Course Description: Building on the rhetorical skills learned in ENG 1A, students will analyze, interpret, and synthesize diverse texts in order to construct well-supported academic arguments and literary analyses. Composition totaling a minimum of 10,000 words serves to correlate writing and reading activities. Classroom activities integrate with Writing and Reading Center activities. Student may not receive credit for both ENG-1B and 1BH. 72 hours lecture and 18 hours laboratory [lab hours are a maximum – students are required to attend lab weekly for one hour]. Lab attendance is a REQUIRED component of the course and must be fulfilled at the City campus WRC. Specific to this section of English 1B: We will begin with a critical thinking text designed to continue the critical thinking that you were introduced to in English 1A. You will continue your development of these skills through the analysis of literature. This course will introduce you to the literary essay, poetry, short story, drama, and the novel, and addresses various thematic issues and images specific to California literature.

Student Learning Outcomes:
Upon successful completion of this course, students should be able to demonstrate the following skills:
1. Critically read, analyze, compare, and evaluate complex literary texts with the objective of identifying a text’s genre elements and its premises and assumptions in various social, historical, cultural, psychological, and/or aesthetic contexts.
2. Analyze and employ logical and structural methods such as inductive and deductive reasoning; cause and effect; and ethos, pathos, and logos that are free of formal and informal fallacies in language and thought.
3. Plan, write, and revise thesis-driven arguments to suit a variety of rhetorical situations, including interpretation, evaluation, and analysis, supporting them with a variety of appropriate textual evidence and examples and demonstrating use of common literary terms and appropriate conventions of academic discourse and literary analysis.
4. Find, analyze, interpret, and evaluate primary and secondary sources, incorporating them into written work using appropriate documentation format without plagiarism.

Required Books and Materials:
- Writing Los Angeles: A Literary Anthology – Ed. David Ulin
- The Woman Warrior – Maxine Hong Kingston
- True West – Sam Shepard
- Zoot Suit – Luis Valdez
- An activated email account that you will check regularly – preferably the college-provided rcc student account
- Access to the web (available in WRC); you must be able to access the course website for online readings and to print your own replacements of any assignments that your dog eats

Recommended Books and Materials:
- A good college level dictionary
- A flash drive or some method for storing work. (Always have more than one back-up! Computer or email disasters will not be an acceptable excuse for late work.)
Writing Assignments & Grading Scale
More detailed descriptions and instructions for each writing assignment will be provided throughout the semester in class and/or on the course website. The fundamental goal of these assignments is to make you a better, more organized and analytical writer and thinker.

| Resource Use grade: Writing Center hours and track-it packets (equally weighted) | 6% |
| Class participation (includes diagnostics and reading quizzes – THIS CAN SERIOUSLY AFFECT YOUR GRADE IF YOU DON’T KEEP UP WITH THE READING) | 8% |
| Discussion presentation | 5% |
| Critical Thinking mini-paper (750 words) | 6% |
| Poetry paper (Grade is 6% for original + 7% for the revision) (1200 words) | 13% |
| Short Story paper (1300 words) | 14% |
| Novel paper w/secondary sources (1400 words) | 14% |
| Drama paper w/secondary sources (1000 words) | 14% |
| Mid-Term Exam | 10% |
| Final Exam | 10% |

Selected Assignment Summaries:
You will be given a handout with the specific prompts and requirements of all of your papers; below is a basic summary of the work that will be expected of you this semester.

Presentation: All of you will sign up to give a discussion presentation. Your class presentation should be five minutes. Basically you will make an interpretive argument about a piece of literature and end with a question designed to promote discussion. You will also provide the class with a single page one-sided handout to guide us through your ideas. Any ideas that you use in your handout or oral presentation that are not your own must be sourced. This is the only assignment in the class for which you will do your own research, and you must provide appropriate citations and works cited or it will be regarded as plagiarism and graded accordingly.

