



ENL 2350.03/OL2 Study of Fiction Narrative & Health Care Fall 2020

What *are* stories?
What can stories *do*?
What can you do *with* stories?

In this class these questions will guide us as we study “how stories are built”¹ and what happens when we read, write, listen to, and tell them. Over the course of the semester we will examine both the inner workings of fictional texts—their plots, points of views, characters, settings, tones, styles, themes, and symbols—and different critical and analytic approaches to fiction such as Reader-Oriented literary criticism, Disability Studies literary criticism, and Narrative Medicine. Students will read works of fiction enabling them to adopt perspectives of characters from diverse walks of life and develop their *Narrative Competence*—their ability to acknowledge, absorb, interpret, use, and be moved to action by stories. Through these activities students will gain better understandings of the genre of fiction, the role of storytelling in interpersonal relationships, and the intersections between the domains of narrative and their professional lives. Please be aware this is a reading intensive course; assignments and course requirements are designed to support a brisk reading pace.

Narrative Competence:

the ability to
acknowledge, absorb,
interpret, use, and be
moved to action by
stories.

Required Texts and Technology

- *An Introduction to Fiction, 11e*, X. J. Kennedy, Dana Gioia, eds.
ISBN: 9780205687886
- Access to a computer with a camera, microphone, and internet for our online class sessions and to submit assignments. *Please note, phones will not work well for several of the types of in-class, online activities we will be doing.*

Note: If you are having any issues affording tech equipment or internet access or you have other emergency financial needs as a result of COVID-19, please read the COVID-19 Emergency Student Funding page to find out how to apply for funds. I can help connect you with many other type of resource you might need, as well: <https://www.udmercy.edu/current-students/covid-fund-criteria.php>.

Contact Info

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Virtual office hours

M/W 1:00-2:00 and by
appointment

ENL 2350 Catalog Description and Core Curriculum Objectives:

Discussion and close analysis of several forms of fiction, designed to improve critical skills and increase understanding of the genre of fiction and its role as a cultural artifact. By the end of the semester, students should be conversant with the basic elements and terminology used in the study of fiction. In addition, upon completion of the course, students should have an awareness of a variety of critical perspectives. Upon completion of this course, students will:

- a. Develop an awareness of the diverse literatures and genres that express human experiences and represent varied cultural perspectives, with a particular focus on the genre of fiction.
- b. Recognize how various theoretical perspectives may alter or illuminate the interpretation of a work of literature.
- c. Demonstrate an understanding of the problems associated with literary representation, such as the relationship of a given work of literature to the culture of which it is an artifact, the relationship between one text and another and the relationship between the author, the text and the reader.
- d. Compare and contrast literary theories as they complement, overlap with, or conflict with each other and with the perspectives of other disciplines.
- e. Write analytic essays as well as less formal responses to literature making use of a literary critical vocabulary to address issues in specific texts.
- f. Develop a purposeful writing process appropriate to the argumentative and analytic nature of academic work that includes generating ideas, focusing, drafting, and revising—revision being a process that involves reflection, editing, feedback and publishing for a particular audience.
- g. Comprehend and practice ethical methods to avoid plagiarism and infringements of copyright regulations.



sonder

noun. the realization that each random passerby is living a life as vivid and complex as your own—populated with their own ambitions, friends, routines, worries and inherited craziness—an epic story that continues invisibly around you like an anthill sprawling deep underground, with elaborate passageways to thousands of other lives that you'll never know existed, in which you might appear only once, as an extra sipping coffee in the background, as a blur of traffic passing on the highway, as a lighted window at dusk. [A word invented by John Koenig, author of [The Dictionary of Obscure Sorrows](#)]

Schedule of Topics, Texts, and Assignments

All readings, videos, and assignments listed on a particular week are to be completed **before** the beginning of your assigned synchronous online class meeting that week. Readings and videos can be found on our Blackboard site (BB) and in our textbook, *An Introduction to Fiction (ITF)*. When reading from *ITF* read all introductory and explanatory materials at the beginning and end of each chapter as well as the stories listed for homework. Texts marked with asterisks* have content that can be difficult for some readers to engage with. A brief description of the content is provided so readers are not caught off guard.

