English Composition II--ENC 1102
Florida Keys Community College
Summer 2012

I. Course Information

Course Prefix/Number/Course: ENC 1102
CRN: 30466
Credit Hours/Contact Hours: 3 credits
Virtual Campus

Prerequisites for the course: English Composition 1

II. Course Method

This course will use Desire to Learn (D2L), an online learning management system, to support learning activities in this course. Students will engage in discussion threads, quizzes, research exercises; they will complete seven formal essays with specific requirements for including and citing secondary sources. We will use Desire to Learn (D2L), an online learning management system, to access and post course materials.

III. Instructor Information

Instructor: Kerry Charron
Email: kerry.charron@fkcc.edu
Office Location: C208
Phone: 305-809-3288  Skype ID: kerrycharron2009

*Please feel free to stop in C208, phone, email, or call me via Skype during my office hours. If you cannot make my office hours, we can set up an appointment that works with your schedule.

IV. Description

From FKCC College Catalog: 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 the writers of literature. The course also serves as an introduction to literature. This course also includes a 6,000-word (Gordon Rule) writing requirement. A grade of “C” or higher is required in order for students to meet the requirements.
V. College-level Competencies

Florida Keys Community College graduates who complete the core curriculum possess the knowledge, skills and values associated with college-educated individuals. Our graduates demonstrate mastery of competencies integrated within the academic disciplines, such as the ability to effectively communicate, seek creative solutions to problems, exhibit cultural awareness, and command basic technological skills.

1. **Communication:** Comprehend and articulate effectively – written and oral communication
2. **Critical thinking:** Demonstrate mastery of problem-solving skills in the discipline
3. **Diversity:** Interpret and evaluate societal and ethical issues, problems and values
4. **Technology:** Utilize technology effectively

VI. Course Calendar

1. The Course Calendar lists the learning activities and assessment measures that comprise this course on a weekly basis. These activities and assessments are directly related to learning outcomes that support the overall course objectives. Students can earn a maximum of 1,000 points over the course of the semester (see tentative course calendar below for specific details). Students are able to gauge their performance according to this grading scale throughout the duration of the course. The “Student Assessments” column lists all of the assignments required by this course and their tentative due dates.

2. **Students are responsible for following the course calendar.** If you have questions regarding assignments and rough due dates, the answer is probably already published in this Course Calendar. Looking here first will probably get you a quick answer to your question. Each week I will provide detailed information about all assignments. *I may revise this calendar to meet the needs of the class, so it is important to log on regularly. I will post detailed directions for assignments and online discussion threads AND specific reading assignments under the content section in D2L.*
## Tentative Course Calendar

*(See Desire 2 Learn postings for links and more detailed information on assignments.)*

<table>
<thead>
<tr>
<th>Module</th>
<th>Learning Activities</th>
<th>Student Assessments</th>
<th>Points</th>
</tr>
</thead>
</table>
| **Module 1:** May 7–May 20 (2 weeks) | **Course Introduction**  
Review syllabus and class policies.  
Discussion regarding cultural capital and the relevance of studying literature  
MLA format review  
Overview of writing about literature and sample student paper  
**Reviewing the Elements of Short Fiction (Plot, Setting, Characterization, Narrator’s Point of View, Symbolism, and Theme)**  
Review of elements of short fiction  
Imagery pertaining to seasons, color, nature and time  
“Mother Savage” by Guy de Maupassant ([http://www.online-literature.com/maupassant/256/](http://www.online-literature.com/maupassant/256/))  
“Dead Men’s Path” by Chinua Achebe (p. 269) ([http://www.sad34.net/~globalclassroom/Library/Africadeadmenspath](http://www.sad34.net/~globalclassroom/Library/Africadeadmenspath))  
“The Judge’s Wife” by Isabel Allende (p. 283) | Active engagement in online activities: 4 graded discussion thread postings (100 words each), quizzes or activities  
**Essay 1 (due May 21)** | 80  
|           |                                                                                   |                     | 100    |
### Module 2:  
**May 21 - June 3 (two weeks)**

**Exploring Three Main Conflicts Portrayed in Literature: Individual versus Self, Individual versus Society, Individual versus Environment**

#### Examples of Internal Conflict in Fiction (Individual versus Self):
- “What It Means to Say Phoenix, Arizona” by Sherman Alexie (p. 272)
- “The Story of An Hour” by Kate Chopin (p. 168)
- “Brownies” by ZZ Packer (p. 177)

#### Examples of Individual versus Society:
- “Young Goodman Brown” by Nathaniel Hawthorne (p. 279)
- “The Swimmer” by John Cheever (p. 221)
- “The Ones Who Walk Away from Omelas” by Ursula LeGuin (p. 252)

