



<b>Date</b>		<b>Credits</b>	3
<b>Course Title</b>	English Composition II	<b>Course Number</b>	ENC 1102
<b>Pre-requisite (s)</b>	ENC 1101	<b>Co-requisite (s)</b>	None
<b>Hours</b>	45		

*Place and Time of Class Meeting*

**San Ignacio University**  
**3905 NW 107 Avenue, Suite 301**  
**Miami, FL 33178**

*Name and Contact Information of Instructor*

*Book required*

*(San Ignacio University recognizes the use of the textbook in the classroom as part of the educational methodology and strategy applied in diverse materials. The textbook is part of the curriculum and is used to reach the student in an effective manner in the classroom. Every student is expected to acquire and use the textbook.)*

Backpack Literature; An Introduction to Fiction, Poetry, Drama and Writing 4/E  
 X.J. Kennedy, Dana Gioia  
 ©2012 | Pearson | Published:  
 ISBN-10: 0-205-15166-3 | ISBN-13: 978-0-205-15166-0

**Classroom expectations for students**

*Attendance Policy*

Students are expected to attend all scheduled university classes for the courses that they are registered for and to achieve the goals set forth by each class instructor. Attendance is taken daily. Enrolled students are permitted no more than **2** “free” absences in one semester. Students missing **3-5** classes over the course of the semester will receive a one-letter grade deduction from their final course grade; missing more than **6** classes will result in failure of the course regardless of grade average. It is the student's responsibility to arrange to make up work missed because of an absence.



### *Student Tardiness Policy*

A student is considered tardy/late if he/she comes to class 15 minutes late. With three tardies the student accumulates one full absence. If the student misses half of the class period, it is a full absence. When a student has more than 6 tardies, the instructor will contact the San Ignacio University Coordinator of Student Affairs and Academic Department and request an intervention session with the student. The goal of the intervention session is to develop and implement an intervention program to help students learn new ways to save and manage time.

**NOTE:** Plagiarism is defined as the use, without proper acknowledgment, of the ideas, phrases, sentences, or larger units of discourse from another writer or speaker. Plagiarism includes the unauthorized copying of software and the violation of copyright laws. Students who commit plagiarism will obtain a grade of “Failure” on their exam or assignment.

### *Course Description (must correspond exactly to Catalog description)*

This course aims to explore the value of studying literature and language. Through the reading of short fiction and poetry, there will be a concentration on the various ways that literature has articulated meaning for its readers. This course will help explore the different characteristics that give rise to our engagement with literature, whether it is for self-recognition, knowledge, or enchantment. We will examine a variety of standard approaches to literary interpretation, including ways of looking at form, culture and history, and ideology. The exploration of these areas will facilitate students to articulate their own comprehension and interpretations of texts. Prerequisite: ENC1001

### *Learning Objectives*

At the end of this course student will be able to:

- Apply various discipline methodologies and theories to their reading
- Recognize logical and compositional structures of various disciplines
- Comprehend various linguistic compositional elements and processes leading from a topic sentence to a conclusion
- Understand various linguistic compositional elements and process leading from a topic sentence to a conclusion
- Develop a comprehension of a variety of primarily non-verbal means of communication
- Apply the uses of technology to present information that has been gathered

### *Topical Outline and Schedule*

**DATE**

**WEEK 1**

<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Identify the two types of short fiction, novel and short story, and the various elements they share</li> <li>Discuss the elements of a fable as well as compare and contrast it with a parable</li> <li>Define the different narrative techniques an author may use for the organization of their material</li> <li>Examine how a tall tale differs from a fairy tale</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>Syllabus</li> <li>Discuss Library Orientation Course, Instructor to verify completion</li> <li>Define the elements that are found in a plot and what methods are used in order to sustain interest</li> <li>Identify what is necessary in order to appropriately analyze a story in regards to plot</li> <li>Define the elements found in the different types of narrators</li> <li>Describe the method of stream of consciousness used by authors to depict the procession of thoughts</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>Discussion of Syllabus</li> <li>Analysis of examples brought up in class</li> <li>Visuals aids and/or video</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<ul style="list-style-type: none"> <li>Review the Syllabus</li> <li><b>Complete the Library Orientation Course.</b> Instructor to verify completion.</li> <li><b>Homework:</b> Read Chapters 1 &amp; 2 pp. 5-53</li> </ul>
<b>DATE</b>	<b>WEEK 2</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>QUIZ I</li> <li>Examine the different types of characters that are sculpted by authors</li> <li>Develop an understanding of how the central character communicates his or her thoughts by the choices they make</li> <li>Interpret the different elements that make up the setting of a story</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>Discuss Final class Project &amp; Presentation,</li> <li>Show how character's tone or way of speaking can disclose essential information about their personalities</li> <li>Describe regionalism and its vitality to the arrangement and development of the overall story</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>Participate in a forum.</li> <li>Analysis of examples brought up in class</li> <li>Group activity led by instructor</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<b>Homework:</b> Read Chapters 3 & 4 pp.54-137 Paper # 1 Due
<b>DATE</b>	<b>WEEK 3</b>



