

Syllabus for: English 1B: Critical Inquiry and Literature

Semester & Year:	Spring 2015
Course ID and Section Number:	Engl-1B-E7544
Number of Credits/Units:	3
Day/Time:	M/W 11:40-1:05
Location:	CA 105
Instructor's Name:	Elizabeth Carlyle
Contact Information:	Office location and hours: TBD Email: elizabeth-carlyle@redwoods.edu

Course Description:

A course using literature as a basis for critical thinking and composition. Students analyze issues, problems, and situations represented in literature and develop effective short and long written arguments (6000 minimum word total) in support of an analysis. This course is designed for those students who seek to satisfy both the full year composition and the critical thinking transfer requirements.

Student Learning Outcomes:

1. Analyze and employ appeals (e.g. logical, emotional, faulty, etc.) in written texts.
2. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.
3. Locate, evaluate, use, and document evidence from primary and secondary sources (both electronic and print) to support, develop, or validate judgments.
4. Identify and evaluate rhetorical and literary devices as representational and persuasive tools.

Special accommodations: College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.

Academic Misconduct: Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.

The student code of conduct is available on the College of the Redwoods website at:

HYPERLINK "[http://redwoods.edu/District/Board/New/Chapter5/AP 5500 Conduct Code final 02-07-2012.pdf](http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf)"<http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf> Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods homepage.

College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.

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Spring 2015 | M/W 11:05-1:05 | CA 105

Contact Information

Instructor: Elizabeth Carlyle

Email: elizabeth-carlyle@redwoods.edu

Office hours: by appointment

Writing Center hours: Tuesdays 10:05-11:30 and 2:50-4:15

Required Course Texts

Alexie, Sherman. *War Dances*. New York: Grove Press, 2009. ISBN 978-0-8021-4489-8

Clifford, John and John Schilb. *Arguing about Literature: A Guide and Reader*. Boston: Bedford/St Martins, 2014. ISBN 978-1-4576-6209-6

Required Materials

- regular access to a computer, a printer, and the Internet
- an active CR email account and ability to access to Canvas, the Course Management System
- ability to submit Microsoft Word compatible documents
- writing supplies to bring to every class: pens, highlighters, 8 ½ x 11 notebook
- a notebook for reading notes and research
- a stapler (loose papers will not be accepted)
- 3 manila folders (one for each Working Portfolio)
- a 3-ring binder (to save and organize the readings and handouts from class)
- USB Flash drive (or some means of saving assigned work).

Prerequisites: Satisfactory completion of English 1A (or equivalent) with a C or better.

Course Overview: This 3 unit course provides students the opportunity to read and write about important issues through the lens of literature. We will be reading an eclectic mix of short stories, poems, and plays and writing thoughtfully about the issues and arguments we see being made by the authors through interesting characters and intriguing plots. We will focus on the themes of identity, tradition, and family, and analyze them from an array of perspectives and cultural heritages. We will also read CR's Book of the Year *War Dances* by Sherman Alexie. By the end of the course, you will have honed the habits of mind to develop your critical thinking, reading, and writing skills. The essays, along with the several other shorter pieces of writing that you will do, will help you develop a deeper understanding of why literary analysis matters and build a deeper appreciation of the issues being presented in literary texts.

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Course Requirements

The following assignments will constitute the assessments for the course:

2 analytical essays: 32% (16 % each) 4+ pages

1 researched essay: 24 % 6+ pages

6 reading responses: 24% (4% each)

Participation (reading and annotating closely, posting in the Canvas Discussions before each class, and participating in group/class discussions): 20%

Participation will be assessed by your ability to interact critically with the content in class. This is how I will know if you have completed the readings to the level that is required of a college class. You should know that if you do not complete the readings, your grade will certainly suffer and you may fail the class.

I will post grades on Canvas. Grades will be based on the following criteria unless otherwise specified through individual assignments:

A= Exceptional work.

B=Fulfills and goes beyond the assignment requirements.

C=Meets the assignment requirements.

D=Does not meet the minimum assignment requirements.

