

ENGLISH 1B

**SPRING 2012
SECTION 53036**

INSTRUCTOR: MS. KARLE

Course Description

English 1B is a literature survey and composition course that is designed to follow English 1A. Students will be



**LITERATURE
THINKING
THE WORLD**

introduced to four major literary genres: short story, novel, poetry, and drama. It is a three unit course, which is fully transferable to University of California and California State University and most other public and private four-year

Course Outcomes

Upon completion of this course, students will be able to:

- ◆ Demonstrate critical thinking and literary skills with literature through a variety of linked reading, writing, and discussion activities.
- ◆ Demonstrate connections between literary works of the same or different genres.
- ◆ Make connections between the situations of literature and his/her experience.

colleges and universities. The purpose of this course is to assist you in development of critical thinking, reading and writing skills through experience with literature, including fiction, poetry, plays, and criticism.

Students are required to read approximately 100 pages per week and to write papers related to the reading assignments. Students should plan to spend 6-9 hours a week outside of class reading, writing and discussing the literature for the class.

SPECIAL POINTS OF INTEREST:

English 1B-53036
Tuesday/Thursday 11:00-12:15
POR 2

Ms. Karle's Contact Information

Phone:
559-638-3641 ext. 3421
Email:
carey.karle@reedleycollege.edu

Ms. Karle's Office Hours

A-Annex, Room 4
Monday 10:00-12:00
Wednesday 10:00-11:00
Friday 10:00-11:00



INSIDE:

<i>Course Objectives</i>	2
<i>Course Outline</i>	2
<i>Required Texts</i>	3
<i>Course Work and More</i>	3
<i>Student Conduct</i>	4
<i>Paper Policy</i>	5
<i>Important Dates</i>	6

Course Objectives

In the process of completing this course, students will:

- A. Develop reading strategies that include drawing inferences, anticipating developments and conclusions, recognizing the reader's position in relation to the literary work, and analyzing the process by which the individual reader perceives the meaning in the work.
- B. Recognize and differentiate between denotative and connotative meanings, literal and figurative language, and levels of usage and their effects in literature and in the student's writing.
- C. Identify the influences of history, geography, culture, and differing perspectives in the literature and in the student's writing.
- D. Recognize the connections between literature and other disciplines such as psychology, philosophy, history, and sociology.
- E. Identify repeated patterns of imagery or situation and draw thematic inferences from patterns, repetitions, and events in the literature.
- F. Read and understand specific problems of poetry, detecting argumentative structures, specific poetic forms, speaker and audience, and relationship of sound and structure to meaning.
- G. Read and understand specific problems of fiction, recognizing plot structures, distinguishing between realistic fiction and surrealist or metafiction, recognizing the impact of point of view, analyzing the nuances of human behavior as represented in the characters, and detecting the attitude of the story teller from the language of the story.
- H. Read and understand specific problems of drama, recognizing the ways in which drama shares the conventions of fiction or poetry as well as the ways stage conventions and strategies make it different.
- I. Develop writing strategies to analyze individual works, persuade readers to consider the writer's position and view, relate parts of works or whole works to each other, and to use the writing process to discover and refine meaning for the writer.
- J. Develop persuasive writing strategies to convince readers of the validity of a position, point, or observation: shared goals, writing accessible to the reader, logical development and support of an argument or position, and confrontation with or acknowledgment of opposing arguments.
- K. Control the several rhetorical approaches to writing about the reading: definition, classification, comparison and contrast, analogy, and persuasion or argument.
- L. Use critical vocabulary accurately in writing and discussion.
- M. Use and differentiate between the skills of paraphrase, summary, citation of sources and supporting evidence.



THE MAN
WHO DOES
NOT READ
BOOKS HAS
NO
ADVANTAGE
OVER THE
MAN THAT
CAN NOT
READ THEM.

MARK
TWAIN
(1835-
1910) U.S.



