

| Syllabus for ENGL 1B – Eureka Campus | | |
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| Semester & Year | Fall 2017 | |
| Course ID and Section # | ENGL 1B – E3082 | |
| Instructor's Name | P. Blakemore | |
| Day/Time | MW 10:05 – 11:30 | |
| Location | HU 217 | |
| Number of Credits/Units | 3 | |
| Contact Information | <i>Office location</i> | CA 134 |
| | <i>Office hours</i> | MW 9-10; TH 1-2 |
| | <i>Phone number</i> | 476-4314 |
| | <i>Email address</i> | peter-blakemore@redwoods.edu |
| Textbook Information | <i>Title & Edition</i> | Desert Solitaire; Ceremony |
| | <i>Author</i> | Edward Abbey; Leslie Marmon Silko |
| | <i>ISBN</i> | (See bookstore) |
| Course Description | | |
| <p>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> | | |
| Student Learning Outcomes | | |
| <ol style="list-style-type: none"> 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 | | |
| <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> | | |
| Academic Support | | |
| <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> | | |
| Academic Honesty | | |
| <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, 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</p> | | |

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Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. 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: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500.

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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/aboutcr/Eureka-Map>; choose the evacuation map option). For more information on Public Safety, go to <http://www.redwoods.edu/publicsafety>. 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.

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.

ENGL-1B-#E3082 / Critical Inquiry & Literature

MW 10:05 – 11:30 / HU 217

Instructor: Dr. Peter Blakemore

Phone: 476-4314

peter-blakemore@redwoods.edu

Office: CA 134

Office hours: Mon. & Wed. 9-10; Thurs. 1-2 & by appointment

www.redwoods.edu/instruct/pblakemore

Nature, Culture & Community – Connections & Interpretations

Course Texts/Films:

Nature, & Walking, R.W. Emerson & H.D. Thoreau

Desert Solitaire: A Season in the Wilderness, Edward Abbey

Ceremony, Leslie Marmon Silko

Electronic documents available through the course's Canvas site

Selected texts: (choose one—*Refuge*, Terry Tempest Williams; *A River Runs Through It*, Norman Maclean; *New and Selected Poems, Volume One*, Mary Oliver)

Black Robe, Bruce Beresford

Gattaca, Andrew Niccol

Overview of the course:

As the title of this course claims, we'll be inquiring into literature critically. What that means is that we'll be reading complex works of literature, discussing them together, examining their meaning and ramifications about our culture and our thinking, and communicating our ideas to one another throughout the process. We'll be writing regularly, in several forms, including the long-form Final Research Essay. I've decided to organize the reading materials in such a way that we will approach changes in American consciousness regarding nature and its role in our lives. That means there will be quite a bit of historical context developed through the materials you've been assigned and through our discussion during class, especially during the first month or so. If you approach these complex, historical texts bearing in mind that the past and our nation's literary history and philosophical underpinnings can help us to understand and interpret texts, you will almost certainly complete this course with a much stronger sense of how we as a people arrived at where we find ourselves today.

Outcomes:

If you successfully complete this class, you should be able to:

1. Analyze and employ appeals 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.

The Reading:

We will start the course reading primarily historical documents and renderings of oral literature. My intention in offering background materials, including First Nation's stories, Early Modern European tales, and early American narratives from various European traditions is to establish a base from which to operate as we interpret our national literary consciousness regarding the intersections between nature, culture, and community. The methods by which culture makes itself present through various forms of art (memoirs, graphic art, fiction, poetry and the like) and philosophy (systems of belief regarding what can be known about both the physical and the intellectual or mental world) in the form of narrative will provide the central focus for the entire class, so it will be especially important that you begin to explore and examine not only *what* you read but *how* you read it. In the second month of the semester, we will launch into longer works, including 19th century American philosophical essays and poetry, then during the second half of the term, we will move into the 20th century with a philosophical memoir, a novel, and finally with your selection of either another memoir, a work of fiction, or a collection of poetry. Throughout the term, I have selected texts that should promote deep interest and inquiry. Most likely, you will be encountering unfamiliar kinds of reading, but rest assured that if you approach these works with a little curiosity and the desire to

explore, you'll be rewarded by gaining a much deeper understanding of our national character, our history, and how works of reflection and art have affected them. And if you follow my guidelines for this course, you will also hone your ability to make meaning out of complexity.