Class Participation: This grade will be the average of all in-class writing assignments, quizzes, and a grade assigned daily based on your participation in the class – this is not a grade for attendance. You must earn your class participation grade by contributing to class discussions. You and I together are responsible for the success of your learning environment. This class will engage in a lot of cooperative and collaborative learning through discussion, writing projects, presentations and other activities. The basic principle for your success is that you need to come to every class, on time, and participate in discussion every time we meet. Showing up earns you an F or D for the day. But, every time you participate thoughtfully in the class discussion you earn another letter grade for the day. Think critically about the readings before you arrive – take notes in the margin of your book, ask questions of the texts and bring those questions and ideas to class for discussion. If you do not participate actively in class discussion, group and partner activities, or other conversations designed to facilitate your learning, then it will affect your grade, and perhaps this is not the class for you.

Paper Assignments: Each paper assignment sheet will include a rubric that explains the expectations for each grade level. You should take time to look at this very closely so that you understand how your work is being evaluated before the first paper is due. You can also view it on the website. Any variations will be handed out for each assignment as needed.
Course Requirements and Policies:

Attendance and your grade: You should not miss class or your lab hour ever. Important discussions occur and information is provided that cannot be made up or recreated, and in the lab you have activities and conference opportunities that cannot be recreated at another time as we cannot accommodate multiple “make-up hours” in the lab. Work missed in class and hours missed in the lab cannot be made up. I understand that emergencies and illnesses occur. You can miss three class periods without it affecting your grade other than work missed. After those three periods, you will also earn a zero for class participation – YOU CANNOT MAKE UP QUIZZES AND OTHER CLASS TIME WORK. Make absolutely sure that you do not miss class on the midterm or final exam days. There will be no option to even discuss the possibility of a make-up unless you have a documentable and serious emergency. You can be excused from a lab absence only in the case of a medical or life-threatening emergency or a pre-arranged campus function for which you provide a schedule at the beginning of the semester. Any other absence in the lab is one for which you will have to absorb a zero in the “resource use” part of your grade.

Attendance and dropping the class: Any student who decides that he/she does not want to be in the class and receive a grade must drop him/herself. Students who drop after September 10 and before November 17 will receive a “W” for withdrawal. Students enrolled after November 20 must earn a grade. This is the English department policy on attendance:

Attendance in classes and labs is mandatory. English and Media Studies Department policy establishes the equivalent of one week of absence in a full-term semester (lecture and lab), absence on the first day, and/or irregular attendance as sufficient cause for dropping a student from a class, unless prior arrangements have been made with the instructor for valid absence. Students who are absent from class after the final drop date will miss necessary instruction and assignments, which may affect their final course grade. Students who arrive at a class session after the official starting time may be considered absent that particular day.

Again, if you WANT to drop the class, that is your responsibility. These are the situations in which I am likely to drop a student:

☒ Any student who is not present in class on the first day. (ABSOLUTELY WILL BE DROPPED)
☒ Any enrolled student who has not logged into the WRC by the end of the first week and logged at least 50 minutes (.84 in WebAdvisor) the week before census (Friday, September 8).
☒ Any student who misses class for two consecutive weeks (that’s four class sessions in a row) and who has not contacted the instructor to explain or discuss the circumstances of the absence.
☒ Any student who misses more than six classes and who has not contacted the instructor to explain or discuss the circumstances of the absence (though you should know that except in the rare cases of serious medical emergencies, this is just too much class to miss and still succeed, and you will likely be dropped.)

(BUT DO NOT DEPEND ON ME TO DROP YOU BY JUST DISAPPEARING. This policy is here so that you know that I can drop you for excessive consecutive absence, but often the semester gets very busy and a student who has disappeared can be overlooked, and I may forget to drop you in time.)

