



2015-2016

SOUTH TEXAS COLLEGE  
DIVISION OF LIBERAL ARTS  
ENGLISH DEPARTMENT SECTION OUTLINE  
ENGLISH 2341



ADVANCED PLACEMENT  
DUAL CREDIT ENGLISH IV:  
Course Syllabus  
ENG 2341 INTRO. TO FORMS OF LITERATURE (FALL 2015)  
ENG 2321 BRITISH LITERATURE (SPRING 2016)

#### INSTRUCTOR INFORMATION:

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6. OFFICE HOURS: TT - 4:00 TO 5:00PM OR BY APPOINTMENT
7. CONFERENCE: 8<sup>TH</sup> & 9<sup>TH</sup> PERIOD, A & B DAYS (2:05-3:40PM)  
MAY BE USED FOR TUTORING EXCEPT FOR TUESDAYS
8. WEBPAGE: [HTTP://PAULPEREZJIMENEZ5.WIX.COM/PAULPEREZJIMENEZ-1](http://PAULPEREZJIMENEZ5.WIX.COM/PAULPEREZJIMENEZ-1)

#### COURSE INFORMATION:

1. COURSE NAME: INTRODUCTION TO FORMS OF LITERATURE
2. COURSE/SECTION: 2341. S36 & S63
4. CLASS DAYS/TIMES: A & B

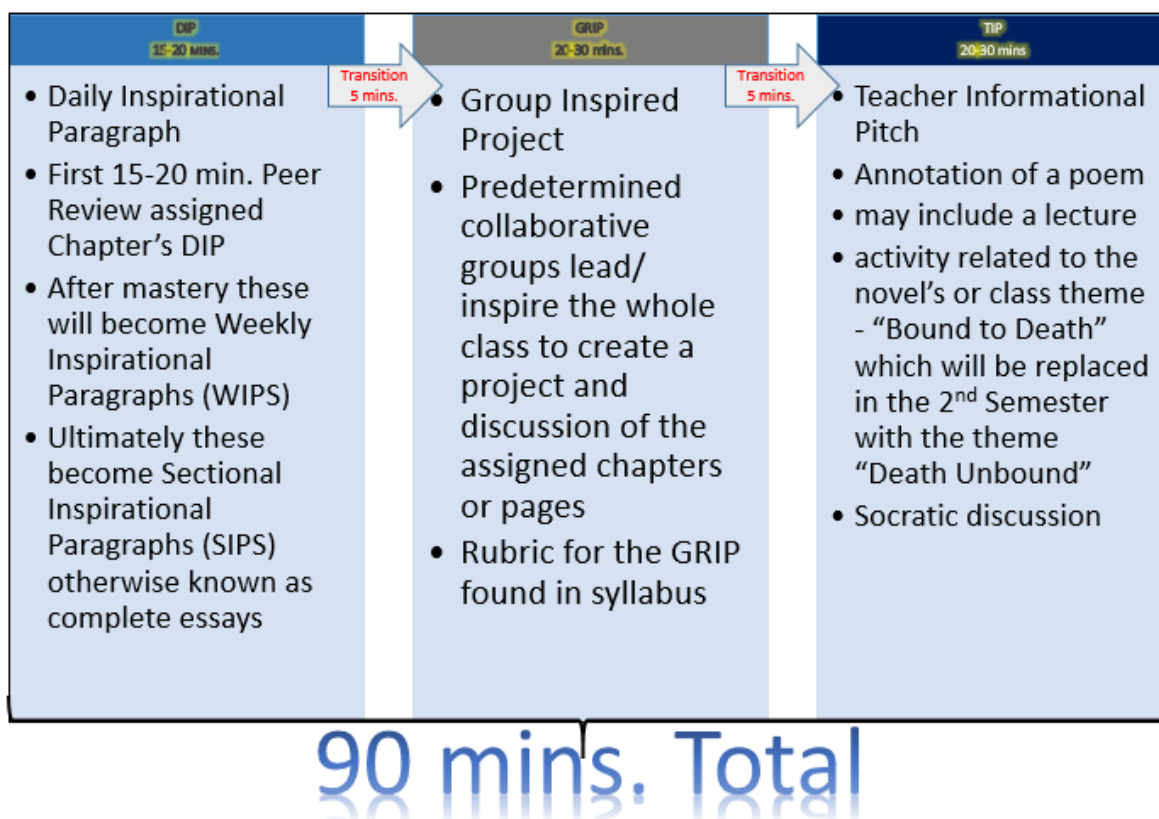
#### Course Description:

