

# English 1302: Composition II

## Syllabus/Policies

### Spring 2017

**Instructor:** Ms. Mollie Moore  
**E-mail:** mmoore@southplainscollege.edu

**Office:** Communications 102  
**Office Phone:** 806-716-2444

**Class Meetings:**  
1302.015 // TR 9:30-10:45 AM // CM 121

**Office Hours:**  
**MW:** 11 AM-12 PM & 1-2 PM  
**TR:** 1-2 PM  
**F:** 8:30 AM-11:30 AM

#### **Required Text:**

Delbanco, Nicholas, and Alan Cheuse, editors. *Literature: Craft & Voice*. 2<sup>nd</sup> ed., McGraw-Hill, 2012. ISBN: 9780073384924

#### **Required Materials:**

Paper (loose leaf), a pen/pencil for every class meeting for daily work/quizzes

Notebook (spiral) for notes, etc.

Flash/Thumb/Web-based drive to store each of your typed assignments for this course (something other than your computer). \*Save often to avoid heartache later: “My computer crashed with my assignment on it, so I had to start over, and that’s why my paper is late,” is not an acceptable excuse. Save your work in numerous places, and save it frequently.\*

#### **Course Description:**

This course is a continuation of English 1301 which includes an introduction to literature and collateral readings. It also teaches students how to write a college-level research paper.

#### **Scope/Purpose:**

English 1302 continues the purpose of English 1301: to help students to think well by helping them to write well. Unlike English 1301, English 1302 has a two-fold purpose: it encourages critical thinking by introducing the students to imaginative literature, to the modes of artistic thought, and to the critical responses appropriate to these modes of thought.

#### **Requirements:**

1. Students will read numerous short stories and poems, will participate in class discussions of the readings, and will be tested over their understanding of the readings through quizzes, examinations, and/or written assignments.
2. Students will complete one or more written assignments which may include, but not be limited to, one multi-source research paper, two or more shorter papers (summary, synthesis, critique, explication), or a series of research questions or projects.
3. Individual instructors may also require major examinations over the readings or any part of the course content.
4. Individual instructors may occasionally use film, stage productions, or other art forms to support the text, in which case students may also be tested over their understanding of content or of differences between the written text and the alternate presentation of that text.

## Goals/Objectives:

By the end of the course, a student should have written a multiple source paper and at least two analytical papers in MLA style which demonstrate the ability:

- to practice and refine the skills of expository and argumentative writing already developed in English 1301;
- to understand the major elements of literature as these are highlighted by the instructor;
- to apply critical thinking to the study of literature and to write essays which demonstrate that critical thinking, such as summary, paraphrase, synthesis, and single-source assignments;
- to use a library for research purposes; to research and write an accurately documented paper.

## Grades:

Fiction Card Reports	10%
Poetry Card Reports	10%
Essay #1	10%
Essay #2 R. Draft Exam	5%
Essay #2	15%
R.P. Outline Exam	5%
R.P. Rough Draft Exam	10%
Research Paper Final copy	25%
Final	10%
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Total	100%

## Grading Scale:

A (Superior):	100-90%
B (Good):	89-80%
C (Average):	79-70%
D (Poor):	69-60%
F (Unacceptable):	59-50%

## Evaluation:

Essays and writing assignments will be evaluated according to the following general criteria:

- Use of the conventions of standard grammar.
- Use of the appropriate pattern of development for the assignment.
- Use of the principles of unity and coherence.
- Use of logical, factual arguments to advance a precise, concise, and sophisticated thesis that meets the intent of the assigned essay.

\* Specific assignment requirements will be posted to Blackboard and discussed in class.

\*\* All formal essays will be turned-in to Blackboard through the Turnitin Program. We will discuss this in class.

**Methods of Evaluation:** All assignments must be completed and turned in at the *beginning* of the class period identified on this syllabus unless otherwise noted. Major-assignment deadlines are **firm**. Failure to turn in an assignment on time can result in a grade of 0/F for the assignment. If you are absent, you are still responsible for turning in assignments on time, especially essays or essay components. In some cases, essays will be penalized for each day late, if the student discusses the situation with the instructor. More information will be given at a later date. Numerical grades are assigned for convenience in averaging grades only.

