Course Syllabus
ENC 1102 – English Composition II
FALL 2014

COURSE TITLE
English Composition II

COURSE NUMBER
ENC 1102 CRN 10168

PREREQUISITES
ENC 1101

CREDIT HOURS
3.0

CONTACT HOURS
45

CLASS MEETING TIMES
Noon-1:15 p.m. Monday / Wednesday – Upper Keys Center

CLASS METHOD
This course is designed to meet face to face in the assigned location two days a week for 16 weeks. This is a technology-enhanced course which uses Desire2Learn (D2L), an online setting, as an instructional resource. Students will be required to use D2L to access instructional materials, submit essays online in the D2L Dropbox and post responses in the online Discussion Board.

In this class students produce a variety of writing assignments for professional and academic purposes. We also analyze and evaluate print, visual and electronic media to learn how writers, artists and content producers create authoritative and rhetorically effective work. Students participate orally and online in discussion of readings, exercises and topical issues. Major writing assignments include academic essays, literary analyses and a final researched essay.

A student may access the online portion of the course: http://online.fkcc.edu. If students have difficulty in logging in to the course or does not see the course listed, contact the Office of Distance Learning helpline at 305-809-3177 or e-mail D2lhelp@fkcc.edu for assistance. To meet with the instructor, see office and campus hours listed below; also use phone and email contact. Check the announcements page of the D2L course site regularly for instructor announcements. To access, click on "Announcements" under Course Tools.

INSTRUCTOR
Dr. Lois Wolfe Markham
lois.markham@fkcc.edu

Cell # 305.942.1357
Marathon office: 305.809.3145
Coral Shores office: 305.809.3146
**Middle Keys Center:** Tuesdays / Thursdays 8:30 a.m. - 4:00 p.m.

**Upper Keys Center:** Mondays and Wednesdays 8:30 a.m.-4:00 p.m.

**As needed by appointment:** 305.942.1357 or email lois.markham@fkcc.edu.

Instructor is on campus and available to students during the non-teaching times above. Students should feel free to call and email with questions or concerns at any time.

**COURSE DESCRIPTION**

ENC 1102 is a course in expository writing based upon close reading and study of selected examples from fiction, poetry and drama. The course emphasizes oral and written analytical interpretations which include recognition of the traditional techniques, forms, and rhetorical devices used by writers of literature. The course also serves as an introduction to literature. ENC 1102 includes a 6,000 word writing requirement.

**Gordon Rule Writing Requirement:**

This course satisfies the Gordon Rule writing requirement. Students must attain a final grade of “C” or higher.

**COURSE OBJECTIVES**

- Identify major genres of literature
- Identify traditional techniques and rhetorical devices in fiction, poetry, drama and non-fiction.
- Use critical reading and writing to analyze literature, infer meanings, and identify messages that are explicit and implicit.
- Identify audience and purpose.
- Develop and apply an effective thesis statement.
- Develop and organize main ideas.
- Support main ideas using relevant detail and appropriate evidence.
- Compose sentences that are clear and concise.
- Connect and cohere ideas and information in writing.
- Read, recognize, analyze and write in a variety of expository/rhetorical patterns and a variety of forms.
- Use inquiry and argument in writing.
- Create and develop written products using appropriate technologies.
- Demonstrate use of technology for research and communication.
- Analyze, respond to and evaluate diverse perspectives
- Use conventions of grammar and punctuation effectively
- Research, cite, document and evaluate source material

**REQUIRED TEXTBOOKS**

**PUBLISHER**

Pearson

**AUTHORS**

X. J. Kennedy, Dana Gioia and Nina Revoyr, editors

**ISBN**

978-0-205-15166-0

**OTHER MATERIALS NEEDED**

Access to Internet, computer and printer.
The course schedule is subject to change in order to meet the needs of the course and its students.
If you miss a class, it is your responsibility to stay current.
Essay assignments are graded; other writing activities, such as response papers and in-class writing, receive participation points. See the Student Evaluation and Course Policies section of the syllabus for point/percentage values of specific assignments.
Students accrue participation points in each class meeting for performance in specific areas.

