

# College Composition II: English 112-217

## Dual Enrollment English 12

Rappahannock Community College at Middlesex High School  
Concurrent with AP English Literature & Composition  
Spring 2012

**Instructor:** Ms. Pedersen

**Room:** 212

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### Course Description

*From the VCCS Master Course File:*

English 112 continues to develop college writing with increased emphasis on critical essays, argumentation, and research, developing these competencies through the examination of a range of texts about the human experience. Requires students to locate, evaluate, integrate, and document sources and effectively edit for style and usage.

Prerequisite: ENG 111

### Goals and Objectives

*From the VCCS Master Course File*

Successful English 112 students will learn to:

1. Engage in all phases of the writing process: prewriting, drafting, revising, editing, and reflecting.
2. Write for a variety of rhetorical purposes, with particular emphasis on the varied strategies of argumentation and persuasion.
3. Enhance their ability to read, think, and write with a self-critical eye; to examine subjects from multiple perspectives; to questioning their own biases, assumptions, and opinions in light of new evidence; and to formulate and express their own perspectives.
4. Enhance their ability to read, summarize, analyze, evaluate and write about college-level texts – their own and those of others – of varying lengths, with an emphasis on exploring analyzing, and developing arguments appropriate to a variety of disciplines.
5. Incorporate a variety of sources into their writing, including personal observations and experience, library research findings, and the results of field research.
6. Examine, analyze, and evaluate their personal experiences as sources for their writing.
7. Enhance their library research skills by locating primary and secondary sources, in print and electronic formats; then examining and evaluating those sources for their merit and reliability.
8. Apply organizational strategies to open and close their texts and to move the reader between and within ideas, paragraphs, and sentences.
9. Enhance their ability to quote, paraphrase, summarize, and document source materials to support a thesis or argument and to avoid plagiarism.
10. Employ a clear focus that guides their choices of evidence, language, organization, and rhetorical and persuasive strategies.
11. Apply their knowledge of composition to class discussions and peer response workshops.
12. Use standard, English grammar, correct punctuation, effective diction, accurate spelling, and appropriate style.

13. Format all written work according to guidelines supplied by the instructor.
14. Employ word processing software to draft, revise, and edit essays.
15. Produce, at a minimum, 15-20 double-spaced pages of finished, graded text (5,000 words), including at least one documented essay of no less than 1,000 words in length.

*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 argumentation and research, exploring both the principles and practices of expository and persuasive writing. Students will examine various texts and 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, 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 in class. Group work and class discussions notwithstanding, much of your class time will be devoted to inventing, drafting and revising your essays; reading and evaluating the required texts; shaping your teaching projects; and meeting with me and with your peers about your various pieces. You should expect to commit roughly 9 hours of time outside class spread out over each week to work on papers and the projects, as well as to complete assigned reading. Please start planning NOW to budget this time into your busy senior schedules.

In this course, you will continue learning ways 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/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.

## 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 activity, watching multimedia or film presentations, in-class research, field research (conducting surveys and interviews) use of Blackboard, Moodle, Tapped-In, 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 the 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 (ISS) from the high school administration and may result in dismissal from the course from the college administration.

## 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.

## 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 second independent study/research project, 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:** *Pride and Prejudice*, Jane Austen; *The Awakening*, Kate Chopin; *The Metamorphosis*, Franz Kafka; Independent Study Novel(s).

**Plays:** Thornton Wilder's *Our Town*, Shakespeare's *Othello*

**Shorter Works:** Machiavelli's *The Prince*, 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 Jan 31 – F Feb 3) The Rise of the Novel (cultural and historical contexts)

The Individual and Social Class: Austen's "Pride and Prejudice"

Close reading of the text , examining authorial choice in diction, syntax, figurative language, dialogue, etc.

Sentence Level Studies: Pattern Sixteen

Week 2: (M Feb 6 – F Feb 10) **IN-CLASS WRITING #1**

Family Dynamics/Children and Parents: “Pride and Prejudice”

Explanation of Independent Study Project/Research Paper (Inventing Argument Chapter 12, p. 430-527)

Sentence Level Studies: Pattern Seventeen

Week 3: (M Feb 13 – F Feb 17) Love and Marriage and Lydia’s Situation: “Pride and Prejudice”

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

Documentation Refresher: On-line Documentation; MLA and APA style)

Sentence Level Studies: Pattern Eighteen

Week 4: (T Feb 21 – F Feb 24) No class M Feb 20

**IN-CLASS WRITING #2**

Begin “The Awakening”: Foreigner as Social Outsider

SATURDAY FEBRUARY 25 --Student Prep Session/MOCK EXAM DECONSTRUCTION

Sentence Level Studies: Pattern Nineteen

Week 5: (M Feb 27 –F Mar 2)

