

<b>English 1B</b>	
<b>Semester &amp; Year:</b>	Fall 2015
<b>Course ID and Section Number:</b>	ENGL-1B E7770
<b>Number of Credits/Units:</b>	3
<b>Day/Time:</b>	MW 08:30AM-09-55AM
<b>Location:</b>	Humanities 217
<b>Instructor's Name:</b>	Penelope Schwartz
<b>Contact Information:</b>	Phone: (207) 939-3098 <a href="mailto:penelope-schwartz@redwoods.edu">Email: penelope-schwartz@redwoods.edu</a> Conference by appointment
<b>Prerequisite:</b> English 1A with a C grade or above; <u>or</u> assessment recommendation for English 1B.	
<b>Course Description (catalog description as described in course outline):</b> 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 critical thinking transfer requirements.	
<b>Student Learning Outcomes (as described in course outline) :</b> <ol style="list-style-type: none"> <li>1. Analyze and employ appeals (e.g. logical, emotional, faulty, etc.) in written texts.</li> <li>2. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.</li> <li>3. Locate, evaluate, use and document evidence from primary and secondary sources (both electronic and print) to support, develop, or validate arguments.</li> <li>4. Identify and evaluate rhetorical and literary devices as representational and persuasive tools.</li> </ol>	
<b>Special accommodations:</b> College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodations document to me as promptly as possible so that necessary arrangements can 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.	
<b>Academic Misconduct:</b> 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: <a href="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</a> 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.

### **Emergency Procedures**

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room) and review [www.redwoods.edu/safety.asp](http://www.redwoods.edu/safety.asp) for information on campus Emergency Procedures.

During an evacuation:

- Be aware of all marked exits from your area and building. Know the routes from your work area to the nearest exits.
- 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. (Be aware CR's lower parking lot and 101 frontage are within the Tsunami Zone). (last sentence may be deleted from Del Norte syllabi)

RAVE - College of the Redwoods has implemented an emergency alert system. Everyone is entered already to receive a message at his/her 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. This emergency alert system will be available to all students, staff, and other interested parties.

Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu."

We will test the system each semester to be sure that you are getting alerts at all of your destinations. Please contact Public Safety, 707-476-4112, [security@redwoods.edu](mailto:security@redwoods.edu), if you have any questions.

**ENGLISH 1B E7770 2015-F**  
**MW 8:30 AM – 9:55 AM Hum. 217**  
Penelope Schwartz

**SYLLABUS**

Following are the course requirements, expectations, and schedule. It is your responsibility to read the Syllabus/Schedule and to be familiar with its text: everything you need to know is in the Syllabus/Schedule. English 1B is an intensive reading and writing course. All assignments are **due on the day indicated on the Schedule**. It is essential for you to read the material and to be prepared to discuss it BEFORE class. There is no playing catch-up in English 1B. You have to read the material as assigned and you have to be present for in-class discussion and lectures.

**REQUIRED TEXTS:**

- *Literature, A Portable Anthology*. 3rd Edition. Gardner, Lawn, Ridl and Schakel. Boston, MA: Bedford St. Martins.
- *Train Dreams*, Denis Johnson. New York, NY: Picador, Farrar, Straus and Giroux.

**SUGGESTED TEXTS and MATERIALS:**

- A good college-level dictionary.
- Roget's *Thesaurus*.
- *The Bedford Handbook*.
- A folder or binder to archive your written work (portfolio).

**RULES FOR CLASSROOM BEHAVIOR:**

- Turn off your cell phone in class.
- Put away your phone. No texting in class. If I see you with your phone out, you will need to put it on my desk until the end of class. Or leave.
- Please don't get up and leave class unless it is absolutely necessary. It is disruptive to both the class and to me.
- Please don't eat in class.
- Don't come strolling in late or leave early. Again, it is disruptive to all.
- Don't schedule appointments during class sessions.
- Don't tell me you don't know what's going on in class when the syllabus/schedule is already posted with all the details.
- And don't ask me for information that is available by reading the syllabus/schedule.

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In English 1B, we will be looking at various *genres* (styles or modes) of literary writing **critically**, which involves an analysis of the merits and faults of a work of literature. A critical approach to literature incorporates both detailed and scholarly analysis and commentary. This consideration of written material differs from English 1A, which required you to **analyze** issues and claims presented in written arguments and to write analytical and argumentative essays based on those issues. You should be aware of this difference of approach to material. The pairing of these two classes fulfills the composition and critical thinking transfer requirement, and is meant to prepare a student for crucial and crucially different means of apprehending information

(written, spoken or visualized). Just as you had to learn to analyze in English 1A, you will learn to criticize in English 1B. I'm here to guide you through that process.

And it is a process, which means a series of steps or actions to accumulatively achieve a goal. That's an important reason why you need to read the assigned material, come to class prepared to discuss it, and participate. When you miss this class, you miss a step; and while I'm here to lead you through the process, I'm not here to give you a hand up when you're behind. I'm sorry if that sounds harsh, but it is the reality. I am here for you, I will make myself available in every way to you, but I only teach each class session once. So join me.

