Course Syllabus
ENC 1102 – English Composition II
FALL 2015

**COURSE TITLE**
English Composition II

**COURSE NUMBER**
ENC 1102 CRN 11218

**PREREQUISITES**
ENC 1101

**CREDIT HOURS**
3.0

**CONTACT HOURS**
45

**CLASS MEETING TIMES**
12:15-1:30 p.m. Monday/Wednesday – Middle 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 critically read, analyze and write about literature, focusing on formal, social, cultural and thematic issues in fiction, poetry, drama and non-fiction. Students participate orally and online in discussion of readings, exercises and literary 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](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: 305.809.3219
Coral Shores office: 305.809.3146
OFFICE/CAMPUS HOURS

**Upper Keys Center:** Tuesdays/Thursdays 8:30 a.m. – 5:30 p.m.

**Middle Keys Center:** Mondays/Wednesdays 8:30 a.m. – 5:30 p.m.

Instructor is on campus and available to students during the non-teaching times above. **Also available as needed by appointment:** 305.942.1357 or email lois.markham@fkcc.edu. Students should feel free to call, text or 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:** 978-0205745142

OTHER MATERIALS NEEDED

Access to Internet, computer and printer.
 COURSE SCHEDULE AND ACTIVITY

- 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.

ENC 1102 – Monday/Wednesday – MIDDLE KEYS CENTER

MODULE 1: INTRODUCTION / CLASSIC STORYTELLING

Class 1 – Wednesday, Aug. 27

- 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 Fiction (handout).
- Review early forms and functions of literature – parable, epic poems, sacred literature, essay, fable, fairy tale
- Critical reading and discussion in-class: storytelling and cultural norms
  - Epic poem/excerpt, The Odyssey by Homer (800 B.C.E.); link http://classics.mit.edu/Homer/odyssey.1.i.html
  - Epic poem/excerpt, The Inferno by Dante Alighieri (early 1300s); link http://www.bartleby.com/20/134.html
- 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.
- Handout: Fairy tale: “Cinderella” by Jakob and Wilhelm Grimm (1812); posted in Content/Readings Fiction, D2L

Online in D2L – due by 11:59 p.m. Friday, Aug. 28

- Writing due: Brief message showing you have signed on to the Discussions Board in D2L.
  Directions for signing-on:
  1. Go to FKCC Homepage at fkcc.edu. Scroll down the list of options on the left-hand side of the homepage. Find “Desire2Learn Login” and click.
  2. At Desire2Learn homepage, sign-on using your FKCC email name and default password.
  3. When logged into D2L, you’ll be taken to your Student D2L Homepage; click on dropdown arrow for “Select a Course,” found in the menu across the top of the page. Select your course: ENC 1102 Composition II.
  4. At the ENC 1102 Homepage, scan the top menu and select the drop-down arrow for “Assessments.” In the drop-down menu select “Discussions.”
  5. 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.
  6. Answer the prompt: What kind of character are you? 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.
  7. Click “post” in order to post your response in the Discussions thread.

Class 2 – Monday, Aug. 31

- 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: cultural comparison of Grimm and Disney versions; review development of a thesis and how critical questions become the basis of a literary argument.
- Writers Workshop: examples of effective posting in the D2L Discussion Board

### Online in D2L – Due by 11:59 p.m. Tuesday, Sept. 1

**Writing due:** short response (two or more paragraphs) comparing fables and fairy tales.

Go to your ENC 1102 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 Aesop’s fables at [http://classics.mit.edu/Aesop/fab.1.1.html](http://classics.mit.edu/Aesop/fab.1.1.html). Read the first five fables: “The Wolf and the Lamb,” “The Bat and the Weasels,” “The Ass and the Grasshopper,” “The Lion and the Mouse,” and “The Charcoal-Burner and the Fuller.” Go to Discussions. Find the topic thread that says: Response to Fables and Fairy Tales. Open the thread and post your response to the prompt: Compare elements of characterization, plot and theme in fables and fairy tales. What kind of literary argument could you make about “Cinderella”? What kind of literary argument could you pose about Aesop’s fables?

