

English 104 - College Composition

Fall 2008

Instructor: Kay Siebler, PhD

Office: Eder 222

Cell Phone: (before 9 p.m. *please*): (712) 299-6884

Email: (I am not religious about checking email, so if you need to know before the next class, CALL me)

Office hours: Tues/Thurs 9:30 a.m. – 2 p.m. or by appointment

Required Texts Short stories from The Lone Ranger and Tonto Fistfight in Heaven by *Sherman Alexie*
The Namesake by Jhumpa Lahiri
The Color Purple by Alice Walker
The Kite Runner by Khaled Houssieni
SF Writer

Required Work

In-class writing
Engaging in peer review/writing workshop
Three major projects
Revision work on projects
Weekly Readings
Response journals of readings
Class participation/student led class

Course Policy

This course is going to focus on the process of writing and attention to audience to formulate an effective argument. The process of writing includes pre-writing, brain storming, drafts, review/revisions of drafts, and a final product.

There will be reading *and* writing involved in this course. Through reading we will learn more about writing and critical thinking; through writing we will become smarter in our approach to critical thinking and argument. Class discussion is a way to hone *all* of these skills (reading, writing, critical thinking). It is imperative that you come to class prepared to discuss the texts/assignments in depth. I don't buy the argument that "I learn better by listening." Certainly, "active listening" is valued and valuable, but **ONLY** when it is paired with critical thinking and verbally articulating what you are thinking. In other words, you must not only engage in active listening, carefully and closely hearing what others say, but you must also verbally articulate your **OWN** ideas and engage in the intellectual discussion that will make your brain bigger and stronger.

The books we are reading will be supplemented by viewing the film version of the books. When we read and view these texts we will be constantly doing so with an eye to critical analysis, asking questions such as "Who is the intended audience? What differences are there between the book and the film? Why do these differences exist? How is colonialism or post-colonialism represented in these texts?" When analyzing these different versions of the same texts (the book and the film) we will constantly be turning our critiques towards audience analysis and the revision process. The books we read are not to be seen as "models" for good writing, but as tools for critical thinking and reflection. The readings should be seen as one element of, one perspective of, a story or argument that you will come to write about using critical thought and analysis. Reading about and talking about how other writer's approach their work will help us become better writers, but only if we critically think about our own writing process, try new approaches, and write *a lot*.

This course may challenge previous ideas you may have about writing and how to write. This class will be a successful community of writers if we all make a commitment to expand our writing and learning experiences. Growth requires taking risks, taking responsibility, making informed choices through thoughtful analysis and becoming involved. Also keep in mind that you are embarking on an adventure in higher education. Part of that education includes learning to think critically, understanding contexts and how they influence situations and outcomes, engaging with other learners, reflecting and eventually acting upon your ideas. I will expect this of you, not only in the microcosm that is our writing community, but in the broader world of the university

community, St. Joseph, or world community.

Writing is one of the foundations of the learning process. Engaging in the writing process can allow us to examine our ideas, beliefs and values, and whether or not we are making assumptions that need to be questioned; it also allows us to communicate our ideas in meaningful ways to ourselves and others. Learning the writing process will enhance your ability to communicate and your educational experience.

We will be reading and discussing issues such as race, class, gender, and sexuality in this class. We will be doing this also in the context of colonialism, imperialism, and post-colonial politics and theories. Part of the reason for that is because these issues will help us develop critical thinking skills. These issues – and our confronting our beliefs on these issues – also directly relate to the focus on audience and revision. Critical thinking, close reading, and good writing are inextricably intertwined, so we will be practicing all three of these skills in this class.

The goals and objectives of this course focus on writing and constructing a sound argument, but also emphasize critical thinking. The goals of this course are:

- ◆ practice writing for different audiences and purposes, including academic situations, public audiences, and personal exploration
- ◆ learn to read closely and think critically about what you read (scrutinizing things such as style, argument, form, audience)
- ◆ practice using evidence that is appropriate and effective for your audience to support written arguments (textual evidence, historical/public documents, personal experience)
- ◆ use rhetorical analysis to design projects that appeal to specific audiences
- ◆ practice the writing process (planning and drafting, organizing, editing, revising)
- ◆ practice writing for different audiences and in different genres, both individually and in group projects
- ◆ practice research skills

This is an intensive writing course where you will do a lot of thinking, discussing, philosophizing, writing, re-writing. It is only through a combination of all these activities that we learn to write and write well. **Feedback on your writing will be individual and specific. You are expected to read carefully and fully the comments I make on your work. Only by doing so will you truly learn to become a better writer.**

Welcome to this community of writers and scholars.

