

LINFIELD COLLEGE

INQS 125-02: FROM THE BEATS TO THE BEATLES, 4 CR

TTH 12:45-2:25 PM, DAY, 102

PROFESSOR JOE WILKINS, DAY 319, TTH 2:30 – 4:00, F 2:00 – 3:30 PM

503-883-2696, JWILKINS@LINFIELD.EDU

TEACHING ASSISTANT SAMMI HILTON, DAY 321, W 11:00 AM – 12:30 PM

951-818-2823, SAHILTON@LINFIELD.EDU

Our Goals, Our Topic, Our Method

This is the most important class you'll ever take. Everything else you do in your academic, professional, and civic careers depends on this class. Don't believe me? Studies show the number one indicator of success in college is being able to read and comprehend complex written material; from biology to business finance, professors of upper-level courses say critical thinking is the primary ability students need to excel in their majors; across the board, employees of Fortune 500 companies report that they spend over half of each and every day writing; and philosopher Mark Slouka calls humanities courses like inquiry seminar the "delivery mechanism for what we call democratic values," the avenue for becoming reasonable, informed, and contributing citizens of our nation.

Reading, thinking, and writing—that's exactly what we're going to be learning and practicing here in INQS 125-02: From the Beats to the Beatles. And we'll do so by taking a look at the history and literature surrounding a number of important social movements of the 1960s. The hope here is that in considering an actual subject of scholarly conversation—and believe me, there are all kinds of continuing scholarly debates concerning the 1960s!—you might find your own original questions to read about and research, to think on and ponder, and, eventually, to answer in your own written work.

As you can no doubt intuit, I take our work here very seriously, and I expect you to take it seriously, too. And if you do, if you work hard outside of class and come to class ready to share and engage with one another, I have no doubt you will meet the goals outlined for all Linfield College inquiry seminars:

The overarching goal of the Inquiry Seminar is to introduce our students to the practices of inquiry, which form the foundation for the intellectual communities of the academy and the larger society. We believe this introduction is best accomplished by creating opportunities to conduct real inquiry within the classroom. We also recognize that the Inquiry Seminar is a beginning and that students will continue to develop and refine the skills and habits of inquiry across courses and disciplines during their four years of study.

- *Our students will frame key questions important to their own inquiry and to the understanding of a particular area of knowledge about which there is room for interpretation, ambiguity, and/or debate.*
- *Our students will discuss, draft, compose, and reconsider answers to such questions in ways appropriate to the field and compelling to an intended audience.*
- *Our students will engage and incorporate the voices of others to support their own learning and argumentation. In doing so, they will conduct research using library resources cited according to the ethical expectations of their academic community.*
- *Our students will self-consciously and self-critically reflect on their own ways of thinking.*
- *Our students will undertake all of these tasks, both as speakers and writers, using standard American English.*

Grading

I don't believe in busywork or quizzes or anything not designed to lead to deep, transformative learning. All our work this semester will be oriented toward helping you engage the material and meet the goals stated above.

The grade breakdown is as follows:

Course Component	Percentage of Grade
Reading Responses/Questions-at-Issue	15%
Analysis Essays (2)	25%
Synthesis Essay	20%
Narrative Essay	15%
Participation	15%
Discussion Reflections	10%

The grading scale is as follows: 100-90 is an A, 89-80 is a B, 79-70 is a C, and anything below a 70 is failing. I will hand out grade reports at mid-term and a week or two before the end of the semester.

Reading Responses

Noted author Joan Didion once remarked, "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means." There is indeed a symbiotic relationship between writing and thinking. As we read and think and question and finally put our thoughts to paper, our ideas become broader, deeper, more focused, more open, more complex—in a word—truer.

So, to help you think through the texts we're reading, you'll write a number of questions-at-issue and reading responses (see the rubric attached here for more). You'll post your questions by 6:00 pm and your responses by midnight to Blackboard on the day before class, and we'll use both as springboards for the next day's discussion. Though it means more printing, please remember to bring a hard copy of your question (on a note card) or response (printed out) to class to refer to and hand in after discussion as well.

