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# Composition II

Tony Howard  
*Collin College*

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**Course Number:** ENGL 1302 – CRN: 11638

**Course Title:** Composition II

**Course Description**

Intensive study of and practice in the strategies and techniques for developing research-based expository and persuasive texts. Emphasis on effective and ethical rhetorical inquiry, including primary and secondary research methods; critical reading of verbal, visual, and multimedia texts; systematic evaluation, synthesis, and documentation of information sources; and critical thinking about evidence and conclusions. Lab required.

**Course Credit Hours:** Lecture Hours: 3, Lab Hours: 1, **Prerequisite:** ENGL 1301

**Student Learning Outcomes**

- Demonstrate knowledge of individual and collaborative research processes.
- Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays.
- Analyze, interpret, and evaluate a variety of texts for the ethical and logical uses of evidence.
- Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action.
- Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.)
- Demonstrate personal responsibility through the ethical use of intellectual property.

**Withdrawal Policy:** Last Day to Withdraw from Fall 16 week classes is Friday 19 October 2018

**Collin College Academic Policies:** See the current *Collin Student Handbook, 2018-2019*.

**Americans with Disabilities Act:**

Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal opportunity. It is the student's responsibility to contact the ACCESS office, SCC-G200 or 972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations. See the current *Collin Student Handbook* for additional information.

**Instructor's Name:** Tony J. Howard  
**Office Number:** L-259 Spring Creek Campus  
**Office Hours:** TR 10:00am – 1:00pm & by appointment  
**Phone Number:** 972.578.5597  
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### **Class Information:**

**Section Number:** S08  
**Meeting Times:** MWF 11-11:50am  
**Meeting Location:** L251, Spring Creek Campus

### **Course Resources**

Barnet, Sylvan, et al. *Current Issues and Enduring Questions*. Bedford/St. Martin's, 2017.

Hacker, Diana, and Nancy Sommers. *Rules for Writers*. Bedford/St. Martin's, 2016.

### **Attendance Policy**

To receive credit for the course, you may miss no more than seven classes while maintaining at least a 2.0 average for coursework completed. As a rule, I do not accept late work nor do I give makeup work. Please be sure to attend classes punctually, prepared, and with assigned work completed. Hard copies of essays are due by the date assigned in the syllabus. Do not submit work electronically. It is your responsibility to follow the syllabus and to contact classmates if you are absent in order to stay current since circumstances may require that I change the syllabus from time to time. However, I will make every attempt to provide sufficient notice. Bottom line: if you attend class faithfully and participate fully, you'll be fine. Absences hurt.

**Note:** Please note you may repeat this course only once after receiving a grade, including W. If you drop the course *before* the census date, you will not be penalized in regard to the repeat policy. However, if you withdraw from the course *after* the census date, a grade of W will be posted to your transcript and count as one attempt toward the repeat policy. **The last day to drop is Friday 19 October 2018.** Students who have stopped attending classes but have not officially withdrawn in the Registrar's Office by then will receive an "F" on their transcripts. **Course Repeat Policy:** Beginning Fall 2016, Texas residents attempting a course more than twice at Collin College are subject to regular tuition plus an additional \$50 per semester hour. Please see the "Repeating Courses" section of the Fall 2018 Registration Guide for more information. Also note that students enrolled in Texas colleges/universities may drop a *maximum* of six courses (18 credit hours) during their *entire* college career. If you are contemplating a withdrawal from the course, please see me first so that I may understand your reasons and advise you accordingly. Bottom line: choose your drops carefully but realize it is certainly better to bail than fail.

### **Method of Evaluation**

Major Essays = 60%, Labs = 10%, Reading Quizzes = 10%, Final Exam = 20%

Grade Scale: A = 90+, B = 80-89, C = 70-79, D = 60-69, F = < 59.

## Calendar of Assignments:

Most readings come from Barnett & Bedau's *Current Issues and Enduring Questions* (11th ed.) and *should be completed by the date assigned*. Please bring Hacker & Sommers' *Rules for Writers* with you as well, in order to review grammar, punctuation, usage, and MLA documentation.

