

## Syllabus for: English 1B: Critical Inquiry and Literature

<b>Semester &amp; Year:</b>	Fall 2015
<b>Course ID and Section Number:</b>	Engl-1B-E7774
<b>Number of Credits/Units:</b>	3
<b>Day/Time:</b>	M/W 1:15-2:40
<b>Location:</b>	SC 202
<b>Instructor's Name:</b>	Elizabeth Carlyle
<b>Contact Information:</b>	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:

<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.

**Syllabus for English 1B (E-7774): Critical Inquiry and Literature**  
Fall 2015 | M/W 1:15-2:40 | SC 202

**Contact Information:**

Instructor: Elizabeth Carlyle

Email: [elizabeth-carlyle@redwoods.edu](mailto:elizabeth-carlyle@redwoods.edu)

Office hours: by appointment

Writing Center hours: Mondays 10:05-11:30.

**Required Texts and Course Materials:**

- 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
- regular access to a computer, a printer, and the Internet
- an active CR email account and ability to access to Canvas
- 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 Dropbox (or some other means of saving assigned work)

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

**Course Overview:** In this 3 unit course, you will use literature to think, read, and write about important issues that relate to identity, both individually and as a community. We will be reading a number of short stories and poems from a range of perspectives and cultural heritages. We will be writing thoughtfully about the issues and arguments being made by the authors. 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 raised in literary texts.

**Student Learning Outcomes:** By the end of the semester, if you have successfully completed all assignments, you should be able to:

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.

**Course Assignments and Grading Policy:** 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.

Essay 1 (Analytical)	15 %
Essay 2 (Analytical)	20 %
Essay 3 (Research Project)	25 %
6 Reading Responses (drop 2 lowest)	20 %
Participation (Canvas postings + class participation)	20 %

Note: All assignments are due before the start of the class on the day listed in the Course Calendar. Participation will be assessed by your ability to interact critically with the content in class 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. Canvas postings on our readings are required before each class. All grades will be posted on Canvas.

**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 should 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. Depending upon the circumstances, you may not receive full credit for full work and **you may only turn in one late paper during the semester.** Finally, a note on the Writer's Workshop: 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, unless you contact me ahead of time to make other arrangements.

**Attendance Policy:** 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, you may get an additional unexcused absence for the instructional time missed. Extreme tardiness (30 minutes or more) will also be considered an absence. I do understand that we all have busy lives and many responsibilities, and sometimes you will need to have planned unexcused absences. However, it will be your responsibility to complete the work ahead of time.

**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. 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. 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. Flagrant misuse of technology for social or personal endeavors may lead me to ask you to leave for the day. Please turn off or silence all cell phone ringers during class meetings so as not to disturb the learning activities.

**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 may ask you to leave and you will receive an absence for the missed class. 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.

**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. Before the due date, you should upload your essay to Canvas, and it will automatically generate a Turnitin report. 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. 53B handout for more details.

**Disabled Student Programs and Services (DSPS):** If you have a documented disability, please let me know as soon as possible. DSPS can help you with the accommodation process.

**Tutors:** Tutors are available in the Academic Support Center. Call (707) 476-4106 for an appt.

**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 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have questions.

## Course Calendar

All reading and writing assignments are due on the date listed. Please note: this Syllabus and Calendar is subject to change.

*Abbreviations: Arguing about Literature (AAL); War Dances (WD) Canvas Discussions (CD).*

### **Week 1/ August 24 & 26**

**M-** Introductions and Syllabus.

**W- Readings:** AAL “What is Literature?” pp. 34-37; Amy Tan “[Two Kinds](#)” pp. 240-248.

**Assignments:** CD-Post a question at issue (how/why) Tan examines in the story and an additional question that comes from your reading any time before Wednesday August 26 at 1:15pm.

### **Week 2 / August 31 & September 2**

**M- Readings:** ALL “Strategies for Arguing about Literature” pp.45-56; Alice Walker “[Everyday Use](#)” pp. 249-256.

**Assignments:** CD-Post a question at issue (how/why) Walker examines in the story. Remember to frame your question as a universal one (it could be applied anywhere) rather than being specific to this story. Post a further question that comes from your reading any time before Monday August 31 at 1:15pm.

**W-Readings:** AAL “The Reading Process” pp.70-88; Tillie Olsen “[I Stand Here Ironing](#)” pp. 233-239.

**Assignments:** CD-Post a question at issue (how/why) Olsen examines in the story and an additional question that comes from your reading any time before Wednesday September 2 at 1:15pm.

**September 4:** Last day to drop without a “W” and receive a refund.

### **Week 3/ September 7 & 9**

**M-** All College Holiday

**W- Census Date (20% of the semester)**

**Readings:** AAL “Writing about Stories” pp. 121-140; James Baldwin “Sonny's Blues” pp. 271-294.

**Assignments: Reading Response 1 due in class.** CD-Post a question at issue (how/why) Baldwin examines in the story and an additional question that comes from your reading any time before Wednesday September 9 at 1:15pm.

### **Week 4/ September 14 & 16**

**M- Readings:** AAL Ernest Hemingway “Hills Like White Elephants” pp. 296-300; one secondary source of your choice: [Kozikowski](#), [Lanier](#), [Urgo](#), or [Weeks](#).

**Assignments:** CD-Post a question at issue Hemingway is examining or illustrating in the story. Post a further question that comes from your reading of the secondary source you selected. Post both questions any time before Monday September 14 at 1:15pm.

**W- Readings:** AAL Soto “Behind Grandma’s House,” Rios “Mi Abuelo,” Cervantes “Refugee Ship,” Cofer “Claims” pp. 328-334.

**Assignments: Reading Response 2 due in class.** No Canvas discussions, but think about the following question: *What themes do you see running through these poems?* Bring your response to class.

