

## COLLEGE COMPOSITION II

INSTRUCTOR: Dana Jo Denney

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(989) 686-9159 English Division  
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\*Our secretary can no longer call class lists in the event of professor absence due to sickness, weather, etc. Therefore, if you want to be **absolutely certain** our class is meeting on any given day, it is now your complete responsibility to **call my office** starting at 6:30 a.m. the day of your class meeting to check cancellation status. If you start your drive to Delta before that time, you **must** let me know so I can contact you individually.

Cell phone network lists, if created, are for emergencies PAST WEATHER.

OFFICE: S-8

REQUIRED TEXTS: *Ordinary People*-Judith Guest  
*Pocketful of Prose*- Madden  
*Secretariat.*-Raymond G. Woolfe, Jr.  
*Indians*-Arthur Kopit

RECOMMENDED TEXTS: *Roget's Thesaurus*  
*The American Heritage Dictionary*  
*A Guide to MLA Documentation*  
*The Bad Spellers' Dictionary*

OFFICE HOURS:

By appointment. I am here for your benefit; understanding of class content is students' responsibility. If you don't understand something, ask and/or plan ahead for extra conference/edit time. Material to be edited by professor must be submitted the week before that material is due. NO EXCEPTIONS: I DO NOT EDIT ON LAPTOP SCREENS. Not understanding an assignment is not a legitimate excuse for an ill-prepared paper.

ATTENDANCE: Required. No excuses. 2 free absences per semester. 3<sup>rd</sup> absence =1 E added to total paper grade average. 4<sup>th</sup> absence=2 E's added to total paper grade average. 5<sup>th</sup> absence=3 E's, etc. 4 absences by midterms will be cause for permanent dismissal. No reinstated drops. After midterms, recommendations may be made that student initiate dismissal themselves. 2 tardies=absence. Leaving class early/before class is dismissed=1 tardy. Being excused for inappropriate behavior=1 absence minimum. Students must attend last class for credit. \*These are my attendance policies; a division wide statement can be found online, which is more stringent yet.

**PURPOSE AND OBJECTIVES:** Within this class I feel it is important to continue individual exploration in the area of composition, and in addition, explore the ideas of others as they have been put down in print. A study of these two modes of communication, reading and writing, with the help of the others, speaking and listening, as necessary to the creative process as the former mentioned, can aid an individual's expertise in all these areas. Besides this, such a study can also serve to extend personal philosophy and foster fresh ideas about man, his world, and his fate. Such ambitious objectives can only be reached when a class is willing to share their energy and ideas, and in turn be receptive to the energy and ideas of others. With the determined concern of each one of you, by the end of the semester, we will all have grown. More specifically, we will be reading the literary works of some fine authors, and responding to them in a variety of ways. Some material may be considered "adult" thematically.

**GRADING SYSTEM:** The grade you will receive in this class will be determined from a combination of three major areas: the averaged grade of all papers, the averaged grade of all quizzes and film comparatives(which count in total as ONE paper grade), and the final presentation project. Any in-class activities will be taken into account as far as grade in the class. In-class activities and quizzes **cannot** be "made up," a student must be in attendance to receive credit for them. Paper due dates are **fixed**—absences (mine or yours), sickness, or natural disasters do not change them! English Division FAX # is (989) 686-0485. One revision allowed on your choice of on-time submitted and graded paper, **OR** one late paper accepted. No other late papers. Lates or rewrites due 2<sup>nd</sup> to last week of class, **NO LATER**. Discussions/activities, paper explanations, quizzes, reading, presentation planning, demonstrations, etc will take up our classroom time. Failure to comply with a class assignment or exercise=F.

**NO MIDTERM< NO FINAL< NO FOOD< ONLY INK OR GRADE IS LOWERED—  
DOUBLE SPACE EVERYTHING TYPED>PAPERS COME IN AT BEGINNING OF  
CLASS TO BE CONSIDERED "ON TIME":ONLY "HARD COPY" DOCUMENTS  
ACCEPTED AS "PAPERS"<HAND IN ONLY YOUR OWN WORK<NO CELL  
PHONES/HEADPHONES IN CLASS: IF HEARD OR SEEN, GRADE IS LOWERED**

4 papers required, approximately 5-7 pp. in length. 10 pp. max. on everything, 5pp. min. on research paper body. Papers formats include the following:

\*Critical Analysis

\*Coordinative Research (if noncoordinative, no higher than a C)

\*First Person

\*Prequel **OR** Sequel

Papers must all relate to the material covered in class. Complete one paper on each major work we consider. ALWAYS LABEL WHICH TYPE OF PAPER YOU ARE DOING, AND ON WHAT TEXT.

**CLASSROOM CONDUCT:** A behavior policy is in effect. Mature, respectful behavior befitting a college student is required toward everyone within the classroom area. Prejudice against any member of this class on the basis of race, religion, sex, creed, color, age, appearance, political or sexual orientation will **NOT** be tolerated. You are expected to attend **EVERY** class, be **ON TIME** for every class, and have all assignments **COMPLETE AT CLASS ONSET**. You are **NOT** to speak when the instructor or someone else has “the floor.” You are to use your best manners—you listen to other people, you do not laugh at other people, you treat everyone with respect, you turn off your cell phones and close laptops while in class, and you **DON’T PACK UP TO LEAVE UNTIL YOU ARE DISMISSED**. Failure to comply with these basic concepts of civilized human interaction and decency will necessitate severe consequences—possibly permanent dismissal. I’m serious—ask around. Written memo to precede lowered grade due to misconduct as stated above.

