

Syllabus for ENGL 18 – Online

Semester & Year	Spring 2019	
Course ID and Section #	ENGL 18 - #V6355	
Instructor's Name	P. Blakemore	
Number of Credits/Units	03	
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@Textbook Information	<i>Title & Edition</i>	Norton Anthology of American Literature 9 th Edition Vols C,D, & E
	<i>Author</i>	Levine, et. al.
	<i>ISBN</i>	978-0-393-26455-5

Course Description:

A survey of American literature from the Civil War through the present. Students will read critically and analytically to understand ideas and historical and cultural implications of major works of American literature.

Student Learning Outcomes

1. Generate interpretive arguments about literature that adhere to the conventions of literary analysis and academic discourse.
2. Apply knowledge of historical, intellectual, and/or cultural contexts in interpreting the significance of literary texts.

Necessary Computer Skills

Online courses require adequate computer skills. You must be able to:

- navigate the course Learning Management System (Canvas)
- receive and respond to your CR email
- download and upload files to the Canvas, and
- use a word processor (such as Microsoft Word)

It is your responsibility to meet the technological demands of the course.

Technology Requirements (computer, other hardware, and software)

You should have high-speed internet (such as broadband) service from cable, DSL, or satellite providers as there are videos that require this speed. You need to have reliable access to the internet for the duration of the course. Anticipate problems with your computer and internet access (including power outages) by not waiting until the last minute to submit assignments. It is your responsibility to meet the class deadlines.

Technology Support

The Canvas course site contains multiple video mini lectures explaining the general structure and facility of the Canvas platform and the course. The instructor has also listed a number of useful assistance sites where students in the course can seek additional information. Students can also contact the instructor directly with any questions they might have about the course work and sequencing.

Before contacting Technical Support please visit the [Online Support Page](#). For password issues with Canvas, Web Advisor or your mycr.redwoods.edu email, contact [Technical Support](#) or call 707-476-4160 or 800-641-0400 ext. 4160 between 8:00 A.M. and 4:00 P.M., Monday through Friday.

Student Access

Students will have access to this course that complies with the Americans with Disabilities Act of 1990 (ADA), Section 508 of the Rehabilitation Act of 1973, and College of the Redwoods policies. Course materials will include a text equivalent for all non-text elements; videos will include closed captioning, images will include alt-tags, and audio files will include transcripts. Text will be formatted for use with screen readers. All course materials will be understandable without the use of color. Hyperlinks will use descriptive and meaningful phrases instead of URLs.

Students who discover access issues with this class should contact the instructor and [Director of Distance](#)

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Education.

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 [Disability Services and Programs for Students](#). Students may make requests for alternative media by contacting DSPS at 707-476-4280.

Regular Effective Contact and Substantive Interaction

Students will receive timely and substantive feedback on all course assignments, including weekly announcements, pre-reading inquiry questions, threaded discussion forums, instructor-prepared video lectures and other written materials. Students will read novels, short stories, and poems and watch or read instructor-prepared lectures, complete reports on individual reading selections, and contribute to regular whole class discussion boards, creating original posts as well as commenting on other students' posts. Each module concludes with a short essay which the instructor will comment upon based on a rubric.

The instructor will also produce a series of video mini lectures to facilitate student success in all aspects of the course.

Academic Support and Resources

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. The following resources are available to support your success as a student:

- [CR-Online](#) (Resources for online students)
- [Library](#) (including online databases)
- [Canvas help and tutorials](#)
- [Online Student Handbook](#)

Contact Information

Students should communicate directly with the instructor through the Canvas LMS or by sending direct email to peter-blakemore@redwoods.edu; students may also contact the instructor directly through his campus phone: 476-4314; the instructor will also hold weekly office hour sessions exclusively created for the online course; in an emergency, students should contact the Division Office at 707-476-4559.

Proctoring

There will be NO proctored exams in this course.

Preferred name in Canvas

Students have the ability to have an alternate first name appear in Canvas. Contact [Admissions & Records](#) to request a change to your preferred first name. Your Preferred Name will only be listed in Canvas. It does not change your legal name in our records. See the [Student Information Update form](#).

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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 (See: [The Student Code of Conduct](#)). 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 (See: [The Student Code of Conduct](#)). 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](#).

