
Calumet College



of Saint Joseph

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Calumet College of St. Joseph is a Catholic institution of higher learning dedicated to the academic, spiritual and ethical development of undergraduate and graduate students. Informed by the values of its founding religious community, the Missionaries of the Precious Blood (C.P.P.S.), the College promotes the inherent dignity of all people, social justice, an ethic of service, student empowerment, opportunity, and lifelong learning.

COURSE SYLLABUS, Fall 2018 (2018-1)

Course: EWPC 111DC, Fundamentals of English II

Instructor Name: Mark Cassello
Office Number: Room 180
Phone Number: (219) 473-4322
Email: mcassello@ccsj.edu
Hours Available: Mon/Wed 10:00-12:00 p.m., 2:00-3:30 p.m., or by appointment.

Instructor Background: Like many students at CCSJ, I am a first generation college student that hails from a working class family. My mother emigrated from Norway after the Nazi invasion of Oslo during World War II. My father dropped out of high school and earned his GED in the army where he served in Korea shortly after the Korean War. Later, he worked for CTA in Chicago as a laborer and foreman with the South Shops. As for me, I attended Indiana University Northwest for my undergraduate degree while I worked full-time. Buckling under the pressure of juggling work and school, I left college for a decade to pursue a career in retail management for Wal-Mart and Office Depot. Unhappy, I took classes in the evening and eventually finished my B.A. in English. Soon after, I earned a Master's Degree in American Literature with a minor in American Studies from Indiana University in Bloomington.

Course Information:

Course Time: Tuesday/Thursday, 1:45 p.m. - 3:15 p.m.
Classroom: 182
Prerequisites: None
Required Books & Materials: Kennedy and Gioia, *Backpack Literature: Introduction to Fiction, Poetry, Drama, and Writing*, 5th ed.
Barnet and Cain, *A Short Guide to Writing About Literature*, 12th edition.
(OPTIONAL)

Learning Outcomes/ Competencies:

This course meets the following objectives:

Students in this course will:

1. Understand **the role of stories and songs** in their lives.
2. Understand **character** in narrative: character types, flat versus round characters, static versus dynamic characters, protagonists versus antagonists.
3. Understand the **elements of plot**, including exposition, conflict, complication, crisis, climax, and denouement.
4. Understand **the relation of character to plot** (i.e. the interrelationship between character traits and motivation to action)
5. Understand the significance of **point of view** in storytelling, especially first and third person narration.
6. Know the basic **elements of poetry**: rhythm, rhyme, figurative language, theme, and form.
7. 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. 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. Apply their knowledge of literary elements to the intelligent **reading, analysis, and interpretation poems and stories** from both the Western literary canon and pop culture.
10. Develop an **appreciation and life-long love of great literature**.

This course meets the following General Education Program objectives:

Reading

1. The student will develop a college-level vocabulary, note taking skills, and active reading strategies.
2. The student knows a variety of genres and their conventions and understands the text in relation to particular contexts.
3. The student comprehends textual organization and structure, outlining and articulating parts and wholes.
4. The student interprets the text using a variety of disciplinary strategies and conventions.
5. The student evaluates the ideas presented in the text within historical, disciplinary, or other contexts.
6. The student engages in intelligent conversation about the text in classroom and disciplinary settings.
7. The student reads synoptically a set of texts in relationship to one another.
8. The student recognizes implications of a text for larger social issues.

Writing

1. The student formulates a clear, central purpose or thesis.
2. The student organizes his or her ideas in a logical sequence appropriate to the discipline.
3. The student supports main ideas with convincing evidence and valid reasoning.
4. The student produces clear, concise, and coherent sentences and paragraphs.
5. The student composes grammatically correct sentences in a variety of types.
6. The student adheres to standard rules of spelling, punctuation, and usage.

Ethical Reasoning

1. The student will thoughtfully analyze their own core beliefs.

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.

Learning Strategies:

Direct instruction with PowerPoint and other visual aids will be used to provide and reinforce required course content. Students are expected to prepare handwritten notes during periods of direct instruction, including during class discussions. Students’ notes should include the day/date of the class session. They should also include a list of unfamiliar vocabulary encountered during direct instruction and class discussions. These notes should be assembled into a chronological archive and stored in a notebook, a folder, or on a digital platform. Student notes may be reviewed and/or collected periodically gauge student participation.

