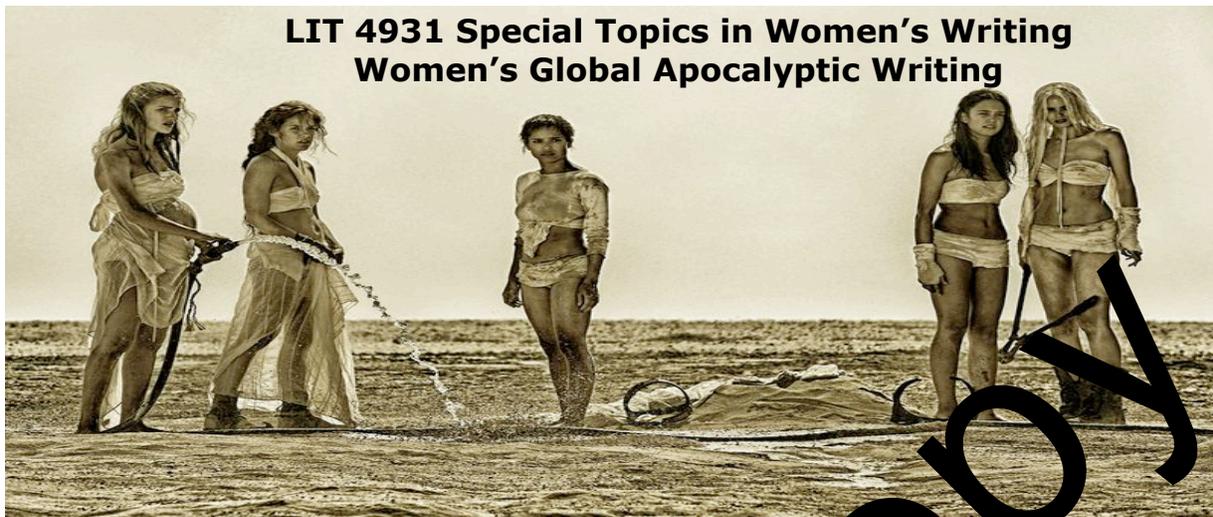


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Professor: Dr. Amy Kahrmann Huseby

Meets by ZOOM: Wed. 2:00-3:15 p.m.

Office Hours: By appointment in ZOOM (email me!)

I will answer all emails to my FIU email within 24 hours, Monday through Friday.

Email: ahuseby@fiu.edu

Please reach out to me!

Join me on Slack – it's a faster, simpler way to communicate. Sign up here, from any device:

<https://join.slack.com/t/lit4931apocal-py2026/signup>

This is a discipline-specific Global Learning course that counts toward your Global Learning graduation requirement.

Welcome to LIT 4931 Women's Global Apocalyptic Writing

In case you haven't heard, the world is on fire and women around the world are writing about it. Stories about disasters—catastrophes both big and small, personal and public—seem to be all around us. We read and hear about them online, we follow them on TV, we share them with our friends; we live through them day to day. There's something in the air right now—wildfires, a general sense of anxiety—that suggests that we live in historic times. Eras of turmoil and accelerating social change like ours, stories, especially novels, are one of the ways a culture make sense of itself. Study the literary products of a given society and they will tell you where that society is coming from and where it's going. This idea will be the starting point for our course and where it's going.

TRIGGER WARNING: The reading in this course includes depictions and language of sexual assault, racism, and other forms of violence. If this sort of imagery and language bothers, offends, or triggers you, this may not be the right course for you.

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This course introduces you to recent apocalyptic fiction written by women. I purposefully picked some novels about viruses, contagions, and pandemics to give us the chance to process the past two years—and to speculate why so many novels anticipated exactly what it feels like to live in a pandemic—but we will cover many other themes this semester that will sound very familiar to you, such as climate change, BLM, and reproductive rights. The novels and short stories we read are not only bleak, however—they also tell of love, joy, friendship, and hope as well. But I should warn you that the overall tenor of these fictions is dark, a clear sign of the times.

My job this semester is to help you learn how to read and respond carefully and critically to women's writing that challenges us to think about what our world is and might become. I will introduce you to many kinds of genres—coming-of-age stories, fantasy, dystopian fiction, and semi-autobiography, to name a few—and supply you with the basic tools of literary analysis to make you smart about the stories, real and fictional, you'll encounter after the course is over. You will learn that stories can be unique and powerful reflections of particular places or historical junctures, and that literature has often been a space where the marginalized find their voice. In the course of your reading, you will become more aware of your own particular social, political, and cultural location, a process that will be aided by reflective and analytic writing. The point of this course is to help you become a more informed reader of stories, films, and other cultural productions, and ultimately an active participant in the discourses that surround you through your own writing.

Table of Contents

Course Description	1-2
Evaluation and course outcomes	3-4
Texts you should buy	4-6
Community Contributions	6-8
How you can succeed in this course	4-8
Frequently asked questions	9-12
What if you're sick or miss class?	9
What if you can't turn work in on time?	9-11
The types of assignments you'll do	9
How you'll learn about assignments	11
How you'll learn about syllabus changes	11
Technology	12
What is academic misconduct?	12-13
What other resources are available?	12-14
Calendar of readings and due dates	15-20

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GLOBAL LEARNING OUTCOMES - By the end of this course, you will be able to:

- o **Global Awareness:** Students will be able to **demonstrate** knowledge of both the interrelatedness and diversity of local, national, and global issues, approaches, trends, and systems relevant to climate change, gender equality, race relations, and their relationships with each other as concepts that involves a variety of global problems.
- o **Global Perspective:** Students will be able to **analyze** distinct and shared global, transhistorical, and intercultural perspectives on climate change, gender equality, and race relations.
- o **Global Engagement:** Students will be able to **evaluate** connections between the local, global, international, and intercultural problems the relationship between sexuality and urbanization raises, and explore solutions to those problems; engage with global problems as they relate to climate change.

Consider pursuing the Excellence in Global Learning Medallion:



Requirements

- ✓ **Courses:** Complete a minimum of four (4) global learning designated courses, with a grade of C or higher.
- ✓ **Activities:** Participate in a minimum number of approved global co-curricular activities.
- ✓ **Capstone:** Complete a substantial original research project and presentation on a global topic; 4 courses of study in one foreign language; study abroad, or global internship.
- ✓ **ePortfolio:** Reflect on the FIU global learning experience in the form of an web page promoting global citizenship.
- ✓ **GPA Requirement:** Achieve a 3.0 final, cumulative FIU GPA at the time of graduation.