Otherwise, absences – including from the lab – will not necessarily result in a student being dropped but can severely affect a student’s grade to the degree that it affects a student’s ability to pass the class. Students who are absent in the first two weeks of the class or who are not keeping up with lab attendance will usually be contacted about their desire to stay in the class (since there will definitely be other students waiting to add). Finally, if at any point you are dropped from the course but feel that this was an error or something in conflict with these policies that you want to appeal, contact me immediately so it can be addressed, and, if appropriate, fixed before you miss more class.
Late Assignments: Your assignments are due AT THE BEGINNING OF CLASS on the day listed on the syllabus. However, anyone who needs to take an extra couple hours to finish up a paper can enjoy the “grace period” of the hours after class – papers are absolutely due via email AND turnitin.com by 11:59 p.m. of the due date listed on the syllabus as a formatted attachment (doc, docx, rtf, or pdf) – IF YOU SUBMIT PAPERS IN ANOTHER FORMAT THAT I CANNOT OPEN, THEY WILL BE CONSIDERED LATE UNTIL THEY ARE PROPERLY SUBMITTED. Students can take extensions without comment, but every 24 hours that a paper is late, up to 10 percentage points will be deducted from the grade. So if you earn an 85, but it was one day late, it’s -10 (75%); if it was two days late it’s -20 percentage points (65%). The 24 hours starts and stops at midnight each day, but I'll give you a minute countdown until you reach 10 full points. So if a paper is due on a Tuesday and the student submits it via email to my inbox, and it arrives at 12:01 a.m. on Wednesday, there is a 1% points deduction; 12:02 is 2% points, 12:03 is 3% points, and so on until 12:10 – from 12:10 a.m. until 11:59 p.m. the paper is now the full 10% points off for the first 24 hours; this repeats with every new day the paper is late. This applies whether the extension was intended, or because of a forgotten submission, an email or technological error or any other reason. Students who use the grace period or late extension will submit their papers by 11:59 via turnitin.com, but also need to bring an exact paper copy to campus the next day (under my office door or in my mailbox); if you want to send a back up copy, also by 11:59 via email in case you have trouble with turnitin.com, you can.

Paper Format Requirements: Your papers must conform to the MLA guidelines learned in 1A. If you are not sure about how to format your papers, see me in my office or a lab aide before an assignment is due.

Email/Web Participation: You need to use and check your email regularly for this class. In addition to my office hours I will regularly communicate with you over email about your writing, reading assignments, questions, etc. All paper assignments will be posted on the course website once they have been assigned in class so that you always have access to your assignments. Also, some of the reading assignments will be accessible through the webpage. I will also post classroom boardwork and other resources that we generate as well as any other online resources via my twitter account. You can follow my account (I won’t follow you back) or use the auto posts to the class webpage to get these extras, especially if you search my feed with our class hashtag #E1BF17

Cell Phone Use Policies: Don’t. Ever.
The one exception to phone use is students with children or dependent adults. And even then, you are not to be using the phone – it’s not for checking in. It’s for someone to contact YOU in the event of an emergency. Identify yourself as in charge of dependents on your info card on the first day, and I will try and commit that to memory. Phones I see become mine for the duration of class – texting, web searching, or other phone activity is NOT PERMITTED. Also, please set phones to off or vibrate so your Macklemore ring tone doesn’t disturb the class.

Plagiarism: Any student plagiarizing in this class will have their actions reported to the Vice President of Academic Affairs. If it is a first offense, the information will remain in a confidential file. If it is a second offense, the student may be expelled. In our class, all cases of plagiarism will earn a 0% F for the assignment, which may result in an F for the entire course. Thus, you may not use any outside sources – including ANYTHING from the internet – unless you are specifically directed to do research in the assignment. All sources used, whether they are direct quotations or paraphrases, summaries or even just ideas from another source, must be properly cited. If you do not know how to do this, please come see me so I can help you. All students will submit electronic copies of papers to turnitin.com as part of the effort to reduce plagiarism.
These are the directions for using turnitin.com for your essays -- **they will not be graded UNTIL you have submitted them.** This means that those of you who forget to do this will run into some serious problems knowing what your grade is and being able to move forward on future assignments and learn from my corrections. So **make sure you submit to turnitin.com immediately after submitting your papers to me;** it also serves as a backup for turning it in on time electronically should something go wrong with your email -- so do both at the same time.

You need to create a (free) account at the website and then submit completed papers there electronically -- this is not a substitute for otherwise submitting your paper to me.

**FOLLOW THESE DIRECTIONS EXACTLY. Every single time** a student has emailed me to say the submission wasn’t going through it was because the student did not follow these directions or did not properly write down the class ID # and case-sensitive password.

