Casper College Course Syllabus
ENGL 1020-09 English II: Composition

Semester/Year: Fall 2006

Lecture Hours: 3        Lab Hours: 0        Credit Hours: 3
Class Time: 2:00-3:15 p.m.        Days: TTH  

Instructor: Patrick Amelotte  Office: AD 191  

Phone: 268-2729  

Email: pamelotte@caspercollege.edu  

Required Materials
The Hudson Book of Fiction: 30 Stories Worth Reading 
The Hudson Book of Poetry: 150 Poems Worth Reading 
Writing Logically, Thinking Critically 
A good dictionary (e.g. Webster’s New World College Dictionary or Dictionary.com)  
A notebook and a pocket folder  
Two blue book exam booklets  
Blue or black ink pens (A writer without a pen is like a carpenter without a hammer.)

Course Description
In this course we will examine a broad range of texts and discuss their place in the canon of literature. In so doing, we will learn the language of literary discourse and develop a range of critical thinking, reading, and writing skills. With these new skills we’ll stretch our minds around several theoretical approaches and learn to look at literature (and the world it reflects) in fresh, new ways -- and maybe (just maybe) we’ll have some fun along the way.

And yet, this is a writing course. You should therefore expect to write, and write often: about 25-30 typewritten, double-spaced pages.

This course is rated PG-13. However, the language, violence, and adult situations that you’ll encounter in here are incidental to the message being presented. We don’t have time for gratuitous obscenity. Wherever possible, I’ll warn you of impending foul language (etc.) so you can decide whether or not you want to take a short break.

Note: Students who have native or near-native fluency in English will find this course challenging; students who lack such fluency will find this course impossible.

Syllabus
The syllabus is the map we will use to navigate our way through the
course. It lists assignments, due dates, test dates, and holidays. Reading assignments are to be read prior to the date they appear on the syllabus; we will usually discuss them on that date.

Please note that the syllabus is not sacrosanct. It is quite possible that we will need to make changes as we go. When and if the time comes to make a change, I will discuss it with you as early as possible so there are no surprises.

**Attendance and Participation**

*You need to be here.* Unlike giant lecture classes which you can skip and get the notes for later (albeit a very foolish strategy), this course is built upon a foundation of in-class writing and lively discussions. If you miss class, you will fall behind and damage your chances of success. Besides, we’ll miss you.

You are allowed 2 unexcused absences; your final grade will drop 1/3 of a letter grade for each subsequent unexcused absence. If you are absent 6 times (three weeks of class) or more, you will earn an F in the course. If you have a legitimate reason for missing class, you must provide the necessary evidence.

Since a substantial portion of this course will entail discussion of the assigned readings, you will need to be prepared to contribute something relevant and productive. Your participation grade will be culled from discussions, homework and in-class writing assignments.

*Please bring your books to every class; having them with you is part of being prepared for discussions and writing.*

**A Few Words About Quizzes**

You’ll have an opportunity to showcase your preparation in a number of unscheduled five point quizzes. These quizzes are designed to reinforce and reward your careful reading and thinking.

It’s true that some students might be frightened by this, but not you. Since you do your reading ahead of time and come to class prepared, you’ll have nothing to worry about. In fact, you’ll probably look forward to these quizzes, just to demonstrate how much you know.

**Papers and Assignments**

All papers, drafts, and other out-of-class writing assignments must be typed/word processed, double-spaced, with one inch margins and **no larger than 12 point font.** If you try to push this, I will return your paper to be retyped.

All final drafts of papers must include all previous rough drafts, free writings and peer evaluation papers.

Each paper is to be turned in at the end of class on the due date. If you skip class on the due date, your paper will be LATE. I will accept late papers, but not late homework assignments. A late paper will drop one grade per day after the due date. Please place late papers in the hanging file box next to my door; please do not slip papers under the door.

One of the keys to avoiding late paper problems is to let me know what’s going on. The sooner I know about a problem, the better. I am not against granting extensions for good reasons -- as long as I know about the problem before the due date.