Poem “The Unknown Citizen” by W.H. Auden (p. 412)

#### Examples of Individual versus Environment:
- “To Build a Fire” by Jack London (p. 106)
- “The Open Boat” by Stephen Crane (p. 194)

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### Module 3:  
**June 4 - June 24 (three weeks - each part is one week long)**

**Part 1: Lost Generation June 4-10**

**Examining Artistic/Cultural Movements in American Literary History (1920s-1930s)**

**Lost Generation**

- “The Curious Case of Benjamin Button” by F. Scott Fitzgerald  
  [http://www.readbookonline.net/read/690/10628/](http://www.readbookonline.net/read/690/10628/)
- “A Clean, Well-lighted Place” by Ernest Hemingway (p. 142)  
- “The Short Happy Life of Francis Macomber” by Ernest Hemingway  

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**Active engagement in online activities:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 graded discussion thread postings (100 words each), quizzes or activities</td>
<td>80</td>
</tr>
<tr>
<td>Essay 2 (due 6/4)</td>
<td>100</td>
</tr>
</tbody>
</table>
### Module 3: June 4-June 24 (three weeks)

**Part 2: Southern Renaissance June 11-17**

Examine Artistic/Cultural Movements in American Literary History (1920s-1930s)

**The Beginnings of the Southern Renaissance:**

**Note:** Many scholars pinpoint the 1920s and 1930s as the beginning of the Southern Renaissance but claim that this literary movement includes writers through the 1950s.

- “A Rose for Emily” by William Faulkner (p. 33)
- “Barn Burning” by William Faulkner (p. 147)
- “Sweat” by Zora Neale Hurston ([http://itech.fgcu.edu/faculty/wohlpartmental/hurston.htm](http://itech.fgcu.edu/faculty/wohlpartmental/hurston.htm))
- “The Jilting of Granny Weatherall” by Katherine Anne Porter (p. 56)

Excerpts from *The Glass Menagerie* by Tennessee Williams (p. 969)

View documentary on Southern Renaissance

### Module 3: June 4-June 24

**Part 3: Harlem Renaissance June 18-24**

Examine Artistic/Cultural Movements in American Literary History (1920s-1930s)

**Harlem Renaissance:**

- “Theme for English B” (p. 404) and “Dream Boogie” (p. 508) and “I Too” (545) by Langston Hughes
- “America” by Claude McKay

Excerpts from the novel *Passing* by Nella Larsen ([http://archive.org/stream/passing00lars#page/43/mode/1up](http://archive.org/stream/passing00lars#page/43/mode/1up))

View documentary on Harlem Renaissance

<p>| Active engagement in online activities: 2 graded discussion thread postings (100 words each), quizzes or activities | 40 |
| Essay 3 (due 6/25) | 100 |</p>
<table>
<thead>
<tr>
<th>Module 4: June 25-July 8 (two weeks)</th>
<th>Exploring Specific Themes in Short Fiction and Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Portrayals of Family:</strong></td>
<td></td>
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<tr>
<td>“Those Winter Sundays” by Robert Hayden (p.382)</td>
<td></td>
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<tr>
<td>“My Papa’s Waltz” by Theodore Roethke (p.393)</td>
<td></td>
</tr>
<tr>
<td>“Everyday Use” by Alice Walker (p.69)</td>
<td></td>
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<tr>
<td>“A Pair of Tickets” by Amy Tan (p. 119)</td>
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<tr>
<td>“The Parable of the Prodigal Son” by Luke (p.215)</td>
<td></td>
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<tr>
<td>“A Worn Path” by Eudora Welty (p.365)</td>
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<tr>
<td>“Uncle Rock” by Dagoberto Gilb <a href="http://www.newyorker.com/fiction/features/2010/05/10/100510fi_fiction_gilb">http://www.newyorker.com/fiction/features/2010/05/10/100510fi_fiction_gilb</a></td>
<td></td>
</tr>
</tbody>
</table>

**Active engagement in online activities:**
- 4 graded discussion thread postings (100 words each), quizzes or activities
- Midterm Self-Evaluation based on feedback re: first three essays (due 7/2)
- Essay 4 (7/9)

**Score:**
- 80

<table>
<thead>
<tr>
<th>Module 5: July 9-July 15 (one week)</th>
<th>Exploring Specific Themes in Short Fiction and Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Portrayals of Love:</strong></td>
<td></td>
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<tr>
<td>“The Storm” by Kate Chopin (p. 95)</td>
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<tr>
<td>“The Chrysanthemums” by John Steinbeck (p. 228)</td>
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<tr>
<td>“Happy Endings” by Margaret Atwood (p. 290)</td>
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<tr>
<td>Poems:</td>
<td></td>
</tr>
<tr>
<td>“When You Are Old” by William Butler Yeats (p. 651)</td>
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<tr>
<td>“First Love: A Quiz” by A.E. Stallings (p. 566)</td>
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<tr>
<td>“What lips my lips have kissed, and where, and why” by Edna St. Vincent Millay (p. 522)</td>
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<tr>
<td>“My Mistress’ Eyes Are Nothing Like the Sun” (p. 637) and “Shall I compare thee to a summer’s day” by William Shakespeare (p. 463)</td>
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</tbody>
</table>

