

English 214: 2nd Year Composition

Summer 2002

Section 2: MTWTh 9:00 – 10:55

Room: HSS 104

Code: 00341

Instructor: Dr. Mark Calkins

Office: HHS 128

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Required Textbooks:

Balzac, Honoré de. *Père Goriot*. New York: Signet, 1962.

Baudelaire, Charles. *Flowers of Evil and Other Works*. New York: Dover, 1963.

Hacker, Diana. *A Pocket Style Manual*. 3rd ed. Boston: Bedford/St. Martin's, 2000.

Kafka, Franz. *The Metamorphosis and Other Stories*. New York: Penguin, 1992.

Killgallon, Don. *Sentence Composing for College*. Portsmouth: Boyton/Cook, 1998.

Required Materials:

One or more "twin-pocket" portfolios

Large Blue Books (as needed)

A pocket English dictionary

Course Description: This class is designed to allow you to satisfy one portion of the University's general education literacy requirement. Reading a work of literature and then writing clearly about that you've read is a reflective and exploratory process which demands that you carefully consider the author's words as well as you own. To learn and refine this process, you will write two critical essays in which you may choose to analyze plot, theme, character, symbolism, etc. This will help you better understand literature, language, and the perspectives of our world which the readings reflect.

Objectives:

- Understanding discipline-specific texts thoroughly and using them as a basis for writing assignments.
- Formulating a thesis based on you readings.
- Substantiating a thesis through appropriate references to primary and secondary texts, and through personal insights.
- Distinguishing between adequate and inadequate substantiation of a thesis or topic, both at the essay and paragraph levels.
- Writing essays and paragraphs that are well-focused and relevant to the subject identified in theses and topics.
- Effective analysis, interpretation, evaluation, and synthesis of ideas encountered in multiple readings.
- Writing compositions which are mainly free of significant errors in usage, writing mechanics, and spelling.
- Careful attention to review and revision.

What can you expect from this course? To be introduced to the writings of the most influential poet of the 19th century, and to the short stories of the Modernist writer known for first expressing this century's sense of dread, anxiety, and alienation. To work on your writing on *the level of the sentence*, to learn to craft unified and coherent *paragraphs*, to learn how to write and support a *thesis statement*, and to learn how to correctly format a work of expository prose. Lectures will be brief; the bulk of class time will be spent on discussion and on sentence-composing exercises. Your homework will consist of nightly reading and sentence-combining assignments, as well as preparation for group work. Expect 2 to 3 hours of homework almost every night, *not* including work on your formal papers.

Grade Distribution of Course Requirements:

Formal Papers (2):	50%
Group Work (see below) /Informal Writing Assignments:	25%
Sentence Combining Homework:	25%

Formal Papers:

Formal papers will be 4 to 6 pages, thesis-based, on a question, problem, or theme you have discovered in the texts and that you would like to address. However, a list of possible topics will also be provided with the assignment sheet.

Group Work:

Group work for this course is adapted from the "literature circle" model: group members take different roles with different responsibilities, and these roles are alternated for every group meeting. Your participation in group work will be evaluated daily, according to evidence that you have done your reading and studying, are properly prepared for class, are engaged with the course material, and are thinking seriously about the readings. There is no make-up for missed group work, and if you are absent you will receive an 'F' on your group work for the day. However, this can be avoided if you are able to get your completed group work to the Director **before** class.

Group work is primarily "student-centered": while I will provide guiding questions that will (hopefully) direct your discussions towards themes and issues of importance, it is ultimately your responsibility to determine the meaning of the poems and short stories we are reading.

Roles:

Director: Responsible for formulating discussion questions, for leading the group discussion, and for completing the Daily Group Record Sheet, which summarizes the daily discussion. Possible sources for discussion questions can be found on reserve in the Library.

Historian: Responsible for providing historical background about the author or texts. You may only use library sources on Reserve or on the shelves for this information, and you must document your sources correctly. You may use the Internet, but only *in addition to* a printed source.

Summarizer: Provides a brief overview of the poems or a summary of the short stories read.

Illustrator: Provides an illustration of the poem or short story.

Finder: Locates passages in the reading of interest or of particular importance.

Connector (optional): Shares a personal "connection" between the reading and their own experiences, as well as records the "connections" of others.

Course Schedule (tentative and subject to change depending on the progress of the class):

Week 1:

Monday: Homework: SCC Focus 1, FE pp. 19-33
Tuesday: Homework: SCC Focus 2, FE pp. 33-49
Wednesday: Homework: SCC Focus 3, FE pp. 51-67
Thursday: Homework: SCC Focus 4, FE pp. 67-115

Week 2:

Monday: Homework: SCC Focus 5, FE pp. 117-131
Tuesday: Homework SCC Focus 6, FE pp. 131-149
Wednesday: Homework: SCC Focus 7 pp. 149-153
Thursday: Homework SCC Focus 8

Week 3:

Monday: **1st Draft of First Paper due**; 1:1 conferences; Homework MOS pp. 64-79
Tuesday: 1:1 conferences; Homework: MOS pp. 79-95
Wednesday: 1:1 conferences; Homework MOS pp. 95-110
Thursday: **First Paper Final Draft due**; Homework SCC Focus 9, MOS pp. 111-36, 139-44

Week 4:

Monday: Homework: SCC Focus 10, MOS pp. 139-144, 148-49
Tuesday: Homework: SCC Focus 11, MOS pp. 170-78, 192-200
Wednesday: Homework: SCC Focus 12 & 13, MOS pp. 201-216
Thursday: **July 4th holiday**

Week 5:

Monday: Homework: none
Tuesday: **1st Draft of Second Paper due**; peer-editing; Homework: none
Wednesday: peer-editing; Homework: none
Thursday: **Second Paper Final Draft due**

Course Policies:

Grading: All grades will be recorded as percentages until the final grade converts to a letter grade equivalent: A+ = 97, A = 93, A- = 90, B+ = 87, B = 83, B- = 80, C+ = 79, C = 77, C- = 70, D+ = 67, D = 63, D- = 60, F = 0. Both the instructor and the university use plus and minus grading.

