

Syllabus for English 1B – Eureka Campus		
Semester & Year	Spring 2016	
Course ID and Section #	English 1B: E9007	
Instructor's Name	Prof. David Holper	
Day/Time	Monday & Wednesday: 8:30-9:55 am	
Location	Humanities 106	
Number of Credits/Units	3	
Contact Information	<i>Office location</i>	Humanities 108I
	<i>Office hours</i>	TBA
	<i>Phone number</i>	(707) 476-4370
	<i>Email address</i>	david-holper@redwoods.edu
Textbook Information	<i>Title & Edition</i>	See below
	<i>Author</i>	
	<i>ISBN</i>	
<p>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.</p>		
<p>Student Learning Outcomes:</p> <ol style="list-style-type: none"> Analyze and employ appeals (e.g. logical, emotional, faulty, etc.) in written texts. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works. Locate, evaluate, use, and document evidence from primary and secondary sources (both electronic and print) to support, develop, or validate judgments. Identify and evaluate rhetorical and literary devices as representational and persuasive tools. 		
<p>Special Accommodations</p> <p>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 at 707-476-4280.</p>		
<p>Academic Support</p> <p>Academic support is available at Counseling and Advising and includes academic advising and educational planning, Academic Support Center for tutoring and proctored tests, and Extended Opportunity Programs & Services, for eligible students, with advising, assistance, tutoring, and more.</p>		
<p>Academic Honesty</p> <p>In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases,</p>		

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where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProcedureSrev1.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 website.

Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProcedureSrev1.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 website.

Emergency Procedures for the Eureka campus:

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at:

(http://www.redwoods.edu/Eureka/campus-maps/EurekaMap_emergency.pdf). For more information on Public Safety, go to <http://redwoods.edu/safety/> In an emergency that requires an evacuation of the building:

- 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. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

RAVE – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. 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.” Please contact Public Safety at 707-476-4112 or security@redwoods.edu if you have any questions.

PREREQUISITE: English 1A with a C grade or better or assessment recommendation for English 1B

REQUIRED TEXTS/MATERIALS:

- 1) *The Things They Carried* by Tim O'Brien
- 2) *The Yellow Birds* by Kevin Powers
- 3) *Bedford Handbook 9th ed* (note: earlier editions don't work well for this course).
- 4) Class booklet (with a binder to hold it)

Required Materials (daily):

- 1) A binder (for the class booklet) and binder paper.
- 2) Pen, pencil, and hi-liter.
- 3) Some method of computer backup: flash drive or CD.

Suggested Addition:

½ credit of a Writing Center support course strongly recommended (for tutorial help)

Welcome to English 1B! I'm excited to be your teacher, and I hope that each of us will enjoy and learn a great deal during this semester. This will be an intensive course because I will ask a lot of each one of you, but in return, I hope you will find this to be one of your more memorable reading and writing classes. The primary goals of this course are to help you in preparing for a successful college transfer in English, particularly as it applies to analysis of literature and critical thinking. Beyond that--and perhaps more importantly--I want you to learn to write more powerfully, passionately, and naturally.

Classroom Decorum:

- 1) Turn off your cell phone in class.
- 2) Put away your phone. No texting in class. If your instructor sees you with it out, you'll need to put it on his desk for the rest of the class.
- 3) Don't get up and go to the bathroom in the middle of the class, unless it is absolutely necessary.
- 4) Don't eat in class unless you're a diabetic.
- 5) Don't crinkle up paper when the writing isn't going well.
- 6) Don't come strolling in late or leave early
- 7) Don't schedule appointments during class sessions.
- 8) Don't tell your instructor you don't know what's going on in class when the syllabus calendar is already posted with the details of what we've done or what we're going to do.
- 9) Don't ask your instructor for information that is available by reading the syllabus.