Reading is essential to mastering the learning objectives of this course. Students should be prepared to read, re-read, annotate, summarize, discuss, and analyze texts selected from a wide variety of genres, which may include textbooks, scholarly, and literary texts. Reading regularly will also help expand students’ vocabulary and strengthen their ability to “decode” the meaning, structure, and rhetorical situation of different kinds of texts.

Writing is essential to mastering the learning objectives of this course. Students should be prepared to pre-write (list, brainstorm, freewrite), write (draft), re-write (revise), edit, and publish (print/post) a variety of writing assignments. Students will prepare a mixture of academic essays, exploratory and expressive writing assignments (e.g., online discussion forum posts, freewriting, journals, reader response).

Oral Communication is essential to mastering the learning objectives of this course. Students should be prepared to formulate their ideas orally during full-class or small-group discussions. Students may also be asked to deliver oral presentations related to course reading and writing assignments.

Individualized Instruction will be provided at various times during the course, particularly to assist students in the writing process. These interactions (e.g., informal paper conferences) provide an opportunity for students to ask questions, respond to instructor feedback, and gain greater control over their personal writing process.

Online Instruction will be incorporated throughout the course. This will include regular use of Blackboard and may include assigned online grammar, vocabulary, reading, and writing exercises and assessments.

Experiential Learning Opportunities:

- Dramatic performance (table reading or stage scene from story/play)
- Mock trial (character role play)

Assessments:

Major Assignments	Student performance in this course will be evaluated using the weighted grading system described herein. Students can track their current grade in Blackboard by viewing the “Weighted Grade” column in the course gradebook. Students’ final grade will be determined based on their performance in five different areas , weighted as follows:	Weight
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<p><u>1. Participation Assignments:</u> <i>Students will complete a variety of short homework and in-class assignments. Some will assess if students have completed the assigned readings, understood vocabulary, and can articulate key concepts. Others will provide opportunities for students to express their thoughts about class readings or ideas presented in class to an audience that includes the instructor and/or their peers. Still others may be self-reflective assignments to help students formulate their thoughts.</i></p>	20%
<p><u>2. Reading Responses:</u> <i>At various points in the semester, students will be required to turn in a 250-300 word literary analysis in response to a question I pose during class or in response to an assigned reading. Your response should include at least one piece of evidence (a quoted section) from the text and detailed explanation of this evidence.</i></p>	20%
<p><u>3. Literary Analysis Essays:</u> <i>To pass this class you must write two, 750-1000 word literary analysis essays.</i></p> <ol style="list-style-type: none"> 1. <i>The first essay, on a short-story, will be due at <u>mid-term</u>;</i> 2. <i>The second essay, on a poem, will be due <u>at the end of traditional classes</u>.</i> <p><i>Your essay will offer interpretation about one of the texts we have read during the semester. Ideally, your essay should grow out of observations made in your Reading Response papers. These papers are not summaries of the plots of the stories or poems; instead, they examine the texts to reveal some interesting insight. They might, for example, explore the significance of “the Misfits” final speech in “A Good Man is Hard to Find” or explain how modern imagery is used in Jean Toomer’s poems to emphasize urban life.</i></p>	30%
<p><u>4. Competency Exam:</u> <i>Students will take a competency exam that provides a summative assessment of their attainment of the course objectives. The exam consists of four sections: Elements of Literature, Analyzing Literature, Elements of Poetry, and Analyzing Poetry.</i></p>	15%
<p><u>5. Attendance:</u> <i>Regular attendance is required to succeed in this course. Students are expected to arrive on time, attend the entire class, and participate during class and through regular online activity. Each absence will reduce students’ attendance grade by 10%. Students who miss more than six hours of class will receive a zero (0) for the attendance portion of their final grade. (Be sure to review the complete English Program attendance policy below under “Responsibilities”).</i></p>	15%
Total: 100%	

Assessments:*Formative Assessments:*

- Participation Assignments
 - Reading quizzes
 - Review of class notes and reading annotations
 - In-class and online discussion
 - Review of writing assignment drafts

Summative Assessments:

- Final drafts of writing assignments
- Competency exam

Grading Scale:	100% – 92%: A	91% – 90%: A-	
	89% – 88%: B+	87% – 82%: B	81% – 80%: B-
	79% – 78%: C+	77% – 72%: C	71% – 70%: C-
	69% – 68%: D+	67% – 62%: D	61% – 60%: D-
	59% and below:	F	

Course Schedule:

I reserve the right to change this schedule to meet the needs of the class.

