

# Syllabus for English 1B: Critical Inquiry and Literature

## Course Information

Semester & Year: Summer 2020  
Course ID & Section #: V9050  
Instructor's name: Shannon Mondor  
Day/Time or \*Online: ONLINE  
Location or \*Online: ONLINE  
Number of units: 3

## Instructor Contact Information

Office location or \*Online: ONLINE  
Office hours: N/A  
Phone number: N/A  
Email address: Shannon-mondor@redwoods.edu

## Required Materials

### **(#1) Textbook Title:** Wild

Edition: Vintage; Reprint edition (November 18, 2014), paperback  
Author: Cheryl Strayed  
ISBN: 978-1101873441

### **(#2) Textbook Title:** When They Call You A Terrorist: A Black Lives Matter Memoir

Edition: Griffin; Reprint edition (January 14, 2020), hardcover or paperback  
Author: Patrisse Khan-Cullors and Asha Bandele  
ISBN: 978-1250306906

### **(#3) Textbook Title:** Citizen: An American Lyric

Edition: Graywolf Press; 1 edition (October 7, 2014), paperback  
Author: Claudia Rankine  
ISBN: 978-1555976903

### **(#4) Textbook Title:** An Unspoken Hunger: Notes from the Field

Edition: Vintage; 1st Vintage Books Ed edition (August 29, 1995), hardcover or paperback  
Author: Terry Tempest Williams  
ISBN: 978-0679752561

## Catalog 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 the critical thinking transfer requirements

## Course Student Learning Outcomes (*from course outline of record*)

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.

## Evaluation & Grading Policy

There are no plus or minus grades in this class.

Major Essay Grades and Final Course Grades	Point Values
A	90-100
B	80-89
C	70-79
D	65-69
F	0-64

Your final course grade includes all the required reading and writing assignments as well as your preparedness, engagement, work ethic and study habits, contributions to discussion, and collaboration. Details about expectations and evaluation are provided later in the syllabus, on Canvas, and in specific assignment directions.

- **3 Extended Analysis papers: a 1200 word essay on your choice of main texts** **50%**
- **Critical Reading, Writing, and Discussion Practices** **50%**  
(All other shorter formal and informal reading and writing assignments such as freewriting, weekly reading meditations (RMs), weekly Formal discussion posts, peer review, weekly informal small group discussion, reflections, etc...)

## Prerequisites/co-requisites/ recommended preparation

English 1A

## Special accommodations statement

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 accommodations, please see me or contact [Disability Services and Programs for Students](#). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1<sup>st</sup> floor
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

## Student feedback policy

Feedback on short assignments will be provided within one week. Feedback on essays will be provided within two weeks.

## Proctored Exams

There will be no proctored exams for this class.

## Student Accessibility Statement and Academic Support Information

These standards are required by federal regulation. 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, hyperlinks will use descriptive/meaningful phrases instead of URLs and audio files will include transcripts. All text will be formatted for use with screen readers and all course materials will be understandable without the use of color.

Students who discover access issues with this class should contact the instructor.

## English 1B: Critical Inquiry and Literature Mondor/Summer 2020

### IDENTIFYING AND CONTACT INFORMATION:

- **Course meets:** (V0950) **ONLINE** in Canvas starting Monday, June 1 through 11:59 PM Thursday, July 23.
- **Instructor:** Ms. Shannon Mondor
- **Email:** shannon-mondor@redwoods.edu
- **Office Hours:** Please email me with questions. I can hold individual conferences in Zoom if you would like.

### REQUIRED TEXTS AND MATERIALS (All are available at the online CR Bookstore & Amazon.com):

#### Required Texts (See links to these books on Canvas):

Here's the link to the required books at the CR Bookstore (prices may vary from what's listed):

[https://bncvirtual.com/vb\\_buy2.php?ACTION=chooseAdoptions&CSID=AJSDOBMSWOSDQDTMTOATM2SOB](https://bncvirtual.com/vb_buy2.php?ACTION=chooseAdoptions&CSID=AJSDOBMSWOSDQDTMTOATM2SOB) \*\*Be sure to purchase the correct version of the texts so that our page numbers will match.