Your Instructor: Dave has done a little of everything, including taxi driver, fire fighter, cook, soldier, house painter, and teacher. He earned his BA in English at Humboldt State University in 1983, where he also studied journalism. After his graduation, he served for four years in the Army Military Intelligence Corps and then went on to earn a Masters of Fine Arts in English at the University of Massachusetts at Amherst, where he wrote a book of short stories. He has since taught at a number of places before coming to CR in 1999. Currently he lives in Eureka with his wife and three children. He continues to write and publish both fiction and poetry.

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Emergency Response: in the event of an earthquake, whether upstairs or downstairs, we will wait in the classroom (duck and cover under desks) until the shaking has stopped. Then if it's clear that the deck is sound, we will exit in an orderly way and exit out of the north end of the building, walk out to the lawn next to the pond (across the street). We will not go down to the parking lot until it has been determined that there is no tsunami risk. Cell phone use is fine, but keep in mind that cell phone circuits often overload in an emergency.

Dave's Office: The office is in Humanities 108I. Please knock before entering.

Dave's Mailbox: It's a dropbox on the office door.

Formal Essay Writing: three out-of-class, formal essays of approximately four-five pages on assigned topics, the last of which will be the Research Paper, which will be six-ten pages, plus a bibliography. (Note: these essays will advance in point value from 50-100-200.) These essays will include an introduction with a thesis at the end, body paragraphs governed by topic sentences, and a conclusion. Thesis and topic sentences must be underlined. Each essay must include at least two drafts. Please save all work that goes into papers! All papers (and all drafts) will be typed. The format will always be the same: use MLA format as described in your *Bedford Handbook*.

Draft Workshops: These are required. In order to make sure you understand how important these are, first drafts are worth 25 percent of the value of each paper. Thus, you cannot go higher than a "C" on a final draft of a paper if you have missed the Draft Workshop or come with no work at all. Absences are not acceptable on Draft Workshop days unless it is an emergency and you have a written note from a doctor. Attendance is the only dependable way I have of (a) helping you improve your draft; and (b) protecting you against plagiarism. It is not acceptable to bring handwritten drafts to draft workshops. Late paper coupons cannot be used to excuse late first drafts! Also, excessively short drafts will not be credited for draft workshops.

Emailing Completed Work: Unless it's an emergency, I strongly discourage this, as it wastes my printer cartridges and encourages students to wait until the last minute. However, if you cannot see me for a draft conference and want input, you can email me the work as an attachment. I'll comment using the "insert comment" feature in Microsoft Word, which will show up in your document as yellow text: when you roll your mouse onto the yellow, a text window will appear with my comment in it. Do note, however, that face-to-face conferences work better than email feedback.

Revisions: On papers one and two, you may revise your paper for a higher grade, if you're not satisfied with the grade you received. However, in order to take advantage of this, you must accomplish a significant revision, which means that once you receive your paper back from you, you should revise and clean up the draft. Then you are required to see a tutor and get his/her signature on the tutor sheet (you'll find this in the class booklet). Also note that a significant revision means more than simply correcting grammatical and mechanical errors: a significant revision often means rethinking, rearranging, expanding, adding, and rewording. You may not revise the last paper, as there will not be time; thus, you should plan on drafting several times before it's due.

Automatic D's: If I ask for a four-page paper (at a minimum), and you give me three and 3/4 pages, I will give you an automatic D. This is particularly important for the research paper: anything below the minimum will automatically receive a D. Always go beyond the minimum to be safe.

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Reusing Texts: In order that you write about a range of material, you will not be able to write about an essay, book, story or poem twice, nor are you allowed to use the midterm story for a paper.

Late Work/Freebies: You will be allowed one late final draft for this course; however, you may not use this on your last paper, nor is it good on any first draft. There is a late coupon in your class booklet, and it will serve as your cover sheet for your late paper. The freebie is good to turn in a paper one week late; that's seven days. Again, this does not apply to the last paper we do.

