



ENGL 2341: Forms of Literature

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Basic Information

Welcome to UNT! As members of the UNT community, we have all made a commitment to be part of an institution that respects and values the identities of the students and employees with whom we interact. UNT does not tolerate identity-based discrimination, harassment, and retaliation. UNT's full Non-Discrimination Policy can be found in the UNT Policies section of the syllabus.

Instructor Contact Information: Provided by instructor on Canvas.

Catalog Description: Forms of Literature: 3 hours.

A study of one or more genres including, but not limited to, drama, poetry, creative nonfiction, novels, graphic novels, short fiction, comics, or film, or the study of a topic or theme as represented in multiple literary forms. Prerequisites(s) : 3 hours of freshman-level English or equivalent.

Scope and Representation: 2000-level literature courses should represent diverse perspectives, experiences, and voices. Readings should be drawn from more than one

historical period and more than one genre. We define historical periods as:

- ancient (BCE to 1000)
- medieval (1000-1500)
- early modern (1500-1800)
- modern (1800-1950)
- contemporary (1950-present).

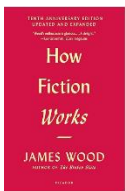
Course Description

ENGL 2341: This semester, since our Wicked Problem is Placemaking, our readings in Forms of Literature will help you think about cultural attitudes and actions towards creating and sustaining

community, or “crafting shared space into enjoyable places to work, live, and play” throughout historical periods, as well as how, and by whom, these communities were created, and the costs of those attitudes and decisions about community-building were born as shown in these works of literature. We’ll also consider whether there are any attitudes from the past that should be re-adopted or adapted, what the legacy of our contemporary cultural attitudes and actions towards community-building or placemaking will be, whether we want that to be our legacy, and if not, how to change our contemporary legacy to the most generous, world- and creature-protecting gift to the future. While you will need to identify and describe the historical contexts of the works we read (both when the works were written and what preceded them), you should also explore the ways in which these texts resonate with our contemporary world, discovering and uncovering personal connections to issues and topics that remain relevant to you and our wider communities. Simultaneously, you should also imagine and expand (and expound) upon the geographical and ecological implications of what is shown in our readings. Finally, you must also consider the literary techniques that the authors draw on to craft their stories into compelling works of art. All of these considerations involve ethical thinking and compel ethical writing.

We will continue building on skills from prior writing and cohort as you develop and present your third NTN! Wicked Project. We expect you to show the culmination of your polish, professionalism, ability to research deeply and insightfully, interrogate current and historical solutions to your problem, provide an innovative solution through clear, coherent, and focused arguments that academic audiences expect, with well-researched evidence and appropriate grammar conventions, and present that solution in your writing and speaking in a way that is compelling (logos, ethos, pathos, appeal to needs, appeal to wants) to the audiences you intend to reach.

Required Materials:



Wood, James. *How Fiction Works* 10th Anniversary Edition. Hardback or paperback, used/new, any ISBN as long as it is the 10th anniversary, not the original. No e-books, no rentals (buy the book).



Crouch, Blake, *Dark Matter*. Hardback or paperback, used/new, any ISBN. No e-books, no rentals (buy the book).

--- or ---



Haig, Matt. *The Midnight Library*. Hardback or paperback, used/new, any ISBN. No e-books, no rentals (buy the book).

Other Required Reading in Canvas Course Reserves or Modules

Course Objectives

By the end of this course, students will be able to

- **Assess** and **explain** their own writing habits reflectively
- **Recognize** and **use** rhetorical tools and writing processes to focus their writing
- **Describe** and **define** a specific issue that interests them from relevant social and cultural topics
- **Analyze, interpret, and explicate** literary texts
- **Select, evaluate, and synthesize** outside sources that give insight into a specific cultural issue relating to literary texts
- **Plan, draft, write, and revise** literary essays that address not only the literary devices that create the effects of the text and the historical context of literary texts but also, a relevant social or cultural issue that remains ethically pertinent to contemporary times related to our theme of Placemaking.
- **Compare** and **rate** their contributions as a team member to peer review and other team-based assignments

STUDENT Learning Outcomes

1. Students will identify literary genres, conventions, and devices.
2. Students will evaluate how the ideas, themes, or situations relate to historical and/or contemporary contexts.
3. Students will write at least one close reading essay that analyzes literary devices and their effects in a passage.
4. Students will author at least one essay (the course ‘signature assignment’) that explores an ethical conflict in one or more literary works. Students will
 - a. develop a thesis statement,

- b. analyze relevant textual evidence (i.e., quotations) in a way that supports that thesis,
- c. present the argument in an organized manner, and
- d. employ standard written English.

Evaluation and Grading:

Units and Assignments

Note: To earn a passing grade, you must complete all drafts and major writing assignments.

- 19% - Unit 2: Short Fiction Essay Assignment Group (Drafts, Peer Reviews, Final)
- 20% - Unit 3: Poetry Essay Assignment Group (Drafts, Peer Reviews, Final)
- 20% - Unit 3: The Novel Essay Assignment Group (Drafts, Peer Reviews, Final)
- 08% - Discussion Boards
- 08% - In-Class Harkness Discussions
- 08% - All Other Class Activities, Y2 Project Process Grades in ENGL, Self-Reflection Assignment, etc.
- 07% - Y2 Project Final Grade
- 05% - Participation and Attendance
- 05% - InQuizitives
- 100% - Total

Grading Policies and Tips

Students will be expected to **read and annotate all assigned texts carefully**, respond to Harkness Discussion Boards, and be prepared to discuss the texts analytically, critically, and with intellectual curiosity and insight on the day that they are assigned. Much of your class time will be spent discussing course readings, formulating ethical arguments to cohesively and persuasively capture in essay writing, and working together collaboratively on NTN! “Food’s Role in Placemaking” Wicked Project assignments. If you do not understand something or need help, please make arrangements to talk to me right away. Note that you may have reading quizzes or additional discussions at unannounced times if I find you are not all reading sufficiently or learning and comprehending the course terms and concepts. Please also keep up with all writing assignments. On days when writing is due, **be ready to post a draft for your other writing community members.** Evaluating, revising, and editing our writing together

is a vital part of thinking and writing growth, and peer reviews cannot be made up, once missed.

Work hard to think about how the texts support and contradict one another. Bring experiences and ideas from your own life into the discussion where appropriate. Look for ways that class readings and discussions are relevant to our Placemaking topic and the world around you.

Rubrics and Scoring Systems

- For the purposes of this course,
- **“A” WORK** will constitute a final score of 90-100% of total points and will represent an overall response that is impressively sophisticated and illuminating: inventive, balanced, justified, effective, mature, and expertly-situated in time and context
- **“B” WORK** will constitute a final score of 80-89.99% of total points and will represent an overall response that is thorough and systematic: skilled, revealing, developed, perceptive, but not unusually or surprisingly original
- **“C” WORK** will constitute a final score of 70-79.99% of total points and will represent an overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places, but ultimately insufficient in organization, articulation, perception, and/or effectiveness
- **“D” WORK** will constitute a final score of 60-69.99% of total points, and will represent an overall response that is incomplete and severely lacking: incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT undergraduates
- **“F” WORK** will constitute a final score of 0-59.99% of total points, and will represent an overall response that is unacceptable.

Scores with decimals of 0.5 and greater will be rounded to the next whole number.

Units and Assignments Overview

(Note: specific instructions for each assignment will be in the Canvas assignment page; the following text offers general descriptions only)

Unit 1 – Contemporary Non-Fiction

This unit focuses on the genre of creative non-fiction. These works are factual but not fully scholarly or peer-reviewed. They may be written by journalists or creative writers. The pieces in this module are all thematically related to our “Food’s Role in

Placemaking” Wicked Problem and allow you to think about food from a varied cultural and social, agricultural and biological/scientific lens, also contain known as the “short story.” We will read these works for literary context, concepts, and devices, for historical context, for insight and enjoyment, as well as thinking critically about what kinds of ethical conversations you can craft pertaining to our NTN! Y2 project. There will be small assignments, but your investment in your PBL project will serve in lieu of a major writing assignment for this unit.

Unit 2 – Short Fiction from Early Modern (1500-1800), Modern (1800-1950), and Contemporary (1950-Present)

This unit focuses on the genre of fiction known as the “short story.” Since fiction came into existence in the Early Modern period, that is where our study begins. We will read these works for literary context, concepts, and devices, for historical context, for insight and enjoyment, as well as thinking critically about what kinds of ethical conversations you can craft pertaining to our NTN! Y2 theme of “Food’s Role in Placemaking” (or lack of such). You will formulate a specific literary research question around an issue you want to write about and explore more deeply in one of these texts.

Unit 2 Short Fiction Assignment – Literary Essay (draft, peer reviews, final essay)

Unit 3 – Poetry from Ancient (BCE to 1000), Medieval (1000 to 1500), Early Modern (1500-1800), Modern (1800-1950), and Contemporary (1950-Present)

Poetry (alongside drama which we sadly won’t have time to study this semester) is one of the oldest genres. Thus, we will back up in time and start with the Ancient period and continue through each of the five periods, ending in the Contemporary. This unit focuses on reading poetic works for literary context, concepts, and devices, for historical context, for insight and enjoyment, as well as thinking critically about what kinds of ethical conversations you can craft pertaining to our NTN! Y2 theme of “Food’s Role in Placemaking” (or lack of such). You will formulate a specific literary research question around an issue you want to write about and explore more deeply in one of these texts.

