

Term: Spring 2016
Course Number: English 250X
Instructor: Dr. Chris Buczinsky
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Office Hours: Monday 8:00-10:00 a.m.
Tuesday 8:00-4:00 p.m.
Wednesday 8:00-10:00 a.m.

Instructor Background: I attended Northwest Nazarene College, a small Christian liberal arts school in Nampa, Idaho, but I earned my B.A. in English Education from Northern Arizona University. I taught high school in Arizona for a few years, and then in 1994 I earned my Ph.D. in English from Northwestern. Before coming to CCSJ I worked for two years as an associate editor of a trade magazine, and before that I spent four years as a writer and performer of children's poetry. This is my 14th year at CCSJ. I am head of the English Program and the Director of the Humanities Department.

Course Time: Mondays and Wednesdays 12:00 – 1:00 p.m.

Course Description: An introduction to literary studies, EWPC 250 teaches the art of reading, interpreting, and criticizing texts of all kinds, from traditional poems, stories, and essays to advertisements, news stories, political tracts, movies, YouTube videos, and more. It examines the nature of literary language, the conventions of culturally significant genres, the variety of critical orientations, and the use of a theoretical lens in understanding and interpreting texts. *Prerequisite: EWPC 103 and 111*

Texts:

Perrine's Sound and Sense by Thomas R. Arp and Greg Johnson
Passionate Attention: An Introduction to Literary Study by Richard L. McGuire
Selected works of poetry, fiction, essays

The Course: Units of Study

Our course will proceed through **three units of study**:

- **Unit I.** Focusing on poetry, the genre in which literary language is most freely exploited and explored, unit one teaches students how to unfold literary language and read poetry for maximum meaning.
- **Unit II.** Focusing on narrative, both in the traditional form of fiction, and in the contemporary forms of TV, Film, News, and Graphic Novels, unit two teaches

students how to analyze and decode stories, using the conventions of genre to guide their understanding.

- **Unit III.** Focusing on four basic orientations of critical theory, students learn how to approach a single text from the standpoint of the text itself, the world it reflects, its effect on its readers, and as the expression of an individual author. It teaches students the power reading a text through a theoretical lens or vocabulary.

The Course Calendar

Week	Date	Monday Topic	Wednesday Topic
Week 1	Jan 11, 13	Introductions Syllabi	“Ode to a Village Movie Theatre” by Pablo Neruda
Unit I: Literary Language—Poetry			
Week 2	Jan 18, 20	<i>MLK Jr. Day – No Class</i>	<i>Denotation/Connotation</i> Perrine 3
Week 3	Jan 25, 27	<i>Imagery</i> Perrine 4	“After Apple-Picking” by Robert Frost
Week 4	F 1, 3	<i>Figurative Language I</i> Perrine 5	“Toads” by Phillip Larkin
Week 5	F 8, 10	<i>Figurative Language II</i> Perrine 6	“Curiosity” by Alastair Reid
Week 6	F 15, 17	<i>Figurative Language III</i> Perrine 8	“Batter My Heart, Three Personed God” by John Donne
Week 7	F 22, 24	<i>Unit I Exam Review</i>	Unit I Exam
<i>Spring Break: Feb 29-March 4</i>			
Unit II: The Genres—Narrative			
Week 8	M 7, 9	Genre: Realism “Agreeable” by J. Franzen	<i>The News Story: And Other Journalistic Forms</i>
Week 9	M 14,16	The Horror Story “A Guide to the Fruits of Hawaii” by Alaya Johnson	<i>Detective Stories</i> “A Study in Pink” “Sherlock” by Steven Moffat, Mark Gatiss
Week 10	M 21, 23	Fantasy <i>Beanworld</i> by L. Marder	<i>The Western High Noon</i> , Directed by Fred Zinnemann
Week 11	M 28, 30	<i>Unit II Exam Review</i>	Unit II Exam
Unit III: Critical Orientations—The Theoretical Lens			
Week 12	Ap 4, 6	“Ways of Seeing” in <i>Passionate Attention</i> Humanities Festival	“Daddy” by Sylvia Plath
Week 13	Ap 11, 13	“Visual Pleasure and Narrative Cinema” by Laura Mulvey	“My Last Duchess” by Robert Browning
Week 14	Ap 18, 20	Conclusion	<i>Unit III Exam Review</i>
Unit II Exam (Finals Week)			

Learning Strategies: The class will use **three basic teaching/learning methods:**

1. **Chalk Talks**—Short talks accompanied by Chalk Board Notes.
 - a. My job is to be clear, informative, and entertaining.
 - b. Your job is to *listen well, take good notes, and ask probing questions.*
2. **Class Discussions.** There are three types:
 - a. *Teacher-Led Discussion.* I lead discussion of a set of questions meant to stimulate thought and gain insight.
 - b. *Open Discussion.* Open-ended discussion in traditional seminar style.
 - c. *Fishbowl Discussion.* The class discusses the material without me, and evaluating one another's contributions.
3. **Coaching.** I help you write of your class essays.