**Week 5 /September 21 & 23**

**M- Readings:** ALL “The Writing Process” pp. 89-106, 112-120.

**Assignments: Essay 1, Draft 1.** Bring **two hardcopies** for the **Writer’s Workshop**.

**W- Conferences.**

**Week 6/ September 28 & 30**

**M- No class.**

**W- Readings:** *War Dances* “The Limited” “Breaking and Entering” pp 1-20.

**Assignments: Essay #1 DUE.** Submit a working portfolio in class and upload an electronic file in Canvas. *CD*-Post a question at issue that Alexie presents to the reader concerned with doing the right thing (ethical or moral). Post a further question where you as the reader would like to know more. Post one question for each reading any time before Wednesday September 30 at 1:15pm.

**Week 7 / October 5 & 7**

**M- Readings:** *WD* “War Dances” (pp. 27-63).

**Assignments:** *CD*-Post a question at issue and a further question where you as the reader would like to know more. Where/How does Alexie complicate an issue? Post your questions any time before Monday October 5 at 1:15pm.

**W- Readings:** *AAL* “Writing about Poems” pp. 141-154; *WD*: Go, Ghost, Go; Bird-watching at Night; After Building the Lego Star Wars Ultimate Death Star; The Theology of Reptiles; Ode to Small-town Sweethearts.

**Assignments: Reading Response 3 due in class.** No Canvas discussions, but think about the following question: *What specific literary techniques (symbols, metaphors, allegory, alliteration (consonants), or assonance (vowels)) or themes can you identify in these poems?* Annotate the readings and bring your ideas to class.

**Week 8/ October 12 & 14**

**M- Readings:** *WD* “The Senator's Son.”

**Assignments:** *CD*-Post a question at issue you see Alexie addressing in "The Senator's Son." Follow up with a brief response (2-3 sentences) on how Alexie answers the question. Identify such textual clues as symbols, connotative meaning, metaphor etc. Post your question and response any time before Monday October 12 at 1:15pm.

**W- Readings:** *WD* Another Proclamation; Invisible Dog on a Leash; Home of the Braves; On Airplanes; Big Bang Theory; Ode for Pay Phones; Catechism.

**Assignments:** *CD*-Select at least 3 of the readings from the ones you enjoyed the most in the selection. For each reading you choose, identify a theme being addressed and explain how it relates to main themes in other stories or poems in the book. See the [Dakota Conflict](#) for more information about "Another Proclamation." Post your brief responses any time before Wednesday October 14 at 1:15pm.

**Week 9/October 19 & 21**

**M- Readings:** “The Ballad of Paul Nonetheless”.

**Assignments:** *CD*-Write a response to the following question: Paul seems to be a man who is the process of self-destruction, similar to the protagonist in "Breaking and Entering." What are the forces that are driving him to do this? Can you sympathize with him and his problems? Why/Why not? Post any time before Monday October 19 at 1:15pm.

**W- Readings:** *WD* “Fearful Symmetry” pp.161-184; *ALL* “The Tyger” p 633.

**Assignments: Reading Response 4 due in class.** *CD*-Post a question at issue Alexie examines and an additional question that comes from your reading of this selection any time before Wednesday October 21 at 1:15pm.

**Week 10/ October 26 & 28**

**M- Readings:** *WD* “Ode to Mixed Tapes,” “Roman Catholic Haiku,” “Looking Glass.” “Salt,” “Food Chain” pp. 183-209. Secondary sources.

**Assignments:** *CD*-Post a question at issue Alexie examines and an additional question that comes from your reading of this selection any time before Monday October 26 at 1:15pm.

**W-Assignments: Essay 2, Draft 1.** Bring **two hardcopies** for the **Writer’s Workshop**.

**Week 11/ November 2 & 4**

**M-** Conferences.

**W- Readings:** Hughes: “The Negro Speaks of Rivers” “Song for a Black Girl” “Mother to Son.”

**Assignments: Essay #2 DUE.** Submit a working portfolio in class and upload an electronic file in Canvas. No Canvas discussions, but think about the following question: *What themes do you do see running through these poems?* Bring your response to class.

**Week 12/ November 9 & 11**

**M- Veterans Day: All College Holiday.**

**W- Readings:** Hughes: Politics. Read “Let America be America” “Open Letter to the South.”

**Assignments:** *CD*-Post a question at issue Hughes examines and an additional question that comes from your reading of this selection any time before Monday October 26 at 1:15pm

**Week 13/ November 16 & 18**

**M- Readings:** Hughes: Harlem/Music. Read “Theme for English B” “Harlem” “Weary Blues”

**Assignments:** *CD*-Post a question at issue Hughes examines and an additional question that comes from your reading of this selection any time before Monday October 26 at 1:15pm

**W- Readings:** *AAL* Booker T. Washington “Atlanta Exposition Address (The Atlanta Compromise)”; W.E.B. Du Bois “Of Booker T. Washington,” pp. 1082-1089.

**Assignments: Reading Response 5 DUE in class.** *CD*-Post a question at issue Hughes examines and an additional question that comes from your reading any time before Wednesday November 18 at 1:15pm

*Week 14/ November 23 & 25*

**M- Research/Conferences in the Computer Lab.**

**W- Research/Conferences in the Computer Lab.**

**Assignments: Reading Response 6 DUE in class.**

*Week 15/ November 30 & December 2*

**M Assignments: Essay 2, Draft 1. Bring two hardcopies for the Writer's Workshop.**

**W- Conferences.**

*Week 16/ Finals Week*

**W- 1:00-3:00 pm.**

**Assignments: Essay #3 DUE.** Submit a working portfolio in class and upload an electronic file in Canvas.