1. Go to turnitin.com. At the top of the screen just below the login box it says “Create account” in a small font. Click there.
2. If you’ve used this before then you can login with the same email and password. If not, go to the “New Students Start Here” section and click on #2 – Create a user profile.
3. Under “Create a New Account” on the next page, click “student.”
4. You will then have a series of information boxes that you need to fill in. Most of this is the personal information for you, but the first two items are the class ID and password. Write down the info for our class here so it stays with your syllabus at all times. If you lose your syllabus, you will have to get this info from me, in person, again.
   - Class ID#:
   - Password:
5. You should then see the name of our class and all of the assignments for which you will need to submit essays. Click here whenever you are submitting an assignment. Do not submit your assignment until you are completely done. You should submit only your final draft – identical to the paper copy you will turn in. If you have to send me your paper via email because you are going to be absent the day it is due and don’t want to get a zero for unapproved late work, send another copy to my regular email: [Kelly.douglass@rcc.edu](mailto:Kelly.douglass@rcc.edu)

If you have any concerns or reservations about using turnitin.com, see me so we can discuss the nature of your concerns and either resolve them or come up with an alternative set of guidelines for you for plagiarism prevention.

See the next page for my complete plagiarism policy.
Plagiarism and Academic Dishonesty
Last updated January 16, 2013

The basic definition of Plagiarism in the RCC English Department Policy explains that it is "a form of cheating. Any student who uses the published or unpublished writing, ideas, and/or words of another person without crediting the original author will receive an F." Plagiarism is academic dishonesty, and further, an effort to obtain a grade for work that you did not do, ideas not your own, or words and language not your own.

In my course, a student who plagiarizes, at the very least, will receive a 0% F on the assignment. The RCC policy for cheating authorizes that students caught cheating in my class, regardless of the penalty in the classroom, may have their names and evidence of plagiarism forwarded to the department chair and Vice President of Academic Affairs (or designee). This administrator will keep a confidential file of these materials. If the student does not commit another act of academic honesty, the file will be discarded after graduation. For a second offense, a student may be expelled from the institution.

In the effort to address the problem of plagiarism in the class, students will submit all study guides, papers, and essays to turnitin.com to be checked against a database of other submitted papers (your paper becomes part of their database) and against other material available on the web. There will be more information on that process later.

The University of Redlands has a clear policy outlined in their 1999 student handbook that I think offers great guidelines and definitions to help you avoid an honest mistake.

All students are expected to acknowledge explicitly any expression or idea which is not his or her own. In submitting a report, paper or examination, the student is stating that the form and content of the paper, report or examination represents the student's own work, except where clear and specific reference is made to other sources. Even when there may be no conscious effort to deceive, failure to make appropriate acknowledgement may constitute plagiarism.

Therefore, students should comply with the following requests for acknowledging sources:

- **Quotations**: Whenever sentences or phrases are quoted, quotation marks or indentation must be used, along with the precise source.
- **Paraphrasing**: Any material either paraphrased or summarized, no matter how loosely reworded or rearranged, must be specifically cited in the footnotes of the text.
- **Ideas**: Any idea borrowed from another person or source must be footnoted or cited within the text. This includes any material the student might have written himself or herself for another course or exercise [or class discussion or lectures, office hour conversations, etc. All work written and ideas presented must be the student's original work done for this class; it may not be "recycled" versions of high school or other college work …].
- **Bibliographies**: Students preparing papers and reports must list in a bibliography all sources consulted.

Also, you may not use or consult in any way sparknotes, Cliff's notes or any other plot summary or analytical aid in your writing or study of the course materials.

While the internet has brought us many great things, it has also brought some negative trends. One of these is an increase in plagiarism because it is so easy to do it. Before you are tempted to copy and paste from some interesting site on the web, or before you consider purchasing a paper from one of the many companies on the web, you should know a few things.

- I have access to the same websites students do and therefore can catch students who plagiarize.
- I use plagiarism detection software and other web crawling devices to catch students who plagiarize.
- Most of the papers on the web are poorly written, and students who consider plagiarism because they think they aren't good writers hurt themselves on two counts: 1) one can't improve as a writer if he/she doesn't write; 2) plagiarized papers are often more poorly written than what you might write yourself.
- It is always better to risk an F on a poorly written assignment, or even an assignment you don't turn in, than to risk an F for the course (and worse) because of plagiarism.
- I am very serious about this issue.
DRC Statement: If you have a physical or learning disability that may deter your learning in this course, please let me know so that I may make whatever accommodations I can to help you excel in this course. You may also visit Disability Resource Center in Administration 121 or call 222-8060. If you are struggling and do not know why, DSPS could provide you with resources to help you succeed.

