

COLT 101 – Introduction to Comparative Literature I
F 2023 – crn 11303

Literature as Aesthesis

T/R 101 LLCS

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Course Description. The opening line of the 1967 novel, *One Hundred Years of Solitude*, by Gabriel García Márquez, is often invoked as the most perfectly-crafted sentence in literature: “Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice.” Of course, García Márquez composed his novel in Spanish. The sentence you read above was Gregory Rabassa’s translation of García Márquez’s: “*Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo.*”

One Hundred Years of Solitude, known in Spanish as *Cien años de soledad*, is an extraordinary novel in both languages, and the reciprocal relationship it inscribes between Hispanophone and Anglophone societies and cultures on the American continents is part of its significance to the world of literature. In this introductory comparative literature course, we will consider the novel in its literary, historical, cultural and political contexts. And we will read and discuss as a work of “aesthesis,” the practice of encoding abstract ideas in material form. *One Hundred Years of Solitude* is known for its particular narrative technique, which plays games with time, and for the device of “magical realism.” In this class we practice “close reading” in order to identify how magical realism works, and how it transforms the concepts of history and literature to reveal dimensions of American experience that are sometimes masked in more conventional and straightforward narrative. We will also examine the novel in key twentieth-century aesthetic contexts: Modernism, surrealism, the avant-garde.

COLT 101 is conducted in English; however, students are warmly encouraged to work in Spanish and/or in additional languages if they would prefer (including Spanglish). Please consult with me about your preferences. **This course uses a labor-based grading contract to calculate course grades.** There is flexibility in the amount of work a student invests in this course, and there is no final exam. But it is absolutely crucial to keep up with the weekly work; after that, you can evaluate whether you want to take on additional tasks or extended projects. All respect and support given at each level of commitment. I will explain further details of the contract in Week 1.

Course objectives:

—Students will become familiar with the concept of “aesthesis,” which is the human practice of giving material form to abstract ideas. Aesthesis is the basis for aesthetic works: visual, verbal, haptic and media art.

—Students will read Gabriel García Márquez’s famed novel, *One Hundred Years of Solitude*, and learn to engage with it analytically. This means that we will examine the novel (1) as a work of aesthetics; (2) as a novel (that is, as a particular kind of art —art made of words); and (3) as a work of “world literature.”

—The kind of analysis referred to above is known as “close-reading,” and it is the basic methodology we employ in the discipline of comparative literature. Students in this course will develop skills in “close-reading,” the practice of reading, analysis and contextualization.

—Students will learn about the literary concepts of “trope,” “allegory,” and “magical realism;” and, subsequently, how to use those concepts to think critically about the concepts of history, reason and truth.

—Students will develop a sense of “critique” and deploy it to think and write about the concepts of “America,” “Latin America,” and modernity.

Course Requirements include:

—Reading the novel, *One Hundred Years of Solitude* (because of our emphasis on formal analysis, in this course it is necessary to have a hard copy of the novel and to read it as assigned; students may read it in the preferred language)

—Active engagement with 6-8 weekly quizzes, due each week by **11:59 p.m. on Mondays**

—Active engagement with lectures and presentations, as demonstrated in class and via “class reflection” assignments (“class reflection” assignments are due in **section** Canvas)

—Active engagement in section meetings and breakout room “discussion” time

—Slide – “aesthetics” – Due in **course** Canvas **Due October 16, 11:59 p.m.**

—1 short close-reading assignment (300-500 words) **Due November 6, 11:59 p.m.**

—1 optional short written assignment (300 – 500 words) **Due either Monday Oct. 30 or Monday Nov. 20, 11:59 p.m.**

—1 optional final project of *either* a longer critical essay (7-8 pages) or a creative piece (we will discuss optional final projects later on in the course). This project will be due on Tuesday of finals week, **December 4, 11:59 p.m.**, in Canvas.

—No final exam

Course Materials. Each student must have a physical copy of *One Hundred Years of Solitude*, by Gabriel Garcia Márquez, translated by Gregory Rabassa (NY: Harper Perennial Modern Classics. 2006). Students are welcome to read the novel in any language they prefer, but at times we will be considering the career of this novel as it was produced and circulated in English, so you should have the Rabassa translation handy.

Note that it is **very important that we use the Rabassa translation**, since Rabassa’s version of the novel catapulted it to fame in the Anglophone world (and from there, into “world literature”).

Additional readings can be found in the weekly Course Modules in Canvas.