<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Describe what the tone of a story may reveal about an author</li> <li>• Analyze how verbal irony implies a contrast between what is said and what in actuality is meant</li> <li>• Compare and contrast dramatic irony from cosmic irony</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss how to detect a writer's distinctive way of using their flow of words</li> <li>• Study how the writer's voice can be characterized and how they arrange their material</li> <li>• Evaluate how an author's approach toward diction, tone and organization can be an indication to their opinion of the subject matter being presented</li> <li>• Examine how sentence structure, tone, diction and organization can work collaboratively to establish a literary mood</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Participate in a forum.</li> <li>• Analysis of examples brought up in class</li> <li>• Group activity led by instructor</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<ul style="list-style-type: none"> <li>• Investigate concepts and kinds of objectives.</li> <li>• Library Research. Develop Tentative Bibliography</li> <li>• <b>Due: Project Topic</b></li> <li>• <b>Due: Tentative Bibliography</b></li> <li>• <b>Homework:</b> Read Chapters 5 pp. 138-173</li> </ul>
<b>DATE</b>	<b>WEEK 4</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Describe how diction helps depict something important about a story</li> <li>• Summarize how the theme of a story intends to expose a more complete statement of its larger meaning</li> <li>• List how the sentence structure of Hemingway differs from that of Faulkner</li> <li>• Understand the organization of a story can be set in chronological manner or the author may choose to present the story's order in a more complex way</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss how to capture the central theme of a story and then summarize it to a single sentence</li> <li>• Examine symbolism and how to locate it in a story</li> <li>• Describe how objects, people and ideas can be associated to a precise symbol</li> <li>• Explain how everything can't be read to have symbolic meaning, but rather attain symbolic significance</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Analysis of examples of brought up in class</li> <li>• Group discussion</li> </ul>



	<ul style="list-style-type: none"> <li>• Think-pair-share</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<ul style="list-style-type: none"> <li>• <b>Homework:</b> Read Chapters 6 &amp; 7 pp. 174-267</li> </ul>
<b>DATE</b>	<b>WEEK 5</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Discuss how poetry may state true information, but it also serves as a means of expression of imaginative statements</li> <li>• Identify how the elements of sound, image, rhythm and figures of speech can work on a reader's unconscious</li> <li>• Describe how the decision on how to speak a poem influences one's way of understanding it</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Define the four types of poetry and their respective elements</li> <li>• Examine how comparing a poem to its paraphrase is an effective way of seeing the distance between poetry and prose</li> <li>• Recognize how to paraphrase narrative poetry</li> <li>• Define the steps to follow when paraphrasing a piece of poetry</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Discussion of Syllabus</li> <li>• Analysis of examples brought up in class</li> <li>• Visuals aids and/or video</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Continue research and work on final project <b>Homework:</b> Read Chapter 8 & 9 pp.269-391
<b>DATE</b>	<b>WEEK 6</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• EXAM I</li> <li>• Understand the tone found in satiric poetry</li> <li>• Distinguish the tone of Walt Whitman from that of Emily Dickinson</li> <li>• Identify the differences found when a poem is spoken in by a poet and persona</li> <li>• Describe the use of both concrete diction and abstract diction</li> <li>• Identify the different levels of diction</li> <li>• Define how an allusion has to be understood by common knowledge</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Comprehend how the detect different kinds of irony in a poem</li> <li>• Identify the key to understanding the tone of a poem</li> <li>• Describe how an author's attitude may be revealed directly or indirectly</li> <li>• Demonstrate how key adjectives might help one identify the poem's tone</li> <li>• Examine the use of diction and how the choice of words can affect the mood of a poem</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Analysis of examples brought up in class</li> <li>• Open discussion</li> </ul>



