

READING FOR WRITERS HONORS COMPOSITION TWO

Spring 2009

English 1302 Section 29756

Rio Grande Campus Room A254

Monday, Wednesday and Friday 10-10:50 AM

Instructor: Joe Hoppe

Office Hours: MWF 11-12 in The Adjunct Portable. After class and by appointment.

Contact Info: Home phone 452-6400 (please don't call after 9 pm and please don't leave a message asking me to call you long distance).

Office at SAC 223-9232 (I'm only at SAC Tuesday and Thursday,
So response may take a while.)

Email whoppe@austincc.edu

ESSAYS AND ASSIGNMENTS WILL NOT BE ACCEPTED THROUGH EMAIL.

Congratulations!

Congratulations on being an honor student. You've exhibited superior academic skills, and along with those skills I'm assuming that you're more serious about your work and have a higher level of interest than non-honors students. I'm genuinely happy to be teaching you. The goal of this class is to familiarize you with the different elements of short stories so that you can go on to deeper and more interesting literary analysis. It's a transitional class between getting the basic understanding of the whys and wherefores of writing that you experienced in Composition One and the thematic analysis you'll experience in Literature classes. As such, this class can be somewhat of an awkward adolescent at times. Don't worry about that.

What you should worry about is enjoying the short stories you'll be reading. We'll read some of the best. Please remember to enjoy and appreciate the stories for the wonderful works of entertainment that they are. Remember that the primary function of stories is entertainment. My goal is for you to enjoy the stories we read more deeply. That depth of enjoyment will come about as a result of a deeper understanding. If we do this right, you'll have greater insight into what each author is doing and how she is doing it. I'm convinced that musicians hear music differently than the average person. The goal here is to get you reading like a writer -- just like a jazz musician listening to good music.

So, with this goal in mind, and taking into consideration your superior skills, you'll each be responsible for presenting a story to the class. You'll talk about key aspects, publishing

history, points the author seemed to be concerned with, and give some relevant biographical information on each writer. Please remember that facts alone do not knowledge and wisdom make. Facts are a basis, but must be put into context and analyzed for significance. If you already have a favorite story, great. Run it by me before working up a presentation. There are also excellent stories listed at the end of this syllabus. If you choose a story that is not in the book, please get it to me as soon as possible so that I can make copies of it for the rest of the class.

As students in this course, you'll be responsible for a fair amount of the content, and you'll be expected to share your own knowledge and experience with the others in this class.

One of the advantages of honors courses here at ACC is that they are a little more flexible than the regular courses. With that in mind, we have an opportunity to go above and beyond what's normally presented in Comp. II, but we also have the responsibility of knowing the same basic concepts. When it is certain that the basics are understood, we'll be able to pursue tangents and more personal interests. It's the responsibility of the student to learn those basics.

Texts and Materials

Required: Composition Two file folder, available at ACC Bookstores
Short Fiction, edited by Charles Bohner and Lyman Grant
Analyzing Short Stories by Joe Lostracco

Recommended: grammar handbook
dictionary

Please bring all texts and materials to each class

Grades

Essays will be graded as Accepted, Edit, Revise, or Re-write. Because this is an honors course, standards will be higher. Essays that are accepted will be accompanied by a letter grade.

Essays will count for 70% of your grade.

Attendance and participation will count for 20% of your grade.

Presentation and quizzes will count for 10% of your grade.

Attendance

Attendance and active participation are vital to your successful and enjoyable completion of Composition Two. Please come to class. Please be attentive and participate. Here is

how your attendance will affect your grade:

A students: no more than five absences

B students: no more than seven absences

C students: no more than nine absences

Being tardy more than fifteen minutes will count as half an absence. Please try to show up for class on time. Emergencies and particularly dire circumstances will get special consideration. Be sure to talk with your instructor about attendance problems.

Students are still responsible for material covered in class while they are absent.

Please arrange to review a classmate's notes, etc.

Incompletes

Incompletes are a lousy option at best. They will not be considered.

Being Withdrawn from Class

You may be withdrawn from class for lack of progress or excessive absences. This option exists primarily to keep you from having an F on your transcripts. A "W" does not affect your grade point average. You may withdraw from class up until **Monday, April 27**.

As this is an Honors course, you are responsible for withdrawing yourself.