Course Schedule and Activity

ENC 1102 – MW – Upper Keys

Module 1: Introduction / Classic Storytelling

Class 1 – Monday, Aug. 25
- Welcome, orientation and review of syllabus, requirements and course activity.
- Attendance and sign-in
- Introduction to textbook: Literature for Life.
- Introduction to critical reading and writing about literature.
- Overview of literary genres (fiction, drama, poetry, non-fiction) and elements of literature (handout).
- Review early forms and functions of literature – parable, epic poems, sacred literature, fable, fairy tale
- Discussion: storytelling epic and modern. Why do we tell stories? How do norms of a culture affect the stories it creates and passes on? Discuss Disney’s film version of Cinderella and contemporary representation of romance in popular media.
- Critical reading and discussion in-class:
  - Handout: Fairy tale: “Cinderella” by Jakob and Wilhelm Grimm (handout; also posted in Content, D2L)

Online in D2L – due by 11:59 p.m. Tuesday, Aug. 26

- Writing due: Brief message showing you have signed on to the Discussions Board in D2L.
  Directions for signing-on: Go to FKCC homepage. Scroll down the list of options on the left-hand side of the homepage. Find “Desire2Learn Login” and click. At Desire2Learn homepage, sign-on using your FKCC email name and default password. When logged into D2L, click on dropdown arrow for “Select a Course,” found in the menu across the top of the page. Select your course, Composition II. At the course homepage, scan the top menu and select the drop-down arrow for “Assessments.” In the drop-down menu select “Discussions.” In Discussions, find the Forum field (shaded) entitled: “Evidence that you signed on successfully.” Below the shaded forum field is a Topic Thread of the same name. Click on the topic thread to open it. Select “Compose” to bring up a window in which you can write your message. Answer the prompt: What kind of character would you be? Identify a fictional character in books or popular media (movies, television, web, video games) who is like you in some way. If you can’t think of an allusion to an existing character, write yourself into D2L existence with a short introduction to yourself and some of your favorite characters from fiction or film. Click “post” in order to post it in the Discussions thread.

Class 2 – Wednesday, Aug. 27

- Critical reading due for discussion:
  - Fairy tale: “Cinderella” by Jakob and Wilhelm Grimm (handout and posted in Content on D2L course site)
- Instructional reading due:
  - Instructor handout: Guidelines for Critical Writing About Literature.
- Craft talk: review development of a thesis. How do you make a literary argument?
- In-class writing: short response.
Online in D2L – Due by 11:59 p.m. Friday, Aug. 29

Writing due: two or more paragraphs in response to questions.

Go to course homepage. Click on Content in the top menu. On the Content page you’ll find information and postings related to course content. Find the link to an Indian fable entitled “The Camel and His Friends,” part of a collection of beast fables by a sage named Bidpai. Open or download. Critically read the fairy tale. Go to Discussions. Find the topic thread that says: Response to “Cinderella” and “The Camel and His Friends.” Open the thread and post your response to the prompt: Compare elements of fables and fairy tales. How do they differ? What kind of conflict is prevalent in the fairy tale? In the fable? How does the conflict serve the theme or moral of the story? What kind of literary argument could you make about “Cinderella”? About “The Camel and His Friends”?

MODULE 2: MODERN STORYTELLING

Characters and Conflict

Class 3 - Monday, Sept. 1 – NO CLASS MEETING -- COLLEGE CLOSED – LABOR DAY

Class 4- Wednesday, Sept. 3

- Critical reading due:
  - ✓ Poem: “Ogun” by Kamau Brathwaite, posted in Content, D2L
  - ✓ Performance of “The Celebration of the Lizard” by Morrison and The Doors, [http://www.youtube.com/watch?v=R9BfB6W5Gc4](http://www.youtube.com/watch?v=R9BfB6W5Gc4)

- Instructional reading due:
  - Chapter 7, “Writing About a Story,” p. 147-68.
  - Sample student essay using explication, p. 156-58.