ENGLISH IV AP – THIS COURSE IS THE EQUIVALENT OF SOUTH TEXAS COLLEGE’S ENGL 2321 (INTRODUCTION TO BRITISH LITERATURE) AND/OR ENGL 2341 (INTRODUCTION TO LITERATURE) WHICH PROVIDE STUDENTS AN INTRODUCTION TO THE STUDY OF A MINIMUM OF THREE LITERARY GENRES THAT MAY INCLUDE SHORT STORIES, POETRY AND DRAMA, NOVEL OR NOVELLA; AS WELL AS ESSAYS AT THE COLLEGE LEVEL. THIS COURSE ALSO PREPARES THE STUDENT FOR THE ADVANCED PLACEMENT LITERATURE AND COMPOSITION EXAM BY FOCUSING ON THE STUDY, DEVELOPMENT AND REVISION OF LITERARY CRITICISM THROUGH READING ANALYSIS AND WRITING OF IMAGINATIVE FICTION THAT MAY INCLUDE POETRY AND DRAMA FROM VARIOUS PERIODS. ENGLISH 2341 IS ALSO DESIGNED TO INTRODUCE STUDENTS TO THE STUDY OF LITERARY PERIODS, TERMS AND CRITICISM.

PREREQUISITE: ENGLISH III AND A GRADE OF "C" OR HIGHER IN BOTH ENGL 1301 AND ENGL 1302.

### DAILY OBJECTIVES:

Each class will consist of three 20 to 30 minute sections that will include a **DIP** (Daily Inspirational Paragraph) or peer review session of the assigned reader response [see template in Mr. Perez's webpage], a **GRIP** (Group Interpretive Project) in which a different collaborative group leads a class creative process and/or discussion, and a **TIP** (or Teacher Informational Pitch) led by the instructor and may include a



lecture, the annotation of a poem, and/or any type of Socratic discussion which synthesizes the day's lesson. See diagram.

### Course Objectives (most of which will also be completed on a daily basis.)

- Students carefully read and analyze works of American, British, and World writers as well as works written in several genres from the sixteenth century to contemporary times.
- Students participate in classroom discussions regarding assigned readings (see further rubrics).
- Students write an interpretation of a piece of literature that is based on a careful observation of textual details (DIP).
- Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses (GRIP) The course requires:
  - Writing to Understand*: Informal, exploratory writing activities such as quick-writes
  - Writing to Explain*: Expository, analytical essays
  - Writing to Evaluate*: Analytical, argumentative essays
- The teacher will provide instruction and feedback on students' writing assignments, both before and after the students revise their work (TIP).

**DIP's (Daily Inspirational Paragraph) Procedure:**

a.k.a 100 to 200 word paragraph or Dialectical Journals or Daily. The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the texts we read during this course. The process is meant to help you develop a better understanding of the texts we read. Use your journal to incorporate your personal responses to the texts, your ideas about the themes we cover and our class discussions. You will find that it is a useful way to process what you’re reading, prepare yourself for group discussion, and gather textual evidence for your Literary Analysis assignments.

- As you read, choose passages that stand out to you and record them in your dialectical journal and on the left-hand column of a T-chart (*ALWAYS include date & page number*).
- In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)
- If you choose, you can label your responses using the following codes:
  - (Q) Question – ask about something in the passage that is unclear
  - (C) Connect – make a connection to your life, the world, or another text
  - (P) Predict – anticipate what will occur based on what’s in the passage
  - (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction
  - (R) Reflect – think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just the way things work?
  - (E) Evaluate - make a judgment about the character(s), their actions, or what the author is trying to say
- Complete journal entries for at least one passage per class period and turn in the left side otherwise known as the 100 to 200 word paragraph of your T-chart.

Sample Dialectical Journal entry: THE THINGS THEY CARRIED by Tim O’Brien

Passages from the text	Date & Pgs.	100 word paragraph with Q, C, P, CL, R or E.
<p>“-they carried like freight trains; they carried it on their backs and shoulders- and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry”.</p>	<p>Date: <u>6/11/14</u></p> <p>&amp;</p> <p>Pg: <u>2</u></p>	<p>(R) O’Brien chooses to end the first section of the novel with this simile, which not only provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting, along with the physical weight of things needed for simple survival, but also the combined emotional weight of loved ones at home, the fear of death, and the responsibility for the men they fought with. This concrete physical weight, conveys what soldiers abstractly felt and dealt with every day. This quote sums up the confusion that the men sensed about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended. (120 words)</p>

### Choosing Passages from the Text:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- Effective &/or creative use of stylistic or literary devices
- Passages that remind you of your own life or something you’ve seen before

- Structural shifts or turns in the plot
- A passage that makes you realize something you hadn't seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- Passages with confusing language or unfamiliar vocabulary
- Events you find surprising or confusing
- Passages that illustrate a particular character or setting

#### Responding To the Text:

You can *respond* to the text in a variety of ways. The most important thing to remember is that your observations should be *specific and detailed*. You can write as much as you want for each entry.

