

# DUTCHESS

COMMUNITY COLLEGE

## English 102

Composition II  
Dr. Keith O'Neill  
Spring 2017

(845) 431-8456  
Hudson 402F  
Office Hours: MW 11-12, TR 2-3  
and by appointment  
oneill@sunydutchess.edu

### Required Text:

Mays *et al.* *The Norton Introduction to Literature*, Shorter 12th Ed. (Norton, 2016)

I also recommend a standard desk dictionary, such as *Webster's* or *American Heritage*, and a grammar handbook.

### Course Description:

This course is a continuation of English 101, which further emphasizes well-constructed and developed written composition, factually supported conclusions, and the use of precise and varied language. It also serves as an introduction to three genres of literature: short fiction, poetry, and drama. Finally, students should use MLA documentation for in-text citations and a Works Cited page even when analyzing literary works on their own, without the use of secondary sources.

### Course Learning Outcomes:

Upon successful completion of this course, students should continue to demonstrate the writing skills acquired in English 101, including the ability to:

- use the writing process—pre-writing, writing, drafting, revising, and editing—to write unified and coherent essays;
- employ specific and focused thesis statements and topic sentences;
- develop body paragraphs with appropriate detailed support;
- use language clearly and with a level of formality appropriate to college writing;
- integrate source material into a text and document it correctly, according to MLA style; and
- edit writing for grammar, mechanics, sentence structure, and usage.

Additionally, students should demonstrate knowledge of the conventions and methods of literary study, which includes the ability to:

- develop persuasive arguments about works of literature and organize support by drawing evidence from texts;
- relate a work to its literary, historical, and cultural context; and
- analyze the use of a variety of literary terms in drama, poetry, and fiction, including *plot*, *character*, *theme*, *point of view*, *setting*, and—for poetry—*imagery*, *figurative devices*, and *sounds*.

### Weekly Syllabus:

Week 1	January 17 January 19	Introduction Chopin, "The Story of an Hour" (523-525) Hemingway, "Hills Like White Elephants" (634-638)
Week 2	January 24 January 26	Joyce, "Araby" (168-173) Munro, "Boys and Girls" (152-162)
Week 3	January 31 February 2	Carver, "Cathedral" (32-42) Chekhov, "The Lady with the Dog" (290-301) Wallace, "Good People" (253-258)
Week 4	February 7 February 9	Faulkner, "A Rose For Emily" (628-634); PAPER ONE DUE O'Connor, "A Good Man is Hard to Find" (470-481) O'Connor, "Everything the Rises Must Converge" (495-506)

Week 5	February 14 February 16	Melville, "Bartleby the Scrivener" (661-676) Melville, "Bartleby the Scrivener"(676-687) Baldwin, "Sonny's Blues" (93-115)
Week 6	February 21 February 23	NO CLASS Adrienne Rich, "Aunt Jennifer's Tigers" (797-798) Theodore Roethke, "My Papa's Waltz" (825)
Week 7	February 28 March 2	Maxine Kumin, "Woodchucks" (796-797); PAPER TWO DUE Browning, "My Last Duchess" (1103-1104)
Week 8	March 7	Bishop, "One Art" (Handout), Bishop, "Sestina" (923-924)
	March 9	Stevens, "Anecdote of a Jar" (1131) Stevens, "The Emperor of Ice Cream" (1131-1132); MID-TERM GRADES
	March 14 March 16	SPRING BREAK
Week 9	March 21 March 23	Plath, "Daddy" (1073-1075) Eliot, "The Love Song of J. Alfred Prufrock" (1110-1113)
Week 10	March 28	Keats, "On First Looking into Chapman's Homer" (4) Shakespeare, Sonnet 116 (934) Shakespeare, Sonnet 55 (934)
	March 30	Shakespeare, Sonnet 130 (933) Shakespeare, Sonnet 18 (844) Shakespeare, Sonnet 73 (837); PAPER THREE DUE
Week 11	April 4 April 6	Shakespeare, <i>Hamlet</i> , Act I (1350-1372) Shakespeare, <i>Hamlet</i> , Act II (1372-1388)
Week 12	April 11 April 13	Shakespeare, <i>Hamlet</i> , Act III (1388-1410) Shakespeare, <i>Hamlet</i> , Act IV (1410-1428)
Week 13	April 18 April 20	Shakespeare, <i>Hamlet</i> , Act V (1428-1444) Sophocles, <i>Oedipus the King</i> (1777--1816)
Week 14	April 25	Williams, <i>A Streetcar Named Desire</i> , Scenes 1-3 (1817-1842); PAPER FOUR DUE
	April 27	Williams, <i>A Streetcar Named Desire</i> , Scenes 4-7 (1842-1864)
Week 15	May 2	Williams, <i>A Streetcar Named Desire</i> , Scenes 8-11 (1864-1883)

