

## SYLLABUS SPRING 2011

### CLARENDON COLLEGE

Division of Liberal Arts

Course Name: ENGL 1302 - English Composition II

Classroom Location: Pampa High School

Instructor: Pam Morlan Mitchell

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**COURSE DESCRIPTION:** A study of principles of writing through analysis of sentence structure, paragraph organization, and theme development. Includes analysis of model paragraphs and essays, essay writing, assigned library reading, and individual conferences. Prerequisite: ENGL 1301

**COURSE PURPOSE:** English Composition II partially satisfies the requirements for the Associate degree at Clarendon College and is designed for transfer to a senior college.

**COURSE VALUE:** Ability to communicate across the curriculum; ability to interpret what is read and to accept or reject ideas projected from that reading; designed to fulfill the requirements of the core curriculum.

### REQUIRED INSTRUCTIONAL MATERIALS:

Primary text: Shea, Scanlon, Aufses. *The Language of Composition: Reading, Writing, Rhetoric*. Boston: Bedford/St. Martins, 2007.

ISBN-13: 978-0-312-45094-6

Other supplies: three-ring binder, 3-subject spiral, address book or 1-inch binder with alphabetical tabs for Rhetorical and Figurative Language Terminology, 8 tab dividers, sticky notes, highlighters, pens/pencils/map pencils, spiral bound large index cards.

### METHODS OF INSTRUCTION:

Lecture, class discussion, group projects, presentations, peer review, readings, internet

### COURSE OBJECTIVES:

Purpose:

- To read widely and reflect on reading through extensive discussion, writing, and rewriting
- To write, especially in persuasive, analytical, and expository forms on a variety of subjects, such as personal experience, current events, and popular culture
- To use close reading of parts of a text to analyze and understand the meaning of the whole text
- To develop clarity, complexity, self-awareness, flexibility, effectiveness, and confidence in student writing
- To develop awareness of the composing process, especially the exploration of ideas, the consideration of writing strategies, and an understanding of the value of revision
- To study the English Language, especially differences between oral and written discourse, formal and informal language usage, and historical variations in speech and writing

- To develop a comprehensive overview of the major movements of American Literature from Puritan time through the 21<sup>st</sup> century through a chronological approach

Students will:

- Present, analyze, and evaluate persuasive oral presentations with a focus on rhetorical techniques
- Read and analyze major American literary and cultural types, genres, characters and traditions as well as printed informational texts
- Understand the variety and range of written communication forms and strategies while developing their own persuasive and expository writing skills
- Access, analyze, evaluate, synthesize, and organize information from a variety of sources into a documented paper dealing with questions, problem or issue
- Be able to identify purpose, tone, thesis, and audience
- Distinguish author's rhetorical purpose
- Distinguish main ideas from supporting details
- Infer from implications
- Discern specific organizational patterns, find multiple meanings, and derive meaning from context
- Understand satire and irony

**GRADING POLICIES:** Assessment of work completed in English Composition I will most often be done by using an appropriate rubric. Rubrics will be made available to students prior to beginning an assignment. Objective tests will be graded on a 100 point scale. Assignments should be turned in on time. Late work will only be accepted due to special circumstances or unforeseen catastrophes at the discretion of the teacher. It is the student's responsibility to initiate a discussion of such situations, and the teacher may choose to grant an extension.

**GRADING CATEGORIES:**

Tests (Includes major essays, literary reference books, portfolio projects, allusion project, and presentation)	60%
Daily work (Includes class discussions, reading response journals, timed writings, quizzes and regular work)	40%

The final semester grades will be figured as set in the current catalog:

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

**GENERAL RULES AND PROCEDURES:**

1. Turn in all work on time.
2. Cheating will not be tolerated.
3. Cooperate. Anticipate. Participate.
4. Make eye contact when you speak or are being spoken to. Show confidence in yourself and respect for the other person.
5. When the tardy bell rings, be ready to start class. Punctuality is one of life's easiest lessons. It shows respect.
6. Come to class prepared with all necessary material.
7. Do not disrupt or inhibit the process of learning in any way.