All students are eligible to participate in the Global Learning Medallion program--there are even options for fully online students. For more information and to enroll, visit:

<https://goglobal.fiu.edu/medallion>

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General Course Outcomes:

INTERPRETIVE OUTCOMES:

Evaluate texts in diverse cultural contexts using critical and formal approaches

- o articulate familiarity with different genres of 19th-century writing
- o generate claims about narrative adaptations as cultural and social projects
- o express how literature carries cultural and social values that emerge out of their historical contexts
- o demonstrate critical reading skills, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values
- o recognize genre expectations for a variety of forms
- o demonstrate textual analysis and comprehension on a variety of texts
- o extrapolate from theoretical and critical conversations to offer original interpretive insights
- o reflect on and assess applicability of approaches to texts and your own lives

WRITING OUTCOMES:

Write interpretative arguments of texts using those approaches

- o become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- o select, narrow, and focus topics for argumentative, critical, and interpretive writing
- o generate and organize ideas for argumentative, critical, and interpretive writing
- o use textual evidence effectively
- o demonstrate the conventions of academic writing
- o find, evaluate, read and incorporate (summarize, attribute, paraphrase) secondary sources
- o demonstrate proper citation of sources, avoiding plagiarism
- o revise and edit written projects for ideas, organization, logic, as well as lower-order concerns, such as grammar

What texts should you buy?

BE AWARE: If possible, please **purchase these exact editions** of the texts. If you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, **the text itself might be different from what we are reading.** If the cover is different, that's OK. As long as the ISBN is the same, the text will align with what we are reading. If you purchased the Panther Book Pack, the editions should be the same.



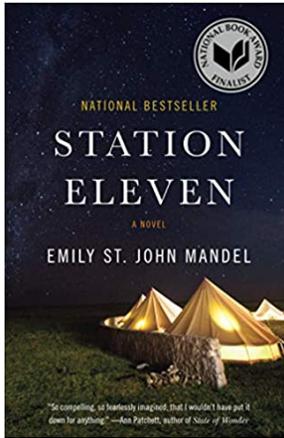
Daylight Come

Author: Diana McCaulay

Publisher: Peepal Tree

ISBN: 9781845234706

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Station Eleven

Author: Emily St. John Mandel

Publisher: Knopf Doubleday

ISBN: 9780804172448

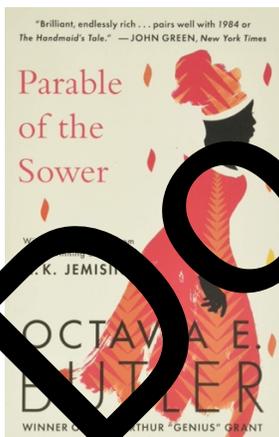


Severance

Author: Ling Ma

Publisher: Picador

ISBN: 9781250214997



Parable of the Sower

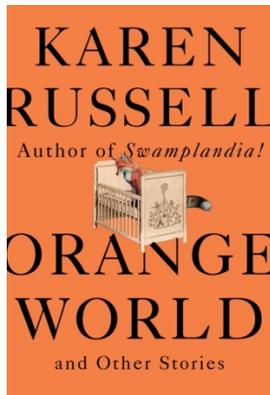
Author: Octavia Butler

Publisher: SOHO

ISBN: 9781472263667

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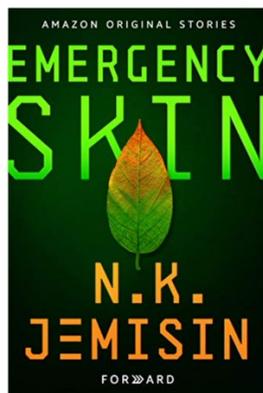


Orange World and Other Stories

Author: Karen Russell

Publisher: Vintage

ISBN: 9789525566076



["Emergency Skin"](#) (link to download the story on Amazon)

Author: N. K. Jemisin

Publisher: Amazon Prime

This short story was commissioned as part of Amazon Prime's Kindle short story series. It can only be downloaded from Amazon. It is **free to Prime users**, but costs \$1.99 if you are not. It is not available in print and could not be included in the Panther Book Pack.

What texts will be provided to you on Canvas?

All other texts will be provided to you on Canvas and in Perusall as scanned Adobe (.pdf) files or through internet links. On the course calendar, Canvas texts and websites are indicated in parenthesis, like so (C) or (W).

Prerequisites: ENC 1101 and ENC 1102. I also strongly recommend that students have taken ENG 2012 Approaches to Literature in preparation for upper division (3000- and 4000-level) English Literature courses.

BE AWARE! This course is **reading and writing intensive**. This term, you will write on a weekly basis, either short responses or longer essay assignments. One of the major goals for this course is to strengthen your writing skills. Writing often is the way to do that. If you are used to waiting until the night before a paper is due to write your draft, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in successful work, is to work on your projects a little bit each day.

COMMUNITY CONTRIBUTIONS AND PROFESSIONALISM POLICIES

How will you succeed in this course?

- 1) **Community contribution is key to your learning.** Everyone contributes to the success of this course. Bringing your texts to class, completing your reading in advance, keeping notes on your reading, and preparing to pose questions and offer interpretations during discussion all count as community contributions. **See the Community Contributions document (below) for suggestions about how you can contribute.**
- 2) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. You will read approx. 100 pages per week (that's about 1/5th the reading of graduate seminar and well within range for 4000-level course). Reading ahead and taking notes as you read is always recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in the text*, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for the text*.
- 3) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you "know" is right. Rather, arguments often about helping others explain an important point, entering a conversation, or helping others *help us* to understand the point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

Useful techniques to enhance your community contributions:

- **prepare at least one comment or question** about the week's reading for each discussion session
- **write your questions down** and come prepared to raise your ideas in discussion.
- when you talk, **address your comments to the whole class**, not just to me.
- **identify suggestions** for things you would like to discuss (e.g., confusing passages, key terms).
- feel free to **ask questions** if something is unclear.

How to prepare for learning:

- **the text is your evidence** to back up your argument and claims
- prepare for discussions by **identifying specific examples** from the reading
- identifying this **textual evidence** will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

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COMMUNITY CONTRIBUTIONS

Community contributions are an opportunity to perform an act of intellectual curiosity, kindness, or engagement that not only benefits your own learning but that of others. What are community contributions? Essentially, they are opportunities for you to “do a thing” for the class.

