

## Syllabus for English 1B Critical Inquiry and Literature – Eureka Campus

<b>Semester &amp; Year</b>	Spring 2016	
<b>Course ID and Section #</b>	E9011 039011	
<b>Instructor's Name</b>	Penelope Schwartz	
<b>Day/Time</b>	TuTh 10:05-11:30 a.m.	
<b>Location</b>	SCS 202	
<b>Number of Credits/Units</b>	3	
<b>Contact Information</b>	Office location	n/a
	Office hours	Conferences upon request
	Phone number	207-939-3098
	Email address	<a href="mailto:penelope.schwartz@redwoods.edu">penelope.schwartz@redwoods.edu</a>
<b>Textbook Information</b>	Title & Edition	<i>Literature and Its Writers</i> , 6th Edition; <i>Writing Essays Literature</i>
	Author	Ann Charters and Samuel Charters; Katherine O. Acheson
	ISBN	978-1-4576-0647-2; 978-1-55111-992-2

### 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 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 arguments.
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 at 707-476-4280.

### Academic Support

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.

### Academic Honesty

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, 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](http://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](http://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](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](mailto:security@redwoods.edu) if you have any questions.

**ENGLISH 1B E9011 S2016**  
**Tu/Th 10:05-11:30 AM SCS 202**  
**Penelope Schwartz**

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 TEXT:**

- *Literature and Its Writers*, 6<sup>th</sup> Edition. Bedford/St. Martin's, ISBN 978-1-4576-0647-2  
Ann Charters and Samuel Charters
- *Writing Essays About Literature*. Broadview Press, ISBN 978-1-55111-992-2  
Katherine O. Acheson

**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.

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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. In 1A, you asked **WHY?** In 1B, you ask **HOW?** 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 to 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.

**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.** Early in the semester, I will divide the class into groups (4-5 students each). Your group will function as your **Draft Workshop** Group.

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. You will have a Draft Workshop and the opportunity to revise your paper twice prior to the final date due. As above, you must bring typed drafts for your Group. Following this, you will then turn your **revised draft** into me. I will provide you with my critique for your final revision.

**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. Essays must be clearly marked DRAFT or FINAL with the date each is due; not the date you wrote it.** 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 double-spaced with 1" margins all around; MLA format as described in the *Bedford Handbook* and pp. 1669-1674 of our text. **Please note that you must turn in your DRAFT essay along with your FINAL essay to me on the dates indicated, each labeled.**

**Please note that in formatting your paper, utilize SIMPLE double-spacing throughout. That means you do NOT double/double space between your title and first paragraph, nor between subsequent paragraphs. When I assign a specific number of pages for an essay, I want the text to start NO FURTHER than a quarter of a page down on the first page. Failure to follow these instructions will result in a reduction of your final essay grade.**

**IN-CLASS WRITING:** Always come to class with materials and prepared to write. You will have an in-class writing assignment nearly every week. You may not make up an in-class writing assignment if you miss one.

**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 failure to turn your work into Turnitin will result in a 10-point grade reduction on the final essay or research paper.** 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, 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.

**UNIT TESTS and QUIZZES:** At the end of each unit (Short 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 and in-class writing assignments 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).

**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 each)
Unit Tests	300 points (three tests at 100 points each)
Research Paper	200 points
In-Class Writing	100 points
Quizzes	<u>100 points</u>
	1000 points

**RESOURCES:** English 1B in an intensive writing class. I urge you to make use of the Writing Center from the beginning of the semester if you need to strengthen your writing skills. It is not my responsibility in this class to teach grammar and composition; the fact that you passed English 1A with a C or better (the prerequisite for this class) should indicate you have these skills. However, you will be graded on those skills, and you will know early in the semester if your writing skills need to be augmented (from quizzes and assignments I give you). That's the time to get help, not the week before the Research Paper is due.