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author or character(s)
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with a character or the author

#### Sample Sentence Starters:

I don't understand this because...

The idea that ...

The author is trying to say that...

This passage reminds me of a time in my life when...

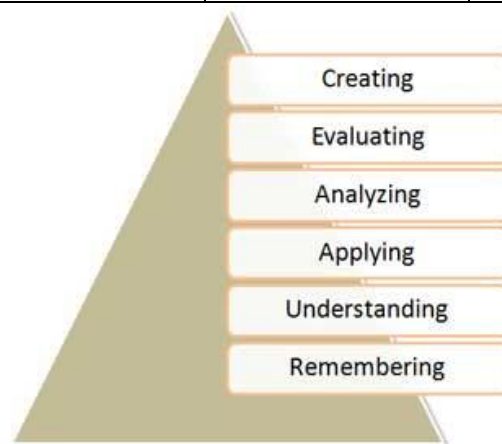
#### AP ENGLISH LITERATURE AND COMPOSITION COURSE CONTENT

THE COURSE IS DESIGNED TO HELP STUDENTS BECOME SKILLED READERS AND WRITERS THROUGH ENGAGEMENT WITH THE FOLLOWING COURSE REQUIREMENTS:

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study.
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone.
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts.
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading.
- Revising their work to develop
  - A wide-ranging vocabulary used appropriately and effectively;
  - A variety of sentence structures, including appropriate use of subordination and coordination;
  - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
  - A balance of generalization and specific, illustrative detail; and an effective use of rhetoric, including tone, voice, diction, and sentence structure.

## GRIP (GRoup Inspirational Project) Procedure:

	4	3	2	1
● <b>ENGAGES THE READER TO CREATE (USED BLOOM'S TAXONOMY)</b>	Wow! Used the strategy in a creative way.	Used a strategy.	Strategy did not make sense or did not work.	No strategy.
● <b>LEAD STUDENTS TO SUMMARIZE THE STORY</b>	Woo hoo! Creatively and masterfully lead students summarize the story and included the title and the author in this summary.	Students summarized the story well and included the title and the author in this summary.	Students missed a part of the summary or told too much of the story. The title or the author may not be included in this summary.	What's a summary? What is the title and/or who is the author?
● <b>MAKES JUDGMENT SUPPORTED WITH RELEVANT EVIDENCE</b>	Excellent judgment that is well-supported with evidence.	Judgment is included and supported to some degree.	Weak judgment or not much evidence to support judgment.	Weak judgment and/or no text support of judgment.
● <b>PROVIDES REASONABLE PREDICTION THAT REFERS TO TEXT</b>	Clear and logical prediction with strong text support.	Logical prediction that is supported with some evidence from the text.	Not a logical prediction and/or no real text support.	No prediction or no text support for the prediction.
● <b>CONCLUDES WITH AN INTERPRETATION OF THE TEXT</b>	Clear, strong interpretation made and supported with text in a paragraph-long conclusion.	Interpretation is made and supported in a full paragraph.	Interpretation is present, but lacks support and is less than a full paragraph in length.	Weak or no interpretation.
● <b>USES TRANSITION WORDS OR EXPRESSIONS</b>	Uses strong transitional words or expressions.	Uses transitional words or expressions.	Uses only one or two transitional word or expressions.	Uses no transitional words or expressions.
● <b>MAKES VISUAL IMAGES THROUGH VIVID LANGUAGE</b>	Uses five or more vivid verbs, nouns, adjectives, or adverbs that paint a visual image.	Uses three or four vivid verbs, nouns, adjectives, or adverbs that paint a visual image.	Uses only one or two vivid verbs, nouns, adjectives, or adverbs.	No vivid words used. Uses mostly basic words.
● <b>HAS NO EXCUSE WORDS AND CONVENTIONS CORRECT</b>	Has only one or two, if any, grammar or spelling errors.	Has two to five spelling or grammar errors that do not confuse the meaning of the writing.	Contains more than five grammar or spelling errors and some of the meaning is confused.	Has so many grammar or spelling errors that the writing is difficult to follow.
● <b>HAS EXEMPLARY PRESENTATION THAT INCLUDES TECHNOLOGY.</b>	Exemplary and innovative.	Clear attempt at trying something new.	No effort at innovation.	<b>Did not try or failed to show up.</b>



### Required Materials:

Each representative work from the course planner is found in at least one of the following books which will be issued to students. Book and page numbers are found on the detailed course planner. An exceptional few text will BE PROVIDED as handouts.

Please note that everyone is required to have a pen, a pencil, paper and colored pencils/or markers at all times.