Course Logistics. Please read carefully.

COLT 102 is an introductory course that fulfills **two functions** here at the University of Oregon. As an introductory humanities course, it **satisfies UO requirements in Arts and Letters and in Core Ed/Global Perspectives**. As a 100-level Comparative Literature course, it **introduces students to the discipline of Comparative Literature, a set of**

reading practices and creative, analytical engagements with literature and culture — in particular, the practice of “**close reading**”— that I, your instructor, really love. I hope this course shows you why.

Because students come to COLT 102 with different objectives and needs, I offer **three work plans for the course**. These plans involve successively greater investments of time and labor, so you can work at the level that makes the most sense to you. You will find **more information on these plans, including a checklist so you can keep track of essential tasks, starting on p. 10 of this syllabus**.

No matter which plan you choose, count on our full attention as we engage with your work. We request that you put your best effort into each assignment or project; and we will put *our* best efforts into providing you meaningful feedback, with an emphasis on what was successful and what to reconsider or try to develop a bit more the next time. Please note that in this course, written feedback is the start of a conversation. The *very best way* to make use of feedback is to come discuss your work with your GE or with me during our scheduled office hours (or by appointment, if you have schedule conflicts with our office hours). **More information and a checklist for our three work plans can be found at the end of this syllabus.**

All sources used to prepare work for this course must be documented. The use of AI to prepare work for this course is strictly prohibited and may lead to sanctions including failing the course. Please see Middlebrook with any questions.

Meetings schedule and agenda for class sessions

Week	Advance Preparation and Assignments Due	Lecture Topics covered
	<p>Readings and assignments to prepare <i>before</i> our first class of the week</p> <p>(Remember to take and pass the weekly quiz by Monday night)</p> <p>With the exception of <i>100YS</i>, all readings, materials and prompts can be found in the relevant Weekly Overview for the week. The Overview is found in Canvas, “Modules”</p>	<p>Week 1 lecture meets on Tuesday, Sept. 26 only (apologies)</p> <p>Starting Week 2, lecture meets T/R Section meets on your regular schedule</p>
Week 1 Week of September 25	Due Thursday Sept. 28 by 11:59 p.m.– course logistics quiz	Introduction to the course; a course about <i>reading</i> ; overview of syllabus and work plans; group discussion – productive working environments and flexible course policies Concepts - what is comparative literature?; introduction to <i>aesthesis</i>

		<p>Aesthesis - an idea from the ancient Greeks - the creation of material forms to represent abstract ideas in ways that humankind can grasp and understand</p> <p>Aesthesis – truth told “slant”; aesthesis - “Things as they are / are changed upon the blue guitar”</p>
<p>Week 2 Week of October 2</p>	<p>Read: Dickinson, “Tell all the truth but tell it slant”</p> <p>Read: Stevens, “The Man with the Blue Guitar” (selections)</p> <p>Reminder: Due Monday Oct. 2 by 11:59 p.m.– weekly quiz</p>	<p>Aesthesis – material forms to represent abstract ideas</p> <p>Abstract idea – the “truth”</p> <p>Abstract idea – “things as they are”</p> <p>Material forms -language as material; other kinds of material</p>
<p>Week 3 Week of October 9</p>	<p>Review the concept of aesthesis</p> <p>Read: “Overview: the Central Library at UNAM”</p> <p>Read: “Explication of the murals at the Central Library at UNAM”</p> <p>Due Monday by 11:59 p.m.– weekly quiz</p> <p><i>Aesthesis slide project due on Monday Oct. 16 by 11:59 p.m.</i></p>	<p>Aesthesis – the idea of knowledge, encoded in the material form of the university</p> <p>The campus as form</p> <p>Knowledge and knowledges</p> <p>Episteme</p> <p>Modern intellectual culture in Mexico City: José Vasconcelos, Juan O’Gorman, Diego Rivera, Frida Kahlo ...and (eventually) GGM</p> <p>Introduction to Piktochart</p>
<p>Week 4 Week of October 16</p>	<p>Read <i>100YS</i>, pp. 1-36 (chapters 1-2)</p> <p>Due Monday by 11:59 p.m.– weekly quiz</p> <p><i>Aesthesis slide project due THIS WEEK Monday Oct. 16 by 11:59 p.m.</i></p>	<p>100YS – introduction to the novel; themes, characters</p> <p>GGM’s literary style: history narrated, “on the blue guitar” — “Discover ice,” “Discover armor”</p> <p>Vocabulary as material; figurative language; patterns and tropes</p> <p>Close-reading skills: annotating your text</p>
<p>Week 5 Week of October 23</p>	<p>Read <i>100YS</i>, pp. 37-101 (chapters 3-5)</p> <p>Read materials on the conquest of the Americas (see “Additional resources” in Week 5 Overview)</p> <p>Optional – read Neruda, “Amor América”</p>	<p>The founding of Macondo</p> <p>Trope and allegory - history played on the blue guitar (cont’d)</p> <p>Settler colonialism</p> <p>The Spanish conquest of the Americas</p> <p>Structuring patterns – the Buendía names</p> <p>Patterns and structures of time - temporality</p>

