

I. CATALOG DESCRIPTION:

- A. Department Information
Division: Humanities
Department: English
Course ID: ENGL 102
Course Title: Intermediate Composition and Critical Thinking
Units: 4
Lecture: 4
Laboratory: None
Prerequisite: ENGL 101 or ENGL 101H
- B. Catalog and Schedule Description:
Further work in the expository and argumentative essay with emphasis on the critical examination of literature and on analytical and explicatory writing.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon successful completion of the course the student should be able to:

- A. Read, evaluate, discuss and respond critically to works of fiction and nonfiction;
- B. Analyze works of fiction in terms of theme, plot, setting, character development, motivation, and style;
- C. Analyze essays in terms of methods of development, such as definition, comparison/contrast, narrative, cause and effect;
- D. Analyze arguments in terms of logical reasoning, clear support, fallacies;
- E. Compose developed, coherent, unified, organized analytical essays demonstrating outcomes B, C, D;
- F. Locate, evaluate and use library sources to enhance analysis of works written in other time periods, other cultures;
- G. Compose and properly document a multi-source research paper that compares and contrasts the strengths and weaknesses of arguments supporting two opposing views.

IV. CONTENT:

- A. Critical reading: At least one book-length work, fiction or non-fiction, are required. At least one of the book-length works must be a novel.
 1. Elements of fiction such as theme, plot, setting, character, style.
 2. Methods of essay development such as definition, comparison/contrast, narrative, cause and effect.
- B. Argument
 1. Analysis of different types of statements, including fact, opinion, belief, prejudice.
 2. Analysis of evidence of claims, including clear definition, detailed support, generalizations.
 3. Analysis of fallacies, such as misuses of inductive and deductive reasoning, as well as generalization, post hoc, ad hominem, non sequitur, circular arguments, red herrings, faulty numbers, statistics, dates, faulty emotional appeals, faulty cause-effect, analogies, undefined abstractions, cultural/emotional biases etc.
 4. Analysis of basic formal structure of arguments.
 5. Analysis of stylistic and rhetorical elements of literature and essays.
 6. Analysis of arguments for clarity, accuracy, precision, relevance, depth, breadth, logic, significance, and fairness.
- C. The analytic essay
 1. Pre-writing, including idea generation and outlining.
 2. Drafting.
 3. Revision.
 4. Editing for coherence and effectiveness.
 5. Using academic essay form, including introduction with thesis, body, conclusion, to achieve unity and organization.
 6. Development that balances detail with analytical discussion of its significance.

7. Locating, evaluating, and using library sources when necessary to strengthen discussion of works from other time periods and cultures; reflecting that use in appropriate documentation.

- D. The research paper
1. The research process, including preliminary research, reading, and note taking.
 2. Writing the rough draft, and revising for coherence and effectiveness.
 3. Documentation.
 4. Quoting, paraphrasing, plagiarism.
 5. Using library sources to back a position; evaluating library sources.
 6. Comparing and contrasting the arguments presented in library sources to support opposing views.

V. METHODS OF INSTRUCTION:

- A. Lecture on concepts, reading, assignments.
- B. Discussion of readings, lectures, assignments.
- C. Small groups to discuss different aspects of a work's development, such as elements of fiction.
- D. Small group and full class activities to practice analytic and practical skills.
- E. Peer response groups so that students will have the opportunity to compare their analyses of the readings and edit for coherence, unity, development, and organization.
- F. Individual conferences for tutorial work on essays.
- G. Thorough written and/or oral comments on written assignments.
- H. Demonstrations of the various stages of the writing and research processes, including written and activity-based practice.

VI. TYPICAL ASSIGNMENTS:

- A. Small Group Discussion: Read Terry Eastland's "Ending Affirmative Action" and Stanley Fish's "Reverse Racism, or How the Pot Got to Call the Kettle Black." Discuss in small groups the view each writer presents and the various argumentative strategies he employs to support that view. What are the strengths and weaknesses of the arguments presented?
- B. Small Group Activity: Instructor hands out several glossy print ads from general readership magazines such as *Time*, *Newsweek*, *People*, and *Rolling Stone* to small groups. Each group will discuss ads and identify at least one logical fallacy in at least two of the ads, including fallacies that stem from the visual elements of the ad instead of the text. Groups will prepare short presentation for full class discussion.
- C. Reading: Read for the next class session Johanna Milner's essay "How What Happened." Be prepared to discuss the effect of her tone on the effectiveness of her argument. Also, be ready to identify any informal fallacies you discover in the essay. Finally, be prepared to say whether you felt her argument was persuasive and identify several reasons for your decision.
- D. Informal in-class writings: After reading Lance Morrow's "Kidnapping the Brainchildren" write a brief response to the essay. You might comment on the ethical reasons to avoid plagiarism, or discuss the consequences to a plagiarist who is caught, or touch on the personal cost plagiarism has on the original author. In any case, go beyond merely summarizing the essay: evaluate the points made by the author and support your ideas with your own specific examples.
- E. Writing: Read Gilman's "The Yellow Wallpaper," Conrad's "Outpost of Progress," Bontemp's "A Summer's Tragedy," and Parkman's "The Platte and the Desert." Select one to analyze in terms of the author's theme and how that theme is presented in the various elements of narration. Use at least two library sources for further historical background to increase your understanding of the time and place in which the narrative takes place.
- F. Class Activity: Students are handed a sheet with source (books, magazine, web site, etc) citation information, but the list is not in proper citation format, the list is not alphabetized, and some information included is not necessary for a proper citation. Students are asked to construct a properly formatted Works Cited page to practice skills they have learned through reading and lecture.

