

**College Composition I: English 111-217**  
**Dual Enrollment English 12**  
**Rappahannock Community College at Middlesex High School**  
Concurrent with AP English Literature & Composition  
Fall 2011

Instructor: Mrs. Pedersen

Room: 212

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**Course Description**

*From the VCCS Master Course File:*

English 111 introduces students to critical thinking and the fundamentals of academic writing. Through the writing process, students refine topics; develop and support ideas; investigate, evaluate, and incorporate appropriate resources; edit for effective style and usage; and determine appropriate approaches for a variety of contexts, audiences, and purposes. Writing activities will include exposition and argumentation with at least one researched essay.

*From the Instructor:*

D.E.English 12 is designed to develop student writing ability based on experience, observation, analysis, research, and reading of selected works. This course will emphasize writing as a skill obtained mainly through practice and experience. We will focus on both the principles and practices of expository and persuasive writing. Students will write in a variety of forms using various rhetorical modes, with an emphasis on analysis and argumentation. The class will approach writing as a process, with daily writing experiences, and students will be expected to demonstrate their understanding through written products, including journals, essays, a research paper, and portfolios.

D.E.English 12 is a college-level course. We will have class discussions of assigned readings, and you will be expected to come to class fully prepared to participate. It is your responsibility to look ahead on the syllabus for the reading we will discuss the next class. Group work and class discussions notwithstanding, much of your class time will be devoted to inventing, drafting, and revising your essays; working on your research paper; building your portfolios; or meeting with me and with your peers about your various pieces. However, even if you are already a writing genius and a time-management expert, it is not likely that all of your work can be completed in class: you should expect to commit roughly 10 hours of time outside class spread out over each week to work on papers, journals, and the portfolio, as well as to complete assigned reading. Please start planning now to budget this time (two hours a week day) into your busy senior schedules. In this course, you will learn to read carefully and perceptively, to write clearly and persuasively, and think critically and analytically about what you have read or written. We will read a variety of works, from expository essays to imaginative literature, with the major focus of developing your own powers of analysis and argumentation. Much of this course will be spent either in helping you better understand and use rhetorical strategies to develop your own writing voice through the style and structure of your essays (right down to the sentence and word or vocabulary level), or in helping you recognize and evaluate those strategies when used by others.

This class will focus on: writing to understand (with informal, exploratory writing assignments), writing to explain (with formal expository, analytical writing assignments such as poetry journals and reading responses), and writing to evaluate (with formal argumentative writing assignments in which you will be asked to make and defend a judgment about various aspects of a text). We will approach writing as a process, and you will have many opportunities to revise and reflect on your own writing. This class will be in many ways a workshop in which you will consider consciously your choice of diction and the appropriate use of words, your ability to create varied and effective syntactic structures, your capacity for coherence and logical organization, your ability to balance generalizations with specific and illustrative details and, overall, your ability to combine rhetorical processes into an effective whole. You will practice and develop prewriting skills to generate or create a piece, revising skills to improve and rework the content and coherence of a piece, and editing skills to polish the piece or to make it conform to the conventions of standard written English.

This class will give you the tools you need to be successful as a reader, writer, and thinker—and it will also provide you many opportunities to use those tools. This class will demand your active participation, but it will reward you with vital skills that will be invaluable to you in your academic career and beyond

### **Required Texts** (Provided by Middlesex High School)

*How to Read Literature Like a Professor*, Thomas C. Foster

*Literature*, 9<sup>th</sup> ed. Kennedy and Gioia

*The Norton Field Guide to Writing with Readings and Handbook*, Bullock, Goggin & Weinburg

*Inventing Arguments*, 2<sup>nd</sup> ed., Mauk and Metz

*The Art of Styling Sentences*, 4<sup>th</sup> ed. Longknife

### **Required Viewing**

Students will view a variety of films and are expected to treat these as they would texts.

