko* are not offered as ebooks by our publisher. Please order the Norton paperbacks and do not attempt to work from other or online versions of these texts, as supplemental material in them will be assigned, and if you use a different edition you will not have it. As ours will be a web/asynchronous class, it is more important than usual to be "on the same page" (sorry, I couldn't help it) with the same footnotes to facilitate (as clear as possible) communication across space and time: ***Oroonoko*** **(1688) by Aphra Behn (publisher**

website: Norton, $18.12) (ISBN 9780393970142); *Persuasion* **(1818) by Jane Austen (publisher website: Norton, $18.75) (ISBN 9780393911534).**

Our edition of *Mrs. Dalloway,* the WSU bookstore is also offering in ebook or paperback format, which is also available from the book's publisher, HM Harcourt. (Unlike some other ebooks, this one helpfully tells you the page number, which will be pertinent when citing in your writings for this class): *Mrs. Dalloway* **(1925) by Virginia Woolf (publisher website: HM Harcourt, $15.99 paperback, $9.99 ebook) (ISBN 978-0156030359)**

For our last novel, *NW,* the ebook or the paperback will work fine, though our bookstore only offers the paperback. You should be able to get this one on Amazon or wherever you want as it is a newer work and there are not dozens of editions circulating, like the other three texts that we are reading: *NW: A novel* **(2012) by Zadie Smith (publisher website: Penguin Random House, $17.00. Amazon ebook, $11.99, hardcover $11.68) (ISBN 9780143123934)**

Additional readings are provided in each week's Canvas page (which are accessible from the course homepage).

Note: eBook ISBNs will be different.

III. **Policies**

A. **Academic honesty (plagiarism).**

College of Liberal Arts and Sciences plagiarism policy. The principle of honesty is recognized as fundamental to a scholarly community. Students are expected to honor this principle and instructors are expected to take appropriate action when instances of academic dishonesty are discovered. An instructor, on discovering such an instance, may give a failing grade on the assignment or for the course. The instructor has the responsibility of notifying the student of the alleged violation and the action being taken. Both the student and the instructor are entitled to academic due process in all such cases. Acts of dishonesty may lead to suspension or exclusion (CLAS Academic Regulations, 2019-2020Links to an external site.).

**Definition of academic misbehavior (including reuse of work) from the WSU Student Code of ConductLinks to an external site.** "Academic misbehavior" means any activity which tends to compromise the academic integrity of the institution or subvert the education process. Examples of academic misbehavior include, but are not limited to: (1) cheating, as defined in Section 2.3; (2) fabrication, as defined in Section 2.5; (3) plagiarism, as defined in Section 2.8; (4) unauthorized reuse of work product, as defined in Section 2.11; (5) academic obstruction, as defined in Section 2.10; (6) enlisting the assistance of a substitute in the

taking of examinations; (7) violation of course rules as contained in the course syllabus or other written information provided to the student.

    Additional notes/clarification. In this class, academic dishonesty refers to plagiarism (copying or paraphrasing without citation) or fraud (e.g., turning a paper in that you did not write). You are expected to conduct yourself with personal and professional integrity in all aspects of the course. Here are the key policies: You must seek permission if you are revising previous work. Fraudulent work on any assignment will receive an automatic F and cannot be revised. A second offense will result in an F for the course. All cases of plagiarism will be reported to the Dean of Students Office and kept on file. Blatant or persistent cases of fraud will be reported to the university officials and can result in expulsion. **Plagiarism is easy to catch--don't risk it!**

