

San José State University
Department of English and Comparative Literature
ENGL 22: Fantasy and Science Fiction, Section 80, FALL 2019

Course and Contact Information

Instructor:	Tanja Nathanael
Office Location:	Canvas/Online
Telephone:	Contact via email, Canvas messaging, and Zoom will be utilized.
Email:	Tanja.Nathanael@sjsu.edu (Please use Canvas messaging when available).
Office Hours:	By Appointment
Class Days/Time:	Online
Classroom:	Canvas/Online
Prerequisites:	None.
GE/SJSU Studies Category:	English 22 fulfills the lower division GE requirement in Arts and Letters (C2)

Course Format

Online Course

This course adopts an online delivery format. Video lectures will be posted weekly on Canvas. To keep pace with the course, students are required to view the lectures online in a timely manner in order to gain mastery of the material. While viewing the recorded lectures, students are strongly recommended to listen carefully, pay attention, and take notes just as you would in class. To best view and access the online content, students must have consistent, reliable, high-speed internet access, using a PC or MAC or other compatible device. Please note that it is the student's responsibility to check for compatibility. Technical issues will not be considered a valid excuse for failure to view lectures or submit assignments on time. That being said, students who diligently seek help from technical support and communicate clearly with me will be allowed a certain amount of grace. See [University Policy F13-2](http://www.sjsu.edu/senate/docs/F13-2.pdf) at <http://www.sjsu.edu/senate/docs/F13-2.pdf> for more details.

Canvas and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://one.sjsu.edu) on [Spartan App Portal](http://one.sjsu.edu) <http://one.sjsu.edu> to learn of any updates.

Course Description

Students will examine works of literary fantasy and science fiction to understand them as expressions of human intellect and imagination; to comprehend their historical and cultural contexts; and to recognize their diverse cultural traditions. Both contemporary and historical works will be studied.

Course Theme

American and British Fantasy and Science Fiction: Frontiers of Inner and Outer Spaces

"In England, 100 miles is a long way. In America, 100 years is a long time. In England, you have to go back [in time] to find [a good story]. In America, you have to drive to find it."—Neil Gaiman

During this course we will examine texts that explore the frontiers of the imagination in both fantasy and science fiction. As British fantasy author Neil Gaiman has observed, the British tend to be more successful fantasists due to their comparatively long mythic history, while American writers have excelled in the genre of science fiction, due in part perhaps from an inherited historical ideal to explore the frontier. And yet, as we will discover, there are exceptions to this understanding in both cases. Additional themes of subgenre, gender, and diverse voices will also be explored.

GE Learning Outcomes (GELOs) Letters courses will enable students to...

Recognize how significant works illuminate enduring human concerns; respond to significant works by writing both research-based critical analyses and personal responses; write clearly and effectively; and recognize the role of diversity in culture and society. Thus, upon successful completion of this course, students will be able to:

1. Explain how major works of Fantasy and Science Fiction illuminate enduring human concerns, satisfied by responses orally and in writing, including in- and out-of-class discussions, quizzes, free responses, and tests.
2. Link personal and research-based responses to the content and style of major works of Fantasy and Science Fiction, by writing both responses and a research-based essay.
3. Write more effective academic arguments, through essays written for this class.
4. Explain their views of the role of diversity in culture and society by reflecting orally and in writing on this aspect of works of Fantasy and Science Fiction.

Course Learning Outcomes (CLOs)

In addition to the General Education Learning Outcomes, English 22 has the goals of enlarging students' awareness of the possibilities of language and literature to enrich their lives, and to find pleasure as well as challenge in the activity of interpretation—to see interpretation as a creative response to the stimulus of the works being read and discussed. Thus, upon successful completion of this course, students will be able to:

1. Respond creatively to literary texts.
2. Compare and contrast a work's effectiveness when it is translated from one genre (book) to another (film).

Required Texts/Readings

Six novels plus selected short stories and essays. Some readings (short stories or articles) will be available via .PDF documents on Canvas or via the links available below. All of the novels listed below are available in online and paperback editions.

Adams, Douglas. *The Hitchhiker's Guide to the Galaxy* (1979)

Paperback: ISBN-13: 978-0345391803

Or on Kindle [here](#).

Aldiss, Brian W. "Supertoys Last All Summer Long" (1969)
Paperback: ISBN-13: 978-0312280611
Free text [online](#) (warning: story link contains numerous ads)
Or on YouTube video [here](#) (video contains music and text only – text must be read).