Community contributions might include:

- Asking substantive interpretive questions during discussion. If you're not sure how these are different from just any old question, ask me.
- Identifying several moments in a text that we are reading and directing the class's attention to those during discussion. Offer a close reading of one or more of these moments relevant to the topic in class.
- Offering to serve as the speaker during class presentations for your small group.
- Offering to serve as the notetaker in GoogleDocs during small group work.
- Offering to identify quotations in the text your group is discussing and to bring them up in discussion as examples.
- Taking notes every day and posting them online for everyone in class to see (you might do this on Slack, Canvas, or GoogleDocs, for example).
- Starting a community GoogleDoc in which everyone in class can add notes in real time as you listen and work in class. By the end of the term everyone will have a massive note archive.
- Posing additional questions and extending the class discussion throughout the week on blogs and in Perusall, rather than only when we meet as class or when these assignments are due.
- Locate additional research materials on class topics for the rest of the class. These might include websites, videos, books, films, or songs. Circulate that information through Twitter, on Canvas, or by email to everyone.

Community contributions are worth 10% of our total grade for this course. To assess these, you should keep track of how you contribute to our learning community. **I will not keep track of how you contribute to the class. That is your responsibility.** When you write your Community Contribution Reflections, you will detail how you have contributed to the course and provide evidence of those contributions. You will be asked to submit three (3) brief reflections this term in which you detail your community contributions and justify your grade for the course. More details on these reflections will be provided in a separate document.

I emphasize and require an environment of mutual respect in our class. To help build an environment of mutual respect in the classroom:

- Please read the [Class Community Ground Rules](#) (in Reading folder on Canvas).
- Come to class with a positive attitude, respect for your class-mates and our discussion, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.
- Remember that respect extends both ways: from me to you and from you to me. I respect my students, and I anticipate that you will respect me and my decisions in return.

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Frequently Asked Questions

What if I'm sick or miss Monday discussion? (ABSENCES)

We will meet by synchronous remote through ZOOM this term once each week. ZOOM provides me with a report of those who attend each class meeting. We only meet as a class weekly for 1.25 hours. So, **missing more than two (2) class discussions represents a substantial percentage of this learning course** and will result in deductions to your Professionalism & Class Contributions Grade. Our Zoom meetings will offer opportunities to ask questions about assignments, explore alternative readings with your classmates, and interact with me about course content and learning objectives.

Discussion is a substantial space for learning in this course. Missing discussions risks missing course content that you will need later in the course to complete assignments. In order to understand the Blog assignments, Perusall annotations, and Final Projects, you will need to attend discussions or there will be gaps in your learning and your understanding of what's expected of you. Our ZOOM meetings will provide you with foundational knowledge and analysis that will help you to succeed on your assignments. Ultimately, however, your education is your responsibility and the choice is yours.

Blog Posts: You will write four (4) blog posts this term, a minimum of 100 words, each of which will include a key word, context for how you arrive at that key word based on our course readings, textual evidence with analysis, and at least two strong interpretive questions. Half of the assignment will include a detailed response to a classmate. Explicit, detailed instructions can be found in Canvas.

Perusall Annotations: You will collaboratively annotate 3 scholarly articles with your classmates using the www.perusall.com website tool. More information about these assignments can be found in the Collaborative Annotate Guide in Canvas.

Final Paper/Project: Your final project will involve a choice of either a 8-10 page thesis driven literary analysis essay OR an alternative creative project accompanied by an artist's statement and project proposal. Detailed information about these options can be found under the Assignment instructions in Canvas.

What if I fail the P3 app or catch COVID (ABSENCES)?

1. Familiarize yourself with all FIU policies regarding the [COVID repopulation](#) as they relate to you as a student.
2. If you fail the P3 app or catch COVID, it is your responsibility to contact the COVID Response Team (CRT). You may do so by completing the P3 app or by calling 305-348-9119. Faculty may not report this information themselves as the CRT cannot act on second-hand information. Also, by contacting the CRT you can request a letter to excuse their absence from class. You are responsible for providing that letter to faculty.
3. As always, you are responsible for providing me (faculty) with information about your absence and work within the late submission policies for any work in this course missed during an excused absence. Missing excessive days due to excused absences may still lead to failure of the course or an incomplete grade.

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Will there be makeup work if I miss more than my two (2) free absences or have excessive absences because I caught or was exposed to COVID (ABSENCES)?

Since much of this course is discussion based (Zoom meetings, Perusall assignments, Blog Posts), the learning value of those assignments decreases when you are not present to participate. There is no way to recreate a course discussion on an individual basis. There is some limited extra credit available in this course, but do not rely on that to earn a passing grade. Extra credit is capped at an extra 10% of your total grade for this course.

Therefore, if you contract COVID and believe you will be recovering for an extended period of time (e.g., more than 3 weeks or 1/5 of the course), reach out to me. There are options for a [medical petition](#) to drop courses at FIU or have those grades removed from your transcript. You might want to consider dropping or withdrawing from the course until you are fully recovered. If you choose to stay in the course, I will do my best to work with you to help you catch up if possible. Please be aware that in many cases in this course, however, work is not possible to catch up once the rest of the class has moved on due to the community, collaborative, discussion-based nature of our course.

If I am absent from ZOOM meetings, do I have to tell you why? (ABSENCES)

Again, as long as you don't have more than **two (2) absences** from our Monday Zoom meetings this term, then you are free to use those two absences however you need without providing me with details. If you anticipate that your personal issue will last longer than the **two (2) allowed absences**, then email me so we can consider your options. Beyond these two (2) allowed absences, FIU attendance and COVID policies will be enforced. That means you must provide a doctor's note, evidence of religious observance, evidence of a death in the immediate family, or a letter from the COVID Response Team (CRT) to have the absence excused. These FIU approved absence reasons do not require you to detail the cause of absence (specific medical conditions, whodied, etc.), only provide the evidence as appropriate. You will be required to complete makeup work equivalent to the 1.25 hours of discussion you missed if you exceed the two (2) allowed absences without an FIU approved excuse. More than two (2) absences for our Monday discussions in this course without an FIU approved excuse can result in a failing grade for the course.

What if I can't turn work in on time? (LATE WORK)

You will do a lot of writing in this course. **I am always open to and generous with allowing extensions IF you contact me in advance of the deadline.** Once the deadline passes, if you haven't reached out to me, then rules for late work will be applied (see below). If you turn in no work for an assignment, the assignment will receive a zero. Canvas automatically applies a zero once a deadline passes; however, I can override any grade if you turn work in late. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment.