1. *Wild* by Cheryl Strayed (\$12), **Paperback:** 336 pages, **Publisher:** Vintage; Reprint edition (November 18, 2014), **ISBN-13:** 978-1101873441.
2. *When They Call You A Terrorist: A Black Lives Matter Memoir* by Patrisse Khan-Cullors and Asha Bandele (\$13), **Paperback:** 288 pages, **Publisher:** Griffin; Reprint edition (January 14, 2020), **ISBN-13:** 978-1250306906.
3. *Citizen: An American Lyric* by Claudia Rankine (\$12), **Paperback:** 160 pages, **Publisher:** Graywolf Press; 1 edition (October 7, 2014), **ISBN-13:** 978-1555976903.
4. *An Unspoken Hunger: Stories From the Field* by Terry Tempest Williams (\$2), **Paperback:** 160 pages, **Publisher:** Vintage; 1st Vintage Books Ed edition (August 29, 1995), **ISBN-13:** 978-0679752561.

All other course texts, videos, and readings will be made available via Canvas.

#### Required Materials and Attitude:

- **Daily access to a computer and the Internet** (Be prepared to access Canvas every day.)
- **An active CR email account** that you check regularly for messages and announcements.
- The ability to post/submit **Microsoft Word** compatible documents or .pdfs (\*\*I can't open or read Pages documents). \*\*Students can obtain a free [Office 365 license](#) (includes Word, Excel, PowerPoint and more) with a valid CR email.
- A **USB Flash drive** for archiving your work. Back up all your files in a few different ways—email, Google Drive, Canvas, keeping paper copies, the flash drive, etc...Be sure to develop a good naming system so you can find the appropriate files when needed.
- Dedicated chunks of **time** set aside in your weekly schedule/planner to devote to completing the work of our class—doing work each day will help prevent you from feeling overwhelmed when facing the two due dates for submitting work each week.
- A **growth mindset**, which will allow you to take risks, try new things, and stretch your abilities through experimentation, dedication, commitment, trial & error, feedback, and reflection. You can do this. I believe in you. You need to believe you can succeed in this course as well, especially when it gets tough.
- Willingness to ask questions, offer insights and observations, think out loud, write in your books, share ideas still in process, and figure out where you stand on issues through class discussion and writing. **Be present and engaged.**

## COURSE DESCRIPTION AND OVERVIEW:

Students will develop and refine their abilities to read critically and to recognize and recreate the qualities of effective writing appropriate for the college level. Students will produce writing based on observation, experience, discussion, analysis of texts and readings, reflection, and research. Students will analyze and produce diverse genres, with attention to how reading and writing strategies and techniques may be used to achieve intended purposes in different rhetorical situations. Students will develop skills associated with the collaborative nature of writing and critique, which will include understanding writing as a recursive, rhetorical, and social process. Meta-cognition and reflection form the core elements of this course, since they deepen our insights and critical abilities with language. Active and informed participation of all students is essential to our work. Lectures will be scarce, so come prepared to engage, debate, think deeply, and discuss a variety of perspectives. Ideally, students in this course should form a community of supportive, engaged writers who take responsibility for learning, who make appropriate and effective rhetorical choices, who compose strong, relevant arguments featuring analytic claims supported with credible evidence and intended rhetorical appeals, and who are committed to improving each other's writing and thinking.

We will need to be gentle, kind, and respectful to each other as we examine the sensitive issues covered by our course texts, but we will also need to push beyond our comfort zones to achieve new intellectual and empathetic insights. It is okay to feel uncomfortable as we navigate these conversations; that discomfort and uncertainty is an expected and important part of learning and challenging ourselves in new ways that will ultimately foster deeper compassion, awareness, and understandings of complex experiences regarding identity and sense of place. Taking risks can lead us all to valuable new insights, perspectives, and relationships, so I encourage you to be brave and participate as thoughtfully as possible. College is the place to hone these skills, where critical analysis and credible information is key to making and supporting sound arguments about issues that matter in our daily lives.

Our inquiry this semester has very real consequences for ourselves and for our society. What we achieve on these fronts will largely depend on our individual and collective willingness to listen, learn, sit with discomfort, and confront our own experiences and preconceptions of what these texts mean and why they are important. I invite you to embrace what I expect will be a difficult and challenging process of questioning, learning, and discovery. There is room for each person to arrive at his or her own conclusions, and where each one of us ends up at the end of this semester will depend on where we're starting and how vulnerable and open we are willing to allow ourselves to be throughout this learning process as we interpret the arguments, experiences, and events in our course texts and come to understand how the ideas conveyed by the authors connect to our own experiences and values and the country we ultimately want America to be.