Plagiarism: If you copy someone else's work, and I catch you, you automatically will fail the assignment. In addition, we will be using Turnitin.com for turning in an electronic copy of every paper to insure original work. Do note that I will give you a zero on a paper if it is not turned in to turnitin.com, so turn in the paper to the website before you turn it in to me. If you turn in the paper to me but do not have it in to turnitin.com, you'll lose five percent of the paper grade—and you'll still have to turn it in to turnitin.com. There is a link on our class website to turnitin.com, as well as directions on how to use it. I will supply you the class ID and password on the syllabus calendar before your first paper is due. I strongly recommend you write down your email address, your password, the class ID number, and class password on a printed copy of the directions, so you don't forget how to get into the system.

Required Reading: We'll read as much as we can understand and discuss during the semester, roughly two books, numerous poems and essays.

PDFs and Printing: This semester the readings and poems that are not in the books will be provided as PDFs or Word documents through the class web calendar. You'll need to find these documents, print them, and read and prepare for class.

Reading Quizzes and Exams: In order to improve our critical reading of the stories/ poems, as well as other material we cover in class this semester, we'll have quizzes and exams to test your knowledge and skills. Reading quizzes will typically be 5-10 pt. quizzes on the day following your reading assignment and will focus on character names, plot, setting, etc. If you come in late, you'll miss the reading quizzes, so do be on time. Longer exam format will be introduced as we cover this material. Also, do note that I'll drop your lowest quiz score for the semester (that's a quiz you took, not an absence). Absences for reading quizzes (other than the books) will earn a zero and may not be made up. If you have an extenuating circumstance (with written justification) for the absence(s), you can talk to Dave about it, and he will consider whether or not to let you make up the reading quiz(zes).

Make-up Quizzes/Tests: You may not make up reading quizzes. The low score (for a quiz you're present) will be dropped. With tests, if you're absent on the test day and you don't have a doctor's note or an accident report, then you may make up the test, but you lose 25% of the grade for your absence. In other words, be there on test days. It will be your responsibility to contact me about arranging a makeup exam in the ASC section of the library. (Remember, you need a photo ID to use the ASC.)

Journal Assignments: In order to help you prepare for discussions and writing, with many of the readings we do, there will also be journal assignments. Your responses will be written in paragraph format (with paragraphs of approximately one page). Be sure to start with a topic sentence and underline it. Remember, journals should be a minimum of one page double spaced. These journals are due at the next class; however, if you do miss a journal assignment, you may turn it in to my box no later than the Friday of that same week. Beyond that, the journals have no point value.

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Attendance/Promptness: 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 week 10, excessive absences will likely result in failure.

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

If you miss a class, please remember, it is your responsibility to find out from another student what you missed by calling someone on the phone list.

Before Census (Week 3): Be aware that if you've missed two classes and have not turned in work, your name will be cleared from the class roster following Thursday of Week 3 (Census Week). If you're in this boat and haven't talked to Dave yet about your situation, you should do so as soon as possible. It's fairly easy to be reinstated if you're accidentally dropped, but it's easier still to avoid being dropped in the first place. Also, if you're a DSPS student (or if you have a disability and need accommodations), please make sure to get over to the DSPS office, get the necessary paperwork, bring the paperwork to Dave and to the ASC, or you cannot be given accommodations for testing.

Study Groups: Right now, find two other people who are sitting near you and write down their names, phone numbers, and times available. This will be your immediate study group; however, do note that I encourage you to form other groups, as people form friendships or drop out of the course.

Name: _____ Phone: _____ Available: _____
Name: _____ Phone: _____ Available: _____

Your Portfolio: Please save all your work this semester so that you can verify your improvement, so that you're covered in case I accidentally do not record the grade, and so that you will be able to choose one essay to rewrite at the close of the semester.

Release from the Final: If you have a straight A at the end of week 15, I will release you from the final.

Grading/Points:

- 370 pts. formal essays
- 100 pts. final (timed essay)
- 90 pts. tests (short answer and written questions)
- 100 pts. reading quizzes
- 100 pts. journals
- 2.5 % of grade will consist of class participation

780 total points

Dave does not grade on a curve; he uses straight point tallies with 90 percent and above as a A, 80 to 89 percent as a B; 70-79 percent as a C; 60-69.5 percent as a D; work below this is usually so late or so poorly composed that is an obviously an F.

