

COURSE AT A GLANCE:

<p>How do I get help from Brian?</p> <p>Email me anytime: malonebrian@fhda.edu</p> <p>There are no office hours during summer quarter, but you should email me if you have questions or need help. I will respond to you within 24 hours on weekdays. I do check my email sporadically on weekends, but I cannot guarantee a 24-hour response.</p> <p>For more info on contacting me, see p. 3 of this syllabus.</p>	<p>What texts do I need?</p> <p>Required:</p> <ol style="list-style-type: none"> 1. Lin-Manuel Miranda, <i>Hamilton: An American Musical</i> (access to the movie OR soundtrack). 2. Octavia E. Butler, <i>Parable of the Sower</i>. 3. Nnedi Okorafor, <i>Binti</i> (Book 1 ONLY). <p>For more info on texts, see p. 6 of this syllabus.</p> <p>You will also need reliable, regular access to Canvas. For more info about Canvas, see p. 3 of this syllabus.</p>																				
<p>What work do I have to do?</p> <ol style="list-style-type: none"> 1. Five papers (including one timed essay). 2. 25 homework discussion posts. 3. 10 discussion forum assignments. <p>You cannot pass this class if you do not write all five essays. This is non-negotiable.</p> <p>There is NO EXTRA CREDIT.</p> <p>For more info on workload and assignments, see pp. 7-8.</p>	<p>When is work due?</p> <p>This course is broken up into 6 weeks. Each weekly module will include some combination of video lectures, slideshows, readings, discussions, and multiple homework assignments (often including a paper).</p> <p>There are two assignment deadlines every week:</p> <ul style="list-style-type: none"> • Monday by midnight • Thursday by midnight <p>If you miss two deadlines in a row without contacting me (meaning that you've missed a week of work), I will assume you are no longer part of the class, and I will drop you.</p> <p>For more info on structure and deadlines, see p. 7.</p>																				
<p>How will the grades be calculated?</p> <p>The points breakdown is as follows:</p> <table border="0"> <tr><td>Paper 1</td><td>75 pts</td></tr> <tr><td>Paper 2</td><td>100 pts</td></tr> <tr><td>Paper 3 (timed)</td><td>100 pts</td></tr> <tr><td>Paper 4</td><td>100 pts</td></tr> <tr><td>Paper 5</td><td>100 pts</td></tr> <tr><td>Homework Posts</td><td>125 pts</td></tr> <tr><td>Discussions</td><td>100 pts</td></tr> </table> <p>Final grades will be assigned as follows:</p> <table border="1"> <tr><td>630-700 A range</td><td>420-489 D range</td></tr> <tr><td>560-629 B range</td><td>419 and below F</td></tr> <tr><td>490-559 C range</td><td></td></tr> </table> <p>THERE IS NO EXTRA CREDIT in this class.</p> <p>For more info on grading, see p. 8.</p>	Paper 1	75 pts	Paper 2	100 pts	Paper 3 (timed)	100 pts	Paper 4	100 pts	Paper 5	100 pts	Homework Posts	125 pts	Discussions	100 pts	630-700 A range	420-489 D range	560-629 B range	419 and below F	490-559 C range		<p>What is expected of me?</p> <ol style="list-style-type: none"> 1. You should understand my expectations and the kinds of help that I can provide you. See pp. 3-6 for this information. 2. You will check your email and the course announcements every day. 3. You will always communicate with me and with your classmates with kindness and respect. See p. 5 for more information. 4. You will NOT engage in academic dishonesty. This includes not using ChatGPT and not plagiarizing (even a sentence) in essays, but also not cheating on other assignments. My policies on academic dishonesty are harsh. See p. 9 for more information.
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Course Overview: “Visionary Fiction”

Welcome to EWRT 1A! I am thrilled that we will be working together this summer!

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

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

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

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

Summer Quarter can be challenging. We are attempting to compress a 12-week course into 6 weeks. This means that there is really no downtime in this course—it will start *fast* and continue at a rapid pace until we are done. If you don’t keep up, you can easily fall too far behind in just a few days. I recognize that it’s summertime and it can be hard to focus on school! Many of you would rather be spending time on something else—I understand (and I sympathize!). BUT, you signed up for this course. Don’t waste your time and money by not taking it seriously!

Student Learning Outcome Statements (SLO).

In this course, you will learn to:

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

Online Instruction

This course will take place entirely on Canvas. **You will not be able to take this course without regular access to Canvas.** If you have not used Canvas, you should familiarize yourself with it.

