
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.

We are committed to the Five Pillars of a CCSJ Education: The CCSJ graduate will be Open to Growth, Intellectually Competent, Religious, Loving, and Committed to Doing Justice. This class, as outlined below, will help you to achieve those goals.

COURSE SYLLABUS, Fall 2019 (2019-1)

Course: EWPC 111B, The Literary Experience

Instructor Name: Mark Cassello
Office Number: Room 180
Phone Number: (219) 473-4322
Email: mcassello@ccsj.edu
Hours Available: Mon-Thurs 12:00-2:00 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, 10:15 a.m. - 11:45 a.m.
Classroom: 263
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...

- understand **the role of stories and songs** in their lives.
- understand **character** in narrative: character types, flat versus round characters, static versus dynamic characters, protagonists versus antagonists.
- understand the **elements of plot**, including exposition, conflict, complication, crisis, climax, and denouement.
- understand **the relation of character to plot** (i.e. the interrelationship between character traits and motivation to action)
- understand the significance of **point of view** in storytelling, especially first and third person narration.
- know the basic **elements of poetry**: rhythm, rhyme, figurative language, theme, and form.
- 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.)
- understand **basic poetic form**, including fixed or metered forms (like the ballad and the sonnet) and various free verse or organic forms of poetry.
- 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.
- develop an **appreciation and life-long love of great literature**.

This course reinforces the following General Education Program objectives:

Students in this course will...

- read analytically, synthetically, and critically in a variety of genres.
- write in a variety of forms using valid logic, persuasive rhetoric, and correct grammar, usage, and punctuation.
- appreciate, create, and critique the persuasive power of art and media.
- apply ethical standards to social issues and analyze their own core beliefs and the origin of these 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

<p><u>3. Literary Essays:</u> To pass this class you must write two literary essays, one on a work of fiction and another on a work of poetry. The Literary Essay is a General Education Portfolio Assignment used to measure your achievement and progress on general education competencies in reading, writing, art critique, and ethical reflection. These essays will be 750-1000 words.</p>	30%
<p><u>4. Competency Exam:</u> 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.</p>	15%
<p><u>5. Attendance:</u> 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").</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 8/27 READ: *SG*, Chapter 4: Two Forms of Criticism – Explication and Analysis
[*Today's Topic(s)*: Course policies; Introduction to literature]

Thurs 8/29 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 9/3 READ: *BL*, Response Paper (1134-38)
[Continue discussing story; How to write a literary response]

Thurs 9/5 **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 9/10 **DUE: READING RESPONSE 2 (“The Storm”)**
READ: *SG*, “Writing about a Character” (132-135)
[*Today's Topic(s)*: Calixta’s Mock Trial]

Thurs 9/12 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 9/17 [*Today's Topic(s)*: Rehearsal for “A Clean Well-Lighted Place” performance]

Thurs 9/19 [*Today's Topic(s)*: Rehearsal for “A Clean Well-Lighted Place” performance]

LAST DAY TO WITHDRAW WITHOUT INSTRUCTOR APPROVAL (9/20)

Week Five

Tues 9/24 **DUE: “A CLEAN WELL-LIGHTED PLACE” PERFORMANCE**

Thurs 9/26 *BL*, Topics for More Extended Papers (1139)
BL, Theme (174-176)
[*Today's Topic(s)*: Writing a Literary Analysis Essay; Brainstorm topics]

Week Six

Tues 10/1 **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 10/3 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet with professor to discuss your paper ideas]

MIDTERM GRADES

Week Seven

Tues 10/8 **PAPER CONFERENCES**
[*Today's Topic(s)*: Meet with professor to discuss your paper ideas]

Thurs 10/10 **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 10/15 **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 10/17 **VIRTUAL CLASS** (Class will meet online; see Blackboard for instructions)
READ: Robert Browning, "My Last Duchess" (373-74)
[*Today's Topic(s)*: Dramatic Monologues and Dramatic Irony]

Week Nine

Tues 10/22 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 10/24 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

10/28 – 11/1 CCSJ ANNUAL HUMANITIES FESTIVAL

Our regularly scheduled class will not meet this week. Instead, students are required to attend five events during the Humanities Festival. The events take place all week, both in the daytime and in the evening. You'll need to plan ahead to work around your personal schedule. A sign-in sheet will be available at each event. Students who do not attend five events will be marked absent and not receive credit for the assignment.

Week Eleven

Tues 11/5 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 11/7 READ: *BL*, Chapter 16, Rhythm (478-89)

[*Today's Topic(s)*: Introduction to Meter; Shakespeare Scansion Activity]

Week Twelve

Tues 11/12 READ: *BL*, Chapter 17, Closed Form (493-08)

[*Today's Topic(s)*: Introduction to Common Forms]

Thurs 11/14 [*Today's Topic(s)*: Assign Poems; In-class work day on Poetry Essay]

Week Thirteen

Tues 11/19 PAPER CONFERENCES

[*Today's Topic(s)*: Meet in small groups with professor to discuss your paper ideas]

Thurs 11/21 PAPER CONFERENCES

[*Today's Topic(s)*: Meet in small groups with professor to discuss your paper ideas]

NO CLASS – FALL BREAK (NOVEMBER 25-30)

Week Fourteen

Tues 12/3 DUE: FINAL DRAFT, LITERARY ANALYSIS ESSAY (POEM)

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

Thurs 12/5 COMPETENCY EXAM PREPARATION

[*Today's Topic(s)*: Review for Competency Exam]

LAST DAY TO WITHDRAW WITH INSTRUCTOR APPROVAL (12/6)

Week Fifteen

Tues 12/10 DUE: REFLECTIVE WRITING ON EWPC 111 (In-Class)

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

Thurs 12/12 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.

Meeting Standards for Classroom Behavior

- **Use all the class time.** Come to class on time and stay in class until the end. Coming late, leaving early, and getting up during class disrupts the class and disrespects others.
- **Come prepared.** Bring your texts, be prepared to take notes, and be able to demonstrate that you have completed the assignments for the day through your participation in class.
- **Respect others.** Listen when your classmates and the instructor are speaking. Think about their contributions. Respond appropriately.
- **Use electronic devices only for class purposes.** Engage with your classmates and the instructor without technological distractions.
- **Eat before or after class.** Consume meals, snacks, and other food items outside of the classroom. Eating during class detracts from the learning environment. Drinks, cough drops, hard candy, etc. are permitted, so long as they do not become a distraction.

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.

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

Your voice matters! 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 .

Mr. Cassello's Proofreading Symbols:

- ¶ 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.
- WW Wrong Word. 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.
- AB 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?
- SP Spelling
- TR 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.