F Mar 2 = Midterm 3<sup>rd</sup> 9 Weeks “The Awakening”: Contemporary Critical Perspectives

Feminist and gender criticism; Deconstruction; New Historicism; Postcolonial Criticism; Queer Theory; Psychoanalytical Criticism

Peer Responding/Writer’s Workshop for Paper/Project #1—Bring rough drafts! Signup for instructor conference

Developing a rubric and understanding peer and teacher evaluation

Sentence Level Studies: Pattern Twenty

Week 6: (M Mar 5 – F Mar 9) **IN-CLASS WRITING #3** Symbolism in “The Awakening”

**DUE: Paper/Project #1** Marriage Minded

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

Workshop on Portfolio III—specifically focusing on diction, word choice, and syntactic structures in the service of coherence

Sentence Level Studies: Pattern Practice

Week 7: (M Mar 12—F Mar 16) Shakespeare!!! “Othello”

History and background of Elizabethan theatre and Shakespeare’s world

Conventions of drama: Aristotle to Shakespeare

**Portfolio III Due**

Sentence Level Studies: Pattern Practice

R Mar 15 = Parent Teacher Conferences

F Mar 16 = End of 3<sup>rd</sup> 9 Weeks

Week 8: (T Mar 20 – F Mar 23) **IN-CLASS WRITING #4** Isolation and the Individual: “Othello”

M Mar 19= No class/Teacher Workday

Was John Donne right when he said, “No man is an island”? Venice vs. Cyprus

Sentence Level Studies: Pattern Practice

Week 9: (M Mar 26 – F Mar 30) Race, Age, Class, Leadership, Misogyny, Witchcraft, Frenemies, and True Love—The Many Aspects of “Othello”

Peer Responding/Writer’s Workshop for Project/Paper #2—Bring rough drafts! Signup for instructor conference

Developing a rubric and understanding peer and teacher evaluation

Sentence Level Studies: Pattern Practice

Week 10: (M Apr 2 – F Apr 6) **IN-CLASS WRITING #5** “Othello”

Sometimes a Question is Better than an Answer: \*\*\*Socratic Seminar on Othello\*\*\*

**DUE: Paper/Project #2** On “Othello”

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

Sentence Level Studies: Pattern Practice

SPRING BREAK: M Apr 9 –F Apr 13

Week 11: (M Apr 16 – F Apr 20) Alienation and the Outsider: “The Metamorphosis”

Contemporary Critical Perspectives: Feminist and gender criticism; Deconstruction;

New Historicism; Postcolonial Criticism; Queer Theory; Psychoanalytical Criticism

Sentence Level Studies: Pattern Practice

Week 12: (M Apr 23 – F Apr 27) **IN-CLASS WRITING #6** “The Metamorphosis”

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

Sentence Level Studies: Pattern Practice

Week 13: (M Apr 30 – F May 4) “Our Town” and Middlesex: Compare/Contrast

Conventions of Drama: Shakespeare to modern times

Sentence Level Studies: Pattern Practice

Week 14: (M May 7 –F May 11) Themes and Symbols: “Our Town”

F May 11 = Midterm 4<sup>th</sup> 9 Weeks

R MAY 10\*\*AP ENGLISH LITERATURE AND COMPOSITION EXAM @ MHS!!!!

Sentence Level Studies: Pattern Practice

Week 15: (M May 14 – F May 18) The History of English

Discussion/Reading “Don’t Make English Official-- Ban It Instead” Norton p. 869

Beowulf/Canterbury Tales

Week 16: (M May 21—F May 25) The History of Rhetoric/Short Play Film Festival

**DUE: Independent Study Project (including 1,000 word research paper)**

Ives, “Sure Thing” and “Moby-Dude”, Albee’s “Sandbox” and “Zoo Story”, Wasserstein  
“Tender Offer”, Orloff “Playwrighting 101”, Glaspell “Trifles”, McNutley ‘Andre’s  
Mother”

Week 17: (T May 29 – F June 1) Machiavelli’s *The Prince* : The Art of the Possible

Your Own Response *The Senior*

M May 28 – No class

Week 18: (M June 4 – F June 8) **DUE Final Paper/Project #3**

**Portfolio IV** Due First Day of Senior Exams

Culminating Discussions and Activities

Exam Week: (M June 11 – F June 15) June 12-15 = 1 p.m. dismissal

JUNE 16 = GRADUATION!!!!!!