English 1002-600: English Composition II  
Fall 2018  
Illinois Valley Community College  

Instructor: Adam Oldaker, M.A., M.A.  
Email: Adam_Oldaker@ivcc.edu  
Office Hours: Check Web Site  
Web Site: www.ivcc.edu/oldaker  
Credit Hours: 3  

Class Location: Ottawa Center, Rm. 112  
Meeting Times: T R 11:00-12:15 P.M.  
Office Location: Main Campus, A-317  
Office Phone Number: 815-224-0326  

Course Description: English Composition II continues the study and application of rhetorical principles of expository writing in developing effective sentences, paragraphs, and essays—with particular emphasis on analyzing and writing expository prose. Students’ essays will be based upon their readings of literature and other texts. The library research writing will be developed from those readings. The course includes the use of various computer applications, including word-processing and the Internet.  
*This phrasing comes directly from the master course outline for English Composition II, which is available at www.ivcc.edu/courseoutlines  

Prerequisite: Successful completion of English 1001: English Composition I  

Illinois Articulation Initiative Equivalent: C1 901R  
  • For more information, go to http://www.itransfer.org  

Expected Learning Outcomes:  
Upon completion of the course, the student will be able to:  
1.) Read works of literature and other texts with understanding and appreciation.  
2.) Understand invention as part of the writing process.  
3.) Organize and develop ideas effectively and logically in essays.  
4.) Develop effective, logical, and well-supported arguments.  
5.) Understand and use a variety of rhetorical strategies to develop ideas in essays.  
6.) Maintain a consistent and appropriate viewpoint, tone, and voice.  
7.) Strengthen essays through the revision process.  
8.) Write essays free of common stylistic weaknesses.  
9.) Write essays free of excessive errors.  
10.) Use word-processing software and the Internet to assist in the writing process.  
11.) Understand the principles of research.  
12.) Understand the use, citation, and documentation of sources.  
13.) Understand strategies for developing and writing research papers.  
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General Education Goals Addressed:  
Upon completion of the course, the student will be able:  
• To apply analytical and problem solving skills to personal, social and professional issues and situations.  
• To communicate successively, both orally and in writing, to a variety of audiences.  
• To understand and use technology effectively and to understand its impact on the individual and society.  
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Grading Scale:  
A: 90-100 percent  
B: 80-89 percent  

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C: 70-79 percent
D: 60-69 percent
F: 59-0 percent

Grade:

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Literary Analysis #1 on a Film: 3-5 pages (15%)
*For this essay, students will learn to write an argument about a primary text (Paul Thomas Anderson’s film *There Will Be Blood*). Instructional emphasis will be on thesis statements, topic sentences, primary and secondary support, textual evidence, and critical thinking.

Literary Analysis #2 on a Short Story: 3-5 pages (15%)
*In this essay, students will gain further practice with using textual evidence to support claims in argumentative essays. They may choose to analyze one of several short stories; options may include James Joyce’s “Eveline,” Kate Chopin’s “The Story of an Hour,” Tim O’Brien’s “The Things They Carried,” or Louise Erdrich’s “The Red Convertible.” Instructional emphasis will continue to be on thesis statements, topic sentences, primary and secondary support, textual evidence, and critical thinking.

Research Paper #1: 5-7 pages (20%)
*In this essay, students will write a literary analysis on a short story, and they will incorporate information from at least three secondary sources found through IVCC’s Jacobs Library. Writing prompts may be on either Shirley Jackson’s “The Lottery,” Tobias Wolff’s “Hunters in the Snow,” Alice Walker’s “Everyday Use,” or John Steinbeck’s “The Chrysanthemums.” Instructional emphasis will be on plagiarism avoidance, source evaluation, library databases, in-text citations, bibliographies, and MLA documentation style.