**“Reading must move us in some manner; otherwise, we do not need it because we know it all or we do not understand it.”**

**1<sup>st</sup> Semester Fall 2015-**

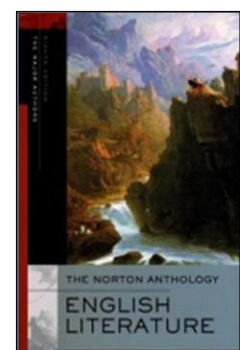
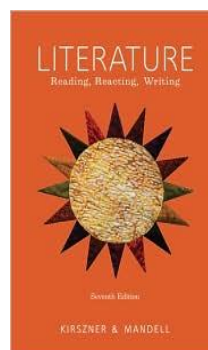
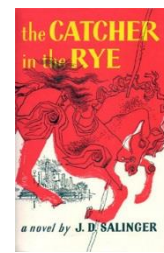
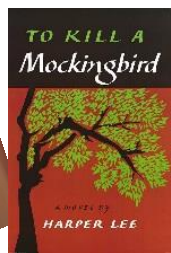
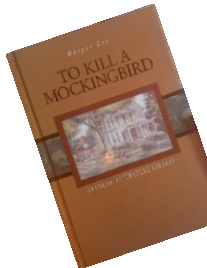
## **Theme: Bound to Death**

### REQUIRED TEXTBOOK & RESOURCES:

**COMPACT LITERATURE: READING, REACTING, WRITING (8<sup>TH</sup> ED.)**

Kirsznner, Laurie G., and Stephen R. Mandell. Literature: Reading, Reacting, Writing. Boston, MA: Wadsworth Cengage Learning, 2013. Print. (Various text see schedule) [a.k.a LRRW]

Stillinger, Jack, Deidre Lynch, Stephen Greenblatt, and M. H. Abrams. The Norton Anthology of English Literature. New York, NY: W.W. Norton &, 2006. Print (Various text see schedule) [a.k.a TNAEL]



## COURSE PLANNER/STUDENT ACTIVITIES Death Unbound

### Semester I – 1<sup>st</sup> Six Weeks *To Kill a Mockingbird*

Weeks	Major Work (Text & Pgs.)	Poetry (Text & Pgs.)	Excerpts & Misc.(Text & Pgs.)
1 & 2	Chapters 1- 10	My Papas Waltz  Others to be determined	tbd
3 & 4	Chapters 11- 20	Stopping by Woods on a Snowy Evening  Others to be determined	tbd
5 & 6	Chapters 21- 31	The Bean Eaters  Others to be determined	The Hills Like White Elephants

Week 7 ASSIGNMENT FOR ANALYSIS: Based on in depth analysis and class discussions, choose three or four texts, poems, plays, or excerpts from the preceding Six Weeks and discuss, in a 2- to 3-page processed paper poetic or literary techniques an author uses consistently and compare or contrast it to another work covered. You may use a combination of information from you Daily Inspirational Picks (DIP's).

### Semester I – 2nd Six Weeks *The Things They Carried*

7 & 8	Schedule to be determined	Assignment for Analysis from previous 6 weeks due as midterm	"STRANGE FRUIT" – BILLIE HOLLIDAY
9 & 10		Mother to Son	
11 & 12		Theme for English B	

Week 12 ASSIGNMENT FOR ANALYSIS: Based on the in depth analysis and class discussions, choose three or four texts, poems, plays, or excerpts from the preceding Six Weeks and discuss, in a 2- to 3-page processed paper a work's social, historical, and/or cultural values and compare or contrast it to the major work covered. You may use a combination of information from you Daily Inspirational Picks (WIP's).

### Semester I – 3<sup>rd</sup> Six Weeks *Catcher in the Rye*

13 & 14	Schedule to be determined	Assignment for Analysis from previous 6 weeks due as midterm	tbd
15 & 16		The Road Not Taken	
17 & 18			

## **Mr. Pérez-Jiménez's teaching Philosophy Statement**

**“True freedom involves honesty. Honesty practiced breeds trust. Trust leads to responsibility; justice follows willingly. Love abides where justice flows freely but, if justice is divorced from this compassion then we lose our freedom to be human.”**

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### **Class Participation/Expectations:**

The student will:

- Be prepared with correct materials to perform the assigned tasks, every day
- Be courteous when others are speaking
- Respect other people's property and ideas
- Be an active participant in class discussion, coursework, and collaborative group work

### **Discussion Format:**

To reinforce students' critical analysis of literature, the Socratic Seminar will be used for many of our daily discussion formats. What is Socratic Seminar? A Socratic Seminar is a method to try to understand information by creating dialectic in class in regards to a specific text. In a Socratic Seminar, participants seek deeper understanding of complex ideas in the text through rigorous thoughtful dialogue, instead of memorizing bits of information.

Why are we conducting Socratic Seminars? One skill that we are seeking to develop this year is the ability to express an analysis of a text both in writing and speaking. The analysis should be reasonable and supported with textual evidence (this is critical on the AP® exam). The expression of that analysis should be concisely and clearly presented.

