

Syllabus for ENGL1B Critical Inquiry and Literature – Eureka Campus

Semester & Year	Summer 2018	
Course ID and Section #	ENGL1B e6181	
Instructor's Name	Jonathan Maiullo	
Day/Time	MTWR 9-10:30	
Location	HU 106	
Number of Credits/Units	3.0	
Contact Information	<i>Office location</i>	HU119
	<i>Office hours</i>	MTWR 12:00-1:00
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Textbook Information	<i>Title & Edition</i>	
	<i>Author</i>	
	<i>ISBN</i>	

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. Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.
2. Evaluate, use and document evidence from primary and secondary sources to support, develop or validate judgments.

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

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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 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.

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ENGL-1B/Critical Inquiry & Literature

MTWR 9:00-10:30 HU106

Instructor: Jonathan Maiullo Office hours: Monday-Thursday 12:00-1:00 HU119

jonathan-maiullo@redwoods.edu

The Language of Literature: A critical look at the vocabulary of the western literary canon and the culture that shapes it.

Overview:

This class will examine the unique language of literature. We will approach terminology as one approaches a new language. That is, we will develop an understanding of this new language using the language we already know as a scaffold. As language is a purveyor of culture, we will also study the culture that has shaped literature in the US and elsewhere. Of course, this language is different from place to place, thus producing different traditions. We will be reading texts from around the world, but particularly those of American authors. There is a recursive relationship between the texts and the language of literature. What we *say* about texts is shaped into later texts. Without reading the texts, the language cannot be understood. Without understanding the language, a reading of the texts may not be as meaningful. In order to get the most out of this class, I urge you to enjoy your reading and to consider each text as a means to understanding a larger part of the literary language. The writing assignments of this course are offered to give you a chance to thoroughly reflect on the texts you've read and the language you've learned, as well as allowing you to find a place in the ongoing conversation. This is the overarching goal of this class, to help you find *your own voice* in literature, to understand the western canon so as to build a personal canon.

Western V. Personal Canon

University English syllabi, summer reading lists, Opera's Book Club picks, action figures of Poe, t-shirts of Emily Brontë and recipients of the Nobel Prize for Literature, all of these things (and many more) make up the mutable notion of the western canon. Having a passing familiarity with the western canon is an unspoken prerequisite for joining the continuous conversation around literature. This class seeks to introduce you to some of the more prominent aspects of the western canon so that you can develop a canon for yourself, since we use the language of books that have been published before to understand the ones being published now.

Look at these excerpts of reviews. Note how one author is defined by comparing them to another:

1. *"In some ways, the figure he [David Foster Wallace] resembles most is Ezra Pound."* NYT 9/20/2008
2. *"Where some of the genre's staunch conservatives fell back on their trust of technology to better the lives of humanity (such as Arthur C. Clarke, Isaac Asimov, or Robert Heinlein - all veterans of the Second World War), Vonnegut experienced, firsthand, the outcome of such technological innovation when it came to wholesale destruction."* Kirkus 7/5/2016

And comparing Orwell and Huxley's dystopias was the subject of a critical book that was later adapted into a webcomic.

AMUSING OURSELVES TO DEATH by Stuart McMillen May 2009



ALDOUS HUXLEY

Author: "Brave New World"



vs. GEORGE ORWELL

Author: "Nineteen Eighty-Four"

Reading Poe,

Pynchon, Plath and Plato and understanding what they've said, offers you a choice, to accept their conventions or defy them. After you read Joyce, you'll have a better concept of what is meant by 'Joycean.' After you've read The Odyssey, you'll be in a better position to understand what a Homeric epithet is. After you've read Shakespeare, you'll begin to see him in everything else you read. The readings in this class have been selected to provide you with a vantage on English literature, in particular, American Literature, with a few necessary digressions here and there. Read, respond and find you, too, have something to say. Everyone's experience is valid, but your experience will be better received if it is cogent and in a familiar language. The western canon, along with its literary devices, is that language.

Reading from the canon will personalize it. You pick and choose what you like, focus on particular authors. Your canon will come to reflect not only what you've read, but where you've read it, what you've thought about it afterward, whether you've read it again and how it relates to other things you've read. Your identity and the texts you read become inextricably bound.