IMPORTANT NOTE: The Texas State Legislature has put a cap on the total number of withdrawals for a student who attends public schools. THAT NUMBER IS SIX (6). Students who have more than six withdrawals on their transcripts face as yet undetermined sanctions. An appeals process is under consideration.

General Pattern for the Class

On Mondays, we will turn in essays, take quizzes, introduce the element we are working on, and discuss our "demo" stories in detail.

On Wednesdays, we will have presentations on writers and discussion.

On Fridays we will discuss the stories that you'll write about.

Assignments

In order to pass Composition Two, you are going to have to complete short quizzes for each story we read, present a story to the class, seven papers, and an exam in the testing center. You will also need to participate in class.

If you want a B, you'll write eight papers.

If you want a C, you'll write nine.

The papers you will be writing will be getting progressively more difficult. It's going to be important to stay on schedule.

Please pay careful attention to the schedule on this syllabus.

For each element (central idea, character, setting, etc.) that we study, you will be reading two stories. We will discuss both in class.

Quizzes will be given for each story. Your two lowest quiz scores will be averaged out.
If your quiz average is less than 80%, you will be unable to turn in A and B papers.

Academic Dishonesty , Plagiarism, and Collusion

Academic dishonesty and plagiarism, claiming that work done by someone else was done by you, are completely unacceptable. Collusion, or working together on individual essays, is unacceptable as well. Do not share your essays with each other. Students engaging in academic dishonesty, plagiarism, or collusion will be given failing grades for the class and may face expulsion from ACC.

Essays

Austin Community College requires that the original copies of all of the papers that you turn in for Comp. Two be kept with your instructor for one semester after the completion of the course. This includes all drafts. Please keep all of your papers in your Comp. Two File Folder. I won't be able to give you credit for papers that are not in your folder at the end of the term.

Please do not turn in papers until you have received an ACCEPTED on the previous paper. For example, I will not take Essay 2 until Essay 1 has been accepted.

YOU WILL ONLY BE ABLE TO TURN IN ONE ESSAY PER CLASS.

Because you have all passed Comp. One, you are expected to be able to follow the basic rules of grammar and punctuation. Papers that do not exhibit this ability will not be accepted. I can't imagine this being a problem for an honors course.

Essay Format:

Typed or Word Processed

Double Spaced

Justified Left Margins Only

Twelve Point Type Size

Times, Courier, or Palatino Typefaces

No Cover Sheet

Name and Element (Central Idea, Setting, etc.) must be at top of page

Evocative Title

Inside your Composition II Folder

ESSAYS ABSOLUTELY MUST BE STAPLED

Failure to follow format will merit an immediate return of your paper. It will not be read if format is not followed.

Comp. Two Assignments (May be subject to change)

Quizzes: Will be given for each story. If you've read the stories, the quizzes will be criminally easy. You'll need an 80% average from your quizzes to earn a grade better than a C. Your two lowest quiz scores will be averaged out.

THE FOLLOWING ASSIGNMENT DESCRIPTIONS WILL BE THE BASIS FOR YOUR ESSAYS, BUT MAY BE CHANGED SIGNIFICANTLY AFTER CLASS DISCUSSION.

Central Idea Essay: 300 words, two paragraphs long. Will include author's name, name of the story, a very brief synopsis of the story in which only the main points are covered. The last sentence of the first paragraph will identify the story's central idea. The words "central idea" will be used. A second paragraph will use quotations and paraphrasings from the story in order to support your central idea.

Character Essay: 400 words long, three paragraphs. Will include everything from your first essay, then a brief discussion of the single primary and one or at the most two secondary characters. You will need to identify whether each character is static or dynamic and whether they are round or flat. Please back this up with textual evidence. One or two sentences as to the main character's motivation should also be present.

Conflict Essay: 400 words long, three paragraphs. Will include an identification of primary and secondary conflicts, and whether each one is internal or external. Then write about the effect these conflicts have on the story as a whole. As always, please back this up with textual evidence.

Point of View Essay: 500 words long, four paragraphs. Will include identification of the story's point of view. Use textual evidence. In your fourth paragraph, explain why that particular point of view is especially effective for the story. This will take some real thought and effort in many cases.

Setting Essay: 500 words long, four paragraphs. Will include discussion of the importance of setting to the story. Think about how the story would be different if it happened in another time, place, etc. Identify elements of setting (physical, temporal, cultural, etc.) their significance to the story, and back them up with textual evidence.