In this course we will be using [Blackboard](#) for assignments, activities, and/or discussion. Students should have regular access to Blackboard and their Detroit Mercy email. The use of student data in Blackboard conforms to the Family and Educational Rights and Policy Act (FERPA) and information policies of University of Detroit Mercy: <https://www.udmercy.edu/current-students/registrar/ferpa.php>. Downloading the Blackboard mobile app will also allow you to view content and participate in courses on an iOS or Android mobile device.

Dates	Topics and Texts	Assignments (located on our course BB site)
BEFORE THE COURSE STARTS	WATCH: Blackboard Ultra Tour (BB) READ: Syllabus (BB)	SUBMIT: Online student survey SUBMIT: Narrative in the Field writing assignment
Week 1 8/24 8/26	Course Introduction and Goals Narrative Competence In-class activity - What is the story of your name?	SIGN UP for 10-minute online introductions meeting with Professor Weatherston
Week 2 8/31 9/2	READ: "Why Read Fiction?" articles (BB) READ: John Launer, "Why Narrative?" (BB) WATCH: Cleveland Clinic "Empathy: The Human Connection to Patient Care" (BB - 5 minutes) WATCH: Rita Charon, "Honoring the Stories of Illness" (BB - 19 minutes) READ: <i>ITF Ch. 1: Reading a Story / Plot</i> Jakob & Wilhelm Grimm, "Godfather Death" John Updike, "A & P"	SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session Note: Because the Monday and Wednesday sections of this course have different due dates for assignments, due dates are recorded only on this syllabus and NOT in the course Blackboard calendar or activity feed.

Dates	Topics and Texts	Assignments
Week 3 9/7 9/9	<p>Because of Labor Day, the Monday 9/7 session will not meet online this week. Monday students can either attend the live Wednesday class session OR watch a recording of Wednesday's class session to receive lecture and discussion content.</p> <p>READ: <i>ITF Ch 2: Point of View</i> (just the introductory and end of chapter materials)</p> <p>READ: Daniel Keyes, "Flowers for Algernon" (BB)</p> <p>READ: <i>ITF Ch 3: Character</i> Katherine Anne Porter, "The Jilting of Granny Weatherall"</p>	<p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p>
Week 4 9/14 9/16	<p>Introduce STORYTELLING ASSIGNMENT</p> <p>LISTEN TO: Four Moth Story Hour selections* (BB)</p> <p>Introduce INTERVIEW ASSIGNMENT</p> <p>Register at https://storycorps.org/ and download the StoryCorps App to your phone</p> <p>WATCH: Dave Isay: "Everyone around you has a story the world needs to hear" (22 minutes)</p> <p><i>*One of the audios, "How to Say It," graphically describes the medical aftermath experienced by a gunshot victim and his family.</i></p>	<p>SIGN UP for story conference</p> <p>SUBMIT: Discussion Board Entry and Response</p> <p>Monday's session: <u>Entry</u> (150 word minimum) due by 1:00pm on Sunday, 9/13 and <u>Response</u> (50 word minimum) due by 1:00pm on Monday, 9/14</p> <p>Wednesday's session: <u>Entry</u> (150 word minimum) due by 1:00pm on Tuesday, 9/15 and <u>Response</u> (50 word minimum) due by 1:00pm on Wednesday, 9/16</p>
Week 5 9/21 9/23	<p>READ: <i>ITF Ch 4: Setting</i> Kate Chopin, "The Storm"</p> <p>READ: <i>ITF Ch 5: Tone and Style</i> Ernest Hemingway, "A Clean, Well-Lighted Place" Jamaica Kincaid, "Girl" 543-4 (ITF)</p>	<p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p>