- Craft talk: review MLA manuscript style; how to develop a thesis statement; how to avoid plot summary; when to summarize, paraphrase and quote; getting an overview in the “Glossary of Literary Terms,” p. 1419.

- Work in small groups: pose critical questions about a story (primarily questions of how, why, who, what, when, where). What surprised you? What bothered you? What does the story remind you of? What was not revealed and why? What did the character need but not find?

- Review handout on writing a Critical Analysis of a Literary Scene.

Class 5 – Monday, Sept. 8

- Writing due: Critical Analysis of a Scene
  - ✓ Closely analyze a scene in one of the stories we’ve read. Refer to the handout on Critical Analysis of a Literary Scene. The paper should be a minimum of two double-spaced pages in length. Submit the draft to the Dropbox in D2L by 11:59 p.m.

- Critical reading due for discussion:
  - Short story: “The Third Bank of the River” by Joao Guimares Rosa, posted in Content, D2L
  - Essay of literary criticism: Excerpt of “The Poetic Principle” by Edgar Allan Poe, posted in Content, D2L

- Instructional reading:
  - “Psychological Criticism,” p. 1403-05.


- Group work: identify character traits in the unreliable narrators of one of the stories discussed.
## Module 3: Realism

### Turning Points, Choices, Irony

#### Class 6 – Wednesday, Sept. 10

- **Writing due:** Draft of Critical Essay #1: Characterization or Plot
  - Analyze characterization or plot in one of the stories we’ve read. Make sure the draft is complete containing an introduction, thesis (an arguable main point plus organized support points), body and conclusion. Incorporate in-text quotations and document at least one source in Work Cited. Three double-spaced pages in length. Drafts are graded assignments. Submit it to the Dropbox in D2L by 11:59 p.m.

- Critical reading due:

- **Craft talk:** Critical evidence (supporting details and quotes) in literature – selecting passages, scenes, quotations and facts in short stories. Sample format for signal phrasing, quotation, in-text citation and Work Cited. Review Chapter 11, especially “Acknowledge All Sources,” p. 215-22.

#### Class 7 – Monday, Sept. 15

- **Critical reading due for discussion:**
  - Short story: “Cathedral” by Raymond Carver, p. 1075
  - Essay: “Why Do We Fear the Blind?” by Rosemary Mahoney; see Content, D2L
  - Short story: “Saboteur” by Ha Jin, p. 933

- **Craft Talk:** forms of irony – cosmic, dramatic and verbal; “Formalist Criticism,” p. 1398-99.

- **In-class writing:** write about an ironic event in real life.

### Module 4: Symbolic Settings

#### Implicit Meanings

#### Class 8- Wednesday, Sept. 17

- **Writing due:** Critical Essay #1
  - Submit your revised critical essay on characterization or plot. Essay length: minimum three double-spaced pages. Incorporate sufficient in-text quotations and document at least one source in Work Cited. Submit the revised essay to the Dropbox in D2L by 11:59 p.m.

- **Critical reading due for discussion:**
  - Short story: “Before the Law” by Franz Kafka at [http://www.kafka-online.info/before-the-law.html](http://www.kafka-online.info/before-the-law.html)
  - Short story: “The Things They Carried” by Tim O’Brien, p. 1299
    - **Instructional reading:**
      - “Historical Criticism,” p. 1401-03

- **In-class reading:** Poem: “Facing it” by Yusef Komunyakaa, p. 1358

- **Craft talk:** symbolism and imagery; comparing tone, imagery and theme in two genres (fiction and poetry).

#### Class 9 – Monday, Sept. 22

- **Critical reading due for discussion:**
    - **Instructional reading:**
      - “Mythological Criticism,” p. 1405-07
      - “Archetypes” powerpoint presentation, posted in Content, D2L

- **Craft Talk:** how to structure a comparative analysis of two stories/poems.

- **Writer’s Workshop/ in-class:** selected essays for whole group discussion.
Class 10 – Wednesday, Sept. 24

☐ **Writing due:** Draft of Critical Essay 2 / Tone, Meaning, Theme or Symbolism.
   ✓ Write a draft critical essay that analyzes any one or more of the elements noted.
   Draft length: three double-spaced pages. Incorporate sufficient in-text quotations/citations and at least one source in Work Cited. Submit the draft to the Dropbox in D2L by 11:59 p.m.