In addition to the scheduled essays and exams, announced and unannounced daily exercises/journals will be given throughout the semester. There will be no make-ups for daily exercises. A student must be present to receive credit for these daily grades.

**Evaluation Standards:** Essays and writing assignments will be evaluated according to the following criteria: (1) accuracy of content, (2) use of the conventions of standard grammar, (3) use of the appropriate method of development for the assignment, (4) use of the principles of unity and coherence, and (5) use of logical, factual arguments to advance the thesis of the assignment. Specific assignment requirements will be posted to Blackboard.

\*Note: In college, a “C” is an average paper; it does not have anything “wrong” with it; it fulfills the assignment; it simply does not move beyond the average.\*

### **Absence Policy:**

Any student who misses more than 4 class sessions (2 weeks) could be dropped with a grade of “X.” If the student is failing, due to poor work or missing assignments, the student could be assigned a grade of “F.” An absence is defined as failing to attend class, missing 15 or more minutes of class, or leaving class without the instructor’s approval. Whenever possible, students should let the instructor know about expected absences as soon as possible (before the class meeting if at all possible).

Additionally, a student accrues an absence each time he or she accumulates a total of three tardies. **A tardy is defined as being more than 10 minutes late OR leaving class for any reason during the designated class time.** PLEASE take care of any personal business between classes. It is considered impolite to leave a class while it is in session (even when doing group or individual work).

Because this is a student-oriented class, regular attendance is crucial to understanding. With each absence, your card report grades will be impacted. If you are not prepared for workshop assignments, you may be asked to leave class and will be given an absence. If you must be absent, be sure to check Blackboard and check with another class member for any changes in the syllabus so that you can be prepared for the next class meeting. You will still be responsible for the material you have missed and for the upcoming material for the next class. “I was absent, so I didn’t know that was due,” is not an acceptable excuse.

### **Professionalism and Preparedness:**

Being prepared means that the student has carefully read all required readings and completed any out-of-class writing assignments. All actions and words should reflect kindness and respect for both the instructor and all other students. Disruptive behavior is not restricted to behavioral issues alone; it can include interruptions from cell phones, iPods/mp3 players, sidebar conversations, or beeping watches. None of these behaviors is conducive to the environment we hope to promote this semester.

### **Contacting the Instructor:**

The best way to reach me is through email (given above). Although I cannot guarantee that I will respond to your messages right away, I do check my email frequently. Please realize that if you email me after 5 PM, I cannot guarantee a response that night. Weekend responses may be slower or delayed until the next school day. Your SPC email is considered an official form of communication between you and me, so it is extremely important that you check your SPC email regularly.

If you have any questions or concerns about the class or your performance in the class, please do not hesitate to set up an appointment with me during office hours or write an email to me. I would rather hear about your concerns early in the semester when we still have time to work together, rather than at the end of the class when it is too late for me to help you. Also, if you have any special accommodations please let me know of your needs as soon as possible.

After I hand back graded essays, you must wait 24 hours before you can discuss your grade with me. This time should be spent reading and processing my comments. I am happy to explain my comments and grading rubric and to answer any questions that you may have, but I require that all students let 24 hours pass before contacting me regarding essay grades.

### **Academic Integrity—Plagiarism/Cheating:**

“It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (*SPC General Catalog*, p. 23). "Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers" (*SPC General Catalog*, p. 23). Students should consult the *General Catalog* on p. 23 for the college's detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

### **Students with Disabilities:**

Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

### **Statement of Nondiscrimination:**

It is the policy of this instructor not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

### **Statement of Diversity:**

In this class, the instructor will establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

*\*This syllabus and schedule is subject to change at the instructor's discretion. Continued enrollment by the student in the course indicates that the student agrees and will abide by all policies set forth in this syllabus by the instructor.\**

# Class Schedule

## Week 1

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T 1/17: Introductions // Syllabus // Expectations

R 1/19: Continued Introductions // Syllabus // Expectations

## Week 2

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T 1/24: Explanation of Assignments // Critical Thinking, Reading, and Writing

- Chapter 1: Reading and Writing Today (2-19)
  - “San Francisco” by Amy Hempel (17)