### MODULE 2: MODERN STORYTELLING

#### Characters and Conflict

**Class 3 – Wednesday, Sept. 2**

- **Critical reading due:**
- **Craft Talk:** romanticism; realism; modernism; review MLA manuscript style; how to develop a thesis statement; how to avoid plot summary; when to summarize, paraphrase and quote; explication and analysis; getting an overview in the “Glossary of Literary Terms,” p. 1419.

**Class 4- Monday, Sept. 7 – NO CLASS MEETING – COLLEGE CLOSED – LABOR DAY**

**Online in D2L: Due by 11:59 p.m. Tuesday, Sept. 8**

**Writing due:** short response (two substantial paragraphs in response to critical reading of two short stories)

Write a summary paragraph of plot and a summary paragraph of the main character’s traits for each of the following short stories:
- “The Story of an Hour” by Kate Chopin (1894) [http://www.pbs.org/katechopin/library/storyofanhour.html](http://www.pbs.org/katechopin/library/storyofanhour.html)

**Class 5 – Wednesday, Sept. 9**

- **Critical reading due:**
  - Short story: “Everyday Use” (1973) by Alice Walker, p. 268 textbook and in Content/Readings Fiction, D2L
  - Short story: “The Third Bank of the River” (1973) by Joao Guimares Rosa, in Content/Readings Fiction, D2L
  - Your colleagues’ postings in D2L summarizing short stories by Kate Chopin and Guy de Maupassant
- **Instructional reading due:**
  - Chapter 7, “Writing About a Story,” p. 147-68.
  - Sample student essay using explication, p. 156-58.
- **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.
- **Group exercise:** identify character traits in the unreliable narrators of one of the stories we’ve discussed. Use
the handout Guided Analysis of a Literary Scene to develop a scene analysis that provides evidence of one of the traits you found.

- Writers Workshop: critique sample student essays

MODULE 3: Realism

Class 6 – Monday, Sept. 14

- 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. Length: three double-spaced pages. Drafts are graded assignments. Submit to D2L Dropbox by 11:59 p.m.

- Critical reading due:
  - Instructional reading due:
    - Chapter 11, especially “Acknowledge All Sources,” p. 215-22

- 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.

Class 7 – Wednesday, Sept. 16

- Critical reading due:
  - Short story: “Cathedral” (1983) by Raymond Carver, p. 1075 textbook and in Content/Readings Fiction, D2L
  - Short story: “Saboteur” (2000) by Ha Jin, p. 933 textbook and posted in Content/Readings Fiction, D2L

- Craft Talk: forms of irony – cosmic, dramatic and verbal

Module 4: Symbolic Modes and Meanings

Class 8- Monday, Sept. 21

- 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: “Band of Brothers” (1599) speech from Henry V (Act 4 Scene 3) by Shakespeare, p. 1389 in textbook
  - Short story: “The Things They Carried” (1990) by Tim O’Brien, p. 1299 and posted in Content/Readings Fiction
    - Instructional reading:
      - “Historical Criticism,” p. 1401-03
  - Craft talk: elements of tone, symbolism, imagery and theme in two genres (fiction and poetry).
Class 9 – Wednesday, Sept. 23

- 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 – Monday, Sept. 28

- 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.

Optional Assignment: Online in D2L – by 11:59 p.m. Tuesday, Sept. 29

- 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. This assignment receives participation points: maximum 100.

Module 5: Poetry

Oppositions and the Unlike Likeness

“Without contraries [there] is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence.”

– William Blake

Class 11 – Wednesday, Sept. 30

- 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
  - “My mistress’ eyes are nothing like the sun” by William Shakespeare, p. 529
  - “First Poem for You” by Kim Addonizio, p. 525
  - “Hate Poem” by Julie Sheehan, posted in Content on D2L
  - “First Love: A Quiz” by A.E. Stallings, posted in Content on D2L
- 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; explicating a poem.
- After-class writing online in The Poets’ Café Discussion Forum: 1. Identify conventional and unconventional images of love and hate in two or more poems. 2. Identify a line that has word choices, sound and rhythm that is particularly pleasing to you. Discuss why it pleases or interests the reader.