8. Do not use any electrical devices in the classroom unless I have otherwise cleared use for the day.
9. Do not talk while I am instructing. This means no uninvited talking. Opinions are wanted; it is learning and when not to, how and how not to talk that can make you successful.

Plagiarism is the using, stating, offering, or reporting as one's own, and idea, expression, or production of another person without proper credit.

Disciplinary action for cheating in a course is at the discretion of the individual instructor. The instructor of that course will file a report with the Dean of Students when a student is caught cheating in the course. This report shall include the course, instructor, student's name, and the type of cheating involved. Students who are reported to the Dean of Students more than once shall be disciplined by the Dean. The Dean will notify all involved parties within fourteen days of any action taken.

#### **AMERICANS WITH DISABILITY ACT STATEMENT:**

Clarendon College provides reasonable accommodations for persons with temporary or permanent disabilities. Students who require special accommodations should notify the Office of Student Services (806-874-3571 or 800-687-9737).

#### **DROPPING A COURSE:**

Students who are unable to complete this course, or who are unable to complete the course with a passing grade, may drop the course and receive a W on their transcripts. Withdrawal from a course is a formal procedure that the student must initiate. If the procedure is not followed, an F will be recorded on the transcript. A student is permitted to drop a course if he/she obtains an official drop slip from the office and has the instructor sign the slip before the 12<sup>th</sup> class week.

#### **TENTATIVE COURSE SCHEDULE/OUTLINE:**

##### **Unit 1 (Two Weeks) – Transcendental Thought**

Unit 1's chief purpose is to develop students' abilities to analyze how writers/speakers employ language strategies and devices to achieve a purpose and emphasize the close reading skills necessary to effectively carry out that analysis. It is also hoped that this unit will help students develop into discerning citizens, more aware of how they are targeted as an audience by writers/speakers employing language to persuade and/or influence them.

The bulk of the activities or lessons in this unit assist students in practicing not only their close reading skills but also in developing a sophistication in how to organize an essay analyzing the language writers/speakers use to achieve a purpose. The writing component will be expanded to include extended definition, personal reflective pieces, and the development of responsible argument---in several different genres. Students will analyze the selections below and extend their own writing portfolios by writing in all of the above modes. Students will also "copy" Thoreau in the development of their own reflective journals.

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## Unit 2 (Three Weeks) – Persuasion / Claims / Argument

Although argument has been discussed throughout the year, we begin this unit with an examination of the Toulmin argument, the Rogerian argument, and the classical argument. Terms/concepts taught are Aristotle's four causes, ethos, pathos, logos, induction, deduction, kinds of introductions, confirmation, refutation, warrants, and the psychology of structure. Logical fallacies are included in this unit and are categorized as they relate to logos, ethos, and pathos. Articles from various published sources are examined and the types of appeals are analyzed in class. Students take an objective test to demonstrate an understanding of basic terms related to various types of argument and support.

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## Unit 3 (Three Weeks) - Psychological Divisions in Interpreting The American Character:

### Deconstructing the Fallacy

The main focus of this unit is the “voice” of “hunger” in presenting the dichotomy between the “Haves” and the “Have Nots” in American history and all possible interpretations of what the terms imply. The students will explore all avenues of presenting the “argument” on any side of the issue. Humor, satire, memoir, fiction, letters, and speeches will be avenues for students to study the relative power of all of the genres in presenting a specific point of view. Students will explore the language and the modes of the “alienated” writer and will evaluate the relative power of writers they have chosen from their independent research. They will explore the gaps among Idealism, Reform, and Rebellion in their study of “important” writers who attempt to “define” certain beliefs or directions. This unit will rely on *The Things They Carried* by Tim O’Brien as the primary work of fiction. A synthesis research project will ensue on the Vietnam and 1960’s era.