### **Goals and Objectives**

*From the VCCS Master Course File*

The successful English 111 students will:

1. Engage in all phases of the writing process: pre-writing, drafting, revising, editing, and reflecting.
2. Write for exploratory, reflective, and expository purposes.
3. Plan and compose essays that draw upon personal observation or reflection as well as appropriate secondary sources from various media.
4. Practice the basic skills of modern library research by locating and evaluating appropriate sources for their writing.
5. Select and limit the scope of topics to suit particular audiences and purposes as well as the parameters of each assignment.
6. Select and employ rhetorical strategies appropriate to their topics, audiences, and writing purposes.
7. Create unified, coherent, well-developed texts that demonstrate a self-critical awareness of rhetorical element such as purpose, audience, and organization.
8. Develop a thesis or argument and organize the content of an essay in accordance with that

- thesis or argument and the demands of a particular audience or writing purpose
9. Practice the basic skills of quoting, paraphrasing, summarizing, and documenting source material to support a thesis or argument and to avoid plagiarism.
  10. Learn to read, think, and write with a self-critical eye, examining and questioning their own biases, assumptions, and opinions in light of new evidence.
  11. Understand and employ the basic strategies of argumentation or persuasive writing.
  12. Use standard English grammar, correct punctuation, effective action, accurate spelling, and appropriate style.
  13. Format all written work according to guidelines supplied by the instructor.
  14. Employ wordprocessing software to draft, revise, and edit essays.
  15. Produce, at a minimum, 8000 words or 24 double-spaced pages of finished, graded text, including the research paper.

### **Methods Used**

Instructional methods may include, but are not limited to, any of the following: lecture, class discussion, small group activities, oral presentations, private student-teacher conferences, regular readings in textbooks and other sources, quizzes, tests, exams, in-class writing activities, watching multimedia or film presentations, in-class research, field research (conducting surveys and interviews), use of Blackboard, Moodle, Tapped-in, Edublogs, or other electronic forums to supplement class activities and instruction.

### **Honor System**

Rappahannock Community College has an Honor System whose purpose is to strengthen the student's foundations for academic achievement by establishing guidelines for personal conduct. It is the responsibility of students to be aware of the rules and to monitor the activities of their peers with respect to the Honor Code and report any violations thereof. Please consult the student handbook for further information.

The Honor System has severe consequences for academic dishonesty. Plagiarism (using someone else's words or ideas without giving proper credit) will not be tolerated. Plagiarism will result in a zero on the assignment and disciplinary measures from the high school administration and may result in dismissal from the course by RCC administrators.

## **Reading and Writing Assignments**

### **Reading Assignments**

You will read a variety of works of all genres by major British and American authors, plus some authors of other nationalities; we will cover from the Renaissance to contemporary works. You will read expository essays, prose, poetry, and dramatic literature. We will study the structures, styles, and themes of these works, as well as the social and historical values they reflect and embody. We will also analyze the various texts for such elements as the use of figurative language, imagery, symbolism, and tone.

As a class, we will explore a poem together virtually every day, examining its meaning as well as its form, syntax and vocabulary. If you have a favorite poem that you would like us to discover as a class,

please let me know. The richness and complexity of the poetry we will read will allow for great analysis and lively class interaction and discussion.

The most important requirement for this course is that you read the assigned works on time, with close attention to detail. You will need to plan for time to read, and only you will know how long to allow, given your reading speed and comprehension abilities. Keep your book/reading assignment on hand to use spare moments wisely!

## Writing Assignments

### Writing Assignments—critical

Each student will write several short critical papers, analyzing various expository writings, explicating poetry and drama, and performing a close reading of novels, including one research paper. I will be more specific about the requirements for these papers later, but in general you will use evidence (data) to support a thesis (claim) about the structure, style (figurative language, imagery, symbolism, tone), and social/historical values, using your own ideas and commentary (warrant).

### Paper Format

Papers should be typed, double-spaced, in Times New Roman 12 or 14 point font (no larger and no smaller). Papers are generally to be 2 to 3 pages in length. If you have compelling reasons to vary from these standards, please discuss your situation with me before turning in a non-standard paper. Page margins should be set at 1 inch. All papers should have a TITLE centered at the beginning of your paper, with your name, the date, and the assignments/paper type in the header. Save your first draft and at least one subsequent draft separately if you word process your papers. You must turn in required drafts for full credit.

### Late Work Policy

All work is due by or before the assignment date. Students who are absent on the due date are still responsible for turning in written work on time, unless other arrangements have been made prior to be absent. In writing classes, the submission of late work impedes student progress and disrupts the flow of the class. Because a large part of your work in this course will involve revising previous pieces, and because it is impossible to rewrite, revise, or edit a paper you have not yet written, you must turn in work on time or early. Later papers without proper, verifiable documentation will be penalized one letter grade for each calendar day (NOT class period) late. For example, a paper due on a Friday but turned in on a Monday will be penalized 30 points. In such a case, the wise student should e-mail the paper to the instructor to reduce points lost.