Research Paper #2: 8-10 pages (30%)
*In this essay, students will write a literary analysis on a short story or a play, and they will incorporate information from at least five secondary sources found through IVCC’s Jacobs Library. Writing prompts may be on either Jackson’s “The Lottery,” Wolff’s “Hunters in the Snow,” Walker’s “Everyday Use,” Steinbeck’s “The Chrysanthemums,” Katherine Anne Porter’s “The Grave,” Sherwood Anderson’s “Hands,” John Updike’s “A&P,” Ursula K. Le Guin’s “The Ones Who Walk Away from Omelas,” Sophocles’ *Antigone*, or August Wilson’s *King Hedley II*; however, students may not write on the same text that they worked on for Research Paper #1. Instructional emphasis will continue to be on plagiarism avoidance, source evaluation, library databases, in-text citations, bibliographies, and MLA documentation style.

Discussion Guide (10%)
*Please see the last two pages of the course syllabus for a description of this assignment.

Miscellaneous: Homework, Quizzes, Values and Goals Essay, Etc. (10%)

Required Textbook:
Wilson, August. *King Hedley II*. Theatre Communications Group, 2005.
*Please note that all students must have copies of these textbooks by the second class-meeting date. They can be obtained from IVCC’s bookstore.

Recommended Film:

Required Materials:
Folder; notebook specifically for this class; daily planner; college-ruled, loose-leaf paper; USB flash drive.

Writing Assignments:

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All writing assignments must be typewritten, in 12-point Times and double spaced with one-inch margins on all sides, unless otherwise indicated. Any unauthorized handwritten work will be assigned a zero.

Throughout the semester, you may choose to revise any essay (except Research Paper #2) for a higher grade. Also, your instructor may require you to complete a mandatory revision before assigning a final grade. Each revision is due the class meeting after the graded original is returned. The recorded grade will be an average of the grades for the original and the revision. For any students who refuse to follow the instructor’s recommendations for improving their writing, a failing grade may be provided, or they may be withdrawn from the course.

If you don’t have a computer at home, make sure that you complete all writing assignments in the computer labs on campus before the start of class.

Emailing Assignments:
No assignments will be accepted as email attachments. Hard copies must be provided on each due date.

Email:
In most workplaces, employees are expected to use corporate email addresses for professional correspondence. Similarly, students will be expected to use their IVCC email addresses for academic electronic communication. All correspondence will be sent to students’ IVCC accounts, and students will be expected to check these accounts on a regular basis.

Students may contact the Student Help Desk at 815-224-0318 or visit D-201 for assistance with their email accounts.

Summaries & Theme Reflections/Quizzes:
To ensure that all students complete the required reading, you will be assessed on most reading assignments. These assessments will take two forms: 1.) summaries and theme reflections, and 2.) quizzes.

For each summary and theme reflection, you will summarize the main ideas of a short story or drama and then write a brief reflection on the main theme of the piece. Each summary and theme reflection should be approximately one handwritten page. Make sure that you use headings, such as “Summary” and “Theme,” to indicate clearly which part of the assignment is which.

Quizzes may take any form: multiple choice, true/false, short essay, and/or timed written response (quick-write).

Extra Credit:
Because we will be studying drama this semester, you may attend one approved theatrical production for twenty bonus points toward the miscellaneous category of your final grade; however, your grade in this category cannot exceed 100 percent. To receive the extra credit, you need to submit your ticket and a typed paragraph describing your reactions to the show. Here are some questions to think about: Did you enjoy the production? Why or why not? What were some strengths and weaknesses of the acting, costumes, lighting, or any other aspect of the show? Was the play itself any good? Would you return to this theatre? Why or why not?

All plays (not musicals) at the following venues in Chicago, Illinois, are automatically approved: Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre, Lookingglass Theatre, Victory Gardens Theater, and Court Theatre. All plays (not musicals) at the following venues throughout Illinois are also approved: Writers’ Theatre in Glencoe, Northlight Theatre in Skokie, Heartland Theatre in Normal, and Festival 56 in Princeton. If you would like to see a production that is not at one of these venues, send your instructor an emailed request with a few sentences describing the show. School productions will not count.