OK, but what if I still turn in late work? (LATE WORK)

Once the deadline passes, if you have not reached out to me for an extension then rules for late work will be applied. If you do turn in late work without an extension, then **a one half letter grade deduction per day late will be applied (e.g., if the work is two days late, you would drop from an A to a B)**. What this means is that, **once an assignment is more**

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than 20 days late, the assignment is no longer eligible to earn any points (20 days X .5 grade = 100 points lost). It's always better to turn in something rather than have a zero in the gradebook. Zeros on the Perusall reading assignments can especially hit your grade hard in this class, so make time to do your reading.

What if I have a technology glitch or lose power while submitting work? (SUBMITTING WORK)

First, it is ultimately your responsibility to submit your work on time. If you anticipate that you might encounter a technology glitch at the last moment or there's a storm coming and you know that your power tends to go out, the logical thing to do would be to plan ahead to turn that work in before the deadline. Do not wait until the last minute. That said, if you do experience an issue with technology and are worried about whether I will receive your work, you always have my permission to email me an assignment at my FIU email address. Always. Email it to me immediately and then work out the technology issue later. Better on time and emailed than late.

What if I turn in an assignment and find a mistake? (SUBMITTING WORK)

I have configured our Canvas settings to allow you to edit work that you turn in. As long as I haven't already graded your work, you are welcome to delete and upload new work or make changes in discussion boards. Once your work is graded, then further changes will have to be discussed with me by email. I do not allow revisions to the Final and there is no midterm paper in this course. Perusall and the discussion boards where you will submit your blog posts will remain open and accessible to you all term.

What kind of assignments should I expect to see? (ASSIGNMENTS)

There are no exams or quizzes in this course. There will be short writing assignments in the form of blog posts (4) and annotations using Perusall (3). As a 4000-level literature course, this course is considered "writing intensive." That means you must complete one long paper with several prep steps. In this course, you will craft a Final Paper in several steps over the course of the second half of the term. The Final Paper instructions are already posted and visible to you in Canvas. You can read the Final Paper instructions now. You will be informed of the expectations and instructions for all assignments well in advance of the due date. All assignment instructions for this term are posted in Canvas under the Assignments tab/folder. You are always welcome to ask me questions about assignments during class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

How will I find out about assignments and changes to the syllabus? (ASSIGNMENTS)

Assignment instructions are available in the Canvas modules. Often assignments and instructions will be delivered simultaneously via email and in Canvas announcements. Reading my emails/announcements and being prepared for class with any materials you receive is your responsibility. I send out a Weekly Newsletter every Monday of the course to remind you of what's coming up and what we're working on. Weekly assignments and preparation for class (this includes having the books or laptop for reading the texts) count toward your community contribution and professionalism grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to

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your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!

How will I turn in assignments? (ASSIGNMENTS)

All assignments in this course will be turned in either on Canvas or through the Perusall application. You will need to sign up for a free Perusall account using your university email address. Perusall annotations will be completed in the Perusall application. **Use course code HUSEBY-9K8HU upon registration.** All other assignments will be turned in on Canvas in a designated dropbox or discussion board for the specific assignment. Assignments in this course are always due by 12 midnight (will show 11:59 PM) of the due date listed in the Course Calendar (below). You are **always** welcome to turn in work early, however.

When and how will my work be graded? (ASSIGNMENTS)

All assignments will be graded within fourteen (14) business days of the due date. Each assignment will be graded via an attached rubric in Canvas that lays out the criteria and expectations. I teach four courses with 100+ students, so I ask that you wait until this time lapses before reaching out to ask whether your work has been graded yet.

Do I have to have my camera on during ZOOM discussions? What about internet problems and using my cell phone for assignments? (TECHNOLOGY)

In keeping with my comments above about an environment of mutual respect, I ask that you turn on your camera during class meetings, if possible. If you need to step away for a moment to use the restroom or deal with family needs, you're welcome to turn off your camera. I ask that you turn your camera on for the entirety of our meeting, but I also understand that some students have living conditions that they would prefer not to share.

If you have difficulty with your internet or other technology, please email me to communicate that difficulty. You can then reach out to Canvas support or your internet provider to address the issue. I strongly recommend that you complete course work on a laptop, tablet, or other computer, rather than your cellular phone. The quantity of reading and writing in this course will make completing your work on a cellular phone difficult.

And what if I join the class late in the term? (ADDING THE CLASS LATE)

If you join the course after the first day of the term, it is your responsibility to reach out to me immediately to let me know if you will need additional time to catch up any work from the first days of class. We begin working immediately and do not have time to slow down. Those who join late must take responsibility for catching up. Once you contact me, I will always give you a few days to complete work you've missed in the first days of class. However, joining the course late does not give a student *carte blanche* to turn in every subsequent assignment late. It's your responsibility to get caught up, keep up with deadlines, and to move forward with the rest of the course at the pace detailed in the Course Schedule.

ABOUT PLAGIARISM - What is academic misconduct? How do I avoid it? (tl/dr: DON'T DO IT!)

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an

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equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another’s work without any indication of the source and the representation of such work as the student’s own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author’s name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author’s name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

What other resources are available to you as a student at FIU?

Disability Resource Center: I am committed to providing equitable access to learning opportunities for all students who recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students. If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 100.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your active contributions to and success in this course.

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Digital Accessibility Resources: Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

Violence and Harassment Resources: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Confidential by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

FIU COVID Repopulation Information: <https://repopulation.fiu.edu>

Crisis Resources: You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University. In addition to campus programs and services, additional resources are available in the community.

CAPS Modesto Maidique Campus
UHSC 270
305-348-2277

CAPS Biscayne Bay Campus
WUC 320
305-919-5305

Food insecurity resources:

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus
DM 16
305-348-0995

Biscayne Bay Campus
WUC 307
305-919-5620 Ext. 4

*****In closing, my cat Mulligan wants to remind you of where you can find the answers to many of your urgent questions this term*****



LIT 4931: Schedule of Discussions and Readings

T = Text you purchase C = Text on Canvas W = Text on a website

All assignments are due by 12 midnight on the due date listed. Each week there will be readings for our Zoom meetings and readings that you'll need to complete in order to finish the assignments in Canvas.

