

<b>Semester &amp; Year</b>	Fall 2017	
<b>Course ID and Section #</b>	English 1B (043084) E3084	
<b>Instructor's Name</b>	Penelope Schwartz	
<b>Day/Time</b>	TuTh 11:40 a.m. – 1:05 p.m.	
<b>Location</b>	Humanities 215	
<b>Number of Credits/Units</b>	3	
<b>Contact Information</b>	<i>Office location</i>	HU 121
	<i>Office hours</i>	Thursday 9-10 a.m.
	<i>Phone number</i>	207-939-3098
	<i>Email address</i>	<a href="mailto:penelope-schwartz@redwoods.edu">penelope-schwartz@redwoods.edu</a>
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	<i>Literature to Go</i> , 3rd edition, 2017
	<i>Author</i>	Michael Meyer
	<i>ISBN</i>	Bedford/St. Martin's 978-1-319-03726-0
	<i>Title &amp; Edition</i>	<i>Train Dreams</i> , 1 <sup>st</sup> edition, 2012
	<i>Author</i>	Denis Johnson
	<i>ISBN</i>	Picador 978-1-250-00765-0
<b>Course Description</b>		
A course using literature as a basis for critical thinking and composition. Students analyze issues, problems, and situations represented in literature and develop effective short and long written arguments (6000 minimum word/24 double-spaced pages) 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. Transfers to UC and CSU.		
<b>Prerequisite</b>		
English 1A with a grade of C or above.		
<b>Student Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Analyze and employ appeals (e.g. logical, emotional, faulty, etc.) in written texts.</li> <li>2. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.</li> <li>3. Locate, evaluate, use and document evidence from primary and secondary sources (both electronic and print) to support, develop, or validate arguments.</li> <li>4. Identify and evaluate rhetorical and literary devices as representational and persuasive tools.</li> </ol>		
<b>Special Accommodations</b>		
College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written 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 <a href="#">Disabled Students Programs and Services</a> . Students may make requests for alternative media by contacting DSPS at 707-476-4280.		
<b>Academic Support</b>		
Academic support is available at <a href="#">Counseling and Advising</a> and includes academic advising and educational planning, <a href="#">Academic Support Center</a> for tutoring and proctored tests, and <a href="#">Extended Opportunity Programs &amp; Services</a> , for eligible students, with advising, assistance, tutoring, and more.		
<b>Academic Honesty</b>		
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: <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. 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/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](mailto: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.*

**ENGLISH 1B E3084/ 2017-F**  
**TuTh 11:40AM – 1:05PM Hum. 215**  
Penelope Schwartz

**SYLLABUS**

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

**REQUIRED TEXTS:**

- *Literature To Go*, 3<sup>rd</sup> Ed. Michael Meyer. Boston, MA: Bedford St. Martins, 2017.
- *Train Dreams*, Denis Johnson. New York, NY: Picador, Farrar, Straus and Giroux, 2012.

**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.

**RULES FOR STUDENT ATHLETES:**

The following statement is from the CR Athletic Department and represents the **official** CR policy in place for students participating in intercollegiate athletics:

**“All instructors are to consider such students as having excused absences**, and we ask that all faculty members make an extra effort to help students make up work missed. However, **it is the student's responsibility to assume the initiative for the make-up of schoolwork, either before or after the absence. The burden of making arrangements for missed work will rest upon the student.** Advisors and instructors must supply students participating in these extracurricular activities with a calendar of dates that show when the student will be absent. **The student must then talk to all his/her instructors as early as possible about these expected absences.** Likewise, instructors must clarify the college attendance policy with all their classes in their course introductions each semester.”

Let me make this clear to you:

- IF you provide me with a schedule indicating your absence from class in regard to athletics, you

will receive an excused absence for the class missed. That means you let me know in advance, not that you show up at the next class and say, “Oh, I had a game.” That absence will be UNexcused.