Sometimes situations arise which are beyond the student's control. In such an event, I will attempt to be as flexible as possible. Late work with proper, verifiable documentation (e.g. doctor's note, police accident report, note from parent) will be accepted without penalty. Please note that the instructor is the final judge of what is an emergency and what is acceptable for documentation. Broken printers and technical difficulties are not emergencies.

## Writing Assignments—creative

You will also have some writing assignments that are creative or purely responsive rather than analytical, generally in your response journals. For example, I may ask you to compose original poetry, write an analysis of your poem and build on a central metaphor in your composition. These assignments will help you think of the works we are studying in a different way.

## In-class Writing, Quizzes, and Tests

You will have several timed, in-class writings--about one every other week. These papers will be argumentative and analytical in nature. You will also have quizzes on your reading—expect to answer questions or write about any work we cover in class, at any time, and not necessarily in sequence. You will have a test once a quarter.

## Portfolios

In lieu of a midterm and a final for each semester, you will put together a portfolio to showcase your writing progress over the course of the semester. Your portfolio should be a collection of your revised and polished work as well as a thoughtful and reflective analysis of your strengths and weaknesses as a writer. I will hand out more specific and detailed assignments and rubrics.

## Reading/Response Journal

You will keep a reading/response journal throughout the year; these journals should be kept in a (blue marbled) composition notebook. Sometimes I will ask you specific questions to answer, but many times, you will just respond to what you have been reading. I will be asking you to explore different ways of journaling (double entry journals, triple entry journals). I will hand out more specific guidelines, but please know that these journals may be collected at random, so have your journal with you every day.

## Independent Study Projects/Research Paper

For your independent study project(s), choose one of the following modern works to explore. You may change novels for the independent study/research project from English 111, but I don't recommend it. I hope you will consider just "going deeper" with your original novel.

Joseph Heller "Catch-22"

Barbara Kingsolver "The Poisonwood Bible"

Toni Morrison "Song of Solomon"

Cormac McCarthy "The Road"

Gabriel Garcia Marquez "One Hundred Years of Solitude"

Sylvia Plath "The Bell Jar"

Thomas Pynchon "The Crying of Lot 49"

Alice Walker "The Color Purple"

## Grading Scale

**A = 90 -- 100; B = 80 -- 89; C = 70 -- 79; D = 60 -- 69; F = 59 and below**

**Please be aware that any grade below 70 is not considered passing by RCC.**

Daily Work, Quizzes, and Tests: 10%

Informal Writing(Reading Journals, etc.), In-Class Writings, Major Works Data Sheets: 20%

Formal (Process) Papers: 40%

Independent Study Project/Research Paper: 10%

Portfolio I/Midterm: 10%

Portfolio II/Final: 10%

## Major Works to be covered:

**Novels:** *Their Eyes Were Watching God*, Zora Neale Hurston; *The Fountainhead*, Ayn Rand; *Heart of Darkness*, Joseph Conrad; Independent Study Novel(s).

**Plays:** Ibsen's *A Doll's House*

**Shorter Works:** Instructor Hand Outs and various essays, short stories and poems from the Renaissance to today.

**Major Themes of this course:** Throughout the year, we will be looking at the conflicts between individuals and various aspects of society. I can't promise that you will walk away with any more answers than you have now, but I do hope that you will clarify what the important questions are for you to be asking yourself at this stage of your life. What does it mean to be true to yourself? What does the individual owe society? What does society owe the individual? Who are you? Who do you want to be? How do we handle the external or internal forces that encourage us to conform? How can we be a part of society without losing ourselves? What does it mean to be an individual today? From marriage to advertising to environmental issues, from true love to what is worth dying for, you will use your own writing and the essays, poems, short stories, plays, and novels of others to explore these interesting and important issues.

## Evacuation Plan

In the case of an emergency, please exit the room as quickly and quietly as possible, convening at a place designated by the administration. The evacuation route and the recommended place of assembly are posted in the room by the door. Please take note.

## **Weekly Schedule (Instructor reserves the right to modify the syllabus at any time)**

Week 1: (T Sept 6 – F Sept 9) Introduction to the Course/Magic Eye

Reading: Considering genres , literary and expository

*How to Read Literature like a Professor*

Writing: Becoming your own best reader

Prewriting to Rewriting: The writing process and the role of revision

Exploring rhetorical modes and situations (Norton p. 353)  
Sentence Level Studies: What to say (thesis) and how to say it (style)  
“The Chaser” HO /Short Story Assignment  
Discuss Reading: “Beauty: When the Other Dancer is the Self” p. 126  
A Look at Language: The sound and sense of poetry and prose (1+1=3)  
Poems: Epigram and Epitaph (and epithet!) Kennedy, “Epitaph for a Postal Clerk”; Shelley, “Ozymandias”; Coleridge, “What is an Epigram”; Write your own epitaph.