Unit 3 Poetry Assignment – Literary Essay (draft, peer reviews, final)

Unit 4 – The Novel

Some claim that the first novel was Miguel Cervantes’ *Don Quixote*; others claim that medieval romances should count, still others that ancient epics are forms of the novel. So, while there remain arguments about the origin of the novel, in *The Rise of The Novel*, Ian Watt makes a compelling argument that the modern novel as we know it was born in 18th century with Daniel Defoe’s *Robinson Crusoe* in 1719, followed in quick succession by Samuel Richardson and Henry Fielding. While one of my doctoral field studies was “The History of The Novel” and I’d love for us to read so many historical novels ... we can’t. We will focus on three contemporary novels, *Summer* which you already read in summer reading, and two others which we will read throughout the semester. We will read these works for literary context, concepts, and devices, for historical context, for insight and enjoyment, as well as thinking critically about what kinds of ethical conversations you can craft pertaining to our NTN! Y2 theme of “Food’s Role in Placemaking” (or lack of such). You will formulate a specific literary research question around an issue you want to write about and explore more deeply in one of these texts.

Unit 4 The Novel Assignment – Literary Essay (draft, peer reviews, final)

Unit 4 – Reflecting

This final unit asks you to reflect on the process and progress of the semester: conceptual and contextual literary knowledge, intellectual and interpersonal growth, life skills, and more, that you’ve practiced and mastered this semester. You might possibly briefly expand this thinking on the above to reflect on the cumulation of all of your 3 semesters in ENGL with me.

Unit 5 Assignment – 3-4 pg Self-Reflection Final (no drafts, no peer reviews)

Program Values

- Writing develops through inquiry, experimentation, and discovery.
- Writing facilitates critical thinking about complex issues.
- Writing takes place through a lifelong process supported by revision and reflection.
- Writing can give us agency to intervene in social issues.
- Writing is integral to information literacy and critical reading.
- Writing is improved through effective and engaging teaching.

How to Succeed

Practice Time Management | You know when each assignment is due each week, so plan accordingly. Use the calendar on Outlook, on your phone, or go old school and keep a written schedule. Whatever works for you is great, but only if you use it!

Use the Resources Provided | Use the resources available to you: Purdue Owl, the UNT Library, the UNT Student Success Center, the Writing Center, my office hours, each other.

Be Prepared | Bring your TEXTS and your laptop to class EVERY DAY. If you don't have one, you can borrow one from the The Spark Maker Space on FLD 1st Floor. Ensure that your computer(s) meet the minimum technical requirements for using the university learning management system:

[Canvas technical requirements](#)[Links to an external site.](#)

READ and WRITE ahead of the curve. | Enough said.

Take Care of Yourself | UNT cares (and I care) about your well-being. Here are resources that will help you take care of yourself:

- [Student Counseling](#)[Links to an external site.](#)
- [Office of Disability](#)[Links to an external site.](#)

Take Care of Your Work | Create a folder on UNT's cloud named ENGL 2341. Store all of your work for the course there. Save your draft under one name; then, copy and rename your working final, so that you can show process on each. "My computer crashed" is the modern equivalent of the dog ate my homework, so **SAVE** your work.

Own Your Writing; aka Do Your Own Work | Many students have never had any AI matches on Turn-It-In. Let that be you!

Attendance and Absences:

UNT policy 6.039 on student attendance states that no student will be excused for more than 25% of a course for absences. Literature Seminar & Writing core courses are by nature participatory, collaborative, and discussion-based. Pointedly, your presence matters in our process- and discussion-oriented course. You will be counted tardy if you are ten (10) minutes late. If tardy, you will not be allowed to make up work that occurred during the time you were absent. Each two tardies will equal an absence. Above twenty (20) minutes late will count as absent, but you can participate.

For my courses, you may have three discretionary absences (if able, you may alert me that you are sick and plan to have a peer taking in-depth notes, but illness is not an excused absence. Only UNT (not Frisco ISD) sanctioned events are excused).

Additionally, not using your absences is optimal for content mastery. Absence #4 will drop your grade an entire letter grade, and at absence #5, I am authorized to **keep you from passing the course**. If you have a serious life event (accident, extended illness, death in family, etc), we will address the matter within the NTN! program. If needed, I will connect you with the appropriate department at UNT Denton to gain additional help. If you have accommodations that will cause you to exceed the absences, we should address this upfront and determine whether you can be successful in this course.

Please arrange any planned absences with me ahead of time in order to avoid penalization. Note that absences for the following reasons are authorized as excusable by the university (policy 06.039): (1) religious holy day, including travel for that purpose. You must alert your profession of religious holidays within the first two weeks of the semester. Failure to

give notice means failure to receive an excused absence; (2) participation in an official university function; (3) active military service, including travel for that purpose; (4) pregnancy and parenting under Title IX; and (5) when the University is officially closed.

Communication Expectations:

Please communicate with me formally through my UNT email address. When you write me, please include the subject of your email in the subject line, include whether you are a.m. or p.m. cohort, and write your email with appropriate salutations and grammatical language. **Note that I am not able to discuss any information relating to academic records through email, nor am I allowed by FERPA to discuss anything other than generic campus or course information with your parents.**

Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. I ask that you also remember the following guidelines in your communications with me:

- Treat all communications professionally. Think about spelling and grammar and double-check your response before hitting send or reply. Consider the purpose of any uses of slang or other icons, graphics, or memes.
- Please use my title in all communications (i.e. "Dr. Derdeyn" or "Professor Derdeyn").
- Think about your tone and remember that email cannot convey nonverbal cues that provide clarity and context in face-to-face conversations.
- Take care to respect the personal identities and privacy of yourself, of me, and of others. Respect identities based on gender, sexuality, race, ethnicity, class, and/or culture. Also think carefully about what you reveal and do not reveal, particularly if this information involves your health and/or classroom performance.
- **Please also check the syllabus/course calendar, Canvas module, or "phone a friend" before you ask me a question about an assignment or course schedule.** It helps me if you can also let me know you checked all of the above before writing, since I put significant time into creating the schedule and the syllabus.
- In your email subject line, it helps to be descriptive, not vague. Since I receive a lot of emails, I need to

identify your question and problem as quickly as possible to triage importance.

- For any online posts in our course, please read the directions and all the messages in a thread before replying so you do not repeat something one of your peers may have already said. Additionally, avoid replies such as "I agree" and instead explain why you agree or do not agree. Also, share examples, citations, and other sources that have supported your conclusions.
- Remember that if you disagree with anything in class, please refrain from making personal (ad hominem logical fallacy) attacks or use language that discriminates based on gender, sexuality, race, ethnicity, class, and/or culture.
- Keep in mind that online posts can be permanent, so think first before you type.

Instructor Responsibilities and Feedback

My responsibility as your instructor is to challenge you, to help you understand the course material, and to help you grow and learn as a student. I will provide clear instructions for projects and assignments, answer your questions, and identify additional resources as necessary. I will also provide substantive feedback on your written work. While my goal is to have feedback and grades returned to you within three weeks of the submission date, recognize that there are a lot of you in this cohort, resulting in a lot of pages of grading feedback for me. I will be working as methodically as I can on your feedback.

Disruptions:

Excessive disruptions of our class time—including posting inappropriate or inflammatory comments or harassing others online—are unacceptable. Please respect the class environment by using your time effectively and helping your classmates do the same.

This is not generally a problem with this cohort. What I find IS a problem is side-bar conversations that aren't always related to our class convo, and attention to your personal computer in lieu of class convos (emails, games, TikTok, memes, other e-distractions). I will call this out this semester and debit it against your Participation/Attendance grade and/or In-Class Discussion grade, as we all need to remain engaged.

Participation and Civility:

We are all members of an academic community where it is our shared responsibility to cultivate a

climate where all students/individuals are valued and where both they and their ideas are treated with respect. Therefore, I expect you to conduct yourself in a professional and respectful manner during all online interactions and class--related activities. I expect you to listen to and respect the viewpoints of others, even if you strongly disagree with them. When you do voice disagreement in your writing, do so in a civil manner. Remember that you are accountable for all of your actions in this course, including your submitted work, your grades, and your interactions with me and with other students. Everyone will have multiple opportunities to participate in class. Participation can be many things, including all of the following:

- Participating actively in small group work, class meetings, and discussions
- Showing attention to others in discussion posts
- Completing all assignments on time
- Coming prepared to online conferences/office hours

Here are some of the “Rules of Engagement” UNT recommends as guidelines for our class:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individuals’ experiences (you cannot use 2nd person in writing!).
- Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!” (though I sometimes do this in emails when exacerbated or trying to get everyone’s attention.)

- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using “text-talk” unless explicitly permitted by your instructor.

You also can visit the [Engagement Guidelines](https://clear.unt.edu/online-communication-tips) page at <https://clear.unt.edu/online-communication-tips> for more information.

Using Canvas:

Announcements, discussions, assignments, and grades for this course will all be handled within UNT’s CANVAS Learning Management System. You must be able to access CANVAS regularly in order to succeed in this course.

All students have access to CANVAS through their UNT accounts. For more information on using CANVAS, see

<https://community.canvaslms.com/docs/DOC-10701>.

If you have any questions regarding your use of the Canvas learning management system, please contact the student help desk at: Email: helpdesk@unt.edu, Phone: 940-565-2324.

You also need to make plans to have a backup way to access the technology each week: another computer; the local library; or perhaps the UNT campus. Not having access to the course will not excuse you from the week’s workload.

