Composition II
English 1302-61824
Spring 2020
January-June

Professor: M.D. Hamilton
Email: michaelhamilton@dccc.edu

Unless you and I agree to it ahead of time, assignments submitted to this address will not be read and will be immediately deleted. Use this address for questions/notification only.

Course Title: Composition II
Course Number ENGL 1302
Section Number 61824
Office Phone Number: NA
Office Number: NA
Office Hours: NA
Meeting Days & Time:
Room Number: W
Credit Hours: 3 hr lecture

Division: ARCO
Office Hours:
Office Phone:
Office Location:

Course Description: Composition II is an intensive study of and practice in the writing processes, from invention and researching to drafting, revising, and editing, both individually and collaboratively. Emphasis is placed on effective rhetorical choices, including audience, purpose, arrangement, and style. Focus on writing the academic essay as a vehicle for learning, communicating, and critical analysis.

Core Objectives:
- Critical Thinking Skills - to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- Communication Skills - to include effective development, interpretation and expression of ideas through written, oral and visual communication
- Teamwork – to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal
• Personal Responsibility Skills – to include the ability to connect choices, actions and consequences to ethical decision-making

Learning Outcomes
After successful completion of this course the student should be able to:
1. Demonstrate knowledge of individual and collaborative writing processes.
2. Develop ideas with appropriate support and attribution.
3. Write in a style appropriate to audience and purpose.
4. Read, reflect, and respond critically to a variety of texts.
5. Use Edited American English in academic essays.

Course Materials/Supplies Needed
Merriam-Webster dictionary app (free) or paper copy

Evaluation Procedures:

Comprehension Questions after Readings
(20) = 500 points (20 x25pts ea.)
Composition essay =300 (3x100) 1 per unit.
(Outlines must include at least six MLA formatted in-text/parenthetical citations and Works Cited page identifying two or three database sources.)

Final Paper = 100 points
Final Portfolio & Power Point Presentation 200 point
(all works finalized plus appropriate feedback essays on the expectations and accomplishments per every unit)
Attendance = 100% = 100 pts
*Total Points Possible=1200 pts

*All assignments will be graded on the point system established above, with corresponding feedback.

Grading Scale: 1080-1200 points =A
960-1079 points = B
840- 956 points = C
720-839 points = D (This grade does not transfer to most universities.)
0-719 points = F

Attendance Policy:
Punctual attendance at every class is a necessity. Arrival at :03counts after class time as tardy. Arrival after 20min counts as absent. If it is absolutely necessary to miss class, it is your responsibility to find out from the course calendar what you missed and come to the
next class fully prepared, with all assignments complete. To clarify, being absent from a prior class is no excuse for not having your assignment on the day you do attend.

Students must begin attendance in all classes of enrollment. No exceptions. Financial Aid will not be granted to students who have been certified as not attending, by the certification date. For this lecture course, your physical participation in class, on or before the certification date will allow you to receive credit for FA purposes. For certification dates, check with the division or FAO for further information. Students who are not certified as beginning class are responsible for any payments due as a result of non-certification, to include the dropping of courses.

**Late Work Policy:** Late work is **NOT** accepted, ever. It must be submitted **in class** (that means **NOT via e-mail**), on the day it is due **or before**. In the case of a certified health emergency (Documents must be submitted to verify this), please inform me, and we will arrange a makeup work plan. Understand that appointments are NOT synonymous with emergencies, as they are planned ahead of time. As such, they are no excuse for late work or absence.

**Makeup Exam Policy:** N/A

**College Sponsored Events:** These activities do merit an “excused” absence, but any assignments due on the date of the event must be submitted on or before that due date. Written responses must be submitted in order to earn points for any participation activities missed.

**Electronic Devices:** Please refrain from using electronic devices for purposes besides coursework during class discussions.

**The withdraw date for this class is, April 16, 2020**

**Academic Dishonesty:**
Students who are caught *deliberately* plagiarizing an assignment will be subject to an “F” in the course and possible expulsion from the college.

Academic honesty is expected, and integrity is valued in the Dallas County Community Colleges. Scholastic dishonesty is a violation of the Code of Student Conduct. Scholastic dishonesty includes, but is not limited to, cheating on a test, plagiarism, and collusion. As a college student, you are considered a responsible adult. Your enrollment indicates acceptance of the DCCCD Code of Student Conduct published in the DCCCD Catalog. More information is available at [https://www1.dcccd.edu/catalog/ss/code.cfm](https://www1.dcccd.edu/catalog/ss/code.cfm).

