

**Term:** Spring, 2017

**Course Number:** ENGL 111A

**Instructor:** Chris Buczinsky

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**Office Hours:** Monday 8:00-11:00 a.m.  
Tuesday 9:00-2:00 p.m.  
Wednesday 8:00-11:00 a.m.

**Instructor: Background** I am the son of a New York City Detective, born and raised in New York. I attended Northwest Nazarene College, a small Christian liberal arts college in Nampa, Idaho, and then I earned my B.A. in English Education from Northern Arizona University. I taught high school in Arizona for two years, and then earned my Ph.D. in English from Northwestern in 1994. This is my 15<sup>th</sup> year at CCSJ. I am head of both the EWPC program and director of the Humanities Department.

**Course Time:** Mondays and Wednesdays 12:00-1:30 p.m.

**Course Description:** Using classic and contemporary short stories and poems, this course introduces students to the elements of fiction and poetry and to the interpretive skills necessary to deepen their experience of great literature. Students study both Western literary classics and minority challenges to that tradition, examining the role of stories and poems in a meaningful life.

**Prerequisites:** EWPC 103

### **Learning Outcomes/ Competencies**

1. Students will understand **the role of stories and songs** in their lives.
2. Students will understand **character** in fiction: character types, flat versus round characters, static versus dynamic characters, protagonists versus antagonists.
3. Students will understand the **elements of plot**, including exposition, conflict, complication, crisis, climax, and denouement.
4. Students will understand **the relation of character to plot** (i.e. the interrelationship between character traits and motivation to action)
5. Students will understand the significance of **point of view** in storytelling, especially first and third person narration.
6. Students will know the basic **elements of poetry**: rhythm, rhyme, figurative language, theme, and form.
7. Students will understand **literary language**: the difference between the denotation and connotation of words, the difference between the literal and figurative use of language, the different kinds of tropes (e.g. metaphor and metonymy) and the difference between the vehicle and tenor of a metaphor.)

8. Students will understand **basic poetic form**, including fixed or metered forms (like the ballad and the sonnet) and various free verse or organic forms of poetry.
9. Students will apply their knowledge of literary elements to the intelligent **reading, analysis, and interpretation of poems and stories**.
10. Students will develop an **appreciation and life-long love of great literature**.

### Textbook

Most of the course readings can be found in *Literature: The Human Experience* edited by Richard Abcarian, Marvin Klotz, and Samuel Cohen and Xeroxed selection of stories and poems. But most are also posted on our Blackboard site.

### Learning Strategies:

1. **Chalk Talks**—*Mini-lectures that introduce the literary concept, author, short story or poem.* My job is to be clear, informative, and somewhat entertaining; your job is to *listen attentively, to ask questions, and to take good notes.*
2. **Class Discussion**—There will be *two kinds of class discussion*.
  - a. **Q and A Discussions.** This is when I stand at the front of the class and lead a discussion about the story or poem. It is basically a *question-and-answer session* in which I try to lead you to a deeper understanding by challenging and probing your ideas and thoughts.
  - b. **Fish Bowl Discussions.** This is when I stand aside and allow you as a class to discuss the story or poem without me. The class forms itself into two circles: students in the inside circle who discuss the work and students in the outside circle who monitor the discussion.
3. **Coaching**—*One-on-one coaching.* Coaching occurs both in my questioning during classroom discussion and in helping you revise your literary analysis and your theme compositions.

### Assessment:

Your final grade in this class will be assigned based on your performance in **five areas**:

1. Weekly Assignments	100 pts. (approx.)
2. Theme Compositions	100 pts. (approx.)
3. The Literary Essay	100 pts.
4. Fishbowl Discussions (5 @ 20 pts.each)	100 pts.
<u>5. Unit Exams (3)</u>	<u>300 pts.</u>
Total Points	700 pts.

### 1. Weekly Assignments (100 pts.)

Every week you will be given readings (a short story, a poem or set of poems, an essay, or play, etc.). Any number of kinds of assignments can accompany these readings: homework exercises, pop quizzes, in class exercises, etc.

Each assignment I grade is worth 10 points (10 assignments; 100 pt. total). If you miss an assignment, you can *sometimes* make it up by submitting it the following week, but sometimes, given the time-sensitive nature of the assignment, I won't accept any make-ups at all. Acceptance of any assignment beyond a week later is entirely at my discretion.

## **2. Theme Compositions (33/4 pts. each; 100 pts. total.)**

At the beginning of each unit, you will write a **one-page, single-spaced composition** on the unit theme: Innocence, Rebellion, Love. At the start of each unit, I will hand out a writing prompt for the unit's theme composition. Compositions will be graded on both content (what you write) and form (how you write it).