Baum, L. Frank. *The Wonderful Wizard of Oz* (1900)
Paperback: ISBN-13: 978-1985261808
Or on Kindle [here](#).

Bisson, Terry. "[Meat](#)" (1990)

Bradbury, Ray. "[The Million Year Picnic](#)" (1946)

Burns, Robert. "[Tam O'Shanter](#)" (1791)

Cherryh, C. J. "The Scapegoat" (1985) (.PDF provided)

Delany, Samuel R. "Driftglass" (1971)
Audio via podcast LeVar Burton Reads: [February 5, 2019](#).
---. "[Racism and Science Fiction](#)". (1998)

McCaffrey, Anne. "The Ship Who Sang" (1985)
Paperback: ISBN-13: 978-0345334312
On Kindle [here](#).

Gibson, William. "[Johnny Mnemonic](#)" (1981)

Irving, Washington. "[The Legend of Sleepy Hollow](#)" (1820)

Kagan, Janet. "The Nutcracker Coup" (1992)
On Kindle [here](#).

Le Guin, Ursula. "[The Rule of Names](#)" (1964)
---. "Why Are Americans Afraid of Dragons?" (1974) (.PDF provided)
---. *A Wizard of Earthsea* (1968)
Paperback: ISBN-13: 978-0547722023
Or on Kindle [here](#).

Liu, Ken. "[Mono No Aware](#)" (2013)
Audio via podcast LeVar Burton Reads: [February 12, 2019](#).

Lovecraft, H. P. "[Dagon](#)" (1919)

Moore, C. L. "[Shambleau](#)" (1933)

Okorofor, Nnedi. *Binti* (2015)
Paperback: ISBN-13: 978-0765385253
Or on Kindle [here](#).

---. [“Stephen King’s Super-Duper Magical Negroes”](#) (2004)

Rowling, J. K. *Harry Potter and the Sorcerer’s Stone* (1998)
Paperback: ISBN-13: 978-0439708180
Or on Kindle [here](#).

Sawyer, Robert J. [“The Purpose of Science Fiction”](#) (2011)

Tiptree, Jr., James (Alice Sheldon). [“The Girl Who Was Plugged In”](#) (1974)

Tolkien, J. R. R. *The Hobbit* (1937)
Paperback: ISBN-13: 978-0345339683
Or on Kindle [here](#).

Other technology requirements

You will be required to create a [Zoom](#) account to participate in one-on-one conferences and group discussions. Creation of a Zoom account is free of charge.

Course Requirements and Assignments

NOTE: Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities.

Reading Logs (10 points total; one point each; 200-250 words per post)

As this is an online class, your class participation will be measured by the quality and timeliness of your posts on the Discussion Board in Canvas. Regular posts in response to the weekly lectures and reading assignments are expected. A total of 10 posts are required (but you may respond to as many as you wish). Discussion Board posts need to be thoughtful and engaging, but they needn’t be perfect. Students should consider the Discussion Board as a low-stakes environment to ask questions and explore ideas about what they know or what they think they know about the texts under discussion. Weekly prompts will be provided by the instructor.

Film Review (10 points total; 2-3 pages, or 600-750 words)

Discuss an approved film adaptation of a Sci-Fi or Fantasy text. Students will select one text from the course reading list that has been adapted into a movie (if there is more than one movie adaptation, you may use the film of your choice). Answer this question: “What has been lost or gained in the movie version?” Grading Criteria: 1) demonstrated knowledge of the Science Fiction or Fantasy movie and the text through citing examples and making logical arguments, 2) correct English usage and style, clear and coherent writing. MLA style bibliography and citations.

*Students *MUST* confirm their selected text and movie no later than Week 2 of the semester. The film review assignment must be turned in no later than ONE WEEK after the class discussion of the text. For example, if the text/film selected is *Dune*, then the film review would be due no later than Week 11. Students will be excused from completing the weekly Reading Log on the Discussion Board on the week they turn in their Film Review.*

Film Adaptation Pitch (10 points total; 2-3 pages, or 600-750 words)