Week 2: (M Sept 12 – F Sept 16) Becoming Aware: Observation/Description/Analysis

Discuss Reading: Essay “Take This Fish And Look at It” p.64  
Short Story “A Rose for Emily” Norton p. 787  
“Will You Be My Sister?” (instructor handout)  
Essay “Just Be Nice” Norton p. 671  
Powers of Observation: close reading practice  
Poetry’s “Tone Map”: Examining the diction/vocabulary of a poem  
Narrative writing and Narrators in reading  
Sentence Level Studies: Phrases and Clauses; Periodic (Delayed) Sentence [hypotaxis]  
**IN-CLASS WRITING #1:** Critical Analysis of a Poem (reader/response theory)  
Peer Responding/Writer’s Workshop for Paper #1—Bring rough drafts! Signup for instructor conference  
Developing a rubric and understanding peer and teacher evaluation  
Mini-lesson on editing or polishing Paper #1

Week 3: (M Sept 19 – F Sept 23) Tapping into Experience in your Writing

Begin Hurston’s “Their Eyes Were Watching God”  
**DUE PAPER #1: Memory/Personal Narrative/College Essay**  
Discuss Reading: Hurston’s “How It Feels to Be Colored Me” Norton p. 917  
“Anti-Intellectualism: Why We Hate the Smart Kids” p. 691  
Ballads and the balladic tradition: Gordon Lightfoot “The Wreck of the Edmund Fitzgerald”; Auden “O What Is that Sound?”; Ballads of Middlesex/Tabloid Ballads;  
Sentence Level Studies: Sentence Types; Loose Sentence [parataxis]

Week 4: (M Sept 26 – F Sept 30) The Constant Challenges of a Changing World

Hurston’s “Their Eyes Were Watching God”  
**IN-CLASS WRITING #2**  
Discuss Reading” “Is Google Making Us Stupid?” Norton p. 961  
Using Google for Research—Tips and Tricks  
[I will be at AP Training Sept 30--Oct 1<sup>st</sup>]

Poetry--Aubades: Larkin "Aubade"/"The Sun Rising" John Donne  
Peer Responding/Writer's Workshop for Paper #2—Bring rough drafts! Signup for instructor conference  
Sentence Level Studies: Pattern One, Zeugma

Week 5: (M Oct 3 – F Oct 7) Forms and Foundations

"Their Eyes Were Watching God"

(W Oct 5 = Midterm 1<sup>st</sup> 9 Weeks)

**DUE PAPER #2:** Comparison Essay (Compare/Contrast)—2 essays, poems, or elements from "Eyes" (characters, relationships, settings, etc.)

Major Text Data Sheet for TEWWG (due first day of next week)

Sonnets: Elizabethan and Italian (Shakespeare "When in Disgrace", Milton "When I Consider", Barrett Browning, Sonnet 14)

Sentence Level Studies: Pattern Two, Chiasmus

Week 6: (M Oct 10 – F Oct 14) The Individual vs. Society "The Fountainhead"

Short Story: Hemingway "A Clean Well Lighted Place"; O'Connor "A Good Man is Hard to Find"

**IN-CLASS WRITING #3**

SATURDAY OCTOBER 15—AP English Prep Session @ Deep Run HS

Peer Responding/Writer's Workshop for Paper #3—Bring rough drafts! Signup for instructor conference

Developing a rubric and understanding peer and teacher evaluation

Sentence Level Studies: Pattern Three, Litote

Week 7: (M Oct 17 – F Oct 21) Ageism in Society

Short Story: "The Jilting of Granny Weatherall"; "Miss Brill"

**DUE PAPER #3:** Exemplification Essay (Illustration)—Don't Just Tell Me, Show Me!

Character Analysis

Sentence Level Studies: Pattern Four, Isocolon

R=Parent Teacher Conferences 4 – 7

Week 8 (M Oct 24 – F Oct 28) Alienation and the Outsider

"The Fountainhead"

Short Story: Kindcaid "Girl"; Atwood "Happy Ending"

**IN-CLASS WRITING #4**

Peer Responding/Writer's Workshop for Paper #4—Bring rough drafts! Signup for instructor conference