Formatting Your Assignments:

All written work needs to be typed and submitted online to our CANVAS site as a MS Word document upload (never a link) unless otherwise noted. For all essays, include your name and the page number on the top right of each page (i.e.: Lastname 1) and the proper MLA first-page header on the left which you learned last year in 1310 & 1320. Include a title and all additional MLA formatting including but not limited to proper font and margins, double-spacing, indents, and Works Cited formatting.

Late or Missed Assignments:

NO Late Work

All drafts, including final, must be submitted in the Canvas assignment five (05) minutes before class begins (unless otherwise specified) in order to successfully complete this course. Because peer process is critical, late work will not be accepted without prior instructor approval. It is up to you as a student to make arrangements with me. Additionally, **I will not grade subsequent assignments from any**

students until previous assignments have been completed, and you cannot pass the course if you have not received a grade for all 4 major unit assignments (drafts, peer reviews, final). Please meet with me as soon as possible if you miss a deadline for an assignment.

Communal NTN Late Work Policy:

All assignments in ENGL 2341 are scaffolded assignments (that is, multiple processes relate to assignments):

- Late work will be accepted with a 10% off per calendar day late up to 48 hrs. No credit will be given for late work after that point.
- Students must have completed all assigned scaffolded work to move forward on linked assignments. In other words,
 - all drafts must be handed in for a 0 before the final assignment is handed in, even if you are past the 48-hr mark.
 - if late, you should personally arrange with a peer to receive and give a peer review.
- The exception is InQuizitives which are not scaffolded and are 5% per day up to 10 days late.

Professors have additional discretion in extenuating circumstances. This policy does not affect missing work due to UNT-sanctioned absences. **In the case of illness, injury, or bereavement, do not presume you will get an extension. You should reach out to me and all of your professors immediately to find out what, if any, accommodation can be made, and a make-up plan put in place.**

Exceptions for technical outages: UNT is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing a time sensitive assessment activity, the instructor may extend the time windows and provide an appropriate accommodation based on the situation. Students should immediately report any problems to the instructor and contact the UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324 and obtain a ticket number. The instructor and the UNT Student Help Desk will work with the student to resolve any issues at the earliest possible time.

****If you have technical difficulties with Canvas, please email your work to me to document; then, submit as promptly as you are able.**

*****If your own internet goes down, use your phone to send an email from the UNT cloud where you are supposed to save your work, then remedy as soon as possible.**

Using the UNT Writing Center:

Because all writers can benefit from sharing and discussing their work with a trained peer tutor, early and often, I encourage you [schedule an appointment with the UNT Writing Center](#) once per draft. The Writing Center at Frisco Landing offers some limited hours, and Denton offers online tutoring through UNT's Zoom portal—the best bet for Frisco students. A writing tutor can help you get started on a paper or help you decide what to revise on an existing draft. In order to make an appointment with a writing tutor, visit <https://writingcenter.unt.edu/online-tutoring>.

To schedule an online tutoring session, email **WritingCenter@unt.edu**. You'll need to provide the following information:

- UNT ID (Example: 12345678)
- Your email address
- Your phone number
- Your classification (undergraduate student)
- Your major
- Time and date you want to schedule your session
- Class for which you're writing the paper
- Name of the assignment
- Citation style you're using for this paper (APA, Chicago Manual of Style, MLA)
- Digital copy of the paper
- Whether you would prefer a video-based session or a chat box-based session

Library skills.

This semester, again, you will be required to use peer-reviewed, scholarly sources. Please make yourself familiar with the UNT Library and its online resources before you get too far in this course. It's possible that you can make a remote appointment with a reference librarian in order to get one-on-one help using this link:

<https://library.unt.edu/forms/reference-appointment/>

Public Writing

You should consider that all work for this course (prewriting, drafts, in-class assignments, discussion boards, final essays and PBL projects, images, etc.) is public work. The work that you submit in this course will be viewed by me and possibly your classmates as well. Please do not submit any information about yourself that you do not want to be public.

Syllabus Change Policy

I have made every attempt to provide this syllabus as an accurate overview of the course. However, unanticipated circumstances may make it necessary for me to modify the syllabus during the semester. These circumstances may arise in response to the progress, needs, and experiences of students. Advance notice will be given for any changes made to the syllabus.

Technical Requirements & Skills

Minimum Technology Requirements

- Computer with word processing capabilities, internet access, and web browser
- [Canvas Technical Requirements](https://clear.unt.edu/supported-technologies/canvas/requirements) (<https://clear.unt.edu/supported-technologies/canvas/requirements>)

Computer Skills & Digital Literacy

Students in this course should be able to

- Use Canvas
- Use email with attachments
- Use presentation and graphics programs
- Use [Zoom or Teams](https://clear.unt.edu/supported-technologies/zoom) as web conferencing tools (<https://clear.unt.edu/supported-technologies/zoom>)

Getting Help

Technical Assistance:

Part of working in the online environment involves dealing with the inconveniences and frustration that can arise when technology breaks down or does not perform as expected. Here at UNT we have a Student Help Desk that you can contact for help with Canvas or other technology issues.

Frisco: call main # 972.668.7100 and ask to be transferred to IT. (probably can't easily do this from Ireland).

UIT Help Desk:

<http://www.unt.edu/helpdesk/index.htm>

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 130

Walk-In Availability: 8am-9pm

Telephone Availability:

- Sunday: noon-midnight
- Monday-Thursday: 8am-midnight
- Friday: 8am-8pm
- Saturday: 9am-5pm
- Laptop Checkout: 8am-7pm

For additional support, visit [Canvas Technical Help](https://community.canvaslms.com/docs/DOC-10554-4212710328) (<https://community.canvaslms.com/docs/DOC-10554-4212710328>)

Student Support Services

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- [Student Health and Wellness Center](https://studentaffairs.unt.edu/student-health-and-wellness-center) (<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- [Counseling and Testing Services](https://studentaffairs.unt.edu/counseling-and-testing-services) (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- [UNT Care Team](https://studentaffairs.unt.edu/care) (<https://studentaffairs.unt.edu/care>)
- [UNT Psychiatric Services](https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry) (<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- [Individual Counseling](https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling) (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

Other student support services offered by UNT include

- [Registrar](https://registrar.unt.edu/registration) (<https://registrar.unt.edu/registration>)
- [Financial Aid](https://financialaid.unt.edu/) (<https://financialaid.unt.edu/>)
- [Student Legal Services](https://studentaffairs.unt.edu/student-legal-services) (<https://studentaffairs.unt.edu/student-legal-services>)
- [Career Center](https://studentaffairs.unt.edu/career-center) (<https://studentaffairs.unt.edu/career-center>)
- [Multicultural Center](https://edo.unt.edu/multicultural-center) (<https://edo.unt.edu/multicultural-center>)
- [Counseling and Testing Services](https://studentaffairs.unt.edu/counseling-and-testing-services) (<https://studentaffairs.unt.edu/counseling-and-testing-services>)

- [Pride Alliance](https://edo.unt.edu/pridealliance) (<https://edo.unt.edu/pridealliance>)
- [UNT Food Pantry](https://deanofstudents.unt.edu/resources/food-pantry) (<https://deanofstudents.unt.edu/resources/food-pantry>)
- Frisco has some of these groups and services, too. Check with me. In fact, this semester, part of our exciting Wicked work will be with the UNT Frisco Student Food Pantry,

Academic Support Services

- [Academic Resource Center](https://clear.unt.edu/canvas/student-resources) (<https://clear.unt.edu/canvas/student-resources>)
- [Academic Success Center](https://success.unt.edu/asc) (<https://success.unt.edu/asc>)
- [UNT Libraries](https://library.unt.edu/) (<https://library.unt.edu/>)

Chosen Names

A chosen name is a name that a person goes by that may or may not match their legal name. If you have a chosen name that is different from your legal name and would like that to be used in class, please let the instructor know. Below is a list of resources for updating your chosen name at UNT.

- [UNT Records](#)
- [UNT ID Card](#)
- [UNT Email Address](#)
- [Legal Name](#)

*UNT euIDs cannot be changed at this time. The collaborating offices are working on a process to make this option accessible to UNT community members. UNT Policies

Academic Integrity Standards and Consequences.

According to UNT Policy 06.003, [Student Academic Integrity](#) [Links to an external site.](#), academic dishonesty occurs when students engage in behaviors including, but not limited to:

- Cheating--submitting work that is not your own (This includes using ChatGPT, Gemini, Grammarly, and any AI generators)
- Fabrication--pretending you are writing about a real interview when you really made it up
- Facilitating academic dishonesty--helping someone else cheat
- Forgery--pretending your work is someone else's
- Plagiarism--using someone else's published work without citing it correctly
- Self-Plagiarism: see note below
- Sabotage--setting someone else up to fail

A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. I am obligated to report any academic dishonesty.

Note: Unless specifically instructed in writing, use of ChatGPT, Bing/CoPilot Chat, BAI, Gemini, Co-Pilot, Grammarly, or any of the other vast and increasing AI generated text platforms to compose any portion of this coursework is plagiarism, as is having another human complete any work for you that is meant to be your own individual work. Effective Fall 2025, all matches in DBs or Turn-it-In over 25% which cannot prove process version history will be automatically submitted to the Academic Integrity office. Avoid matches.