**FINAL EXAM: Thursday, May 4, and Tuesday May 9, 11:00-12:15 in Hudson 506**

**Course Policies:**

Attendance - There is no official policy for attendance, since it is of course your choice to attend class regularly. No one will be dropped for not showing up to class. That said, I will not give a participation grade to students who are not in class very often. For Eng 102, this means losing 10% or a full letter grade.

Plagiarism - I have a no tolerance policy for plagiarism, the intentional (or unintentional) use of someone else's work as your own. This is cheating, plain and simple, and it's a waste of the money you spent on tuition. If you are caught plagiarizing, I will give you a zero for the assignment, and you may be reported to Dean's office.

**Assignments/Grade Determination:**

Paper 1	10%
Paper 2	15%
Paper 3	20%
Paper 4	20%
Final Exam	25%
Class Participation	10%

Please note that this is a working syllabus: assignments and due dates are subject to change. I will provide updates and detailed reading assignments throughout the semester. Please remember to visit the course website regularly: <http://www.sunydutchess.edu/faculty/oneill>

# The Story of An Hour

## Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face

that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of joy that kills.

### **Academic Accommodations**

Dutchess Community College makes reasonable accommodations for students with documented disabilities. Students requesting accommodations must first register with the Office of Accommodative Services (OAS) to verify their eligibility. After documentation review and meeting with the student, OAS staff will provide eligible students with accommodation letters for their professors. Students must obtain a new letter each semester and discuss their accommodation plan with their instructors as soon as possible to ensure timely accommodations. The Office of Accommodative Services is located in the Orcutt Student Services Building, Room 201, phone # (845)-431-8055.

### **Title IX**

Dutchess Community College is committed to maintaining a positive campus climate and will not tolerate any form of sexual harassment including sexual assault, sexual violence, and sexual misconduct. It is the responsibility and obligation of all members of the College community to report and/or to assist others in reporting incidents of sexual harassment.

Please direct all Inquiries and reports related to sexual harassment and sexual violence to:

Title IX Coordinator: Esther Couret, Director of Human Resources  
Dutchess Community College, Bowne Hall, Room 220  
53 Pendell Road, Poughkeepsie, NY 12601  
(845) 431-8673  
esther.couret@sunydutchess.edu

For information regarding the DCC sexual harassment and sexual violence policy and resources go to:  
[https://dutchess.open.suny.edu/webapps/portal/execute/tabs/tabAction?tab\\_tab\\_group\\_id=\\_1\\_1](https://dutchess.open.suny.edu/webapps/portal/execute/tabs/tabAction?tab_tab_group_id=_1_1)

For anonymous reports go to Share at DCC:  
<https://www2.sunydutchess.edu/cgi-bin/share-at-dcc/index.php>

### **Academic Honesty**

Academic dishonesty includes, but is not limited to, the following:

1. Cheating on examinations
2. Plagiarism, the representation of another's ideas or writing as one's own, including but not limited to:
  - a. presenting all or part of another person's published work as something one has written;
  - b. paraphrasing or summarizing another's writing without proper acknowledgement;
  - c. representing another's artistic or technical work or creation as one's own.
3. Willingly collaborating with others in any of the above actions which result(s) in work being submitted which is not the student's own.
4. Stealing examinations, falsifying academic records and other such offenses.
5. Submitting work previously presented in another course without permission of instructor.
6. Unauthorized duplication of computer software.
7. Unauthorized use of copyrighted or published material.

If, based on substantial evidence, an instructor deems that a student is guilty of academic dishonesty, the instructor may initiate disciplinary action.

1. The instructor may require that the student repeat the assignment or examination, or
2. The instructor may give the student a failing grade for the assignment or examination, or
3. The instructor may give the student a failing grade for the course.
4. Additionally, the instructor may require that the student receive counseling on academic honesty through the Office of the Dean of Student Services.