Language Essay: 700 words long, four paragraphs. Will include identification of at least three of the devices of language that we will discuss in class. Use textual evidence as always. Examine how these elements add to the overall artistic unity of the story as well as how they relate to the other elements. Please mention elements besides central idea here. The last paragraph will be a conclusion.

Tone Essay: 800 words long, four paragraphs. Will include identification of the tone of the story, including an examination of how all the elements work together to make up the story's tone. Be certain to use textual examples. The last paragraph will be a conclusion.

Departmental Test: To be taken in the testing center. After reading a short story you will write a paper examining what you determine to be the primary element and showing its relationship to the rest of the story.

B-Story: 1000 words long, will be a creative exercise in which you write a prequel or a sequel to one of the stories we've read in class. Either continue with a "next day" type narrative or give background to show how the situation led up to the story we read. Have fun with this, and include all seven elements as well as proper punctuation and grammar.

A-Story: Your own original short story, using all seven elements. Follow parameters discussed in class.

Expectations and Helpful Hints:

Read the stories at least twice. Once for fun, as an overview, and once paying particular attention to the element you will be writing about.

Use your grammar handbook when you are unsure of grammar, sentence structure, usage, etc.

Use a dictionary for any words you are unfamiliar with or are unsure of.

Come to office hours or the Learning Lab. I'm here to help. I'll be able to do a better job if I know who I'm dealing with.

Use the tutors at the Learning Lab if you're having a tough time. If you can't come to my scheduled office hours or I'm not able to help, the Learning Lab has flexible hours and extremely qualified tutors. It's free, so take advantage of it.

Take notes. It gives you something to do, keeps you from getting bored, and makes you a more active participant in class. It also gives you a record of what was said and discussed. A notebook is a good place to write down ideas for your papers as well.

Come to class, do the reading, turn things in on time. You'll be surprised at how quickly the semester goes by.

And don't forget Joe's Number One Rule for Writing:

Never write anything you wouldn't want to read yourself.

STORY POSSIBILITIES:

*= an absolute must read at some point in the semester

*James Baldwin's "Sonny's Blues" best for language element, but will work for most.

T. Corahessan Boyle's "Greasy Lake" a good bet for character, language, or setting

Willa Cather's "Paul's Case" good for character or conflict

John Cheever's "The Swimmer" good for setting, language, conflict

Julio Cortazar's "Axolotl"

Isak Dinesen's "The Blue Jar" great for setting, pretty good for character

Ralph Ellison's "King of the Bingo Game" good for central idea, setting, character

Gabriel Garcia Marquez' "A Very Old Man w/ Enormous Wings" great for tone or language

Ernest Hemingway's "Hills Like White Elephants" great for conflict

Shirley Jackson's "The Lottery" great for central idea

*Denis Johnson's "Car Crash While Hitchhiking" just plain great

Bobbie Ann Mason's "Shiloh" great for conflict and language

Yukio Mishima's "Patriotism" great for language and tone

Tim O'Brien's "The Things They Carried" great for tone, language, central idea

*Flannery O'Connor's "A Good Man is Hard to Find" great for most everything

Katherine Anne Porter's "The Grave" great for setting and language

*Tomas Rivera's "And the Earth did not Devour Him" great all around

Jean-Paul Sartre's "Erostratus" great for character, unsettling

John Updike's "A&P" great for point of view, tone

Kurt Vonnegut's "Harrison Bergeron" most excellent for central idea

Alice Walker's "Roselily" and "To Hell With Dying" great for character, setting, central idea, and conflict

*Virginia Woolf's "Kew Gardens" exquisite for language and setting

These are just suggestions and possibilities. Feel free to discuss the possibility of other stories being used.

SCHEDULE AND ASSIGNMENTS:

A more exact schedule and set of assignments will be made after we determine what stories we are going to read. Please see the last few pages of this syllabus for who's doing what when as far as presentations go.

Wednesday, January 21 Introduction, discussion of syllabus and grading system.
Assignment: purchase books and Comp. Two Folder. Read the chapter on Central Idea in Analyzing Short Stories. Start deciding what story and writer you'll do a presentation on.

Friday, January 23 Discussion of Central Idea, and "Harrison Bergeron."