Online Etiquette and Respectful Dialog: Please note that in this online course you will be held to the same standards of civil and civic discourse I maintain in face-to-face classrooms. We will be discussing many controversial ideas, something that we should never try to avoid but which also sometimes raises emotions to the fore. Before sending any correspondence or posting any kind of reply, please ask yourself, "Is my response based on reason or emotion?" If your response has been generated by emotion, I ask that you set your response aside for a period of time until you can review it and think objectively about the likely effect your response will have. And if you determine that your response is based on reason, please make sure that the wording points primarily to the reasoning.

Emergency Procedures for College of the Redwoods:

RAVE – College of the Redwoods has implemented an emergency alert system. In the event of an emergency at the college 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.

Endorsed by the DE Planning Committee April 27, 2018.

Course Work

The kinds of course work you will need to produce over the next 16 weeks are listed and described in detail below. NOTE: I will also post brief video descriptions explaining why I am requiring these kinds of work and what each of them entails:

Pre-reading Inquiry Question

For each of your Modules, I am asking you to write **2 (two) inquiry questions** in preparation for your longer readings. You should look on these questions as places where you start pathways into ideas about literature that could lead to further inquiry. For instance, if you watch one of the Mini Lectures or read one of the biographical or historical headnotes (the informative sections that appear before the works of literature in our textbook) and some ideas arise for you regarding, say, population statistics for immigration or what Jim Crow segregation laws were in effect in a specific place or what jobs women generally were employed in—anything that you might be curious about—you should use those questions as ways to open doors into the literature. You will be posting your own questions and then responding to at least three other people’s questions from your 7-to-8-person small group. This should begin to “prime the pump,” so to speak, and move each of you toward inquiry that will make it that much easier for you to engage with our literary texts in meaningful ways. And if you’re unsure about what makes for a good question, have no fear: as you all begin to post your questions from day one, you’ll also all be getting a chance to see one another’s questions and compare them with your own. As you start to think about your colleagues’ questions and write to them about your ideas, all of you will begin to see just how questions work to help us enter more fully into the literature and the historical context. It’s precisely from this perspective of digging below the surface that literature begins to be so much more than mere entertainment. It’s in this process of questioning that you begin to engage the past with all of its different contextual meaning and value for inquiry.

Grade/Credit = 5 points total

1 point (x2) for each meaningful, probing question. A meaningful question is one that doesn’t simply ask for available information but rather seeks to uncover ideas below the surface. If you’re unsure what that means, you should pay special attention to the questions your colleagues in the small groups are asking and you should read all of my responses and write additional responses to your colleagues questions in order to understand the process used to develop valuable, significant questions.

3 points for valuable and stimulating response and interaction in replying to colleagues’ questions. In reading and responding to colleagues questions, you should be trying to stimulate them and yourselves into deeper thinking about the times and the ideas and the works of literature we’re all reading and discussing.

Individual Reading Selections

During 4 of our modules (Modules 2, 3, 4, & 5), students will make an **Individual Reading Selection**—this means that you will pick a piece of reading of at least 20 pages from the **Individual Reading Selection** pages listed in the **Syllabus**, read those 20+ pages, and then make a brief report to your small group. These sections could give you a sense of the context through detailed descriptions of the historical period, or you might select a short piece of some other kind of literature than what we will be reading for the Main Module Text during the next week. To decide on your individual selection, you should take 10

or 15 minutes to flip through the entire section, and then choose based on your own interest and any expectation you might develop that this reading may help your further inquiry. Above all else, you should pick something that is of interest to **you**. Once you have read the selection, you will then post to the IRS small group discussion board and read all of the other small group members IRS postings. You should respond and engage your small group members regarding their postings. Sometimes two or three people will have picked the same Individual Reading Selection, which is fine, but you should do some comparing about your ideas and inquiries.

Each Individual Reading Selection should answer the following questions for the sake of your small group:

- A) What is it that you read? (author's name, kind of writing, eg, poetry, story, non-fiction article, newspaper article, part of a play, or something else)
- B) What inquiry questions did the IRS raise for you?
- C) What does it tell you about the period in time, the writer, the connection to other things we've read, or any other echoes you might recognize?