*Pitch a film adaptation of a Sci-Fi or Fantasy text. Students will select one text from the course reading list to pitch as a film adaptation of their own design. Text selected must be **different** from the one selected for the Film Review. To pitch the adaptation of the selected text, the student will write a synopsis, establishing the setting, and then describe the main characters physically, emotionally, and intellectually. Cast each character with a real TV or Film actor (consider cross-gender and diverse casting). What stylistic or artistic choices would you make as the producer/director of this film? Especially consider what different choices you could make if this text has already been adapted to film. Grading Criteria: 1) Original adaptation idea, 2) Vivid description of characters and setting, 3) Good synopsis, 4) Correct usage and style, 5) Creative response to possibilities of “adaptation” (updating) and justification of those choices—not just a simple transfer of the story to the visual medium, 6) Any added features like Storyboard or Lookbook.*

*Students *MUST* confirm their selected text no later than Week 2 of the semester. The film adaptation assignment must be turned in no later than ONE WEEK after the class discussion of the text. For example, if the text/film selected is *The Hobbit*, then the film adaptation would be due no later than Week 4. Students will be excused from completing the weekly Reading Log on the Discussion Board on the week they turn in their Film Adaptation Pitch.*

Creative Arts Project (10 points)

*Create an audio or visual or creative writing project. Students will select one text from the course reading list and choose **one** of the following creative projects. Text selected must be **different** from the one selected for the Film Review and from the Film Adaptation Pitch.*

Choose One:

- 1. Create a podcast. Choose a text from the course reading list and perform a dramatic reading of the text. Select a single, shorter work, or select one or two chapters from a longer text. Reading will be graded on pronunciation, enunciation, and dramatic emphasis.*
- 2. Illustrate a text. Choose a text from the course reading and create three to five illustrations for the text. Illustrations will be graded on originality, craft, and attention to detail.*
- 3. Write a short story or a narrative poem (3-5 pages). Create a work of fantasy or science fiction in the style of one of the texts in this course. You may set your story in one of the worlds of the texts discussed, or you may create an entirely original work of your own. Stories will be graded on originality, attention to detail, and correct English usage and style.*

*Students *MUST* confirm their selected text and choice of project no later than Week 2 of the semester. The Creative Arts assignment must be turned in no later than ONE WEEK after the class discussion of the text. For example, if the text selected is “*The Legend of Sleepy Hollow*,” then the Creative Arts project would be due no later than Week 9. Students will be excused from completing the weekly Reading Log on the Discussion Board on the week they turn in their Creative Arts Project.*

Research Essay (20 points total; 3-4 pages, or 750-1000 words required)

Students will demonstrate their ability to research and critically evaluate literature in a three to four page critical essay based on library research into the background of an author and/or work on the syllabus, including biography, critical analysis (in essays or books), or historical background that illuminates the literary work. Essay must quote from research with citations. Successful essays will have a clear thesis, present ideas in an organized, logical, and coherent form, and use Standard English grammar, punctuation, spelling, and usage. Formal assignment sheets and grading rubrics will be distributed at the time the essays are assigned. Grading criteria: 1) at least three academic (refereed) items in your MLA format bibliography, 2) citation of sources using the MLA

parenthetical system, 3) knowledge and understanding of texts demonstrated by clear writing, logical paragraphing, and correctness of English usage. Calendar lists due dates. Note: Library Liaison for the Department of English is Toby Matoush. Selection of Research Essay topic must be confirmed no later than Midterm.

Written assignments will be submitted in Word .doc, .docx, or Adobe .pdf format in Canvas. As with the exams, a submission window of three days will be available. Late papers will not be accepted after the window has closed unless provided with a university accepted excuse (illness, etc.). Assignments will typically be scored within two to three weeks of the due date.

Midterm Examination (20 points)

The Midterm Exam will be taken online in Canvas and will be available during a three day window during Week 8. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Midterm will consist of 20 questions at one point each. The Midterm will contain a selection of matching, multiple choice, short answer questions. I will provide a study guide for the Midterm and expectations for the Midterm will be discussed in a recorded lecture.

Final Examination (20 points)

The Final Exam will be taken online in Canvas and will be available during a three day window during Finals Week. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Final will consist of 20 questions at one point each. The Final will contain a selection of matching, multiple choice, short answer questions. I will provide a study guide for the Final and expectations for the Final will be discussed in a recorded lecture.

Extra Credit

To be fair, no extra credit will be offered to individuals only, but to the class as a whole. Some extra credit will be available in the form of additional Discussion Board posts or as additional questions on quizzes. Extra credit will only be offered while the semester is in progress. No extra credit will be available after the final week of classes. Requests for extra credit on an individual basis (i.e. to boost one's course grade once the semester has ended) will be denied.