You can log in to Canvas here: <https://deanza.instructure.com> Once you do so, you should take the Canvas Orientation Course (if you've never used Canvas before):

<https://deanza.instructure.com/courses/1106>

Our class will be entirely ASYNCHRONOUS. This means that there will not a be specific time during the week when you have to meet on Canvas with the rest of us. **HOWEVER**, our class will proceed in weekly modules, and **there will be work due on Canvas twice a week.**

Here are some things you should know about this online class:

What this class will NOT do:	What this class WILL do:
Allow you to submit all of your work at once in big chunks.	Require you to pace yourself and turn in work at the end of every week.
Save you time.	Allow you to be more flexible with your time.
Allow you to be successful by taking shortcuts.	Provide the resources necessary for you to be successful by improving your writing and critical thinking skills
Require you to do LESS nor MORE work than a typical face-to-face class.	Provide the SAME AMOUNT of content and teaching that a face-to-face class and homework for that class would require.
Make you work entirely on your own.	Have a teacher available for questions and provide regular opportunities for you to discuss ideas with your classmates.

What You Should Expect

Contact with Me

Even though this class is entirely online, I want to be very clear that **you are not on your own** in this class and that there will be **opportunities to interact with and to get help from me.**

You should **email me if you have ANY questions or concerns.** My email is malonebrian@fhda.edu. I will also respond to messages that you send me on Canvas. You can expect that I will respond to a message within 24 hours on weekdays. **I am unlikely to respond to emails/messages send after 9 PM until the next morning.**

Because it is Summer Session, there are no scheduled office hours. The Foothill-De Anza District does not compensate faculty to hold office hours during the summer.

What Kinds of Help I Provide

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

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

Working with Me

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

- **I do not read drafts** of any assignment (including papers) in advance.
- I do not provide tutoring or editing services for your essays. If you need these, you should seek additional help outside of this class. See the information about the Writing and Reading Center (WRC) on p. 10 of this syllabus.
- **I do not accept revisions or rewrites for any assignment, including papers. Once an assignment has been submitted and graded, there is no way to improve the grade on that assignment. Please do not ask.**
- I have specific late work policies. Please see “Late Work Policies” on p.7 of this syllabus.
- There is no extra credit in this class.

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

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

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

What I Expect

Why Are You Here?

I have spent most of my life as a student and teacher at four-year colleges and universities. I am an *expert* in the expectations that four-year schools have for student writing and what it takes for students to succeed at these institutions. While I understand that not all of you have a goal to transfer to a four-year school, many of you do. And even if you do not plan to transfer, developing strong writing skills remains a required part of college, and (believe it or not) will be useful in “real life.” For these reasons, I will expect that you are in this class to work hard on your writing and to develop the skills you need for transfer and beyond. If you are looking for a course where you satisfy the EWRT requirement without doing much work or putting in much effort, you should look elsewhere. If you remain enrolled in this class, I expect you to take it—and your own future in college—seriously. This means recognizing that writing is something you

need to *learn* and that it will require *work*. If you choose to do this, you will be more likely to succeed at De Anza, at a transfer institution, and beyond.

Communication

Because I will never meet you in person (sad face), you **must** read communications from me regularly. **You will not succeed in this class if you do not remain in contact with me and read all of my messages/announcements.** This means:

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

Treating Each Other as People

Always keep in mind that online communication can be dehumanizing and that, in an online environment, we can all be tempted to respond to others in ways that are not kind, considerate, or respectful. If you're not careful, you could rashly write something angry, rude, or unpleasant. Because we will never interact with each other "face-to-face" (even mediated by Zoom), it's easy to assume that I am some kind of "grading robot," rather than a real person with a real life. Similarly, it's easy to forget that your classmates are also real people who are—in all likelihood—going through the same life challenges and difficulties that you are.

I expect that you will *always* communicate with me and with your classmates as if you were speaking to us face-to-face in the classroom. You should only treat others in this course (me included) in the way that you yourself would want to be treated in a professional/academic environment. **This means you will treat *everyone* in this course with respect, kindness, and generosity.** If you fail to do so, I will call your attention to that lapse and I will expect you to respond appropriately. And, of course, you should expect that I will treat you with the same respect, kindness, and generosity in all of my communications.