## COURSE REQUIREMENTS:

In college classes, for every hour spent in class, students should expect to spend a minimum of 2 hours working outside of class. For this 3 unit, 6-hour per week class, expect to spend **at least** 12 additional hours reading and writing to earn an average grade. Yes, a summer class is intense. Please dedicate enough time in your schedule to succeed in meeting the requirements. Earning excellent grades will likely involve investing more time and effort than the expected minimum.

### Major assignments for English 1B include:

- Reading the 4 required books with dedication, focus, and care.
- 8 weekly informal Reading Meditations (RMs)—notes of what you take away from your reading
- 8 weekly informal small group discussions due every Thursday (and ongoing through Sunday)
- 8 weekly Formal Short Analysis Posts (500 words due every Sunday)
- Extended Analysis #1: 1200 word essay on a key idea or argument in *Wild or Citizen: An American Lyric*.
- Extended Analysis #2: 1200 word essay on a topic inspired by *When They Call You A Terrorist: A Black Lives Matter Memoir* or *Citizen: An American Lyric*.
- Extended Analysis #3: Your choice of writing a new 1200 word essay on *An Unspoken Hunger*, writing a creative Sense of Place essay, or adding outside research and expanding essay #1 or #2 by at least 500 words.
- Active, engaged, regular, thoughtful, and informed participation in class activities such as reading, taking notes, writing, reflecting, discussion, and collaborative work.
- Peer Response Groups: participation in respectful, critical response to rough drafts in small groups.

### Meeting Deadlines:

**Due Dates** for assignments will be available on Canvas: Most things will be due Thursday or Sunday of each week. Assignments need to be posted to the appropriate Canvas location (in that week's module, the assignments link, or a discussion) by 11:59 PM on the due date. Though Canvas will mark assignments late if posted after 11:59, if they are submitted before noon the next day, I will not consider them late or take away any points (you have a 12 hour grace period built in to both submission deadlines).

Missing deadlines could result in grading penalties or the inability to submit an assignment at all unless an extension has been granted in advance. After a 24-hour grace period, many shorter informal assignments will be closed to submissions. Other assignments not submitted on time can lose 10% for each day they are late. No assignments can be submitted more than one week after the due date or once the assignment submission window has been closed. Instructor feedback may not be provided on late work.

You get 3 late passes that give you **one** extra week to submit one assignment with no late penalty. The passes cannot be used for a rough draft of an extended analysis, a peer review session, or the final assignments. These are a No Questions Asked (NQA) kind of late pass. Just post a comment under where your assignment should be saying you'd like to use a pass, and you get an extra week to turn it in, or let me know in an email.

Please communicate with me before due dates to request extensions or alternate due dates should the need arise. For students current on course work, occasional extensions may be provided. Such decisions will be at the discretion of the instructor and will be made on an individual basis.

### Expectations—Stay on top of your work:

Extensive independent reading and writing will be necessary for this class. I expect you to have your own copy of the books, to write in your books, take notes while you read, have something to say or ask about the readings in small groups, and to look up words and references you don't know yet or understand to help you really get what's going on in the reading. I also expect you to bring questions about what you want to understand more fully to your conversations with classmates in small group discussions. Coming online

prepared and having done active reading and reflection about the ideas that stand out to you is important to make the most of our limited time together. Doing this work online in 8 weeks takes a tremendous amount of self-motivation. Build in accountability and a solid study schedule to keep yourself on track.

Students are responsible for keeping up with the class, for being prepared, for knowing when things are due, for following the schedule and syllabus policies, for asking questions about things they don't understand, and for contributing to an energetic and respectful learning community. Your contributions will help create the vibe and community of our class. By enrolling in this section of English 1B, you are committing to meeting our course goals and must be willing to participate in the activities, assignments, and techniques involved. Don't just take up space or check items off a to-do list: learn and grow. Put your stamp on our learning space.

Genuine learning often involves discomfort with new and unfamiliar ideas and processes—expect to think deeply about challenging, complex issues that do not have simple answers. You must be willing to think critically about the topics covered in our course texts. Expect to stretch your intellectual, human, and rhetorical capabilities. I will be pushing you into unfamiliar territory as a matter of intentional design. How much you learn and how much your writing, reading, and critical thinking improves will depend on the intensity of your commitment, your willingness to interact and collaborate with each other, and your sincere engagement in academic and personal inquiry and reflection. Members of this class are expected to show basic respect and tolerance for each other, but it is my hope you come to recognize and enjoy each other's unique strengths, quirks, and gifts as things to celebrate. We will undoubtedly hold and explore different views, but that should not prevent us from listening to and learning from each other in a respectful space that can embrace a wide variety of equally good and diverse ideas. Figuring out where we stand on issues and why is a foundational element of this course, of college, and of life.