Dates	Topics and Texts	Assignments
<p>Week 6 9/28 9/30</p>	<p>Story draft conferences this week</p> <p>READ: <i>ITF Ch 6: Theme</i> (introductory and end-of-chapter materials) Hemingway and Kincaid, continued</p> <p>READ: <i>ITF Ch 7: Symbol</i> Shirley Jackson, "The Lottery"</p>	<p>EMAIL: Story draft of at least 2 pages on day of your scheduled conference</p> <p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p>
<p>Week 7 10/5 10/7</p>	<p>Storytelling</p> <p>Introduce ANALYSIS ESSAY ASSIGNMENT</p> <p>READ: Analysis Essay discussion 639-42 (ITF)</p> <p>READ: Analysis Essay Guidelines and Example (BB)</p>	<p>SIGN UP for analysis essay <u>outline</u> conference</p>
<p>Week 8 10/12 10/14</p>	<p>Storytelling (no readings this week)</p> <p>What is Literary Criticism? Rhetorical Triangle</p>	<p>SUBMIT: Discussion Board Entry and Response</p> <p>Monday's session: <u>Entry</u> (150 word minimum) due by 1:00pm on Sunday, 10/11 and <u>Response</u> (50 word minimum) due by 1:00pm on Monday, 10/12</p> <p>Wednesday's session: <u>Entry</u> (150 word minimum) due by 1:00pm on Tuesday, 10/13 and <u>Response</u> (50 word minimum) due by 1:00pm on Wednesday, 10/14</p>
<p>Week 9 10/19 10/21</p>	<p>Analysis Essay <u>outline</u> conferences this week</p> <p>READ: Reader-Oriented Literary Criticism (BB)</p> <p>READ: Susan Glaspell, "A Jury of Her Peers" (BB)</p> <p>READ: Toni Morrison, "Recitatif" (BB)</p>	<p>EMAIL: Essay Outline on day of your scheduled conference</p> <p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p> <p>SIGN UP for analysis essay <u>draft</u> conference</p>

Dates	Topics and Texts	Assignments
Week 10 10/26 10/28	Analysis Essay <u>draft</u> conferences this week READ: "Introduction to Disability Studies" (BB) READ: Disability Studies Glossary (BB) READ: Raymond Carver, "Cathedral" 93-103 (ITF) Revisit Daniel Keyes, "Flowers for Algernon" (BB reading) WATCH: Stella Young, "I am not your inspiration, thank you very much" (9 minutes)	SUBMIT: 3- to 4-page rough draft to BB at least one hour before your conference. SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session
Week 11 11/2 11/4	Revisit John Launer, "Why Narrative?" (BB reading) Revisit Rita Charon, "Honoring the Stories of Illness" (BB video) READ: Narrative Medicine Glossary (BB) READ: Sybil Smith, "Bev Brown" (BB)* READ: Richard Selzer, "Fetishes" (BB) <i>*This story makes reference to familial sexual assault</i>	SUBMIT: Discussion Board Entry and Response Monday's session: Entry (150 word minimum) due by 1:00pm on Sunday, 11/1 and Response (50 word minimum) due by 1:00pm on Monday, 11/2 Wednesday's session: Entry (150 word minimum) due by 1:00pm on Tuesday, 11/3 and Response (50 word minimum) due by 1:00pm on Wednesday, 11/4
Week 12 11/9 11/11	(No online sessions this week while you finish up your essays) READ: Richard Selzer, "Tube Feeding" (BB) READ: Ellen Collins, "Song of Memory" (BB)	SUBMIT: Analysis Essay final draft to BB by 3:00pm Wednesday, 11/11 SUBMIT: Discussion Board Entry and Response Monday's session: Entry (150 word minimum) due by 1:00pm on Sunday, 11/8 and Response (50 word minimum) due by 1:00pm on Monday, 11/9 Wednesday's session: Entry (150 word minimum) due by 1:00pm on Tuesday, 11/10 and Response (50 word minimum) due by 1:00pm on Wednesday, 11/11