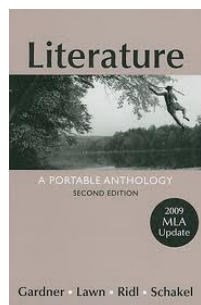
REACH FOR YOUR
DREAMS

Course Outline

1. Discussion of readers' responses--what is given and what each brings to the reading --and steps in discovering meanings, such as using context, making predictions, organizing ideas, developing hierarchies of ideas or information.
2. Reading and writing about ten to twenty short stories and one or two novels
 - Establishment of critical vocabulary and identification of setting, characters, plot, point of view, theme, style and tone
 - Analysis of those features which seem most important or revealing in each story.
 - Informal writing for the discovery or clarification of meaning--journals, responses, daily comments
 - Recognition of how the language level and usage affects response.
 - Finished, extended essays about shared themes, comparison or contrast of certain features, character development or revelation, or settings in several of the stories, emphasizing logical structure and support, coherence, style, and careful editing for clarity and economy.
 - Development in writing and discussion of critical positions other than one's own, assuming and defending a position (what would a feminist, conservative, veteran, farmer, senior citizen, or environmentalist response be to this story?)
3. Reading and writing about a large collection of poetry, both traditional and contemporary
 - Establishment of critical vocabulary and identification of poetic forms, voices, implied listeners, imagery, figurative language, concrete and abstract references, denotation and connotation, with some attention to the sound systems of poetry.
 - Written analysis of how sound suits sense in any given poem.
 - Paraphrase and summary.
 - Informal writing about the poetry and the reader's response to it--homework, journal entries, conclusions about meanings or the sources of confusion.
 - Reading poetry aloud for a sense of voice, tone.
 - Developed and finished essays about poetry, for example, comparing and contrasting poems that seem thematically similar or different, analyzing the argument developed in a poem, analyzing a student collection of poetry, recognizing similarities and differences, explaining and defending critical positions, and noting how the language of the poems affects meanings.
4. Reading and writing about three to five plays from different periods, in different styles, or from different cultural backgrounds.
 - Establishment of critical vocabulary and identification of the conventions of drama, including the context of the stage setting, the stage directions (or lack of them), establishment or development of character, use of music or sound effects, the stage strategies which overcome limitations of time, place, and point of view.
 - Reading aloud to assess the voices in the play, recognize style, and grasp relationships between characters and situations.
 - Informal writing about the plays, including journals, responses, making predictions about characters and conclusions, describing possible visual impact of scenes.
 - Developed and finished essays about the plays, analyzing characters, inferring themes, explaining relationships, connecting language with meanings, relating works to historical, social, and cultural settings.
5. Writing carefully developed essays on topics which require the student to look at works from more than one genre, noting common or similar themes, problems, or subjects, and using both deductive and inductive reasoning to construct sound arguments or take and support critical positions logically.
6. Identification of logical fallacies that occur in student writing and the strategies for correcting or avoiding them.
7. Writing of essay exams and/or developed and edited papers as the major determination of the student's grade.

Required Texts

Janet E. Gardner, Beverly Lawn, Jack Ridl, and Peter Schakel ed. *Literature: A Portable Anthology*. 2nd ed. Boston: Bedford/St. Martin's, 2009.



**REQUIRED TEXT
HAS A 2009 MLA
UPDATE**

NOVEL: TO BE ANNOUNCED

Required Course Work

Class Participation	Required
Quizzes	10%
In Class/Timed Writing-Reading Reflections, Etc.	10%
Essays	60%
Final Essay – Literary Criticism /Research	20%

Class participation is defined as reading the class assignments; joining in the exchange of opinions in group and whole class discussion; starting appropriate new items for discussion; and perhaps most important of all, asking questions.

When figuring your final Quiz grade, I will drop the two lowest grades and average the remaining scores. *A missed quiz is equal to a zero, and no make-ups are allowed.*

Essays will focus on literature topics and the novel.

I do not accept late work, nor do I allow for make up work. This means you need to be in class and do the work as assigned.