**Please conduct yourself in a respectful, professional manner appropriate for a college classroom.** Students whose behavior becomes disruptive or disrespectful will have offensive posts removed. Repeated violations will result in being asked to leave the course. We will be communicating online, but a college classroom has very different norms and expectations than open online forums where trolling and insults can take the place of respectful and reasonable discussions. Please focus on interrogating ideas, not people, and keep your attention on reason—credible claims and evidence—over emotions. Give yourself space and time to be sure what you want to say is kind, respectful, and clear, and express yourself in rational and reasonable ways.

Your essays in this class will go through a scaffolded process, not just be a one-shot deal you jam out the night before something is due. The small pieces you complete will be building blocks for your extended analyses, so each part of the process helps you develop and strengthen ideas for the final product. Commit to revising writing over time as your thinking and understanding of each book develops and deepens.

Every time I ask you to read something, I am expecting you will do so with a pen in hand, ready to underline things, take lots of notes, and actively process the information on two levels:

- 1) What is literally happening?—getting the basic gist of the facts and summary of the reading, and (next level)
- 2) What's happening rhetorically and stylistically?—What choices did the writer make to create the effects this text is having on me and other readers? Who is the audience? How is the text put together? Why is it written in this particular way? What is the purpose of these specific choices? What does it mean? Why is it significant?

## Formal Assignment Format:

Formal assignments you attach as downloadable documents should be typed using a standard 12-point font (Times, Calibri) with one-inch margins. Single spaced paragraphs are fine, as long as you skip a line between each paragraph to provide white space. Use a single-spaced heading that includes your name, the instructor's name, the course number, the assignment, the date, and the word count. Please type this heading on the **left side** of the first page of every assignment you attach. The heading does not need to be inside a header.

Example Heading:     Student Name  
                              Ms. Shannon Mondor  
                              English 1B  
                              Extended Analysis #1—Wild  
                              June 19, 2020  
                              Word Count: 1223

Informal assignments or discussion posts that you complete do not need this heading, but most assignments do need to feature a word count. Don't waste time counting the words yourself. Find the feature in your word processing program that tells you how many words are in your document.

## Canvas: How this class works

Our course will be organized by 8 weekly modules where you will be able to read explanations of your assignments, post assignments, participate in discussions, access copies of documents, and explore additional resources and links related to our course material. As each week passes, I will move that module to the bottom, so that the current module is always the first thing you see when you log in. Please make it a habit to visit the site regularly and explore the resources available. This course is organized so that it's asynchronous, which hopefully allows each of you to complete the work around your competing life commitments as it's most convenient for you, within a regular framework of submitting assignments twice each week.

Your work will generally be due in two weekly installments—every Thursday and Sunday expect to post several assignments by 11:59 PM. Only accessing course material twice a week on the days assignments are due will not be enough to allow you to prepare the work in a quality manner or to engage in regular communication and collaboration with your peers, who are the main source of discussion about the texts we're reading. Allow lag time for conversations to develop asynchronously. Check back periodically to read posts and respond as ideas come to you. Set aside time to focus on your active role in the learning space.

Each module will be divided in to three main sections 1) assignments due Thursday 2) assignments due Sunday, and 3) resources and materials you need for the week's work (always featuring a weekly to-do list).

I will post an announcement each week on Monday detailing what work is due, when it is due, and providing any important instructions about how to complete your assignments. I'm expecting students to log in each Monday to preview and assess the weekly assignments, ask questions early about anything that's not clear,

and make an individual reading plan to break up the work into manageable chunks so that it can be submitted on time. The first weekly assignments will need to be submitted by 11:59 every Thursday (except week 1).

I will read and respond to email almost every day between 9 and 10 AM. I will also check periodically throughout the day at other times to answer your questions as soon as possible to help facilitate your progress on assignments. Questions that come in a panic late on Thursday or Sunday nights will not likely get answers before your deadlines, so please plan ahead and leave time for communication to happen in our asynchronous environment. I don't plan to be available to answer questions after 5 PM.

**Every week, from the very first week, plan to spend 2-3 hours on this course each day:** expect to read and take notes on Monday, Tuesday, and Wednesday, freewrite and complete work and assignments on Wednesday and Thursday, submit all work that's due Thursday, re-read and review Friday and look at new posts from peers Friday and Saturday, and then submit your own remaining work and assignments on Sunday. It's a lot of work, but cramming a semester into 8 short weeks online means you'll need to be doing something pretty important related to this course essentially every day of June and July.