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The deadline for extra credit is the last class meeting before the final examination; however, you may submit your ticket and typed paragraph at any point throughout the semester. No bonus points will be awarded for materials submitted during finals week. All bonus points will be recorded in the online grade book at the end of the semester.

**Late Assignments:**
All assignments are due at the beginning of class, and no late work will be accepted unless an extension is granted; whenever possible, requests for extensions must be emailed to your instructor at least two days *before* the due date. Rare extensions may be granted at the instructor’s discretion. A grade of a zero will be assigned for any assignments that are not turned in.

In the event of an absence, it is the student’s responsibility to arrange to have hard copies of assignments delivered to the instructor or to request an extension.

**Attendance:**
Because studies show that students who regularly attend classes possess a greater understanding of course material and perform better, it is very important for you to attend each class meeting. You may have three excused absences without penalty as long as you contact your instructor, ideally beforehand, to explain the reason for your absence; it must be a good reason that demonstrates why the absence was unavoidable in order to be excused. Your instructor may request to see a doctor’s note or other documentation verifying the reason for your absence; if so, the document must be provided at the next class meeting. If you have an unexcused absence, your final grade will be dropped by ten percentage points; for example, a grade of a C at 70 percent would be dropped to a D at 60 percent. If you miss four classes, you will either fail or be withdrawn from the course. Exceptions may be made at the instructor’s discretion.

**Being on Time:**
Just as you must be on time for your job, you must also come to your college classes in a timely fashion. Four tardies will be marked as an absence with a final grade deduction of ten percentage points; remember that four absences result in failure of or withdrawal from the course. *Tardies will not be recorded on days when weather conditions make for dangerous driving conditions.* Personal safety must come first.

**Leaving Class Early:**
Be sure to arrange to stay for each class meeting in its entirety. If you leave class early—yes, even five minutes early—you may be marked as absent for the whole meeting. If you must leave early, your instructor may ask to see documentation explaining why. If so, documentation must be provided at the next class meeting.

**Classroom Etiquette:**
You must treat your classroom as a professional environment and your instructor as your immediate supervisor. Please refrain from eating full-course meals during class. Also, strive to maintain a positive attitude and a willingness to contribute to classroom discussions in an appropriate manner. All readings and assignments must be completed by the due dates.

*Do not save readings and writing assignments until an hour or two before the class; rather, work on them, bit by bit, throughout the week. Otherwise, you will likely experience feelings of frustration, which will impede your critical thinking and writing.*

**Respect:**
If you show disrespect toward your instructor or another student, you will be asked to leave. If any act of disrespect is severe, you will be permanently removed from the class, and you will be referred to the administration at IVCC for possible disciplinary action.

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When you’re writing your instructor via email, maintain a professional tone. You don’t want to come off as disrespectful or rude. It’s always best to start with a greeting, followed by a carefully worded message. As a general rule, if you wouldn’t say something to your instructor in face-to-face communication, do not put it in an email.

Academic Accommodations:
If you are a student with a documented cognitive (learning) disability, physical disability, or psychiatric disability (anxiety, depression, bipolar disorder, AD/HD, post-traumatic stress, and others), you may be eligible for academic support services such as extended test time, texts on disc, note-taking services, etc. If you are interested in learning whether you can receive these academic support services, please contact Tina Hardy (Tina_Hardy@ivcc.edu or 815-224-0284), or stop by the Disability Services Office in C-211.

Academic Integrity & Dishonesty:
Plagiarism or cheating of any kind violates the Student Code of Conduct for IVCC. Due to the severity of academic dishonesty, cases will automatically result in failure of the assignment and possibly, at the instructor’s discretion, failure of the class. Students may also be referred to the administration for further disciplinary action. Students are not able to withdraw to escape a penalty for plagiarism.