### **Daily Discussion/Participation Rubric:**

*You are graded on a five-level scale worth 2, 4, 6, 8 or 10 points. Level one reflects the most minor of comments. Level five is the strongest. Participation points will be awarded each class period (excluding midterm exam day and final exam day). The top ten will be compiled on a six weeks basis to determine the Daily Discussion/Participation Grade.*

- |                |  |
|----------------|--|
| 2 (below 70) = | a spoken offering of usually one sentence or less. Here, you can also give more than a sentence that paraphrases, identifies, or speaks “around” meaning. This type of comment will not earn you many points, but if you participate often, you can acquire some additive points.  |
| 4 (70-79) =    | an offering of a quotation from the assigned reading, which tells me that you see a concrete detail. Yet, you do only that and do not go beyond the obvious to show what the meaning of the passage is. Even if your analysis is completely incorrect, you may still earn the 2 because you take a risk or add a valid point. Again, if you have already spoken a stronger comment and add a 2, you get more credit. |
| 6 (80-89) =    | a comment that begins with a quotation and extends into some good commentary. Students who extend and analyze usually earn a score of 3. Also, if you broach a topic that spawns lively discussion, you earn a 3 for your ability to springboard further great thinking. Remember, though, you have to root yourself in the text with a quote and comment first!   |



- 8 (90-100) = an indication that you have done something even greater than the extension that would give you a 3. Usually, an extension that earns a 4 has seen a passage on more than one level, analyzed a literary device, or commented on how the passage is valuable to the whole piece in multiple ways. This type of comment will explain the “how,” whereas the 3 extension would only show the “what.” Think literary devices here, and you will be on your way to earning a score of 4.
- 10 (90-100) = is the highest number on the scale, which shows that you look at the text for deep, rich , multiple literary devices, and a cross-reference. Start with a quotation, offer the deep comment, view and show the importance of the literary device, cross reference a second detail within the text or to another book entirely, and show the similarities or differences. For instance, if we were discussing how Bram Stoker juxtaposes Mina’s comment about the sleeping Lucy as a comparison with the New Woman or feminist of her day as assertive, strong and smart because they take control of their lives by first seeing their future husbands sleep and not care about being ostracized from society for such comment, then you make a statement along with examples that contemporary women such as our principal are not afraid of taking charge in a man’s world.

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### **Writing Rubrics:**

All assignments whether for daily work or formal papers will be graded based on one of the specific grading rubrics. We will go over the rubrics prior to submitting papers and review expectations for the particular piece of writing. Please consult each rubric carefully before submitting your work. The first is the Quickwrite Rubric followed by the “DIP” or Daily Inspirational Pick a.k.a. “Daily” paragraph rubric which is due at the start of every class. It consists of your feedback regarding the assigned homework. It is similar to a journal entry (see attachment for further instructions) and will be graded by peer review based on the following rubric. The AP Nine Point Rubric will be used for the majority of any other formal writing.

### **Alternative Writing Rubric:**

<b>Writing Rubric</b>	<b>Poor 1 pt.</b>	<b>Fair 2 pts.</b>	<b>Good 3 pts.</b>
<b>Time</b>	<b>Poor</b> Was not engaged in writing for the majority of the allotted time.	<b>Fair</b> Was engaged in writing for most of the allotted time.	<b>Good</b> Was engaged in writing for ALL of the allotted time.
<b>Focus</b>	<b>Poor</b> Response was off topic	<b>Fair</b> Most of the response was on topic. Some information was irrelevant.	<b>Good</b> All of the Response was on topic
<b>Content</b>	<b>Poor</b> Response did not demonstrate understanding and/or analytical thought.	<b>Fair</b> Response demonstrated understanding.	<b>Good</b> Response demonstrated complete understanding and analytical thought

Writing	Rubric Scale
	A = 8-9 points
	B = 6-7 points
	C = 4-5 points
	D = 2-3 points
	F = below 2 points

#### Writing Revisions:

Revision is considered a necessary component of all formal writing. The teacher is willing to meet with you outside of class to give input. If you are not satisfied with a score on a writing assignment, you are encouraged to revise and resubmit. Revisions are accepted within THREE school days of the date you received your paper. All revised work must be **HIGHLIGHTED** on the new draft.

#### Grading Policy:

In this course, grading will follow PSJA ISD's policy. Averages will be determined by the following criteria:

Tests.....	40%
Quizzes.....	15%
Classroom/Homework.....	20%
*Projects(s).....	10%
Six Weeks Exam.....	15%

Each Six Week results will consist of twelve (12) grades made up of: six (6) of the best Daily Inspirational Picks (DIP's), four (4) in class assignments which may be tests or quizzes, one (1) formal essay, and one (1) project grade.