☐ Writer’s Workshop/ in-class: selected essays for whole group discussion.
☐ Review how to integrate primary and secondary sources in the Casebook assignment.

Online in D2L – by 11:59 p.m. Friday, Sept. 26

☐ Critical reading due: secondary criticism.

☐ **Writing due:** response paper that integrates two sources.
   Write a three paragraph response to the casebook above. Focus on finding a statement or idea in the material that bothers or intrigues you. Examine why. Present a thesis argument and integrate at least two sources from the casebook material to support your point.

MODULE 5: Poetry

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<thead>
<tr>
<th>Theme: Contraries</th>
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<tbody>
<tr>
<td>“Without contraries [there] is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence.”</td>
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<tr>
<td>– William Blake</td>
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Class 11 – Monday, Sept. 29

☐ Critical reading due: poems on themes of love and hate
   - “What lips my lips have kissed, and where and why” by Edna St. Vincent Millay, p. 518
   - “First Love: A Quiz” by A.E. Stallings, posted in Content on D2L
   - “First Poem for You” by Kim Addonizio, p. 525
   - “Hate Poem” by Julie Sheehan, posted in Content on D2L
   - “My mistress’ eyes are nothing like the sun” by William Shakespeare, p. 529

☐ Instructional reading due:
   - Chapter 8, “Writing About a Poem,” p. 169-89
   - Instructor’s handout: Guidelines for Writing About Poetry

☐ Craft Talk: history and role of poetry in Western civilization; closed form and free verse poetry; identifying elements of poetry; expalining a poem.

Class 12 – Wednesday, Oct. 1

☐ **Writing due:** Critical Essay #2 / Tone, Meaning, Theme, Symbolism
   ✓ Submit your revised critical essay analyzing theme or symbolism in one of the stories we’ve read. Length: three double-spaced pages. Incorporate sufficient in-text quotations/citations and at least one source in Work Cited. Submit the draft to the Dropbox in D2L by 11:59 p.m.

☐ Critical reading due on poems on individuals and society
   - “the mother” by Gwendolyn Brooks, p. 355
   - “Quinceanera” by Judith Ortiz Cofer, p. 795
   - “Harlem [Dream Deferred]” by Langston Hughes, p. 61
   - “Rite of Passage” by Sharon Olds, p. 344

☐ In-class writing: state the theme in one poem and paraphrase a section which communicates the theme. Identify two conventional images used in the poems and discuss how they are used. Identify two unconventional images. What purpose do they serve?
Writer’s Workshop/online: Post your Critical Essay 2 to the Discussion Board in D2L by 11:59 p.m. Post constructive critique on work of two colleagues before the next class meeting.

Class 13 – Monday, Oct. 6

- Critical reading due: poems on themes of loss, death and existence
  - “Rites to Allay the Dead” by Amit Majmudar, posted in Content on D2L
  - “Do not go gentle into that good night” by Dylan Thomas, p. 808
  - “One Art” by Elizabeth Bishop, p. 802
  - “Because I Could Not Stop for Death” by Emily Dickinson, p. 807
  - “Acquainted with the Night” by Robert Frost, p. 817

- In-Class writing due: response paper that integrates quotes from two poems.
  Write a three paragraph paper that examines images of loss, death or existence in two of the poems assigned. Find a statement or idea in the poems that bothers or intrigues you. Discuss why.

Class 14 – Wednesday, Oct. 8

  ✓ Write a draft critical essay that explicates (examines and explains meaning) a poem. You may analyze significant elements of one poem or write a comparative analysis of imagery and symbolism in two poems. Create an introduction and thesis that points out significant poetic elements and argues that they create specific effects or meanings. Examine the elements and interpret meanings as you move line by line through the poem. Present a conclusion that reinforces your thesis and shows broader implications of your discoveries. Draft length: three double-spaced pages. Incorporate sufficient in-text quotations/citations and at least one source in Work Cited. Submit the draft to the Dropbox in D2L by 11:59 p.m.