Disabilities: Please let me know during the first week of class about any physical handicap or learning disability if you need special help or accommodation in order to do your best work.

Attendance

You must attend class. Class is fun. Class is where all the action is. You are required to attend and participate in class discussions and class writing. You will be allowed three absences this semester. If you have a fourth absence, your course contract grade will be dropped one full letter, i.e. if you have four absences the base grade for the course contract is a D instead of a C. If you have more than four absences during the semester, class, you will be dropped from the course.

Missed/Late Assignments

Absence does not excuse you from turning in an assignment **on time**. All projects/journals are due on the date outlined in the syllabus. Late assignments (those turned in after the end of class that day) will not be accepted. As a former journalist, I take deadlines very seriously. Everyone is allowed one “oops, I forgot,” but you need to get me the assignment by 3 p.m. of the due date. After your one “oops,” late assignments will NOT be accepted.

Plagiarism

Plagiarism is using someone else's work and claiming it as your own. Don't do this. If you are using another person or author in your work, cite them (attribute the idea to them). We will do a lot of “workshop” work in this class which requires you to talk with other writers about their work and about your work. This is acceptable. Using ideas that someone in the workshop has suggested to you is acceptable. Having someone else write your project or handing in a project that is entirely or in part taken from a library or internet source is not acceptable. The penalty for academic dishonesty is an F in the course. **All writing done for this class must be original work performed to meet my assignments – a student may not turn in a paper that he or she wrote for a different course, even if you are revising part of the paper to meet an assignment criteria.**

FYI: Wikipedia (or any other dictionary or encyclopedia) is NOT a credible or scholarly source. Never, ever, EVER (I'm very serious about this) use Wikepeida (or dictionary definitions) as a source in any of

your college papers. It has no credibility with any professor and *your* credibility as a scholar and learner will be put into question if you use it as a source.

Cell Phones/Laptops Closed, off and out of sight. Taking notes the old-fashioned way is better for learning and for your brain. You ain't foolin' no one if you think I can't see you texting your buddy. I don't bring my cell phone to class and neither should you.

Peer Review One of the most important roles you will play in the class is a writing peer for your fellow writers. You will be reading and responding to other writers' work in class. When you do this, you will type comments about their work in the form of a short note/memo as well as marking minor comments on the project itself. You are required to provide feedback to your peers regarding their writing. Comments such as, "This is really good. I liked it a lot!" are neither constructive nor helpful feedback.

Response Journal Your Critical Response Journal is writing that reflects your thoughts on the texts required for the course. These are 2-3 page typewritten *critical responses*, not summaries, of the texts we read and how that connects to the work we are doing. You *must* focus your journal on the readings/films and how they are constructed or revised. You can write about class discussion as long as you connect it to the readings and move beyond what was said in class to add your own analysis. A critical response is one that attempts to focus on one idea or concept addressed by the text or examine how/why this one idea or concept caught your attention. A critical response makes connections across texts and with class discussions and political/cultural issues. This is to be *informal writing*, but I expect it to be clean (proofread and spell check your work). Every week you will be required to read and or view a film related to the reading. You will turn in journals that relate to the texts you have read and critically analyze how the film version differs and why. Although journal writing is very informal writing, it includes critical reflection, thought, and analysis.

Your journal is due on the Mondays outlined in the syllabus. You will bring TWO copies of your journal: one for me and one for a peer. If you choose to, you can send the copy to your peer electronically. Exchanging your journal with your peer allows you to get feedback from someone other than me; it also helps you understand what other people are seeing in the text/course. You should make brief comments on your peer's journal and return it to him/her the following class.

Student Led Discussion

Every Friday we will have a student led class. You need to come prepared with focus questions for the class as well as some sort of activity. The focus on the class is up to you. YOU decide what you want to "teach" that day and how you want to teach it. It should, in some way, relate to the texts we have talked about that week. Your lesson should offer NEW information that inform either class discussion, the author we are reading, or context for issues or characters or places we are reading about. This is my way of turning the class over to you, giving you the opportunity to take control of your education, and set the agenda for part of the class. You should try to get as creative as possible with your lessons. My experience has been that students, when given free reign and using their creativity, conduct some of the most exciting, poignant, interesting lessons of the course. Have fun, but make sure the students are engaged intellectually and pushed to think critically. THERE WILL BE NO POWER POINT LECTURES. Get creative! Get interactive!