Understanding the Schedule of Assignments:

BL = Backpack Literature

SG = A Short Guide to Writing About Literature (on Blackboard)

Online = Reading will be handed out or posted to Blackboard

BOLD ITEMS = Homework due, exams, or important information

[] = Planned in-class activities

Week One

Tues 8/28 READ: *SG*, Chapter 4: Two Forms of Criticism – Explication and Analysis
[*Today's Topic(s)*: Course policies; Introduction to literature]

Thurs 8/30 READ: *BL*, “The Lottery” by Shirley Jackson, p. 235
BL, Plot (15-17)
[*Today's Topic(s)*: Plot; Chart the plot of the reading]

Week Two

Tues 9/4 READ: *BL*, Response Paper (1134-38)
[Continue discussing story; How to write a literary response]

Thurs 9/6 **DUE: READING RESPONSE 1 (“The Lottery”)**
READ: *BL*, “The Storm” by Kate Chopin, p. 104
BL, Character (61-63)
[*Today's Topic(s)*: Character; Point of View; Assign response to prep for “mock trial”]

Week Three

Tues 9/11 **DUE: READING RESPONSE 2 (“The Storm”)**
READ: *SG*, “Writing about a Character” (132-135)
[*Today's Topic(s)*: Calixta Mock Trial]

Thurs 9/13 READ: *BL*, "A Clean, Well-Lighted Place" by Ernest Hemingway, p. 151
BL, Setting (93-95)
BL, "Reading a Play" (631-33)
[*Today's Topic(s)*: Setting; Intro to Drama; Assign Groups; Table reading]

Week Four

Tues 9/18 [*Today's Topic(s)*: Rehearsal for "A Clean Well-Lighted Place" performance]

Thurs 9/20 [*Today's Topic(s)*: Rehearsal for "A Clean Well-Lighted Place" performance]

Week Five

Tues 9/25 **DUE: "A CLEAN WELL-LIGHTED PLACE" PERFORMANCE**

Thurs 9/27 *BL*, Topics for More Extended Papers (1139)
BL, Theme (174-176)
[*Today's Topic(s)*: Writing a Literary Analysis Essay; Brainstorm topics]

MIDTERM GRADES

Week Six

Tues 10/2 **DUE: ROUGH DRAFT, LITERARY ANALYSIS ESSAY (SHORT STORY)**
READ: *SG*, Chapter 10: Writing about Fiction
[*Today's Topic(s)*: Bring copy of your essay for peer review]

Thurs 10/4 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet with professor to discuss your paper ideas]

Week Seven

Tues 10/9 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet with professor to discuss your paper ideas]

Thurs 10/11 **DUE: FINAL DRAFT, LITERARY ANALYSIS ESSAY (SHORT STORY)**
READ: *BL*, Chapter 21, What is Poetry (558-59)
BL, Chapter 9, Reading a Poem
[*Today's Topic(s)*: Types of Poetry; Explicate Yeats's "Lake Isle of Innisfree"]

Week Eight

Tues 10/16 **DUE: READING RESPONSE 3 ("Those Winter Sundays" p. 368)**
READ: *BL*, Chapter 10, Listening to a Voice (379-99)
[*Today's Topic(s)*: Tone (My Papa's Waltz); Persona (English B); 3 Types of Irony]

Thurs 10/18 READ: Robert Browning, "My Last Duchess" (373-74)
[*Today's Topic(s)*: Dramatic Monologues and Dramatic Irony]

Week Nine

Tues 10/23 READ: William Blake, "London" (422)
Robert Frost, "Fire and Ice" (425)
BL, Chapter 11, Words (402-04, 409-11)
BL, Chapter 12, Saying and Suggesting (421-22)
[*Today's Topic(s)*: Denotation/Connotation; Concrete/Abstract; Diction; Allusions]

Thurs 10/25 READ: *BL*, Chapter 13, Imagery (432-34)
BL, Chapter 14, Figures of Speech (447-57)
[*Today's Topic(s)*: Imagery and Figurative Language; "Sonnet 116" and "What my lips have kissed, and where, and why"]

Week Ten

Tues 10/30 **DUE: READING RESPONSE 4 (Imagery Worksheet)**
READ: e.e. cummings, "anyone lived in a pretty how town" (414)
BL, Chapter 15, Sound (464-71)
[*Today's Topic(s)*: Euphony, Cacophony, Alliteration, Consonance, Assonance]

Thurs 11/2 READ: *BL*, Chapter 16, Rhythm (478-89)
[*Today's Topic(s)*: Introduction to Meter; Shakespeare Scansion Activity]