For example: my relationship to William Saroyan's *The Human Comedy*, just a few thoughts:

- **Location:** *California, Armenia, a Fresno of the past.*
- **Time:** *Two readings of The Human Comedy, defining moments of pathos as a young reader. More superficial on second reading. Library copies from Michigan and California.*
- **Thoughts:** *Hemingway didn't like it, perhaps too similar. "We've seen them come and go...far better ones than you, Mr. Saroyan," he said. Saroyan is still revered in Armenia as a national writer, banners in the street. Still relatively unknown in the US.*
- **Connections:** *The Odyssey, The Catcher in the Rye, John Fante, Bukowski, a quest, Bildungsroman, The rebellious and forlorn archetype, Horatio Alger myth exemplified, America's bootstraps literature.*

To understand anything about a text, you must develop a critical relationship with it, as personal as the reaction you have to the smell of an old, familiar book. Without the subtle clues and the memory of the reading, all the synopses in the world won't help you understand it. Compare reading a text to visiting a place. You can be told about it, you can see it in pictures, but without going for yourself, smelling the air, feeling the ground beneath your feet, hearing the voices (or the silence) in the background you can't understand the first thing about the place.

Outcomes:

Successful completion of this class will enable you to:

6. Hone your own literary voice, both when reading and writing.
5. Locate, evaluate and use evidence to support thesis statements, differentiating between primary and secondary sources.
4. Write essays guided by these thesis statements, adhering to MLA conventions.
3. Use this relation to develop thesis statements responding to complex issues raised in texts.
2. Understand the common conventions of the western canon and formulate your own relation to them.
1. Develop a critical relationship with the texts of this class.

The Reading:

We will begin our understanding of literary language with texts demonstrative of important literary devices. As you read and discuss these texts you will develop a vocabulary for discussing them. This vocabulary will result from your efforts to consider the texts from the vantages of art, culture and philosophy: what is this text saying about the world which created it?

We will also consider the act of reading itself. What assumptions do we bring to the act? What preconceptions? What do we read for? Are there different kinds of literacy. As the texts selected for this course exemplify different literary devices, they also force us, as readers, to examine how our expectations may shape the experience of reading fiction. The selected texts for this class are intentionally varied in order to promote meta-reading and appropriate supplemental materials will accompany readings to encourage critical thinking and exploration of literary devices.

A note about heavy reading:

For this class, you will be expected to read perhaps more than you are accustomed. If you do not allocate time for reading every day, you will not be able to complete the assignments. Summaries or synopses of texts will not substitute for personal reading. An account of a character's action is hollow compared to following these actions and being *personally* invested in them. This creates a link between character and reader. Love the character or hate it, you will not *understand* it without reading it.

In order to take the strain off the hours of reading, make it enjoyable for yourself. Find a nice, quiet place (but not so comfortable that you'll fall asleep), bring a snack, kick your feet up. Reading fiction isn't meant to be grueling. After a few attempts to enjoy it, you'll find it much easier. If troubles persist, please let me know and I will offer any help I can.



The Writing:

As I have said, we each have a unique vantage on a text, informed by our unique experience in this world. This vantage, however, will not be readily apparent. Reading a text, it is easy to be lulled by the objective experience of the characters. We read 'the mountains' and it is easy to imagine mountains and move on to the next sentence, but, wait. Those mountains you imagined, where did they come from? Are they the mountains of eastern Humboldt? Are they a screensaver image of Mt. McKinley you saw on your computer? What about for people who've never seen mountains? Could a hill be a mountain? A pile of trash? Snow pushed up by a plow? The best way to get to the bottom of these questions is to hash them out in writing. Writing allows us to rework our ideas and respond to those of others. It isn't enough to say that a text 'is good' we must isolate what it is about this text which makes it enjoyable and examine it. In this way, we learn how to get the most from our reading and to remain involved with what is being read.

To develop a vantage, with respect to the western canon, there will be four types of writing assigned in this class:

- ***Reading journal:***

For each reading, keep a paper notebook and a pen near you. As you read, jot your observations, what you appreciate, what you disagree with and, after the reading, take about 20 minutes to expand these notes into a paragraph detailing your thoughts. Explain your notes. These will be graded as credit/no credit, don't worry about spelling or grammar; focus on developing your ideas. You will use these journals for our weekly discussions. I will be checking these periodically. Occasionally, I may ask you to focus on specific aspects of the text in your journal.

- ***Goodreads.com reviews:***

After the first day of class, create an account on Goodreads.com which you will use to post your opinions—culled from your writing journal— about what you read in this class. Chose one text a week to review for this website and send your review to me via canvas. This is your opportunity to share your interpretation of the western canon with the rest of the world.

- ***Essays:***

Twice this term, you will receive essay assignments. You will have a week to write each essay of 1,000 words (about three pages, double-spaced). These essays will be the culmination of ideas you have already put forth in class.

The goal of these essays is to hone your understanding of the texts, to give you time to expand your writing journal entries to their logical conclusions and, also, to demonstrate your ability to write coherently and succinctly using source material. We will be working on these topics throughout the class. By the time you begin the assignment, much of the work will already be done.

- ***Final Essay and presentation:***

The class will conclude with a 2000-word argumentative essay which can be considered the culmination of the class. Your reading, your consideration and your writing will allow you to take a position and to support it with appropriate source material.