**Institution Policies:** Please visit [http://www.mountainviewcollege.edu/syllabipolicies](http://www.mountainviewcollege.edu/syllabipolicies) for a complete list of institutional policies (Stop Before You Drop; Withdrawal Policy; Repeating a Course; Financial Aid; Academic Dishonesty; Americans with Disabilities Act Statement; Religious Holidays; and Campus Emergency Operation Plan and Contingency Plan.).
### Fall 2019 1301-61823 Assignment Schedule

<table>
<thead>
<tr>
<th>Wednesday</th>
<th>Syllabus Overview; Introductions; Review acceptable writing strategies: Inverted Pyramid, sequencing, chronology, compare/contrast, cause/effect. Basic Sentences Types Specific types of sentences Self-Assessment Inventory (review)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Self-Assessment Inventory (returned) (25pts) Intro to Unit 1 Narration (200pts total for unit) First Reading The Money, by Junot Diaz/ Questions and Discussions</td>
</tr>
<tr>
<td>Wednesday</td>
<td>First Reading/ Questions due Pass out: Second Reading Surrendering, by Ocean Vuong</td>
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<tr>
<td>Monday</td>
<td>Second Reading/ Questions due Pass Out Third Reading Shooting an Elephant, by George Orwell/ Discussion and Questions</td>
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<tr>
<td>Wednesday</td>
<td>Third Reading Questions due Pass out Fourth Reading (fiction) Indian Education, by Sherman Alexie/ Discussions and Questions</td>
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<tr>
<td>Monday</td>
<td>Fourth Reading (fiction) questions due Review Unit 1</td>
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<tr>
<td>Wednesday</td>
<td>Unit 1 writing assignment; Narrative Essay Overview/ Prewriting</td>
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<tr>
<td>Monday</td>
<td>Unit 1 paper due Introduction to Unit 2, Description (225 pts total) Review Materials</td>
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<tr>
<td>Wednesday</td>
<td>First Reading, Description.</td>
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</tbody>
</table>
| Monday | Questions due  
|        | First Reading  
|        | Ground Zero, by Suzanne Berne/ Questions and discussions |
| Wednesday | First reading questions due  
|           | Second Reading  
|           | Stability in Motion, by Marina Keegan/ Questions and Discussion |
| Monday | Second reading questions due  
|        | Third Reading  
|        | The Hidden Life of Garbage, by Heather Rogers/ Questions and Discussion |
| Wednesday | Third reading questions due  
|           | Fourth Reading  
|           | The Storm, by Kate Chopini/ Questions and Discussions |
| Monday | Fourth reading questions due  
|        | Unit 2 Writing assignment  
|        | Description Essay |
| Wednesday | Unit 2 Essay due\\  
|           | **Introduction to Unit 3 Exemplification** |
| Monday | **Spring Break one week, off…**  
| Monday | **Introduction to Unit 3 Exemplification Review**  
| | (225 pts total)  
| | **Four Tattoos**  
| | Discussions and Questions |
| Wednesday | Question due  
|           | First Reading  
|           | Why the Post Office Makes America Great, by Zeynep Tufekci/ Discussion and question |
| Monday | First reading question due  
|        | Second Reading  
|        | The Myth of Latin Woman: I Just Met a Girl Named Maria, By Judith Ortiz Cofer/ Discussion and questions |
| Wednesday | Second reading questions due  
<p>|           | Third Reading |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Assignment Details</th>
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<tbody>
<tr>
<td>Monday</td>
<td>Why Looks are the Last Bastion of Discrimination, by Deborah L. Rhode/ Discussion</td>
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<td></td>
<td>and questions</td>
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<td>Monday</td>
<td>Third reading questions due</td>
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<td>Fourth Reading</td>
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<td></td>
<td>Girl, by Jamaica Kincaid/ Discussions and questions.</td>
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<td></td>
<td><em>Introduction to 3rd writing assignment/ Prewriting strategies</em></td>
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<tr>
<td>Wednesday</td>
<td>Fourth reading Questions Due</td>
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<td></td>
<td><strong>Unit 3 Writing assignment</strong></td>
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<td></td>
<td><strong>Exemplification Essay</strong></td>
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<td></td>
<td><strong>Unit 4 Introduction</strong></td>
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<td><strong>Argument and Persuasions (425 pts)</strong></td>
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<tr>
<td>Monday</td>
<td>Unit 3 essay due</td>
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<td></td>
<td>First Reading</td>
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<td>I want a wife, by Judy Brady/ Discussions and questions</td>
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<tr>
<td>Wednesday</td>
<td>First reading question due</td>
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<td></td>
<td><strong>Second Reading</strong></td>
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<td><strong>The Declaration of Independence, by Thomas Jefferson/ Discussions and questions</strong></td>
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<td>Monday</td>
<td>Second reading question due</td>
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<td></td>
<td><strong>Third Reading</strong></td>
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<td></td>
<td><strong>The Obligation to Endure, by Rachel Carson/ Discussions and Questions</strong></td>
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<tr>
<td>Wednesday</td>
<td>Third reading question due</td>
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<td></td>
<td>Fourth Reading</td>
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<td></td>
<td>Get It Right: Privatize Executions, by Arthur Miller/ Discussions and Questions</td>
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<tr>
<td>Monday</td>
<td>Fourth reading question due</td>
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<td></td>
<td><strong>Unit 4 Final Paper Review</strong></td>
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<tr>
<td>Wednesday</td>
<td><strong>Unit 4 Final Paper Review</strong></td>
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<td></td>
<td>Portfolio review</td>
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<td></td>
<td><strong>Final Reading</strong></td>
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<td></td>
<td><strong>The Lottery, by Shirley Jackson/ Discussions and Questions</strong></td>
</tr>
</tbody>
</table>
| Monday       | Final Reading/ Questions Due  
|             | Unit 4 Final Paper Review  
|             | Portfolio Finalization       
| Wednesday   | Unit 4 Final Paper Review  
|             | Portfolio Finalization       
| Monday      | (300pts total)  
|             | Final Paper Due  
|             | Portfolio and Presentation Due 
| Wednesday   | (300pts total)  
|             | Final Paper Due  
|             | Portfolio and Presentation Due 