Researched Writing:
Any student who fails the research-paper unit (as determined by the averaged grade on Research Paper #1 and Research Paper #2) cannot receive transfer credit for this class or a course grade above a D, regardless of the student’s mathematically weighted grade for all submitted work. This policy is the result of requirements for this course provided by the Illinois Articulation Initiative. No exceptions will be made.

Classroom Withdrawal:
Students have the ability to initiate a withdrawal from classes. By completing a form in the Records Office or within WebAdvisor, the student authorizes IVCC to remove him or her from the course. Entering the student ID number serves as the student’s electronic signature. IVCC has the right to rescind a withdrawal in cases of academic dishonesty or at the instructor’s discretion.

Students should be aware of the impact of a withdrawal on full-time status for insurance purposes and financial aid. It is highly recommended that students meet with their instructor and/or with a counselor before withdrawing from a class to discuss if a withdrawal is the best course of action.

Writing Center:
The IVCC Writing Center offers free, unlimited, one-on-one tutoring for students in any class at any stage of their writing process. The Writing Center staff, which includes faculty and student tutors, is happy to assist students in understanding assignments, brainstorming topics, organizing and developing ideas, and revising and editing drafts. Our Quick Query service provides help with basic writing questions via email. The Writing Center also has handouts on grammar and style, writing reference materials, and documentation manuals available in the Center and in the Stylebook (www.ivcc.edu/stylebook). The schedule, appointment availability, and Quick Query instructions can be found by visiting the Web site (ivcc.edu/writingcenter), calling the Learning Commons at 815-224-0318, or stopping by the Writing Center in the Learning Commons (D-201). If you would like to be tutored at the Ottawa Center, call 815-224-0800 or drop by the main desk to schedule an appointment.

Student Support Services:
In addition to Disability Services and the Writing Center, IVCC offers a variety of other student support services, too. You can find out more about them at https://www.ivcc.edu/landing.aspx?id=350

Message from Your Instructor:

*This syllabus is tentative and subject to change.
You will be informed, either verbally or in writing, of any changes.
Feel free to contact me via email if you are concerned about anything. If you are worried about your grade, please email or see me **early in the semester** so that we can discuss ways for you to make improvements. That said, I would like to stress that your focus should be on your development as a writer and critical thinker rather than only on your grades. On your part, this will involve keeping up with the readings and assignments, maintaining a positive and respectful attitude, and putting forth your very best effort. If grades prove to be too stressful, please see me, and we can discuss ways to decrease the pressure of grades.

Course Structure

**Section 1: Introduction to the Writing Process and Textual Analysis**

During this section, students will be introduced to basic rhetorical principles of the writing process. They will watch and analyze the Academy Award–winning film *There Will Be Blood*. Next, they will read short stories by such renowned authors as James Joyce, Kate Chopin, Tim O’Brien, Shirley Jackson, Sherwood Anderson, and Ursula K. Le Guin. Through responding to films and short stories in writing, they will develop skills in brainstorming ideas, thinking critically about texts, developing a thesis statement, creating main ideas to argue the thesis statement, and supporting main ideas using textual evidence.

**Section 2: Introduction to Researched Writing and MLA Documentation**

In this section, students will be taught how to complete research for the purpose of expository writing. Students will also learn how to complete in-text citations and create a works-cited page.

**Section 3: Introduction to Textual Analysis of Drama**

Students will finish the semester by reading the work of famous dramatists (namely, Sophocles and August Wilson). While studying drama, students will focus on dramatic structure and character development. Since drama is meant to be performed, all students are encouraged to attend a live theatrical production at an approved venue for extra credit.