	<p>Due Monday by 11:59 p.m.– weekly quiz</p> <p><i>If you are following Work Plan 2 or 3: option to turn in short critical writing on Monday Oct. 30 by 11:59 p.m. (you can also hand in Week 9)</i></p>	<p>Insomnia as trope</p> <p>The concept of modernity</p> <p>Review: what is a close-reading? (we have been doing that in class...have we noticed?)</p>
<p>Week 6 Week of October 30</p>	<p>Read <i>100YS</i>, pp. 103-180 (chapters 6-9)</p> <p>Read materials on the Thousand Days' War</p> <p>Due Monday by 11:59 p.m.– weekly quiz</p> <p><i>Close-reading assignment due on Monday Nov. 6 by 11:59 p.m.</i></p>	<p>European immigration to the Américas</p> <p>Modernity and war</p> <p>The Thousand Days' war</p> <p>Nineteenth-century Latin American politics</p> <p>Magical realism</p>
<p>Week 7 Week of November 6</p> <p>CLOSE READING ASSIGNMENT DUE NOVEMBER 6 11:59 p.m.</p>	<p>Read <i>100YS</i>, pp. 181-267 (chapters 10-13)</p> <p>Due Monday by 11:59 p.m.– weekly quiz</p> <p>Reminder: check in with your progress on work plan, schedule any makeups</p> <p><i>If you are following Work Plan 3: make an appointment to discuss final project with GE or with Middlebrook in Week 8</i></p>	<p>"Many years later..."</p> <p>Form and formalism: repetition and difference in chapters 10-13</p> <p>Parallelisms</p> <p>Inflation on the blue guitar</p> <p>Modernity comes to Macondo</p> <p>Inviting the wrong people to eat bananas</p>
<p>Week 8 Week of November 13</p>	<p>Read <i>100YS</i>, pp. 269-332 (chapters 14-17)</p> <p>Read, "United Fruit Company"</p> <p>Due Monday by 11:59 p.m.– weekly quiz</p> <p><i>If you are following Work Plan 2 or 3 and you did not</i></p>	<p>U.S. economic exploitation in the Americas – the "gringo"</p> <p>"Banana republics"</p> <p>The Banana Massacre of 1928</p> <p>Rain for 4 years, 11 mos. and 2 days</p>

	<i>turn in a short writing assignment on Oct. 30, Monday Nov. 20 11:59 p.m. is your last chance.</i>	
Week 9 Week of November 20 No class on Thursday – US Thanksgiving Holiday	Read <i>100YS</i> , pp. 333-417 (chapters 17 –end)	The story of Meme Aureliano Babilonia Flowers and butterflies
Week 10 Week of Nov. 27	Review <i>100YS</i> , pp. 399-417	Legacies of <i>100 YS</i> . <i>100 YS</i> as world literature – the English-language translation and the Latin American “boom”
Week 11 Week of Dec. 4	<i>If you are following Work Plan 3, final projects due on Tuesday, 11:59 p.m.</i>	

Course policies

Communication.

- The best way to communicate with Middlebrook is to talk with me after class or come to office hours. I'll be glad to chat!
- Electronic communication about this course should take place in Canvas. I will do my very best to respond to student questions within 48 hours of receiving your message. If you have not heard back from me regarding your message after 48 hours, please reach out to me again.
- Look carefully at the syllabus before writing us on email. Make sure the information you are requesting isn't answered there.
- To the extent you are comfortable and able, please consult with me regarding circumstances and problems as they arise. Timely notification will help me work with you to find a solution.

Attendance. Though attendance and participation are a standard expectation on all 3 work plans for COLT 102, students are allowed up to 5 absences from lecture.

- These absences may be taken for any reason.
- I strongly recommend coming to office hours to discuss what was missed in class, or meeting with your GE.