I will update grades every week, which will allow you to keep track of your progress. I will use rubrics for most assignments, so reading the rubric grading categories and descriptions before and while producing your work will help you focus on what's important and be sure you cover what you will be evaluated on. Zeroes will damage your grade severely. It is always better to submit some work, even if it's not perfect, than skip entire assignments. I will generally grade shorter assignments within a week. Extended Analysis feedback and grades will take me about two weeks.

#### **Preferred Name in Canvas:**

Students have the ability to have an alternate first name and pronouns to appear in Canvas. Contact [Admissions & Records](#) to request a change to your preferred first name and pronoun. 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](#).

#### **Canvas Information**

Log into Canvas at <https://redwoods.instructure.com>

Password is your 6 digit birth date

For tech help, email [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160

For password issues with Canvas, Web Advisor or your mycr.redwoods.edu email, contact [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160 or 800-641-0400 ext. 4160 between 8:00 A.M. and 4:00 P.M., Monday through Friday.

#### **Grading Policy and Criteria:**

This class does not have plus or minus grades. Students must earn a final grade of 70 percent to pass the class. No Ds are awarded for this section of English 1A.

<u>Major Paper Grades and Final Course Grades</u>	<u>Point Values</u>
A	90-100
B	80-89



C	70-79
D	65-69
F	0-64

Your final course grade includes all the required reading and writing assignments as well as your preparedness, consistency, participation, collaboration, contributions to discussion, and peer response. Details of assignments in each category are on Canvas. More details about assignments, expectations, and procedures are provided in individual assignment directions.

- **3 Extended Analysis papers** (a 1200 word essay on your choice of main texts) **50%**
- **Critical Reading, Writing, and Discussion Practices** **50%**  
(All other shorter formal and informal reading and writing assignments such as weekly reading meditations (RMs), weekly Formal Short Analysis (FSA) posts, peer review, weekly informal small group discussion, participation, etc...)

**Participation Requirements:**

Students who do not submit an introductory discussion post by 11:59 on Wednesday, June 3 without contacting the instructor will be dropped. Students who go missing and do not submit any work for more than one entire weekly module may also be dropped for non-participation. Communicate any planned extended absence from course participation or assignment submission. I don't need details or a justification, just a date you plan to return and resume your work.

Chronic lack of preparedness or a pattern of not completing or submitting work on time will reduce your progress and achievement substantially. Being ready to post and share your work on time, with the reading done carefully and your writing assignments complete, is a crucial aspect of being successful in this course.

Participation is evaluated as part of your course grade on a weekly basis through two main informal activities due by each Thursday: independent writing and annotations about the readings I'm going to call "Reading Meditations" and small group discussions. This is the equivalent of what would be independent and small group work in a f2f class, where you have freedom to ask each other questions, share observations, work through tough parts of a text, figure out what a quote means, etc...The point of these small group discussions is not to sound like the smartest person in the class, but to discuss, explore, wonder, and help each other figure things out. There is no pressure to have it all understood yet, just to participate and generate meaning and ideas together. Have a conversation about what you're reading.

To earn ten **weekly small group discussion forum** points, a student must post on time (by 11:59 on Thursday), having read and thought about assigned reading or writing, and contribute in positive ways to the conversation, including asking clarifying questions about confusing parts of the reading. Five points are earned by the initial post, and five additional points are earned for responding to at least two classmates (by 11:59 on Sunday) and truly extending the conversation to help each other arrive at insights about the reading, not merely saying that you agree or the person brought up a good idea.

Ten participation points each week are earned by completing the informal **Reading Meditations (RM)** due each Thursday. These will look different for each person, but the purpose is to archive your thoughts and reactions during your reading so that you are collecting material and evidence to help build more formal

analysis about the text. These will need to show me what you think about the reading, what's confusing, what's alien, what's connecting to your own experience, what stands out for whatever reason. Think of it as a reading journal that does not need to make sense to anyone but you: record whatever is going to help you write about something significant in the text later—quotes, recurring imagery, style, character development, lessons, insights, claims and evidence, points of resistance, etc...

These activities are a way to keep you on pace with the course and to have good conversations about what you're taking away from the texts and the ideas your peers are also thinking about. They'll help you get ready for the more formal work due every Sunday.