- You **MUST** make arrangements for work missed due to athletics. That means you need to look at the Syllabus/Schedule, identify what work will be covered during your absence and talk to me as to how you will make up this work. Ideally, the missed assignment(s) are provided to me **BEFORE** the missed class. Otherwise, they are due **NO LATER THAN THE NEXT CLASS. NO EXCEPTIONS.** Either way, you should not make assumptions. You have to talk to me.
- You should also be aware that if you do not follow the above requirements, I will be in touch with the Athletic Director, who will take action. CR is committed to fostering responsible student athletes who perform well both on the field and in the classroom.

### **RULES FOR CONTRACTING ME:**

My contact information is stated clearly on the first page of the Syllabus. You are able to email, text or call me. Please note that however you contact me, I will respond. That means if you send me an email and you do not hear back from me within an hour or so, you should be concerned. If you come to class a day later and ask “Oh, didn’t you get my email?” whatever the issue was, you are not covered. It is your responsibility to make sure you have made contact. In the same way, if I email you, please so acknowledge. Not only is it common courtesy, but also it is important for me to know if you have received the information I’ve sent you. Just a “thanks” or “yo” or “got it” is fine. But do respond. Likewise, it is your responsibility to check your CR email and Canvas for any communications from me.

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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 as well as 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 (ask *why?*) in English 1A, you will learn to criticize (ask *how?*) in English 1B. I’m here to guide you through that process.

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

As in all classes, we have a series of requirements to measure your progress through the process. Students will be required to read and 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.

**READING CRITICALLY:** In 1B you will be required to practice **close or active reading**. If you’ve forgotten what this is from your 1A class, allow me to refresh your memory:

Regardless of the material (literature, essays, etc.), the most important thing to remember is that **you should read your assignments slowly and carefully**. When you become a student of literature, you do not read in the same casual way that you pick up a magazine or scan material on the Internet. You even read differently from the way you concentrate on assignments for your other courses. In those

courses, you look for textbook passages in which the author states the important ideas about a subject in words that you can underline to help you remember them for a quiz. This way of reading objective prose can be described as linear. You read along sentence by sentence, following the linear development of the author's thesis. **Works of literature, on the other hand, create meaning differently. Literary texts have an additional dimension of significance as well as of meaning.**

Significance is expressed through your personal response to the short story, poem or play presented. It's how you connect to the author. In 1B, you should **always** read each literary assignment twice: once just to get the lay of the land; again to annotate (make notes). In this class you will be required to understand the vocabulary presented in our readings. You can't possibly understand what is happening if you don't know what the words mean. Be prepared for me to not only ask you the meanings of words in our readings, but also to quiz you on them.

I recommend you review "Reading and Writing Critically" in the *Bedford Handbook*, 9<sup>th</sup> Ed., pp. 95-101.<sup>1</sup> You were assigned this in 1A and I shall assume your knowledge and understanding of the process.

**ESSAYS:** For each of the genres we cover (short fiction, poetry, drama), you'll be assigned an essay, 3-5 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 writing assignment** for this class will be the **Research Paper**, 6-10 pages plus a bibliography. As above, you will have a Draft Workshop and the opportunity to revise your paper prior to the final date due. And, as above, you must bring typed drafts for your Group. After peer review, you will submit your **revised** draft to me for my review and comments. Your final draft will be due after I have read your work.

These essays will include an introduction with a thesis at its end, body paragraphs governed by topic sentences, and a conclusion.<sup>2</sup> Please submit your draft essay to me with your final (clearly marked). Please save all work that goes into your papers! While a portfolio is not a requirement in this class, I strongly urge you to keep one. There may 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. **Please note that you must turn in your DRAFT essay along with your FINAL essay to me on the dates indicated, each labeled.**

**HOMEWORK:** You will have homework in the form of responses to questions about the readings every week (beginning this week). Homework is to be typed, double-spaced.

**TURNITIN.com:** The English Department requires all English 1B students to submit their final research paper to Turnitin.com, which scans them for previously written or published material. Please note that I will review all apparent cases of academic dishonesty with the student and, if necessary, the appropriate administrative officials. Using another person's written work or ideas without proper attribution will result in a failing grade on the assignment and, possibly, an F in the course and academic probation. If

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<sup>1</sup> Copies of this text are available in the Writing Center.