In addition, you will need to do outside research for this class. The kind of information we discuss in regard to literary *genres*, movements and critical theories is not available through a Google/Wikipedia search (which gives you only popular culture responses). You will need to be familiar with the writings of literary scholars, and you will need to be able to use the specific search engines that help you to locate these (most commonly, EBSCO-Host). This means you have to use the LRC. The staff there is accessible and helpful:

**This Spring, the LRC Reference Desk will be staffed by faculty during the following hours:**

<b>Monday/Wednesday</b>	<b>9:00 – 4:00 pm</b>
<b>Tuesday/Thursday</b>	<b>9:30 – 6:30 pm</b>
<b>Fridays</b>	<b>12:30 – 4:00 pm</b>

**NEW PROGRAM ALERT!** The CR Eureka campus has a new support program for eligible students called the *TRIO Student Success Program*. You will get a personal advisor to help you plan and earn a certificate or degree, or transfer to a 4-year university. The program also provides help with financial aid processes, scholarships and forms, tutoring for difficult classes, workshops on study skills, careers, and money management, a yearly university tour, and Club TRIO for social and cultural activities. Please visit our website for eligibility requirements and an application at [www.redwoods.edu/trio](http://www.redwoods.edu/trio) or call Director, Brady Reed, at (707) 476-4303 for more information.

**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 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 and at Southern Maine Community College. I hope to share my experience and expertise with you in our class, and look forward to it.

## COURSE SCHEDULE

**Note: if changes are required, you will receive sufficient notice. Please be sure to check your email daily and the Course Schedule online. All readings should be completed BEFORE class on the day listed; you should be prepared to write during every class session. Unless otherwise indicated, all readings are from our REQUIRED texts, 1=Charters; 2=Acheson.**

### Week 1      01-19-16      01-21-16

**Tu:** Introduction. Syllabus. Course Schedule

**Th:** *Reading 1* “Introduction: Connecting with Literature,” pp. 1-5; “What is a Short Story?” pp. 9-13; “Reading, Thinking and Writing about Short Fiction,” pp. 14-24.

*Reading 2* “The Purpose of an Essay about Literature,” pp. 3-15.

### Week 2      01-26-16      01-28-16

**Tu:** *Reading 1* “Plot and Point of View,” pp. 25-39; “Character and Setting,” pp. 40-56; “Style and Theme,” pp. 57-78.

*Reading 2* “Research Within the Text,” pp. 19-34.

**HANDOUT** Richard Preston, “Climbing the Redwoods.”

**Th:** *Reading 1* Sherman Alexie, “The Lone Ranger and Tonto Fistfight in Heaven,” pp. 79-84; “Superman and Me,” pp. 85-87. Raymond Carver, “Cathedral,” pp. 136-148; “On Writing,” pp. 148-154.

### Week 3      02-02-16      02-04-16

**Tu:** *Reading 1* Nathaniel Hawthorne, “Young Goodman Brown,” pp. 260-270. Herman Melville, “Blackness in Hawthorne’s ‘Young Goodman Brown,’ ” pp. 270-272.

**Th:** *Reading 1* Tim O’Brien, “The Things They Carried,” pp. 467-481. Bobbie Ann Mason, “On Tim O’Brien’s ‘The Things They Carried,’ ” pp. 481-482.

*Reading 2* “The Process of Essay Writing—A Summary,” pp. 159-164.

### Week 4      02-09-16      02-11-16

**Tu:** **DRAFT FICTION ESSAY WORKSHOP.**

**Th:** *Reading 1* “What is a Poem?” pp. 669-679. James Tate, “Like It or Not, We Are a Part of Our Time,” pp. 679-680. “Reading, Thinking, and Writing about Poetry,” pp. 681-692; “Rhyme,” pp. 693-712.

### Week 5      02-16-16      02-18-16

**Tu:** **FICTION ESSAY DUE. FICTION UNIT TEST.**

**Th:** *Reading 1* “The Meaning of Words,” pp. 726-745.

### Week 6      02-23-16      02-25-16

**Tu:** *Reading 1* “The World of Emily Dickinson,” pp. 836-839. Emily Dickinson “Success is counted sweetest,” “I taste a liquor never brewed,” “‘Hope’ is the thing with feathers,” “I’m Nobody! Who are you?” pp. 844-847; “I heard a Fly buzz—when I died,” “Because I could not stop for

Death,” pp. 848-850. Thomas Wentworth Higginson, “From ‘Emily Dickinson’s Letters,’ ” pp. 850-857. Thomas Bailey Aldrich “In *Re Emily Dickinson*,” pp. 857-859. Richard Wilbur “On Emily Dickinson,” pp. 859-861.