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## Unit 4 (Three Weeks) – The Art of Oratory

Students will research a controversial social issue, write a documented (MLA) paper and present a speech based on their research. Such topics as **purpose**, **audience**, **tone**, and **structure** are discussed as well as such aspects of public speaking as **rate**, **projection**, **inflection**, **posture**, and **body language**. Students must incorporate case history/case study (pathos), statistical/historical evidence (logos), and authoritative statement (ethos) into their speech. We read aloud and analyze the style of several **famous speeches** such as John F. Kennedy's inaugural speech, Abraham Lincoln's Gettysburg Address, Winston Churchill's "We Shall Fight on the Beaches.. " speech, Frederick Douglass's "What the Black Man Wants." and Dr. Martin Luther King's "I Have a Dream" speech. Students quickly perceive the cadence and euphony achieved by **repetition** and **parallelism** in these speeches and many successfully incorporate these techniques into their own presentations.

Students will review **proper research venues** and **MLA format**. As students work to prepare their speeches, they will also work to approach **argument** in a variety of ways while considering **purpose** and audience. Exercises from Lester Faigley’s *Picturing Texts* and S. Morris Engel’s *With Good Reason: An Introduction to Informal Fallacies* are done in class.

Nonfiction texts for discussion and analysis begin with: “Beauty and the Beast of Advertising” by Jean Kilbourne, “With These Words I Can Sell You Anything” by William Lutz, “Sex, Lies, and Advertising” by Gloria Steinem, and “What Advertising Isn’t” by John O’Toole. Visual texts include Coca-Cola’s advertisement “America.”

Taking a look at the business of advertising is an effective way to begin the unit. Later, students will work with the following photographs: Nick Ut’s “Children Fleeing a Napalm Strike, Vietnam, 1972,” Frank Fournier’s “Omayra Sanchez, Columbia, 1985,” and Mark Peterson’s “Image of Homelessness.”

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### **Unit 5 (Two Weeks) – Writing in the Age of the Image**

This unit, based on the chapter of the same name in Donald and Christine McQuade’s *Seeing Writing*, explores the **connection between words and images** while preparing students for the new synthesis essay on the 2007 exam. Selections from the chapter include: “On Television” by Robert Pinsky, “The Liberal Arts in an Age of Info-Glut” by Todd Gitlin, “Since When Did *USA Today* Become the National Design Ideal?” by Michael Rock, and “The Fate of the Book” by Sven Birkerts. Visual components include selections from *Love for Sale: The Words and Pictures of Barbara Kruger*, Andrew Savulich’s news photographs, Alfred Leslie’s painting *Television Moon*, an episode of *The Simpsons*, a copy of *USA Today*, selections from David Carson’s *The End of Print*. Students write a persuasive essay based on an AP prompt involving the cancellation of a church meeting because of the Super Bowl.

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### **Unit 6 (One Week) – Shattered Dreams and the Confessional Self: A Threat to Idealism and The American Dream**

In this unit students will analyze tone, diction and imagery from a selected section. They will build on a reflection piece where they identify their intentional use of tone, diction and imagery to produce an intended effect and also explain their choices. Students will explore the memories they carry in preparation for writing The College Essay. They will adopt and develop a voice appropriate for a letter of application to a social organization or college, communicating their distinct individual persona while using formal language and tone. In addition they will write a 500 word essay on two things students carry.

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### **Unit 7 (Two Weeks) – End of the Year Reflective, Synthesis Project**

For this culminating unit, students may work alone or with one partner to create a visual such as a poster, tri-fold, or mobile that compares and contrasts all of the major works read this year. These projects should show exceptional detail and a thorough understanding of the works and present the comparison/contrast information in a creative manner. Students may explore **theme, symbolism, style, historical significance, characterization**, etc. As part of the assignment, students are expected to present their projects.