- If you would like to receive any worksheets or materials distributed in class during a day on which you were absent, please contact me within 24 hours of the missed class.

Makeup assignments. If you miss more than five classes, and/or if you miss a quiz that has an impact on your successful completion of your chosen work plan, makeup assignments are available. Please contact me so we can work out a solution.

Working environment. Please participate by sharing ideas and contributing to the collective learning environment.

- “Participation” entails preparing as assigned (the quizzes are your friend!), following instructions, and engaging respectfully and thoughtfully with others.
- I welcome and in fact expect vigorous engagement and a diversity of perspectives, voices and opinions. There is a lot to talk about in this novel, and García Márquez directs us to think about challenging issues, from settler colonialism to social privilege and disempowerment, to family dynamics, including the power relations worked out in sexuality.
- **As we explore these issues and how and why García Márquez represents them in his novel, it is essential that we maintain a commitment to our ethical, inclusive, respectful and productive learning environment.**
- **I welcome questions or concerns** regarding the environment in this class.
- **I also welcome your feedback if something is handled in a manner that feels insensitive or naïve (I, too, am learning to navigate this important moment in our culture.**
- Intolerant and/or harassing language and/or behavior in- or outside of our Zoom space and class meetings is unacceptable and will lead to immediate and serious sanctions.

Protocols for submission of work. Barring a specific need for adjustment, graded work and weekly quizzes are always due in this course on **Mondays at 11:59pm**. I hope this regular deadline simplifies what you need to keep in mind about the routine of the course.

- **Weekly quizzes.** The weekly quiz is fundamental to supporting your success in this course. It helps you stay on track with the readings and concepts of the course, and it sets the stage for the work we will do together in class over the coming week. **The best way to use the quiz is to print it out and have it with you as you prepare the readings for the week.** That way, you’ll know what to be looking for as you navigate García Márquez’s lively, highly aesthetic, prose. If you’d like, you can take the quiz as you work on the reading. Or you can take it afterward. **However you decide to work, quizzes are due no later than Monday night at 11:59 pm.**

Do everything you can to not miss a quiz. If you do miss one, contact me right away so we can schedule a makeup. Note that the number of quizzes necessary to receive a particular grade is specified in the work plans detailed below. But the weekly quizzes help you organize the long readings and prepare yourself to engage in class. So they are all recommended.

- **Contacting us is your responsibility.**
- **Documentation of sources.** All work must be properly documented using Chicago style. Here’s a guide, courtesy of the generous folks at Purdue:
https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/general_format.html

Note that the rule about documentation applies to *any* source (ideas, quotations, paraphrases, e-notes and study guides, etc.). **Failure to document all sources used to prepare work handed in for this course may lead to sanctions, including failing the course.**

- **Academic Integrity.** All work submitted in this course must be your own and must be written exclusively for Comparative Literature 101, F 2023. The use of AI to help you prepare written work for this course is prohibited. I will explain why in Week 1. Please refer to the Code of Student Conduct on the website for the Office of Student Conduct and Community Standards for a definition of plagiarism. The Comparative Literature Department complies with all university policies regarding the reporting, investigation and sanctioning of academic dishonesty.
- <http://uodos.uoregon.edu/StudentConductandCommunityStandards/tabid/68/Default.aspx>

Incompletes. Incompletes are strongly discouraged and are only approved in cases of genuine emergency. You must contact me to begin the process of filing for an Incomplete as soon as you realize that completing the class may be an issue. **Note that your GE does not have the authority to grant Incompletes; they must be approved by the Instructor of Record** (me = Middlebrook).

Accessibility. The Comparative Literature Department and I are committed to the creation of inclusive learning environments. Please review the syllabus and notify me in Week 1 about technological issues and ability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu for assistance.

Content Warning. *One Hundred Years of Solitude* sets the Buendía family at the center of a complex meditation on Latin American history. One of García Márquez's primary aims in the novel is to explore the ambivalent role played by social and political elites in that history. This means that **readers of the novel encounter a number of troubling themes.** Incest serves as a metaphor for the inbred nature of the bourgeoisie, the elite social group García Márquez analyzes. It appears frequently in the novel, and we are going to need to talk about that. The novel also portrays social elitism, violence, war, massacre, rape, madness, prejudice and hate speech, eating disorders, suicide. The Buendía family engages in settler colonialism and various kinds of dispossession; there is a love plot woven around the relationship of an older man and a pubescent girl, and that love plot recurs in a way that's significant to the text. Again: we'll need to discuss this troubling episode.