The Writing:

Since this is a class in both reading and writing, we will be focusing a great deal on the act of composing. You will do best to approach the process of developing ideas and communicating those ideas through writing if you treat it as more of an exploration than a grueling march through 16 weeks. For instance, the most important single process you will engage in during this class is inquiry—inquiry is the active process of raising useful questions regarding complexity in order to more fully understand our ideas as they relate to that complexity. Throughout the term, I will introduce you to rhetorical and practical concepts that should aid you in performing inquiry and research, and you will be receiving regular feedback from me and from your colleagues regarding your writing.

These are the kinds of writing you will be doing:

Daily Inquiry Questions (IQs): You will be expected to come to *every class session with at least two written questions* based on the reading due for that class or on the film viewed at a prior class session. These questions will be used during class discussion—thus, they will form the central part of the class. Note well, this is *your class*. You will need to take responsibility for its success, and the most important things you can do to ensure that success are to read critically and carefully, to take notes on your reading and viewing, and to practice forming the best possible questions you can about what you encounter. The primary purpose of this class, as I see it, is for each of you to begin practicing the art of inquiry, which begins with perception of the world and moves nearly immediately to questions about what we perceive. I will be drumming this into you from day one so let me start here: in my opinion, the most valuable thing you will take away from a college education will be the ability to *ask better questions*. Knowing how to ask good questions will help you through the darkest of times and the brightest, and the more people in a society who possess such ability, the better the society (no bullshit!). We'll spend the first several class sessions talking about how questions work in the inquiry process, what makes a good question and what makes a vague or pointless or useless question. If you simply commit to trying to learn how to ask better questions, everything else you do in this course will be easier—not easy, but easier.

Five Response and Reflections (R&Rs): The R&Rs consist of at least one double-spaced, size-12-font page posted to the Canvas site. These short reflections should be directly related to any questions you have or ideas that arise from the readings or films up to that point in the semester. Each assignment will be open through 10 am of the morning it falls due. You should look on these short writings as the beginnings of larger writing projects. Indeed, the more effort you put into these R&Rs, the easier it will be to write the Interest and Research Inquiry Essays and, ultimately, the Final Research Essay.

Two Inquiry and Research Interest essays (IRIs): These four-plus-page explorations of ideas raised through your R&Rs should be sites where you inquire more deeply into questions you posed for yourself earlier in the term. As brief examinations of ideas and reasoning, they should include passages from our texts or films as well as research you've garnered that assists you in coming to conclusions about questions raised in your reading. We will be discussing and practicing research at length during the term and these IRIs are the places where you'll begin to fold primary and secondary source material into your own compositions.

Final Research Essay (FRE): This six-plus-page essay will be based on one of your two IRIs. During the last week of the regular semester, I will hold individual conferences with each of you to discuss where you are in the composition process. You should look at the FRE as the culmination of a 15-week inquiry into the concepts of nature, culture, and community through literature and art—and you should think of all of the writing you've done during the semester beforehand as preparation for writing the FRE. In fact, if you follow my advice and timelines for reading and writing during the semester, the FRE should practically write itself—in other words, by the time you get around to working on the FRE, you should **already have done most of the work**.

Grading: Students will receive grades for the course on the following basis:

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|---|------------------|
| Participation (attendance, preparation for class, group work) | 30 points |
| Response and Reflection essays (5 x 4 points each) | 20 points |
| Inquiry and Research Interest essays (2 x 10 points each) | 20 points |
| Final Research Essay | <u>30 points</u> |
| Total | 100 points |

Grades will be assigned on this scale: 93-100=A / 90-92=A- / 88-89=B+ / 83-87=B / 80-82=B- / 78-79=C+ / 70 – 77=C / 60 – 69=D / 59 and below=F.

SPECIAL NOTE: This class includes a good deal of writing. You should not expect to pass it unless you turn in all of the assigned writing. And bear in mind, *plagiarism*, which is the act of claiming another writer’s words or ideas as your own without citing them as a source, is a serious breach of academic conduct and *will result in failure of the assignment and possible failure for the course*. If you aren’t sure whether you’re about to plagiarize or not, ask me for clarification.

Learning Disabilities: Students who have special needs due to physical or learning disabilities should let me know at the very beginning of the course (**I mean during this first week**) so that we can arrange appropriate accommodations.

P. Blakemore’s English 1B / Fall 2017 Reading Schedule

All times when you need to bring work to class, post something on Canvas, or be ready to discuss reading appears **in boldface** below. All PDFs are available on Canvas.