## **3. The Literary Essay (100 pts. total)**

To pass this class you must write **one literary essay**. The essay has two drafts—a **rough draft** on which you will get my comments and suggestions for improvement, and a **final draft** on which you will receive a grade. The topic of the essay will be assigned to you early in the semester. I will review standard essay components in class before the assignment is due. Papers will be marked down one letter grade for every class period they are late.

## **4. Fishbowl Discussions (20 pts. each; 100 pts. total)**

Fishbowl Discussions are class discussions led by the class itself. Students sit in two circles, one inside the other, the students in the outer circle listening and evaluating the student discussing in the inner circle. More information on this later.

## **5. The Unit Exams (100 pts. each; 300 pts. total)**

We will have **three unit exams** (See Course Calendar). The exams will cover all reading done during the semester and the material we cover in lectures and class discussion. The tests are limited only to the units studied (they are not comprehensive) and will include multiple-choice, matching, short-answer, and essay questions, so keep a good, accurate, thorough notebook during the semester.

## **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).

## Course Calendar

### UNIT 1 Innocence and Experience

M	Unit Topic	W	Close Reading Assignment
1/9	Introductions, Syllabi, Literature: 4 Genres, 3 Themes, 2 Sides	1/11	<i>Theme 1 Paradise Lost:</i> Genesis 2:1-20
1/16	<b>No Class</b> <b>Martin Luther King Jr. Day</b>	1/18	<b>ELEMENTS OF POETRY I</b> “The Lamb” from William Blake’s <i>Songs of Innocence and Experience</i> <b>Composition #1 Due</b>
1/23	<b>ELEMENTS OF POETRY II</b> “The Tyger” from William Blake’s <i>Songs of Innocence and Experience</i>	1/25	<b>ELEMENTS OF POETRY III</b> <i>Poetic Form: Hymn Meter</i> “Incident” by Countee Cullen
1/30	<i>Meter vs. Organic Form:</i> “This Be the Verse” Phillip Larkin “Homework” Allen Ginsberg	2/1	“Ode: Intimations of Immortality” by William Wordsworth and “Fern Hill” by Dylan Thomas <b>Fishbowl Discussion #1</b>
2/6	<b>Unit Exam I Review</b>	2/8	<b>Unit Exam I</b>

### UNIT 2 Rebellion and Conformity

2/13	<b>ELEMENTS OF FICTION I:</b> <b>Genre, Setting, Character, POV</b> <i>Realism: “Two Kinds” Amy Tan</i> <b>Composition #2 Due</b>	2/15	<b>ELEMENTS OF FICTION II</b> <b>Plot and Theme</b> Psychological and Social Realism: “Two Kinds” by Amy Tan
2/20	“Agreeable” by Jonathan Franzen	2/22	“The Ones Who Walked Away From Omelas” by Ursula LeGuin <b>Fishbowl Discussion #2</b>
<b>Spring Break</b> 2/27-3/3			
3/6	<i>A Horror Story</i> “A Guide to the Fruits of Hawaii” Alana Dawn Johnson	3/8	“The Lottery” by Shirley Jackson <b>Fishbowl Discussion #3</b>
3/13	<b>Unit Exam II Review</b>	3/15	<b>Unit Exam II</b>

### UNIT 3 Negotiations and Love Songs

3/20	“The Hitchhiking Game” by Milan Kundera <b>Composition #3 Due</b>	3/22	“I Wanna Be Yours” John Cooper Clark Three Love-Lost Poems: by Margaret Atwood, Thomas Gunn, and Billy Collins <b>Rough Draft Literary Essay Due</b>
3/27	“Natasha” David Bezmozgis <b>Fishbowl Discussion #4</b>	3/29	“Siren Song” by Margaret Atwood “Circe’s Grief” by Louise Gluck
<b>Humanities Festival: 4/3 and 4/5</b>			
4/10	“Little Man” by Michael Cunningham	4/12	“Seeing the 100% Perfect Girl” by Haruki Murakami <b>Fishbowl Discussion #5</b>

4/17	Unit Exam III Review	4/19	Final Draft Literary Essay Due
<b>Final (Unit Exam III)</b>			

## 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. Late writing Assignments will be docked one full letter grade for every week they are late. If you miss a quiz because you are absent, you may take a make-up quiz, but **only** if you make it up **within a week of the initial quiz date**; otherwise

3. **Avoid Distraction.** Electronic devices can only be used in class for course-related purposes. If you text or access the Internet for 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. Lap top computers are not permitted in class.

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 **1:45 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.

**Withdrawing from Class.** 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

**Modifications to this syllabus may be made to meet the needs of this specific class.**

# 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 the door and lock or block the door to prevent the shooter from coming inside the 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.