### **Other Important Matters:**

**Write for a Public Audience:** All graded writing done for this course should be of a public nature, meaning that you should feel comfortable sharing it with your peers, the instructor, and a wider public audience. Expect your writing to be read and responded to in diverse ways by a variety of readers. The instructor is not the only person who will read your work in this class. Your peers are an important audience and source of feedback on your work, and you can tell who can see your assignments by paying attention to the icons in Canvas. Anything you post to a discussion can be viewed by other students. All work submitted for credit in this class must have been created **expressly and exclusively** for this course. Unless you stipulate otherwise, I may use work produced in this class for professional or pedagogical purposes (as anonymous examples for future students or in professional conference presentations).

**Get Connected:** If you have questions or comments about the course, please share them with me. If you send an email, identify yourself by your name and the class section you are in and provide a context for your question or message so that I have enough information to give you a solid answer. I'm teaching two different online classes this summer—English 1A and English 1B, so be clear about which course you're in and asking questions about. Email is the best way to communicate with me. I check it daily. It may take me up to 24 hours to respond, especially if your question is complex, so please be patient. Please make it a habit to follow professional Netiquette in our electronic communications.

I am open to negotiate *some* course policies and due dates, but you must communicate with me in a timely manner in order for that to happen. Asking for extensions or different arrangements in advance is always better than missing deadlines and trying to get back up to speed. It's very tricky to complete work you've missed and also keep up with current work coming your way. Most of the time, I will suggest leaving the missed assignments behind so you can concentrate fully on what's ahead of you.

**Stay Connected:** Check Canvas regularly for course updates and for links to course related information, including handouts and readings. Activate your CR email account and check it several times each week, including the days we don't have class work due. Set up notifications so that they work for you. Don't hesitate to send an email whenever you have a question. I don't want confusion or lack of clarity to slow you down or keep you from producing your best work. Also, seek connections with your peers! They are in this with you, and communicating outside of formal channels or assignments can be really helpful. You can email anyone or everyone in the class by using the Canvas Inbox. Forming your own informal online study groups might be a lifeline, especially if shelter in place lasts through the summer.

## Academic Honesty:

Turning in work you did not produce will not help you grow intellectually, nor will it satisfy the requirements of the course. Any student who submits work that is not his or her own or work that has not been written expressly and exclusively for this course will fail the assignment. Do not find existing writing online and copy and paste these words or ideas into your own work you're submitting for credit. Do not submit assignments that your friends produced last semester for their English classes. Do not submit work you wrote last semester for another class. Do not submit work that you produce together with someone else from this class, or work you think is especially awesome another student has posted in this class. I will not award points or credit to work that's not yours or to work that's already earned you credit for another course. The first time it happens, I'll give you a zero on the assignment. Depending on the severity of the offense, the student could ultimately face more serious disciplinary action from the college—sometimes people get expelled from college for plagiarizing. It's serious business. You may be referred to the Behavior Intervention Team, especially if I have already advised you about a specific assignment not earning credit because it hasn't given proper credit to outside sources used or quoted within your text. I'm full of trust in you, but won't budge on this issue.

Learning how to blend others' voices into your own work is an important academic skill that you will use in this course and throughout your academic and professional careers. We will devote some class time to proper MLA documentation and citation of sources so that you develop confidence in these skills. Ask me if you're unsure of how to bring ideas into your writing in a way that is credible and responsible. I'm happy to help you become good at this part of writing in the academic world.

**\*\*Sources included in writing produced for this class must be documented, whether sources have been required as part of the assignment directions or not. Be responsible. Have integrity. Cite all outside information you did not write yourself—otherwise it cannot be used in your work. Writing that includes unattributed passages of other people's work will not earn credit. I have to warn you my brain is unique in that I remember extremely well what I read—I sometimes forget why I walked into a room and what I was trying to retrieve, but I always know when I see a string of words again that I've already seen in print. It's not exactly a super power, but it does make me upset and disappointed when quotation marks are missing.**

**www.Turnitin.com:** Each major writing assignment in Canvas will be automatically sent to Turnitin.com, which is a website that vets your work for authenticity and plagiarism. This service will identify every spot where outside words have been used in your work as well as links to the original websites containing them, whether cited properly or not. Don't be afraid of this tool. I can often tell when another voice enters your work without its assistance, as I read very carefully all the work you produce all semester long. You will have a style and voice that should be consistent and sound like you—not like professional or published writers who have also analyzed our course texts and topics. Do your best to think for yourself. Don't cave to pressure or try to find something brilliant online. I am most interested in hearing what you think and how you interpret and relate to the course material. There is no substitute for that.