Week Eleven

Tues 11/6 READ: *BL*, Chapter 17, Closed Form (493-08)
[*Today's Topic(s)*: Introduction to Common Forms]

Thurs 11/8 [*Today's Topic(s)*: Assign Poems and Discuss Poetry Literary Analysis Essay]

Week Twelve

Tues 11/13 [*Today's Topic(s)*: In-class work day on Poetry Literary Analysis Essay]

Thurs 11/15 **CLASS WILL NOT MEET ON 11/15 - SEE BLACKBOARD FOR ASSIGNMENT**

NO CLASS - FALL BREAK / THANKSGIVING RECESS (November 19-24)

Week Thirteen

Tues 11/27 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet in small groups with professor to discuss your paper ideas]

Thurs 11/29 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet in small groups with professor to discuss your paper ideas]

Week Fourteen

Tues 12/4 **DUE: FINAL DRAFT, LITERARY ANALYSIS ESSAY (POEM)**
[*Today's Topic(s)*: Course Reflection and Evaluations]

Thurs 12/6 **COMPETENCY EXAM PREPARATION**
[*Today's Topic(s)*: Review for Competency Exam]

Tues 12/11 DUE: REFLECTIVE WRITING ON EWPC 111 (In-Class)

[*Today's Topic(s)*: IDEA Course Evaluations]

Thurs 12/13 DUE: COMPETENCY EXAM

[*Today's Topic(s)*: Students take final exam]

Responsibilities

Attending 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. Being absent doesn't excuse you from doing class work; you have **more** responsibilities to keep up and meet the objectives of this course.

Students who miss more than **SIX (6) hours of class** will receive a zero (0) for the attendance portion of their final grade.

In accordance with the English Program attendance policy, any student missing more than **NINE (9) hours of class** will receive an **F** (a failing grade) for the course.

Turning In Your Work

You cannot succeed in this class if you do not turn in all your work on the day it is due. To pass the course, you must complete and turn in all required assignments. Work is to be turned in at the beginning of class on the due date listed on the course syllabus or stated by the instructor in-class or online. All written work must be typed and stapled (unless otherwise instructed).

Late Work: You will not receive credit for any late assignment unless you have made formal, written arrangements with the instructor via email prior to the next scheduled class session. Any work submitted more than **five days late** will receive a zero. Contact me at mcassello@ccsj.edu to determine how/where you should submit any late work. In other words, do not show up to class a week after an assignment is due, hand in your work, and expect to receive credit for it.

Missed In-class Work: Except under dire circumstances (e.g., serious bodily injury requiring hospitalization or prolonged illness) in-class activities such as worksheets, journals, quizzes, review of notes/annotations, presentations, performances, group work, etc. cannot be made up if you are absent on the day the assignment is due.

CCSJ Student Honor Code

This course asks students to reaffirm the CCSJ Student Honor Code:

I, as a student member of the Calumet College academic community, in accordance with the college's mission and in a spirit of mutual respect, pledge to:

- Continuously embrace **honesty and curiosity** in the pursuit of my educational goals;
- Avoid all behaviors that could impede or distract from the academic progress of myself or other members of my **community**;
- Do my own work with **integrity** at all times, in accordance with syllabi, and without giving or receiving inappropriate aid;

Do my utmost to act with commitment, inside and outside of class, to the goals and **mission** of Calumet College of St. Joseph.

Using Electronic Devices

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.

Participating 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, you may be asked to leave, in which case you will be marked absent.

Doing Your Own Work

If you turn in work that is not your own, you will be subject to judicial review by the Faculty-Student Grievance Committee. These procedures can be found in the Student Planner. The maximum penalty for any form of academic dishonesty is dismissal from the College.

Using standard citation guidelines to document sources avoids plagiarism. You'll find guides to the major citation methods at the CCSJ Specker Library Web page at <http://www.ccsj.edu/library/subjectsplus/subjects/guide.php?subject=cite>

Please note: All papers may be electronically checked for plagiarism.

Sharing Your Class Experience

At the end of the term, you will have the opportunity to evaluate your classroom experience. These confidential surveys are **essential** to our ongoing efforts to ensure that you have a great experience that leaves you well prepared for your future. Take the time to complete your course evaluations – we value your feedback!

Withdrawing from Class

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

Communicating with your Professor

Blackboard: Blackboard will be used to distribute readings, handouts, and announcements. Your grades will also be recorded regularly in Blackboard. It is essential that you log into Blackboard regularly to ensure that you stay informed about the course. If the campus is closed or class cancelled due to bad weather, alternative assignments will be distributed via Blackboard and must be completed on time.