- Writer’s Workshop/in-class: selected essays for whole group discussion.

<table>
<thead>
<tr>
<th>MODULE 6: Drama / Plays and Film</th>
<th>Theme: Secrets</th>
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<tbody>
<tr>
<td>“Show me a hero and I will write you a tragedy.”</td>
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<td>- F. Scott Fitzgerald</td>
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Class 15– Monday, Oct. 13

- Critical reading due for discussion:
  - Play: “Trifles” by Susan Glaspell, 88-99

- Instructional reading due:
  - Chapter 4, “Reading a Play,” p. 81-7 and 99-105
  - Chapter 9, “Writing About a Play,” p. 190-97
  - Instructor handout: Elements of Drama, posted in Content on D2L

- Craft Talk: history and role of drama in Western culture. See short videos posted in D2L Content for drama unit.

- Preview and discussion of Guidelines for Final Researched Essay. Students can choose one of two forms for the final project: a literary analysis of one or more works of fiction/poetry/drama, or a work of non-fiction in which students research and feature an issue/person/event of significance for the Keys. The Final Researched Essay will be eight-pages in length and follow the guidelines posted in Content in D2L. Students are encouraged to plan strategically and begin thinking now of an approach. If students choose Literary Analysis for the project, they may use one or more of their critical essays as the basis for the Final Researched Essay.
Class 16 – Wednesday, Oct. 15
- Writing due: Critical Essay #3 / Poetry
  ✔ A critical explication of images and meanings in one or more of the poems we’ve read; or a comparative analysis of imagery or symbolism in two poems. Three double-spaced pages in length. Incorporate quotations from the poem. Submit to the Dropbox in D2L by 11:59 p.m.
- Orientation to Shakespeare’s life, times, style, diction
- In-class reading: famous lines from Shakespeare’s plays
- Orientation to Othello: plot synopsis, characters, key passages.
- View scenes from film version of Othello.
- Discussion: Act 1, p. 560
- Writer’s Workshop/online: Post your Critical Essay 3 to the Discussion Board in D2L by 11:59 p.m. Post constructive critique on work of two colleagues by the next class meeting.

Class 17 – Monday, Oct. 20
- Critical reading due:
  - Shakespeare’s Othello, Acts 2 and 3
- View scenes from film version Othello
- In class writing: analyzing plot and foreshadowing – what does the plot foreshadow and how?
- Library research discussion: finding appropriate secondary criticism. Your library contact: Lori Kelly, director, Learning Resource Center at lori.kelly@fkcc.edu.

Class 18 – Wednesday, Oct. 22
- Critical reading due:
  - Shakespeare’s Othello, Acts 4 and 5
- View scenes from film version
  - Group discussion and in-class writing: What is the role of race in the play? How differently does an Elizabethan theater-goer perceive the role of race compared to a 21st Century American?

Class 19 – Monday, Oct. 27
  ✔ Draft a critical argument based on an analysis of plot, characterization, setting, theme or symbolism in one of the plays we’ve read. Four double-spaced pages in length. Incorporate multiple in-text quotations and at least two sources in Work Cited; use one or more sources of secondary criticism. Submit Essay 4 to the Dropbox in D2L by 11:59 p.m.
  - Group Discussion: a television comedy of your choice.
  - Cold reading of a comedy
    - Sure Thing by David Ives, p. 546-56.
  - Viewing of a one-act comedy
    - TBA
  - Group discussion: how does comedy differ from tragedy?
  - Sign up for manuscript consultations.

Class 20 – Wednesday, Oct. 29 – Individual Student Meetings
- Research and manuscript consultation: Individual 30-minute student-teacher conferences to discuss student writing, questions, concerns and research plans for the Final Researched Essay. Consultations will be scheduled throughout the day.
- Writer’s Workshop/online: Post constructive critique of essays by two colleagues before the next class meeting.
Class 21 – Monday, Nov. 3
- Critical reading for discussion and cold reading as cast:
  - “Death of a Salesman” by Arthur Miller; see Content, D2L
- Writer’s Workshop/online: Post your Critical Essay 4 to the Discussion Board in D2L by 11:59 p.m. Post constructive critique on work of two colleagues by the next class meeting.