**Monday, January 26-
Friday January 30** More Central Idea

Monday, February 2 CENTRAL IDEA ESSAY DUE
**Monday, February 4-
Friday February 6** Discussion of Character

Monday, February 9 CHARACTER ESSAY DUE
**Monday, February 11-
Friday, February 13** Discussion of Conflict

Monday, February 16 CONFLICT ESSAY DUE
**Monday, February 18-
Friday February 20** Discussion of Point of View

Monday, February 23 POINT of VIEW ESSAY DUE
Wednesday, February 25
Friday, February 27 Discussion of Setting

Monday, March 9	SETTING ESSAY DUE
Wednesday, March 11	
Friday March 13	Discussion on Language

Monday, March 16-	SPRING BREAK!
Friday, March 20	Have fun and be safe.

Monday, March 23	More on Language
Wednesday, March 25	
Friday, March 27	

Monday, March 30	LANGUAGE ESSAY DUE
Monday, April 1	
Friday, April 3	Discussion on Tone

Monday, April 6	TONE ESSAY DUE
Wednesday, April 8	
Friday, April 10	Alternate modes of analysis discussed.

The rest of the semester will be work days and presentation catch-up days.

Monday, April 27	Departmental test due for A students.
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Monday, May 11	B story due for A students.
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Friday, May 15	A story due, all papers due at beginning of class.
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STORIES and PRESENTERS

Date: JANUARY 28

Story and Author : _____

Element: CENTRAL IDEA

Presenter: _____

Date: JANUARY 30

Story and Author : _____

Element: CENTRAL IDEA

Presenter: _____

Date: FEBRUARY 4

Story and Author : _____

Element: CHARACTER

Presenter: _____

Date: FEBRUARY 6

Story and Author : _____

Element: CHARACTER

Presenter: _____

Date: FEBRUARY 11

Story and Author : _____

Element: CONFLICT

Presenter: _____

Date: FEBRUARY 13

Story and Author : _____

Element: CONFLICT

Presenter: _____

Date: FEBRUARY 18

Story and Author : _____

Element: POINT OF VIEW

Presenter: _____

Date: FEBRUARY 20

Story and Author : _____

Element: POINT OF VIEW

Presenter: _____

Date: FEBRUARY 25

Story and Author : _____

Element: SETTING

Presenter: _____

Date: FEBRUARY 27

Story and Author : _____

Element: SETTING

Presenter: _____

Date: MARCH 4

Story and Author : _____

Element: LANGUAGE

Presenter: _____

Date: MARCH 6

Story and Author : _____

Element: LANGUAGE

Presenter: _____

Date: MARCH 11

Story and Author : _____

Element: LANGUAGE

Presenter: _____

Date: MARCH 13

Story and Author : _____

Element: LANGUAGE

Presenter: _____

Date: MARCH 27

Story and Author : _____

Element: LANGUAGE

Presenter: _____

Date: APRIL 1

Story and Author : _____

Element: TONE

Presenter: _____

Date: APRIL 3

Story and Author : _____

Element: TONE

Presenter: _____

ENGLISH 1302 COMPOSITION II COURSE SYLLABUS

Prerequisite

Enrollment in ENGL 1302 requires credit for ENGL 1301, or its equivalent, with at least a grade of "C." Instructor will verify.

Course Description

ENGLISH 1302 is a continuation of English 1301 with emphasis on analysis of readings in prose fiction. Students will use literary elements to interpret short fiction.

Course Objectives

The goals of **Composition II** are to promote

- Critical thinking, reading, and writing within an intercultural context;
- Clear, coherent, confident, and effective communication;
- Collaborative writing and learning;
- Literary analysis.

Course Outcomes

Upon completion of English 1302, students should be able to

- Think, read, and write critically;
- Effectively use referential (interpretive/analytical) writing;
- Critically analyze fiction;
- Appreciate and understand how the elements of fiction work together.

Requirements

This course will focus on seven elements of fiction: **central idea, character, conflict, point of view, setting, language, and tone**. These elements will be incorporated into five to seven writing assignments, varying in length from 200-1000 words (for a minimum total of 2500 words) and using either a cumulative or single-element approach. To qualify for the Departmental Exam, in at least one paper students must demonstrate their mastery of MLA style for documentation by using parenthetical documentation and providing a list of works cited that contains at least one source other than the primary source.

Your instructor will use one of two systems of grading, or a hybrid of the two systems.

System 1: Accept/Edit/Revise/Rewrite

All students in all sections must receive "Accepted" on the writing assignments to be eligible to receive a Test Permit for taking the Departmental Exam. Additional assignments are required for the grades of "B" and "A." **Your instructor may also assign readings, quizzes, and other activities which affect your grade.** Your instructor will provide 1) a class activity schedule (calendar) with deadlines and 2) specific written guidelines for each assignment.