VII. EVALUATION(S):

A. Methods of Evaluation

1. Essays written out of class: Each student will be evaluated in part on essays written out of class. These essays are primarily analytical in nature. Grades will be based on how well essays demonstrate the qualities of unity, development, organization, and coherence as well as critical thinking skills in analysis. At least one half of course papers should go through revision process, based on oral or written instructor comments (and perhaps peer input), before receiving final grade. Research papers are graded in terms of the aforementioned qualities and their use of research to support an argument.
2. Exams: Typically student will have to write an essay or essays based on a supplied reading and a prompt/instruction. Grades will be based on how well essays demonstrate the qualities of unity, development, organization, and coherence in analysis as well as appropriateness of response to question. In addition, exams may include objective sections, testing understanding of terminology and forms. For instance, identifying fallacies, distinguishing inductive from deductive arguments, etc.
3. Informal, in-class writing: Short 10-30 minute writing assignments in response to readings (essays, novel chapters, etc.) or issues arising from class discussion or lecture. Since these are likely to be impromptu assignments and done under time pressure, evaluation will be mainly based on how well students critically engage topic and begin to "think on the page."

B. Frequency of Evaluation

1. At least six typed and graded essays, including at least one research paper.
2. A midterm and a final exam with an essay component requiring students to read a short essay and provide a critical response/analysis.
3. Informal, in-class writings when appropriate to apply critical thinking or practice skills, prepare for exams, brainstorm paper topics, etc.

VIII. TYPICAL TEXT(S):

A. Collection of essays. Suggested titles include:

- Smart, William, ed. *Eight Modern Essayists* 6th ed. New York: St. Martin's Press, 1995.
Maasik, Sonia and J. Fisher Solomon, eds. *California Dreams and Realities: Readings for Critical Thinkers and Writers* 2nd ed. Boston: Bedford/St. Martin's, 1999.
Barnet, Sylvan and Hugo Adam Bedau, eds. *Current Issues and Enduring Questions* 6th ed. New York: Bedford, 2002.
Colombo, Gary, ed. *Rereading America: Cultural Contexts for Critical Thinking and Writing* 5th ed. Boston: Bedford/St. Martin's, 2001.
Sorapure, Madelaine and Michael F. Petracca. *Common Culture: Reading and Writing About American Popular Culture* 4th ed. New Jersey: Pearson, 2004.

B. A college handbook such as:

- Silverman, Jay et al. *Rules of Thumb* New York: McGraw Hill, 1997.
Hacker, Diana. *A Writer's Reference* 5th ed. New York: Bedford/St. Martin's, 2003.

C. Argumentation, Critical Thinking, Logic texts such as:

- Blair, J. Anthony and Ralph Henry Johnson. *Logical Self-Defense*. New York: McGraw Hill, 1994.
Rottenberg, Annette T. *The Structure of Argument* 4th ed. Boston: Bedford/St. Martin's, 2002.
Engel, S Morris. *With Good Reason: An Introduction to Informal Fallacies* 6th ed. Boston: Bedford/St. Martin's, 2000.
Ruszkiewicz, John J. et al. *Everything's an Argument* 2nd ed. Boston: Bedford/St. Martin's, 2001.

D. Book-length fiction, drama, essay text such as:

- Kingsolver, Barbara. *Animal Dreams*. New York, Perennial, 1991.
Naylor, Gloria. *Mama Day*. New York: Vintage, 1989.
Postman, Neil. *Amusing Ourselves to Death*. New York: Viking 1986.
Lightman, Alan. *Einstein's Dreams*. New York: Warner, 1993.
Stoppard, Tom. *Arcadia*. New York: Faber and Faber, 1996.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None