Academic integrity violations can include copying a passage from a source verbatim, but they can also include Grammarly (or other AI grammar checking sources), as well as improper or misleading citations. Please note that all source material must be acknowledged, even if the material is paraphrased. Be careful to always acknowledge the work of other writers and take the time to work out your thoughts and arguments without copying the work of others. A student can commit academic fraud through self-plagiarizing by turning in work that has been recycled from another assignment or another course. Each assignment requires new and unique work. An example of self-plagiarism would include turning in a draft and then submitting an exact or very similar work to a subsequent draft or final submission without sufficient revision.

A finding of academic dishonesty may result in a grade reduction, a zero (0), and/or a requirement to rewrite the assignment, accompanied by a range of academic penalties or sanctions from admonition to expulsion from the University.

The decision of the instructor will be reported to the Office of Academic Integrity, which is responsible for maintaining student conduct records. The incident may result in an official disciplinary record for the student(s).

ADA Policy

UNT makes reasonable academic accommodation for students with disabilities. To receive accommodation, follow these steps:

1. Register with the Office of Disability Access (ODA) to verify their eligibility.
2. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs.
3. Students may request accommodations at any time; however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation.
4. Students must obtain a new letter of accommodation every semester and must meet with each faculty member prior to implementation in each class. For additional information see the [ODA website](#)[Links to an external site.](#). You may also contact them by phone at 940.565.4323.

If you need temporary accommodations for illness or extended situations, report first to your instructor, who will direct you to Dr. Danielle Dumaine, NTN! Program Director.

Here too below is the link for the SOS (Seeking Options And Solutions) team at Student Services: https://cm.maxient.com/reportingform.php?UnivofNorthTexas&layout_id=23

You can also go to the Dean of Student Services page:

<https://studentaffairs.unt.edu/dean-of-students>, then scroll down to the "Quick Link" for "SOS."

Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004)

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

Emergency Notification & Procedures.

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a

university closure, please refer to Blackboard for contingency plans for covering course materials. II. Optional Statements.

[Retention of Student Records.](#)

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

[Acceptable Student Behavior](#)

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be notified verbally or in writing and may be directed to leave the classroom. Additionally, the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found on the [UNT Policy Page](#).

[Access to Information](#)

Students' access point for business and academic services at UNT is located at: <http://my.unt.edu>. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail [Eagle Connect](https://it.unt.edu/eagleconnect) (<https://it.unt.edu/eagleconnect>).

Student Evaluation Administration Dates.

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey, they will receive a confirmation email that the survey has been submitted. For additional information, please visit the [SPOT website](http://spot.unt.edu/) (<http://spot.unt.edu/>) or email spot@unt.edu.

Sexual Violence Prevention

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565- 2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Mandatory Reporting

It is important to know that your teacher, as a State employee, must report any instances of sexual misconduct, including sexual harassment, sexual assault, dating violence or stalking against a student or employee to the institution's Title IX Coordinator or a Deputy Title IX Coordinator.

If you disclose an incident in your writing for this class that must be reported, your teacher will contact you to let you know. In this case, your teacher may offer support, listen to you, and encourage you to seek help and counseling as soon as possible. Your teacher also will report the incident you revealed in your writing to the Title IX Coordinator at UNT.

- Please note that the Title IX office at UNT keeps your information private and only shares it with those who need to know in order to provide care for you and help keep you safe.

Further Information and Resources

[UNT Survivor Advocate and Know More BookLinks to an external site.](#)

[UNT Reporting Sexual MisconductLinks to an external site.](#)

[Information on Title IX - U.S. Department of EducationLinks to an external site.](#)

[Mandatory Requirement to Report Sexual MisconductLinks to an external site.](#) (from UNT Human Resources)

Senate Bill 212 requires employees of public and private higher education institutions to report sexual harassment, sexual assault, dating violence or stalking against a student or employee to the institution's Title IX Coordinator or a Deputy Title IX Coordinator.

Employees have always been required by UNT Policy to report instances of sexual misconduct, but this policy requirement is now a state law. **Most importantly, the law, which went into effect on Sept. 1, requires the university to terminate any employee (including tenured faculty members)**

who is found to have failed to satisfy the mandatory reporting requirement.

Additionally, failure to report sexual misconduct will be a misdemeanor criminal offense beginning on Jan. 1, 2020.

Sexual misconduct is a violation of university policy and is inconsistent with the caring, creative community we value here at UNT. The entire UNT community should understand the law, as it is currently interpreted.

The law requires an employee to make a report anytime an “employee of a postsecondary educational institution...witnesses or receives information” regarding an incident that “the employee reasonably believes constitutes sexual harassment, sexual assault, dating violence, or stalking” either committed by or against “a student enrolled at or an employee of the institution at the time of the incident.”

Undocumented Students

Please see UNT'S [Resources for DACA Students](#)[Links to an external site.](#) web page for more information.

Emergency Notification & Procedures

UNT uses a system called [Eagle Alert](#)[Links to an external site.](#) to quickly provide students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials. 9.2195 or email internationaladvising@unt.edu to get clarification before the one-week deadline. Student Verification UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses. See [UNT Policy 07-002](#) Student Identity Verification, Privacy, and Notification and Distance Education Courses.

Use of Student Work

A student owns the copyright for all work (e.g. software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student's permission unless all of the following criteria are met:

- The work is used only once.
- The work is not used in its entirety.
- Use of the work does not affect any potential profits from the work.
- The student is not identified.
- The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student's written permission.

[Download the UNT System Permission, Waiver and Release Form](#)

Transmission and Recording of Student Images in Electronically-Delivered Courses

This course may employ lecture capture technology to record class sessions. Students may occasionally appear on video. The lecture recordings will be available to you for study purposes and may also be reused in future course offerings.

No permission is needed from a student for his or her image or voice to be transmitted live via videoconference or streaming media, but all students should be informed when courses are to be conducted using either method of delivery.

In the event an instructor records student presentations, he or she must obtain permission from the student using a [signed release](#) in order to use the recording for future classes in accordance with the Use of Student-Created Work guidelines above. Instructors who video-record their class lectures with the intention of re-using some or all of recordings for future class offerings must notify students on the course syllabus if students' images may appear on video. Instructors are also advised to provide accommodation for students who do not wish to appear in class recordings.

Class Recordings & Student Likenesses (for any online meetings)

Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational

purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form, nor may students record any portion of the class without written ODA accommodations or professor express permission. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

Sharing of Course Content:

No part of this class (verbal or written format) will be posted on any social media forum or elsewhere online without the express written consent of the professor (i.e. Dr. Derdeyn). Should it come to my attention that any part of this class has been posted (TikTok, Facebook, Instagram, YouTube, etc...), the student who holds the offending social media account will be removed from the class and will automatically receive an academic integrity violation.

My lectures are protected by state common law and federal copyright law. They are my own original expression. Whereas you are authorized to take notes in class thereby creating a derivative work from my lecture, the authorization extends only to making one set of notes for your own personal use and no other use.

You are not authorized to record my lectures, to provide your notes to anyone else, or to make any

commercial use of them without express prior permission from me in writing. Class recordings are reserved for use only by students in this class for educational purposes. The recordings should not be shared outside the class in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

Students with official accommodations on file with the university to receive prior notes and/or to record my lecture are also bound by these non-dissemination policies as well.

Materials used in connection with this course may be subject to copyright protection. Materials may include but are not limited to: documents, slides, images, audio, and video. Materials in this course are only for the use of students enrolled in this course, for purposes associated with this course, and may not be retained for longer than the class term.

Unauthorized retention, duplication, distribution, or modification of copyrighted materials is strictly prohibited by law.

Schedule of Assignments

View on our course Canvas Page & the Calendar of Assignments.



EXCELLENCE IN ACTION!

“[W]e must ultimately be able to account for the most basic fact of aesthetic experience, the fact that **delight lies somewhere between boredom and confusion.**” Gombrich, Ernst. *The Sense of Order: A Study in the Psychology of Decorative Art* (The Wrightsman Lectures, v. 9), 1979. p. 9

ENGL 2341: Forms of Literature

Fall 2025	Dr. LeeAnn Derdeyn
Section 581 (FL 230), Mon / Wed 9:00 – 10:20 a.m.	Email: LeeAnn.Derdeyn@unt.edu
Section 585 (FL 230) Mon / Wed 1:00-2:20 p.m.	Office Number: 353
Office Hours by appt: Mon / Thur 7:00 – 8:30 p.m. You can email for an appt, or schedule for a different time (such as during your Friday study hall).	Note: All matters associated with this course are subject to change at the instructor's discretion. Any and all changes will be communicated in writing on Canvas and usually to your UNT email.
Zoom Class or Student Success Office Hrs:	Student Success Office Hrs. Zoom Mtg. Meeting ID: 823 3853 0154

Evolving Course Calendar for ENG 2341

Unless otherwise indicated, all Mon/Wed work is **ALWAYS DUE** in the Canvas Assignment five (05) minutes **BEFORE YOUR class** on the due date (though, if you are turning your work in 5 min prior to class, I am going to wonder why). **Friday work and Finals due by 11:59 p.m.**

Federal Govt & SACS guidelines for accredited universities dictate 2-3X the homework as the classroom hours. 3 hrs classtime = 6-9 hrs homework time.

Unit 1, pt. 1 – Creative Non-Fiction (CNF)
(Contemporary Food & Culture)
Week 1: Aug 18-Aug 24

*** Teams Formed. Asset Maps this week in STATSD**

Mon (08/18)

Homework:

Don't be late for FIRST DAY of class!!