As in all classes, we have a series of requirements to measure your progress through the process. Students will be required to read and discuss works of fiction, poetry, and drama throughout the semester, as well as to participate in a variety of writing assignments, oral presentations and peer review. These are outlined below.

**GROUPS and WORKSHOPS:** Early in the semester, I will divide the class into groups (4-5 students each). Your group will function as your Draft Workshop Group (more about that below) as well as your Presentation Group. For each genre we study (fiction, poetry, drama), Groups will provide an oral presentation to the class on a particular author and his/her work. I will assign Group presentations and provide guidelines early in the semester. Two Groups will present for each genre, and each Group will have half the entire class period.

**ESSAYS:** For each of the genres we cover (short fiction, poetry, drama), you'll be assigned an essay, 4-5 pages on an assigned topic; **three essays in all**. One week prior to the date each essay is due, we will have an in-class workshop where your essay will be read and critiqued by your Group. You will then have the opportunity to revise your essay prior to the final due date. **You must bring a typed draft to class for peer review and critique; any student who does not participate in the draft workshop will be subject to a 25-point grade reduction on the final essay. It is your responsibility to bring in enough copies for your workshop group.**

Your **fourth essay** for this class will be the **Research Paper**, 6-10 pages plus a bibliography. As above, you will have a Draft Workshop and the opportunity to revise your paper prior to the final date due. And, as above, you must bring typed drafts for your Group.

These essays will include an introduction with a thesis at its end, body paragraphs governed by topic sentences, and a conclusion. Thesis and topic sentences must be underlined. Each essay must include a draft (clearly marked). Please save all work that goes into your papers! While a portfolio is not a requirement in this class, I strongly urge you to keep one. There will be times when I will want to look over your progress (i.e., final essays + drafts); and there may be times when you will need to show me your work if your grade has not been recorded accurately. All papers and all drafts must be typed. The format will always be the same: a legible 12' font single-spaced with 1" margins all around; MLA format as described in your *Bedford Handbook*. **Please note that you must turn in your DRAFT essay along with your FINAL essay to me on the dates indicated, each labeled.**

**TURNITIN.com:** The English Department requires all English 1B students to submit their essays to Turnitin.com, which scans them for previously written or published material. Please note that I will review all apparent cases of academic dishonesty with the student and, if necessary, the appropriate administrative officials. Using another person's written work or ideas without proper

attribution will result in a failing grade on the assignment and, possibly, an F in the course and academic probation.

**PLAGIARISM:** If you copy someone else's work, and I catch you, you will automatically fail the course. In addition, we will be using Turnitin (as noted above) for submitting an electronic copy of every paper to insure original work. If you turn your paper in to me but do not have it in Turnitin.com, you will automatically lose five percent of your paper's grade.

**UNIT TESTS and QUIZZES:** At the end of each unit (Fiction, Poetry, Drama), I will give you a comprehensive test over the genre. Unless you notify me in advance and have a valid, written excuse, you may not make-up a missed unit test. There will be various unannounced quizzes throughout the semester. You may not make up quizzes missed.

**LATE POLICY:** All work must be submitted on the assigned date. I will only accept a late assignment without penalty if you have written medical, legal, or athletic documentation. Missed quizzes may not be made up. Late work without an excuse will receive an automatic 10-point grade reduction for each class period missed.

**PARTICIPATION/ATTENDANCE:** Active participation in-class is required throughout the semester. You should come to each class meeting with at least one question or observation about the reading assignments; furthermore, you should be prepared to engage with one another's ideas about the readings. In the event that you do miss class, you are responsible for checking with your classmates to determine what concepts, issues and material I discussed during your absence. Please note that a significant proportion of the course content will only be available in class lectures, presentation and discussions, and that your knowledge of this material will be assessed throughout the semester.

The English Department Attendance Policy is that students at the College are expected to attend all sessions of each class in which they are enrolled. Students may not miss more than two weeks of class. For example, if a class meets twice a week, students should not exceed 4 absences for the semester. If a student exceeds the limit on absences before week 11 of the semester, an instructor will notify the student that he or she has been dropped. After that notification, students are still responsible to go into Web Advisor and withdraw themselves from the class, in order not to receive an F. After week 10, excessive absences will likely result in failure.

**I strongly discourage your coming more than 10 minutes late or leaving more than 10 minutes early without clearing it with me. Such practices are disruptive for everyone. If you do come late or leave early (more than 10 minutes), that will count as ½ an absence.**

**EXTRA CREDIT:** The English Department at College of the Redwoods mandates that no "extra credit" be awarded in English courses. If you are concerned about maximizing your points earned this semester, I heartily encourage you to give your best effort in each assignment and to be willing to revise your essays in response to feedback from your peers and instructor (and tutors in the Writing Center if you are enrolled in English 52).