B. **Anatomy of an ENG 3120 essay.** This lecture, "Visualizing your Paper," initially filmed for my previous ENG 1020 Intro to College Writing course, also applies for this and other courses and writing "situations." In it, I discuss the below structure which I am referring to as "Anatomy of an ENG 3120 Essay." This format, designed to engage readers and keep them interested throughout a piece, I learned from *Detroit Free Press* reporter in an undergraduate course on writing feature stories. Also please peruse the 50 *Writing Tools* book and listicle for some excellent advice on taking your writing to the next level.
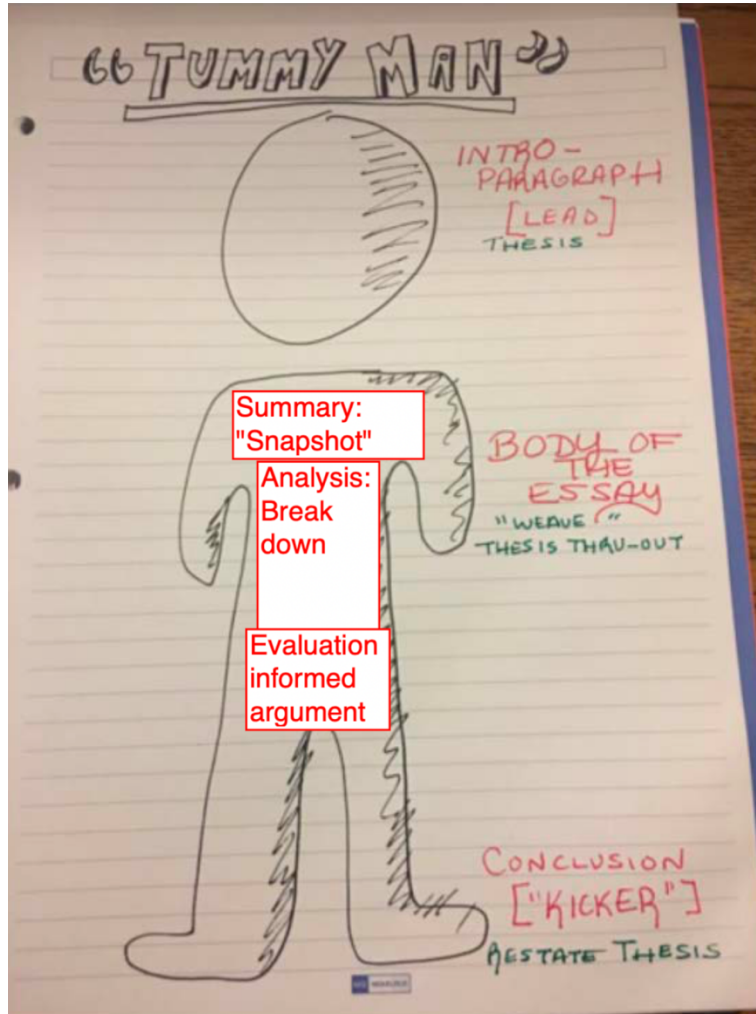
C. **Communication.** "Without contraries is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence."—William Blake, *The Marriage of Heaven and Hell* . Your active engagement is more important now than usual/ever in this class. Traditional educational models have lead us to believe that education is a top-down process: the teacher teaches, the students absorb. This is not a productive model for learning. It is a productive model, however, for creating docile people. We will not be operating as docile people in this class. In this class, we need to counter that model to engage both "reason" *and* "energy" that is so "necessary to human existence."

Though we are working in an online and asynchronous environment--rather, *because* we are working in an online and asynchronous environment--we need to animate the class "room" with each of our own unique, individual experience that we bring with us. Similarly, please bring your Blakean "energy" and enthusiasm to the assignments and activities at hand. To displace the top-down model of education we will need to all critically engage not in a one-way, teacher-to-student communication model but in a multi-faceted model: student-to-

student, student-to-teacher, teacher-to-student, etc. Because the "establishment of Truth depends on the destruction of Falsehood continually" (also Blake).

I will provide weekly lectures, yes; but we all will participate in weekly activities together, online and asynchronously. We will jointly engage in the production of knowledge. As Hamlet would say, the time is out of joint. And right now, it *really* is. "O cursed spite, that ever [we] were born to set it right !" We can't outsource or offshore our learning (that's called plagiarism). And asynchronous literature classes are not ideal; or rather, they are not what the current educational models are accustomed to producing, so we will have to counter that and all engage actively. Typically we literature enthusiasts thrive in the live discussion arena of the classroom. However, we were "born" to set this "right"--or at least as right as we can set it. To do so, in this class we will interact within so-called coteries in Teams. **1** We will read each other's assignment submissions and learn from one another as much as is humanly possible. We will support one another. That doesn't mean we always will agree with each other (see the Blake quote above).