Grade/Credit = 10 points total

You can receive points for doing each of the following things in your IRS Reports:

- **2 points** for giving a detailed and complete description or explanation of the thing you read. (You should be able to do this in 3 or 4 sentences.)
 - **2 points** for coming up with at least one valuable inquiry question. (Since questions are at the center of the entire course, the IRS Report presents another opportunity for you to practice inquiry.)
 - **6 points** for creative inquiry and association. (Part C is where you get the chance to really open up and use your imagination and ideas to explore the meaning of your Individual Reading Selection: What does it mean? How does it connect to anything else we've read or discussed? What does it tell you about these people at that time in history? What does it say about the author or whatever else comes to mind?)
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Whole Class Discussions

During each of the semester's 6 Modules, we will engage in a Whole Class Discussion. This is an extremely important aspect of the class and the place where we will do our most to achieve some semblance of face-to-face discussion, which is the core value of any class in literature (or *any* class in the humanities, in my opinion). The Whole Class Discussion is where each of you describes your own response to the Main Module Text, the work of literature everyone in the class shares together in their reading and response. In these WCDs, you should explain and explore your ideas about our common text: maybe you noticed something about one of the characters that caused you to think about something you encountered in your Individual Reading Selection from the previous week; maybe you see an interesting difference between how this author relates to issues of gender, class, or race; maybe you're curious about how the author creates a sense of each character or perhaps you notice that the setting—the place—where the novel, story or poem takes place has an important effect on your interpretation; maybe you thought you detected that the author is making a political argument in the text somehow or maybe the author is creating a narrator who is unaware of specific ironies that affect your interpretation of the work. Anything and everything is fair game in the Whole Class Discussion. Your only limitation is that you need to compose a response to the text that is at least 200 words in length (this document is already tipping in at 260 words, so that's not exhaustively long). You will also need to respond substantively to at least three of your colleagues' posts in order to receive full credit. Your responses should make the effort to assist any of your colleagues who might be reading your response. In other words, your response should seek to dig still deeper below the surface to unearth more and more significance in the work of literature and line

of inquiry. Everything we do in this class should help others to think more deeply about the works of literature. You should also consider the Whole Class Discussion as an important place for generating ideas to be used in the Response and Reflection Essays that immediately follow.

Grade/Credit = 10 points total

You can receive points for doing each of the following things in your Whole Class Discussion:

2 points for coming up with a significant question or meaningful line of inquiry that others in the class could continue to develop below the surface.

5 points for developing your ideas using details and specifics from the course text (use concrete terms and proper nouns and details to explore your ideas and engage your classmates in meaningful dialogue).

3 points for substantive replies to others postings (1 point for each posting).

The Response and Reflection Essays

Form and Due dates: These one-plus-page, size-12 font, double-spaced essays should be uploaded to the Canvas website by 10 pm on the evenings of the Sundays they are due: September 9th; September 23rd; October 7th; November 4th.

Options and focus for response and reflection: Each Response and Reflection Essay (R&R) should take up some question regarding the texts we have read during the period since the previous R&R and up to the course reading due for that day in the term. For instance, R&R#1 due on September 9th should focus on any of the journals, narratives, stories, or poems, or any ideas arising out of our discussion of the texts. The R&R can also focus on broader questions or ideas that explore connections between texts. In other words, as long as you focus on what we read and discussed, it's fair game

You should allow yourself the freedom to explore under the surface of your own ideas in writing the R&Rs. For instance, if you decide you want to compare ideas about nature or worldview as described or represented in the Native American creation narratives or stories and how that corresponds with or departs from European sensibilities, the R&Rs are good places for you to explore those ideas and communicate your exploration and inquiry. New ideas or inquiries that arise out of future readings could also be connected back to earlier R&Rs or ideas you have had. Or you may want to keep a similar analytical inquiry moving from one text to another as we work through the first two months of the term. Whatever you choose to do, the R&Rs are places for you to look into your own ideas and questions, to dig below the surface and bring your thoughts up into the light for careful scrutiny. The R&Rs are the best places for you to begin trying out ideas and forming valuable questions—these are the places where you can really begin to go below the surface. In academic inquiry, “going below the surface” means *NOT* needing an immediate answer as much as needing to know the next question, and the one after that. If, for example, you decided you wanted to compare the way Spanish conquistadors represent indigenous people as opposed to the way 19th century Americans describe them, you might begin by focusing on a specific example from an early reading and then compare it with a another reading from later in the term. The more you challenge and play with your ideas, the more you will learn about your own questions, and the more valuable the R&R will be for future ideas, inquiry, and writing. The R&Rs should be staging grounds for future writing in the course.