Course Calendar: English 1B, Spring 2016

WEEK ONE

Monday, January 18th

Holiday: MLK Day

Wednesday, January 20th

Class: Introduce the course, its theme, the syllabus, This I Believe assignment

HW: Buy your books and materials. Read three “This I Believe” essays, create a bibliography, and write your own “This I Believe” essay (min. of two pages).

Also read “The Things They Carried” and “Love.” You’ll need to finish *The Things They Carried* (TTTC) by the end of week 3, so you’re ready to draft paper 1. That’s about 77 pages per week, this week included. Do note that we won’t discuss every story, as there isn’t time, but we will focus on some key stories. However, you’re still free to choose any single story from the collection for Paper 1 (just not “How to Tell a True War Story” as that will be the means by which you analyze the story you’ll choose).

WEEK TWO

Monday, January 25th

Class: Syllabus quiz, share “This I Believe” essays and turn in. Quiz 1 and discussion of first two stories in TTTC.

HW: Read “On the Rainy River,” “How to Tell a True War Story,” and “Sweetheart of the Song Tra Bong” and write Journal 1.

Wednesday, January 27th

Class: Quiz 2, discussion of stories, and watch video: “Tim O’Brien Tells a True War Story.” Share and turn in Journal 1.

HW: Read “The Man I Killed,” “Speaking of Courage,” and “In the Field,” as well as watch the video: “Vietnam War: History and Key Dates,” so you’ll have a better historical context for the Vietnam War and how it escalated.

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WEEK THREE

Monday, Feb. 1st

Class: Quiz 3 and discussion of the assigned stories

HW: Read “The Ghost Soldiers,” “Night Life,” and “The Lives of the Dead”; also write Journal 2.

Wed., Feb. 3rd

Class: turn in Journal 2, Quiz 4, discussion of two stories

HW: Write your introductory paragraph and draft an outline of Paper 1 (planning documents). Also finish reading all the stories in TTTC.

WEEK FOUR

Monday, Feb. 8th

Class: Check off planning materials (intro paragraph and outline)

HW: Complete your first draft of Paper 1

Wed., Feb. 10th

Class: Draft Workshop

HW: Begin your revision of Paper 1 (due Wed., Feb. 17th)

WEEK FIVE

Monday, Feb. 15th

Holiday: President’s Day

Wednesday, Feb 17th

Class: Final draft of Paper 1 due

HW: Read the following poems: “O Captain! My Captain,” “When Lilacs Last in the Dooryard Bloom’d,” “In Flanders Fields,” and “The Soldier.” Also, to better help you understand the context of Whitman’s wartime poetry and his role in the Civil War, read “Whitman’s Wartime Washington.”

WEEK SIX

Monday, Feb. 22nd

Class: Quickwrite on one of the assigned poems. Share quickwrites and discuss the question at issue represented by each of the poems. Also introduce poetic terms

handout.

HW: Read “St. Crispin’s Day Speech,” “Prelude: The Troops 1918,” “Hero,” and “Suicide in the Trenches.” Also, write Journal 3 on a poem of your choice from the assigned readings.

Wed., Feb. 24th

Class: Share Journal 3 and discuss the question at issue represented by each of the poems. Also introduce scansion and poetic structure, as well as practice scansion.

HW: As context for the Wilfred Owen poem, read his “Bio.” Then read the following poems: “Dulce Est Decorum Est,” “Insensibility,” “The Sentry,” “The Show,” “Strange Meeting,” and “The Next War.”

WEEK SEVEN

Class: Share quickwrites and discuss the question at issue represented by each of the assigned poems. Introduce fallacies.

HW: Flashcard and study fallacies.