Course Calendar

<table>
<thead>
<tr>
<th>Thursday, August 16</th>
<th>Introduction of Instructor and Syllabus</th>
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<tbody>
<tr>
<td>Tuesday, August 21</td>
<td>Introduction of Students</td>
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<tr>
<td>Film Showing: <em>There Will Be Blood</em></td>
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<tr>
<td>Assignment (Due Next Class): Two-page essay on “What Are My Values and Goals?”</td>
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<tr>
<td>Thursday, August 23</td>
<td>Film Showing: <em>There Will Be Blood</em></td>
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<tr>
<td>Tuesday, August 28</td>
<td>Discussion: Daniel’s and Eli’s Motivations and Fatal Flaws in <em>There Will Be Blood</em></td>
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<td>Discussion: Familial Responsibility and <em>There Will Be Blood</em></td>
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<tr>
<td>Ideas for Critical Writing: Explore Thesis Statements and Main Ideas for <em>There Will Be Blood</em></td>
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<tr>
<td>Assignment (Due Next Class): Prewriting (either brainstorming, concept mapping, freewriting, journaling, or answering the reporter’s six questions) and formal outline of Literary Analysis #1 on a Film (3-5 pages).</td>
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<tr>
<td>Thursday, August 30</td>
<td>Lecture: Textbook Reading Strategies</td>
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<tr>
<td>Writing Workshop: Literary Analysis #1</td>
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<tr>
<td>Reading (Due Next Class): Ch. 1-2 (p. 2-29).</td>
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<tr>
<td>Assignment (Due Next Class): Final draft of Literary Analysis #1 on a Film (3-5 pages).</td>
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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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| Tuesday, September 4  | Discussion: Free Will and “Eveline”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “Eveline”  
**Reading** (Due Next Class): Read ch. 3-4 (p. 30-67) and “The Story of an Hour” by Kate Chopin (p. 234-36). |
| Thursday, September 6 | Discussion: Gender Roles and “The Story of an Hour”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Story of an Hour”  
**Reading** (Due Next Class): Read ch. 6-7 (p. 100-23). Complete summary and theme reflection for “The Things They Carried.” |
| Tuesday, September 11 | Discussion: Patterns in the Narrative Structure of “The Things They Carried”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Things They Carried”  
**Reading** (Due Next Class): Read “The Red Convertible” by Louise Erdrich (p. 324-30), and complete summary and theme reflection. |
| Thursday, September 13| Discussion: War, Effects on Veterans, and “The Red Convertible”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Red Convertible”  
**DISCUSSION GUIDES:** “The Red Convertible”  
**Assignment** (Due Next Class): Prewriting (either brainstorming, concept mapping, freewriting, journaling, or answering the reporter’s six questions) and formal outline of Literary Analysis #2 on a Short Story (3-5 pages). |
| Tuesday, September 18 | Conferences: First Draft of Literary Analysis #2  
Writing Workshop: Literary Analysis #2  
**Reading** (Due Next Class): Read ch. 8 (p. 124-45).  
**Assignment** (Due Next Class): Final draft of Literary Analysis #2 on a Short Story (3-5 pages). |
| Thursday, September 20| Discussion: Scapegoats, Imagery, and Symbolism in “The Lottery”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Lottery”  
**DISCUSSION GUIDES:** “The Lottery”  
**Reading** (Due Next Class): Read ch. 9 (p. 146-58), and complete summary and theme reflection on “Everyday Use.” |
| Tuesday, September 25 | Discussion: Point of View and Cultural Identity in “Everyday Use”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “Everyday Use”  
**DISCUSSION GUIDES:** “Everyday Use”  
**Reading** (Due next class): Read ch. 10 (p. 159-75), and complete summary and theme reflection on “Hunters in the Snow.” |
| Thursday, September 27| Discussion: Setting, Atmosphere, and Homosocial Relationships in “Hunters in the Snow”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “Hunters in the Snow”  
**DISCUSSION GUIDES:** “Hunters in the Snow”  
| Tuesday, October 2    | **This class will meet online, not face to face. More details are to come.**  
Discussion: Gender, Sexuality, and Power: “The Chrysanthemums”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Chrysanthemums”  
**Reading** (Due Next Class): Read ch. 5 (p. 68-97). |
| Thursday, October 4   | **This class will meet online, not face to face. More details are to come.**  
Lecture: MLA Works Cited |