MODULE 1: APOCALYPTIC TIME

Week 1: Introductions

Jan. 10

ON CANVAS & ZOOM DISCUSSION:

Greetings, Introductions, Syllabus

READING FOR NEXT WEEK:

(1) Maren Tova Linett, "[Viewing Literature as a Lab for Community Ethics](#)" (W; C)

Week 2: Apocalyptic Time

Jan. 17 – MLK DAY: NO CLASSES, FIU CLOSED FOR HOLIDAY

Tues., Jan. 18

DUE: Introduction (C)

Syllabus Quiz (C)

Lesson: Introduction to "close reading" and noticing "textual echoes" (C)

READING FOR NEXT ZOOM DISCUSSION:

(1) Diana McCaulay, *Daylight Come* (pp. 1-96; T)

Sunday, Jan. 23

DUE: Practice Blog Post on Linett (C)

Blog Post Rubric Calibration Exercise (C)

Week 3: End Times

Jan. 24

Lesson: Authorial intention vs. textual evidence and historical context (C)

TODAY'S ZOOM DISCUSSION:

(1) Diana McCaulay, *Daylight Come* (pp. 1-96; T)

READING FOR NEXT ZOOM MEETING:

(1) Diana McCaulay, *Daylight Come* (pp. 97-194; T)

(2) Livio Dobrez, "The Culture of Endings" (C)

Sunday, Jan. 30

DUE: Perusal #1 on Livio Dobrez, "The Culture of Endings" (C)

Week 4: Time's Up

Jan. 31

Lesson: Components of a Thesis (C)

Lesson: Introductory Paragraphs: best practices (C)

TODAY'S ZOOM DISCUSSION:

Diana McCaulay, *Daylight Come* (pp. 97-194; T)

READING FOR NEXT ZOOM DISCUSSION:

(1) Alexandra Kleeman, "You, Disappearing" from *Guernica* (C)

(2) Elizabeth Bear, "Bullet Point," from *Wastelands: The New Apocalypse* (C)

Sunday, Feb. 6

DUE: Blog Post #1 on McCaulay (C)

MODULE 2: APOCALYPTIC UTOPIAS Week 5: Vanishing Acts

Feb. 7

Lesson: Summary v. Analysis (C)

Lesson: MEAL Plan: building body paragraphs (C)

TODAY'S ZOOM DISCUSSION:

(1) Alexandra Kleeman, "You, Disappearing" from *Guernica* (C)

(2) Elizabeth Bear, "Bullet Point," from *Wastelands: The New Apocalypse* (C)

READING FOR NEXT ZOOM DISCUSSION:

(1) Emily St. John Mandel, *Station Eleven* (Chs. 1-26, pp. 3-164)

Sunday, Feb. 13

DUE: Community Contribution Reflection #1 (C)

Week 6: Players, Prayers, and Plague

Feb. 14

Introduction to Final Paper assignment

TODAY'S ZOOM DISCUSSION:

(1) Emily St. John Mandel, *Station Eleven* (Chs. 1-26, pp. 3-164)

READING FOR NEXT ZOOM DISCUSSION:

(1) Emily St. John Mandel, *Station Eleven* (Chs. 27-55, pp. 165-333)

(2) Kirsten Bussi re, "Survival is Insufficient" (C)

Sunday, Feb. 20

DUE: Perusal #2 on Kirsten Bussi re, "Survival is Insufficient"

Week 7: Nostalgic Collective Fantasies

Feb. 21

TODAY'S ZOOM DISCUSSION:

- (1) Emily St. John Mandel, *Station Eleven* (Chs. 27-55, pp. 165-333)
- (2) Kirsten Bussi re, "Survival is Insufficient" (C)

READING FOR NEXT ZOOM DISCUSSION:

- (1) Ling Ma, *Severance* (Chs. 1-10, pp. 1-130; T)
- (2) Jessica Wildfire, "We're Starting to Feel Like There's Nothing Left to Lose" from *An Injustice Magazine* (C; W)

<https://aninjusticemag.com/were-starting-to-feel-like-there-s-nothing-left-to-lose-e97947732b1a>

Friday, Feb. 25

DUE: Blog #2 on Mandel (C)

Week 8:

SPRING BREAK: Monday-Saturday, February 28-March 5, 2022

MODULE 3: APOCALYPTIC CAPITALISM

Week 9: Apocalyptic Labor

Mar. 7

TODAY'S ZOOM DISCUSSION:

- (1) Ling Ma, *Severance* (Chs. 1-10, pp. 1-130; T)
- (2) Jessica Wildfire, "We're Starting to Feel Like There's Nothing Left to Lose" from *An Injustice Magazine* (C; W)

<https://aninjusticemag.com/were-starting-to-feel-like-there-s-nothing-left-to-lose-e97947732b1a>

READING FOR NEXT ZOOM DISCUSSION:

- (1) Ling Ma, *Severance* (Chs. 11-26, pp. 131-291; T)

Sunday, Mar. 14

DUE: 4-6 Craft Body paragraphs for Final Paper (C)

Week 10: Consumers and Consumed, part 1

Mar. 14

TODAY'S ZOOM DISCUSSION:

- (1) Ling Ma, *Severance* (Chs. 11-26, pp. 131-291; T)

READING FOR NEXT ZOOM DISCUSSION:

- (1) Judy Budnitz, "Dog Days," from *Flying Leap* (C)
- (2) H. N. Janzen, "No Man is a Promontory," from *Fractured: Tales of the Canadian Post-Apocalypse* (C)

Sunday, Mar. 20

DUE: Community Contribution Reflection #2 (C)
Blog Post #3 on Ma (C)

Week 11: Consumers and Consumed, part 2

Mar. 21

TODAY'S ZOOM DISCUSSION:

- (1) Judy Budnitz, "Dog Days," from *Flying Leap* (C)
- (2) H. N. Janzen, "No Man is a Promontory," from *Fractured: Tales of the Canadian Post-Apocalypse* (C)

READING FOR NEXT ZOOM DISCUSSION:

- (1) Karen Russell, "The Gondoliers," from *Orange World and Other Stories* (T)
- (2) Karen Russell, "The Tornado Auction," from *Orange World and Other Stories* (T)
- (3) Karen Russell, "The Bad Graft," from *Orange World and Other Stories* (T)

Sunday, Mar. 27

DUE: Draft outline of Final Paper (C)

MODULE 4: APOCALYPSE NOW
Week 12: Climate Catastrophes

Mar. 28

TODAY'S ZOOM DISCUSSION:

- (1) Karen Russell, "The Gondoliers," from *Orange World and Other Stories* (T)
- (2) Karen Russell, "The Tornado Auction," from *Orange World and Other Stories* (T)
- (3) Karen Russell, "The Bad Graft," from *Orange World and Other Stories* (T)