## Final Exam Policy / Plans:

Summer session does not have a special final exam week. Your final Extended Analysis (#3) and Formal Discussion post (#8) will be due on the last day of class, which is a Thursday (not Sunday like you might expect). **No work will be accepted for credit after 11:59 PM on Thursday, July 23.**

## Institutional Policies and Support Services:

### Student Support Services

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

- [CR-Online](#) (Comprehensive information for online students)
- [Library Articles & Databases](#)
- [Canvas help and tutorials](#)
- [Online Student Handbook](#)

[Counseling and Advising](#) offers academic support and includes academic advising and educational planning

Learning Resource Center includes the following resources for students

- [Academic Support Center](#) for instructional support, tutoring, learning resources, and proctored exams.
- [Library Services](#) to promote information literacy and provide organized information resources.
- Multicultural & Diversity Center
- Math Lab & Drop-in Writing Center

Special programs are also available for eligible students include

- [Extended Opportunity Programs & Services \(EOPS\)](#) provides financial assistance, support and encouragement for eligible income disadvantaged students at all CR locations.
- The TRiO Student Success Program provides eligible students with a variety of services including trips to 4-year universities, career assessments, and peer mentoring. Students can apply for the program in [Eureka](#) or in [Del Norte](#)
- The [Veteran's Resource Center](#) supports and facilitates academic success for Active Duty Military, Veterans and Dependents attending CR through relational advising, mentorship, transitional assistance, and coordination of military and Veteran-specific resources.
- Klamath-Trinity students can contact the CR KT Office for specific information about student support services at 530-625-4821
- The [Honors Program](#) helps students succeed in transferring to a competitive four-year school.

Students who have experienced extenuating circumstances can complete & submit the **Excused Withdrawal Petition** to request an Excused Withdrawal (EW) grade instead of the current Withdrawal (W) or non-passing (D, F & NP) grades. The EW Petition is available from the Admissions and Records Forms Webpage. Supporting documentation is required.

### **Academic dishonesty**

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. 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 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, the student 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. 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](#).

### **Gender-Inclusive Language in the Classroom**

College of the Redwoods aspires to create a learning environment in which all people feel comfortable in contributing their perspectives to classroom discussions. It therefore encourages instructors and students to use language that is gender-inclusive and non-sexist to affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, humankind versus mankind, etc.), affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression.

## ENGLISH 1B Summer 2020: Semester At A Glance

This is a living, fluid document. Changes will be announced in Canvas.

<b>Week 1: Welcome &amp; Overview; Reading/writing/mindsets; <i>Wild</i> Parts 1 &amp; 2 pp. ix-115</b>		
Monday 6/1	Thursday 6/4	Sunday 6/7
<p><b>Activities to complete:</b></p> <ul style="list-style-type: none"> <li>• Welcome!</li> <li>• Forum: Introductions &amp; profile pics due 6/3</li> <li>• Syllabus Q &amp; A Forum—post here if you have a question about the course</li> <li>• Watch “What is Literature?” video</li> <li>• Read <i>Wild</i> pp. ix-115</li> </ul>	<ul style="list-style-type: none"> <li>• Discussion Post—small group #1 on <i>Wild</i></li> <li>• Reading Meditation #1</li> <li>• First Week Freewrites</li> <li>• Post profile picture (6/3)</li> <li>• Post introduction (6/3)</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to small group discussion #1</li> <li>• Formal Short Analysis Post #1—whole class</li> </ul>
<b>Week 2: <i>Wild</i> Parts 3-5 pp. 119-311</b>		
Monday 6/8	Thursday 6/11	Sunday 6/14
<p><b>Activities to complete:</b></p> <ul style="list-style-type: none"> <li>• Read and take notes on <i>Wild</i> pp. 119-311.</li> <li>• Rhetorical Appeals: ethos, logos, pathos</li> </ul>	<ul style="list-style-type: none"> <li>• Discussion Post—small group #2 on <i>Wild</i></li> <li>• Reading Meditation #2</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to small group discussion #2</li> <li>• Formal Short Analysis Post #2—whole class</li> </ul>
<b>Week 3: <i>Citizen: An American Lyric</i> parts 1-5 pp. 1-79</b>		
Monday 6/15	Thursday 6/18	Sunday 6/21
<p><b>Activities to complete:</b></p> <ul style="list-style-type: none"> <li>• Read and take notes on <i>Citizen</i> pp. 1-79</li> <li>• Introduce EA #1 on <i>Wild</i> or <i>Citizen</i></li> </ul>	<ul style="list-style-type: none"> <li>• Discussion Post—small group #3 on <i>Citizen</i></li> <li>• Peer response on EA #1</li> <li>• Reading Meditation #3</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to small group discussion #3</li> <li>• Formal Short Analysis Post #3—whole class</li> </ul>
<b>Week 4: <i>Citizen: An American Lyric</i> parts 6 &amp; 7 pp. 82-159</b>		
Monday 6/22	Thursday 6/25	Sunday 6/28
<p><b>Activities to complete:</b></p> <ul style="list-style-type: none"> <li>• Read and take notes on <i>Citizen</i> pp. 82-159</li> <li>• Decided on topic/focus for EA #1</li> </ul>	<ul style="list-style-type: none"> <li>• Discussion Post—small group #4 on <i>Citizen</i></li> <li>• Reading Meditation #4</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to small group discussion #4</li> <li>• Formal Short Analysis Post #4—whole class</li> <li>• Extended Analysis #1 due by 7/6 (rough draft due 7/2)</li> </ul>