Your questions-at-issue should be robust, open-ended, analytical questions, the kind that might lead to a thesis statement. Your reading responses should be informal essays in which you bring up a question- or questions-at-issue and then try out some possible answers. Both your questions and your responses—as long as you put in time, thought, and energy—will lead you to ideas and insights that you can then use to build your more formal papers.

Essays

This is a college writing course, and we'll be doing lots of writing! We will write four formal essays: two analyses, a synthesis, and narrative. As we begin work on each essay, I will hand out a rubric that explains the requirements of each and will guide you in crafting your work. Note that the planning, writing, and revising of these essays is the primary way we learn in this class. You don't show me how much you've learned by writing essays, you learn by writing essays. As such, to be successful you'll have to plan carefully and be critically engaged throughout the writing process—from initial invention to final editing. And since I truly believe writing is a process, if you turn in your essays completed and on-time, you are allowed one rewrite for every essay (save the last one, which will be turned in on our final exam day).

Participation

This course is designed as a seminar, where your conversation is what drives not just your but *our* learning. For the very course to be successful then, every single one of us must be engaged. Now, this doesn't mean you have to raise your hand more than everyone else, but it does mean you must take an active role in all class activities. It also means you must comport yourself in a manner that encourages engagement and open conversation; in other words, your attitude matters: arrogance, laziness, mean-spiritedness, and the like have no place in this classroom. Not only will choosing to be gracious, engaged, and compassionate allow you to do better in the class, but it will also help you just generally enjoy life more. Further, we'll be dealing with issues both political and personal, so it is vital we understand this classroom as a space where all of us might risk honest expression; we will take each other's ideas seriously, and even if we disagree with one another, we will remember that we

are all after the same thing: a deeper understanding of the 1960s and the development of our skills as critical thinkers, readers, and writers.

Twice a semester, I will score your participation according to the rubric attached here. You will score yourself at the same time, using the same rubric and justifying your scores in a short reflection. These two scores will be averaged as your participation grade.

Remember: what you put in is what you get out. If you're not working hard or not paying attention, you're missing out!

Discussion Reflection

Studies show that those with a deep understanding of a particular field or process are often those who can get above their own thinking, who reflect on what they have learned, what questions they have, and what it all might mean. Accordingly, at the end of each formal class discussion I will ask you to write a short reflection (at least one but not more than three paragraphs) that ponders what you learned in the day's discussion, how your views have deepened or changed, what questions you're taking away, etc. Though these reflections are informal, I expect you to be specific and thoughtful. Discussion reflections are graded check-plus, check, or check-minus.

Attendance

Attendance and timeliness are paramount in a seminar-style classroom. If you're not here, or are perpetually late, you can't fully engage our conversation—and so fail yourself and everyone else who's counting on your insights and ideas. For every unexcused absence after the first, your final grade will drop by 3%; a tardy will count against you at the rate of a half absence. Do the math: to be successful in this course your attendance and punctuality must be sterling. What's more: if you do miss class, you are responsible for knowing before the next class what you missed and what work is due. And ask another student, not me, as your peers will no doubt be more understanding.

Up to four absences may be excused. For an absence to be excused, you must provide me a clear, compelling reason for missing class and meet with me at least a class period in advance (in the case of sickness or emergency, contact me as soon as you are able). However, once you're over the limit, no matter the reason, all absences will be unexcused. And please note that this policy includes all absences related to athletics and co-curricular activities. (Which means if you leave it to a coach or an advisor to contact me, you'll be out of luck. Take care of your own business!)

Though this attendance policy is strict, it is born of much experience with what it takes to facilitate a successful seminar. Yet this policy isn't only about penalties: if you maintain perfect attendance and timeliness beyond excused absences, I will raise your final course grade by one grade level (i.e. from a B- to a B).

Extra Credit

Though the surest way to earn the grade you want in this class is to set aside a good number of hours a week to read and write, extra credit is available for attending and writing thoughtful 300-word responses to any of this semester's PLACE events; you can find the full list here: <http://www.linfield.edu/place/events.html>. Do note that Blake Slonecker's lecture on April 2 in TJ Day 222 at 4:30 pm is a required class day (though writing a response will also count as extra credit!)