Grading Information (Assignments linked to CLOs and GELOs)

Student progress will be assessed by means of reading logs, essays, and exams. Students will receive assignment sheets and rubrics—posted to Canvas and discussed in lectures—that will outline the specific expectations of the assignments. Students will receive written and verbal feedback on assignments along with a letter grade based on the point scale outlined below. As this is an online class, students are encouraged to stay in regular contact with the instructor with regard to any questions about assignments or class expectations.

Specific grading criteria for assignments are indicated in the descriptions. Late papers and make-up exams will normally be lowered one full grade unless you make prior arrangements or provide evidence of an emergency. By department policy, in all English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. For further details on essay grading, please check the [grading criteria page](#) of the English 22 website.

Determination of Grades

Grades are determined on a 100-point scale, as follows:

- 10 points = Reading Logs (GELO 1, 2, 4)
- 10 points = Film Review (GELO 3, CLO 2)
- 10 points = Film Adaptation Pitch (GELO 3, CLO 1)
- 10 points = Creative Arts Project (GELO 4, CLO 1, 2)
- 20 points = Research Essay (GELO 2, 3)
- 20 points = Midterm (GELO 1, 4)
- 20 points = Final (GELO 1, 4)
- 100 points total

Grading Scale:

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

This course must be passed with a C- or better as a CSU graduation requirement.

Classroom Protocol

Instructor Office Hours and Email Contact

For this online class, I will keep weekly online office hours where I will be available in Canvas Chat to answer your questions. Please note that the Canvas Chat feature is public, allowing many students to join at once. While this is a convenient way to answer questions common to many of you, it is not the place to have a private conversation. Should you have need for a private conversation, say to discuss your grade, please email me and make an appointment where we can discuss other arrangements (for example, Skype or Zoom).

Email and Electronic Communication Etiquette

For this online course, we will do all of our writing in digital spaces—some formal, some informal. An important part of learning to be a successful student and writer is knowing what is appropriate in a given situation. An email to me, to any other faculty or staff member on campus, or to anyone in any position of authority must be respectful and professional in tone, should come from your official SJSU email account or Canvas message board, and should follow this format:

Subject: Request to schedule an appointment

**A subject line is always required and should clearly and briefly represent your purpose for emailing. Emails with no subject line may not be read.*

Dear Professor Nathanael,

**Always use a formal address, such as Professor, Dr., Ms., Mr. Never use the person's first name unless you have been given explicit permission to do so.*

I am a student in your ENGL 22 class, and I would like to schedule an appointment with you to discuss my essay draft. I am having trouble with my thesis statement and hope to get your help in clarifying it. Are you available to meet this Wednesday afternoon?

**State your question, concern, or request briefly and clearly, using standardized English. Maintain a polite, respectful tone and avoid using exclamation points, emoticons, texting abbreviations, or coarse language. Avoid asking questions that are answered on the syllabus or assignment sheet, such as “When is our paper due?” or “What is our homework for tomorrow?” Emails that are not professional in style or tone, or that ask questions that are clearly answered on the syllabus or assignment sheets, may be ignored.*

Thank you,

**Use a formal closing, such as “Sincerely,” “Respectfully,” “Thank you,” or “Best regards.”*

Martha Jones

**Always sign your full name at the end of your email.*

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available [here](#). Information about late drop is available [here](#). Students should be aware of the current deadlines and penalties for adding and dropping classes.

Recording of Class and Public Sharing of Instructor Material

Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material. Where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

Academic Integrity

Students should know that the University’s [Academic Integrity Policy](#) is available on the university website. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of [Student Conduct and Ethical Development](#). Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

[The SJSU Writing Center](#) is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers.

Peer Mentor Center

[The Peer Mentor Center](#) is located on the 1st floor of Clark Hall in the Academic Success Center and Room 600 in the Student Services Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required, and provide a variety of academic support through mentoring, tutoring, and workshops. Programs provided focus on holistic student development as well as content knowledge acquisition. Peer Connections serves all undergraduate students with priority emphasis on transitional students.