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<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/Assignment</th>
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<tbody>
<tr>
<td>Tuesday, October 9</td>
<td>Guest Lecture: How to Research Using the IVCC Library</td>
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<tr>
<td>Thursday, October 11</td>
<td>Guest Lecture: How to Use NoodleBib</td>
</tr>
<tr>
<td>Tuesday, October 16</td>
<td>Lecture: MLA Works Cited</td>
</tr>
</tbody>
</table>
| Thursday, October 18| Lecture: MLA In-Text Citations  
Lecture: How to Incorporate Research into an Essay  
Assignment (Due Next Class): Prewriting (either brainstorming, concept mapping, freewriting, journaling, or answering the reporter’s six questions) and formal outline for Research Paper #1 (5-7 pages). |
| Tuesday, October 23| Writing Workshop: Research Paper #1  
Assignment (Due Next Class): First Draft of Research Paper #1 (5-7 pages). |
| Thursday, October 25| Peer Review: Research Paper #1  
Writing Workshop: Research Paper #1  
Assignment (Due Next Class): Final Draft of Research Paper #1 (5-7 pages).  
Reading (Due Next Class): Read “The Grave” by Katherine Anne Porter (p. 252-56). |
| Tuesday, October 30| Discussion: Birth, Death, and Maturation in “The Grave”  
Discussion: The Past and the Present in “The Grave”  
DISCUSSION GUIDES: “The Grave”  
Reading (Due Next Class): Read “Hands” by Sherwood Anderson (p. 906-10), and complete summary and theme reflection. |
| Thursday, November 1| Discussion: Scapegoating, Internal Conflict, and “Hands”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “Hands”  
DISCUSSION GUIDES: “Hands”  
Reading (Due Next Class): Read “A&P” by John Updike (p. 358-63), and complete summary and theme reflection. |
| Friday, November 2 | LAST DAY FOR STUDENT WITHDRAWAL                                                    |
| Tuesday, November 6| Discussion: Point of View, Sexism, and “A&P”  
DISCUSSION GUIDES: “A&P”  
| Thursday, November 8| Discussion: Science Fiction, Utopianism, and “The Ones Who Walk Away from Omelas”  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for “The Ones Who Walk Away from Omelas”  
Reading (Due Next Class): Read ch. 28-29 (p. 626-74), and complete summary and theme reflection on Antigone. Note that you may find a recorded full live production of Antigone online, and watch it instead of reading the play. If you do so, please reveal, in your homework, what the production was (for example, the IVCC Theatre 2017 production) and where you found it (for example, YouTube). |

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<tr>
<th>Date</th>
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<th>Reading</th>
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| Tuesday, November 13 | Discussion: What Is Drama?  
Discussion: The Oedipus Cycle                                              |                                                                       |
| Thursday, November 15 | Discussion: Greek Masks, Physical Theatre, and *Antigone*  
Discussion: Analysis of the Dramatic Structure of *Antigone* Using Aristotle’s *Poetics*  
Discussion: Negative Model of a Politician in Creon  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for *Antigone*  
*Reading* (Due Next Class): Read p. 675-76 of ch. 30 and *King Hedley II* by August Wilson. Complete summary and theme reflection for *King Hedley II*. |                                                                       |
| Tuesday, November 20 | Discussion: “Tragedy and the Common Man” by Arthur Miller  
Discussion: The Modern Tragic Hero and King  
Discussion: Translating the Script for *King Hedley II* to Performance |                                                                       |
| Thursday, November 22 | NO CLASS: COLLEGE CLOSED FOR THANKSGIVING BREAK                                                                   |                                                                       |
| Tuesday, November 27 | Discussion: King as a Modern Tragic Hero  
Discussion: Ideas for Critical Writing—Explore Thesis Statements and Main Ideas for *King Hedley II*  
*Assignment* (Due Next Class): Prewriting (either brainstorming, concept mapping, freewriting, journaling, or answering the reporter’s six questions) and formal outline of Research Paper #2 (8-10 pages). |                                                                       |
| Thursday, November 29 | Conferences: First Draft of Research Paper #2  
Writing Workshop: Research Paper #2  
*Assignment* (Due Next Class): First Draft of Research Paper #2 (8-10 pages). |                                                                       |
| Tuesday, December 4 | Conferences: First Draft of Research Paper #2  
Writing Workshop: Research Paper #2  
*Assignment* (Due Next Class): Final Draft of Research Paper #2 (8-10 pages). |                                                                       |
| Thursday, December 6 | Final Assessment and Farewells                                                                                 |                                                                       |