<b>Week 5: <i>When They Call You A Terrorist: A Black Lives Matter Memoir</i> Part 1 p. 3-108</b>		
Monday 6/29	Thursday 7/2	Sunday 7/5
<b>Activities to complete:</b> <ul style="list-style-type: none"> <li>Read <i>When They Call You A Terrorist</i> pp. 3-108</li> <li>Draft EA #1</li> </ul>	<ul style="list-style-type: none"> <li>Discussion Post—small group #5 on <i>When They Call You A Terrorist</i></li> <li>Rough draft of EA #1</li> <li>Peer Response on EA #1</li> <li>Reading Meditation #5</li> </ul>	<ul style="list-style-type: none"> <li>Respond to small group discussion #5</li> <li>Formal Short Analysis Post #5—whole class</li> </ul>
<b>Week 6: <i>When They Call You A Terrorist: A Black Lives Matter Memoir</i> Part 2 pp. 111-253</b>		
Monday 7/6	Thursday 7/9	Sunday 7/12
<b>Activities to complete:</b> <ul style="list-style-type: none"> <li>Read <i>When They Call You A Terrorist</i> pp. 111-253</li> <li>EA #1 DUE</li> <li>Introduce EA #2</li> </ul>	<ul style="list-style-type: none"> <li>Discussion Post—small group #6 on <i>When They Call You A Terrorist</i></li> <li>Reading Meditation #6</li> </ul>	<ul style="list-style-type: none"> <li>Respond to small group discussion #6</li> <li>Formal Short Analysis Post #6—whole class</li> <li><i>When They Call You A Terrorist</i> Extended Analysis #2 due by 7/19</li> <li>Decide on a topic/focus for EA #2</li> </ul>
<b>Week 7: <i>An Unspoken Hunger: Notes from the Field</i> pp. 3-144; Research, EA #4 development</b>		
Monday 7/13	Thursday 7/16	Sunday 7/19
<b>Activities to complete:</b> <ul style="list-style-type: none"> <li>Read <i>An Unspoken Hunger</i> pp. 3-144</li> <li>Draft EA #2</li> </ul>	<ul style="list-style-type: none"> <li>Discussion Post—small group #7 on <i>An Unspoken Hunger</i></li> <li>Reading Meditation #7</li> <li>Rough draft of EA #2</li> <li>Peer Response on EA #2</li> </ul>	<ul style="list-style-type: none"> <li>Respond to small group discussion #7</li> <li>Formal Short Analysis Post #7—whole class</li> <li>EA #3 proposal: Pick EA #1 or #2 to expand with research; write a 3<sup>rd</sup> EA on <i>An Unspoken Hunger</i>; write a Sense of Place creative piece</li> </ul>
<b>Week 8: Reflection, Revision, and Integration</b>		
Monday 7/20	Tuesday 7/21	Thursday 7/23
<b>Activities to complete:</b> <ul style="list-style-type: none"> <li>EA #2 DUE</li> <li>Revising/drafting EA #3</li> <li>Watch and take notes on “The Danger of a Single Story” by Adichie</li> </ul>	<ul style="list-style-type: none"> <li>Discussion Post—small group #8 on Adichie video</li> <li>Reading Meditation #8</li> </ul>	<ul style="list-style-type: none"> <li>Respond to small group</li> <li>EA #3 DUE</li> <li>Formal Short Analysis Post #8—whole class</li> <li>Appreciations Forum</li> <li>Optional: Give feedback to Shannon about the course</li> </ul>