ENGL 22: Fantasy and Science Fiction FALL 2019 Course Schedule

Schedule is subject to change at instructor's discretion. Schedule adjustments will be announced via email and will be updated on Canvas.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1 Intro to Fantasy	Aug 21-23	Introductions; Review of Syllabus Introduction to Fantasy Essay: Le Guin: "Why are Americans Afraid of Dragons?" (.PDF provided) Le Guin, Ursula. "The Rule of Names" Due: Weekly Reading Log (See prompt on Canvas)
2 The Hero's Journey	Aug 26-30	Tolkien, J. R. R. <i>The Hobbit</i> . Ch. 1-12 Due: Finalize chosen texts and due dates for Film Review, Film Adaptation Pitch, and Creative Arts Projects. Due: Weekly Reading Log (See prompt on Canvas)
3	Sept 2-6	Tolkien, J. R. R. <i>The Hobbit</i> . Ch. 13-19 Due: Weekly Reading Log (See prompt on Canvas) LABOR DAY: September 2nd
4	Sept 9-13	Baum, L. Frank. <i>The Wizard of Oz</i> . Ch. 1-16 Due: Weekly Reading Log (See prompt on Canvas)
5 Wizard Schools	Sept 16-20	Baum, L. Frank. <i>The Wizard of Oz</i> . Ch. 17-24 Le Guin, Ursula. <i>A Wizard of Earthsea</i> . Ch. 1-5 Due: Weekly Reading Log (See prompt on Canvas)
6	Sept 23-27	Le Guin, Ursula. <i>A Wizard of Earthsea</i> . Ch. 6-10 Rowling, J. K. <i>Harry Potter and the Sorcerer's Stone</i> . Ch. 1-6 Due: Weekly Reading Log (See prompt on Canvas)
7	Sept 30- Oct 4	Rowling, J. K. <i>Harry Potter and the Sorcerer's Stone</i> . Ch. 7-17 Due: Weekly Reading Log (See prompt on Canvas)
8 Gothic & Horror	Oct 7-11	Irving, Washington. "The Legend of Sleepy Hollow" Burns, Robert. "Tam O'Shanter" Lovecraft, H. P. "Dagon" Due: Weekly Reading Log (See prompt on Canvas) Due: MIDTERM EXAM
9 Intro to SF & Martian Frontier	Oct 14-18	Introduction to Science Fiction Essay: Sawyer: "The Purpose of Science Fiction" Moore, C. L. "Shambleau" Bradbury, Ray. "The Million Year Picnic" Due: Weekly Reading Log (See prompt on Canvas)
10 Space Opera	Oct 21-25	McCaffrey, "The Ship Who Sang" Due: Weekly Reading Log (See prompt on Canvas)
11 Androids & A.I.	Oct 28- Nov 1	Aldiss, "Supertoys Last All Summer Long" Due: Weekly Reading Log (See prompt on Canvas)

Week	Date	Topics, Readings, Assignments, Deadlines
12 Cyberspace	Nov 4-8	Gibson, William. “Johnny Mnemonic” Tiptree, Jr., James (Alice Sheldon). “The Girl Who Was Plugged In” Due: Weekly Reading Log (See prompt on Canvas)
13 Military SF	Nov 11-15	Cherryh, C. J. “The Scapegoat” (.PDF provided) Due: Weekly Reading Log (See prompt on Canvas) VETEREN’S DAY: November 11th
14 Diverse Voices	Nov 18-22	Essay: Okorafor: “Stephen King’s Super-Duper Magical Negroes” Okorafor, Nnedi. <i>Binti</i> Due: Weekly Reading Log (See prompt on Canvas)
15	Nov 25-26	Essay: Delany: “Racism and Science Fiction” Delany, Samuel R. “Driftglass” Audio via podcast LeVar Burton Reads: February 5, 2019 . Liu, Ken. “Mono No Aware” (2013) Audio via podcast LeVar Burton Reads: February 12, 2019 . Due: Weekly Reading Log (See prompt on Canvas) Due: RESEARCH ESSAY HAPPY THANKSGIVING!!! (November 27-29)
16 Comic SF	Dec 2-6	Adams, Douglas. <i>The Hitchhiker’s Guide to the Galaxy</i> Due: Weekly Reading Log (See prompt on Canvas)
17	Dec 9	Kagan, Janet. “The Nutcracker Coup” Bisson, Terry. “Meat” Due: Weekly Reading Log (See prompt on Canvas)
Final Exam	Dec 11-13 16-17	Due: Final Exam (Canvas/Online)