I will do my best to provide content warnings in our class (see CW in the Weekly Overviews in Canvas). I will also guide us toward discovering how many of these themes contribute to a project of critique: García Márquez, who was a committed socialist, was telling his readers to look at the inevitable corruption of the elite, 20th-century bourgeoisie, his society's dominant caste. One way of thinking about some of the difficult material in this novel is to recognize that it is fundamental to the work of aesthesis GGM carries out here. However, these can be hard times to read troubling, deeply stirring works. There is a good deal to discover in this book—it's a rich and powerful narrative. There are also reasons to leave it for another time. **Before the end of Week 1, please consider whether you would like to spend the term with this novel. If you would like an overview, Wikipedia provides a good one [here](#).**

If you have questions, please contact me. I will be happy to talk them over.

If you would like to discuss any of the policies described above, I am happy to do so. Please come to my office hours or make an appointment.

Work Plans 1, 2 and 3

We respect the many demands on your time and attention. **Whichever plan you choose, count on our respect for your efforts and our full engagement with your work.** On your side: please **give the work you prepare for this course your best and most thoughtful effort.**

Work Plan 1 – A thorough reading of *One Hundred Years of Solitude*

An introduction to the skills of close-reading and analysis, anchored in our collective read of *One Hundred Years of Solitude*.

Students who complete *all* tasks for Plan 1 are guaranteed a grade of C+ in the course.

Student Engagement Inventory.

Expect to spend somewhere around 5 hours preparing for the classes for the week. Place emphasis on completing the readings, using the weekly quiz as your guide to what to look for. Don't forget to take (and pass) those quizzes, since they are the backbone of the course. Fun fact: this change in emphasis actually supports the learning goals of the course, since a key course objective is to train students in the practice of close-reading and analysis of aesthetic writing (literature).

Students are expected to devote roughly 120 hours to a 4-credit course. Here is a rough estimate of how that commitment might play out for Work Plan 1:

5 hours of preparation for class x 10 weeks = 50 hours

3 hours in class x 10 weeks = 30 hours

1 hour in section x 10 weeks = 10 hours

Office hour consultations w IOR and GE = 1-5 hours

Projects and longer assignments (see below) = 10-25 hours

Work Plan 1. To complete this plan, students complete the following tasks (consider printing this checklist and posting it where you can see it so you can on track).

WORK PLAN 1 CHECKLIST: To receive a minimum grade of C+ in this course, complete the following:

___ Read *One Hundred Years of Solitude*

___ Pass Course Logistics quiz

___ Pass **6 weekly quizzes** (all quizzes completed on time, **Mondays by 11:59 p.m.**)

___ Attend class and contribute regularly (5 absences excused)

___ Attend and contribute regularly to section (2 absences excused)

___ Complete slide assignment (due on **Monday October 16 by 11:59 p.m.**)

___ Complete close-reading assignment (due on **Monday November 6 by 11:59 p.m.**)

“Completing” a task. Completing all tasks means engaging in the reading, thinking, exploring, reflecting, writing and, from time to time, memorizing that is specified in the prompt. All

written work should adhere to the word counts specified in each prompt. All work will be evaluated according to the rubric published in Canvas.

Problems. In the unlikely case that all work for this plan has not been completed as assigned, **one of us will reach out to you by the end of Week 8** to discuss the situation and your grade.

Work Plan 2

In this plan, students expand on the basic skills introduced in COLT 102 by incorporating a bit of critical writing on one of the key aesthetic techniques deployed in the novel: magical realism or play with the concept of temporality. Both of these concepts will be explored in class. In this work plan, you commit to not only working on these ideas in class, but also preparing a short project of critical writing about the theme.

Students who complete *all* tasks for Plan 2 are guaranteed a grade of B in the course.

Student Engagement Inventory.

Expect to spend somewhere around 5 hours preparing for the classes for the week. Place emphasis on completing the readings, using the weekly quiz as your guide to what to look for. Don't forget to take (and pass) those quizzes, since they are the backbone of the course. Fun fact: this change in emphasis actually supports the learning goals of the course, since a key course objective is to train students in the practice of close-reading and analysis of aesthetic writing (literature).