- * **Read:** “Creative Non-Fiction Guidelines” from UK National Centre for Writing (2024, 4 pgs, **Canvas Files**)
Use this framework to think & write critically about the Creative non-fiction pieces we read. (7 min)
- * **Read:** Becky Mandelbaum “Everything I Know About Writing I Learned From British Baking Shows” (2018, 6 pgs, **Canvas Files**) (10 min)
- * **Read** Cindy Bosley “What The Honey Meant” (2002-ish, 2.15 pgs **Canvas Files**) (5 min)

***Read** Mikki Kendall, "Hot Sauce in Her Bag" (2016, 7 pgs including images) **Canvas Files:** (10-12 min)
<https://www.eater.com/2016/2/10/10959538/hot-sauce-in-her-bag-beyonce-black-southern-identity>

*** Complete** 3 DBs: 1) *The Midnight Library*, 1- 70, analyze and justify the most important thing Nora learned in each life in this section, 2) One of the three CNF essays of your choice, 3) Comparing the remaining two essays. Choose one category and keep it for all of today's DBs. (30 min)

Wed (08/20)

Homework:

Don't be late for 9 a.m. class!!

***Read** "Why 'Natural' Doesn't Mean Anything Anymore," Michael Pollan, (8 min)

***Read** "Learning to Love GMOs" Jennifer Kahn, July 2021 (18 pgs with images) (20 min)

***Read** Michael Grunwald's "No One Wants to Say 'Put Down That Burger'" in Canvas Files: Readings, (Dec 2022, 3 pgs) (8 min)

*** Read** Michael Grunwald, "Biofuels Are Accelerating The Food Crisis—And The Climate Crisis, Too" (6 pgs) (9 min)

*** Complete** 3 DBs: 1) "GMOs," 2) Compare "'Natural'" and "Burgers," 3) "Biofuels). (30 min)

*** Respond to Mon's *The Midnight Library* DB** of the person under you in the Canvas People roster. (10 min)

Fri (08/22) due by 11:59 p.m.

Homework:

***Read** Gabrielle Hamilton's "The Kitchen Is Closed" Files: Reading, 15 pgs inc images (20-25 min)

***Read** "What Is Placemaking?" While inside the webpage, also, open and read these 4 underlined hyperlinks to pages: "what placemaking means to them," "Lighter, Quicker, Cheaper," "11 Principles of Placemaking," "Power of 10" --
<https://www.pps.org/article/what-is-placemaking> (35 min)

***Complete** 3 Harkness DBs 1) "Kitchen," 2) "Placemaking," 3) *The Midnight Library* (pp. 70 -184), Analyze and justify the most important thing Nora learned in each life in this section, Choose one category and keep that category for all of today's DBs, (30 min)

*** InQuizitive** - choose one that you personally need to refresh (10-30 min)

*** Catch up** Outlook calendar through end of Week 2

LOOK AHEAD: *More reading & HDB due before Monday's class.

• **Team Contracts in STATS, teams Discuss Possible PBL Topics next week**

Unit 1, pt. 2 – Creative Non-Fiction (CNF) (Contemporary Food Production)

Week 2 August 25 – August 31

*** Team Contracts STATS, Discuss Possible Projects**

Mon (08/25)

Homework:

*** Read** "What is an Ecocity?," "Four Pillars," and "Ecocity Standards." *Ecocity Builders*.
<https://ecocitybuilders.org/> DB on Monday (30 min)

***Read** Moore, Jennie. "Using the International Ecocity Standards to Achieve the UN Sustainable Development Goals." <https://ecocitiesemerging.org/using-the-international-ecocity-standards-to-achieve-the-un-sustainable-development-goals/> (15-20 min)

*** Read** Brook Jarvis's "Cherry Work: The Scramble to Pluck 24 Billion Cherries in Eight Weeks" NY Times 14 pgs inc images—(20 min)

***Read** Chris Malloy's "Combining Farms And Solar Panels" in Files: Reading, 12 pp incl images (15-20 min)

*** Complete** 3 Harkness Discussion Boards on 1) Both "Ecocity" essays, 2) "Cherries" 3) "Solar Panels" (30 min)

*** Respond to the Friday *TML* DB** of the person TWO under you in the Canvas People roster. (10 min)

Wed (08/27)

Homework:

- * Read Brooke Jarvis's "The Launch: After Two Decades of Research" NY Times (19 pgs inc images) (30 min)
- * Read Grunwald, "Sorry, But This Is The Future of Food"
<https://www.nytimes.com/2024/12/13/opinion/food-agriculture-factory-farms-climate-change.html> (15 min)
- * Read Veronique de Rugy's "For Food Abundance, Think Bigger Than Another Farm Bill" 4 pgs inc images (7-8 min)
- * Complete three Harkness DBs: 1) Jarvis, 2) Compare Grunwald & de Rugy, 3) *TML* (185-261) (30 min)
- * Read *How Fiction Works (HFW)* "Form" (pp. 157-173) (20 min) (DB Fri)

Fri (08/29) due by 11:59 p.m.

Homework:

- * Read *How Fiction Works (HFW)* "Narrating" pp. 1-36 (45 min), "Sympathy and Complexity" (174-184) (15 min) (60 min)
- * Complete 3 Harkness DBs on 1) *HFW* "Narrating," 2) Wed's "Form," 3) "Sympathy and Complexity" (30 min)
- * Respond to the Wed *TML* DB of the person THREE under you in the Canvas People roster. (10 min)
- * InQuizitive choose one that you personally need to refresh (10-30 min)
- * catch up Outlook or Google Calendar through end of Week 3

LOOK AHEAD: Labor Day No School, but Reading & DBs due Mon. Prepare to submit & discuss topics/projects Wed, FIELD TRIP ALL DAY TUESDAY

- * Teams propose preliminary category idea, receive Peer/Professor feedback, mentors assigned

Unit 2, pt. 1 – CNF into Short Fiction, Early Modern (1500-1800)

Unit 2, pt. 2a – Short Fiction Modern (1800 - 1950)

Week 3 September 01 – September 7

Mon (09/01) LABOR DAY HOLIDAY Research Possible Projects within your category

Homework (11:59 p.m.):

- * Read Jonathan Swift, "A Modest Proposal" (1729) ["A Modest Proposal" 1729, Jonathan Swift, Project Gutenberg](https://www.gutenberg.org/files/1729/1729-h/1729-h.htm) (40 min)
- * Read "Modest Proposal" Wiki https://en.wikipedia.org/wiki/A_Modest_Proposal (15 min)
- * Read *HFW* "Dialogue" (215-223) (12 min)
- * Complete 3 DBs: 1) Swift and materials, 2) *TML* (262-end) (use concepts of *HFW* for DBs), 3) "Dialogue" (30 min)
- * Submission by one person to Y2 Canvas assignment of your team's top 3 chosen topic categories & 3 possible projects (5 min)

TUES (09/02) ALL CLASS ALL DAY FIELD TRIP TO UNT DENTON (use bus ride there and home to finish discussion on *The Midnight Library*)

Wed (09/03)

Homework:

- * Read *HFW* "Detail" (pp 58-90) (45 min) and "Truth, Convention, and Realism" (224-end, 15 pgs) (20 min) (65 total)
- * Read Washington Irving, Wikipedia bio and "Rip Van Winkle" (1819, ~15 pgs)
<https://www.gutenberg.org/files/60976/60976-h/60976-h.htm> (20 min, maybe less b/c lots of pics)
- * Complete 2 DBs on 1) *HFW* "Detail" & "Truth, Convention, and Realism," 2) "Rip Van Winkle" & resource materials (use concepts of *HFW*) (20 min).

Fri (09/05) due by 11:59 p.m.

Homework in Canvas:

- * **Group Work: Come to class Mon with a fleshed out Proposal idea to share and defend** (the more defined, the better the initial direction and feedback) (30-60 min)
- * **Read** *HFW* “Character” (pp. 91-128) (50 min)
- * **Complete** Harkness DB on 1) *HFW* “Character” (10 min)
- * **InQuizitive** choose one that you personally need to refresh (10-30 min)
- * catch up Outlook Calendar through end of Week 4
- * **Mentors assigned** to each team by day’s end.

Look Ahead: Submit fine-tuned topic proposal to Y2 Canvas DB Mon for peer/prof feedback. Interview Tutorial and Practice Wed

Unit 2, pt. 2b– Short Fiction Modern (1800 - 1950)

Week 4 September 8 – September 14

Mon (09/08)

Homework:

- * **Submit fine-tuned Group topic/project proposal to Y2 Canvas DB for peer and all prof feedback** (60 min)
- * **Read** Chekhov (1860-1904) bio, “Oysters” (1884, 4 pgs), “Anna on The Neck” (1895, 9 pgs), (20 min)
<https://bcs.bedfordstmartins.com/webpub/english/compclass/Public%20Domain%20Readings/Chekhov%20The%20Lady%20with%20the%20Dog.pdf>
- * **Read** Chekhov Materials: Author in Depth, Richard Ford, Chekhov’s Letter to his brother (1787-91), Stephen L. Baehr (1793-4). (12 min)
- * **Read** Kate Chopin (1851-1904) “The Story of An Hour” (1891, 281-3) (5 min)
- * **Complete** 2 Harkness DB: 1) Chekhov readings & materials, 2) Chopin (Use *HFW* concepts in both) (20 min)

Wed (09/10)

Homework:

- * **Read** James Joyce (1882-1941) Wiki bio, “Araby” (1914, 4 pgs), “The Dead” (1914, 29 pgs) (45 min total)
- * **Read** Joyce Material: C.C.. Loomis, Jr., “Structure And Sympathy in James Joyce’s ‘The Dead’” (2.5 pgs) (5 min)
- * **Complete** 2 Harkness Discussion Boards on 1) “Araby,” 2) “The Dead” & resources (20 min)
- * **Read** Google Gemini AI’s “Interviewing Strategies” (in Canvas Files) and Harvard University’s “Interviewing Strategies,” no DB, but in-class activity (20-25 min)
<https://pz.harvard.edu/sites/default/files/CCI%20Interviewing%20Strategies.pdf>
- * **Complete Peer Review on one group’s Wicked Project proposal. Plan together, so that each of you chooses someone from a different group.** (15 min)

Fri (09/12) due by 11:59 p.m.