(In-class writings as well as quizzes may be substituted for DIP's and will primarily consist of : AP-based examinations, Cornell Notes, or assignments based on other introduced text or discussion. Any assignment may be counted as a quiz. Furthermore, I will not announce quizzes ahead of time, and we will have a number of them, both straightforward reading ones and ones that ask you to engage an idea. Reading quizzes will always be given the first few minutes of class ; if you come in late after the quiz, you may not take the quiz by copying someone else's answer. Questions on reading quizzes will be straightforward and simple as long as you've done the required reading.

\*Projects may include presentations (PowerPoint, Prezi or other format), research papers, models, reports, collages, posters, experiments, etc.)

#### Other Grading Considerations:

- The teacher may assign the student makeup work and/or tutoring based on the instructional objectives for the subject or course and the needs of the individual student in mastering the essential knowledge and skills or in meeting subject or course requirements, for any class/assignment missed.
- Student will be responsible for obtaining and completing the makeup work in a satisfactory manner and within the time specified by the teacher.
- A student who does not make up assignments within the time allotted by the teacher may receive a grade of zero for the assignment. A student will be permitted to make up tests and to turn in projects due in any class missed because of an excused absence.
- Teachers may assign a late penalty to any long-term project in accordance with time lines approved by the principal and previously communicated to students.

**Procedure for Late Work:**

All work is due on the date announced in class. Any schedule in this syllabus is to be used as a rough timeline. For Further clarification, PLEASE refer to the High School Late Procedure. If an assignment is turned in late, the assignment will be accepted at 75% credit of the points earned from the original value of the assignment. In other words, late work is accepted with a valid excuse or upon speaking with the teacher.

**Attendance & Tardy Policy:**

See Student Handbook

**Academic honesty:**

Please refer to the High School Junior/Senior High English Department Academic Honesty handout and the Student Handbook concerning academic honesty. Violations of this policy are grounds for a failing grade on the assignment AND/OR for the course for both institutions.

COURSE LEARNING OUTCOMES (CLOs)	ASSESSMENT (FACULTY DETERMINED)	PASSING STANDARD (FACULTY DETERMINED)	TARGET (FACULTY DETERMINED)
1. KEY IDEAS	NOT ASSESSED IN JAGUAR P.R.I.D.E.		
2. ANALYSIS	INTEGRATE AND EVALUATE CONTENT PRESENTED IN DIVERSE FORMATS AND MEDIA, INCLUDING VISUALLY AND QUANTITATIVELY, AS WELL AS IN WORDS. *	70%	70%
3. CHARACTERISTIC FORMS/STYLES	NOT ASSESSED IN JAGUAR P.R.I.D.E.		
4. AESTHETIC PRINCIPLES	NOT ASSESSED IN JAGUAR P.R.I.D.E.		
5. CRITICAL WRITING	NOT ASSESSED IN JAGUAR P.R.I.D.E.		
6. INNOVATION	INTEGRATE AND EVALUATE CONTENT PRESENTED IN DIVERSE FORMATS AND MEDIA, INCLUDING VISUALLY AND QUANTITATIVELY, AS WELL AS IN WORDS. *	70%	70%
7. CRITICAL THINKING SKILLS	ASSESS HOW POINT OF VIEW OR PURPOSE SHAPES THE CONTENT AND STYLE OF A TEXT.	APPROVED PASSING STANDARD ON INSTITUTIONAL RUBRIC	70% OF ATTEMPTED
8. COMMUNICATION SKILLS	ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND	APPROVED PASSING STANDARD ON INSTITUTIONAL RUBRIC	70% OF ATTEMPTED

	INTERACT OVER THE COURSE OF A TEXT.		
<b>9. PERSONAL RESPONSIBILITY</b>	<b>ANALYZE A COMPLEX SET OF IDEAS OR SEQUENCE OF EVENTS AND EXPLAIN HOW SPECIFIC INDIVIDUALS, IDEAS, OR EVENTS INTERACT AND DEVELOP OVER THE COURSE OF THE TEXT.</b>	<b><i>APPROVED PASSING STANDARD ON INSTITUTIONAL RUBRIC</i></b>	<b><i>70% OF ATTEMPTED</i></b>
<b>10. SOCIAL RESPONSIBILITY</b>	<b>ANALYZE A COMPLEX SET OF IDEAS OR SEQUENCE OF EVENTS AND EXPLAIN HOW SPECIFIC INDIVIDUALS, IDEAS, OR EVENTS INTERACT AND DEVELOP OVER THE COURSE OF THE TEXT.</b>	<b><i>APPROVED PASSING STANDARD ON INSTITUTIONAL RUBRIC</i></b>	<b><i>70% OF ATTEMPTED</i></b>