## **Strategies for Success**

## **Reading Assignments**

Students will read literature of literary merit from a wide range of historical periods and genres. Students will analyze imaginative writings whose quality makes them superior to ordinary run of printed matter. Students will also analyze works of significant contribution to rhetorical and argumentative thought. Through intense study students will develop the critical reading, language, and thinking skills necessary for interpreting complex literature and related analytical essays and commentary. These skills include an understanding of detail, diction, figurative language, imagery, organization, point of view, syntax, and tone.

## **Reading Response Journal**

Students will be expected to keep a reading response journal to document their personal encounters with each literary work and daily discussion. This will serve as an ongoing encounter of their reactions to the literature and controversial issues analyzed in class. Sometimes students will complete journals for entire pieces of literary art and other times provide personal commentary on excerpts of major works. There will be time provided both in and out of class to maintain these journals. These journals will provide prompts for Socratic Seminar and other group discussions. Active participation in these discussions will not only be a major portion of the unit grade, but more importantly enhance understanding of literary works, underlying issues of the human condition and cultural themes. As the year progresses student responses will be expected to be presented with proper usage of literary/rhetorical terms and devices. To further assist in this development, students will keep a personal literary resource book which will alphabetically denote literary terms, provide a working definition, cite an example from the works read inside or outside the classroom, and contain a brief explanation to prove understanding or significance in the piece cited.

## **Guidelines for Reading Response Journals**

### *Section 1: General Response*

As students read and participate in class discussions they will write personal responses to the work. Students should:

- State their feelings, thoughts, reactions, and questions about situations, characters, ideas, actions, settings, and details.
- Include interesting quotes based on the setting, conflict, characterization, climax, and theme of the book. Make sure to put the page number for easy reference later.
- Relate plot, characters, and setting to personal experiences or to people they know – in life or literature.
- Commentary of rhetorical strategies and language used versus audience appropriateness

Students may use colloquial, everyday language. The goal is to make notes about points in the essay/story/novel/play/poem that they deem important, interesting, sad, funny, confusing, etc. Engaging with the text will allow them to recall aspects of the literary piece when needed for future compositions, assessments, and discussions. These journals will be periodically taken up for a grade. The goal is to comment on reaction not to merely paraphrase or summarize the events of the reading assignment.

### *Section 2: Quotes / Visual Understanding*

Each week, students will informally respond to a selected quote from an author from the

American Literature Canon, as well as quotes from current journals, magazines, newspapers, and any other form of media. This includes artwork, images, and the occasional video clip or television commercial. Notably, these will be used to generate class discussions.

### *Section 3 (Homework): Word Du Jour*

The Word Du Jour is powered by *The Princeton Review*. Students can easily access this word from <http://www.worddujour.com>. They will need to include all of the following information for each entry:

1. The Word of the Day
2. Part of Speech
3. Definition
4. Two Synonyms
5. Copy one of the Sample Sentences (two are provided)
6. An Original Sentence that contains the Word of the Day

### **Portfolio Projects**

At the beginning of each unit students will be provided with a list of projects to be completed during the cycle based upon themes from the major works reviewed during each six weeks period. Project options will include a variety of styles and methods to increase opportunities in areas of interests and meet the unique learning style of each student while providing for a creative outlet. Portfolio activities will include items in the areas of writing and research skills, art, technical design and oral presentation. A minimum of two items must be chosen per unit. Once choice must always be writing based. Student lists of options will vary from ten to fifteen ideas providing students with some control of their learning environment. All students will participate in an oral presentation of one of their projects during the year. During the course of the year at least two of the chosen activities must connect literature and technology. Well rounded students not only write well, but speak well. The ability to utilize technological advances to create visual products has become a necessity of today's society.

### **Allusion Project**

To prepare for their future academic success students will complete an Allusion project that will last the full scope of this academic year. This will serve as a refresher of both Biblical and Mythical Allusions found in literature and pop culture. Students will analyze a new allusion each week. This will serve as a major test grade. Further details will be handed out separately from this syllabus.

Various other projects will be completed throughout the year.