Depending on how quickly you read and assimilate the material, each assignment should require an average of two hours for completion (excluding essay composition, of course, which will require additional commitment). Please budget your time wisely between employment, recreation, and education. For example, ***if you work full-time (40 hours per week), you should not be enrolled for more than nine hours of college credit***. A principal cause of student frustration in college results from trying to do more work than can be reasonably undertaken. Set goals, certainly, but be realistic, not sociopathic.

**Monday 8/27/18:** Introduction to course.

**Wednesday 8/29:** "Critical Thinking," pp. 3-34.

**Friday 8/31:** "Critical Reading: Getting Started," pp. 35-61.

**Monday 9/3: Labor Day Holiday**

**Wednesday 9/5:** "Critical Thinking: Getting Deeper into Arguments," pp. 80-105 (Deduction and Induction).

**Friday 9/7:** Lecture: Logical Fallacies. Discussion of Lab Module: Fallacy Notebook.

**Monday 9/10:** "Visual Rhetoric: Images as Arguments," pp. 139-163.

**Wednesday 9/12:** Video: Jean Kilbourne, "Still Killing Us Softly." Discussion of Lab Module: Advertisement Analysis.

**Friday 9/14:** "Writing an Analysis of an Argument," pp. 181-188; 199-202 (Jones, "Violent Media is Good for Kids"). **Essay #1 assigned.**

**Monday 9/17: Lab #1 due/Advertisement Analysis.**

**Wednesday 9/19:** "Citing Sources; avoiding plagiarism," pp. 441-457 in *Rules for Writers*.

**Friday 9/21:** "Documenting Sources in MLA style," pp. 458-512 in *Rules for Writers*; you may simply skim this chapter in preparation for an in-class MLA workshop. The idea is that you will be sufficiently familiar with the chapter so as to find information quickly.

**Monday 9/24:** "A Literary Critic's View: Arguing About Literature," pp. 384-399 (Marvel, "To His Coy Mistress.")

**Wednesday 9/26: Essay #1 due.** "A Literary Critic's View" continued, pp. 400-408 (Chopin, "The Story of an Hour" & Plato, "The Greater Part of the Stories Current Today We Shall Have to Reject"). **Essay #2 assigned.**

**Friday 9/28:** "A College Education: What Is Its Purpose?" pp. 463-468. (Delbanco, "3 Reasons College Still Matters," Rotella, "No, It Doesn't Matter What You Majored In.")

**Monday 10/1:** “A College Education” continued, pp. 474-487 (Samuelson, “Why I Teach Plato to Plumbers,” Slouka, “Mathandscience,” Wallace, “Commencement Address, Kenyon College.”) **Essay #3 assigned.**

**Wednesday 10/3: Lab #2 due/Fallacies Notebook.** Editing Workshop for Essay #2: bring typed rough drafts for credit and peer review.

**Friday 10/5: Essay #2 due.** Grading Conferences in L259.

**Monday 10/8:** Grading Conferences in L259

**Wednesday 10/10:** Grading Conferences in L259.

**Friday 10/12:** Grading Conferences in L259.

**Monday 10/15:** Grading Conferences in L259.

**Wednesday 10/17:** Grading Conferences in L259

**Friday 10/19: Lab #3/Basics Test (bring scantron & pencils). Last day to withdraw.**

**Monday 10/22: Essay #3 due.** “Online versus IRL: How Has Social Networking Changed How We Relate to One Another?” pp. 530-544 (Evans, “Are We Slaves to Our Online Selves?”, Alang, “Eat, Pray, Post,” Kreider, “I Know What You Think of Me,” Seife, “This is Your Brain...”)

**Wednesday 10/24:** pp. 544-556 (Marche, “Is Facebook Making Us Lonely?”, Rose, “How Social Media is Having a Positive Impact on Our Culture.”)