Class 12 – Monday, Oct. 5

- Writing due: Critical Essay #2 / Tone, Theme, Symbolism
  - Submit your revised critical essay analyzing tone, theme and/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
  - “Rite of Passage” by Sharon Olds, p. 344

- After-class writing online in The Poets’ Café Discussion Forum: Discuss whether poetry is an effective form of social critique. Give an example.
- 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 – Wednesday, Oct. 7

- 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

- After-class writing online in The Poets’ Café Discussion Forum: 1. Articulate the theme of one of the poems, paraphrase a section which communicates the theme, then quote a line or excerpt which exemplifies the theme. 2. Identify two conventional images used in the poems and discuss how they are used; then identify two unconventional images and discuss their effect and what purpose they serve.

Class 14 – Monday, Oct. 12

- Critical reading due: narrative poems / closed form
  - “The Listeners” by Walter de la Mare, http://www.poemhunter.com/poems/narrative/page/-30578/
  - “Charge of the Light Brigade” by Alfred Lord Tennyson at http://www.poemhunter.com/poems/narrative/page-400432/

- Peer critique: Fish Bowl Analysis. Peer feedback on oral discussions of assigned readings in groups.
- Writer’s Workshop/in-class: selected essays for whole group discussion.

Class 15– Wednesday, Oct. 14

  ✓ 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, symbolism and diction 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
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 – Monday, Oct. 19
- 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.
- Critical viewing and discussion:
  - Film version of Othello, Act I (p. 560 textbook)

Class 17 – Wednesday, Oct. 21
- 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/symbolism/diction 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.
- 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. Email reference questions to FKCC librarians at library@fkcc.edu.

Class 18 – Monday, Oct. 26
- 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?
  - Sign up for manuscript consultation meetings with instructor.

Class 19 – Wednesday, Oct. 28
- Critical reading of a comedy:
  - Sure Thing by David Ives, p. 546-56.
- Viewing of a one-act comedy
  - TBA
- Craft Talk: components of comedic effect and how/why they differ from tragedy
- Sign up for manuscript consultation meetings with instructor.
Class 20 – Monday, Nov. 2 – Individual Student Meetings with Instructor – No Formal Class Session
- 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 – Wednesday, Nov. 4
  ✓ 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.
- Critical reading due for discussion:
- Review guidelines for Final Researched Essay – Literary Analysis or Researched Non-Fiction?
- Craft Talk: using personal experience for socio-political critique, 20th Century
- 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.
- Review guidelines for quiz.

Class 22 – Monday, Nov. 9
- Critical reading due for discussion:
- Essay (non-fiction): “Consider the Lobster” (2004) by David Foster Wallace
- Craft Talk: using personal experience for social critique, 21st Century
- In-class writing: Literary elements/techniques which we find in non-fiction as well as fiction.
  - Write a three-to-five paragraph response paper identifying three literary elements which Orwell or Wallace demonstrates in his non-fiction writing. Provide evidence and discuss how and why the elements are used.

MODULE 7: Non-Fiction / Final Researched Essay Project

Class 23 – Wednesday, Nov. 11 – NO CLASS MEETING – COLLEGE CLOSED – VETERANS DAY

Class 24 – Monday, Nov. 16
- The Quiz Show Quiz: a team competition on literary terms
  ✓ 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 25 – Wednesday, Nov. 18
- 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.
- Peer editing and critique of sample Final Researched Essays

Class 26 – Monday, Nov. 23 – RESEARCH AND WRITING DAY – ONLINE ASSIGNMENT ONLY
Research and Writing Day: This is a day for independent writing and research focused on developing a Draft Final Researched Essay. By 11:59 p.m. post two or more paragraphs on how your project is developing. Provide specific details of: 1) what you’re proposing to do; 2) how much writing has been done; 3) how much research has been done and is yet to be done; 4) obstacles you may have encountered; 5) reflection on a discovery made.

Class 27 – Wednesday, Nov. 25 – College Closed – Thanksgiving Holiday

Class 28 – Monday, Nov. 30
☐ Writing due: complete draft of Final Researched Essay
  ✓ Complete draft of Final Researched Essay (eight pages) with Works Cited list of sources quoted in the text. Submit your draft to the Dropbox in D2L by 11:59 p.m.