Dates	Topics and Texts	Assignments
<p>Week 13 11/16 11/18</p>	<p>READ: Richard Selzer, "Sarcophagus" (BB)</p> <p>READ: Louise Aronson, "An American Problem" (BB)</p> <p>READ: Carolyn Barbier, "Nighthawks" (BB)</p> <p>WATCH: Sayantani Dasgupta: "Narrative Humility" (19 minutes)</p>	<p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p>
<p>Week 14 11/23 & 12/2</p>	<p>Due to the Thanksgiving holiday, Monday's section will discuss Graphic Medicine on 11/23 and Wednesday's section will discuss it on 12/2. On the week your section is not meeting you should be working on your interview assignment</p> <p>Visual Storytelling - Graphic Medicine: <i>comics that address issues of illness, disability, and medicine from the perspectives of patients, healthcare workers, caregivers, and/or family members.</i></p> <p>READ: Michael J Green and Kimberly R. Meyers, "Graphic medicine: use of comics in medical education and patient care" (BB)</p> <p>READ/VIEW: Graphic Medicine: Excerpts and Examples (BB)</p> <p>READ/VIEW: Allie Brosh, "Hyperbole and a Half: Adventures in Depression" Part I and Part II (BB)</p> <p>READ/VIEW: Jason Bitterman, "The Crisis in Our Neighborhood" (BB)</p> <p>Revisit the limits of narrative/words—how do the visual elements of graphic medicine relate to those limits?</p> <p>Revisit Disability Literary Studies—how do graphic medicine author/artists interrogate ideas like the "normate"?</p>	<p>SUBMIT: Reading Journal Entry, due by 1:00pm on the day of your online class session</p>

Dates	Topics and Texts	Assignments
Week 15 12/10	Final exam period Thursday 2-3:30 p.m. In-class interview discussion Course Wrap Up	SUBMIT: Interviews must be uploaded to StoryCorps and a link sent to me by 11:00am today. Make sure you add a title, picture, summary, and keywords so that your interview will be searchable in the future. SUBMIT: Last Reading Journal Entry, due by 1:00pm SUBMIT: Interview Reflection assignment, due by 2:00pm

NOTE: This syllabus, schedule, and policies are subject to change as necessary at the discretion of the instructor. Important messages will be communicated through Blackboard and/or emailed to your Detroit Mercy email address.

Assignments for ENL 2350

Assignments for this course include student participation in online class sessions, 3-minute writes, reading journal & discussion board entries, an analysis essay, a storytelling assignment, and an interview assignment.

The assignments build on one another, starting by looking at what you already know about any given week's topics and if you have a good grasp of the week's basic concepts, then asking you to analyze and write about the week's readings and video texts, and then applying what you are learning in the classroom and in the real world. Throughout the whole term we will be engaging in small and large group discussions about our course topics, ideas, and connections with the things about which we are most passionate in our professions and lives.

WHAT DO I KNOW?	WHAT DO I THINK?	HOW CAN I APPLY WHAT I AM LEARNING?
<ul style="list-style-type: none"> 3-minute writes 	<ul style="list-style-type: none"> Weekly reading journal & discussion board entries 	<ul style="list-style-type: none"> Analysis Essay Story Assignment Interview Assignment
Participation in Online Class Sessions		

PARTICIPATION IN ONLINE CLASS SESSIONS (105 points / 10.5% of grade) This course is designed to be discussion- and student-driven; it is not, primarily, a lecture-based course. Therefore, your individual participation in the class is directly linked to the value you will get out of the class. Baseline ("C" level) participation requirements include coming on time to online class sessions having completed all readings and assignments, and engaging fully in in-class exercises and activities. Contributing interesting and thoughtful comments during most class sessions will raise your participation grade to a "B." Consistent contribution of interesting and thoughtful comments and providing leadership in class discussions and activities will raise your participation grade to an "A."

Students will be asked to participate in online class sessions with their videos and audios on for the entire session. **If you have any privacy, technology, or other concerns about this expectation--or any other aspects of your participation in the online sessions--please let me know.**

"WHAT DO I KNOW?"