Grade/Credit = 5 points total

You can receive points for doing each of the following things in your R&R Essays:

- 1 point for coming up with a **useful question**, one that allows you to **go below the surface** and discover more about your topic (your question should lead to deeper questions and further inquiry).
 - 2 points for **connecting** your ideas and questions to our **course readings and class discussions** in **concrete, well defined** ways (e.g., brief quotations, summaries, reference to specifics and/or proper nouns).
 - 1 point for **focusing** clearly enough that a **line of inquiry** can be discerned by another person reading your R&R (e.g., another person can clearly see where you are headed or understand your inquiry—you don't “lose” anyone who is paying attention).
 - 1 point for **composition and editing** (e.g., care and handling in **proofreading**, sentence structure, word choice and the like—watch the fragments and comma splices/run-on sentences).
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Grading for English 18 Online

There are 6 different ways that you will be graded for your work during the term and here is the total breakdown:

1. Student Introductions = 4 points
 2. Mid-semester Assessment Survey = 6 points
 3. Pre-reading Inquiry Questions (6 X 5 points each) = 30 points
 4. Individual Reading Selections Reports (4 X 10 points each) = 40 points
 5. Whole Class Discussion Questions and Responses (6 X 10 points each) = 60 points
 6. Response and Reflection Essays (6 X 20 points each) = 120 points
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Total points = 260

The corresponding letter grade:

A = 93-100% / A- = 90-92% / B+ = 87-89% / B = 83-86% / B- = 80-82% / C+ = 77-79% / C = 70-76% / D = 60-69% / F = 0-59%

Late Policy: Late work will only be accepted from students who have requested to turn work in late *prior* to its falling due. Work turned in *more than a week late will not be accepted* unless the student and instructor have come to an agreement beforehand in writing. *The instructor will read late work when possible, but students will receive limited responses and commentary on all late work.* If you turn work in late, you should know that I might not be able to read and grade it until *much later in the term, perhaps even the last week of the semester.* In addition, late work will receive substantially lower grades than work turned in on time. Note well: the instructor is not required to accept late work and will only do so on a limited basis. In other words, please don't ask me to accept more than two items late during the semester because, unless there are peculiar extenuating circumstances, I will not agree to your request. The best policy each of you can hold yourself to is to get your work in on time.

Course Schedule:

This course will run for the entire semester in the following way, with numbers corresponding to the order in which we will do things (such as read, discuss, and write) week by week:

Each Module begins with you 1) watching a series of historicizing context descriptions called *Windows on Their World*. You should take notes to yourself on the WTWs because I will be asking you to use them along with brief headnote readings to generate 2) Pre-reading Inquiry Questions that you will then 3) share with members of your first week small groups. After sharing your PIQs, you will 4) pick 20+ pages for the Individual Reading Selections (IRS) from the open selections pages of our text that you will then read and 5) report on your IRS for your Small Group Discussion section. After you have posted your ideas on your IRS and responded to each of your small group members posts, you will 6) read the Main Module Text and 7) post your two Inquiry Questions (IQs) to the Whole Class Discussion and 8) review and respond to three other classmates' WCD postings. Each module concludes with you 9) writing and posting the 350+-word Response and Reflection Essay.

Glossary of Required Course Work

Individual Reading Selections — each student selects their own 20+ pages from the pages listed in the syllabus.

Main Module Text — Peter’s selection for the whole class for each Module.

Module — the 2- or 3-week section of course work starting and ending a cycle of introduction, pre-reading inquiry, small group individual reading and discussion, main reading, and whole-class discussion, and culminating in the Reflection and Response Essays.

Pre-reading Inquiry Question — each student creates two questions based on viewing the Window on Their World and/or reading the biographical or historical headnotes in the text.

Response and Reflection Essays — the 350+-word essays in which class members develop an inquiry and reflect on the meaning of a Main Module Text.

Whole Class Discussion — all students in the class participate in describing their central focus after reading the Main Module Text for that Module.

Window on Their World — short Mini Lectures (MINIs) on special topics and aspects of the historical period or literary form or movement.