R 1/26: Academic Reading and Writing about Literature

- Chapter 2: Writing from Reading (20-31)
  - “Rapture” by Anton Chekhov (21-22)
- Chapter 4: Writing Across the Curriculum (64-95)
  - “Stopping by Woods on a Snowy Evening” by Robert Frost
  - “The Garden of Love” by William Blake
- Card Report Assignment Sheets
- Essay #1 Assignment Sheet

## Week 3

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T 1/31: Crash Course on Elements of Fiction

- Chapter 3: Developing and Argument (32-63)
  - “Shirt” by Robert Pinsky (35)
- Chapter 6: Reading a Story for its Elements (138-151)
  - “A&P” by John Updike (141-145)
  - “The Story of an Hour” by Kate Chopin (150-151)
- Chapter 7: Writing About Fiction (160-185)

R 2/2: Plot & Character in Fiction

- “Araby” by James Joyce (199-203)
- “The Jilting of Granny Weatherall” by Katherine Anne Porter (260-266)
- Class will not meet in person on this day. You will have an online assignment to complete for attendance.

## Week 4

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T 2/7: Setting & Point of View in Fiction

- “The Cask of Amontillado” by Edgar Allan Poe (291-296)
- “A Rose for Emily” by William Faulkner (322-328)

R 2/9: Language, Tone, Style & Theme in Fiction

- “The Yellow Wallpaper” by Charlotte Perkins Gilman (363-372)
  - “Two Kinds” by Amy Tan (374-383)
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T 2/14: Symbolism & Regionalism in Fiction

- “The Things They Carried” by Tim O’Brien (424-438)
- “A Good Man Is Hard to Find” by Flannery O’Connor (492-501)

R 2/16: Fiction Card Reports Party

- Essay #1 DUE
- Fiction Card Reports DUE
- Essay #2 Assignment Sheet

T 2/21: Crash Course on Elements of Poetry

- Chapter 17: Reading a Poem in Its Elements (560-575)
  - “The Museum of Stones” by Carolyn Forché (563)
  - “My mistress’ eyes are nothing like the sun” by William Shakespeare (568)
  - “O my love’s like a red, red rose” by Robert Burns (570)
  - “Those Winter Sundays” by Robert Hayden (571)
  - “A Fragment” by Sappho (573)
  - “I Wandered Lonely As a Cloud” by William Wordsworth (575)
- Chapter 18: Writing About Poetry (582-604)

R 2/23: Words in Poetry

- “What the Living Do” by Marie Howe (628-632)
- “Ode on a Grecian Urn” by John Keats (632-635)
- “Dover Beach” by Matthew Arnold (642-643)
- “The Fish” by Elizabeth Bishop (647-650)

T 2/28: Voice in Poetry

- “After” by Stephen Dunn (664-667)
- “The Death of the Ball Turret Gunner” (668-670)
- “My Papa’s Waltz” by Theodore Roethke (670-672)
- “Daddy” by Sylvia Plath (680-684)
- “Richard Cory” by Edwin Arlington Robinson (701-703)

R 3/2: Imagery & Symbolism in Poetry

- “Tree” and “Button” by Jane Hirshfield (712-716)
  - “In a Station of the Metro” by Ezra Pound (719-720)
  - “The Red Wheelbarrow” by William Carlos Williams (722-724)
  - “Musee des Beaux Arts” by W. H. Auden (728-730)
  - “Songs of Innocence: The Chimney Sweeper” by William Blake (736-737)
  - “Songs of Experience: The Chimney Sweeper” by William Blake (738-739)
  - Research Paper Topics Sign Up OPEN
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T 3/7: Poetry Card Reports Party & Rough Draft Exam (meet in TC 101 computer lab!!!)