3-MINUTE WRITES (ungraded in-class activity): In many of our class sessions you will be asked to write for a few minutes on what you already know about the week's topics and how they relate to your life and experiences. Think of these as warm-up or starter questions to get you thinking about the subjects we will be exploring. No editing or polishing is expected (you only have 3-minutes:) and there are no wrong answers.

"WHAT DO I THINK?"

WEEKLY READING JOURNAL & DISCUSSION BOARD ENTRIES (195 points / 19.5% of final grade): Each week we will read fictional works and you will be given a question or set of questions asking you to analyze and write about the texts. Some weeks you will complete individual reading journal entries (one entry, read only by me) and other weeks you will complete discussion board entries (one entry and at least one comment, read by our entire class). The syllabus and Blackboard assignment links will identify the different assignments.

Reading journal and discussion board entries are designed to promote critical and reflective thinking. In this way, they facilitate in-class discussion and serve as a form of prewriting for course assignments. As indicators of comprehension, they take the place of reading quizzes and mid-term and final exams. They are worth **15 points each**.

- Both reading journal and discussion board **entries** should be **at least 150 words** each. You may use first-person voice ("I") when appropriate, but your entries should not be a collection of random thoughts you had while reading (if you think of them as short, thesis-driven essays that respond to the week's questions, you will be on the right track).
- On weeks you have discussion board **responses**, read through all your classmates' entries and select at least one person's entry, and engage with their ideas. *NOTE: You will need to submit your entry before being able to see your classmates' entries.* Your graded response should be at least **50 words** in length. You are encouraged, however, to respond as many times as you wish and any other responses you make can be of any length. A discussion board guide can be found at the end of this syllabus.
- **No outside research should be conducted or used in your reading journal or discussion board entries.** Outside source use will be treated as plagiarism (this includes background research such as browsing a SparkNotes or Wikipedia entry on a text). Your entries should be based on your own thoughtful reactions to the week's readings.

"HOW CAN I APPLY WHAT I AM LEARNING?" ASSIGNMENTS

ANALYSIS ESSAY (300 points / 30% of grade)

Your essay will be a 1200-word (typically 4 to 5 pages) *analysis* in which you will be arguing about the broader implications of one aspect of one fictional work's subject matter, meaning, or formal qualities. A good analysis will single out one particular stylistic or thematic aspect of the story for attention and make a **thesis-driven argument** about how a particular stylistic/thematic aspect in a work functions, supporting its claims with evidence from the work itself. **No outside research should be conducted or used in your essay.** You also will be having individual conferences with me to discuss and help you plan your essay. Essays will be discussed at length later in the semester.

STORY ASSIGNMENT (200 points / 20% of grade)

Written Story	100 pts
Storytelling	75 pts
Audience participation	25 pts

Everyone has stories to tell—to themselves and others. For your story assignment you are to write and present a true story drawn from your personal experience that consciously incorporates some of the literary elements we will study in class this term. The subject of your story can be drawn from your past or present. It can be about a small or big thing. It can ask or answer a question. The tone of your story may be serious, humorous, puzzled, deadpan, passionate, sad—all these choices are yours.

Your written story should be at least **750 words in length** (usually 3 double-spaced pages). In developing your story, you should incorporate several of the literary elements we will study during the semester. You also will be having individual conferences with me to discuss and help you plan your story. Your story should include:

1. A *Title*
2. One or more physical *Setting/s*
3. One or two *Points of View*: first-, second-, or third-person
4. One or more *Plot Conflicts*
5. An identifiable *Narrative Structure*: linear, circular, flash forward or flash back, etc.
6. One or more *Symbols*
7. One or more sensory *Images*

You may, of course, include other literary elements. You may also model the style or structure of your story on a work of fiction we have read in class. Note: Your story should be drawn from your personal experience *but it should not be private*. Be sure you would be comfortable being graded on the content of your story. Be sure that the details in your story do not violate the personal privacy or professional confidences of any real people.