Management Of Stress And Mental Health: The pressures facing college students can be very strong and may involve academic commitments, relationships, outside jobs, and family issues to name a few. If you feel you need assistance with any of these or other issues, RCC has services that are designed to help you maintain your emotional and physical health. You can learn more about the broad range of confidential student services, including counseling and mental health services available on campus by visiting the Student Health and Psychological services in the Bradshaw building or calling 951-222-8151. Additionally, Riverside County offers a 24-Hour Crisis and Referral Line simply by dialing 211. If needed, the National Suicide Prevention Hotline offers immediate assistance and can be reached at 800-273-TALK.

Other Campus Programs: I have been involved in both the Honors and the LGBT Allies Programs and can answer information regarding both of these; I also have colleagues involved in other campus organizations and services like the Creative Writing club, Puente, CAP, Ujima, Guardian Scholars (a program for current and former foster youth), and the free counseling services that the RCC Health office provides. If you have any questions about any campus clubs or programs, please ask! If I don’t know, I will try to direct you to someone who does. Also, we have a fairly new Veteran’s Center in the administration building. If you are a veteran and have questions about our programs and services – please check it out.

Other Miscellaneous policies:
- There is NO extra credit – ever.
- The instructor reserves the right to make changes to this syllabus providing they’re communicated to the class.
- DON’T DISAPPEAR! If you have concerns about anything – your written work, class activities, absences, plagiarism, or anything else related to this class, please come to my office hours, call me, email me – never assume anything until you’ve heard it for sure from me.

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**Fall 2017 Course Calendar**

All assignments are to be completed by the beginning of class for the day on which they are listed. Many of the readings in your textbooks will have activities and questions that accompany them. Unless these are specifically assigned as homework on the syllabus or added to the syllabus in class, you are not responsible for these activities. However, you are responsible for reading and considering the ideas they pose, and often will be asked to discuss or write in response to them as part of the classroom experience. Any readings from the course website must be printed out and brought to class so you have the text in class as with all other readings.

| Wk. 1 | Monday August 28 | In class today: Course Introduction & informal diagnostic writing
Read and discuss in class Ina Coolbrith's "Retrospect" (COURSE WEBSITE) and Joan Didion’s “LA Notebook” (part 1) from Writing Los Angeles
Assigned: Track It Packet #1 and formal diagnostic assignment |
| Wk. 1 | Wednesday August 30 | **Formal Diagnostic writing due**
*BF*: Ch. 1 Who Are You?
Online article: “Why Literature Matters,” Tim Gillespie – Available through RCC’s EBSCO database subscription (visible in the right column if you Google it while on campus):
GET AND PRINT OUT WHILE STILL ON CAMPUS
In class: Discuss academic language and writing/revision as process; Mini-paper assigned |
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<td>Mon, Sept. 4</td>
<td><strong>HOLIDAY:</strong> No class; campus and WRC closed</td>
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**Wednesday September 6**  
*BF:* Ch. 2 What is Critical Thinking?  
*Writing LA:* Umberto Eco “The City of Robots” and David Thomson “Beneath Mulholland”  
In class: Oral Presentation sign-up; annotation instruction

**Friday 9/8**  
*Last day to add the course*

**Sunday 9/10**  
*Last day to drop without a “W”*

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| **Monday September 11** | **Mini-paper due**  
*RWL:* Chapters 1 and 2  
*LIBRARY RESERVE:* Maxine Hong Kingston “The Laws” from *China Men* p. 152-159  
*LIBRARY RESERVE:* Selections from Anonymous Chinese Poets at Angel Island “Carved on the Walls” from *The Heath Anthology of American Literature* v. 2 |