	<ul style="list-style-type: none"> <li>• Small group activity led by instructor</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<ul style="list-style-type: none"> <li>• Homework: Read Chapters 10 &amp; 11 pp. 393-436</li> <li>• Paper # 2 Due</li> </ul>
<b>DATE</b>	<b>WEEK 7</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• QUIZ II</li> <li>• Discuss the essential observations about a poem in regards to denotation and connotation, in order to essentially comprehend the message being sent</li> <li>• Demonstrate how the five W's can be used to have a clear understanding of a poem</li> <li>• Comprehend how a mood can be evoked by imagery in a poem</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss how the lack of information we have about a poem can reveal a poem's purpose</li> <li>• Examine how the imagery, tone and diction of a poem can convey a message without having to state it concretely</li> <li>• List the traditional arrangement of a haiku in Japanese</li> <li>• Discuss how haikus must rely on imagery in order to prompt a response from the reader</li> <li>• Show how imagery helps a poem communicate its general theme</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Discussion</li> <li>• Engage in instructor led group activity</li> <li>• Read article</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Continue research and work on final project <b>Homework:</b> Read Chapters 12 & 13 pp. 437-461
<b>DATE</b>	<b>WEEK 8</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Identify how a metaphor and simile are used as a comparison of two things, but they must be dissimilar in some manner</li> <li>• Recognize how a metaphor can be differentiated from a simile</li> <li>• Discuss the central figures of speech and how they differ from one another</li> <li>• Identify how a rime must rely both on spelling and sound, and sets poetry in a different class from ordinary conversation</li> <li>• Define the different types of rime, including masculine and feminine</li> <li>• Analyze how reading poems aloud can help one develop a better understanding of the literature</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Understand the commonality between simile and metaphor can suggest</li> <li>• Demonstrate how figures of speech send us to a substantial place, and not only in the literal sense</li> <li>• Explain how an author uses the hyperbole and understatement</li> </ul>



	<ul style="list-style-type: none"> <li>• Demonstrate how the sound of consonants and vowels can be a factor to a poem's effect</li> <li>• Compare and contrast euphony and cacophony</li> <li>• Recognize the effectiveness of onomatopoeia in poetry</li> <li>• Show the correlation between alliteration and assonance</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Discussion</li> <li>• Pair-share activity</li> <li>• Analysis of examples brought up in class</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Continue research and work on final project <b>Homework:</b> Read Chapters 14 & 15 pp.462-495
<b>DATE</b> <span style="float: right;"><b>WEEK 9</b></span>	
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• QUIZ III</li> <li>• Discuss how rhythm helps develop the tone and meaning of a poem</li> <li>• Study how the rhythmic pattern of a poem can be detected</li> <li>• Examine the information that can be learned by identifying the amount of syllables in each line in poetry</li> <li>• Identify the traditional organization of a sonnet</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss how rhythm is made up of stresses and pauses</li> <li>• Recognize how a cesura's placement can fluctuate for rhythmic effect</li> <li>• Examine the four common accentual-syllabic meters and how they differ from one another</li> <li>• Compare and contrast an Italian sonnet from an English sonnet</li> <li>• Examine a quatrain, the most common stanza form that it used in English poetry</li> <li>• Discuss the different types of ballads</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Analysis of the examples raised in class.</li> <li>• Panel discussion</li> <li>• Discussion of chapter topics</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Continue research and work on final project <b>Homework:</b> Read Chapter 16 & 17 pp.496-532
<b>DATE</b> <span style="float: right;"><b>WEEK 10</b></span>	
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Interpret the advantages and disadvantages of open form poetry</li> <li>• Define how line breaks may add special emphasis at several points</li> <li>• Study the essential features of poetry that a prose lacks</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss how a line break found in a free verse implies a slight pause</li> <li>• Discuss how the meaning of a symbol can be determined by it's conventional associations</li> <li>• Examine how if an image may not branch out beyond its literal sense, it might not be intended as a symbol</li> </ul>



<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Visual aids and/or video</li> <li>• Engage in a group activity led by instructor</li> <li>• Read article and do a small group analysis</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Continue research and work on final project <b>Homework:</b> Read Chapter 18 & 19 pp. 533-559 Paper # 3 Due
<b>DATE</b> <span style="float: right;"><b>WEEK 11</b></span>	
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Discuss what myths are, and what their traditional form reveals about human nature</li> <li>• Recognize the origin of myths and how they are used to express dreams, wishes and nightmares</li> <li>• Identify archetype as a crucial concept in the comprehension of myths</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss the typical archetypal images that are found in most myths, legends and traditional tales</li> <li>• Recognize examples of how myth plays a role in popular culture</li> <li>• Discuss how archetypal patterns are a reflection of primordial experiences</li> <li>•</li> </ul>
<b>LEARNING ACTIVITIES</b>	Small group activity Visual aids and/or video
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<b>Due: First Draft of Final Project</b> <b>Homework:</b> Read Chapters 20 & 21 pp.561-579
<b>DATE</b> <span style="float: right;"><b>WEEK 12</b></span>	
<b>SPECIFIC OBJECTIVES</b>	<p>MIDTERM EXAM II</p> <ul style="list-style-type: none"> <li>• Recognize the ways in which a play differs from a work of fiction</li> <li>• Identify the elements found in a play</li> <li>• Define exposition and its vitality to a play and how it helps the audience learn background history to the story being presented</li> <li>• Show how the climax is the moment in which the dramatic question is answered</li> <li>• Examine the order of events of the elements of the play: climax, resolution, rising and falling action</li> <li>• Discuss theatrical conventions and its conventional devices</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Identify the elements of a play and discuss the best way to analyze its structure</li> <li>• Discuss how the essence of a play in the conflict</li> <li>• Recognize how some plays may contain a subplot</li> <li>• State the three basic principles of a play, according to the theories of Aristotle</li> <li>• Define mixing tragic and comic elements</li> </ul>