**Friday 10/26:** In-class essay. Bring bluebook and dictionary.

**Monday 10/29:** “What is Happiness?” pp. 729-730 (“Thoughts About Happiness, Ancient and Modern.”)

**Wednesday 10/31:** pp. 730-739 (Gilbert, “Does Fatherhood Make You Happy?”, Thoreau, “Selections from *Walden*,”

**Friday 11/2:** pp. 739-747 (Epictetus, “From The Handbook,” Russell, “The Happy Life,” The Dalai Lama & Howard Cutler, “Inner Contentment.”)

**Monday 11/5:** pp. 747-756 (Lewis, “We Have No ‘Right to Happiness,’” Crittenden, “About Love,” Brady, “I Want a Wife.”) **Essay #4 assigned.**

**Wednesday 11/7: Basics Test.2 (bring scantron & pencils).**

**Friday 11/9:** Editing Workshop for Essay #4: bring typed rough drafts for credit and peer review.

**Monday 11/12: Essay #4 due.** Grading conferences in L259.

**Wednesday 11/14:** Grading conferences in L259.

**Friday 11/16:** Grading conferences in L259.

**Monday 11/19:** Grading conferences in L259.

**Wednesday 11/21: Thanksgiving Holiday**

**Friday 11/23: Thanksgiving Holiday**

**Monday 11/26:** Grading conferences in L259.

**Wednesday 11/28:** Grading conferences in L259.

**Friday 11/30:** Analysis of Richard Selzer essay.

**Monday 12/3:** Analysis of Kurt Vonnegut Jr. story.

**Wednesday 12/5:** Analysis of video adaptation of Vonnegut story.

**Friday 12/8:** Review for final exam.

**Monday 12/10: Final Exam for Section S06**

**Wednesday 12/12: Final Exam for Section S08**

### **Grading Standards for College-Level Writing**

Closely graded work will indicate your strengths and weaknesses. I provide specific guidelines for matters of style and substance, and I encourage you to strive for clarity of expression in addition to depth of thought. Clear writing mirrors clear thinking. For additional help with writing, consider the free tutoring available in the Writing Centers on each campus. Also, the college offers free tutoring throughout the semester; phone 972.881.5128 for assistance.

### **Superior (A = 90-100, B = 80-89)**

Note: Although "A" and "B" papers possess many of the same features, the style, originality and level of excellence of the "A" paper are exceptional.

**Preparation:** The student adapts his thinking to the form and requirements of the assignments, and develops his paper through preliminary outlines and drafts.

**Contents:** The paper contains a significant and central idea clearly defined and supported with concrete, substantial, and consistently relevant detail. The superior paper displays freshness and originality of perception; it moves through its ideas with an inevitability organic to its central idea.

**Development:** The paper engages attention and interest at the beginning, progresses by ordered and necessary stages, and ends with a conclusion that supports the bulk of the essay without being repetitive. Development is economical, original, well proportioned, and emphatic; paragraphs are coherent, unified and properly developed; transitions between main ideas are effective and logical.

**Sentence Structure:** Sentences are unified, coherent, forceful, and varied to promote a lively and interesting rhythm.

**Diction:** The language is distinctive, fresh, economical, and precise.

**Grammar and Punctuation:** (See the handout on the Basics of grammar and punctuation.) Correct grammar, punctuation, spelling, and mechanics reflect clear and effective thinking.

**Appearance:** The superior paper is carefully proofread and correctly documented. It is typed or word-processed according to MLA style.

### **Average (C or 70-79)**

The "C" paper is clear, competent, and controlled, but its style and originality are undistinguished.

**Preparation:** The paper contains evidence of at least one preliminary draft. The topic and content are clearly and competently adapted to the assignment.

**Content:** The central idea is apparent but too general, too familiar, or too limited. It is supported with concrete detail, though that detail may be occasionally repetitious, irrelevant, or sketchy.

**Development:** The plan of the paper is recognizable, but not developed or not consistently fulfilled. The essay might be disproportionately developed or exhibit an inappropriate emphasis. Transitions are clear but too abrupt, mechanical, or monotonous. The paragraphs are unified, coherent, and usually well developed.

**Sentence Structure:** The sentences are competent, but many lack force, variation in structure, or effective rhythm.

**Diction:** The language is appropriate to the paper's purpose, subject, and audience; it is not overly formal, abstract, or colloquial.