What about Grammar?

We may periodically go over some grammar issues in the course if I see there is a reoccurring problem within the community. I will circle or remark upon Standard English grammar and punctuation deviations when I see them in your writing. Because this is a college writing course, I will operate under the assumption that you understand the rules of Standard English. If I see a reoccurring problem in your writing, I will work with you individually on that. Because I am assuming you understand the rules of Standard English, I am more interested in how you are creating a strong argument in your writing and whether you are learning the writing process, critically thinking, creating viable work, and improving the sophistication of your arguments. The SF Writer is an excellent reference for grammar and formatting tips. **It is expected that you come to class EVERYDAY with your SF Writer tucked into your book bag. You can never be sure when I will ask you to use them.**

Portfolios

A portfolio is simply a collection of your work. At the end of the semester you will hand in your portfolio which will include 10-12 pages of pristine, edited text in any combination (major projects, journals). A revision can be a longer revision of one major project or shorter revisions of two major projects. Your portfolio will also include the first draft of the projects and your journals/outside activities (the ones with Kay's comments). The portfolio revisions need to represent your **best** work and needs to be pristine, edited text. Your portfolio will also include a reflective letter on your work in the course.

Writer's Notes

Before you hand in a draft of any major project (this doesn't include journals) you need to write a paragraph or two (writer's notes) as a cover letter to the work. These writer's notes should outline how you feel about the project, where the strong or problem areas are, how you revised from your peer's feedback, and specific parts you want the reader (me, the

teacher!) to pay special attention to (perhaps areas you know are weak and you want suggestions on). Writer's notes must also include how you revised your paper as a result of your peer review. Writer's notes are important because they help your reader understand what you hope to accomplish with the writing, what problems you had, what areas you would like specific suggestions on, what parts you think are well-written. The Writer's Notes allow you - the author - to write down, in an informal way, what you are intending and what concerns you have.

Mandatory Conference

At mid-point in the semester I will ask you to schedule a conference with me so we can review your work thus far in the semester. At this time I will ask you how you believe you are doing in regards to the course contract. The conference is also an opportunity to tell me what you think/feel about the course, what you are finding valuable, what you would like to change. These conferences will occur at the middle part of October and I will schedule those with you when the date is closer.

Semester Grade

Your work in this class will be evaluated on a contract basis. If you follow the terms of the contract, you will receive a **C** in the course. You can receive a grade lower than a C (by not complying with the terms and conditions of the contract) or higher than a C (by performing excellent work above and beyond the contract). I realize that this may seem vague and rather subjective to some of you who are accustomed to more traditional grading/evaluation methods. Most people find they like contract grading much more than traditional grading methods because it puts more control over the grade in your (the students') hands. Please feel free to talk to me about the contract either as part of the forum of the class or privately. When you meet with me for conferences at mid-term, you will be asked to evaluate yourself in relation to the contract. I am more than happy (no, really, I'm thrilled) to talk to any student about my perspective on their contract performance and how that relates to their perspective of their contract performance at any point in the semester.

- 1) do all of the assigned work (journals, projects, revisions, outside activities)
- 2) turn in all the assignments on time
- 3) contribute every day in class discussion or small group work
- 4) participate in one mandatory conference with the teacher
- 5) come to class on time and come to class every class period
- 6) give constructive feedback during peer review sessions and work effectively in the writing workshop
- 7) consider your peers' feedback and incorporate some suggestions your peers have made into revised drafts of major projects
- 8) use critical thinking; challenge your ideas/beliefs and keep an open mind
- 9) perform **meaningful** revisions of your own work
- 10) respond meaningfully and with critical thought to the readings in your journals
- 11) create and execute a meaningful student-directed class discussion
- 12) create/write three major projects that incorporate the goals of the course, filling the requirements of each of the course units
- 13) demonstrate good, close reading skills (reading quizzes)

To get a grade higher than a C in the course, you need to revise, rethink, rework and rewrite. You need to demonstrate that you are a good critical thinker and engaged in the community, giving good feedback and receiving other's feedback with an open mind. You will need to take risks (ask the question everyone else wants to ask, try a new perspective, question our institution or your own belief system, challenge authority in a constructive, meaningful way). Students engaging intellectually and critically in ways that exceed the expectations of the contract will be rewarded with a grade higher than the contract grade.