English Fluency

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

When Life Happens... SEND ME AN EMAIL

We are currently living through unprecedented and difficult times. Even under normal circumstances, I know that unexpected and stressful things happen: illnesses, break-ups, losses of loved ones, family difficulties, financial challenges, legal troubles, and many other unpleasant

surprises. I wish these things didn't happen (to you or to me) during the academic quarter, but they do. Often when these things happen to students, they “disappear”; they stop participating in class and ignore my emails until it is too late. But there is a better alternative: you can reach out to me and I can help you get through it—whatever “it” is. I have years of experience helping students through difficult times. I'm supportive, flexible, and understanding. Your success in this class is very important to me and I will do whatever I can to help you succeed. So please, if life happens to you this quarter, **SEND ME AN EMAIL.**

Course Details

Required Texts

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

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

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

You will need access to copies of the two books that *have stable page numbers*. **Please note: many Kindle editions or eBooks DO NOT have stable page numbers.** Without stable page numbers, the problem is that if you want me to read the same page that you are currently reading on your Kindle, you have no way of providing me with a page number that will be the same on *my* Kindle. This is a **fatal problem** when you are quoting from a text for an essay. I do not accept essays or other assignments that do not include stable page numbers for the quotations. **When you write your essays using these books, you will need a copy that includes stable page numbers. This is non-negotiable.** The easiest way to be sure that you have stable page numbers for a book is to use an actual paper copy of the book.

Active Listening

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

1. Concentrate on the task as you would any other difficult reading. No distractions.
2. Read a brief synopsis of which characters are singing and the context for the song. I recommend using the Wikipedia page for “Hamilton (musical)” (see the “Synopsis” section). Make sure you know roughly what is going on in each song before you listen to it.
3. As you are listening, you should follow along and read the lyrics as they are sung. Use the website **genius.com** for the official lyrics:
<http://genius.com/albums/Lin-manuel-miranda/Hamilton-original-broadway-cast-recording>

4. See those highlighted sections in the genius.com lyrics? Those are annotations (explanations) of the lyrics. For any lyrics you don't understand, click on and read the annotations.

Structure and Workload

This course is broken up into 6 weeks. Each weekly module will include some combination of video lectures, slideshows, readings, discussions, and multiple homework assignments (often including a paper).

There are two deadlines for assignments each week:

- MIDNIGHT on Monday
- MIDNIGHT on Thursday

This means that you will need to turn in assignments twice a week.

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

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

Late Work Policies

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

Late policies/penalties depend on the type of assignment:

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

Assignments

Essays. You are required to write four substantial essays (Paper 1, Paper 2, Paper 4, Paper 5) and one "timed" essay (Paper 3). You cannot pass this class if you do not write all five essays.

Homework Posts. Your primary homework in this class will be posting written assignments to discussion forums on Canvas. These will be designed to help you write each essay. There are 25 total assignments. **This means that multiple homework posts will be due at each bi-weekly deadline.** I may not respond to every homework assignment, but I will try to provide feedback that addresses key issues or common errors.

Discussion Forums. For each bi-weekly deadline, there will usually be one full class discussion in a Canvas forum. To receive full credit, you will need to both post and respond to your classmates.

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

Grading

The breakdown of points by assignment is as follows:

Paper 1		75 pts
Paper 2		100 pts
Paper 3 (timed)		100 pts
Paper 4		100 pts
Paper 5		100 pts
Homework Posts	25x5 pts each =	125 pts
Discussion Forums	10x10 pts each =	100 pts
Total		700 pts

Letter grades in EWRT will be assigned based on the following points. I will assign traditional + (87.5-89.9) and – (90-92.49) grades. NOTE: there is no C- at De Anza and **I do not award A+ grades.**

630-700 A range	420-489 D range
560-629 B range	419 and below F
490-559 C range	

Classroom Environment

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

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

Content Warning. The novel *Parable of the Sower* (which we will read) contains several (approximately six) references to sexual violence or abuse, some of it involving children. All of these references are brief (usually just a sentence or two or a brief paragraph) and none of them are actual *scenes* or detailed descriptions of sexual violence or abuse. I will provide you, in advance, with the page numbers for each of these references and you may choose to skip those pages of the novel if you want to (because these references are brief and minor, skipping the pages will have no effect on your overall comprehension of the plot). However, apart from skipping those few pages, this novel remains *required* reading for the course. Despite the accommodations I offer, I recognize the possibility that some students may still not be

comfortable reading this novel. If you have serious concerns about your ability to read this novel, then I recommend that you enroll in a different class. I believe in the necessity of reading great literature that helps us to make sense of our world--even when such literature may be upsetting or disturbing. But I also believe that you, as a student, should not choose to enroll in a class that is reading literature that you may not be comfortable reading. If this does not sound like the right class for you, you should seek out a course that better suits your needs.

Plagiarism and Academic Integrity

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

NOTE on AI Writing Tools: I know that ChatGPT exists. You should NOT use it in the course. I will regularly use tools that detect ChatGPT in your submissions. And because ChatGPT does not know how to write papers that conform well to my specific expectations, I will also be particularly attentive to submissions that ignore my expectations/requirements (and I will grade such submissions *very* harshly).