Attendance: Since we will be doing group work on a daily basis, and since Summer Semester is so brief, regular attendance is crucial. Simply put, you will not pass the course if you do not attend class regularly.

Lateness: Arriving late disrupts class. Class begins according to the time on the clock on the classroom wall. Upon your 3rd late arrival to class your course grade will automatically be dropped by one third (for example, from B to B-). Upon your next 2nd late arrival to class, your course grade will automatically be dropped by another third. Thereafter, *every* time you are late to class your course grade will automatically be dropped by another third. In sum, six cases of tardiness will result in the loss of one full grade point. If you will be regularly unable to get from one part of campus to class within the allotted time, please see me before the third week of classes.

Participation: To learn to apply, analyze, and synthesize course material you need to be an active participant in the course. Participation will consist of in-class group work, open class discussion, and in-class informal writing assignments. Informal writing assignments will *not* be evaluated according to spelling, organization, and grammar.

Late paper policy: *No late papers will be accepted!* All papers must be handed in by end of class on the day they are due. Any papers turned in after that time are considered late; this includes papers turned in after class to my departmental mailbox. If you submit your paper via e-mail, it must be time-stamped no later than the time that class begins; if you turn in a paper to the department a staff member must sign for it. If I am not there, papers turned in at my office (slipped under the door, for example) will not be accepted.

Make-up work following an absence: Each student is responsible for obtaining class notes and assignment details. In-class informal writing assignments and group work cannot be made up.

Paper Format: Formal papers *must* be formatted according to MLA style. Use standard 8 ½" x 11" white, unlined paper. You may use 12-point Times New Roman font *only* (see attached example). Fasten papers in the upper left corner with staples only (no paper clips, torn and folded edges, etc.). Do not use plastic covers/binders, but please turn in your paper in a "twin-pocket" portfolio (see below). If you use MS Word 7 or above (98, 2000, XP) for PC, I encourage you to submit your paper on diskette. For other in-class essays, use a large Blue Book. Please use only black or blue ink for all in-class writing.

Saving your work: Be sure to save all of your work on a computer disk and *always create a back-up disk!* If you type, make a photocopy.

Course Portfolio: Please save all your graded work, drafts, notes, etc. in a portfolio that can be turned in at the end of the semester.

Assignment Portfolio: When you turn in a formal writing assignment you will be asked to also turn in one or more assignment-related handouts, as well as all rough drafts, brainstorming notes, and any other writing-related material in a "twin-pocket" portfolio.

Use of outside assistance/Plagiarism zero-tolerance policy: Copying all, or in part, another's material and presenting it as one's own is a grave matter. It is easy for an instructor to detect bought, "borrowed" or mass-produced papers. Discrepancies in style and mechanics will be revealed in the comparisons between in-class and out-of-class efforts. Additionally, tutors may help with prewriting and assist with basic skills, but should *not* be altering structure, inserting their own ideas or be functioning as proofreaders who correct all grammatical errors.

- EVIDENCE OF PLAGIARISM WILL RESULT IN A GRADE OF ZERO FOR THE ASSIGNMENT AND A GRADE OF 'F' FOR THE COURSE.

Grade Sheet

NAME: _____

COURSE: English 214

ASSIGNMENT: _____

DATE DUE: _____ DATE SUBMITTED: _____

GRADE:

NOTE: an "X" in this column means "needs improvement"	Needs Revision	Adequate	Commendable	Excellent
Assignment Fulfillment <ul style="list-style-type: none"> <input type="checkbox"/> fulfills the task of the assignment <input type="checkbox"/> addresses its audience in the appropriate voice <input type="checkbox"/> notes, drafts & other materials are included in portfolio 				
Thesis/Claim <ul style="list-style-type: none"> <input type="checkbox"/> clearly stated early in the paper <input type="checkbox"/> expresses a point of view; argumentative (rather than descriptive) <input type="checkbox"/> kept in view throughout essay 				
Quality of Argument <ul style="list-style-type: none"> <input type="checkbox"/> avoids generalizations <input type="checkbox"/> concepts/terms clearly defined <input type="checkbox"/> logical & coherent <input type="checkbox"/> uses relevant and sufficient evidence <input type="checkbox"/> ideas are sufficiently developed <input type="checkbox"/> citations illustrate a point rather than summarize 				
Organization – macro level <ul style="list-style-type: none"> <input type="checkbox"/> follows a clear organizational plan <input type="checkbox"/> no irrelevances or repetition <input type="checkbox"/> effective transitions between ideas & paragraphs 				
Organization – micro level <ul style="list-style-type: none"> <input type="checkbox"/> each paragraph has a topic sentence, or point (P) <input type="checkbox"/> each point is supported or illustrated by citing from the text, i.e. information (I) <input type="checkbox"/> the information is effectively interpreted, analyzed, or explained (E) 				
Sentence Craft <ul style="list-style-type: none"> • ideas are joined & modified effectively with variety 				
Surface Issues <ul style="list-style-type: none"> • careful attention to conventional mechanics (grammar, punctuation, spelling, agreement, reference); i.e. careful proofreading 	4 or more errors/page	3 or more errors/page	2 or more errors/page	1 or fewer errors/page
Style & Format <ul style="list-style-type: none"> <input type="checkbox"/> follows correct format (see syllabus) <input type="checkbox"/> follows MLA format for citations and Works Cited list (if applicable) <input type="checkbox"/> quotations are introduced with signal phrases 				