In a similar vein, please get in touch with me when*ever* you have a question or concern. If you are having issues that impact your work, it is useful for me to know. If your situation is complicated, make an appointment with me in Teams . Enhance your education by taking advantage of the opportunities available, including one-on-one or group consultations with me.**2** My goal is to answer all inquiries within 24 hours of receipt; 48 hours on the weekends. I am conducting a poll at the start of the semester to see what day works best for the majority of the class for drop-in office hours then will update this page accordingly with the feedback I receive. In addition, I will be available by appointment. Note: I am not available M or W 2:30-4:10. On Teams we can text chat, conduct voice or video calls, and share screens for real-time feedback and consulting.

Lastly, also cursorily related to the realm of equality in which I intend for us to educate ourselves this semester: I am in the PhD program at WSU and do not have a PhD yet, so I do not go by Dr. or Professor. "Kelly" or "Ms. Plante" are how I prefer to be addressed. My preferred pronouns are she and her. I will ask that you please let me know your preferred name and pronouns as well!

Note: I will eventually (once everyone gets used to the system) only respond to student messages sent via Teams. This helps us to stay organized with all course collaboration in one space, and helps me to keep you, my students as a priority. This way, we are not all scrambling across Canvas Inbox, Outlook and Teams and have one, reliable communication hub. I always check Teams before email. Please give me 24 hours during the week—48 on weekends—to respond.

D. **Late work.** Thank you for not turning in late work. Students must contact me in advance if work cannot be submitted by the due date. No comments will be provided for late work. I reserve the right to determine specific grade reductions based on timely prior notification, whether revised deadlines are met, and similar factors. Late work will be accepted and graded only if a new deadline is arranged with me in advance. Canvas is configured in this course to not accept late assignments. You must turn in assignments before Fridays at 11:59pm EST (aka 11:58 or earlier), or the system will not accept them.

E. **Grading.** In this class, I will use rubrics for grading each assignment, posted in Canvas, for transparency. Please review the rubrics and read the assignment descriptions thoroughly, contacting me if you have any questions before submitting assignments for optimal experience in this course. Below is the university grading scale pasted for your convenience from the WSU Academic BulletinLinks to an external site. (scroll to Undergraduate Grading System). A 94-100%. A- 90-93%. B+ 87-89%. B 84-86%. B- 80-83%. C+ 77-79%. C 74-76%. C- 70-73%. D+ 67-69%. D 64-66%. D- 60-63%. F <59%.

F. **Required apps, hardware, and software.**

  Required. A high-speed Internet connection (slow Wi-Fi makes uploading/downloading large files difficult). Adobe Acrobat or Pro or similar (Mac equivalent: Preview) for reading PDFs. Canvas on your phone, tablet, and/or computer. Microsoft Office products--especially Teams and Word--via your Wayne State-provided Microsoft Office 365 account (also helpful: Excel, OneDrive, PowerPoint). Video camera on phone, tablet, or computer to record video or audio for our communication in Canvas, Teams, and Zoom. Your Wayne State-provided Zoom accountLinks to an external site. (login=your access ID and password).

  Recommended. Calmly Writer: to write in a distraction-free browser then copy/paste it into your projects. Cliche Finder: to make sure your writing is impactful and not lame. Grammarly browser extension: to correct grammar mistakes as you go, in Canvas, MS Teams, everywhere. Hemingway Editor: for making sure your writing is concise and powerful. Pixabay and/or Creative Commons photo databases: for copyright-free images to supplement your presentations with Pocket: for saving articles to read later; archive them, and even have the app read them to you so that you can multitask. Scannable: to organize your hardcopy notes with your digital assets, keep them in your MS OneDrive for your projects and streamline your process. Toggl : for productivity: create workflows, keep yourself on track. Thesaurus.com: to improve your word choices and expand vocabulary. Wordcounter.net: for calculating reading and speaking time as you prepare your presentations, and to generate/learn interesting stats about your work.