There will be at least ONE opportunity for extra credit this semester.

Grading Scale

90-100 %	= A
80- 89%	= B
70- 79%	= C
60- 69%	= D
0- 59%	= F

THE BEST OF
A BOOK IS
NOT THE
THOUGHT
WHICH IT
CONTAINS,
BUT THE
THOUGHT
WHICH IT
SUGGESTS;
JUST AS THE
CHARM OF
MUSIC
DWELLS NOT
IN THE TONES
BUT IN THE
ECHOES OF
OUR HEARTS.

OLIVER
WENDELL
HOLMES
(1809-1894)
AMERICAN
AUTHOR AND
POET.

Plagiarism and Cheating

If it is discovered that you have cheated or plagiarized on an assignment, you will receive a failing grade on that assignment and perhaps a failing grade in the class. *Plagiarism of the final essay for the semester will result in a failing grade in the class.*

Plagiarism means to pass off the work of others as your own. Plagiarism is dishonest and represents an attempt to obtain the benefits of a college degree without doing the work. For more information about plagiarism and cheating, refer to the spring 2012 schedule of classes.

Attendance Policies

- ◆ Roll is taken every day within the first five minutes of class.
- ◆ I do not distinguish between excused and unexcused absences.
- ◆ It is your responsibility to stay informed concerning any changes of assignment due dates, readings, etc... This means that being absent is not an excuse for not knowing what is happening in class. Always come to class prepared—even after an absence.
- ◆ All appointments, interviews, meetings with counselors should be scheduled outside of class time. If you work, inform your employer of your class schedule.
- ◆ I consider an unprepared student as absent.
- ◆ If you are absent the first day of the semester, you will be dropped.
- ◆ If you attend the first class of the semester but are absent the second day—and you do not contact me prior to class—you will be dropped.
- ◆ If you have four absences by the end of the ninth week, you will be dropped from the course at my discretion.

Essential Information

- ◆ This is a three unit class. The average amount of homework for a unit hour is two-three hours. This means that the time needed to complete assignments outside of class is about six to nine (6-9) hours per week.
- ◆ If you carry a cell phone, you MUST set the phone on vibrate or turn the phone off during class. AND you MUST put the phone in your book bag, purse, or pocket. You do not need to look at your phone during class.
- ◆ It is the student's responsibility to officially withdraw from this and/or any course. Failure to do so may result in an "F" grade being awarded.

Student Conduct



THINK ABOUT THE EDUCATION OF OTHERS AS WELL AS YOUR OWN

You are expected to behave in a manner that is respectful to others and conducive to learning. You are expected to interact with each other respectfully and to work cooperatively and constructively in group and partner activities and assignments.

You will get out of this class as much as you put in to it. My job is to help you gain a stronger appreciation for literature and how it

connects to life. I truly care about your success and will do whatever I can to help you. However, the final responsibility is yours.

MY FAVORITE WORD IS "WHY." I USE IT MORE THAN ANY OTHER—PROFESSIONALLY AND OTHERWISE. IT BEGINS A LOT OF MY QUESTIONS, AND IT CAN'T BE ANSWERED WITH ONE WORD. IT'S PROBABLY THE BEST WORD IN THE UNIVERSE. THINK ABOUT IT. —LARRY KING

Accommodations for Students with Disabilities

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disability Act (ADA) or Section 504 of the Rehabilitation Act, please contact me as soon as possible.



IF YOU NEED ASSISTANCE WITH THE CLASS IN ANY WAY, BE PROACTIVE AND USE THE MANY RESOURCES AVAILABLE TO YOU ON CAMPUS

Helpful Hints

- ◆ Always keep a copy of each of your papers. This protects you if I should happen to lose one of your papers. You should be saving your work on your hard drive and backing up your work to CD, USB, or other storage device.
- ◆ Keep track of your work. You should save all of your work until the end of the semester so you can double check the grade recorded by me.
- ◆ Should you discover that you are unable to regularly attend class for

whatever reason, it is imperative that you discuss this with me as soon as possible. Telling me of work schedule changes, illness, family emergencies, etc. after missing several days/weeks is unacceptable.