Here is the sequence broken down, from beginning to end, by the weeks of each Module (Note—each week of the module has a specific numerical designator as in 1.1 for Module 1, Week 1 or 3.2 as in Module 3, Week 2, or 4.3 as in Module 4, Week 3):

Module 1

Week 1 (1.1) January 22 - 27

1) Student Introductions; 2) watch *Window on Their World: America after the Civil War* mini lecture (MINI #1) and read pages 1-18 in *The Norton Anthology of American Literature, Volume C, 1865-1914 (NAAL-C)*; 3) post Pre-reading Inquiry Questions; read Main Module Text—Walt Whitman and Emily Dickinson, *NAAL-C* pages 19 – 111 by Sunday, 12-27-19.

Week 2 (1.2) January 28 - February 3

1) Post questions and responses to Whole Class Discussion #1; 2) post Response and Reflection Essay #1 due 2-3-18.

Module 2

Week 3 (2.1) February 4 - 10

1) View *Window on Their World: The Gilded Age*; 2) post Pre-reading Inquiry Questions; 3) choose and read Individual Reading Selection (at least 20 pages) from *NAAL-C* pages 318-406 and/or 497-536.

Week 4 (2.2) February 11 - 17

1) Report on Individual Reading Selection in Small Group Discussion 2.2; 2) read Main Module Text—Kate Chopin, *The Awakening*, *NAAL-C* pages 548—639.

Week 5 (2.3) February 18 - 24

1) Post ideas and responses to Whole Class Discussion #2; 2) post Response and Reflection Essay #2 due 2-24-18.

Module 3

Week 6 (3.1) February 25 – March 3

1) View *Window on Their World: Realism and the Regions of American* and read *NAAL-D* pages 3-23; 2) post Pre-reading Inquiry Questions; 3) choose and read Individual Reading Selection from *Norton Anthology of American Literature; Ninth Edition, Volume D, 1914-1945 (NAAL-D)*—choose at least 20 pages from 178-386.

Week 7 (3.2) March 4 – 10

1) Report on IRS in Small Group Discussion 3.2; 2) read Main Module Text—Willa Cather, *My Antonia*, in *NAAL-D* pages 32—168.

Week 8 (3.3) March 11 – 17

1) Post ideas and responses to Whole Class Discussion #3; 2) post Response and Reflection Essay #3 due 3-17-18.

Module 4

Week 9 (4.1) March 25 – 31

1) Answer the Mid-semester Assessment Survey; 2) view *Window on Their World: Modernism and the New America*; 2) post Pre-reading Inquiry Questions; 3) choose Individual Reading Selections in *NAAL-D* pages 178—386 and/or 604—665.

Week 10 (4.2) April 1 – 7

1) Report on IRS in Small Group Discussion 4.2; 2) read Main Module Text—William Faulkner, *As I Lay Dying* in *NAAL-D* pages 666—764.

Week 11 (4.3) April 8 – 14

1) Post ideas and responses to Whole Class Discussion #4; 2) post Response and Reflection Essay #4 due 4-14-18.

Module 5

Week 12 (5.1) April 15 – 21

1) View *WTW: The New Normal*; 2) read *NAAL-E* pages 3—23 and post Pre-reading Inquiry Questions (PIQs); 3) choose Individual Reading Selections from *NAAL-E*, pages 25-215.

Week 13 (5.2) April 22 – 28

1) Report on IRS in Small Group Discussion 5.2; 2) Read Main Module Text of poems and stories of Levertov, Baldwin, & O'Connor in *NAAL-E* pages 387-460.

Week 14 (5.3) April 29 – May 5

1) Post ideas and responses to Whole Group Discussion #5; 2) post Response and Reflection Essay #5 due 5-5-18.

Module 6

Week 15 (6.1) May 6 – 12

1) View WTW: At War with Ourselves; 2) post Pre-reading Inquiry Questions (PIQs); 3) read Main Module Text Sam Shepherd's play *True West* in *NAAL-E* pages 861-901.

Finals Week (6.2) May 13 – 17

1) Post ideas and responses to Whole Group Discussion; 2) post Response and Reflection Essay #6 due 5-17-18.

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 the Writing Center, you can meet with other English instructors in the ASC during their regularly scheduled time slots. 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, or email me at peter-blakemore@redwoods.edu. I will get back to you as soon as possible and I'm sure we will be able to arrange a way to connect. I look forward to getting to know each of you better and to seeing all of you succeed. Welcome and good luck!