### **Writing Assignments**

Students will write expository, analytical, and argumentative essays as well as creative writing selections that proceed through several stages of the writing process: prewriting, drafting, revising, and editing. The course will effectively use peer review as well as in class writing workshops which will devote several days to small group and teacher led discussions.

The prewriting, drafting, revising, and editing stages include the following: brainstorming, selecting a thesis, identifying purpose and audience, selecting an appropriate rubric, developing and organizing patterns of evidence, preparing and outline, writing the first

draft, conferring with the teacher for feedback, reading and writing the first draft, reinforcing the introduction and conclusion, reading and revising again after peer or teacher feedback, restructuring or deleting sentences and words to reinforce tone and style, and proofreading for grammatical errors. Throughout the writing process the teacher will assess the writer's progress and offer constructive suggestions.

### **Writing Assignments—Critical ( Argumentative, Synthesis, and Rhetorical)**

Each student will write several short critical papers, explicating essay, speech, and journal entries, and performing a close reading of novels, including one that is research-based. I will be more specific on what I expect from these critical assignments later on, but in general each paper will use specific and well-chosen evidence to articulate an argument. Specifically, these critical essays are based on close textual analysis of structure, style (figurative language, imagery, symbolism, tone), and social/historical values. These critical papers must be typed, double-spaced, and proofread (especially spell-checked) and will be approximately two-to-three double-spaced pages, with the research-based paper around five-to-six pages. I will require a rough draft for papers. Most writing assignments will be workshopped during class.

### **Writing Assignments—Creative**

Students will be asked to write creative assignments— poems, speeches, drama, and short stories that take on the rhetorical forms and styles of the literature being studying. These will not be graded on aesthetic criteria; rather, for the student's knowledge and application of appropriate structures and styles as outlined within the assignment's parameters; that is, the student's capacity to understand, then apply the techniques of art used in literature. These techniques include structure, theme, and style (diction, syntax, figurative language, symbolism, and tone). Although these assignments might begin in class, students will be expected to type and proofread the finished product before handing it in. All writing and revising drafts must accompany the final draft.

### **In-class Writing, Quizzes and Exams**

On occasion there will be an essay examination that asks students to synthesize their understanding of current works being reviewed. These exams are to help students respond to literary questions. Students will be asked to free-write their responses to the reading on a regular basis. (Please refer to information above regarding the Reading Response Journal) This design will enhance student performance on the AP exam in May.

Quizzes will not be announced ahead of time. Reading quizzes will always be given the first five minutes of class; if students come in late, they will not be allowed to take the quiz. Questions on reading quizzes will be straightforward and simple as long as you've done the required reading.

An in-class timed writing will be given on a regular basis. These will consist of writing prompts from past AP exams, as well as responses to assigned readings and current events in the local, national, and global news. All in-class essays are hand written in black ink and simulate the AP exam experience. When essays are revised and rewritten

beyond the initial in-class “rough draft” and are reviewed, edited, and reflected upon by the teacher and/or peers, they must be typed and in accordance with MLA format.

**Required Outside Reading**

Students will be given outside reading assignments designed to prepare them for class discussion. The outside reading process provides a framework which allows students to succeed on numerous levels. This process will enhance reading and comprehension skills while also enhancing thinking, writing, vocabulary, literary awareness, and responsibility.

**Vocabulary**

- Students will develop and enhance their vocabulary through reading and systematic word study.
- Vocabulary words from literary pieces and literary terminology. This must include the ability to define, identify, and discuss the effect or purpose of the literary term/device.
- Vocabulary words from SAT lists.
- Study of Greek, Latin, and Anglo-Saxon prefixes, suffixes, and word roots.

**ACKNOWLEDGEMENT**

I, \_\_\_\_\_, hereby acknowledge that I have read and understand the policies in Pam Morlan Mitchell’s English Composition I class. Furthermore, I have been given a copy of the syllabus to keep and use as a reference.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_