Is *rhetorician* on your resume? It should be, because I’d be surprised if you haven’t employed one or more of the methods listed below for conveying emphasis to your writing.

Rhetoric, the art of persuasive written or spoken discourse, was developed in ancient Greece, and every one of the terms below stems from classical Greek or from Latin, the language of the culture that inherited the Greek oratory legacy. But that should be no obstacle to adding these tried-and-true tools to your argumentative armamentarium, because brief definitions, as well as examples, accompany this exhaustive but by no means complete list:

1. **Amplification**
   An expansion of detail to clarify a point: “We few, we happy few, we band of brothers.”

2. **Anacoluthon**
   A sudden break in a sentence’s grammatical structure: “So, then I pulled up to her house — are you still with me here?”

3. **Anadiplosis**
   Repetition of words, especially located at the end of one phrase or clause and the beginning of the next: “I was at a loss for words, words that perhaps would have gotten me into even more trouble.”

4. **Anaphora**
   Repetition of one or more words at the head of consecutive phrases, clauses, or sentences: “I came, I saw, I conquered.”

5. **Anastrophe**
   Inversion of word order to mark emphasis: “Enter the forest primeval.”
6. Antanaclasis
Repetition of a word in a sentence in which a different meaning is applied each time: “If you aren’t fired with enthusiasm, you will be fired, with enthusiasm.”

7. Antanagoge
The contradiction of a negative comment with a positive one, as in “The car wouldn’t start this time, but it least it didn’t catch on fire.”

8. Antimetabole
Reversal of repeated words or phrases for effect: “Ask not what your country can do for you, but what you can do for your country.”

9. Antiphrasis
Ironic use of a single word: “It was a cool 100 degrees in the shade.”

10. Antistrophe
Repetition of a word or phrase at the close of successive clauses: “You said he was late — true enough. You said he was not prepared — true enough. You said he did not defend his statements — true enough.”

11. Antithesis
Contrast within parallel phrases (not to be confused with the ordinary use of the word to mean “extreme opposite”): “Many are called, but few are chosen.” The term can also refer to literary characters who, though not necessarily antagonists, represent opposite personal characteristics or moral views.

12. Apophasis
Calling attention to something by dismissing it: “No one would suggest that those who are homeless elected to live on the streets willingly.”

13. Aporia
A statement of hesitation, also known as dubitatio, in which characters express to themselves an actual or feigned doubt or dilemma: “Should I strike now, or bide my time?”

14. Aposiopesis
Abrupt discontinuation of a statement: “If you say that one more time, I’m gonna –”
15. **Apostrophe**
Interruption of thought to directly address a person or a personification: “So, I ask you, dear reader, what would you have me do?”

16. **Asyndeton**
Absence of conjunctions: “We cannot dedicate, we cannot consecrate, we cannot hallow this ground.”

17. **Auxesis**
Exaggeration, often with sequential enhancement: “You found my purse? You are a hero, a prince, a god!”

18. **Bdelygmia**
A rant of abusive language: “Calling you an idiot would be an insult to stupid people. Are you always this stupid, or are you just making a special effort today?”

19. **Bomphiologia**
Excessive braggadocio: “I am the very model of a modern major-general. I’ve information vegetable, animal, and mineral.” Also known as verborum bombus.

20. **Brachyology**
An abbreviated expression or telegrammatic statement: “‘Morning,’ he mumbled as he stumbled out of bed”; “I have three words for you, buddy: pot, kettle, black.”

21. **Cacophony**
Deliberate use of harsh letter sounds: “The clash and clang of steel jarred him awake.”