READING FOR NEXT ZOOM DISCUSSION:

- (1) Octavia Butler, *Parable of the Sower* (Chs. 1-13, pp. 1-149; T)
- (2) Jayna Brown, "Our Place is Among the Stars: Octavia E. Butler and the Preservation of Species" (C)

Sunday, Apr. 3

DUE: Perusal of Jayna Brown, "Our Place is Among the Stars: Octavia E. Butler and the Preservation of Species" (C)

Week 13: Of Guns and Gated Communities

Apr. 4

TODAY'S ZOOM DISCUSSION:

- (1) Octavia Butler, *Parable of the Sower* (Chs. 1-13, pp. 1-149; T)
- (2) Jayna Brown, "Our Place is Among the Stars: Octavia E. Butler and the Preservation of Species" (C)

READING FOR NEXT ZOOM DISCUSSION:

- (1) Octavia Butler, *Parable of the Sower* (Chs. 14-25, pp. 150-329; T)
- (2) On forced mass migrations (W):
<https://www.propublica.org/article/climate-change-will-force-a-new-american-migration>
- (3) The great climate migration has begun (W):
<https://www.nytimes.com/interactive/2020/07/23/magazine/climate-migration.html?referringSource=articleShare>

Sunday, Apr. 10

DUE: Full Draft of Final Paper for Digital Peer Review (C)

Week 14: Of Fires and Climate Migration

Apr. 11

TODAY'S ZOOM DISCUSSION:

- (1) Octavia Butler, *Parable of the Sower* (Chs. 14-25, pp. 150-329; T)
- (2) On forced mass migrations (W):
<https://www.propublica.org/article/climate-change-will-force-a-new-american-migration>
- (3) The great climate migration has begun (W):
<https://www.nytimes.com/interactive/2020/07/23/magazine/climate-migration.html?referringSource=articleShare>

READING FOR NEXT ZOOM DISCUSSION:

- (1) N. K. Jemisin, "Emergency Skin" (C)
- (2) How the rich plan to rule a burning world (W):
<https://redflag.org.au/node/6974>
- (3) Paris Marx, "Elon Musk is Planning for a Climate Apocalypse" from *Jacobin Magazine* (C, W): <https://jacobinmag.com/2020/01/elon-musk-climate-apocalypse-tesla-spacex>

Sunday, Apr. 17

DUE: Blog #4 on Butler (C)

DUE: Comments returned to your digital peer review partner (C)

Week 15: Old Earth, New Earth

Apr. 16

TODAY'S ZOOM DISCUSSION:

- (1) N. K. Jemisin, "Emergency Skin" (C)
- (2) How the rich plan to rule a burning world (W):
<https://redflag.org.au/node/6974>
- (3) Paris Marx, "Elon Musk is Planning for a Climate Apocalypse" from *Jacobin Magazine* (C, W): <https://jacobinmag.com/2020/01/elon-musk-climate-apocalypse-tesla-spacex>
- (3) Course Wrap Up & Evals

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Friday, Apr. 22 at 11:59 p.m.*

Due: Final Paper (C)

Due: Community Contribution Reflection #3 (C)

Due: All course extra credit & extensions (C)

***Note:** This final deadline for work in this course is firm and not available for extension. In order to submit course grades by the faculty deadline, I must have all work submitted by Friday, Apr. 22 at 11:59 p.m. Any work submitted after this final deadline will not be included in your course grade.

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FINAL PROJECT ASSIGNMENT

Due Dates: See Course Calendar for due dates on Project Proposal, Paper, and/or Alternative Assignment. Papers and written elements will all be submitted through Canvas.

This project will build on the analytical and composition skills that we develop throughout the semester. It is the equivalent of your final exam, an opportunity to demonstrate what you've learned this term and your original thinking and interpretation of the texts we've read. You have two options for this assignment.

OPTION 1 - PAPER: You can write an **8-10 page thesis-driven paper** that relies heavily on textual evidence to support your claim. This paper would largely be a critical analysis of the literature (poems, fictional narratives, not the scholarly articles). The argument (thesis) will be of your own design and development. In other words, you will generate your own prompt if you choose to write a paper for your final assignment in this course. You may choose to write about any of the literary texts we've read this term. You are allowed to write a comparative argument of multiple texts. If you choose, you may briefly support your claims with outside scholarship on the text or themes you're addressing. You are not required to do so. Your paper can entirely be a work of close reading and analysis of the literature.

If you choose this option, you will need to schedule a time to meet with me (email me please) early in your process to talk through your provisional thesis. If I don't hear from you to schedule this meeting by the end of October, I will assume you're choosing Option 2 – Alternative Project.

OPTION 2 – ALTERNATIVE PROJECT: You may plan and develop an **Alternative Project**. An alternative project will have several elements to it, but the benefit is that it gives you more room to represent your thinking using other talents you may possess and prior knowledge, in addition to writing about that work in relation to the content of this course.

Requirements for Alternative Project:

1. Your project must engage with the material for the semester and display significant critical analysis and investment of attention. That means you do need to have a thesis.
2. Proposal and Approval: See assignment below.
3. Meta-discussion/Artist's Statement: See assignment below.
4. OPTIONAL: Presentation/performance in class. Not required, but this will vary according to the project.

Possible Ideas for an Alternative Project:

- Write an extra chapter for a novel, mimicking the style of an author in this course and resolving a particular issue.
- Write and perform a song for the class. Then give a presentation in which you explain the lyrics and how the song relates to the texts in our course.
- Write the diary of one character. (10+ pages)
- Write a parody of one of the literary text's we've read this term (10+ pages).
- Write a short story using the style of one author from the semester (10+ pages).
- Write and perform a detailed news segment or documentary on an event in a novel or about a non-fiction aspect during the time period (consider a PBS Frontline episode).
- Write a chapbook of poems inspired by/addressing the texts. (At least 15 poems with explanations)
- Draw a graphic novel of a chapter, scene, or reimagining of a text.