**GRADES:** I use a system of points in this class. You have the opportunity to earn up to 1000 points, which then correspond to your final letter grade (by dropping the last zero). This is transferable to CR's grading policy. (A = 93-100; A- = 90-92; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C- = 76-70; D+ = 69-67; D = 66-60; F = 59-0)

Essays:	300 points (three essays at 100 points apiece)
Unit Tests	300 points (three tests at 100 points each)
Group Presentation:	100 points (for each member of the group)
Research Paper	200 points
Participation/Quizzes	<u>100 points</u>
	1000 points

**ABOUT THE INSTRUCTOR:** In writing classes, we all learn a great deal about each other. If you've made it this far in the Syllabus, you deserve to know something about me. I was born and grew up in Michigan, but lived the last forty years of my life in the state of Maine. I just moved to California in 2014. I've been the director of an academic journals publishing company, a blue-water sailor, a litigation paralegal, tree farmer, wife, mother and grandmother. I have a BA in English Language and Literature from the University of Michigan and an MFA in Creative Writing from the University of Southern Maine. I've published three books of nonfiction and numerous essays in journals, newspapers and anthologies. I taught nonfiction writing and literature for many years at the University of Maine, Farmington, and at Southern Maine Community College. I hope to share my experience and expertise with you in our class, and look forward to it.

ENGLISH 1B E7770 2015-F  
MW 8:30 AM – 9:55 AM  
HUMANITIES 217  
Penelope Schwartz

**SCHEDULE**

Unless otherwise indicated, **ALL** reading is in your required text  
*Literature A Portable Anthology, 3<sup>rd</sup> Edition*

**WEEK 1**

**M.8-24-15** Introduction. Syllabus and Schedule.

**W.8-26-15** "Introduction to Reading and Writing About Literature," pp. 1131-36.  
"The Role of Good Reading," pp. 1136-51.

**WEEK 2**

**M.8-31-15**

**FICTION UNIT**

Tim O'Brien, "The Things They Carried," p. 344.  
Joyce Carol Oates, "Where Are You Going? Where Have You  
Been?" p. 312.

**W.9-02-15**

T.C. Boyle, "Balto," p. 359.  
Raymond Carver, "Cathedral," p. 299.

**WEEK 3**

**M.9-07-15**

No class. Labor Day.

**M.9-08-15**

Census Day

**W.9-09-15**

William Faulkner, "A Rose for Emily," p. 204.  
Ernest Hemingway, "Hills Like White Elephants," p. 212.

**WEEK 4**

**M.9-14-15**

"The Writing Process," pp. 1151-81.  
"Writing about Stories," pp. 1197-1205.

**W.9-16-15**

Draft Fiction Workshop.

**WEEK 5**

**M.9-21-15**

**Fiction Group Presentation.**

**W.9-23-15**

**Fiction Essay Due.**  
**Fiction Unit Test.**

**WEEK 6 POETRY UNIT**

**M.9-28-15** William Blake, "The Lamb," p. 473; "The Tyger," p. 474; "A Poison Tree," p. 475.

Emily Dickinson, "I Heard a Fly buzz—when I died," p. 522;  
"Because I could not stop for Death," p. 523.

William Butler Yeats, "The Second Coming," p. 530; "Leda and the Swan," p. 531.

**W.9-30-15** Robert Frost, "Birches," p. 537; "Out, Out—" p. 538; "Acquainted with the Night," p. 540.

W.H. Auden, "Stop All the Clocks," p. 563; "Musée des Beaux Arts," p. 564.

Theodore Roethke, "My Papa's Waltz," p. 565.

Randall Jarrell, "The Death of the Ball Turret Gunner," p. 577.

**WEEK 7**

**M.10-5-15** Allen Ginsberg, "A Supermarket in California," p. 588.

Sylvia Plath, "Metaphors," p. 608; "Morning Song," p. 608; "Daddy," p. 609.

"Writing about Poems," pp. 1208-12.

**W.10-7-15 Poetry Group Presentation**

**WEEK 8**

**M.10-12-15** Draft Poetry Workshop

**W.10-14-15 Poetry Unit Test**

**WEEK 9 DRAMA UNIT**

**M.10-19-15 Poetry Essay Due**

Sophocles, *Oedipus Rex*, p. 707.

**W.10-21-15** Continue *Oedipus Rex*.

**WEEK 10**

**M.10-26-15** Continue *Oedipus Rex*.

**W.10-28-15** Tennessee Williams, *The Glass Menagerie*, p. 921.

**WEEK 11**

**M.11-2-15** Continue *The Glass Menagerie*.

**W.11-4-15** Continue *The Glass Menagerie*.

"Writing about Plays," pp. 1223-26.



**WEEK 12**

**M.11-9-15**

No class. Veterans Day.

**W.11-11-15**

Draft Drama Workshop

**WEEK 13**

**M.11-16-15**

**Drama Group Presentation**

**W.11-18-15**

**Drama Essay Due  
Drama Unit Test**

**WEEK 14**

**M.11-23-15**

“Writing a Literary Research Paper,” pp. 1231-2166.  
“Literary Criticism and Literary Theory,” pp. 1267-1280.  
Discuss Research Paper.

**W.11-26-15**

No class. Thanksgiving.

**WEEK 15**

**M.11-30-15**

Denis Johnson, *Train Dreams*.

**W.12-2-15**

Draft Research Paper Workshop.

**WEEK 16**

**M.12-7-15**

Continue Draft Research Paper Workshop.

**W.12-9-15**

**Research Paper Due.**