Late Paper Policy: Assignments are due on the date specified in the Course Calendar. This means I need a hard copy in my hand at the beginning of class. If an emergency arises and you cannot turn in an assignment paper, you must contact me within 24 hours of its due date to arrange for a week's extension. To clarify, an emergency is an event that can't be scheduled on your calendar. Technology issues will also not be accepted as an emergency. **I will not accept any late papers unless you contact me within the time specified.** Depending upon the circumstances, you may not receive full credit for full work; furthermore, **you may only turn in a paper late once during the semester.** I understand that we all have busy lives and many responsibilities, and that sometimes you will need to have planned unexcused absences. However, it will be your responsibility to complete the work ahead of time. Finally, a note on the Writer's Workshops: because each essay will go through the writing process, your attendance for peer review is mandatory. Your essay can not get higher than a C if you a) do not have a draft to share or b) miss class that day.

Reading Actively: I will be asking a good deal of you in your reading; most importantly, I will ask you to practice active reading. That means when you read, you should ask questions, wonder about the connections, and struggle to make meaning out of complex ideas with a spirit of discovery and skepticism. You will also need to engage in useful, penetrating discussions about our readings and the ideas we encounter both in class and in your writings. Reading actively means you understand the value of your work for yourself individually and for your community as a collective body (the class). It also means reading with an open mind and being prepared to entertain new ideas and concepts. It means trying to imagine the experiences of those you read about and trying to understand their positions on an issue. In other words, reading actively for this course will demand a lot from you: please expect to devote a significant amount of time to your reading.

Writing Thoughtfully: It takes most people years to develop a strong personal style, so please be patient with yourself as we work through the assignments during the semester. Though you may not see prominent improvement over the next four months, those who read your work will most likely notice changes. One of the most important things you will gain is a greater consciousness of

what happens when you generate ideas, plan and organize your thoughts, and work to improve them through the process of revision. If you approach your writing as the practice of trying out ideas, opinions and beliefs, you will most certainly grow as a writer. As for grammar and mechanics, since some of you may have excellent skills, and others fair to good skills, those of you who have problems will need to spend extra time learning to identify and correct errors. I may arrange for individual conferences if errors persist.

Technology Use: I encourage the use of laptops and tablets in class as long as it is class business. Please turn off or silence all cell phone ringers during class meeting. Flagrant misuse of technology for social or personal endeavors may require me to ask you to leave for the day.

Conduct: This class involves a great deal of discussion. During the exchange of ideas, I expect all of us to be respectful, patient, and open-minded in our interactions with each other. To this end, please be aware that the use of sexist, racist, or homophobic language will on no account be tolerated. Behavior in class should at all times follow the student code of conduct. If your behavior disturbs the learning in the class, I will ask you to leave and you will receive an absence for the class missed. I understand that it is my responsibility to provide a safe learning environment for all of you so, please know that if you have any cause for concern in regards to language being used or behavior in class, do not hesitate to contact me. I am your ally in learning.

Attendance Policy: As group work and participation are vital to your success, I expect you to come prepared to class every day. Attendance not only includes your physical presence but your mental presence as well. You should know that poor attendance will certainly lower your grade and may cause you to fail. In addition, the English Department policy only allows students FOUR unexcused absences. This means on the FIFTH unexcused absence, I must drop you from the class. Therefore, **it is extremely important that you keep track of all unexcused absences.** I will likely warn you if you get close, but this is not a guarantee. Furthermore, if you consistently come to class late, I will consider giving you an unexcused absence for the instructional time you missed. Extreme tardiness (30 minutes or more) will be considered an absence.

Academic Dishonesty: Plagiarism takes on a variety of forms including downloading papers from an on-line service, handing in another's homework as your own, and incorrectly citing sources (even inadvertently, but we will practice how to avoid this). To help detect plagiarism, CR requires each student to submit their essays through Turnitin.com. This is a requirement not an option, so **essays that are not submitted electronically will not receive credit** even if they are handed in on time. We will use Canvas to submit essays to Turnitin and I will guide you through the process when the time comes.

Campus Resources:

Writing Center: Enrolling in English 52 will allow you full access to the Writing Center, including texts, tutors, internet, word-processing, and printing. See the Engl. 52 handout for more details.
Disabled Student Programs and Services (DSPS): If you have a documented disability, please let me know as soon as possible so I can make accommodations for you. DSPS can help you with the accommodation process.