**\*\*No electronic excuses. Internet communication is NOT guaranteed. Do NOT email your papers unless we have agreed upon it, and if you seriously want to communicate with me, call me, leave a hard copy message at my office, or speak with me in person.**

**\*\*THIS IS A “LIVE” CLASS: NO LAPTOPS OPEN, NO IPODS, NO CELL PHONES DURING CLASS. IF YOU CAN’T HANDLE THAT-YOU HAVE TO FIND ANOTHER CLASS.-**

## FILM COMPARATIVE GUIDE

As in literary analysis, use the elements of character, setting, tone, dialogue, style, and message to examine the similarities and differences between our text and the film adaptation. Examine all areas in a 2 page limit to count as 50 points (as a quiz). To be handed in class meeting **after** film is viewed:

**Character/Dialogue:** (These 2 elements combine here, but **not** in a literary analysis. Sometimes dialogue combines w/style in a literary analysis if the dialogue is **limited**—under 30% of text.)  
Do actors/actresses “fit” your mental image from text?  
Inappropriate behavior? Speech? **Provide evidence.**

**Setting:** Is it consistent w/text? Do “places” and “props” “fit” your mental image from text? **Provide evidence.**

**Style:** Are pivotal scenes from text included in film? (Focus on beginning, flashbacks, ending, order, but this is not exclusive)  
Additions or deletions? Propriety of photography/special effects/soundtrack, etc.? **Provide evidence.**

**Tone:** Does **viewer** feel same emotions as **reader**? Identify emotions and note similarities and differences.

**Message:** From film? From text? Do they coordinate strongly or diverge?

**Acquaint yourself with these areas before you view film—complete as soon as possible after viewing—it's easier.**

**NO GENERALITIES—PROVE TO ME WITH SPECIFIC EXAMPLES YOU SAW THE FILM AND READ THE TEXT.**

## 112 Presentation Guide

1. Choose and read book. It cannot be a book you have read previously and each member of your book group must read the entire book.
2. Discuss your book within your group. Hopefully, some class time will be allotted, but this discussion time is the group's responsibility, not the professor's. Come to some kind of consensus within your group about what the author is trying to say, which parts of the book are particularly important, and to what kind of presentation would the book lend itself. Draw on the unique talents and dynamics of the people within your group here.
3. Start to work out presentation. Your presentation will count as one paper grade. Strive for inventiveness, meaningfulness, in an understandable format; be sure everyone in your group takes part or they won't get credit. Be prepared to hand out a "guide sheet" to every class member and professor on "presentation day" (last day of class), with title of work, author, names and duties of all members of group, short explanation of what you will do, and a place for grading. Individual grades will be an averaged group grade of everyone's input.

### Ideas for presentation:

- \*Put part of book into play format.
- \*Create an interview with one or more characters from book.
- \*Write poetry or song lyrics in relation to book, and read or perform them.
- \*Present "consciences" or "spiritual sides" to characters.
- \*Create graphic representations from book and explain.
- \*Use media equipment (Video, opaque projector, etc.) to create book "program." (But be forewarned here; "live" is better than "Memorex"—power point is becoming "old hat"—an audience will be much more responsive to a group being creative than a machine...)
- \*Create an audience-interactive, book-based "game."
- \*COME UP WITH YOUR OWN IDEA--IT'S PROBABLY BETTER,  
START NOW—YOUR TIME IS SHORT!

Guide sheet should include an evaluation section at bottom including the following:

- \*Grade for creativity: \_\_\_\_\_
- \*Grade for interest level: \_\_\_\_\_
- \*Grade for grasp of topic: \_\_\_\_\_
- \*Averaged grade: \_\_\_\_\_
- \*Comments: (and initial)

# College Composition II

Course Number    ENG 112

Credits         3

Lab Hours      0

Lecture Hours    45

Course Description    Prerequisite: READING LEVEL 6. Expands students' abilities and versatility in reading, language awareness, and composing for a range of purposes, audiences, and situations, including academic research writing. Credit may be earned in only ENG 112 or ENG 112A or ENG 112H. (45-0)

## Outcomes and Objectives

### **Write effective college compositions.**

Objectives:

- A. Consider audience and purpose.
- B. Plan writing processes, using effective strategies and techniques.
- C. Include a clear articulation of the important ideas.
- D. Select organize, and present details to support a main idea.
- E. Demonstrate the ability to move between generalization and detail.
- F. Write effective introductions and conclusions.
- G. Employ the appropriate writing conventions.

### **Use writing tasks that involve both reading and writing.**

Objectives:

- A. Demonstrate the ability to derive meaning from a piece of writing.
- B. Demonstrate the ability to distinguish between the meaning one makes of a text and the author's intended meaning.
- C. Interpret reading and writing task in such a way as to invest them with personal significance, thereby creating ways to make reading and writing vital activities in a lifetime of learning.
- D. Demonstrate critical thinking skills.
- E. Understand the relationship among language, knowledge, and power.

### **Work with others, both in and out of the classroom.**

Objectives:

- A. Reflect upon and assess one's own work as well as the work of others.
- B. Show willingness to work with others, seeking help where necessary and offering help where it is sought.

### **Write an academic research composition.**

Objectives:

- A. Locate information using a variety of search tools and methods, including library sources.
- B. Select source material appropriate to the writing context.
- C. Integrate their own opinions with various source points of view.
- D. Quote, paraphrase, and summarize accurately.
- E. Document sources in conventional style with parenthetical references in text.