- Poetry Card Reports DUE
- Essay #2 Rough Draft Exam
- Research Paper Topics Sign Up CLOSED

R 3/9: Essay #2 Revision Workshop // MLA Workshop Session #1

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**T 3/14**

**SPRING BREAK**

**R 3/16**



T 3/21: Academic Research and Writing

- Essay #2 DUE
- Chapter 5: Writing the Research Paper (96-136)
  - “The Dream Keeper” by Langston Hughes (96 & 108)
  - “Harlem (Dream Deferred)” by Langston Hughes (108)
- Research Paper Assignment Sheet

R 3/23: Library Introduction and Instruction (meet in the library)

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T 3/28: Annotated Bibliography DUE

R 3/30: Research Paper Outline Exam (meet in the library computer lab)

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T 4/4: MLA Workshop Session #2 (meet in the library computer lab)

R 4/6: Research Paper Rough Draft Exam (meet in the library computer lab)

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T 4/11: Research Paper Peer Review

R 4/13: Research Paper Revision Workshop

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M 4/17: EASTER HOLIDAY

T 4/18: Make-Up Day // Research Paper Work Day

R 4/20: Research Paper Final Copy DUE

T 4/25: Crash Course on Elements of Drama

- Chapter 30: Reading & Viewing a Play in Its Elements (1002-1023)
  - “Trifles” by Susan Glaspell (1005-1014)
  - “Moby Dude, OR: The Three-Minute Whale” by David Ives (1021-1023)

R 4/27: Elements of Drama

- Continued discussion of “Trifles” (1005-1014)

T 5/2: Elements of Drama

- Greek Drama: A Case Study on Sophocles (1064-1085)
- Conventions of Greek Drama as shown in “Oedipus” (1097-1107)
  - “Oedipus the King” by Sophocles Prologue-Scene 2 (1068-1085)

R 5/4: Elements of Drama

- “Oedipus the King” by Sophocles Scene 3-Exodos (1085-1096)
- Final Exam Assignment

R 5/11: Final Exam // 8:00 AM // Library Computer Lab

Spring Semester 2017 Final Exam Schedule



Date	Regular Class Time	Schedule Exam Time
May 8, 2017 (Monday)	MW 8:00 a.m.-9:15 a.m.	8:00 a.m.-10:00 a.m.
	MWF 8:00 a.m.-8:50 a.m.	8:00 a.m.-10:00 a.m.
	MW 11:00 a.m.-12:15 p.m.	10:15 a.m.-12:15 p.m.
	MWF 11:00 a.m.-11:50 a.m.	10:15 a.m.-12:15 p.m.
	MW 1:00 p.m.-2:15 p.m.	1:00 p.m.-3:00 p.m.
	MW 4:00 p.m.-5:15 p.m.	3:15 p.m.-5:15 p.m.
	MW 7:00 p.m.-8:15 p.m.	5:30 p.m.-7:30 p.m.
May 9, 2017 (Tuesday)	TR 8:00 a.m.-9:15 a.m.	8:00 a.m.-10:00 a.m.
	TR 11:00 a.m.-12:15 p.m.	10:15 a.m.-12:15 p.m.
	TR 2:30 p.m.-3:45 p.m.	1:00 p.m.-3:00 p.m.
	TR 5:30 p.m.-6:45 p.m.	5:00 p.m.-7:00 p.m.
	TR 7:00 p.m.-8:15 p.m.	7:15 p.m.-9:15 p.m.
May 10, 2017 (Wednesday)	MWF 9:00 a.m.-9:50 a.m.	8:00 a.m.-10:00 a.m.
	MW 9:30 a.m.-10:45 a.m.	8:00 a.m.-10:00 a.m.
	MWF 10:00 a.m.-10:50 a.m.	10:15 a.m.-12:15 p.m.
	MWF 12:00 p.m.-12:50 p.m.	1:00 p.m.-3:00 p.m.
	MW 2:30 p.m.-3:45 p.m.	3:15 p.m.-5:15 p.m.
	MW 5:30 p.m.-6:45 p.m.	5:30 p.m.-7:30 p.m.
	MW 8:30 p.m.-9:45 p.m.	7:45 p.m.-9:45 p.m.
May 11, 2017 (Thursday)	TR 9:30 a.m.-10:45 a.m.	8:00 a.m.-10:00 a.m.
	TR 1:00 p.m.-2:15 p.m.	10:15 a.m.-12:15 p.m.
	TR 3:30 p.m.-4:45 p.m.	1:00 p.m.-3:00 p.m.
	TR 4:00 p.m.-5:15 p.m.	1:00 p.m.-3:00 p.m.