Students are expected to devote roughly 120 hours to a 4-credit course. Here is a rough estimate of how that commitment might play out for Work Plan 1:

5 hours of preparation for class x 10 weeks = 50 hours

3 hours in class x 10 weeks = 30 hours

1 hour in section x 10 weeks = 10 hours

Office hour consultations w IOR and GE = 1-5 hours

Projects and longer assignments (see below) = 10-25 hours

Work Plan 2. To complete this plan, students complete the following tasks (consider printing this checklist and posting it where you can see it so you can on track).

WORK PLAN 2 CHECKLIST: To receive a minimum grade of B in this course, complete the following:

- ___ Read *One Hundred Years of Solitude*
- ___ Pass Course Logistics quiz
- ___ Pass **7 weekly quizzes** (all quizzes completed on time, **Mondays by 11:59 p.m.**)
- ___ Attend class and contribute regularly (5 absences excused)
- ___ Attend and contribute regularly to section (2 absences excused)
- ___ Complete slide assignment (due on **Monday Oct. 16 by 11:59 p.m.**)
- ___ Complete close-reading assignment (due on **Monday November 6 by 11:59 p.m.**)
- ___ Complete short writing assignment (300-500 words) on magical realism or temporality (due on either **Monday Oct. 30 by 11:59 p.m. or Monday November 20 by 11:59 p.m.**)

“Completing” a task. Completing all tasks means engaging in the reading, thinking, exploring, reflecting, writing and, from time to time, memorizing that is specified in the prompt. All written work should adhere to the word counts specified in each prompt. All work will be evaluated according to the rubric published in Canvas.

Problems. In the unlikely case that all work for this plan has not been completed as assigned, **one of us will reach out to you by the end of Week 8** to discuss the situation and your grade.

Work Plan 3

In this plan, students delve deeper into the skills introduced in COLT 102. They prepare some critical writing on one of the key aesthetic techniques deployed in the novel, either magical realism or play with the concept of temporality (both of these concepts will be explored in class; in this work plan, you commit to not only working in class, but also to preparing a short project of critical writing about the theme). They also prepare a longer assignment, either a critical essay or a creative piece. Longer assignments are due on **Tuesday December 4 by 11:59 p.m.**

Students who complete *all* tasks for Plan 3 are guaranteed a grade of A in the course.

Student Engagement Inventory.

Expect to spend somewhere around 5 hours preparing for the classes for the week. Place **emphasis on completing the readings, using the weekly quiz as your guide to what to look for. Don't forget to take (and pass) those quizzes, since they are the backbone of the course.** Fun fact: this change in emphasis actually supports the learning goals of the course, since a key course objective is to train students in the practice of close-reading and analysis of aesthetic writing (literature).

Students are expected to devote roughly 120 hours to a 4-credit course. Here is a rough estimate of how that commitment might play out for Work Plan 1:

5 hours of preparation for class x 10 weeks = 50 hours

3 hours in class x 10 weeks = 30 hours

1 hour in section x 10 weeks = 10 hours

Office hour consultations w IOR and GE = 1-5 hours

Projects and longer assignments (see below) = 10-25 hours

Work Plan 3. To complete this plan, students complete the following tasks (consider printing this checklist and posting it where you can see it so you can on track).

WORK PLAN 3 CHECKLIST: To receive a grade of A in this course, complete the following:

- ___ Read *One Hundred Years of Solitude*
- ___ Pass Course Logistics quiz
- ___ Pass **8 weekly quizzes** (all quizzes completed on time, **Mondays by 11:59 p.m.**)
- ___ Attend class and contribute regularly (5 absences excused)
- ___ Attend and contribute regularly to section (2 absences excused)
- ___ Complete slide assignment (due on **Monday Oct. 16 by 11:59 p.m.**)
- ___ Complete close-reading assignment (due on **Monday Nov. 6 by 11:59 p.m.**)
- ___ Complete short writing assignment (300-500 words) on magical realism or temporality (due on either **Monday Oct. 30 by 11:59 p.m. or Monday Nov. 20 by 11:59 p.m.**)
- ___ Meet with GE or Instructor (Middlebrook) to discuss final project (**Week 8 office hours** or by appointment)
- ___ Complete final project (due **Tues. December 4 by 11:59 p.m.**)

“Completing” a task. Completing all tasks means engaging in the reading, thinking, exploring, reflecting, writing and, from time to time, memorizing that is specified in the prompt. All written work should adhere to the word counts specified in each prompt. All work will be graded according to the rubric published in Canvas.

Problems. In the unlikely case that all work for this plan has not been completed as assigned, **one of us will reach out to you by the end of Week 8** to discuss the situation and your grade.