**Active engagement in online activities:**
- 2 graded discussion thread postings (100 words each), quizzes or activities
- Essay 5 (7/16)

**Score:**
- 40

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### Module 6:
**July 16 – July 22**  
(one week)

**Portrayals of War:**
- “The Things They Carried” by Tim O’Brien (p. 337)
- “Dulce et Decorum Est” by Wilfred Owen (p. 414)
- “Grass” by Carl Sandburg (p. 425)
- “Facing It” by Yusef Komunyakaa (p. 552)
  
  Listen to readings (Poetry Foundation)
- “The Minefield” by Diane Thiel (p. 442)

Citing secondary sources that shed light on war literature (Assigned readings to be determined.)

<table>
<thead>
<tr>
<th>Active engagement in online activities: 4 graded discussion thread postings (100 words each), quizzes or activities</th>
<th>80</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Essay 6 (7/23)</th>
<th>100</th>
</tr>
</thead>
</table>

### Module 7:
**July 23 – August 1**  
(one week)

**Carpe Diem Poetry**
- “One Art” by Elizabeth Bishop (p. 589)
- “Do not go gentle into that good night” by Dylan Thomas (p. 526)
- “Death, Be Not Proud” by John Donne (p. 601)
- “The Road Not Taken” by Robert Frost (p. 555)
- “To the Virgins, to Make Much of Time” by Robert Herrick (p. 614)
- “Loveliest of Trees, the Cherry Now” by A.E. Housman (p. 615)
- “To An Athlete Dying Young” by A.E. Housman (p. 616)
- “When I consider how my light is spent” by John Milton (p. 628)
- “If” by Rudyard Kipling (http://www.kipling.org.uk/poems_if.htm)

<table>
<thead>
<tr>
<th>Active engagement in online activities: 3 graded discussion thread postings (100 words each), quizzes or activities</th>
<th>60</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Essay 7 (due 8/1)</th>
<th>100</th>
</tr>
</thead>
</table>

### VII. Materials

**Required Text(s)/Materials:**


(ISBN-10:0-205-15166-3)


(ISBN-10: 0-312-59332-5)
VIII. Grading Scale (This is Standard Through Out the College)

The following grade scale will apply to this class:

- **A:** 90 % or above
- **B:** 80 - 89 %
- **C:** 70 - 79 %
- **D:** 60 - 69 %
- **F:** below 60 %

SPECIFIC CRITERIA

- **500 points**  Online Attendance & Participation: Postings (100 words each), activities and Quizzes is worth 20 points-a total of 25 postings
- **100 points**  Midterm Self-Evaluation (written response to feedback on graded essays)
- **400 points**  Seven Essays (Each essay requires use of secondary sources, correct MLA documentation style, and 500 words each (2 full double-spaced pages)

**1,000 points**  Maximum Total

**See Essay Evaluation Rubric used in Turnitin for a complete breakdown of the criteria I use to grade essays.**

IX. Class Policies

**E-mail Communication**

All class e-mail communications should be conducted using your FKCC student email address to my FKCC email address (kerry.charron@fkcc.edu). You must use this email account and check it frequently for emails from me regarding the course AND important information from FKCC regarding registration, policies, etc. You can set up your account so that it forwards email to an address you check regularly or daily if it means you will be more likely to “stay in the loop” of FKCC communication.

**Course Expectations**

1. Part of becoming a more proficient writer is submitting work on time consistently, so punctuality is key to your success in this class. No late work will be accepted unless you notify me a week in advance of the due date. If I choose to accept late work given an acceptable reason, I will grade late essays only once I have graded ALL work submitted on time by other students. This means I may or may not get a chance to grade and assign points for late work, because my priority is to provide feedback to students who conscientiously adhere to deadlines.

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2. **Read closely and carefully.** Make sure you read each text actively, even if you find the material challenging or confusing; sometimes questions are more useful than the answers for generating in class discussion and essay topics. I recommend the following steps when reading the assigned materials.

   a. Read each assigned text at least once to get an idea of its purpose, style and elements.
   
   b. During subsequent readings annotate the text as you read (underline passages, jot down key words/phrases, write comments and questions in the margins, etc.). These notes could lead to excellent content for your essays!