Office Hours: Students are encouraged to use office hours for assistance and clarification. Office hours are an excellent forum to discuss individual questions which are not appropriate during class (a question about your particular assignment, a question about the Communications program, your attendance, etc.). Appointments are not necessary, but they help me to prepare for your visit and ensure that I will not be out of the office. My office hours are specified on the first page of the syllabus.

Email: I will use CCSJ's email to send urgent announcements about class or assignments. You should use CCSJ's email to communicate about absences and to ask small but important questions (e.g. clarification about an assignment). Don't use email to request information or materials readily available elsewhere (e.g. due dates ← listed on the syllabus, handouts ← available on Blackboard). I generally respond to emails within 24-48 hours with the exception of

breaks/holidays when I may be unavailable until the next scheduled business day.

Phone Calls: Reserve phone calls for urgent communications. For example, call if you have a flat tire and will be unable to make it to class or if you have been snowed in. My office phone number is (219) 473-4322.

In all instances (Blackboard, office hours, email, phone), remember that communication with college instructors should *always* maintain standards of professionalism and formality.

Resources

CCSJ Book Rental Program	The CCSJ Book Program ensures that everyone has the right course materials on the first day of class to be successful. You pay a book rental fee each semester, and in return, receive all the materials for all your classes prior to the beginning of classes. At the end of the semester, simply return the books. For traditional students, the Book Rental Program is conveniently located in the library, where students can pick up and return their books. For students in accelerated programs and graduate programs, books will be delivered to their homes and they can return them by mail. For more information, see http://www.ccsj.edu/bookstore . All books must be returned at the end of the semester or you will incur additional fees, which will be charged to your student account.
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.
Student Assistance Program	Through a partnership with Crown Counseling , Calumet College of St. Joseph provides a free Student Assistance Program (SAP) to current students. The SAP is a confidential counseling service provided to students for personal and school concerns which may be interfering with academic performance and/or quality of life. The SAP counselor is available on campus once a week and off-site at the Crown Counseling offices in Crown Point or Hammond. For more information, contact Kerry Knowles SAP Counselor , at 219-663-6353 (office), 219-413-3702 (cell), or kerryk@crowncounseling.org .
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 .

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.

Mr. Cassello's Grading Key:

- ¶ Paragraph. Either your paragraph is too long and needs to be split and reorganized, or it is too short and needs to be lengthened.
- | Indent Needed
- AWK Awkward wording. The sentence uses words imprecisely or incorrectly or the sentence is generally confusing.
- G Grammar. There is something grammatically wrong with the sentence. The problem may be punctuation, spelling, syntax, or other problems which impact readability.
- INF Informal. The words or phrase are too casual for college prose. Remember, no contractions (can't, don't, didn't) in formal prose.
- W Wordy / Verbose. State more concisely. Avoid passive voice and "there is/are" sentence structures.
- WC Word choice. The word you are using here conveys either a confusing or incorrect meaning. Action: look up the word you used in a dictionary so you fully understand its meaning.
- TS Topic Sentence. Your paragraph either completely lacks a topic sentence, or the topic sentence you have constructed is too vague, broad, or unclear.
- DS Doublespace . Either your line spacing is too large or too small.
- E Evidence/example needed. You make a claim or statement but give no textual information to back it up.
- M Metaphor/Abstract/Cliché. Formal writing is concrete and detailed. Avoid metaphors and clichés ("right off the bat," "not out of the woods," "clear as mud,"). Instead, state in detail what these statements literally mean (i.e., "immediately," "the problem will persist," "unclear").
- I Independence. Reader needs more background/context to understand your discussion. Be sure you have answered who, what, when, where, why about the source texts or topics you are discussing. For example: Who wrote it? When did they write it? Where was it published? What is it about overall? Why did they write it?
- S Spelling
- SP Signal phrase (transition word) needed. Tell the reader what function your sentence or paragraph is performing. Remember, is it more of the same type of information (in addition, similarly), is it contrary information (by contrast, on the other hand), is it clarifying, concluding, or solidifying a logical connection you are making (thus, therefore, as a result, hence).
- V Vague. The words being used to express your idea are simply too broad or vague.
- Link Cohesion. Sentences or paragraphs need to be connected more logically. There should be a clear logical path from sentence-to-sentence and paragraph-to-paragraph with no abrupt leaps. You can achieve cohesion by using signal phrases, repeating key phrases, etc.