Assessment:

You will be evaluated on **three areas of performance.**

1. Homework Assignments	100 pts.
2. Unit Exams	300 pts.
3. <u>The Essays</u>	<u>300 pts.</u>
Total	700 pts.

1. Homework Assignments (100 pts.)

EWPC 250 is a skills course; every week you will be assigned a text upon which you can practice the reading and writing skills central to the class. We will have at least ten (10) of these assignments. When I grade an assignment, it will be worth 10 points. Every once in a while, I will throw in a pop quiz on the reading that will be counted among the homework assignments as well (just to keep you on your toes).

2. Unit Exams (100 pts. each; 300 pts. total)

At the end of each of the course's three units is a unit exam: a **comprehensive test of your knowledge and understanding** of all (and only) the material covered in the unit. Each exam will cover the assigned readings, my chalk-talks, and our class discussions. It will consist of multiple choice, matching, T/F, short answer, and essay questions.

3. The Essays. (100 pts. each; 300 pts. total)

Part of the purpose of EWPC 250, is to teach you to write with insight and grace about literary and other cultural texts. The third area of assessment measures your ability both to read texts and to write about them. The Essays are short, typed, (2-3 page) original compositions in **textual analysis and interpretation.** Each composition may be rewritten once to improve your grade.

There are three types, each of which demands you put into practice the skills learned in the unit.

1. A **close-reading** of a poem unfolding the meanings created by literary language.
2. An **analysis** of a narrative using an understanding of generic conventions.
3. An **interpretation** of a text using a theoretical orientation or critical lens.

Note: These are *not* research essays. The compositions aim to train you to think for yourself; therefore, borrowing any ideas from sources (online or otherwise) is cheating, and will be dealt with according to the college's plagiarism guidelines. (See below)

Class Policy for Assignments:

All assignments must be handed in on time, or if late, with a proper and acceptable explanation. Late papers will adversely affect the student's grade. I will not accept late papers the last week of classes. Note: ***to pass the class all of the essays must be written.***

Grading Scale:

Grades will be assigned based on your performance on the requirements listed above. Students will be assigned final grades based on a traditional scale: A (100-95); A- (94-90); B+ (89-88); B (87-84); B- (83-80); C+ (79-78); C (77-74); C- (73-70); D+ (69-68); D (67-64); D- (63-60); F (59 and below).

Student Responsibilities

You have **five main responsibilities.**

1. **Attend Class.** You cannot succeed in this class if you do not attend. We believe that intellectual growth and success in higher education occur through interaction in the classroom and laboratories. However, we do not want to penalize students for participating in college-sponsored events. When you miss class because of a college event, you must give notice of your absence in advance, and you are responsible for all missed work. Being absent doesn't excuse you from doing class work; you have more responsibilities to keep up and meet the objectives of this course.

*In accordance with English program policy, **any student missing more than NINE (9) hours of class will receive an F.** These nine hours include both excused and unexcused absences; it also includes all tardies of more than 15 minutes. Please be aware these hours include birthdays, sport events, illness, work, etc. If a problem arises with your absences, please come and talk to me immediately.*

2. **Submit Work on Time.** You cannot succeed in this class if you do not turn in all your work on the day it is due. Homework assignments not ready on time will be docked one full letter grade. Late essays will also be docked one full letter grade. If you miss a Unit Exam, you must reschedule and make up the exam no later than *one week* after the initial exam date.

3. Avoid Distraction. Electronic devices can only be used in class for course-related purposes. If you text or access the Internet for any other purposes, you may be asked to leave, in which case you will be marked absent. If there is an emergency situation that requires you to have your phone or beeper turned on (e.g. illness at home, work situation), please ask permission before class begins. Also: please refrain from eating meals in class. You may drink coffee, tea, soda or water and snack discretely on low-mess items like Skittles, but no pizza, McDonalds, sandwiches, or anything else distractingly aromatic or resembling a meal.

4. Participate in Class. You must be on time, stay for the whole class and speak up in a way that shows you have done the assigned reading. If you are not prepared for class discussion, you may be asked to leave, in which case you will be marked absent. Bring a binder for this class only, with paper for notes and a pen or pencil for writing. Our class begins at **12:00 p.m.** sharp. I reserve the right to lock the doors to all who are consistently late and to mark you absent for the whole class if you develop a habit of leaving early.

5. Do Your Own Work. If you turn in work that is not your own, you are subject to judicial review, and these procedures can be found in the College Catalog and the Student Planner. The maximum penalty for any form of academic dishonesty is dismissal from the College. Using standard citation guidelines, such as MLA or APA format, to document sources avoids plagiarism. The Library has reference copies of each of these manuals, and there are brief checklists in your Student Handbook and Planner.

PLEASE NOTE: All papers may be electronically checked for plagiarism.

Withdrawal from Classes Policy

After the last day established for class changes has passed (see the College calendar), you may withdraw from a course by following the policy outlined in the CCSJ Course Catalog.