**Grammar and Punctuation:** Deviations from standard grammar, punctuation, spelling, or mechanics damage the paper's clarity and effectiveness.

**Appearance:** The "C" paper conforms to the guidelines established for the superior paper.

### **Unsatisfactory (D = 60-69, F = <60)**

Though "D" and "F" papers may share the same faults (such as inadequate development or absence of a discernible thesis), the "F" paper exhibits an obvious breakdown in style and structure. A plagiarized paper will receive a zero.

**Preparation:** The student's ideas do not relate to the specific assignment, and there is little evidence of a preliminary draft.

**Content:** The central idea is missing, confused, superficial, or unsupported by concrete and relevant detail. Content is obvious, contradictory, or aimless.

**Development:** The essay has no clear and orderly stages and fails to emphasize and support the central idea. Paragraphs are typographical rather than structural; transitions between paragraphs are missing, unclear, ineffective or rudimentary.

**Sentence Structure:** Meaning is thwarted by sentences which are incoherent, incomplete, fused, monotonous, rudimentary, or redundant.

**Diction:** The level of language is inappropriate to the subject.

**Grammar and Punctuation:** Frequent mistakes in basic grammar, spelling, and punctuation obscure the ideas.

**Appearance:** An illegible presentation is always a liability.

## On Grading

I do not. . .grade on potential, talent, improvement, effort, motivation, intention, behavior, personality, weight, height, sex, race, accent, appearance. I grade on accomplishment, subjectively, I admit, but to the standards I feel are appropriate to the course. A's represent exceptional work, far above average. B's represent good work, above average. C's represent average work. D's below-average work. And F's exceptional work in the wrong direction.

It is the work I am grading, not the student. It is work that can be shown to the student, to colleagues, to administrators; it is work that relates directly to the quality of the reference that would be given for the student when that student applies to more advanced courses or for a job. It is a grade that represents my evaluation of what the student has accomplished and demonstrated at the end of the course after the student has had the benefit of extensive writing and extensive reaction to that writing.

From *A Writer Teaches Writing* by Donald Murray

## The Fallacy of Separable Form and Content

Any pretense that something called "content" can always be separated easily from something called "form" in a piece of writing is just that—a pretense. Naïve at best and, at worse, an excuse for careless writing and muddled thinking, such a notion denies language any self-sufficient communicative power and thrusts readers into the roles of psychics who glance at jumbled words, then mysteriously divine what the writer "Really meant." Very few have psychic powers, and, to the majority of readers, vague, confused writing succeeds only in expressing vague, confused thought.

Similarly, the comfortable old saw that "what one says" is more important than "how one says it" rests on the lazy assumption that language is the mere ornament of basic intention. If such really were the case, then why not reply to a respected host's offer of a cup of coffee with "Yuk, no! Your coffee tastes like skunk toes"? According to the axiom that the intention of "what's said" matters more than the manner of saying it, isn't one simply refusing the coffee just as he would be refusing it by answering, "No, thank you"? Of course not; expression and impression here are of a piece, and attempting a reduction to some sort of "basic meaning," as opposed to "form," comically distorts the nature of social communication, if not of language itself.

In what one writes, even more than in what one says, lies all the meaning, or lack of it, an audience finds, for a writer can not often face his readers and protest "I didn't really mean that." Simply put, written work alone either makes sense, or it doesn't; it communicates clear thinking to literate readers, or it doesn't. And literate readers are hardly found only in college departments of English. Complaints that how a paper is written should matter only in English courses, aside from betraying a dangerous ignorance of the function of language, insults professors in all other disciplines by assuming they—thought obviously literate—somehow don't have the sense or the right to expect literature discourse from students.

One can not more limit making sense in writing to English courses than he can confine the use of numbers to math classes. Understandable language, whether it take the form of sentences or of equations, is too basic, too necessary to civilized living to admit restriction. All college courses require students to write literately. To require any less would deny the social purposes of a liberal education.

--M.L. Lawhon