On your assigned day you will tell a **5-minute** version your story online to the class. Keep in mind that, at reasonable pace, it takes about 1 minute to read 100 words, so you will need to shorten your story to present it orally. **By 1:00 pm on the day you tell your story, you should upload the final draft of your story and a completed Story Assignment Summary Sheet by attaching them to the "(Assignment) Written Story" submission window (both available on BB in Week 7 folder).**

Audience Members: As each of your classmates tells her or his story, you are to complete a listener response entry of 50 or more words in which you identify what you felt were the strongest and most effective aspects of your classmates' stories--what stood out to you most and what you most appreciated about the content of their story and/or how they chose to tell it.

Comments should NOT offer any criticisms or suggestions for improvement. **You will email that comment to both the storyteller and me.**

INTERVIEW ASSIGNMENT (200 points / 20% of grade)

Interview	125 pts
Reflection	50 pts
Class discussion	25 pts

Everyone has stories to tell—to themselves and others. For your interview assignment you will select a person in your life, design a set of questions, and interview that person for **30 minutes** using the StoryCorps interview phone app or video conferencing platform. You will use the app or platform to upload that interview to the American Folklife Center at the Library of Congress and email a link to me. You will then complete a reflection on the interview, looking at both its literary elements and your experience interviewing the person you selected. You will share some of your reflections on the last day of class. Interviews will be discussed at length later in the semester.

EXTRA CREDIT

You may earn up to 25 extra credit points total in this course:

- a. You can earn up to **20 extra credit points** by contributing to the content or smooth functioning of our course:
 - Add links to images, articles, tweet, videos, etc. on our bublu.com page that are relevant to our course subjects and discussions. 1 point for each contribution.
 - Be the first person to answer one of your classmate's questions on our question forum correctly. 1 point for each correct answer.
- b. You can earn also **5 extra credit points by completing the online evaluation** for this course at the end of the term and sending me proof you did so. After each semester the English Department and I carefully review your comments re: what works well and what can be improved in my courses. Past student comments have led to changes in paper due dates, texts taught, types of assignments, etc. The bottom line: although it might take a bit of effort to complete evaluations, I very much appreciate your willingness to do so and the time you put into the process.

GRADING SCALE

Final grades are determined using a point system. There are 1000 potential points to earn over the course of the semester. Your total earned points are divided by 1000 resulting in a percentage that equals your final grade. For example, if your total points earned are 900/1000, your final percentage is 90% which is an "A-". If your final points end in a number equal to or greater than "5", your percentage will be rounded up (e.g., if your final points are 825/1000, your percentage will be rounded up to 83% which is a "B"). On the other hand, if your final points are 824/1000, your percentage will be rounded down. It will be 82%, which is a "B-".

925-1000 points	A	725-774 points	C
895-924 points	A-	695-724 points	C-
875-894 points	B+	675-694 points	D+
825-874 points	B	625-674 points	D
795-824 points	B-	< 625 points	F
775-794 points	C+		

Reading Journal and Discussion Board Entries Guide

For most weeks of the course, you will be completing reading journal entries or discussion board entries and responses. Below are descriptions of excellent, strong, basic, weak, and failing work.

EXCELLENT – A-level work



Discussion postings display an **exceptional level of engagement** with the texts being discussed, as well as, when required, with the ideas of other students. Ideas are **original** and supported by textual evidence. They link and analyze not only the assigned readings, but also the larger ideas and concepts with which they engage. Postings **expand the reader's understanding** of the texts and issues.

STRONG - B-level work

Discussion postings are **thoughtful, thorough, and engaged**. Ideas and questions are presented and backed up by examples from the text. Discussion postings display close reading and **connections are made** between texts. When required, postings engage the thoughts and questions of others in the class in a similarly thorough manner.

BASIC - C-level work

Postings **discuss all the required texts** and underlying concepts and make basic connections between them. When required, postings respond to peer ideas but **the engagement is fairly surface level** and does not further the conversation in any interesting or meaningful way.

WEAK - D-level work

Postings are **largely summaries** or depend **on personal feelings** ("I like/don't like") without supporting statements with ideas and examples from the readings. When required, postings do not respond meaningfully to peer questions or posts. It is **difficult to determine whether all the readings have been completed**.