RESOURCES

Student Success Center

The Student Success Center provides faculty tutors at all levels to help you master specific subjects and develop effective learning skills. It is open to all students at no charge. You can contact the Student Success Center at 219 473-4287 or stop by the Library.

Disability Services

Disability Services strives to meet the needs of all students by providing academic services in accordance with Americans with Disabilities Act (ADA) guidelines. If you believe that you need a “reasonable accommodation” because of a disability, contact the Disability Services Coordinator at 219-473-4349.

CCSJ Alerts

Calumet College of St. Joseph's emergency communications system will tell you about emergencies, weather-related closings, or other incidents via text, email, or voice messages. Please sign up for this important service annually on the College's website at: <http://www.ccsj.edu/alerts/index.html>.

In addition, you can check other media for important information, such as school closings:

Internet: <http://www.ccsj.edu>

Radio: WAKE – 1500 AM, WGN – 720 AM, WIJE – 105.5 FM, WLS – 890 AM, WZVN – 107.1 FM, WBBM NEWS RADIO 78

TV Channels: 2, 5, 7, 9, 32

Emergency Procedures

MEDICAL EMERGENCY

EMERGENCY ACTION

1. Call 911 and report incident.
2. Do not move the patient unless safety dictates.
3. Have someone direct emergency personnel to patient.
4. If trained: Use pressure to stop bleeding.
5. Provide basic life support as needed.

FIRE

EMERGENCY ACTION

1. Pull alarm (located by EXIT doors).
2. Leave the building.
3. Call 911 from a safe distance, and give the following information:
 - Location of the fire within the building.
 - A description of the fire and how it started (if known)

BUILDING EVACUATION

1. All building evacuations will occur when an alarm sounds and/or upon notification by security/safety personnel. **DO NOT ACTIVATE ALARM IN THE EVENT OF A BOMB THREAT.**
2. If necessary or if directed to do so by a designated emergency official, activate the building alarm.
3. When the building evacuation alarm is activated during an emergency, leave by the nearest marked exit and alert others to do the same.

4. Assist the disabled in exiting the building! Remember that the elevators are reserved for persons who are disabled. **DO NOT USE THE ELEVATORS IN CASE OF FIRE.** **DO NOT PANIC.**
5. Once outside, proceed to a clear area that is at least 500 feet away from the building. Keep streets, fire lanes, hydrant areas and walkways clear for emergency vehicles and personnel. The assembly point is the sidewalk in front of the college on New York Avenue.
6. **DO NOT RETURN** to the evacuated building unless told to do so by College official or emergency responders.

IF YOU HAVE A DISABILITY AND ARE UNABLE TO EVACUATE:

Stay calm, and take steps to protect yourself. If there is a working telephone, call 911 and tell the emergency dispatcher where you are **or** where you will be moving. If you must move,

1. Move to an exterior enclosed stairwell.
2. Request persons exiting by way of the stairway to notify the Fire Department of your location.
3. As soon as practical, move onto the stairway and await emergency personnel.
4. Prepare for emergencies by learning the locations of exit corridors and enclosed stairwells. Inform professors, and/or classmates of best methods of assistance during an emergency.

HAZARDOUS MATERIAL SPILL/RELEASE

EMERGENCY ACTION

1. Call 911 and report incident.
2. Secure the area.
3. Assist the injured.
4. Evacuate if necessary.

TORNADO

EMERGENCY ACTION

1. Avoid automobiles and open areas.
2. Move to a basement or corridor.
3. Stay away from windows.
4. Do not call 911 unless you require emergency assistance.

SHELTER IN PLACE

EMERGENCY ACTION

1. Stay inside a building.
2. Seek inside shelter if outside.
3. Seal off openings to your room if possible.
4. Remain in place until you are told that it is safe to leave.

BOMB THREATS

EMERGENCY ACTION

1. Call 911 and report incident.
2. If a suspicious object is observed (e.g. a bag or package left unattended):
 - Don't touch it!
 - Evacuate the area.

TERRORISM AND ACTIVE SHOOTER SITUATIONS

EMERGENCY ACTION

1. Call 911 and report intruder.

- **RUN, HIDE OR FIGHT TIPS:**

1. **Prepare** – frequent training drills to prepare the most effectively.
2. **Run and take others with you** – learn to stay in groups if possible.
3. **Leave the cellphone.**
4. **Can't run? Hide** –lock or block the door to prevent shooter from entering room.
5. **Silence your cellphone** -- use landline phone line.
6. **Why the landline?** It allows emergency responders to know your physical location.
7. **Fight** – learn to “fight for your life” by utilizing everything you can use as a weapon.
8. **Forget about getting shot – fight!** You want to buy time to distract the shooter to allow time for emergency responders to arrive.
9. **Aim high** – attack the shooter in the upper half of the body: the face, hands, shoulder, neck.
10. **Fight as a group** – the more people come together, the better the chance to take down the shooter.
11. **Whatever you do, do something** – “react immediately” is the better option to reduce traumatic incidents.