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- Animate a scene from a text using software.
- Create a digital illustration of the scenes in a narrative we've read this term.
- Create a graphic/digital essay.
- Create a website that offers close readings (analysis) of various elements of the text. For example, you might create a website based on *Dracula* that takes up the material objects (journal notes, recordings, Mina's typewriting) and visualizes these to offer a reading of the novel.
- Create posters/visual art for one key word addressed by the texts this semester.
- Create a radio documentary or podcast (This American Life or Serial, for example).
- Create a diorama or scale model of a location from one of our texts.
- Create an original photography or artwork series inspired by the texts, including an explanation of each piece's significance. (Ideas: mobile, clay statue, paper dolls, puppet theater, portrait, landscape, poster, book cover, collage) (You and I will determine the quantity together.)
- Research location and time period of one text and create a magazine (including articles, advertisements, editorial pages, etc.), or other publication from that time period.
- Identify and map all of the locations in a text using GIS (Global Information System software). Then write an explanation of how one might interpret this visualization of the text. See, for example, the website Authorial London: <https://authorial.stanford.edu>
- Create a travel book for the semester's texts, including hand-drawn or photographic images of locations, characters encountered, and tourist locations.

REQUIREMENTS:

Proposal Assignment (Graded): Due FRIDAY, NOV. 5TH uploaded to Canvas by 12 midnight if you choose to create an Alternative Project instead of the Final Paper option. This deadline is FIRM, as is the project once you submit this proposal. If you want to change your project significantly (e.g. you propose a graphic novel but decide later you want to write a new chapter as a film manuscript), you must re-submit another full proposal for approval.

Your proposal must include each of the following:

1. The proposal title and the student's name
2. Summary of Project (2-3 pages double spaced)
 - a) synopsis of the proposed project. What will you create, what methods will you use (medium, techniques, etc.)?
 - b) justification for your selection of final product (why are you choosing this form? How does this project best express your interpretive and analytical abilities with the text? What SPECIFICALLY are you arguing, examining, considering? Think of this as an intro paragraph to a paper, with background information, thesis, and explanation of process.
3. Potential significance of the work/rhetorical purpose of the product. (1-2 pages double spaced).
 - a) statement of specific aims and objectives: goals for personal achievement and rhetorical outcome of the project.
 - b) Demonstrate the feasibility and potential technical difficulties and/or limitations.
 - c) Description of the presentation format. (In-class, online, etc.)

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*After I read the proposals, we will determine together the **quantity and scope** of your project and develop an individualized contract and rubric for your project. Doing so might require us to schedule time to meet and conference about your project.*

Meta-discussion/Artist's Statement Assignment (Graded): Due December 3rd uploaded to Canvas by 12 midnight (2-3 pages double spaced). You must turn in a **report** arguing for your motivation, rhetorical approach and justification for the project (form, rhetorical purpose, etc.). Include your experience of creating it, goals met/exceeded/failed. Include any other relevant aspects of the project. Your project will not speak for itself. This is where you explain your critical thinking skills, present your thesis and evidence. Evidence means you should be offering close readings of the text(s) you engage in this Artist's statement. If you make a physical object, take photographs of that object from many angles and include those images at the end of your Artist's Statement.

Depending on the nature of your Alternative Project, you may need to choose a time to perform or present in class during the final weeks of our term. If your Alternative Project is not a performance but an object (recording, poster, diorama, etc.), you must physically show me the work on the last day of class, December 5th. That said, I will not keep these objects simply because I cannot carry them all home. Instead, I've asked you to include a series of photographs of any physical objects at the end of your Artist's Statement.

If you choose to write the Final Paper only, it is also due on the last day of class, December 3rd, uploaded to Canvas by 12 midnight in Word (.doc or .docx format).

This assignment is an opportunity to be creative and embrace other talents you might have as part of your interpretive process. Embrace it! I'm excited to see what your thinking will create.

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Collaborative Annotation Guide

Dr. Amy Kahrman Huseby

Literature classes involve active and close reading and lively discussion about the texts we read together. Learning in a literature class is collaborative and conversational! So we will take advantage of our online environment to discuss our texts virtually *around the texts themselves* on the platform [Perusall](#), which you will access through the Perusall website. You will need to sign up for a free account.

For most of the classes (see Syllabus) you will be annotating and discussing the scholarly texts we read together “in the margins” of your reading, offering explanations, asking questions, offering interpretations, adding additional insights, making connections, and responding to one another’s ideas. For our longer texts, we will conduct our discussions as blog posts in a Canvas Forum rather than on Perusall, since novels and dramas can be a bit too long to read online (see below). You will need to register for a free Perusall account.

If you are a student in LIT 4931 Women’s Global Apocalyptic Writing, use course code **HUSEBY-9K8HU** when you register for your account.

What is an annotation?

An annotation is a comment or a question tied to a particular word, phrase or section of the literary text we are reading. Annotation is “capturing” your thinking about what you read as you read it. Many of you might do this already when you write in the margins or take notes as you read. Annotating thoughtfully promotes active reading and helps you develop your critical reading skills.

What does “annotating thoughtfully” mean?

Effective annotations deeply engage elements of the texts we are reading. Your goals in annotating each reading assignment are to stimulate discussion by posting good questions and/or comments; to engage in close reading by offering your thoughts about and interpretations of textual details; to help clarify difficult parts of the reading by providing explanations or insight into context; and to help others by addressing their questions or confusions. See “What should an annotation do?” below for more.

How do I add annotations?

You can start a new annotation thread in Perusall by highlighting text and then asking a question or posting a comment. You can also add a reply or comment to an existing thread. Each thread is like a chat with one or more members of your class, and it happens in real time. Because of this, you’ll want to annotate as you read each text and not wait until the “deadline.” To help you connect with classmates, you can “mention” a classmate in a comment (by @name them) or question to have them notified by email (they’ll also see a notification immediately if online), and you’ll also be notified when your classmates respond to your questions. Perusall itself will give you a little “tour” when you first start using it so that you can learn your way around. Take a look at the [Getting Started Guide](#) on the Perusall website for more tips.

When should I write my annotations? Check the Course Schedule in the Syllabus to see whether the class involves a Perusall Annotation component or a Blog post on Canvas. The deadline for both kinds of assignments is by the start of class on the due date. However, the goal is to annotate

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the text together so that you can help one another better understand and interpret it, so you can go ahead and start adding comments and questions as you read. In fact, I strongly recommend that you read and annotate simultaneously. Try not to wait until the last minute, because it is likely you will run out of time and not benefit from the collaborative nature of the annotation process. We will likely discuss readings in our ZOOM meetings before the annotations have their final due date for grading. This is because, after having discussion with your classmates, you will likely want to revise or add to your annotations. After the lesson/discussion, return to the reading and engage with the material again now that you know more about its context. I will frequently ask you some questions about the text in my lesson for the day; these might give you some inspiration for new annotations. Reply to other people's comments and questions. You should plan to spend at least one hour on this analysis/discussion work for each Perusall Annotation.