*If you fail to turn in a paper, or if you turn in a paper that is 10 or more days late, you will not pass this course.*
Grades

While I want you to devote a maximum effort to all your papers, I am aware that some (if not all) of the material in this course will be new to you. Therefore, you will find the expectations of your performance to be lower in the early goings. The knot will get tighter, however. I do allow students to rewrite their papers, but you must arrange a conference with me so we can set goals and agree on a new due date. I will not accept rewrites that we haven’t discussed beforehand.

Remember that by semester’s end you must meet the 1020 Outcomes (attached), and you must have a C or better, in order to fulfill the requirements of this course.

Grade Distribution

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>quizzes and homework</td>
<td>10%</td>
</tr>
<tr>
<td>attendance and participation</td>
<td>10%</td>
</tr>
<tr>
<td>response papers</td>
<td>10%</td>
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<tr>
<td>three formal papers</td>
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<tr>
<td>#1</td>
<td>10%</td>
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<tr>
<td>#2</td>
<td>15%</td>
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<tr>
<td>#3</td>
<td>25%</td>
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<tr>
<td>midterm</td>
<td>10%</td>
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<tr>
<td>final</td>
<td>10%</td>
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</tbody>
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Grade Guarantee

I will grade and return your papers and midterm exams within 10 days of receiving them. If for any reason you don’t receive a grade within 10 days, I will award you 10 extra percentage points on that assignment. This guarantee does not apply to rewrites.

Response Papers

Each student in this class will write one response paper this semester. A response paper is simply a 2 page typewritten response to a reading assignment. Instead of summarizing, a response paper analyzes; it argues a point. We will use response papers to “kick start” our discussions this semester.

Conferences

You will need to schedule at least one individual conference with me so that we can discuss your writing. This is an opportunity to locate and address specific issues related to your craft. It is also an opportunity for you to discuss any questions or concerns you have about the course.

Common Courtesy

Writing is basically about connecting with others. Let us therefore make our class a sanctuary wherein the needs of others matter as much as our own. Our two rules are as follows:

1. BE RESPECTFUL
2. USE YOUR COMMON SENSE

Examples:

Out of respect for others ...
if you have a cell phone or a pager, please turn it off before entering the room.
if you want to make a disparaging remark about a classmate, a faculty member,
a group of people, etc., please keep the remark to yourself.
if you are late to class, please enter the room as quietly as you can.
if you are sleepy, please exit the room and find a place to lie down
(besides, it’s better for your back).

Plagiarism

“The term plagiarism includes, but is not limited to, the use by paraphrase or
direct quotation, of the published or unpublished work of another person without full and
clear acknowledgement. It also includes the unacknowledged use of materials prepared
by another person or agency engaged in the selling of papers or other academic
materials.”

You may not legally use another person’s idea or words without
acknowledging him or her. Consider this your first and final warning. If you are
found to be engaged in this or any other form of academic dishonesty, you will
fail the entire course. In addition, a cheating report will be sent to the Vice
President of Student Services, who will establish a discipline file for you. This
discipline file will be shared with anyone who investigates your background --
including universities and prospective employers.

If you have any questions about how to cite your sources, please ask. If
you are absent on the days we cover MLA Style, it is your responsibility to get
the information. You may consult either the Casper College Writing Center or
the MLA section of your handbook for general questions about how to cite your
sources (both as parenthetical references and as works cited).

Keep in mind that plagiarism is not an accident or “mistake”; it’s a
decision to deceive -- and it will catch up with you. Sooner or later, the truth
always comes out.

* * *


Just in Case

If you find that you can’t continue with the class, please make sure that
you drop it. It only takes a few minutes. If you don’t drop yourself, you may
have an “F” that haunts you forever.

Special Needs

If you have any special needs, or if you require any special
accommodations, please notify me as soon as possible. If you have any other
questions or concerns, I encourage you to contact me.

English 1020 Syllabus

T Aug 29 Course Policies
Introduction to the Canon
R Aug 31  Ooonah and Kepick
The role(s) of stories and poems

T Sept 5  The Language of Literature

R Sept 7  Handouts: Paul West, “The End of an Elite” and
Carole Maso, “Rupture, Verge and Precipice ...”