Class 22– Wednesday, Nov. 5
- Critical reading for discussion and cold reading as cast, continued:
  - “Death of a Salesman” by Arthur Miller

Module 7: Non-Fiction / Final Researched Essay Project Theme: Legacies

Class 23 – Monday, Nov. 10
- Writing due: Critical Essay #4 / Drama
  - Present your revised critical argument based on an analysis of plot, characterization, setting, theme or symbolism in one of the plays we’ve read. Four double-spaced pages in length. Incorporate multiple in-text quotations and at least two sources in Work Cited; use one or more sources of secondary criticism. Submit Essay 4 to the Dropbox in D2L by 11:59 p.m.

- Critical reading due for discussion:
  - Essay, “I’m Musing My Mind” by Roger Ebert; link posted in Content, D2L
- Review guidelines for Final Researched Essay – Literary Analysis or Researched Non-Fiction?
- Writer’s Workshop/online: Post your Critical Essay 4 to the Discussion Board in D2L by 11:59 p.m. Post constructive critique on work of two colleagues.

Class 24 – Wednesday, Nov. 12
- Paper presentations: Using one of the critical essays you submitted this term, orally present your thesis and discuss the main ideas you developed. Quote from your primary source as appropriate. Present your conclusion or a critical insight. Pose a question to your audience in order to start a short question and answer session. Length of presentation: 5-7 minutes. See Content, D2L, for Oral Presentations Assessment Rubric.

Class 25 – Monday, Nov. 17
- Writing due: Submit tentative outline or proposal plus five promising bibliographic sources for the Final Researched Essay.
- Critical reading due for discussion:
  - Essay, “The Future Is Now” by Katherine Ann Porter; see Content, D2L
- In-class writing: In-class writing to the prompt: The future is mine and theirs.
- Review for upcoming quiz.

Class 26 – Wednesday, Nov. 19
- The Quiz Show Quiz: Quiz on identifying formal elements of literature and analyzing passages of literature. The quiz comprises five percent of the final grade. See guidelines posted in Content, D2L.

Class 27 – Monday, Nov. 24 – Online assignment only – No formal class meeting
- Writing due: complete draft of Final Researched Essay (eight pages) with Work Cited list of bibliographic references. Submit your draft to the Dropbox in D2L by 11:59 p.m.

Class 28 – Wednesday, Nov. 26 – THANKSGIVING HOLIDAY – COLLEGE CLOSED
Class 29 – Monday, Dec. 1
- Prompts distributed for In-class Final Essay Exam
- Discussion of strategies for success and sample approaches.
- Pedagogical review
- In-class writing: reflection

Class 30 – Wednesday, Dec. 3
- IN-CLASS WRITING: FINAL ESSAY EXAM

Class 31 – Monday, Dec. 8
- Research and Writing

Class 32 - Wednesday, Dec. 10
- WRITING DUE: REVISION/FINAL RESEARCHED ESSAY: Submit final manuscript (eight to 10 pages and five or more references in WORK CITED). Bring a hard copy to class for submission to instructor. Also submit an electronic copy in DROPBOX by 11:59 P.M.
- SURVEY

**STUDENT EVALUATION AND COURSE POLICIES**

<table>
<thead>
<tr>
<th>STUDENT GRADE DETERMINATION</th>
<th>FKCC GRADING SCALE</th>
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<tbody>
<tr>
<td>35 % Four Graded Essays, averaged (maximum 35 percentage points)</td>
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<tr>
<td>10% Draft Essays, averaged (maximum 10 percentage points)</td>
<td>90-100% A</td>
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<tr>
<td>5% Quiz (maximum five percentage points)</td>
<td>80-89% B</td>
</tr>
<tr>
<td>15% Final Researched Essay (maximum 15 percentage points)</td>
<td>70-79% C</td>
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<tr>
<td>15% Participation Grade (maximum 15 percentage points)</td>
<td>60-69% D</td>
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<tr>
<td>10% Presentation Project (maximum 10 percentage points)</td>
<td>Below 60% F</td>
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<tr>
<td>10% In-Class Final Essay Exam (maximum 10 percentage points)</td>
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<tr>
<td>Total 100 % Final Grade (maximum 100 percentage points)</td>
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Participation