NOTE: If you are found guilty of academic dishonesty, e.g. plagiarism, for any work you have done for this course, the contract as stated above is null and void. Any student who is found guilty of academic dishonesty will receive an F in the course. If you have four absences the contract base grade is a D. If you are absent more than four times during the semester, the contract is null and void and you will be dropped from the course. If you fail to turn in any of the major writing projects or any number of journals or writing assignments, or neglect to engage in group work or turn in a portfolio, your contract will be in jeopardy.

Course Schedule/Readings/Assignments

NOTE: You are expected to come to class each Monday having read the assigned reading for the week.

Week One: Introductions

August 25: Introductions and the reading of the syllabus.

Assignment: Read pages Begin Reading *Lone Ranger and Tonto*

Pages 1-36 and 59-92 (distributed by Kay)

Week Two: Reading Sherman Alexie and talking about colonialism/imperialism in the context of Native American cultures

September 1: Reading short stories from *Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie.
ALSO: do your own research on Sherman Alexie and the contemporary struggles of Native Americans. What can you find out?

First CRJ Due on Monday: After re-reading the stories with a pen in your hand, choose one issue or thing you find interesting to write about. How is Alexie addressing this issue? How do you find mention of it across short stories? What is the argument he is putting forth – or why do you find these things interesting? How do theories of colonialism intersect with these stories? Support your argument with quotes from the text. Use MLA style. Connect your main focus with the texts or other sources you can bring to this topic.

Discussion of readings

Week Three: Thinking and Writing about PLACE/TIME

September 8:

Readings: REREAD (always with a pen in your hand) the Alexie short stories now that we have had a couple class discussions on Native American issues and Alexie as a writer. What do you see that you DID NOT see before?

Discussion of reading/film
Aristotle's Triangle
Supports and Rebuttals
Beginning viewing film *Smoke Signals*

Talking about Major Project 1; project proposal due NEXT Monday

Assignment: Think of a Native American issue you are interested in finding out more about. Write an argument (4-5) pages that puts forth a specific perspective about the issue you have chosen. Make sure you have a **specific audience** for your essay (examples: social workers, legislators who are working on legislation regarding the issue you are interested in, teachers, political and social activists). *If I ask you in class who your audience is and you say, "Everybody, really" my head will explode and my brains will be splattered all over the campus.*

Parameters of assignment:

- 1) You need to have at least three sources cited within your argument in MLA style that support your argument. These sources need to be scholarly. You need five sources total.
- 2) You must include a bibliography (MLA style)
- 3) Your audience needs to be narrow and specific (people who can DO something about the issue)
- 4) Your claim/thesis should be clearly stated within the first two paragraphs.
- 5) You should address the counter-arguments to your own argument (what will skeptics or those who disagree with you say? How will you rebut their statements?)
- 6) You should have at least THREE strong supports for your own argument
- 7) Your conclusion cannot be a summary of your argument (how else can you conclude??)

Timeline:

September 15: proposal due

September 22: Draft due to peers

September 29: Final due to Kay (Don't forget your writer's notes!)

You must have at least five outside sources to inform your argument. You must cite at least three of them in your essay. (MLA style, please). **You need to print off a hard copy of each of these sources to include with your draft. Credible sources are assumed** (what *is* considered a credible source? Not credible? Why?)

Project Proposals. In your project proposal, you should include the following information:

- What your goal is (what are you trying to persuade your audience of?)
- Who your audience is
- What your position is
- How you will best persuade this audience and what you want them to persuade them to do
- What you know so far
- An annotated bibliography (MLA style, please) of at least five sources that inform your argument; **THREE OF THESE SOURCES CANNOT BE INTERNET SOURCES**, but need to be **SCHOLARY RESEARCH** on the issue (books or journal articles) **NOTE: newspaper and magazine articles do not count as "scholarly sources"**

Week Four: Talking about Revision and Rewriting for different audiences/purposes (RHETORIC!)