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

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

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

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

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

Administrative Deadlines

Thursday, July 6: Last day for drops with a refund.

Thursday, July 6: Last day to drop without a "W."

Monday, July 10: Last day to add.

Wednesday, August 2: Last day for drops.

Additional Resources

Undocumented Students

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

Second, I want to call your attention to De Anza's **Resources for Undocumented Students**. Check out this website: <https://www.deanza.edu/students/undocumented.html>
And let me know if you have any questions or concerns. I can help!

Food, Housing, or Transportation Resources

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

Student Success Center and Writing & Reading Center (WRC)

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

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

De Anza College DSPS Syllabus Statement

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

- If you have, or think you have, a disability in any area such as, mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.
- If you are registered with DSS and have accommodations set by a DSS counselor, please be sure that your instructor has received your accommodation letter from **Clockwork** early in the quarter to review how the accommodations will be applied in the course.

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

- **Exams** must be booked at least **five (5) business days in advance** of the instructor approved exam date/time.
- **Finals exams** must be scheduled **seven (7) business days/weekdays** in advance of the instructor approved exam date/time.

- Failure to meet appointment booking deadlines will result in the forfeit of testing accommodations and you will be required to take your exam in class.
- [Contact the DSS](#) if you cannot find or utilize your [MyPortal](#) Clockwork Portal.
- DSS strives to provide accommodations in a reasonable and timely manner, some accommodations may take additional time to arrange. We encourage you to work with DSS and your faculty as early in the quarter as possible so that we may ensure that your learning experience is accessible and successful.

Phone: 408-864-8753

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

Email: DSS@fhda.edu

De Anza College Mental Health Statement

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

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

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

A Note on Sexual Misconduct

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

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

Schedule of Readings and Assignments

Note: All assignments are due by 11:59 PM on the specified day.

	Class activity and READING due by that day	Assignments DUE by 11:59 PM on that day
Wk 1 Mon, Jul 3	Read (all on Canvas): 1. Imarisha, "Introduction." 2. Mead, "All About the Hamiltons" (excerpts). 3. Chernow, "Prologue" and "Immigration Narrative" from <i>Alexander Hamilton</i> . 4. McCarter and Miranda, <i>Hamilton: The Revolution</i> , Ch. XVII.	1. Discussion 1 2. HW Post 1 3. Info sheet 4. Syllabus quiz
Thurs, Jul 6	Listen/read <i>Hamilton</i> , Act 1 Read: Monteiro, "Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda's <i>Hamilton</i> " (on Canvas).	1. Discussion 2 2. HW Posts 2-4
Wk 2 Mon, Jul 10	Listen/read: <i>Hamilton</i> , Act 2. Read (both on Canvas): 1. Reed, "'Hamilton: the Musical': Black Actors Dress Up like Slave Traders...and It's Not Halloween." 2. Schuessler, "Alexander Hamilton, Enslaver? New Research Says Yes."	1. Paper 1 2. Discussion 3 3. HW Posts 5-6
Thurs, Jul 13	Read (both on Canvas): 1. Gordon-Reed, "Blacks and the Founding Fathers." 2. Jackson, "What Can a Filmed Version of 'Hamilton' Offer Us Now?"	1. Discussion 4 2. HW Posts 7-9
Wk 3 Mon, Jul 17	Read: 1. "Introduction" to <i>Emergent Strategy</i> (excerpts) (on Canvas). 2. Butler, <i>Parable of the Sower</i> , pp. 1-99.	1. Paper 2 2. Discussion 5 3. HW Posts 10-11
Thurs, Jul 20	Read: <i>Parable</i> , pp. 100-224.	1. Discussion 6 2. HW Posts 12-14
Wk 4 Mon, Jul 24	Read: <i>Parable</i> , pp. 225-329.	1. Paper 3 2. Discussion 7 3. HW Posts 15-16
Thurs, Jul 27	Read: <i>Parable</i> , "Reading Group Guide" (on Canvas).	1. Discussion 8 2. HW Posts 17-19
Wk 5 Mon, Jul 31	Read: Jemisin, "Three Reads" (on Canvas).	1. Paper 4 2. HW Post 21-22
Thurs, Aug 3	Read: Okorafor, <i>Binti</i> , pp. 1-90.	1. Discussion 9 2. HW Posts 22-23
Wk 6 Mon, Aug 7	Read: brown, "Outro" (on Canvas).	1. Discussion 10 2. HW Posts 24-25
Thur, Aug 10		Paper 5

Let's work hard and have a fun summer!