Your final grade will be determined by the grade level you complete. Each paper will be marked **"ACCEPTED," "EDIT," "REVISE,"** or **"REWRITE."** (You may submit only one paper at a time; when one is **ACCEPTED**, you may submit the next one.) In addition, compliance with your instructor's point system for deadlines and activities may determine your eligibility for a grade of "B" or "A."

ACCEPTED: The paper fulfills the objectives of the assignment and is relatively free of grammatical, spelling, and punctuation errors.

EDIT: The paper fulfills the objectives of the assignment but contains errors. **You must avoid similar errors in subsequent papers in order to progress in the course.**

REVISE: The paper needs improvement in style, organization, or development.

REWRITE: The paper does not fulfill the objectives of the assignment.

To earn a "B," a student must receive **"ACCEPTED"** on all work for a **"C"** plus receive **"ACCEPTED"** on one of the following papers. **Paper "B"** will be evaluated **"ACCEPTED"** or **"REWRITE"** only. Rewrite must be on a different story.

(1) Write a well-developed analytical essay focusing on a single element of an assigned short story. Minimum length: 1000 words

(2) Write an evaluative essay (with clearly stated criteria) on an assigned story. Minimum length: 1000 words

(3) Write an essay according to guidelines provided by your instructor. Minimum length: 1000 words

To earn an "A," a student must receive **"ACCEPTED"** on all work for both a **"C"** and a **"B"** plus receive **"ACCEPTED"** on one of the following papers. **Paper "A"** will be evaluated **"ACCEPTED"** or **"REWRITE"** only. Rewrite must be on a different story/different stories.

(1) Write an analytical essay comparing/contrasting two short stories and following guidelines provided by your instructor. Stress those elements of fiction most important to the central idea. Minimum length: 1000 words

(2) Following guidelines provided by your instructor, write a documented analytical paper based on an assigned short story. Minimum length: 1000 words

System 2: Letter Grades

Your instructor will assign letter or number grades to some or all required essays. Students will be given the opportunity to draft and revise each assignment one or more times (instructor will determine how many times and how final grade will be awarded). Students will also be required to pass the "Departmental Exam" (see description below) in the Testing Center to pass the

course with a minimum grade of "C." Your instructor's grading system will be explained in detail in his or her individual course syllabus.

The Departmental Exam

The Departmental Exam will be taken under supervision in the Testing Center. Given a story to read, you will write a critical analysis of at least 750 words. Your instructor will provide you more detailed instructions about the test, which will be evaluated "ACCEPTED" or "RETEST" only. If you do not pass on the first try, you may retest twice. Your essay must discuss all of the elements of fiction and must demonstrate the following:

- Coherence, analytical thinking, and an understanding of the story.
- Adherence to stylistic, grammatical, and mechanical conventions.

Your instructor may establish deadlines by which you must complete a specific number of assignments or be subject to **WITHDRAWAL** from the course. **It is your responsibility to know whether your instructor will withdraw you if you cannot meet such deadlines.**

NOTE: You must provide your instructor with a Composition II File Folder (available in the bookstores) for your papers. Your instructor will keep your folders for one semester following your enrollment. You are responsible for making copies of any papers you want to keep for your files.

Learning Lab Policy for "B" and "A" Papers

Departmental policy allows students to receive only very general assistance writing "B" and "A" papers in Composition I and II. Examples of such assistance include pre-writing activities and review of writing principles and of grammar and documentation conventions in response to student questions. In addition, individual faculty are free to prohibit students from seeking specific kinds of or any assistance on the "B" and "A" papers and may do so by sending a memo to the learning labs and by stipulating the restriction in class syllabi.

Scholastic Dishonesty

Acts prohibited by the College for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research, or self-expression. Academic work is defined as, but not limited to, tests and quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations; and homework.

Students with Disabilities

Each ACC campus offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office for Students with Disabilities on the campus where they expect to take the majority of their classes. Students are encouraged to do this three weeks before the start of the semester.

Student Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

Withdrawal Policy

The Texas State Legislature passed a bill stating that students who first enroll in public colleges and universities beginning in fall 2007 and thereafter may not withdraw from more than six classes during their undergraduate college career. See *ACC Student Handbook* for further information.