G. **Respect.** Thank you for being punctual, prepared for class, and ready to explore the topics at hand. It is essential that we show the highest degree of respect for each other in this class in every way. This respect should translate from our interpersonal interactions to how we address each others' writing to how we ourselves write. Rude, mean, divisive, and/or dismissive attitudes or comments are not appropriate for the college classroom, nor will they be tolerated. I expect attentive and thoughtful conduct in every situation.

    Professionalism. Check Canvas and Teams daily. Never share your ID and password with anyone. Respect others and keep an appropriate tone, even when their opinions differ from your own. Avoid negativity and inappropriate materials. If you wouldn't say it in person, don't say it online. Stick to the point, and focus on making a clear and relevant contribution.

    Course writing style and tone. Since human brains/behaviors are habit-based, writing in a professional style and tone consistently and often makes it easier to write well for class assignments and other higher-stakes discourses. To that end, in this class a professional style and tone is expected in our written, spoken and nonverbal online communications. Some tips: Double-check your grammar and spelling mistakes (using [Grammarly](), if you wish). Avoid slang and abbreviations. Use emojis sparingly. Capitalize only to distinguish a title or heading. Use bold format to highlight certain key words/phrases. (An entire word or sentence in all-caps or bold format is often considered shouting and is strongly discouraged.) Succeeding in an online class: Some tips. Please visit the course Canvas site for this resource.

H. **Succeeding in an online class: Some tips.**

    Issue: Without live class discussions, how do I know what to focus and take notes on as I read the assigned texts for each week? **Tip:** Consider using these [note-taking grids]() or something similar to take notes with. The lectures and activities each week are designed to help you focus on key aspects of the readings as well. Follow-up with me, your instructor, and post questions and discussion points in your coteries/channels often and whenever you have a question on the readings. This will serve as a paper trail for you to develop later assignments from.

    Issue: Online classes can be more challenging than face-to-face because of the need to self-motivate and manage and schedule time. **Tip:** If you need help with these things, I am a former project manager, teach project management in ENG 3050, and love talking about task management and goal mastery techniques. Talk to me about your concerns and I can try to put my experience to service for you.

    Issue: Online courses require frequent online presence. **Tip:** For a 3-credit class such as this one, estimate 3 hours per week to spend online

in our Canvas/Teams class "room" (as you would if we were meeting in-person), and 3 hours for "home" work.

Issue: With multiple online classes, it can be difficult to track when assignments are due. **Tip:** For this class, all assignments are due on Fridays at 11:59 p.m. Turn assignments in earlier, if that works best for you. Consult the Course Summary, located on the Syllabus page, frequently. Use the World Clock Time Zone Converter, if needed to convert your local time to Eastern, the default time zone for this course.

Issue: Procrastination... **Tip:** Rather than doing the reading and writing on the same day (such as Friday when it is due), I recommend spreading out the readings so that you read a smaller amount of pages throughout the week on days you are not as busy as others by writing out a personalized reading calendar with pages-per-day goals. Try not to read and write on the same day, because your subconscious mind will do much of the work for you if you space out your reading and writing time, I have found.

Issue: It is difficult to form the same study habits as before, due to not being physically on campus. **Tip:** I highly suggest clearing out a clean, quiet, dedicated space for reading and writing, even if it is just at the end of the dining room table or in a corner of your room. Establish a routine. For extra motivation, turn your phone, email and social media on silent for 1 hour; set the timer, and measure what you accomplish. Set regular appointments in the same workspace to cultivate course participation into a positive habit that serves you. Brain research shows that for habits to stick, (1) your brain requires a cue, habit, and reward for the behavior and (2) it is easier if the behavior occurs in the same environment.

Issue: It is difficult to find time to work let alone to also plan when and where to work. **Tip:** Regular goal-setting, task-oriented discussions and writing (reflection) (1) measures personal progress and (2) fosters positive feelings of accomplishment that propel you toward your goals.