FAILING – F-level work

Postings are shorter than the required word count, off-topic, and/or show **little or no evidence that readings were completed or understood**. When required postings **do not contribute to ongoing conversations** or fail to respond at all to peers' posts, and ideas.



Q & A

POLICIES RESOURCES & ADVICE

This is an online course—is there an attendance policy?

Yes, each week you are required to attend one synchronous online session, on either Mondays or Wednesdays from 2:00 – 3:15pm. Before our online meetings you will be reading/viewing course materials and completing the week's assignments. When we come together online we will be discussing those materials in depth, doing in-class activities, answering questions, and covering additional topics. You are also required to attend three conferences, one for your story assignment and two for your analytic essay. Those will be scheduled at our mutual convenience.

What happens if I or one of my loved one's gets sick and I can't participate in the online sessions or get my work done?

We are in the middle of a global pandemic—my first priority in this class is your well-being. If you or a loved one gets ill or if anything else in your life circumstances is creating difficulties for you, *please let me know so that I can be of assistance to you or can connect you with any resources you need.* You can email me, call, or send me a text at 248.259.3988. Course work can be made up, but only if you are physically, mentally, and emotionally well and have what you need.

What if I have a religious holiday on a day we have online class?

It is the practice of University of Detroit Mercy to respect the faith and religious obligations of each student. Students with exams and classes that conflict with their religious observances should notify me at the beginning of the semester so that we can work out a mutually agreeable alternative. Please note for all absences you are responsible for all missed course content and activities.

What happens if you or the university cancels a class session?

Should the need to cancel an online class session occur, I or the chair of the English department will contact you through Blackboard and/or your Detroit Mercy email address. I will provide additional lecture videos and discussion materials to make up for any missed online class sessions. If I am not available for more than one class session, another English professor will lead the course in my stead. Students are responsible for all course material provided through this instructional continuity plan.

Are any topics off-limits in this course?

The short answer is “no.” No topic is off-limits. Universities are intended to provide a safe haven for multiple perspectives and for disagreement and dissent. However, all of our conversations should be pursued in the spirit of mutual respect—both in our online synchronous sessions and on our discussion board. Thus, while no topic is off limits, attacking a person who disagrees with you, or using racist, sexist, homophobic, or transphobic language in any form is not acceptable.

Do you accept late work?

Yes, late work is accepted, but points are subtracted for each day an assignment is late. If you are having difficulty with an assignment or a deadline, please contact me BEFORE the due date to receive assistance.

I added the class late – can I make up the work I missed? Do those absences count towards my attendance or participation?

Yes, you are responsible for all work assigned in the course no matter when you add the course. You will need to complete all missed work within a week of adding the course. The absences do not impact your semester participation grade.

What if I need an academic learning accommodation?

If you require an accommodation due to a documented disability, pregnancy, emergency medical condition, or require special arrangements in case of a building evacuation, please contact Laura Bagdady, Assistant Director of Disability & Accessibility Support Services, at bagdadlm@udmercy.edu or 313-993-1158. You must be registered with Disability & Accessibility Support Services (DAS) and faculty must receive official notification from their office before accommodations can be implemented. It is important for students to be proactive in this process by requesting their accommodations before the start of every semester. If you feel your accommodations are not being honored in the classroom setting, please contact DAS: <https://www.udmercy.edu/current-students/support-services/disability.php>

I am committed to the principle of universal learning. This means that our classroom, virtual spaces, practices, and interactions have been designed to be as inclusive as possible. If you have a particular need, please email me or arrange a meeting with me so I can help you learn in this course. I will treat any information that you share as private and confidential.

What other campus resources might help me succeed in this class?

The university has a wide array of support services available for free to all students, including Personal Counseling <https://www.udmercy.edu/life/health/counseling.php>, University Ministry <https://www.udmercy.edu/life/ministry/index.php>, and the Health Clinic <https://www.udmercy.edu/life/health/clinic.php>.

The Detroit Mercy Student website contains complete information regarding location and hours of operation of the University's support services.

