

<b>Syllabus for Critical Thinking &amp; Literature– Eureka Campus</b>		
<b>Semester &amp; Year</b>	Fall 2018	
<b>Course ID and Section #</b>	ENGL 1B – E5015	
<b>Instructor’s Name</b>	P. Blakemore	
<b>Day/Time</b>	TTh 11:40-1:05	
<b>Location</b>	HU 106	
<b>Number of Credits/Units</b>	3	
<b>Contact Information</b>	<i>Office location</i>	CA 134
	<i>Office hours</i>	MTW 10:30-11:30
	<i>Phone number</i>	476-4314
	<i>Email address</i>	peter-blakemore@redwoods.edu
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	<i>Their Eyes Were Watching God; Ceremony</i>
	<i>Author</i>	Zora Neale Hurston; Leslie Marmon Silko
	<i>ISBN</i>	0-06-091650-8; 978-0-14-310491-9
<b>Course Description</b>		
<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>		
<b>Student Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>Analyze and employ appeals (e.g. logical, emotional, faulty, etc.) in written texts.</li> <li>Write logical, well-developed, thesis-driven essays that respond to questions at issue raised by literary works.</li> <li>Locate, evaluate, use, and document evidence from primary and secondary sources (both electronic and print) to support, develop, or validate judgments.</li> <li>Identify and evaluate rhetorical and literary devices as representational and persuasive tools.</li> </ol>		
<b>Special Accommodations</b>		
<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 <a href="#">Disabled Students Programs and Services</a>. Students may make requests for alternative media by contacting DSPS at 707-476-4280.</p>		
<b>Academic Support</b>		
<p>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.</p>		
<b>Academic Honesty</b>		
<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>		

## Syllabus for Critical Thinking & Literature– Eureka Campus

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.*

# ENGL-1B-#E5015 / Critical Inquiry & Literature

## Fall 2018 / TTh 11:40 – 1:05 / HU 106

Instructor: Dr. Peter Blakemore

Phone: 476-4314

Office hours: MTW 10:30-11:30 & by appointment

Office: CA 134

[peter-blakemore@redwoods.edu](mailto:peter-blakemore@redwoods.edu)

### *Nature, Culture & Community – Connections & Interpretations*

#### **Course Texts:**

*Their Eyes Were Watching God*, Zora Neale Hurston

*Ceremony*, Leslie Marmon Silko

Handouts and electronic documents available through the course's Canvas site

Selected texts: (you will choose one of these: *Refuge*, Terry Tempest Williams; *The Crossing*, Cormac McCarthy; *New and Selected Poems, Volume One*, Mary Oliver)

#### **Overview of the course:**

As the title of this course claims, we'll be inquiring into literature critically. That means 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.

#### **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 a few poems and a short story as well as some critical and analytical works before diving into longer works of literature. The central focus of the class will be the methods by which culture makes itself present and significant through various forms of art (memoirs, 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). Thus, it will be especially important that you begin to explore and examine not only *what* you read but also *how* you read it. Throughout the term, I have selected texts that should promote your own individual interest and inquiry. Some of 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 deeper understanding of our national character, our history, and how works of literature 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 writing if you treat it as more of an exploration than a grueling task. For instance, the most important process you will engage in during this class is inquiry, the act of raising useful questions to more fully understand ideas. Throughout the term, I will also introduce you to rhetorical and practical concepts that should aid you in performing inquiry and research, and you'll be receiving regular feedback from me and from your classmates regarding your writing.

These are the kinds of writing you will be doing:

Weekly posted **Inquiry Questions (IQs)**: Before each Thursday class period, you will need to post **two written questions** to our Canvas website based on the reading and discussion from the previous class session. These questions will be used to generate research and will thus 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. 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 will illuminate the brightest days. I also think it can be proven that the more people there are in a given society who possess this ability to form good critical questions, the better and fairer and more just the society is. We'll spend 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.

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 up to that point in the semester. Each assignment will be open through 10 pm of the day 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-page explorations of ideas raised through your R&Rs should be places where you inquire more deeply into questions posed during the term. As brief examinations of ideas and reasoning, they should include passages from our texts 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 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**.

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

Participation (attendance, posted questions, 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.

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**SPECIAL NOTE: This class requires 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.**

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**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.

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## P. Blakemore's English 1B / Fall 2018 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. A Foundation in Community, Standards, Inquiry, Discourse, & Consciousness**

#### **Week 1 / August 21 & 23**

T - Introduction, syllabus, course guidelines. Interviews and icebreaking.

TH – Setting the standards & class policies: Read pdf **“Have Smartphones Destroyed a Generation?”** (pdf available on Canvas); getting to the questions that matter.

#### **Week 2 / August 28 & 30**

T – Reading: **Poetry and Interpretation** from Jeffers, Hanh, & Snyder (pdf on Canvas); group work and discussion.

TH- Reading: electronic source of your choice; **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day. **R&R #1**

#### **Week 3 / September 4 & 6**

T – Reading: **Emerson's Nature** (pdf on Canvas); group work and discussion.

TH - **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day. **R&R #2**

### **Part II. Hermeneutics: the Practice of Interpreting**

#### **Week 4 / September 11 & 13**

T- Reading: **Thoreau's “Walking”** (pdf on Canvas); group work and discussion.

TH – **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day to refine questions.

#### **Week 5 / September 18 & 20**

T – **Jewett's “A White Heron”** (pdf on Canvas); group work and discussion.

TH - **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day. **R&R #3**

#### **Week 6 / September 25 & 27**

T – Reading: **Hurston's *Their Eyes Were Watching God*** pp. vii-76; First questions/group work.

TH – **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day. **R&R #4**

### **Part III. Researching: Finding Other Voices**

#### **Week 7 / October 2 & 4**

T - Reading: **Hurston's *Their Eyes Were Watching God*** pp. 77-145; Next questions/group formation.

TH - **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day.

#### **Week 8 / October 9 & 11**

T - Reading: **Hurston's *Their Eyes Were Watching God*** pp. 146-195; Deep Questioning.

TH - **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day. **R&R #5**

#### **Week 9 / October 16 & 18**

T – Reading: **Silko's *Ceremony*** pp. xi-98; First questions/group work.

TH - **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day.

#### **Week 10 / October 23 & 25**

T - Reading: **Silko's *Ceremony*** pp. 98-167; Next questions/group formation.

TH – **POST TWO QUESTIONS to Class Board prior to class meeting**; Research day.

### **Part IV. Arguing: Exploring and Explaining Discoveries**

#### **Week 11 / October 30 & November 1**

T – Reading: **Silko's *Ceremony*** pp. 167-244; Deep questioning.

TH - **IRI #1**—sharing, feedback, and revision.

#### **Week 12 / November 6 & 8**

T - ***Selected Texts (Refuge, The Crossing, Selected Poems)***

TH - **POST TWO QUESTIONS to Class Board *prior* to class meeting:** Research day.

**Week 13 / November 13 & 15**

T - No class – research day.

TH - ***Selected Texts Part II*; POST TWO QUESTIONS to Class Board *prior* to class meeting:** Research day.

**Week 14 / November 27 & 28**

T – ***Selected Texts Part III***

TH - **IRI #2**—sharing, feedback, and revision.

**Week 15 / December 4 & 6**

T – Conferences with instructor.

TH – Conferences with instructor.

**Finals Week / December 10-14 / Final Research Essay due 1 pm Friday, December 14<sup>th</sup>**

*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. **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 53B, you can meet with other English instructors in the Writing Center in the ASC. 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 definitely 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!