#### **COURSE LEARNING OUTCOMES:**

**UPON SUCCESSFUL COMPLETION OF THIS COURSE, STUDENTS WILL**

- 1. IDENTIFY KEY IDEAS, REPRESENTATIVE AUTHORS AND WORKS, SIGNIFICANT HISTORICAL AND CULTURAL EVENTS, AND CHARACTERISTIC PERSPECTIVES AND ATTITUDES EXPRESSED IN THE LITERATURE OF DIFFERENT PERIODS OR REGIONS.**
- 2. ANALYZE LITERARY WORKS AS EXPRESSIONS OF INDIVIDUAL OR COMMUNAL VALUES WITHIN THE SOCIAL, POLITICAL, CULTURAL, OR RELIGIOUS CONTEXTS OF DIFFERENT LITERARY PERIODS.**
- 3. DEMONSTRATE KNOWLEDGE OF THE DEVELOPMENT OF CHARACTERISTIC FORMS OR STYLES OF EXPRESSION DURING DIFFERENT HISTORICAL PERIODS OR IN DIFFERENT REGIONS.**
- 4. ARTICULATE THE AESTHETIC PRINCIPLES THAT GUIDE THE SCOPE AND VARIETY OF WORKS IN THE ARTS AND HUMANITIES.**
- 5. WRITE RESEARCH-BASED CRITICAL PAPERS ABOUT THE ASSIGNED READINGS IN CLEAR AND GRAMMATICALLY CORRECT PROSE, USING VARIOUS CRITICAL APPROACHES TO LITERATURE.**
- 6. DEMONSTRATE INNOVATIVE APPROACHES WITHIN ONE OR MORE MODES OF DISCOURSE.**
- 7. DEMONSTRATE CRITICAL THINKING SKILLS INCLUDING CREATIVE THINKING, INNOVATION, INQUIRY AND ANALYSIS, EVALUATION AND SYNTHESIS OF INFORMATION. (THECB CORE OBJECTIVE)**
- 8. DEMONSTRATE COMMUNICATION SKILLS INCLUDING EFFECTIVE DEVELOPMENT, INTERPRETATION AND EXPRESSION OF IDEAS THROUGH WRITTEN, ORAL AND VISUAL COMMUNICATION. (THECB CORE OBJECTIVE)**
- 9. DEMONSTRATE PERSONAL RESPONSIBILITY INCLUDING THE ABILITY TO CONNECT CHOICES, ACTIONS AND CONSEQUENCES TO ETHICAL DECISION MAKING. (THECB CORE OBJECTIVE)**
- 10. DEMONSTRATE SOCIAL RESPONSIBILITY INCLUDING INTERCULTURAL COMPETENCE, KNOWLEDGE OF CIVIC RESPONSIBILITY, AND THE ABILITY TO ENGAGE EFFECTIVELY IN REGIONAL, NATIONAL, AND GLOBAL COMMUNITIES. (THECB CORE OBJECTIVE)**

#### **COURSE REQUIREMENTS, EVALUATION METHODS, AND GRADING CRITERIA:**

**EACH SIX WEEK RESULTS WILL CONSIST OF TWELVE (12) GRADES MADE UP OF: SIX (6) OF THE BEST DAILY INSPIRATIONAL PICKS (DIP's), FOUR (4) IN CLASS ASSIGNMENTS WHICH MAY BE TESTS OR QUIZZES, ONE (1) FORMAL ESSAY, AND ONE (1) PROJECT GRADE.**

**ENGLISH DEPARTMENT PLAGIARISM STATEMENT:**

**AS A STUDENT IN THE ENGLISH DEPARTMENT AT STC, YOU MAY RECEIVE AN “F” FOR THE SEMESTER IF YOU COMMIT OR ASSIST SOMEONE ELSE IN COMMITTING PLAGIARISM.**

**PLAGIARISM IS THE THEFT OF WORDS, PHRASES, SENTENCE STRUCTURES, IDEAS, OR OPINIONS. PLAGIARISM OCCURS WHEN ANY SUCH INFORMATION IS TAKEN FROM ANY SOURCE OR PERSON AND—INTENTIONALLY OR UNINTENTIONALLY—PRESENTED OR “BORROWED” WITHOUT MENTION OF THE SOURCE. PLAGIARISM ALSO OCCURS WHEN MATERIALS FROM CITED SOURCES ARE REPRODUCED EXACTLY OR NEARLY EXACTLY BUT ARE NOT PUT IN QUOTATION MARKS.**

**THE PENALTIES FOR PLAGIARISM AT STC CAN BE FOUND IN THE STUDENT CODE OF CONDUCT. STUDENTS WHO COMMIT PLAGIARISM ARE SUBJECT TO THE FOLLOWING PENALTIES: FAILURE IN THE COURSE; DISCIPLINARY PROBATION; REMOVAL OR DISQUALIFICATION FROM EXTRACURRICULAR ACTIVITIES, ATHLETICS, AND ORGANIZATIONAL OFFICE; LOSS OF ELIGIBILITY FOR FINANCIAL SUPPORT; SUSPENSION; EXPULSION; AND WITHHOLDING OF DEGREES AND TRANSCRIPTS.**