You can't hit a target you can't see. If you don't know what you're doing, any road will get you there. ... Only 3% of adults have written plans, and they accomplish more than the other 97% put together. If you have a clear goal and a plan to achieve it, your focus is fixed on a set course of action. Instead of becoming sidetracked by distractions and diversions, your time is focused on a straight line from start to finish. That is why people with goals accomplish so much more than people without them (Brian Tracy, *Eat that Frog: 21 Great Ways to Stop Procrastinating and Get More Done in Less Time).* This link is to a free copy of this book for your assistance this semester, which poses unique challenges for many of us including myself. Putting pen to paper using the techniques described in this book may help.

I. **Withdrawals and incompletes.** Any student dropping a class after Tuesday, September 15 will be charged full tuition and the last day to

withdraw from courses is Sunday, November 15, according to the registrar. Withdrawals can seriously impact your financial aid and progress toward degree completion. Consider carefully before making the decision to withdraw from this course. Talk to your instructor and advisors before making this choice! If you do decide to go forward with withdrawal, you must complete a S.M.A.R.T. Check at the Welcome Center or online. View this S.M.A.R.T. Process Info-Sheet for more information. Students who withdraw from a course will receive a grade of WP, WF, or WN. No Incomplete [I] grades will be given in this class.

IV. **WSU resources**
   A. **Academic success center**
   B. **Counseling and Psychological Services**
   C. **Covid-19 policy.** The WSU Student Code of Conduct requires students to follow university instruction pertaining to the containment of Covid-19. All students are expected to familiarize themselves with mandatory campus health and safety guidelines--including practicing social distancing and wearing a face covering--by completing the Warrior Safe Training modules in Canvas. University policy requires students to complete a campus daily health screener beginning 48 hours before first coming to campus. For the most up-to-date information, visit https://wayne.edu/coronavirus regularly.
   D. **CT&IT Help Desk**
   E. **Dean of Students Office**
   F. **English Department**
   G. **Office of Military and Veterans Academic Excellence**
   H. **Student Disabilities Services Office.** I am happy to work with you to make this class accessible. If you have a documented disability that requires accommodations, you will need to register with Student Disability Services for coordination of your academic accommodations. The Student Disability Services (SDS) office is located at 1600 David Adamany Undergraduate Library in the Student Academic Success Services department. The SDS telephone number is 313-577-1851 or 313- 202-4216 for videophone use. Once you have met with your disability specialist, I will be glad to meet with you privately during my office hours to discuss your accommodations. Student Disability Services' mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University. You can learn more about the disability office at studentdisability.wayne.edu. To register with Student Disability Services, complete the online registration form.
   I. **The Writing Center.** The Writing Center (2nd floor, UGL) provides individual tutoring consultations, research assistance from librarians, and technology consultants, all free of charge for graduate and undergraduate students at WSU. The Writing Center serves as a resource for writers, researchers, and students' technology projects. Tutoring sessions focus

on a range of activities in the writing process – considering the audience, analyzing the assignment or genre, brainstorming, researching, writing drafts, revising, editing, and preparing documentation. The Writing Center is not an editing or proofreading service; rather, tutors work collaboratively with students to support them in developing relevant skills and knowledge, from developing an idea to editing for grammar and mechanics. Research and technology support is offered on a first-come- first served basis and covers research strategies, assessment of sources, general technology support, and help with Adobe Dreamweaver, Encore, Flash, Illustrator, Photoshop, and more. To make an online appointment, consult the Writing Center website: http://www.clas.wayne.edu/writing/