September 15: Analyzing stories v. book with *Smoke Signals*
Talking about credibility of sources for your own research
Introductions and Conclusions

Focus questions for film: What are the main differences between the film and the stories? Who is the audience for the film? How can you determine the audience of the film? What sorts of things do you look for? In order to appeal to that audience, what changes have been made? What are the central themes of the stories versus the central themes of the film?

Due on Monday: Journal on Alexie film/stories

Week Five: The Politics of Choices

Reading: Begin reading *The Color Purple*
Focus questions for reading: How does the use of dialect throw you off (or not!) in this text? What about the letter format? Why did Walker choose these? What do you think is Walker's main argument?

September 22: Discuss reading and what social issues or concerns are the focus of *The Color Purple*
Writing Introductions and Conclusions

Due Monday: Full draft (4-5 pages) of Major Project 1 due to peers (Bring TWO copies to class) Don't forget your writer's notes (see page 5)!

Week Six: The Intersections of Audience and Choice

Reading: Finish *The Color Purple*

Focus questions for readings: Alice Walker's book won the Pulitzer Prize, was made into a film by Steven Spielberg, and recently was a Broadway Musical. Why do you think this text is so popular? What arguments are imbedded in the story that are universal or "classic"? What arguments are new and fresh?

September 29: Discuss readings; view *The Color Purple*

Monday: Final (Revised Draft) Due of Major Project 1 (4-5 pages + bibliography)

Week Seven: Revision, Perspective, Purpose

October 6:

Reading: On-Line articles reviewing the film version of *The Color Purple*.
Finish viewing the film in class.

For the Articles: Go to "Communication and Mass Media Complete" database. Use "The Color Purple" as your search terms (keywords/subject words). Make sure you select "peer reviewed" and "full text." You should get nine journal articles. Read number 7 and 8 (Dole, Carol M. "[The return of the father in Spielberg's The Color Purple.](#)" *Literature Film Quarterly* (1996) 24.1: 12-17. and McMullen, Wayne. "[The Politics of Adaptation: Steven Spielberg's Appropriation of The Color Purple.](#)" *Text & Performance Quarterly*. 14.2: 158-175.

Focus questions for readings/film: What are some of the issues that scholars and critiques have discussed regarding the film and the book? Why are these issues important to think about? For whom? How does Steven Spielberg choose to portray the characters in the film in a different way from how Walker creates them in the book? Why? How does the film change the focus, purpose, and argument from the text? Why would Alice Walker say, "It is an interesting film, but it isn't my book"? Do you agree with her or not? Why?

Talking about Major Project 2:

Your second major project is to position yourself as a film/book critique and write about a book or film you think would be interesting to a SCHOLARLY audience (an audience of teachers or professors). You need to dig around and find at least THREE SCHOLARLY articles that relate to your argument/review. Please print off a copy of the articles to include with your draft. Assume your audience is professors/scholars who read the publication *The Chronicle of Education*. Go to the *Chronicle's* web site and try to figure out more about that audience. What do you need to know about this audience to write to them effectively. Make sure you have a specific claim before you start writing!

Project 2 Timeline:

October 13: Project proposal due (follow the same format as your previous proposal)

October 20: Draft due to peers

October 27: Final draft due to Kay

Week Eight : Cultural issues (race, class, gender, ability, sexuality, et. al.) and writing as a political act

Readings: Finish *The Kite Runner* (read the first half for Monday)

Find out what you can about this book/author and be prepared to share in class on Wednesday

Focus questions for readings/film: What are some of the issues that scholars and critiques have discussed regarding the film and the book? Why are these issues important to think about? For whom? How does the book reinforce the United State's government's justification for being in Afghanistan and Iraq? Would this book be so popular if we were not engaged in a military conflict in Afghanistan and Iraq? Why or why not?

Oct 13: Finish book. Discuss readings

Viewing/Reading *The Kite Runner*

Due Monday: Project proposal

Week Nine: Scholarly research and the format for a scholarly argument

Oct 20: Finish viewing the film/discuss film and book

Due on Monday: draft of project 2

Week Ten: Discussing *Namesake* and issues of colonialism/neo-colonialism/post-colonialism

How are issues of post-colonialism and neo-colonialism complicated in this book? What can you find out about the post-colonial world of India? How are those issues represented in the text? How does America become a neo-colonial force in the lives of these characters? How are issues of identity represented? Who is more "American"? Why? Is this a good thing? What is Lahiri's argument about being American or Bengali?