Required Texts

- Birkenstein, Cathy and Gerald Graff. *They Say / I Say: The Moves That Matter in Academic Writing*, 3rd Edition. New York: W. W. Norton, 2014.
- Bloom, Alexander and Wini Breines, eds. *"Takin' It to the Streets": A Sixties Reader*, 3rd Edition. New York: Oxford University Press, 2011.
- Charters, Ann, ed. *The Portable Sixties Reader*. New York: Penguin Group, 2003.

Foster, Thomas C. *How to Read Literature Like a Professor, Revised Edition*. New York: Harper Perennial, 2014.

Lunsford, Andrea A. *Easy Writer: A Pocket Reference, 5th Edition*. New York: Bedford St. Martin's Press, 2014.

Office Hours

I will not be available for extended questions directly before or after class, but I highly encourage you to come by my office. Bring ideas, questions, what have you—I'm always happy to talk! My office hours are TTH 2:30-4:00 pm and Friday 2:00-3:30 p.m. All other times are by appointment.

Email

Beyond class meetings, Linfield email will serve as our primary mode of communication. I expect you to keep your account in good working order and to check it regularly; I also expect you to reply within twenty-four hours to any email requests. I promise to do the same. Contact me at jwilkins@linfield.edu.

Requirements for Final Assignments

All formal essays must utilize standard MLA formatting and include an MLA works cited page. See *Easy Writer* page 253-254 for more.

Late Assignments

If for any reason an assignment is not printed and ready to turn in at the beginning of class on the due date, it is your responsibility to speak with me that day about turning in the assignment at a later date, with only the loss of a letter grade. If you do not speak with me, the assignment will go in the gradebook as a zero. Under extreme circumstances, and with at least a class period of prior notice, an extension may be granted. Note, however, that no more than one extension will ever be granted to the same student.

Appealing a Grade

I will not discuss a major grade immediately after you receive it. If you disagree with a grade, please wait at least twenty-four hours from when you received the grade before contacting me to arrange a time to bring all relevant materials to my office. I will review the materials and decide if the grade should be changed. I will not review a grade more than two weeks after it has been given.

Statement on the Environment

Here at Linfield, we're going green as a college. I hope you're going green in your daily lives as well. However, studies continue to show that we read more carefully, critically, and deeply on the printed page, which means to facilitate the kind of conversations and critical engagement we're hoping to, we will all be doing quite a bit of printing in this class. Here are a few things to remember as you print: (1) Print wisely. It's okay to print when you need to, but make sure you need to! (2) Feel free to use printed-on-one-side-already paper and/or 1 line spacing for reading responses and all of your personal drafts. And (3) Never throw paper away! Find a recycling bin and drop it in there. Single space!

Disability Statement from the Linfield College Handbook

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562). We also encourage students to communicate with faculty about their accommodations.

Some Notes on Plagiarism

No less a writer than T. S. Eliot admits that all writers steal ideas, patterns of syntax, images, and certain words from other writers. However, at the end of the day, your writing must still be your own. If it is not, if you choose to engage in any of the behaviors outlined below, you will face dire consequences—among them, the loss of

your own integrity as a writer and scholar.

In this class we will adhere to the college policy on academic honesty, as published in the Linfield College Course Catalog: "Linfield College operates under the assumption that all students are honest and ethical in the way they conduct their personal and scholastic lives. Academic work is evaluated on the assumption that the work presented is the student's own, unless designated otherwise. Anything less is unacceptable and is considered a violation of academic integrity. Furthermore, a breach of academic integrity will have concrete consequences that may include failing a particular course or even dismissal from the college.

"Violations of academic integrity include but are not limited to the following:

Cheating: Using or attempting to use unauthorized sources, materials, information, or study aids in any submitted academic work.

Plagiarism: Submission of academic work that includes material copied or paraphrased from published or unpublished sources without proper documentation. This includes self-plagiarism, the submission of work created by the student for another class unless he or she receives consent from both instructors.

Fabrication: Deliberate falsification or invention of any information, data, or citation in academic work.

Facilitating Academic Dishonesty: Knowingly helping or attempting to help another to violate the college's policy on academic integrity."