Homework:

- * **Read** Sherwood Anderson (1876-1941) brief bio, “I Want to Know Why” (1921, 5 pgs), (8-10 min)
- * **Read** Katherine Mansfield (1888-1923) brief bio, “The Garden Party” (1921, 10 pgs) (15 min)
- * **Read** Luigi Pirandello (1867-1936) brief bio, “The Jar” (1906), “War” (1922, 3 pgs) (10 min)
<https://www.pirandellointranslation.org/the-jar>
- * **Read** D. H. Lawrence (1885-1930), brief bio (834), “The Rocking Horse Winner” (1926, 10 pgs) (15 min)
- * **Complete** two Harkness DBs: 1) Compare Anderson & Lawrence (and materials, 2) Mansfield and Pirandello (20 min)
- * **Submit** list of potential 2 Faculty Experts and Interview Questions for each to Y2 Canvas DB Assignment (individual, not group assignment) (30 min)

* InQuizitive choose one (10-30 min)

* Catch up Outlook Calendar through end of Week 5

LOOK AHEAD: Annotated Bibliography (GEOG), Faculty Interview (ENGL), Public Survey Questions (Stats)

Unit 2, pt. 2c– Short Fiction Modern (1800 - 1950)

Unit 2, pt. 3a – Short Fiction Contemporary (1950 - Now)

Week 5 September 15 – September 21

**Research Deep Dive & Annotated Bibliography – GEOG
Faculty Interview – ENGL, Public Survey?s - STATS**

Mon (09/15)

Homework:

* Read Frank O'Connor (1903-1966), brief bio, "Guests of The Nation (1931, 8 pgs) (12 min)

* Read O'Connor Materials: Edward P. Jones on "Guests of The Nation" 1 pg (3 min)

* Read Ralph Ellison (1914-1994), brief bio, "King of the Bingo Games" (1944 – 7 pgs) (11 min)

* Complete two Harkness DBs 1) O'Connor & materials, 2) Ellison & materials (20 min)

* Complete Peer Review on Interview choices & questions. Claim someone, then review. Don't repeat, so that each of you chooses someone different. (20 min)

* Spend extra time allotted to Faculty Expert Interview (30 min)

Wed (09/17)

Homework:

* Read Julio Cortazar (1914-1984), bio, "Continuity of Parks" (1967 – 3 pgs), "Letter to A Lady in Paris"(1967, 6 pg) (12 min)

* Read Raymond Carver (1938-1988) bio (197), "Cathedral" (202-212) (1983 – 10 pgs) (15 min)

* Read Amy Tan (1952-current), bio, "Rules of The Game" (1989 – 7 pgs) (10 min)

* Complete three Harkness DB on 1) Cortazar, 2) Carver, 3) Tan (30 min)

* Spend extra time allotted to Faculty Expert Interview (30 min)

Fri (09/19) due by 11:59 p.m.

Homework:

* Read Junot Diaz (1968 - current), bio, "Nilda" (2000, 6 pgs) (10 min)

* Read Stacey Richter (1965 - current), bio, "The Cavemen in The Hedges" (2008, 13 pgs) (18 min)

* Read Helen Oyeyemi (1984 - current) "A Brief History of The Homely Wench Society" (pp 219-257) (2016 – 38 pgs) (45 min)

* Complete 3 Harkness DBs: 1) Diaz, 2) Richter, 3) Oyeyemi (30 min)

* Complete & submit Faculty Expert Interview to Y2 Canvas Assignment (45-60 min allotted during the week)

* InQuizitive choose one (10-30 min)

**Look Ahead: Propose Potential Industry Mentors and Get Faculty Mentor Approval for Industry Expert by Fri. Once approved, set up/complete interview by WK 8 (10/10) for this person to interview, look over your project & feasibility study.
Groups Schedule Faculty Mentor Meeting no later than Fri**

Unit 2, pt. 3b – Short Fiction Contemporary (1950 - Now)

Unit 2, Pt 6a: Short Fiction Draft

Unit 3, Pt. 1a: Poetry – Ancient (BCE to 1000)

Week 6 September 22-September 28

**Research Deep Dive – GEOG, Industry Expert Approval
Groups Schedule Faculty Mentor Meeting This Week!**

Mon (09/22)

Homework:

- *Read Lesley Nneka Arimah (1983 - current) “Windfalls” (2017, 13 pgs) (pp 79-92) (18 min)
- *Read Kristen Roupenian (1982 – current), “Cat Person” (*The New Yorker*, Dec 11, 2017, 15 pgs) (20 min) https://neenahlibrary.org/sites/default/files/inline-files/catpersonstory_0.pdf
<https://www.newyorker.com/magazine/2017/12/11/cat-person>
- *Read Brett Bourbon (1963-current), “The Sacred Boundary Between Those Who Are Close” (2020) (8 min) <https://thefictionpool.wordpress.com/2020/02/28/the-sacred-boundary-between-those-who-are-close-by-brett-bourbon/>
- *Read Creative Non-Fiction, Brett Bourbon, “Epithalamion” from *Everyday Poetics: Logic, Love, and Ethics* (pp 43-54) (15-18 min)
- * Complete 3 Harkness DBs: 1) Oyeyemi, 2) Roupenian, 3) Bourbon “Sacred Boundary” and “Epithalamion” (30 min)

Wed (09/24)

Homework:

- * Read Creative Non-Fiction-- Alexis Nowicki “‘Cat Person’ and Me” <https://slate.com/human-interest/2021/07/cat-person-kristen-roupenian-viral-story-about-me.html> (*Slate*, July 8, 2021, 11 pgs) (18 min)
 - *Read (and MASTER) “Versification” (40 min)
 - *Complete 2 DBs on Nowicki and “Versification” (20 min)
 - * Submit your top 3 story choices for U2 Short Fiction Essay & 1-2 sentences of what you want to write about (15 min)
- In Class today, be prepared to work on list of potential 3 Industry Experts, and Interview Questions** for each (individual, not group assignment). Once approved, **set up interview (due Wk 8) on Zoom for this person to look over your project/proposal (ask permission ahead of time to record).**

Fri (09/26) due by 11:59 p.m.

Homework:

- *Read Sappho bio (467- top of 69) & selection of poems (born ~ 630-570 BCE) (15 min)
- *Read Catullus bio (565- top of 567) & selection of poems (lived ~84-54 BCE) (15 min)
- *Complete DB: 1) Compare Sappho (and materials) & Catullus (and materials) (15 min)
- * Complete Peer Review of Industry Experts & Questions (15 min)
- * Write - Begin brainstorming and drafting your argument for the U2 essay (30-60 min+) (intro & thesis assignment?)
- * InQuizitive choose one (10-30 min)
- * catch up Outlook Calendar through end of Week 7

LOOK AHEAD: STATS: Public Survey, Excel Spreadsheet, feasibility study
Mandatory WORK DAY Fri 10/4 pitch project to P/Ps, fine tune project work

Unit 2, Pt 6b: Short Fiction Draft

Unit 3, Pt. 1b: Poetry – Ancient (BCE to 1000)

Unit 3, Pt. 2a: Poetry, Medieval (1000-1500)

Week 7 September 29 – October 5

STATS: Public Survey, Excel Spreadsheet, feasibility study
Mandatory WORK DAY Fri 10/4 pitch project to P/Ps, fine tune project work

Mon (09/29)

Homework:

- *Read Ovid bio (43- BCE- 17 CE) & Proem (pre-poem), "Apollo & Daphne" *Autumn's* myth (bottom 655-58) (15 min)
- * Read (India Classical Age) and poet bios: Bhartrhari (5th c) "When she's out of sight," Vikatanitamba bio & "As he came to bed," Bhavakadevi bio and "At first our bodies knew," Vidya bio and "Good neighbor wife, I beg you," Dharmakirti (early 7th c) "Your union," "Never to ask," Yogesvara (9th c) "When the rain pours," Murari (mid-9th c) "My limbs are frail," (Chinese Tang) Du Fu (8th c) "My Thatched Roof is Ruined" (20-25 min)
- * Complete (2) Harkness Discussion Boards: 1) Ovid, 2) Compare two poems in India/China selection (not the obvious "rain pours" and "thatched roof"). (20 min)
- * Write - Continue brainstorming and drafting your argument for the U2 essay (30-60 min+)

Wed (10/01)

Homework:

- *Read (and MASTER) "Poetic Syntax" (20 pgs., 30 min)
- *Read Marie de France bio & "Laüstic/Nightingale" (~1150-1200) (10 min)
- *Read Chaucer bio & "Complaint to His Purse" (1343-1400) (15 min)
- * Read Anonymous 15th c. lyrics "Out of Your Sleep Arise and Wake," "I Have A Young Sister," "I Have A Gentle Cock," "See! Here, My Heart!" (10-12 min)
- * Complete (3) DBs: 1) "Poetic Syntax," 2) Compare Marie de France & one of anonymous poems, 3) Compare Chaucer and one of anonymous poems, (20 min)
- * Write - Continue brainstorming and drafting your argument for the U2 essay (30-60 min+)

Fri, (10/03) due by 11:59 p.m. Y2 MANDATORY WORK DAY!!