Wed., March 2nd

Class: Fallacies review

HW: Study for fallacies test and read Yusef Kumanyakaa’s “Facing It.”

WEEK EIGHT

Monday, March 7th

Class: Discussion of Kumanyakaa’s war poetry vs. earlier models of war poetry. Fallacies test.

HW: Read all the Brian Turner poems, as well as “The Whiteness of the Soldier-Speak in Brian Turner’s *Here, Bullet*

Wed., March 9th

Class: Fallacies test returned. Quickwrite on one of the Brian Turner poems. Share quickwrites and discuss the question at issue represented by each of the poems. Look over Paper 2 assignment in preparation for planning documents after Spring Break.

HW: Choose your poem for Paper 2 and prepare your planning documents (introductory paragraph in MLA format and outline) for Monday, March 21.

SPRING BREAK

WEEK NINE

Monday, March 21st

Class: Check off planning documents, share intro paragraphs

HW: Write your first draft of Paper 2 for the Draft Workshop

Wed., March 23rd

Class: Draft Workshop for Paper 2

HW: Revise Paper 2 for a final draft on Wednesday, March 30th.

WEEK TEN

Monday, March 28th

Class: Grade conferences

HW: complete final draft of Paper 2.

Wednesday, March 30th

Class: Final draft due for Paper 2

HW: Begin reading *The Yellow Birds*, chapters 1 & 2 for Monday, Apr. 4th. The novel is 226 pages long, and you have three weeks to read it, as well as the secondary source essays: “On the Ground,” “America, Oil, and War in the Middle East,” “War in the Middle East Traced Back Decades” (video), and “ISIS: The Unintended Consequences.”

WEEK ELEVEN

Monday, Apr. 4th

Class: Quiz on reading, quickwrite on the question at issue the novel raises, and discussion. We’ll also watch the video “War in the Middle East Traced Back Decades.”

HW: Read chapter 3 for Wednesday, as well as “America, Oil, and War in the Middle East,” for Apr. 6. Also, write your Discovery Draft for Monday, Apr. 11th.

Wednesday, Apr. 6th

Class: Quiz on chapter 3, quickwrite on the question at issue, and discussion.

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HW: Read chapters 4 & 5 for Monday, as well as “Unintended Consequences,” for Apr. 11th. Also, complete your Discovery Draft for Monday, April 11th.

WEEK TWELVE

Monday, Apr. 11th

Class: Discovery Drafts for Paper 3 collected. Quiz on chapters 4 & 5, quickwrite on the question at issue and discussion.

HW: Read chapters 6 & 7 for Wed., Apr. 13th

Wed., Apr. 13th

Class: Quiz on chapters 6 & 7, quickwrite on the question at issue, and discussion. Discovery Drafts returned.

HW: Read chapter 8 for Monday, Apr. 18. Also begin draft your first draft of your Research Paper for a draft workshop on Wed., April 27th.

WEEK THIRTEEN

Monday, Apr. 18th

Class: Quiz on chapters 8, quickwrite on the question at issue, and discussion.

HW: Read chapters 9 & 10 for Wednesday, Apr. 20th

Wed., Apr. 20th

Class: Quiz on chapters 9 & 10, quickwrite on the question at issue, and discussion.

HW: Read chapter 11, as well as the review of the book, “On the Ground.”

WEEK FOURTEEN

Monday, Apr. 25th

Class: Quiz on chapters 11, quickwrite on the question at issue, and discussion.

HW: Complete your first draft of Paper 3 for Wed., Apr. 27th

Wed., Apr. 27th

Class: Draft Workshop for Paper 3

HW:

WEEK FIFTEEN

Monday, May 2nd

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Class: Library work day

HW: Complete your final draft of Paper 3

Wed., May 4th

Class: Final draft due of Paper 3

HW: Prepare for your final exam: (see schedule).

Final Exam: Earlier Class: Monday, May 9th, 8:30 – 10:30 a.m.
Later Class: Wednesday, May 11th, 10:45 a.m.– 12:45 p.m.