Emergency Evacuation: Be aware of all marked exits from your area and building. Once outside, move to the nearest evacuation point outside your building. Keep streets and walkways clear for emergency vehicles and personnel. Do not leave campus, unless it has been deemed

safe by the Incident Commander or campus authorities. RAVE-College of the Redwoods has implemented an emergency alert system. Everyone is entered to receive a message at their CR email address. In the event of an emergency on campus, you can also elect to receive an alert through your personal email, and/or phones at your home, office, and cell. To register: <https://www.GetRave.com/login/Redwoods>. Please contact Public Safety, 707-476-4112, security@redwoods.edu, if you have any questions.

Course Calendar

All reading and writing assignments are due on the date listed. *Abbreviations: Arguing about Literature (AAL); War Dances (WD)*

Week 1

M 1/19: No class. **W 1/21:** Introductions and Syllabus.

Week 2

M 1/26: Read: *AAL* "The Reading Process" pp. 70-88. Read Amy Tan "Two Kinds" pp. 240-248. Post to Canvas Discussions.

W 1/28: Read Tillie Olsen "I Stand Here Ironing" pp. 233-239. Post to Canvas Discussions.

Week 3

M 2/2: **Write RR #1.** Read *AAL* "Writing about Stories" pp. 121-140, Alice Walker "Everyday Use" pp. 249-256. Post to Canvas Discussions.

W 2/4: Read James Baldwin "Sonny's Blues" pp. 271-294. Post to Canvas Discussions.

Week 4

M 2/9: **Write RR# 2.** Read *ALL* pp. 34-60, Ernest Hemingway "Hills Like White Elephants," pp. 296-300. Post to Canvas Discussions.

W 2/11: Read TC Boyle "The Love of my Life" pp. 296-315. Post to Canvas Discussions.

Week 5

No classes this week.

Week 6

M 2/23: Read *ALL* chp. 4 "The Writing Process," pp. 89-106, 112-120. **Write first draft Essay #1** for peer review Writer's Workshop.

W 2/25: Read *AAL* "Writing about Poems" pp. 141-154.

Week 7

M 3/2: Read *ALL* pp. 106-112, Elizabeth Cook-Lynn, "Grandfather at the Indian Health Clinic," Linda Hogan "Heritage" pp. 323-327. Post to Canvas Discussions. **Write second draft Essay #1:** submit in class in a working portfolio and electronically in Canvas.

W 3/4: Read Gary Soto "Behind Grandma's House," Alberto Rios "Mi Abuelo" pp. 328-331. Post to Canvas Discussions.

Week 8

M 3/9: **Write RR #3.** Read Chrystos "Today was a bad day like TB," Erdrich "Dear John Wayne" pp. 646-649. Post to Canvas Discussions.

W 3/11: Dwight Okita: "In response to Executive Order 9066," David Hernandez "Pigeons," Pat Mora "Legal Alien" pp. 649-653. Post to Canvas Discussions.

Week 9

M 3/23: **First draft essay 2:** Peer Review Writer's Workshop

W 3/25: Read: *War Dances* "The Limited" "Breaking and Entering" pp 1-20.

Week 10

M 3/30: **Second draft essay 2.** "Go, Ghost, Go," "Bird-watching at Night," "After Building the Lego Star Wars Ultimate Death Star." pp. 21-26

W 4/1: Read *WD* "War Dances" pp. 27-63.

Week 11

M 4/6: **Write RR #4**

W 4/8: Read *WD* "The Theology of Reptiles" "Catechism" "Ode to Small-town Sweethearts" "The Senator's Son" pp. 65-103

Week 12

M 4/13: **Write RR #5.** Read *WD* "Another Proclamation", "Invisible Dog on a Leash," "Home of the Braves."

W 4/15: Read "The Ballad of Paul Nonetheless," "On Airplanes," "Big Bang Theory," and "Ode for Pay Phones" pp. 105-148

Week 13

M 4/20: Read *ALL* chp. 6 "Research essay," *WD* "Fearful Symmetry." pp 149-181.

W 4/22: Read *WD* "Ode to Mixed Tapes," "Roman Catholic Haiku," "Looking Glass." "Salt," "Food Chain" pp. 183-209.

Week 14

M 4/27:

W 4/29: First draft Essay 3 for peer review writer's workshop.

Week 15

M 5/4: Read Susan Glaspell "Trifles" pp. 725-735.

W 5/6: Read Lynn Nottage "Poof" pp. 736-742.

Week 16: Write second draft Essay # 3, RR #6.

Please note: this Syllabus and Calendar is subject to change.