- * Pitch to P/Ps, Group Work on Project

Homework:

- * Write - Continue brainstorming and drafting your argument for the U2 essay (30-60 min+)
 - * InQuizitive choose one (10-30 min)
- Calendar through end of Week 8

Look Ahead: U2 Short Fiction 4-5 pg. Draft due Monday, Peer Reviews due Wed.
Industry Expert Interview (ENGL-Y2 Canvas)

Unit 2, Pt 6c: Short Fiction Draft & Peer Reviews

Unit 3, Pt. 3: Poetry, Early Modern (1500-1800)

Week 8 October 6 – October 12

RESEARCH DEEP DIVE (GEOG) Industry Expert Interview (ENGL-Y2 Canvas)

Mon (10/06)

Homework:

- * **Write: Complete Draft U2 Short Fiction 4-5 pg. Draft due today (30-60 min+)**
- Read Sonnets: Wyatt "They Flee From Me," Shakespeare, Sonnet 18 ("Shall I Compare Thee"), 71 ("No Longer Mourn"), 116 ("Let Me Not"), 130, ("My Mistress' Eyes"), Spenser, Sonnet 75 ("One Day I Wrote"), Donne Holy Sonnet 10 ("Death Be Not Proud") Holy Sonnet 14 ("Batter My Heart"), Milton "When I Consider" (40-45 min)
- *Complete 3 DBs on 1) Shakespeare, 2) Donne, 3) Compare Wyatt, Spenser, Milton (30 min)

Wed (10/8)

Homework:

- * **Read** Spenser, “Epithalamion” (skim ~5 min; don’t read all. Connect to Bourbon’s “Epithalamion.”), **Donne** “Valediction Forbidding Mourning,” “No Man Is An Island,” **Marvell** “To His Coy Mistress,” **Wheatley** “On Being Brought From Africa to America,” **Blake** “A Poison Tree,” “The Tyger,” **Burns** “Auld Lang Syne” (25 min)
- * **Complete** 3 Harkness DBs on: 1) Compare Spenser, Marvell, Donne’s “Valediction”, 2) Donne’s “No Man is an Island, 3) Wheatley, Blake, Burns (30 min)
- * **Complete** Peer Reviews of Draft (20 min)

Possible Shakespeare in The Park *Taming of The Shrew* Thur 10/09 or Sun 10/12?

Fri (10/10) due by 11:59 p.m. (Mid-point of semester) (FISD day off?)

Homework:

- * **Industry Expert Interview** due to Y2 Canvas
- * **Write:** Revise draft of U1 essay using peer reviews (30-45 min)
- * **Complete** **Derdeyn’s Qualtrics Mid-Semester Evaluation** (10 min)
- * **InQuizitive** choose one (10-30 min)
- * Catch up Outlook Calendar through end of Week 9

Look Ahead: Mid-term grades due Mon. Final Essay due Friday, Outline of Video

Unit 2, Pt 7: Short Fiction Essay Final
Unit 3, Pt. 4a: Poetry, Modern (1800-1950)
Week 9 October 13 – October 19

Outline of Video

Mon (10/13) MID-TERM GRADES DUE from profs, post to FISD a few days later
FISD Holiday but not UNT holiday

Homework:

- * **Read** William **Wordsworth** (1770-1850), bio, “I Wandered Lonely as A Cloud,” and “The World Is Too Much With Us” (1807, pp. 801-803), John **Keats** (1795-1821) bio, “Ode on a Grecian Urn” (1820), “To Autumn” (1820), “Bright Star” (1838) (pp.938-40), Robert **Browning** (1812-1889) bio, “My Last Duchess” (1842, pp 1012-13), Elizabeth Barrett **Browning** (1806-1861), bio, from *Sonnets from The Portuguese*, Sonnets 1 & 43 (1850, p. 947), Matthew **Arnold** (1822-1888), bio “Dover Beach” (1867, p. 1101) (20-25 min)
- * **Read** “John Keats” (p 2067)
- * **Complete** 3 DBs on: 1) Wordsworth & Arnold, 2) Keats & resources, 3) Eliz B Browning & Rob Browning, (40 min)
- * **Write:** Revise draft of U1 essay using peer reviews (30-45 min)
- * **Group Work** on substantive, fleshed-out outline of video (20 min)

TUES: FISD Holiday but not UNT holiday

Wed (10/15)

Homework:

- * **Read** Emily **Dickinson** (1830-1886), bio, “A Clock stopped” (1861), “I’m Nobody! Who are you?” (1861) “Wild nights – Wild nights!” (1861), “Hope is the thing with feathers” (1862) (pp. 1113-14), “After great pain, a formal feeling comes” (1862, pp. 1117), “Because I could not stop for death” (1862, pp 1119-20), “Split the lark” (1865-p 1124), “Tell the truth but tell it slant” (1872, p 1126) (12-15 min)
- * **Read** “The Game of Interpretation: Emily Dickinson” (pp 2065-7) (5 min)

- * **Read** Gerard Manley **Hopkins** (1844-1889) “God’s Grandeur,” “The Windhover,” “Pied Beauty,” “As Kingfishers Catch Fire, Dragonflies Draw Flame” (1877, pp 1166-7), “That Nature is A Heraclitean Fire and of the comfort of the Resurrection” (1888, 1171) (15-20 min)
- * **Complete** 2 DBs: 1) Compare 3 poems of Dickinson, 2) Compare 2 poems of Hopkins (30 min)
- * **Write:** Revise draft of U1 essay using peer reviews (30-45 min)
- * **Complete** & submit substantive, fleshed-out outline of video 20-40 min)

Fri (10/17) by 11:59 p.m.

Homework:

- * **Submit Final 4-5 pg Unit 2 Short Fiction Essay DUE Today (60-90 min)**
- * **Complete** video outline peer reviews, if not finished in class (0-20 min)
- * **InQuizitive** choose one (10-30 min)
- * Catch up Outlook Calendar through end of Week 10

Look Ahead: **Script and Storyboard, Make appt for Mentor Check-In by Fri**

Unit 3, Pt. 4b: Poetry - Modern (1800-1950)

Unit 4, Pt 1a: Novel

Week 10 October 20 – October 26

Script and Storyboard; Make Appt for Mentor Check-In by Fri

Mon (10/20)

Homework:

- * **Read** William B. **Yeats** (1865-1939), bio, “The Stolen Child” (1889, pp. 1188-89), “Lake Isle of Innisfree” (1890), “Adam’s Curse” (1904) (pp 1190-1), “Easter 1916” (1916/1920, pp. 1194-5), Robert **Frost** (1874-1963), bio, “Mending Wall” (1914), “Home Burial” (1914), “After Apple-Picking” (1914), “The Wood Pile” (1914), “The Road Not Taken” (1916) (1227-1233), “Stopping By Woods on A Snowy Evening” (1923 – p 1237), Ezra **Pound**, bio, “The Garden” (1916), “A Pact” (1916), “Ts’ai Chi’h (1916), “In a Station of The Metro” (1916), “The River Merchant’s Wife: A Letter” (1915) (1296-98), T. S. **Eliot** (1888-1965) bio, “The Love Song of J. Alfred Prufrock” (1917, pp. 1340-43), Wilfred **Owen** (1893-1918), bio, “Anthem for Doomed Youth,” “Dulce et Decorum Est” (1920, pp 1386-7), William Carlos **Williams**, bio, “The Red Wheelbarrow” (1923), “This is Just to Say” (1934) (p. 1274) (35-40 min)
- * **Complete** 4 Harkness DBs: 1) Yeats’s first 3 poems, 2) Frost’s first four poems, 3) Pound & Williams, 4) Owen & Yeats’s “Easter 1916” (45 min)
- * **Group work** : use peer reviews to begin to think through your video script and storyboard. Start with individual viewing of this 13 minute video: [Scripts, Storyboards, and Shot Lists](#) , then begin work on your script (30-60 min)

Wed (10/22)

Homework:

- * **Read** **Yeats** (1865-1939), “Among School Children” (1926, pp. 1200-1202), **Eliot** (1888-1965), “Little Gidding” from *Four Quartets* (1942, pp. 1360-66), ee **cummings** (1894-1962), bio, “my father moved through dooms of love” (1940), **Auden** (1907-1973), bio, “Musée des Beaux Arts,” “In Memory of W. B. Yeats” (1940, pp. 1471-4), Theodore **Roethke** (1908-1963), bio, “Child on Top of A Greenhouse,” “Waltzing With Papa” (1948, p. 1494) (20-23 min)
- * **Complete** 4 Harkness DBs: 1) Yeats & Auden, 2) Eliot, “J. Alfred Prufrock” and “Little Gidding,” 3) Cummings/Roethke, (35 min)
- * **Group work** on video script and storyboard (30-60 min)

Fri (10/24) by 11:59 p.m.