(Note: if changes are required, you will receive sufficient notice)

Part I. Finding the Questions

Week 1 / August 28 & 30

M - Introduction, syllabus, course guidelines, interviews & reports.

W – Read **PDF1 Wolf Stories – Wolf Facts**; write out **two questions** arising out of the reading.

Week 2 / September 6

M - No class - Labor Day.

W- Read **PDF2 Native American Narratives**; **two questions**.

Week 3 / September 11 & 13

M - Read **PDF3 Thomas Harriot and John Smith**; **two questions**.

W - Read **PDF4 Puritan New England**; **two questions**; **R&R#1** due on Canvas before class.

Week 4 / September 18 & 20

M – Read **PDF5 Jesuit Relations**; **two questions**; film viewing: *Black Robe*.

W - Read **PDF Emerson's "Nature"**; **two questions**; finish viewing: *Black Robe*.

Week 5 / September 25 & 27

M - Read **PDF Thoreau's "Walking"**; **two questions**.

W - Read **PDF6 Whitman’s Song of Myself**; **two questions**; **R&R#2** due on Canvas before class.

Part II. Responding to Questions with Research

Week 6 / October 2 & 4

M – Read Edward Abbey’s *Desert Solitaire* pp. **1-73**; **two questions**.

W - Read Edward Abbey’s *Desert Solitaire* pp. **74-140**; **two questions**.

Week 7 / October 11

M – No class / LRC research day.

W – Read Abbey’s *Desert Solitaire* pp. **141-245**; **two questions**; **R&R#3** due on Canvas before class.

Week 8 / October 16 & 18

M - Read Abbey’s *Desert Solitaire* pp. **246-337**; **two questions**.

W - **IRIE#1** hardcopy due at start of class.

Week 9 / October 23 & 25

M – Read PDF7 & Silko's *Ceremony* pp. 1-62; two questions.

W - Read Silko's *Ceremony* pp. 62-152; two questions.

Week 10 / October 30 & November 1

M – Read Silko's *Ceremony* pp. 153- 204; two questions.

W - Read Silko's *Ceremony* pp. 204-262; two questions; *R&R#4* due on Canvas before class.

Week 11 / November 6 & 8

M – Film viewing: *Gattaca*.

W - Finish viewing: *Gattaca*; two questions.

Part III. Tying Everything Together – Writing Based on Research

Week 12 / November 13 & 15

M - Read selected text; group presentations on inquiry into selected texts; two questions.

W - Read selected text; group presentations on inquiry into selected texts; two questions.

Week 13 / November 20 & 22

M - Read selected text; group presentations on inquiry into selected texts; two questions.

W - Read selected text; two questions; *R&R#5* due before class on Canvas.

Week 14 / November 27 & 29

M – Group work on Selected Texts

W - *IRIE#2* due in hardcopy in class.

Week 15 / December 4 & 6

M – Individual conferences with instructor.

W – Individual conferences with instructor.

Finals Week / December 11 - 15 / Final Research Essay due by 1 pm Friday, December 15th

See P. Blakemore's Finals Week Schedule for availability and office hours during Finals Week.

An Invitation: Finally, experience tells me that people who think carefully about their education and become more reflective about it generally have the greatest success. Probably the best way to get involved in this process is to get to know your teachers and speak with them outside of the classroom. Talk to them after class. Visit them in their offices. Make appointments and let them know what's going through your mind as it relates to your work in their classes. And most important of all, let your teachers know if something in particular isn't coming across clearly for you. Sometimes your problem is just a particularly difficult concept, a complex section of reading, or a challenging assignment or series of assignments. Your teachers will, in almost every case, want to help you work through those tougher parts of the class. But you need to communicate with them. **You especially need to communicate with me—this is a very involved class that will require a lot of discipline from you.** If you feel that you are falling behind, you should *let me know right away*. If you ask, I will offer plenty of extra help and even direct you toward others who can help. If you choose to sign up for English 52, you can meet with other English instructors in the Writing Center in LRC 102. I have also kept my office hours minimal or by appointment in order to give students maximum flexibility for meetings. Even if our schedules seem to clash at first glance, come see me—I will certainly be able to schedule a time to meet. If you have to contact me, please call my office (476-4314) and leave a clear, specific message, including a telephone number and time when you can be reached. I will get back to you as soon as possible. I look forward to getting to know each of you better and to seeing all of you succeed. Welcome and good luck!