3. **Guided Discussion Threads, Quizzes, and Other Activities:** You will be required to post focused, well-written paragraph responses (at least 100 words each) throughout the semester. Other online activities include completing surveys related to specific topics and quizzes on grammar and MLA documentation style.

4. **Essays:** Start to draft your essays well before the due dates. I will provide handouts and rubrics for all essays so that you know what I expect in terms of quality of work and content.

   - **Meeting the Gordon Rule requirement for this course:** Students must write a minimum of 6,000 words in this course according to the Gordon Rule. To keep track of your word count, please include the number of words on your title page underneath your name, date and course section. You can find the total number of words in a Microsoft Word document in the bottom left hand corner of the screen. I have designed the assignments so that students who complete all the work and address each assignment’s requirements will easily meet the Gordon Rule stipulation of writing more than 6,000 words.

   - All work must be typed using Times New Roman font 12 point.
   
   - You must save ALL essays as either DOC or RTF files before you submit essays to the D2L dropbox.

   **Academic Honesty & Plagiarism**

   Students are expected to respect and uphold the standards of honesty in submitting written work. Even though I will use Turnitin to check the originality of your work, I realize that there are ways to “use” the written work of others that Turnitin cannot catch. A brief definition of plagiarism is the presentation of another person’s work as if it were one’s one. At times, a student may unintentionally plagiarize even when he/she thinks that a paper reflects proper citation. Since working with citations can be a complicated task, I will go over all forms of plagiarism (intended and unintended) and how to avoid it. **Plagiarism is a very serious violation of academic integrity.** In essence, it is fraud.

   If I suspect plagiarism, I will speak with you and determine further action. Appropriate action could involve the following one or more of the following options: redoing the assignment, writing a paper on plagiarism, no grade/credit for the assignment, a grade of F for the course, and/or reporting the case to the Office of Dean of Student Affairs for disciplinary action. **It is the student’s responsibility to review the College’s policy on Academic Honesty (see pages 81-86 regarding academic dishonesty).**

   **Copyright Notice**

   The materials and content provided in this course are intended only for registered Florida Keys Community College students who have paid their tuition and fees to attend this course. Materials that are affected include, but are not limited to, text, still images, audio recordings, video recordings, simulations, animations, diagrams, charts, and graphs. Every effort has been made to
insure these materials are not disseminated to anyone beyond those who have legally registered for this course. Download, revision, or distribution of course material with anyone other than registered classmates and the instructor is strictly prohibited.

**Online Attendance and Participation Policy**

You must log on at least two times per week to review the materials, complete the assignments, and participate in discussion threads. I will be logging in on a daily basis, and I will monitor log in time and access of materials to ensure you are remaining on task. Expect to spend the equivalent of the time spent in face-to-face traditional courses (two and a half hours per week) on D2L activities. In addition, you will spend a substantial amount of time reading the essays, drafting articulate, insightful, and closely proofread postings, and writing your seven formal essays. D2L affords us flexibility to access materials and work on assignments at our convenience from any location, so you are responsible for completing the work in a timely manner. It is imperative that you keep up with the coursework and meet deadlines.

**Withdrawal Policy**

1. Students may withdraw without academic penalty from this course by **July 18, 2012**. This will result in a grade of 'W' for the course and will not count against the student's GPA.

2. Students who abandon the course or do not withdraw themselves by the published deadline are subject to receiving a grade of F.

3. An instructor may withdraw a student from courses for excessive absences and/or non-attendance up to the 70% point in the semester.

**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 305-809-3292 via email at: karla.malsheimer@fkcc.edu or the course instructor immediately. Reasonable efforts will be made to accommodate your special needs.

**Academic Etiquette**

A positive learning experience depends upon respect among all members of this classroom community. Disregard or disrespect for the learning process, the group or toward any individual will result in removal from the class and may result in you being dropped from the course. Respectful discourse in discussion and email areas is expected and anonymous postings will not be tolerated.

I expect all students to approach the subject matter and fellow students in a respectful, humanistic manner. Since writing and the assigned readings reflect all aspects of life, class discussions might touch on sensitive topics. I expect students to listen and respond carefully to the comments of others.
Class Contract

The Class Contract assignment is my method of ensuring you know what you should expect from me, and what I expect from you. By returning the Class Contract to me, you are acknowledging that you:

a. Understand the policies detailed in this Syllabus.
b. Understand the expectations and due dates listed in the Course Calendar and Assessment Measures.
c. Understand that you will be held accountable to the standards published in this document.
d. The Class Contract must be submitted via the dropbox by the date published in the Course Calendar and Assessment Measures.

By signing my name I acknowledge the above.

Print Name: _______________________________ Date: ______________

Signature: ________________________________