Homework:

- *Mentor check-in by today for quick prelim feedback on script & storyboard
- *Complete video script and storyboard (30-60 min)
- *Read 2nd Novel *Dark Matter* (get through end of p. 64) (60 min)
- * Complete DB on *DM* (10 min)
- * InQuizitive choose one (10-30 min)
- * Catch up Outlook Calendar through end of Week 10

Look Ahead: Revise based on feedback, Start Recording video

Unit 3, Pt 5a: Poetry – Contemporary (1950-Now)

Unit 4, Pt 1b: Novel

Week 11 October 27 – November 02

Revise based on feedback, Start Recording video

Mon (10/27)

Homework:

- * Read Langston **Hughes** (1902-1967), bio, “Theme for English B” (1951), “Dinner Guest Me” (1967) (pp. 1434-5), Elizabeth **Bishop** (1911-1979), bio, “Sestina” (1965, pp. 1520-1) “One Art” (1976, pp. 1527-8) Dylan **Thomas** (1914-1953), bio, “In My Craft or Sullen Art” (1946), “Do Not Go Gentle” (1952) (pp. 1572-3), Gwendolyn **Brooks** (1917-2000), bio, “The Bean Eaters” (1960), “We Real Cool” (1960) (pp. 1587-8), Seamus **Heaney** (1939-2013), bio, “Digging” (1966), “The Forge” (1969) (pp. 1899-1900), Phillip **Larkin** (1922-1985), bio, “The Explosion” (1974), “This Be The Verse” (1974), “Aubade” (1977) (pp. 1657-9) (25-30 min)
- *Complete 4 Harkness Dbs: 1) Hughes & Brooks, 2) Bishop & Thomas, 3) Heaney, 4) Larkin (42 min)
- * Complete Peer response to Fri *DM* from one above you in the roster (10 min)
- * Complete peer review on script/storyboard. Choose different teams (20 min)

Wed (10/29)

Homework:

- * Read Jorie Graham, “I Was Taught Three” (1980) <https://wikipoem.org/2014/07/30/i-was-taught-three-by-jorie-graham/>, Li Young **Lee** “Persimmons,” “Eating Alone,” “Eating Together,” “I Ask My Mother to Sing” (1986), Eavan **Boland**, bio, “The Pomegranate” (1994) (15 min)
- *Read *Dark Matter* (65 - 108) (30-45 min) DB on Fri
- * Complete 3 Harkness DBs: 1) Graham, 2) Lee, 3) Boland (30 min)
- *Group Work on video (30 min)

Fri (10/31) by 11:59 p.m. (Last Day to Drop with a W)

Homework: (lighter load for Halloween)

- *Group Work on video (30 min)
- *Read *Dark Matter* (109-break 137) (35 min),
- * Complete DB *DM* Wed & Fri, peer responses next Wed 11/05 in class (10 min)
- * InQuizitive choose one (10-30 min)
- * Catch up Outlook Calendar through end of Week 12

Look Ahead: Continue recording & editing, add voice-overs and subtitles. Make appt for mentor check-in by Fri

Unit 3, Pt 5b: Poetry – Contemporary (1950-Now),

Unit 4, Pt 1c: Novel

Week 12 November 3 – November 9

Continue recording & editing, add voice-overs and subtitles. Make appt for mentor check-in by Fri

Due Mon (11/03)

Homework:

* **Read** Aracelis Girmay, bio “Kingdom Animalia,” “Elegy,” “Ode to the Little ‘r,’” “To The Husband,” Three Girls, One of Them A Coward Girl,” “& When We Woke” (2011, 9 pgs), Warsan Shire, bio, “Your Mother’s First Kiss,” “When We Last Saw Your Father,” “Birds,” (2011), Danez Smith “Dinosaurs in The Hood” (ekphrastic, 2014 Poetry Foundation), Raych Jackson – “Sestina for a Black Girl Who Does Not Know How to Braid Hair” (2018 Poetry Foundation), Tracey K. Smith “Dusk,” “Refuge” (2018), Brett Bourbon, “The Essentials” (2020) <http://www.thevoicesproject.org/poetry-library/the-essentials-by-brett-bourbon> (25 min)

* **Read** 2nd Novel *Dark Matter* (bottom 137- break on 163) (30 min) DB on Wed

* **Complete** 3 Harkness DBs: 1) Girmay and Jackson, 2) Shire and D. Smith, 3) T.K. Smith and Bourbon (30 min)

* **Group Work** on video (30 min)

Wed (11/05)

Homework:

* **Read** 2nd Novel *Dark Matter* (bottom 163 -215) (60 min)

* **Complete** DM DB *DM* (Mon & Wed), peer response Fri (15 min)

* **Complete** 2 DBs: 1) Top 3 Choices of poem for U3 Poetry Essay & brief topic “aboutness,” 2) What poems did we not talk about, or we didn’t spend enough time on, that you would like to go back to? (20 min)

* **Group Work** on videos (30-60 min)

Fri (11/07)

Homework:

* **Mentor check-in by today**

* **Begin drafting** U3 Poetry Essay (30-45 min)

* **Group Work** on videos (60-90 min)

* **Read** 2nd Novel *Dark Matter* (216-234) (20 min) DB Mon

* **Respond** to the *Dark Matter* posts M 11/03 and W 11/05 to the peer three above you in the roster (10 min)

* **InQuizitive** choose one (10-30 min)

* **Catch up** Outlook Calendar through end of Week 13

Look Ahead: * **Y2 Critiques of Y1 on Mon,** **Videos Final Wed-- Presentation Dry-Run & Critiques with Y1,** U3 Poetry Draft Friday

Unit 3, pt. 6a – Poetry Essay Draft

Unit 4, Pt. 1d: Novel

Week 13 November 10 – November 16

Group Work on All Things Video Presentation – complete by Wed

Mon (11/10) ENGL for critiques Y2 to Y1

Homework:

- *Continue drafting U3 Poetry Essay (30-45 min)
- * Read 2nd Novel *Dark Matter* (235-break 258), (25 min)
- * Complete Harkness DB *DM* Fri/Mon (10 min)
- * Submit assignment for recognition of group's faculty and industry experts (10 min)
- *Group Work on videos (60-90 min)

Wed (11/12) Y1 to critique Y2, Bring Completed Videos to class today (60-90 min)

Homework:

- *Continue drafting U3 Poetry Essay (30-45 min)
- * Read 2nd Novel *Dark Matter* (bottom 258- 289) DB Fri (35 min)

Bring Completed Videos to class Wed (60-90 min)

Fri (11/14)

Homework:

- *Complete and submit 4-5 pg Draft U3 Poetry Essay (45-60 min)_
- * Read 2nd Novel *Dark Matter* (290 – break 315) DB Mon (30 min)
- *Group Revision Work on Videos (45 min)
- * InQuizitive choose one (10-30 min)

Look Ahead:

Required Attendance YOUR EVENT Tues. Extra Credit for attending Y1 event Mon., **U3 Poetry Peer Review Mon, Final by Sat**

Unit 3, pt. 6b – Poetry Essay Draft & pt. 7 - Final

Unit 4, Pt. 1b: Novel

Y1 & Y2 Project Presentation

Week 14 – November 17 – November 23

Mon (11/17)

Homework:

- * Complete peer review of U3 poetry essay (25 min)
- * Read 2nd novel *Dark Matter* (bottom 315-342 end) (30 min)
- * Complete Harkness DB *DM* Fri/Mon (10 min)
- *Group Revision Work on Videos (45 min)

Y1 Presentation Tonight 6-8 p.m., Extra Credit Opp

Tue (11/18)

Your Final Presentation Tonight. No Absences.

Wed (11/19)

Homework:

None

Fri (11/21)

Homework:

***Complete** & Submit U3 Poetry Final SATURDAY by 11:59 p.m.

*** InQuizitive** complete final one (10-30 min)

Look Ahead: THANKSGIVING BREAK BEGINS, BUT YES HOMEWORK

U4 Novel Draft (Sat 11/29), Peer Reviews (Mon 8:55 a.m.), Stats Exam (Mon),
U3 Final (Wed) 12/04 & Reflection Fri 12/06

THANKSGIVING WEEK
November 24 - 30
YES, HOMEWORK!



Unit 4, Pt. 2a: Novel Draft

Homework:

*** Work on U4 Novel Draft due Sat 11/29 by 11:59 p.m. (spend about 30-45 min a day)**

Look Ahead: U4 Peer Review due Mon 12/1, 8:55 a.m., STATS EXAM 3 Mon 12/1

Unit 4, Pt. 2b & 3: Peer Reviews & Novel Final
Unit 5: Self-Reflection

Week 15 December 01 – December 07

Mon (12/01) (Stats Exam 3 today)

Homework:

*** Revise** & submit U4 Novel Draft (45-60 min)

Wed (12/03)

Homework:

***Complete** peer reviews of U4 draft (20 min)

- * **Handwrite** (legibly) a note of thanks, encouragement, challenge (ONE of each category) to the person above and below you in the roster. Ask your peers to hold you accountable next year for one improvement you need to make (it can be the same thing or different for the peers). (8 min)
- * **Complete** one “Thank-A-Teacher” note to an NTN! teacher of your choice. Submit screenshot to assignment as proof. thanks.unt.edu (5 min)
- * **Revise U4 Novel Essay** due Friday (60-90 mn)

Fri (12/05) READING DAY

- * Submit U4 Novel draft by 11: 59 p.m. (90-120 min)

Week 16 December 09 – December 13 Finals Exam
NO FINAL EXAM for ENGL 2341

Monday December 15, 2025 **Grades Due by 4 p.m., Post by December 17**