☐ Critical “reading” and analysis of film:
  - Film excerpts, TBA

☐ Craft Talk: how to apply analytical approach to visual dramatic media; discussion of narrative structures that are traditional and disjunctive (postmodern, anti-linear).

☐ Review guidelines for Paper Presentations

Class 29 – Wednesday, Dec. 2
☐ Paper presentations: Oral presentation of literary analysis
  ✓ 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. Pquestion to your audience in order to engage a short question and answer session. Length of presentation: 5-7 minutes. See Content, D2L, for Oral Presentations Assessment Rubric. The presentation accounts for 10% of the final grade.

☐ Sign up for manuscript consultation meetings.

Class 30 – Monday, Dec. 7
☐ Prompts distributed for In-class Final Essay Exam
☐ Discussion of strategies for success on the exam and sample approaches.

Class 31 – Wednesday, Dec. 9
☐ IN-CLASS WRITING: FINAL ESSAY EXAM

Class 32 - Monday, Dec. 14 -- Individual Student Meetings with Instructor – No Formal Class Session
☐ Research and manuscript consultation: Individual 30-minute student-teacher conferences to discuss student writing, questions, concerns and research for the Final Researched Essay. Special emphasis will be on student integration of appropriate secondary criticism in draft essay. Consultations will be scheduled throughout the day.

Class 33 - Wednesday, Dec. 16 – LAST CLASS
☐ WRITING DUE: REVISION/FINAL RESEARCHED ESSAY:
  ✓ 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. SUBMIT AN ELECTRONIC COPY IN DROPBOX BY 11:59 P.M.

☐ Survey and pedagogical review
☐ Final words and acknowledgments
STUDENT EVALUATION AND COURSE POLICIES

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<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>
<td>90-100% A</td>
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<tr>
<td>10% Draft Essays, averaged (maximum 10 percentage points)</td>
<td>80-89% B</td>
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<tr>
<td>5% Quiz (maximum five percentage points)</td>
<td>70-79% C</td>
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<tr>
<td>15 % Final Researched Essay (maximum 15 percentage points)</td>
<td>60-69% D</td>
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<td>15 % Participation Grade (maximum 15 percentage points)</td>
<td>Below 60% F</td>
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<td>10 % Presentation Project (maximum 10 percentage points)</td>
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<td>10 % In-Class Final Essay Exam (maximum 10 percentage points)</td>
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<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 by the instructor is considered late. Late assignments are assessed a late penalty. The maximum penalty will be equal to 15% of the total point value of the assignment. Students with mitigating circumstances may contact the instructor beforehand and request a one-time extension. If approved, an extension applies to one assignment per term.

Revision Policy

I encourage additional revision of essays. Students may submit Revised 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. Revisions for a Better Grade (RFBG’s) must be submitted within two weeks of the date on which a revised essay has been returned. Students must attach the revised essay to the RFBG version when they submit.

Policy on Considering a Grade of Incomplete

A grade of “I” (Incomplete) will be considered (1) only in cases of severe medical emergencies or family crises; and (2) only with full documentation, references and evidence of student impairment.

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.

Special Needs

If you have any special needs or requirements pertaining to this course, please discuss them with the instructor early in the term. If you have special needs as addressed by the Americans with Disabilities Act (ADA) and need assistance, please notify the Office for Students with Disabilities at 305-809-3269 or via email at: suzy.park@fkcc.edu or through the course instructor immediately. Reasonable efforts will be made to accommodate your special needs.
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. Follow the literary convention of referencing events, actions, and characters with present tense verbs, as if the literary work is a living document whose story is occurring as we read and write about it.

3. RESEARCHED LITERARY ANALYSIS ESSAY:
   A researched literary analysis should be approached as analytical and interpretive writing that reflects a thesis argument and extended, documented support drawn from critical examination of one or more works of literature and also from sources of secondary criticism. The paper should bring underlying meanings and implications of the examined works to light and connect significance of the effect to a broader context in culture, thought and human experience. A researched literary analysis 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 emerges 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 eight or more pages in length, cite information from five or more sources, and follow Modern Language Association (MLA) guidelines for paper format, in-text citation, documentation and Work Cited references.