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DISCUSSION GUIDES
PROJECT DESCRIPTION

For this assignment, you will lead a discussion on a work of literature with a group of your peers; each discussion must last no more than fifteen minutes. Your objective is to deepen your audience’s understanding and appreciation of the literature. As part of your discussion, you are required to use PowerPoint and to facilitate at least one activity.

STEP ONE: PREWRITING
(to be completed in the weeks before the presentation)

Read through your selection, and talk about it with your peers. Brainstorm a series of critical questions that elicit more than yes/no responses, and come up with ideas for an activity.

Bear your audience in mind. There is no need to summarize the text; everyone has read it. Also, avoid reading off of a group member’s summary and theme reflection; your peers have already written one. Because the people in your audience learn differently, aim to engage diverse learning styles. For example, you could include movement to appeal to kinesthetic (bodily) learners, group activities to engage interpersonal learners, drawings to accommodate visual learners, or songs to reach musical learners. Other types of learners include intrapersonal (reflective) and logical/mathematical.

STEP TWO: DESIGNING AND DRAFTING
(to be completed in the weeks before the presentation)

Design and draft your PowerPoint presentation. Implement your questions and activity prompt(s) carefully. Aim for clean slides without distracting, bleeping graphics, but be sure to incorporate relevant photographs and/or art. Begin rehearsing.

STEP THREE: INSTRUCTOR REVIEW
(to be completed at least one week before the presentation)

Have the entire group or at least one representative drop by your instructor’s office with a printed draft of the PowerPoint presentation. Describe your plan to him, and he will provide suggestions for improvement. It is the students’ responsibility to meet at least one week before the presentation to ensure that there is adequate time for revision. Continue rehearsing.

STEP FOUR: PERFORMANCE
(day of the presentation)

Set up your PowerPoint before class so that your group is ready to begin when class starts. Keep your audience actively involved, and do not “talk down” to those who disagree with you; be open to different interpretative possibilities. Begin with an introduction of each group member and the text, and conclude by asking for any questions or closing comments.

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Discussion Guides Grading Rubric

Name:

*Please note that your discussion guide presentation must not exceed fifteen minutes. An irreversible grade deduction will be taken for presentations that go far beyond this limit.

RUBRIC: DISCUSSION GUIDES

<table>
<thead>
<tr>
<th>Category</th>
<th>Below Expectations</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
<th>TOTAL POINTS REWARDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREPARATION (Group met with the instructor at least one week in advance and clearly rehearsed.)</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
<tr>
<td>POWERPOINT CONTENT (Discussion prompts demonstrate careful reading of text and inspire peer involvement.)</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
<tr>
<td>ENGAGEMENT OF AUDIENCE (Presentation is focused on thoughts and actions of peers, not the speakers; multiple learning styles are taken into account.)</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
<tr>
<td>QUALITY OF PUBLIC SPEAKING (Speakers make eye contact, speak at an appropriate volume, and exhibit confidence.)</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
<tr>
<td>QUALITY OF ACTIVITY (Engaging and original activity/activities are planned.)</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
<tr>
<td>OVERALL QUALITY OF PRESENTATION</td>
<td>0 1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL:

*This syllabus is tentative and subject to change.
You will be informed, either verbally or in writing, of any changes.