Paper Policy

All papers must be revised and typed in accordance with MLA guidelines. All work leading to your final paper must be kept—for example, all prewriting, rough drafts, peer responses, and any other work produced. **There are no exceptions to this policy. Papers that do not follow MLA guidelines will not be read.**

Word Processing Formats:

The most common word processing format is Microsoft Word. If you use another word processing program or Office 2007, you will need to find out how to save your work in Rich Text Format (RTF). Guidelines for how to save in RTF are found under the Course Documents tab of the classroom Blackboard. *Please do not use Microsoft Works or any other program that does not allow for easy conversion. I do not have Office 2007, so I will not be able to open any essay written using Office 2007 unless the essay is saved in Rich Text Format.*



WRITING WELL TAKES TIME AND PATIENCE

Student who use Pages also seem to have difficulty with formatting.

If you do not turn in an essay on time, you can turn it in up to one week after the due date. After this one-week “grace” period, you can not turn in the essay. However, any essay turned in during this grace period will be read and docked one full letter grade.

Essays will be turned in both electronically (through TURNITIN on Blackboard) and as a hardcopy. Guidelines for turning in essays through TURNITIN on Blackboard can be found on Blackboard by clicking on the TURNITIN tab.

Should I discover while reading your essay that you have not run spell check or sufficiently proofread and edited your work, I will discontinue reading and return the essay to you. You will then have until the following week to revise the paper (the return date will be clearly marked for you). The highest grade such a “returned” paper can receive is a “C”.

You will be required to share some of your essays in progress for peer review.



FORMAT AND SPELLING MATTER. WHILE CONTENT IS MOST IMPORTANT, PRESENTATION SHOWS THE READER THAT YOU CARE ABOUT THE IDEAS AND THE WRITER.

With all our writing assignments, process will be focused upon as well as final product.

ATTENTION: Failure to turn in the first essay will result in being dropped from the class.

LITERATURE ADDS TO REALITY, IT DOES NOT SIMPLY DESCRIBE IT. IT ENRICHES THE NECESSARY COMPETENCIES THAT DAILY LIFE REQUIRES AND PROVIDES; AND IN THIS RESPECT, IT IRRIGATES THE DESERTS THAT OUR LIVES HAVE ALREADY BECOME.

C. S. LEWIS

REEDLEY COLLEGE

995 N. Reed Avenue
Reedley, California 93654

Phone: 555-638-3641 ext. 3421
E-mail:
carey.karle@reedleycollege.edu

“WHAT IS
WONDERFUL
ABOUT GREAT
LITERATURE IS
THAT IT
TRANSFORMS THE
MAN WHO READS
IT TOWARDS THE
CONDITION OF
THE MAN WHO
WROTE. “

—E. M. FORSTER

Important Dates

January 16	(M)	Martin Luther King, Jr. Day observed (no classes held, campus closed)
January 20	(F)	Last day to drop a full-term class for a refund
January 27	(F)	Last day to register for a full-term spring class
January 27	(F)	Last day to drop a fall full-term class to avoid a “W”
February 10	(F)	Last day to change a fall class to/from a Pass/No-Pass grading basis
February 17	(F)	Lincoln Day observed (no classes held, campus closed)
February 20	(M)	Washington Day observed (no classes held, campus closed)
March 9	(F)	Last day to drop a full-term class (letter grades assigned after this date)
April 2-7	(M-F)	Spring Recess (no classes held)
May 14-18	(M-F)	Final exams week

Final

Thursday, May 17th

11:00-12:50

*This time/day will not be
changed to accommodate holi-
day or travel arrangements or
employment schedules.*

*Do not arrange travel during
finals week.*



**REMEMBER, FINALS
WEEK IS PART OF THE
SEMESTER!**