**COPIED WORK OF ANY KIND OR CHEATING IN ANY OTHER FASHION WILL NOT BE TOLERATED.**

**ENGLISH DEPARTMENT CHAIN OF COMMAND STATEMENT:**

**WHENEVER CONCERNS ARISE BETWEEN AN STC STUDENT AND AN INSTRUCTOR, THE STUDENT SHOULD FIRST DISCUSS THE MATTER WITH THE INSTRUCTOR DURING THE INSTRUCTOR'S OFFICE HOURS. IF THE MATTER IS NOT RESOLVED, THE STUDENT MAY THEN DISCUSS THE MATTER WITH THE DEPARTMENT CHAIR. (CHAIR’S INFORMATION: STEPHEN MORRISON, 872-6433, PECAN J 3.1104B).**

**DEVELOPMENTAL STUDIES POLICY STATEMENT: THE COLLEGE’S DEVELOPMENTAL EDUCATION PLAN REQUIRES TSI LIABLE STUDENTS WHO HAVE NOT MET THE COLLEGE READINESS OR EXEMPTION STANDARDS IN READING, WRITING, AND/OR MATHEMATICS TO ENROLL IN DEVELOPMENTAL STUDIES COURSES INCLUDING COLLEGE SUCCESS. FAILURE TO ATTEND THESE REQUIRED CLASSES MAY RESULT IN THE STUDENT'S WITHDRAWAL FROM ALL COLLEGE COURSES.**

**STATEMENT OF EQUAL OPPORTUNITY: NO PERSON SHALL BE EXCLUDED FROM PARTICIPATION IN, DENIED THE BENEFITS OF, OR BE SUBJECT TO DISCRIMINATION UNDER ANY PROGRAM OR ACTIVITY SPONSORED OR CONDUCTED BY SOUTH TEXAS COLLEGE ON THE BASIS OF RACE, COLOR, NATIONAL ORIGIN, RELIGION, SEX, AGE, GENDER, DISABILITY, GENETIC INFORMATION, OR VETERAN STATUS.**

**Title IX Statement:** Title IX of the Education Amendments of 1972 protects individuals from discrimination based on sex in any educational program or activity operated by recipients of federal financial assistance. Sexual harassment, which includes acts of sexual violence, is a form of sex discrimination prohibited by Title IX. More information on Title IX policy and procedures can be found at <http://www.southtexascollege.edu/about/notices/title-ix.html>. Questions regarding Title IX or concerns about accommodations, including complaints of sexual harassment, sexual assault, sexual violence, or other sexual misconduct should be directed to our Conflict Resolution Center at 956-872-2180 or [crc@southtexascollege.edu](mailto:crc@southtexascollege.edu).

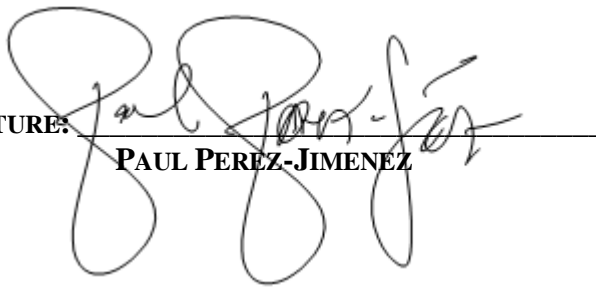
**Pregnant and Parenting Students:** South Texas College does not discriminate against any student on the basis of pregnancy, parenting, or related conditions. Pregnant or parenting students seeking accommodations should contact the Conflict Resolution Center immediately at 956-872-2180 or [crc@southtexascollege.edu](mailto:crc@southtexascollege.edu).

**Alternative Format Statement:** This document is available in an alternative format upon request by calling (956) 872-6412.

**ADA Statement:** Individuals with disabilities requiring assistance or access to receive services should contact disABILITY Support Services at (956) 872-2173.

**VETERANS STATEMENT:** THE STC OFFICE OF VETERANS AFFAIRS PROVIDES SUPPORT SERVICES TO OUR MILITARY VETERANS AND THEIR DEPENDENTS AND ASSISTS THEM IN APPLYING FOR AND OBTAINING THEIR EDUCATIONAL BENEFITS. CONTACT THE OFFICE OF VETERANS AFFAIRS (BLDG. K2.602, K2.604) AT 956-872-6723 WITH QUESTIONS OR TO MAKE AN APPOINTMENT.

INSTRUCTOR'S SIGNATURE:



PAUL PEREZ-JIMENEZ

DATE: AUGUST 27, 2015