**Wednesday September 13**  
*DREAMS OF CALIFORNIA:*  
*COURSE WEBSITE:*  
Lawrence Ferlinghetti “Wild Dreams of a New Beginning”  
Walt Whitman “Facing West from California’s Shores”  
Allen Ginsberg “A Supermarket in California”  
*RWL:* Ch. 6 Writing About Poems and Ch. 4 Some Common Types of Writing Assignments (only pages 51-2, 56, 59)  
In class: Poetry paper assigned and elements of poetry paper provided  
*Note:* complete Track-It Packet #1 activities and elements by this Friday 9/15; TP#2 assigned

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| **Monday September 18** | **Track-It Packet #1 due in class (assignments and hours should be finished Fri 9/15)**  
*WORK AND DEATH:*  
*Writing LA:* Charles Bukowski “betting on now”  
*LIBRARY RESERVE:* Ana Castillo “Napa, California” from *My Father Was a Toltec*  
Lawrence Ferlinghetti “Two Scavengers in a Truck […]”  
*COURSE WEBSITE:*  
Robert Hass “On the Coast Near Sausalito”  
Ernesto Trejo “Today I’ll Sit Still”  
In class: Essay organization reminders from English 1A |

**Wednesday September 20**  
*Due:* Bring thesis statement for Refining Your Thesis – a workshop in class  
*CALIFORNIA: HISTORY AND SOCIETY:*  
*COURSE WEBSITE:*  
Luis Alfaro “Orphan of Aztlan”  
Gloria Anzaldúa “To Live in the Borderlands Means You”  
Janice Mirikitani “Breaking Tradition”

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| **Monday September 25** | **Poetry paper due**  
*COURSE WEBSITE:* Robinson Jeffers “The Purse-Seine” and “Carmel Point”  
Gary Snyder “Marin-An”  
*Writing LA:* Bertolt Brecht “The Fishing-Tackle”  
*BF:* Ch. 3 What is Truth? and Ch. 4 What Does It Mean to Know? |