<sup>2</sup> Again, these are skills learned in 1A. You may also review them in the *Bedford*, referenced above and available in the Writing Center: thesis statement pp. 19-23; body paragraph pp. 31-35; conclusion pp. 33-37; and topic sentences pp. 52-53.

you turn your research paper in to me but do not have it in Turnitin.com, you will automatically lose five percent of your paper's grade.

**PLAGIARISM:** If you copy someone else's work, and I catch you, you will automatically fail the course.

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

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

**PARTICIPATION:** 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, presentations and discussions, and that your knowledge of this material will be assessed throughout the semester.

**ATTENDANCE:** 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 to receive a W (withdrawn), rather than an F (failure). The latter affects your GPA (grade point average); the former does not.

**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.

**WRITING CENTER:** You should consider enrolling in English 53B, if you feel you need consistent tutoring.<sup>3</sup> However, tutors are available without an appointment and without your being enrolled in 53B any time the Writing Center is open:

Mondays and Tuesdays: 10:05 a.m. – 4:15 p.m.

Wednesdays and Thursdays: 10:05 a.m. – 2:40 p.m.

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<sup>3</sup> English 53B English Lab is individualized instruction to help students improve reading, writing and critical thinking skills needed to succeed in English 1B. Tutoring and other resources for academic reading, literary analysis and interpretation, analytical writing, standard written English conventions and the writing process are provided. English 53B focuses entirely on providing individualized instruction to improve students' persistence and success in English 1B. English 53B may be taken for one half or for one transferable credit. One-half credit requires 22.5 hours in the Writing Center; one credit requires 45 hours. See the handout for more information.

The Writing Center is located at LRC 102 (the SW corner of the LRC building). Wendy Butler is the director. Her number is 707-476-4586. I am in the Writing Center Tuesdays and Thursdays from 10:05-11:30 a.m.

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

Essays:	300 points (three essays at 100 points apiece)
Unit Tests	300 points (three tests at 100 points each)
Homework/Quizzes	100 points
Research Paper	200 points
Participation	<u>100 points</u>
	1000 points

**ABOUT THE INSTRUCTOR:** In writing classes, we all learn a great deal about each other. If you've made it this far in the Syllabus, you deserve to know something about me. I was born and grew up in Michigan, but lived the next 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 four books of nonfiction as well as numerous essays in journals, newspapers and anthologies. I taught nonfiction writing and literature for many years at the University of Maine, Farmington, and at Southern Maine Community College. I hope to share my experience and expertise with you in our class, and look forward to it.

**ENGLISH 1B E3084 2017-F**  
**TuTh 11:40AM – 1:05 PM**  
**HUMANITIES 215**  
Penelope Schwartz

**SCHEDULE**

Unless otherwise indicated, ALL reading is in your required text  
*Literature to Go*, 3<sup>rd</sup> Edition, and will be identified in the Schedule as Meyer.  
Homework from Meyer's "Considerations for Critical Thinking and Writing" will be identified as  
CCTW.<sup>4</sup>

**WEEK 1**

**Tu.8-29-17** Introduction. Syllabus and Schedule.

**FICTION UNIT**

**Th.8-31-15** Meyer: "Introduction, Reading Imaginative Literature," pp. 1-7.  
Meyer: "Reading Fiction," pp. 13-43.  
CCTW: 1-8, p. 43.

**WEEK 2**

**Tu.9-5-17** Meyer: "Plot," pp. 44-76.  
CCTW: 1-2, p. 53; 1,3, p. 61; 1,3, p. 76.

**Th.9-7-17** Meyer: "Character," pp. 77-98.  
CCTW: 1, 4, 6, p. 96; 1-3, p.98.

**WEEK 3**

**M.9-11-17** Census Day  
**Tu.9-12-17** Meyer: "Setting," pp. 127-135.  
CCTW: 1, 4, 6-7, 9, pp. 134-35.  
Meyer: "Setting," pp. 142-144.  
CCTW: 1-5, p. 144.