**Th:** **Reading 1** “The World of Robert Frost,” pp. 861-865. Louis Untermeyer “A ‘book of people,’ ” p. 866. Robert Frost “Mending Wall,” Home Burial,” “After Apple- Picking,” “Birches,” “The Road Not Taken,” “Stopping by Woods on a Snowy Evening,” pp. 870-879. Rose C. Feld “An Interview with Robert Frost,” pp. 879-882. Carol Frost “From *Sincerity and Inventions: On Robert Frost*, p. 882. Philip L. Gerber “On Frost’s ‘After Apple-Picking,’ ” pp. 883-885. James Wright “The Music of Robert Frost’s ‘Stopping by Woods on a Snowy Evening,’ ” pp. 885-886.

**Week 7**      **03-01-16**      **03-03-16**

**Tu:** **Reading 1** “William Blake,” pp. 933-934. William Blake “From *Songs of Innocence*: Introduction,” “The Lamb,” “Holy Thursday,” “The Little Boy Lost,” “The Little Boy Found,” “From *Songs of Experience*: Introduction,” “The Sick Rose,” “The Tyger,” “London,” “A Poison Tree,” “The Garden of Love,” pp. 934-939. “e.e. cummings,” p. 953. e.e.cummings “somewhere i have never travelled,” “Buffalo Bill’s,” “goodbye Betty, don’t remember me,” “In Just,” pp. 953-955.

**Th:** **DRAFT POETRY ESSAY WORKSHOP**

**Week 8**      **03-08-16**      **03-10-16**

**Tu:** **MID-TERM CONFERENCES**

**Th:** **POETRY ESSAY DUE. POETRY UNIT TEST**

**SPRING BREAK 03-14/19-16**

**Week 9**      **03-22-16**      **03-24-16**

**Tu:** **Reading 1** “What Is a Play?” pp. 1093-1100; “Reading, Thinking and Writing about Drama,” pp. 1101-1109; “The Elements of Drama,” pp. 1110-1125.

**Th:** **Reading 1** “Sophocles,” pp. 1126-1129. Aristotle, *On the Elements and General Principles of Tragedy*, ” pp. 1173-1178. Sigmund Freud “The Oedipus Complex,” pp. 1179-1181.

**Week 10**      **03-29-16**      **03-31-16**

**Tu:** Sophocles *Oedipus the King*, pp. 1129-1173.

**Th:** Sophocles *Oedipus the King*, pp. 1129-1173.

**Week 11**      **04-05-16**      **04-07-16**

**Tu:** **DRAFT DRAMA ESSAY WORKSHOP.**

**Th:** **Reading 1** “Critical Reading and Literary Theory,” pp. 1613-1622; “Using the Writing Process to Develop Your Paper,” pp. 1623-1641; “Basic Types of Literary Papers,” pp. 1642-1653.

**Reading 2** A general review of materials.

**Week 12**      **04-12-16**      **04-14-16**

**Tu:** **NO CLASS**

**Th:** **DRAMA ESSAY DUE. DRAMA UNIT TEST.**

**Week 13**      **04-19-16**      **04-21-16**

**Tu:** **Class meets in LRC.**

**Th:** **Reading 1** “Writing Research Papers,” pp. 1654-1684.

**Reading 2** “Documenting Your Sources and Presenting Your Work,” pp. 143-156.

**Week 14**     **04-26-16**     **04-28-16**

**Tu:**    TBA

**Th:**    DRAFT RESEARCH PAPER WORKSHOP.

**Week 15**     **05-03-16**     **05-05-16**

**Tu:**    REVISED DRAFT RESEARCH PAPER TO INSTRUCTOR.

**Th:**    RESEARCH PAPER DUE.

**Week 16**     **05-10-16**     **05-12-16**

**Tu:**    NO CLASS

**Th:**    FINAL EXAMINATION 10:45 AM – 12:45 PM