- Students earn points for each class they attend. Arriving late, leaving early, cell phone and non-class computer usage, as well as any other disruption of class, will result in loss of points.
- Students earn participation points for performance in eight areas: attendance, preparedness, verbal participation, submission of draft writing, in-class writing, peer group collaboration and critique, on-time submission of work, professional attitude and time management. Participation points are totaled at the end of the term; the second highest point total becomes the base of calculating the participation grade of all students in the course.
- Unexcused absences will result in a loss of participation points; excused absences (i.e., those with acceptable documentation of an emergency) will not result in point loss.

Late Work

Any assignment not submitted by the date and time specified in the Course Schedule is considered late, unless you have contacted me and I have approved an extension.

Late assignments (other than class participation) will be assessed a late penalty. The maximum penalty will be equal to 15% of the total point value of the assignment. The penalty will be based on the date that the assignment is actually submitted.

The above policy does not apply to the final exam or any other assignment that may due during the Final Exam period. Assignments due during the last week of classes will be accepted late.

Revision Policy

I encourage revision of submitted work. Students may revise Essays 1, 2 and 3 for a better grade. Please note that revising involves substantial change and improvement. Minor editing and proofing do not constitute revision. Attach the original graded essays to the revised work when you submit. Revisions must be submitted within two weeks of the date a graded essay is returned to the class.

Personal Professionalism and Class Decorum

Students are expected to familiarize themselves with FKCC Policies, which can be found in the current Student Handbook, and to follow rules of conduct and decorum. A professional attitude and approach to learning contribute to the class dynamic and enrich the learning experience for all. Disruptive use of electronic devices is prohibited.
Guidelines for Writing Assignments

Writing assignments must be typed, double-spaced, and use 12 point Times New Roman font. Save hard copies of drafts, revisions and graded essays for instructor review. Electronically save draft and revised versions of your work in separate files.

Types of writing in this course include:

1. BASIC RESPONSE PAPER:
   A basic response paper is:
   - an informal, exploratory approach to a topic
   - not as formal as a three paragraph essay but reflects an organized pattern of approach and thought.
   - one or more pages in length, double-spaced. Standard rules of good English usage and composition apply.
   - generally structured like this: 1) Introduce the topic, state your perspective or pose a critical question; 2) elaborate on or describe aspects of the topic and support your idea; 3) come to a conclusion.

2. ESSAY:
   Development and writing of essays follow general guidelines for effective expository writing (writing that is designed to explain, inform, clarify, define and/or persuade). That means that an essay with good structure and effective content offers:
   - an engaging introduction with a focused thesis;
   - main ideas supported by relevant detail, description and evidence;
   - insightful interpretation, analysis and elaboration;
   - selective use of references;
   - documentation of source material through proper attribution, in-text quotations and in-text citation;
   - a conclusion which states findings and their significance;
   - a properly-formatted list of Work Cited.
   - an authoritative and professional tone that is indicative of college-level thinking and analysis while reflecting the individuality of the writer.

   Essays should be minimum of three double-spaced pages in length; feel free to write longer work depending on focus and scope of your topic.

3. RESEARCHED ESSAY:
   A researched essay should be approached as expository writing that reflects a thesis argument and extended, documented support. The thesis will focus and organize development of the main points, presentation of evidence and integration of research. A researched essay is not a report. Gathering and reporting information about a subject is not adequate. The final researched essay will reflect a student’s in-depth study of a critical question that emerged in response to readings for this course. The researched essay process requires good time management by students in order to allow for topic development, research, draft, revision and final submission.

   The paper should be at least eight pages in length; follow Modern Language Association (MLA) guidelines for paper format, in-text citation, documentation and Work Cited references; and cite information from five or more sources.