The trained consultants in the Writing Center can work with you at any point of a writing project—from brainstorming through revision. TWC (Briggs 131): <https://www.udmercy.edu/current-students/writing-center/index.php> . The Student Success Center offers tutoring in most academic subjects, including English; drop by in person or log on to the website. SSC (3rd floor Library): <https://www.udmercy.edu/current-students/support-services/success-center.php>

Other free forms of help can be found on this list of student support resources: https://libraries.udmercy.edu/page.php?item_id=569. The list includes contact information for reporting incidents or concerns. Students can also refer to the webpage for Current Students: <https://www.udmercy.edu/current-students/>.

What do I do if I experience gender- or sex-based harassment or assault?

Sexual violence and sexual harassment are contrary to our core values and have no place at University of Detroit Mercy. In accordance with Title IX and related laws, Detroit Mercy prohibits sex and gender-based discrimination, including discrimination toward pregnant/parenting students. If you experience sexual violence or sexual harassment that limits your ability to participate in this course or any other Detroit Mercy program or activity, there are resources and options available.

Please be aware that I am cannot be a confidential resource; by law, I will need to disclose alleged incidents of sex or gender-based discrimination to the university's Office of Title IX <https://www.udmercy.edu/academics/academic-affairs/titleix/>. You may also contact Marjorie Lang, Title IX Coordinator, directly at langma@udmercy.edu or 313-993-1802 to learn about supportive measures and options that are available to students alleging or alleged to have engaged in sex or gender-based discrimination.

What if I experience other types of bias-motivated discrimination or harassment?

Detroit Mercy is committed to fostering a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated (Discrimination and Harrassment Prevention Policy: https://www.udmercy.edu/faculty-staff/hr/Discrimination_Harassment_Prevention_Policy.pdf and should be reported by contacting the Dean of Students: <https://www.udmercy.edu/life/dean-students> .

We are going to be writing papers for this course—what is your plagiarism policy?

As members of an academic community engaged in the pursuit of truth and with a special concern for values, Detroit Mercy students must conform to the highest standard of honesty and integrity in their academic work. The fundamental assumption under which the University operates is that work submitted by a student is a product of their own efforts. Among the most serious academic offenses is plagiarism, submitting the ideas or work of another source without acknowledgment or documentation. In addition, distributing completed essays, labs, homework, exams, quizzes, or other assignments constitutes a violation of the Student Conduct policy. The consequences of plagiarism or any act of academic dishonesty may range from failure in a course to dismissal from the university.

I think my friend might be interested in the subject of a particular reading or class session—can I share our materials or have them join a Zoom session or watch a recorded class session?

You can share any published stories or articles. However, all course materials students receive or have online access to are protected by copyright laws. Students may use course materials and make copies for their own use as needed, but unauthorized distribution and/or uploading of materials without the instructor's express permission is strictly prohibited. Students who engage in the unauthorized distribution of copyrighted materials may be held in violation of the Student Code of Conduct, and/or liable under Federal and State laws.

Because our class is a learning community, we don't share what people say, write, or do outside of the classroom (*Vegas rules, baby—what happens in Narrative and Health Care stays in Narrative and Health Care*). This includes recordings of class sessions. If you would like to bring a guest to class, please clear it with me ahead of time. I will ask your classmates as well. Everyone would have to be comfortable with the idea for guest access to work. I will record our class sessions for the benefit of students in the class. Recordings will be shared via Blackboard with access limited to only members of the class. I will attain consent from students if recordings of student comments or images will be shared with a broader audience.

Where can I find a copy of the Student Handbook?

A complete listing of all Detroit Mercy policies can be found in the Detroit Mercy Student Handbook (https://www.udmercy.edu/life/policies/files/Student_Handbook.pdf) and in the Current Academic Policies and Procedures (<https://www.udmercy.edu/academics/catalog/undergraduate2019-2020/policies/>). Detroit Mercy students are expected to be familiar with and comply with student-related policies and practices, including those found in the handbook. The Student Handbook also contains contact information for the Dean of Students and the Dean of each College/School.