Also talking about use of rebuttal and focusing on counter-arguments in our own work.

Oct 27: Reading *Namesake* (read the first half of the text before class)

Due on Monday: final draft of Project 2 due. Don't forget your writer's notes

Week Eleven: Writing for a Public Audience

Nov 3:

Reading *Namesake* (finish the second half of the book)

Discussion of major project 3: Choose a social issue you are concerned about. Choose a specific audience for your argument. Find at least three scholarly sources to support your argument. Create an argument that ISN'T an academic paper in a format that would appeal to your intended audience. This genre/format can be anything BUT a "paper." What is the best way to persuade your audience? A brochure? A Power Point? A radio spot? A short film? You can (but don't have to) work in groups for this last major project.

Due on Friday: Report (orally in class) your SOLID proposal for your public rhetoric project (Major Project 3). You also need to report on sources and whether you are working in a group or not (and who your group is as well as genre, e.g. Power Point, video, radio spot).

TIMELINE for Major Project 3:

First Version of Project due: November 14 (make sure you have printed or hard copies of your scholarly sources) This needs to be something you consider to be a FINAL draft (as you will not be revising this for Kay)

Revised draft due (revised for different audience): November 24

Week Twelve: Community Action: Incorporating Research in your Public Rhetoric

Nov 10:

Finish discussing *Namesake*; view film

Due Fri: Public Rhetoric Project (with writer's notes and printed copies of sources)

Assignment: Get with your peers and talk about your issue/draft.

Together, brainstorm a *different* audience or genre or both for *their* project. Rewrite *their* argument for that audience/genre. How

will you change the argument to appeal to that audience or work with a different genre? You are changing either the audience or genre or both in your revision of THEIR draft and they are doing the same for *your* project. **Rewritten argument due on November 24. Don't forget your writer's notes! Your writer's notes need to be an extensive analysis of how you revised for the audience you chose and WHY you revised the way you did. You also need to add two new sources to what your peer has already supplied.**

Week Thirteen: Public Rhetoric

Nov 17: Continued discussion of film/book; finish viewing film

Due on Friday: Journal over book/film (*Namesake*)

Week Fourteen: Audience and Action

Nov 24: Presentation of *last major project and /in class work on portfolio*

Final draft of Major project 3. Don't forget writer's notes, the draft your peer gave you and their/your hard copy of sources. You are giving to KAY:

- 1) YOUR PEER'S Original project + writer's notes
- 2) The project you revised/rewrote for a different audience and YOUR writer's notes
- 3) Copies of all sources
- 4) Bibliography in MLA style

Next week bring to class your computer and be prepared to work on (in class) ONE piece of writing you plan on revising for your portfolio. PLEASE bring your style manual.

Week Fifteen: Critical Reflection and Analysis

Dec 1: Presenting our final projects to the class

Working on portfolio in class (on Monday and Wednesday)

Due on Friday: portfolio

Portfolios include:

- Reflective letter of your semester in ENG200
- RRJs (not revised; with Kay's comments)
- Original drafts of projects that Kay commented on
- Revised drafts of projects or journals (must be the equivalent of at least 10-12 pages of pristine, edited text -- your best work)
- Writer's memo to discuss what you revised, how you revised and why
- Special treat for Kay (don't spend any money. Be creative: a small gerbil to play with while I read portfolios, leftover Halloween candy that you don't like, a CD of the songs you are listening to the most as you revise, original art – coloring book pages do not count as original art)

Discussion Leaders: When you are responsible for leading discussion of the movies/books, you need to plan focus questions or some activity to kick off discussion. You should plan that your questions/activity should engage the rest of the class for about 20-30 minutes. NO POWER POINT LECTURES! Get creative! Play a game! Get the class involved in active learning, a competition, a fun activity. Make sure you are presenting NEW information to the class that will further the class' knowledge on the author, the text, or the culture we are reading about.

September 5: Native American Issues/Sherman Alexie

Sept 12: Native American issues/Sherman Alexie (or Native American literature)

Sept 19: Sherman Alexie/Smoke Signals

Sept 26: Alice Walker/ The Color Purple/ African American issues

Oct 3: Alice Walker/ The Color Purple/ Adaptations of the text

Oct 17 : Literature about the Middle East/Muslim Countries