Developing a rubric and using peer and teacher evaluation to improve a draft  
Sentence Level Studies: Pattern Five, Anaphora

Week 9: (M Oct 31 – R Nov 3) “The Fountainhead” Ayn Rand and Frank Lloyd Wright  
Archetypal hero or cardboard cut out?  
Authors who entertain; authors who educate

Week 10: (M Nov 7 – F Nov 11) The Philosophy of Objectivism: Rand’s “The Fountainhead”  
(M Nov 7= End of 1<sup>st</sup> Nine Weeks)  
**DUE PAPER #4:** Cause/Effect Essay  
Portfolio Intensive: Improving Weak Writing, Showcasing Strong Writing  
Sentence Level Studies: Pattern Six, Anadiplosis

Week 11: (M Nov 14 – F Nov 18) **PORTFOLIO I DUE** (narrative, c/c, exemplification, in-class)  
Finish “The Fountainhead”  
**IN-CLASS WRITING #5**  
Major Text Data Sheet for Fountainhead (due first day of next week)  
Sentence Level Studies: Pattern Seven, Asyndeton  
Workshop on Portfolio in class  
Peer Responding/Writer’s Workshop for Paper #5—Bring rough drafts! Signup for instructor conference  
Developing a rubric and understanding peer and teacher evaluation

Week 12: (M Nov 21 – W Nov 23—1 pm dismissal) Find the Congo on a Map: “Heart of Darkness”  
**DUE PAPER #5:** Definition/Classification Essay  
Sentence Level Studies: Pattern Eight

Week 12: (M Nov 28 – F Dec 2) Symbolism in Conrad’s “Heart of Darkness”  
**IN-CLASS WRITING #6**  
Peer Responding/Writer’s Workshop for Paper #6—Bring rough drafts! Signup for instructor conference  
Developing a rubric and understanding peer and teacher evaluation  
Sentence Level Studies: Pattern Nine

Week 13: (M Dec 5 – F Dec 9) Race and the Individual in “Heart of Darkness”  
(F Dec 9 = Midterm 2<sup>nd</sup> 9 weeks)  
Caryl Phillips “Was Joseph Conrad Really a Racist? (2007): An Interview with Chinua Achebe (instructor handout)

“Heart of Darkness” Independent work R & F

**DUE PAPER #6:** Argument Essay

Sentence Level Studies: Pattern Ten

Week 14: (M Dec 12 – F Dec 16) Contemporary Critical Perspectives: “Heart of Darkness”  
Feminist and gender criticism; Deconstruction; New Historicism; Postcolonial Criticism;  
Queer Theory; Psychoanalytical Criticism.

**IN-CLASS WRITING #7**

Major Text Data Sheet for HoD (due last day of next week or before)

Sentence Level Studies: Pattern Eleven

Week 15a: (M Dec 19 – T Dec 20—1 p.m. dismissal)

Workshop on research/independent project—sign up for instructor conference!

Begin Ibsen’s “Doll’s House”

Discussion/Reading: “You Say You Want a Resolution?” Norton p. 885

Sentence Level Studies: Pattern Twelve

Week 15b: (W Jan 4 – F Jan 6) **IN-CLASS WRITING #8** Individualism in Marriage “Doll’s House”

**DUE RESEARCH PAPER “SMOOTH” DRAFT:** Independent Study Project/Argumentative  
Research Paper

Sentence Level Studies: Pattern Thirteen

SATURDAY JANUARY 7<sup>th</sup> ---- MOCK EXAM @ MHS!!

Week 16: (M Jan 9 – F Jan 13) The Individual within a Family “Doll’s House”

Work on Portfolio II (c/e, def/class, argument, in-class)

Major Text Data Sheet for Doll’s House (due last day of next week)

Sentence Level Studies: Pattern Fourteen

Week 17: (M Jan 16 – F Jan 20) No class M Jan 16

**DUE: INDEPENDENT STUDY PROJECT/ including 1,000 word ARGUMENTATIVE  
RESEARCH PAPER**

Sentence Level Studies: Pattern Fifteen

Workshop on Portfolios: How to Put Your Best Foot Forward

Week 18: (M Jan 23 – R Jan 26) EXAM WEEK: No class Jan 27 & 30

(R Jan 26 = End of 2<sup>nd</sup> 9 Weeks)

**Portfolio II Due** first day of exam week

**IN-CLASS WRITING #9 during exam time**