22. **Catachresis**
A hyperbolic metaphor, as in “Each word was a lightning bolt to his heart.”

23. **Chiasmus**
This is the reversal of grammatical order from one phrase to the next, exemplified in these two well-known quotes about evaluation: “Judge not, lest ye be judged” and “A heart is not judged by how much you love, but by how much you are loved by others.”

24. **Commoratio**
Repetition of a point with different wording: “He’s passed on! This parrot is no more! He has ceased to be! He’s expired and gone to meet his maker!” (etc., ad absurdum)

25. **Dehortatio**
Imperative advice about how not to act: “Do not look a gift horse in the mouth.”

26. **Diacope**
Repetition of one or more words after the interval of one or more other words: “People who like this sort of thing will find this the sort of thing they like.”

27. **Diatyposis**
Advice: “Do unto others as you would have others do unto you.”

28. **Distinctio**
A definition or clarification of a term: “What we will be seeking . . . will be large, stable communities of like-minded people, which is to say relatives.”

29. **Epanelepsis**
Starting and ending a phrase, clause, or a sentence, or a passage, with the same word or phrase: “Nothing is worse than doing nothing.”
30. **Epistrophe**
The repetition of a word at the end of each phrase or clause: “I swear to tell the truth, the whole truth, and nothing but the truth.”

31. **Epizeuxis**
Epizeuxis, epizeuxis, epizeuxis! My favorite new word, also called palilogia, refers to nothing more than the repetition of words: “To my fifteen-year-old daughter, everything is ‘boring, boring, boring!’”

32. **Hendiadys**
A conjunctive rather than a coordinate phrase: “I made it nice and hot, just the way you like it.”

33. **Hyperbaton**
Excursion from natural word order in various ways: “Their was a glory unsurpassed”; “It is a sad story but true.”

34. **Hysteron-proteron**
A reversal of logical order of elements in a phrase: “Sudden thunder and lightning drove them to shelter.”

35. **Litotes**
This is the strategy of understatement often employed to provide subtle emphasis, frequently for ironic effect or to underline a passionate opinion: “The assassin was not unacquainted with danger.”

36. **Meiosis**
A dismissive epithet, such as *treehugger*, or a humorously dismissive understatement (also known as tapinosis), such as the *Monty Python and the Holy Grail* gem “It’s just a flesh wound!”

37. **Metanoia**
The qualification of a statement to either diminish or strengthen its tone, as in “She was disturbed — make that appalled — by the spectacle.” Traditionally, *nay* is often a keyword that sets up the shift, but no replaces it in modern usage except in facetious or whimsical writing: “You are the fairest flower in the garden — nay, in the entire meadow.”

38. **Paronomasia**
Punning wordplay, including any of many types, including homophonic or homographic puns, both of which are included in this example: “You can tune a guitar, but you can’t tuna fish. Unless of course, you play bass.”

39. **Pleonasm**
Redundancy for emphasis: “We heard it with our own ears.”

40. **Polyptoton**
Repetition of two or more forms of a word; also known as paregmenon: “You try to forget, and in the forgetting, you are yourself forgotten.”

41. **Polysyndeton**
Insertion of conjunctions before each word in a list: “My fellow students read and studied and wrote and passed. I laughed and played and talked and failed.”

42. **Scesis Onomatop**
Repetition of an idea using synonymous words or phrases: “We succeeded, won, and walked away victorious.”
43. **Sententia**
The punctuation of a point with an aphorism such as “Don’t judge a book by its cover.”

44. **Sentential Adverbs**
These single words or brief phrases emphasize the thought they precede, interrupt, or — rarely — follow. Examples include *however, naturally, no doubt*, and *of course* — and, in informal writing, phrases such as “you see.”

45. **Syllepsis**
Divergent use of a word in two phrases: “We must all hang together or assuredly we will all hang separately.”

46. **Symbole**
A combination of anaphora and epistrophe: “To think clearly and rationally should be a major goal for man; but to think clearly and rationally is always the greatest difficulty faced by man.”

47. **Synathroesmus**
A series of adjectives, also known as accumulatio, compiled often in the service of criticism: “You’re the most arrogant, selfish, self-absorbed, insufferable narcissist I’ve ever met!”

48. **Synecdoche**
Substitution of a part or a substance for a whole, one thing for another, or a specific name used for a generic: “A hundred head of cattle were scattered throughout the field”; “A regiment of horse paraded by”; “The swordmen unsheathed their steel”; “Do you have a Kleenex?”

49. **Tapinosis**
Invective: “Get out of my way, you mouth-breathing cretin.”

50. **Tricolon**
A series of three parallel words, phrases, clauses, or statements: “Tell me and I forget. Teach me and I remember. Involve me and I learn.”