I ask that you share the result of your labor on this final essay with your colleagues in the form of a short presentation through which you will visually share the development of your argument with the class. Find where the idea started, show the ramifications and how further readings challenged the assumption and changed the central idea.

The Speaking:

In each class, we will discuss a text. As everyone will have read the text and made notes on it, each one of you will have something to say. Our conversation will be richer for having your varied points of view. Remember, each of you will be seeing a different 'mountain' when you read the word—bring your unique perspective with you to class and share it. Participation points will be factored into your grade. If you are uncomfortable speaking in class for any reason, please let me know before the first week of class is over so that we can make another arrangement. Frequently, I will offer questions for you to consider as you read which will be discussed the following day.

The Grading:

Participation (attendance, preparation [reading], group work)	30 points
Reading journal entries	10 points
Goodreads.com reviews	10 points

Essays (2x10 points)	20 points
Final Essay	20 points
Final Presentation	<u>10 points</u>
Total	100 points

The Reminding :

If something isn't clear for you, no matter how muddled it may seem, talking it out will help. For all manner of questions or comments, my door is open. I invite you to come and visit me during my office hours which I will hold Monday–Thursday from 11:00-12:00. I stress that I do not do this because it is required. I do this because I honestly want this class to make sense to you. I wouldn't wish either of our efforts to be in vain. If you succeed, I will, too and vice versa. If my office hours don't work for your schedule, please call me and I will be happy to agree to another time. Also, feel free just to drop in to ask a question, clarify a concept or voice a concern; I would be happy to hear from you.

All readings and reading journal entries must be finished before the day of the text's discussion.

Week 1 Close Reading and Literary Criticism :

M-JD Salinger, Just Before the War with the Eskimos;

T-EA Poe, Bernice;

W-Carson McCullers, The Orphanage;

R-Luigi Pirandello, Citrons from Sicily; R--writing journals

Week 2 Ethos Logos Pathos Topos

M-James Farrel, The Fastest Runner on 61st St.; M--goodreads.com review 1 due

T-John Steinbeck, Chrysanthemums;

W/T-Zora Neale Hurston, Sweat; R--Essay 1 --writing journals due

Week 3 The Essay and the MLA

M/T-Henry David Thoreau, Ktaadn; M--goodreads.com review 2 due

W/R-Joan Didion, Slouching Toward Bethlehem; R --writing journals

Week 4 Hyperbole Simile Allegory Irony

M-JD Salinger, Catcher in the Rye Chap. 1; M--goodreads.com review 3 due

T-Franz Kafka, Before the Law;

W-Anonymous, The Wanderer; Shakespeare Sonnet 30

R-Shirley Jackson, The Lottery;

Arron Cometbus, Folklore; **Essay 1 due/--writing journals**

Week 5 Apollo & Dionysus

M-Kurt Vonnegut, A Deer in the Works; **Essay 2 goodreads.com review 4 due**

T-Jean Shepard, Duel in the Snow;

W- 4th of July: **No Class.**

R-Chris Ware, comics; Emily Carroll, comics; --writing journals due

Week 6 Culture Art and Awareness

M/T-Chingiz Aitmatov, Chapter 1, The Day Lasts More Than One Hundred Years; **Essay 2 due, goodreads.com review 5 due**

W/R-Vladimir Nabokov, That In Aleppo Once...; R: **Final Essay --writing journals**

Week 7 Motif and Cliche

M-TC Boyle, Sorry Fugu; **goodreads.com review 6 due**

T-Gabriel Garcia Marquez, The Old Man with Enormous Wings;

W-Marco Polo, The Middle East

R-EA Poe, A Tale of the Ragged Mountains. --writing journals due

Week 8 Presentations

M- Final Presentations **goodreads.com review 7 due**

T- Final Presentations

W- **Final Essay due**

Most of the texts are available online. I will post the URLs on Canvas; all the texts not online, will also be available through Canvas.

The Importance of Academic Earnestness:

This class has three parts, reading, speaking and writing. Each is equally important. Read the texts, so you'll understand the in-class discussions, engage in the discussions to generate critical ideas for writing. If you miss a class, you miss the discussion of that day's text. Given the compact nature of summer courses, I request that you do all you can to avoid missing classes. If you absolutely must miss a class, let me know at least 24 hours in advance as we will have to arrange a makeup assignment. Missing more than three classes, will lower your score by one letter grade.

Please don't plagiarize. Plagiarized papers are *incredibly boring* to read. As this is not a class in Corporate Responsibility, I expect you to do your own work. If you're not certain what constitutes plagiarism, please come and talk to me.

If you have any questions about assignments, attendance or plagiarism please come and talk to me.