**Th.9-14-17** Meyer: "Point of View," pp. 145-169.  
CCTW: 1-10, p. 154; 1, 9, p. 159-160; 1, p. 165; 1-4, p. 169.

**WEEK 4**

**Tu.9-19-17** Meyer: "Symbolism," p. 170-189.  
"Theme," pp. 190-212.

**Th.9-21-17** Meyer: "Reading and the Writing Process," pp. 855-867.  
"Writing About Fiction," pp. 868-69.  
Fiction Essay Topics.

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<sup>4</sup> Please note that when responding to CCTW, you need NOT retype the question. If you number your response according to the assignment, I will know which question you're addressing. When answering CCTW assignments, which are on different pages, include the new page number with your answers. Be sure to use the numbers from each CCTW assignment, rather than consecutive numbers.

**WEEK 5****Tu.9-26-17****Draft Fiction Essay Workshop.****Th.9-28-17****Fiction Unit Test.****POETRY UNIT****WEEK 6****Tu.10-3-17****Final Fiction Essay Due**

Meyer: "Reading Poetry," pp. 323-352.

Homework: "Dog's Death," John Updike, pp. 326-27. Last three (3) sentences before the poem ("For the moment...response to the poem.") on p. 326, and sentence following the poem: ("Here's a simple....instead of "Dog's Death?"), p. 327.

**Th.10-5-17**

Meyer: "Word Choice, Word Order, and Tone," pp. 353-358.

"Diction and Tone in Four Love Poems," pp. 361-68.

CCTW: 3, p. 362; 3-4, p. 364; 2, p. 366; 3, p. 367.

**WEEK 7****Tu.10-10-17**

Meyer: "Images," pp. 379-393.

"Poetry Should Ride the Bus," Ruth Forman, pp. 384-85; "London,"

William Blake, p. 386.

CCTW: 1, p. 381; 1, p. 382; 4, p. 385; 1-5, pp. 386-87.

**Th. 10-12-17**

Meyer: "Figures of Speech," pp. 394-410.

"How Poetry Comes to Me," Gary Snyder, p. 403.

CCTW: 1-3, p. 403.

**WEEK 8****Tu.10-16-17**

Meyer: "Symbol, Allegory, and Irony," pp. 411-19.

"A Fence," Carl Sandburg, p. 420; "A Poison Tree," William Blake, p. 428.

CCTW: 1-2, p. 421; 1-2, p. 428.

**Th.10-19-17**

Meyer: "Writing About Poetry," pp. 876-87.

Poetry Essay Topics.

**WEEK 9****Tu.10-24-17****Draft Poetry Essay Workshop****Th.10-26-17****Poetry Unit Test****NOVELLA UNIT****WEEK 10****Tu. 10-31-17****Final Poetry Essay Due**Denis Johnson: *Train Dreams*, pp. 3-73 (Chapters 1-5).**Th.11-2-17**Denis Johnson: *Train Dreams*, pp. 75-116 (Chapters 6-9).

## DRAMA UNIT

### WEEK 11

Tu.11-7-17

Meyer: "Reading Drama," pp. 563-600.  
CCTW: 1-5, p. 575; 1-4, p. 598.

Th.11-9-17

Meyer: "Sophocles and Greek Drama," pp. 601-07.

### WEEK 12

Tu.11-14-17

Meyer: *Oedipus the King*, Sophocles, pp. 608-649.

Th.11-16-17

**In-Class reading:** *Oedipus the King*, handout.  
Meyer: "Writing About Drama," pp. 891-98.  
Drama Essay Topics.

### WEEK 13

Tu.11-21-17

**Draft Drama Essay Workshop.**

Th.11-23-17

**NO CLASS THANKSGIVING HOLIDAY**

### WEEK 14

Tu.11-28-17

**Final Drama Essay Due.**  
**Drama Unit Test.**  
Meyer: "The Literary Research Paper," pp. 899-914.

Th.11-30-17

Literary Research Paper Topics.

### WEEK 15

Tu.12-5-17

**Draft Literary Research Paper Workshop.**

Th.12-7-17

**Revised Literary Research Paper to Instructor.**

### WEEK 16

**Finals week:**  
12-11/15-17

**FINAL LITERARY RESEARCH PAPER DUE.**  
**Tuesday, 12-12-17, 10:45 a.m. – 12:45 p.m.**