What should an annotation do?

Annotations might do many different things. Here are some examples:

- Ask a question. Asking probing questions is key to critical reading. Use the Strong Interpretive Questions document in Canvas under Readings. Some questions might be straightforward ones with right or wrong answers, but even stronger questions will call for more complex, interpretive answers about a particular element of the text. Aim for questions that do not have a "yes" or "no" answer. Aim for questions that do not ask "what if" questions, such as "what if I knew this character and fell in love with them," or "what if X or Y happened after the book." You want to ask questions that send your reader back to the text as it is for further interpretation and thinking. For these, I suggest you explain your question: why do you ask this, what do *you* think, or what interests you about this element of the text? This is a great way to get discussion going on Perusall. If you have the same question as someone else, you can upvote that question (click on the little question mark icon), but try engaging in a conversation about it, too!
 - (Note that Perusall automatically turn your comment into a question if you add a question mark, but you can also mark any type of comment as a question. This will allow you to signal to other members of the class that you would like a response. Occasionally I might pose some questions in annotations, too.)
- Answer questions posed by other students. Offer your own interpretations. Offer additional textual evidence (direct quotations).
- Debate a point. Don't agree with someone else's analysis? Respectfully acknowledge their point of view and suggest an alternative reading. Offer additional textual evidence (direct quotations) to support your alternative reading.
- Explain your thoughts about the significance or your interpretation of a word or phrase
- Explain the meaning of a word or phrase and put it in context
- Suggest a connection to another text we have read (or another text you have read outside of class). You can even embed images or other media in your annotations! Just be sure you provide a link to your source.
- Suggest the significance of a formal element (rhyme, meter, allusion or image, punctuation, pause, line break, narration, etc.)
- Link to a source that provides context for a word or phrase. You might do this if you looked up a word that was unfamiliar and you wanted to save others the time. Don't just look up a word in the dictionary; give your thoughts about how the definition might alter how we read the text or understand the phrase in which it appears.

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Regardless of its focus, a strong annotation will indicate thoughtful and thorough engagement with the text. If you ask a question, that's great, but try to hazard a guess at an answer or make sure you generate that question from your own critical interpretation of the phrase, line, or word. No element of a literary text is too small to annotate. Avoid duplicating what other students have already written. Our goal is to annotate as much of these texts as we can *collaboratively*.

Can I look things up?

Yes, of course! However, **you need to use your own words and ideas for this assignment**. If you do want to look things up to better understand references in the text, **be sure that you cite them in your annotation to avoid plagiarism**. You can provide citations either by creating a hyperlink to an online source or by providing a citation at the end of your annotation. You do not need to use other sources for this assignment unless you feel it will help. **Posting material that you have copied from the internet (exact language OR other people's ideas) is plagiarism and will, at a minimum, result in an engagement score of zero for the assignment. If in doubt, always cite.**

How many annotations do I need to add? How long should they be?

Your annotations reflect the effort you put into your study of the text. It is unlikely that this effort will be reflected by just a couple of short annotations in which you explain the definition of a word or just a question or two about what certain words mean. On the other extreme, 10+ annotations on a short poem is probably too many, but 10+ substantive annotations of a scholarly article might be necessary. While some of your annotations might just be short questions or glosses, you should make sure that some of your annotations are substantive and thoughtful engagements with the text. In most cases **I will ask you to write at least 4 substantive annotations** (in addition to any short comments or questions), but be sure you pay attention to the instructions on Canvas for each Perusall Annotation Assignment.

How do I discuss the texts with my classmates?

Remember that in addition to adding your own annotations, you should be engaging with and responding to others' annotations. **I will ask you to write at least 2-3 substantive response annotations to your classmates**. To add to a conversation started by one of your classmates, simply click on the **log in** in the text to open up the conversation panel, type your comment, and then press *Enter*. You can also do things like "upvote" a comment (click on the checkmark icon in the comment bubble) to tell the author of the comment that it helped your understanding. You can upvote a question by clicking on the question mark in the comment bubble. This tells the author of the question that you have the very same question they do, which can help attract other students (or me!) to spend some time answering this question.

It's okay to be a little more informally and conversationally in these Perusall conversations than in your other written work for this class. However, when you respond to one another, keep in mind our **Class Community Ground Rules**, especially the need to "respect the diverse opinions and viewpoints of each member of our community" and to "understand that communications shared through text have a higher likelihood of being misinterpreted than the spoken word." Re-read your work before you respond to be sure you are being respectful.

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Can I see an example annotation?

Want to see an example annotation? Take a look at any of the assigned texts in Perusall for this course. I have included at least one example annotation on each assigned text in Perusall.

How are annotations and engagement graded?

For each assignment you will be evaluated on the thoroughness and quality of your annotations, along with your engagement with other students. Perusall also pays attention to some things automatically, like whether you are reading the text, but don't worry; I monitor these auto-graded portions carefully and will be reading all of your annotations and conversations to make sure you are getting credit for your work. Grades will be updated on Canvas regularly throughout the semester.

- 3 = demonstrates exceptionally thoughtful and thorough engagement with the entire reading
- 2 = demonstrates thoughtful and thorough engagement with the entire reading
- 1 = demonstrates superficial engagement with the entire reading Or thoughtful engagement with only a small part of the text
- 0 = student did not turn in work

Keep in mind that Perusall annotation assignments are worth 30% of your total grade. Since there are 5 in the course, that means that each assignment is worth 6% of your total grade. These are heavily weighted because the reading in this course is one of the primary ways we engage with ideas and discussion.

I have another question about how to do something in Perusall. Help!

First, check out this [list of Perusall FAQs for students](#). Your question will probably be answered on this page. But if you still have a question, please get to me via email for help!

What about the novels? Will we annotate those?

No. For our novels this semester you will have discussions in **Canvas Blog Forums** rather than on Perusall. This is because I have asked you to get hold of physical copies of the novels (take a break from your screens!) and because it can be difficult to discuss longer texts in the margins using annotations. I encourage you to annotate your texts by hand, but head on over to Canvas for Blog forum discussions. I will get the ball rolling with some discussion prompts, but I encourage you to post about elements in the novels that interest you. What surprised/interested you? What connections are you making to other texts or topics? See also the Questions to Ask While Close Reading assignments. Blog posts will be graded based on the rubric provided in Canvas.