T Sept 12  The “Magic” of Poetry
150 William Shakespeare, “Sonnet 130”
150 Robert Herrick, “To the Virgins to Make Much of Time”
150 Andrew Marvell, “To His Coy Mistress”
Paper #1 Assignment

R Sept 14  30 James Joyce, “Araby,” p. 58
Handouts: Jamaica Kincaid, “Girl,” and Barry Yourgrau,
“By the Creek”

T Sept 19  Handout: Toni Cade Bambara, “The Lesson”
150 Langston Hughes, “Mother to Son” and “Harlem”

R Sept 21  WLTC Chapter 1
Handout: James Dickey, “For the Last Wolverine”
Peer Editing

T Sept 26  30 John Updike, “A&P” p.211
Handout: A.E. Houseman, “Terrance This Is Stupid Stuff”
Draft #1 Due

R Sept 28  WLTC Chapter 2, pp. 26-40
Handout: Ernest Hemingway, “Hills Like White Elephants”
150 John Donne “A Valediction...”

T Oct 3  30 “The Yellow Wallpaper” p. 16
150 Amy Lowell, “Patterns”
Paper #1 Due
Paper #2 Assignment

R Oct 5  WLTC Chapter 2, pp. 40-52
30 “The Jilting of Granny Weatherall” p.153

Handout: Robert Browning, “Porphyria’s Lover”
150 Marge Piercy, “Barbie Doll”
R Oct 12  WLTC Chapter 3 pp. 53-70
   Handout: John Steinbeck, “The Chrysanthemums”
   150 Rita Dove, “Daystar”

T Oct 17  WLTC Chapter 3 pp. 74-84
   30 “Where Are You Going, Where Have You Been?” p. .226
   Handout: Bob Dylan, “Hard Rain”
   Draft #2 Due

R Oct 19  Midterm Exam

T Oct 24  FALL BREAK

R Oct 26  WLTC Chapter 3 pp. 71-86
   30 Edgar Allen Poe, “The Cask of Amontillado” p.11
   150 Edgar Allen Poe, “The Raven”; (handout) “Annabel Lee”

T Oct 30  30 Nathaniel Hawthorne, “Young Goodman Brown” p.1
   150 Emily Dickinson, “Wild Nights”; “After Great Pain…”
   Paper #2 Due

R Nov 2   30 Raymond Carver, “Cathedral” p.260
   150 John Frederick Nims, “Love Poem”
   150 Ezra Pound, “The River Merchant’s Wife: A Letter”

T Nov 7   30 Tim O’Brien, “The Things They Carried,” p. 280
   Handout: Tim O’Brien “How to Tell a True War Story”
   150 Wilfred Owen, “Dulce et Decorum Est”

R Nov 9   WLTC Chapter 6
   150 Robert Lowell, “For the Union Dead”
   150 Marianne Moore, “Poetry”
   Paper #3 Assignment

T Nov 14  Handout: Shirley Jackson, “The Lottery”
   150 William Butler Yeats, “The Second Coming”

R Nov 16  30 “A Good Man Is Hard to Find” p.193
   150 Wallace Stevens, “The Emperor of Ice Cream”

T Nov 21  30 Gabriel Garcia Marquez, “A Very Old Man With Enormous Wings” p.206
   150 John Keats, “To Autumn”; “Ode on a Grecian Urn”

R Nov 23  WLTC Chapter 7, pp. 170-180 (skim)
   30 “The Swimmer” p.216
150 Marianne Moore, “A Grave”

T Nov 28  WLTC Chapter 7, pp. 180-190 (skim)
  150 T.S. Eliot, “The Love Song of J. Alfred Prufrock”
  Draft #3 Due

R Nov 30  WLTC Chapter 7, pp. 190-208 (skim)
  Handout: John Milton, from *Paradise Lost*
  Handout: Frank McConnell, “Preface to *The Book of Dreams*”
  Begin Discussing *Sandman*
  Peer Editing

T Dec 5  *Sandman*

R Dec 7  Handout: Stephen Crane, “The Open Boat”
  150 Alfred, Lord Tennyson, “Ulysses”
  150 Margaret Atwood, “Siren Song”
  Paper #3 Due


R Dec 14  Readings TBA

**Final Exam TBA**

I ___________________________ have read the course policies for English 1020-09, and I hereby agree to abide by them.