**Wednesday September 27**  
*BF:* Ch. 5 How Good Are Your Opinions  
*BF:* Ch. 6 What is Evidence?  
*LOVE AND FAMILY:*  
*COURSE WEBSITE:*  
Gerald Locklin “The Best Year of Her Life”  
Al Young “Aunt”
| Wk. 6  | Monday  | October 2 | **Fictions of Reality:**  
Writing LA: Bertolt Brecht “Hollywood Elegies” and “Garden in Progress”  
COURSE WEBSITE:  
Charles Bukowski “the tragedy of the leaves”  
Lawrence Ferlinghetti “Dog” |
|--------|---------|-----------|-------------------------------|
| Wednesday | October 4 | RWL: Ch. 3 The Writing Process  
BF: Ch. 7 What is Argument?  
BF: Ch. 8 The Basic Problem: “Mine Is Better”  
Note: complete Track-It Packet #2 activities and hours by this Friday 10/6 / TP#3 assigned |
| Wk. 7  | Monday  | October 9 | **Track-It Packet #2 due in class (assignments and hours should be finished Fri 10/6)**  
BF: Ch. 9 Errors of Perspective  
BF: Ch. 10 Errors of Procedure  
In class: Revision Workshop; you should have a nearly complete draft based on the graded version you got last week; bring any additional questions you have for how to expand and/or improve your paper. |
| Wednesday | October 11 | **Poetry paper revision due**  
BF: Ch. 11 Errors of Expression  
BF: Ch. 12 Errors of Reaction  
BF: Ch. 13 Errors in Combination  
In class: Mid-Term Study Guide provided |
| Wk. 8  | Monday  | October 16 | **LIBRARY RESERVE:** Deductive and Inductive Reasoning Reading from *Thinking for Yourself, Sixth Edition* p. 302-320 and347-366 (you don’t have to do any of the writing assignments – just read the material)  
BF: Ch. 18 Forming a Judgment and Ch. 19 Persuading Others  
RWL: Writing About Stories, p. 72-75  
**LIBRARY RESERVE:** Francisco Jiménez “The Circuit” from *Cuentos Chicanos* ed. by Rudolfo Anaya  
In class, if time permits: Mid-term review |
| Wednesday | October 18 | **Mid-term Exam** on all poetry, essay, and critical thinking materials (no short story stuff)  
Pick up short story assignment after the exam |
| Wk. 9  | Monday  | October 23 | **Writing LA:** Raymond Chandler “Red Wind”  
In class: discuss short story paper and provide Short Story Elements handout |
| Wednesday | October 25 | **LIBRARY RESERVE:** Helena Maria Viramontes “The Moths” from *The Moths*  
**Writing LA:** William Faulkner “Golden Land”  
Due: Practice thesis in class for Short Story Paper  
Note: complete Track-It Packet #3 activities and hours by this Friday 10/27; TP#4 assigned. |
| Wk. 10 | Monday  | October 30 | **Track-It Packet #3 due in class (assignments & hours should be finished Fri 10/27)**  
Writing LA: Ray Bradbury “The Pedestrian” and Mary Helen Ponce “Las Vistas”  
COURSE WEBSITE: Gerald Haslam “Upstream” |
| Wednesday | November 1 | **COURSE WEBSITE:** Prentice Mulford “Justifiable Fiction” and Mark Twain “Jack Slade, Desperado” (From *Roughing It*, chap. 9-11)  
**Writing LA:** Walter Mosley from Devil in a Blue Dress  
In class: prep lecture on *Woman Warrior* |
| Wk. 11 | Monday  | November 6 | **Short story paper due**  
Maxine Hong Kingston, *The Woman Warrior*, Chapters 1-2 |
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| Maxine Hong Kingston, *The Woman Warrior*, Chapter 3  
*RWL*: Ch. 8 Writing a Literary Research Paper (READ p. 130-146, skim and note for future reference 146-165)  
In class: novel paper assigned |
| **Wk. 12**            |                                                                                      |
| **Monday**            | **November 13**                                                                     |
| Maxine Hong Kingston, *The Woman Warrior*, Chapters 4-5  
In class: Have novel paper thesis ready for workshopping |
| **Wednesday**         | **November 15**                                                                      |
| Any final discussion on *The Woman Warrior* and novel paper questions necessary  
Sam Shepard, *True West*, Act One  
In class: Introduction to Drama  
**Note:** complete Track-It Packet #4 activities and hours by this Friday 11/17; TP#5 assigned |
| **Friday 11/17**       | **LAST DAY TO DROP WITH A “W”**                                                     |
| **Wk. 13**            |                                                                                      |
| **Monday**            | **November 20**                                                                      |
| Novel paper with secondary source due  
Track-it Packet #4 due in class (Activities & hours should be complete by Fri 11/17)  
*RWL*: Writing About Plays, p. 111-114  
Sam Shepard, *True West*, Act Two  
In class: assign Drama Paper |
| **Wk. 14**            |                                                                                      |
| **Mon. Nov. 27**      | Luis Valdez, Zoot Suit Act One                                                       |
| **Wed. Nov. 29**      | Luis Valdez, Zoot Suit Act Two                                                       |
| **Wk. 15**            |                                                                                      |
| **Mon. Dec. 4**       | Zoot Suit film and film discussion                                                   |
| **Wednesday**         | **Dec. 6**                                                                           |
| Drama Paper Due  
Track-it Packet #5 due (Week 14 and 15 activities with final WebAdvisor hours)  
*RWL*: Pages 66-68  
In class: Luis Omar Salinas “My Fifty-Plus Years Celebrate Spring,”  
Course Overview and Final Exam Review  
Come prepared to discuss literary themes, images & metaphor of California; also, discussion about final; essay structure for exams (last day of final review)  
The essay portion of the final exam will be given out in class so you can prepare for it ahead of time and bring a single page outline to the final exam. |
| **FINALS WEEK**       |                                                                                      |
| Finals Week is Friday, December 8 – Thursday, December 14 |
| **W E D .**           | **Dec. 13**                                                                          |
| Final Exam: 11 a.m. – 1:30 p.m.  
(Short Answer Identification Passages and an Essay)  
This is the exam time listed in the schedule of classes. You must take the exam at this time. Do not plan to leave early for the summer or anything else! Grades will be posted on WebAdvisor June 13 at midnight. |