V. Course Summary:

Date	Details
Fri Sep 4, 2020	- Read ENG 3120 syllabus - Watch Intro to eighteenth-century literature lecture **Due: office hours poll** - Canvas page, 1: Intro to class and to eighteenth-century literature
Fri Sep 11, 2020	- Read *Oroonoko* "The New World of Slavery" 75-89 plus choose one primary source from the collection on 91-119, 159-161, 168-178 - Read *Oroonoko: Or, the Royal Slave. A True History.* (1688) preface and entire novella (xi-65) - Canvas page, 2: *Oroonoko* and the "New World" (of slavery)
Fri Sep 18, 2020	- Read Eliza Haywood, *The Female Spectator* (1745) and "warrior women" broadside ballads (c. sixteenth to eighteenth century) links in Canvas - Read Joseph Addison and Richard Steele, essays from the *Tatler* (1709-1711) and *The Spectator* (1711-1712) links in Canvas **Due: close reading 1 [Oroonoko]** - Canvas page, 3: Policing and gendering sex
Fri Sep 25, 2020	- Read Johnathan Swift, *Travels into Several Remote Nations of the World by Lemuel Gulliver* [Gulliver's Travels] (1726), chapters I-VIII links in Canvas - Read Lady Mary Wortley Montagu, Selected letters (1717/1724); preface and letters xxiv, xxv, xxvi, xxix, xxxi,

	xxxiii, xxxiv links in Canvas ● Due: close reading 2 [Addison/Steele, Haywood, Swift or Montagu] ● Canvas page, 4: England in the world
Fri Oct 2, 2020	● Read Equiano, chapters II-IV and website/database: *Runaway Slaves in Britain: Bondage, Freedom and Race in the Eighteenth Century* (Introduction) links in Canvas ● Read Mary Astell, excerpts from *A Serious Proposal to the Ladies* (1696-7), Mary Wollstonecraft, excerpt from *A Vindication of the Rights of Woman* (1792), and Olaudah Equiano, *The Interesting Narrative* (1789) links in Canvas ● Canvas page 5, Liberty and the pursuit of happiness
Fri Oct 9, 2020	● Read William Blake, William Wordsworth, and Samuel Taylor Coleridge poetry links in Canvas ● Canvas page, 6: The artist in nature
Fri Oct 16, 2020	● Read *Persuasion* (1817), 3-67 ● **Due: Visualizing literature project [on warrior women broadside ballads]** ● Canvas page, 7: Inner to outer worlds - 1/2
Fri Oct 23, 2020	● Read *Persuasion,* 67-135 ● **Due: close reading 3 [Astell, Wollstonecraft or Equiano]** ● Canvas page, 8: Inner to outer worlds - 1/2
Fri Oct 30, 2020	● Read Alfred, Lord Tennyson, "The Charge of the Light Brigade" (1854), Rudyard Kipling, short stories from *The Jungle Book* (1894), and Kipling, poems: "The White Man's Burden" (1899) and "If" (1910) links in Canvas ● Read *Persuasion*, 135-188 (finish novel) ● Canvas page, 9: Imperial masculinity
Fri Nov 6, 2020	● Read Virginia Woolf, Mrs. Dalloway (1925), 1-63 ● Read Wilfred Owen, "Dulce et Decorum Est" (1917), William Butler Yeats, "The Second Coming" (1919) links in Canvas ● **Due: close reading 4 [Blake, Wordsworth, or Coleridge]** ● Canvas page, 10: New wars, new selves - 1/3

Fri Nov 13, 2020	● Read *Mrs. Dalloway*, 63-136 ● Canvas page, 11: New wars, new selves - 2/3
Fri Nov 20, 2020	● Read *Mrs. Dalloway*, 136-190 (finish novel) ● **Due: Close reading 5 [*Persuasion*]** ● Canvas page, 12: New wars, new selves - 3/3
Fri Nov 27, 2020 [Holiday]	● Read *NW: a novel* (2020), 1-135 ● Canvas page, 13: The postmodern city: How free is free? - 1/3 [No lecture, no activity; enjoy the holiday!]
Fri Dec 4, 2020	● Read *NW: a novel,* 135-269 ● Canvas page, 14: The postmodern city: How free is free? - 2/3
Fri Dec 11, 2020	● Read *NW: a novel,* 270-402 (finish novel) ● **Due: Close reading 6 [*Mrs. Dalloway* or *NW*]** ● Canvas page, 15: The postmodern city: How free is free? - 3/3
Fri Dec 18, 2020	● **Due: Literary analysis essay [grown from a close reading]** ● Canvas page, 16: Review and reflect