	<ul style="list-style-type: none"> <li>Identify how conflict may influence the action of the play</li> </ul>
<b>LEARNING ACTIVITIES</b>	<p>Analysis of examples brought up in class</p> <p>Panel discussion</p> <p>Discussion of chapter topics</p>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<b>Homework:</b> Read Chapters 22 & 23 pp.581-678
<b>DATE</b>	<b>WEEK 13</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Identify the traditional emblem of drama suggests that comedy and tragedy are closely related</li> <li>Recognize the major differences between comedy and tragedy</li> <li>Discuss the theories of comedy according to French philosopher Henri Bergson</li> <li>Describe how plays were presented during the fifth century</li> <li>Discuss how theater was a competitive event and how winners were selected</li> <li>Identify the dramatic structure of a play during Sophocle's time</li> <li>Recognize how Greek theater was used to improve the education and moral of its citizens</li> <li>Discuss how theater audience was open to all social classes</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>Recognize the elements found in satiric comedy</li> <li>Examine how human behavior is presented in a satiric comedy and what kind of humor is avoided in such</li> <li>Discuss the types of low comedy and what it's emphasis is on</li> <li>Analyze how humor is intensified by the personalities of the main characters and how it can be found unexpectedly</li> <li>Examine the arrangement of the audience in the amphitheater during the fifth century</li> <li>Recognize the two parts a performance space was divided into</li> <li>Define the conventional types of characters presented by actors and their masks</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>Discussion</li> <li>Pair-share activity</li> <li>Analysis of examples brought up in class</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<p>Editing &amp; Revision of Final Project</p> <p><b>Homework:</b> Read Chapters 24 &amp; 25 pp. 679-755</p> <p>Paper # 4 Due</p>
<b>DATE</b>	<b>WEEK 14</b>
<b>SPECIFIC OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Identify the main difficulties a modern reader faces when reading Shakespeare</li> <li>Discuss the technical resources in the time of Shakespeare's plays</li> </ul>

	<ul style="list-style-type: none"> <li>• Recognize the versatility of the stage</li> <li>• Discuss realism and when it became dominant in theater</li> <li>• Evaluate how realism in theater relates to human psychology</li> <li>• Discuss major Realism playwrights and how their works differed</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Discuss the major wide range of subject matter found in Elizabethan plays</li> <li>• Identify the characters in Othello and what the story is based on</li> <li>• Examine memorable passages from Othello</li> <li>• Study the main elements of play in Othello, such as plot, subplot, climax and falling point</li> </ul>
<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Think-pair-share activity</li> <li>• Group discussion</li> <li>• Analysis of examples brought up in class</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	Editing & Revision of Final Project <b>Homework:</b> Read Chapters 26-28
<b>DATE</b>	<b>WEEK 15</b>
<b>SPECIFIC OBJECTIVES</b>	<p>Final Project Final Presentation Final Exam</p> <ul style="list-style-type: none"> <li>• Identify the ways in order to read actively</li> <li>• Study how the book's cover, preface and biographical notes about the author can reveal some context in regards to the work</li> <li>• Define how to make appropriate annotations to the texts</li> <li>• Discuss the steps in processing the ideas of a piece of literature</li> <li>• Discuss the key elements of argument and how they can help one write in a persuasive manner</li> <li>• Examine suggestions that might help in the process of writing and revising a draft</li> <li>• Identify the appropriate way to acknowledge all sources that are used in one's paper</li> <li>• Define the MLA format to document sources used when writing a research paper</li> </ul>
<b>TOPIC (S)</b>	<ul style="list-style-type: none"> <li>• Examine different approaches that can be taken when analyzing a poem</li> <li>• Discuss how the patterns of source and elements contribute to the poem's effect</li> <li>• List the steps that can be taken in order to manage the writing process</li> <li>• Define the prewriting technique referred to as cluster and how it assists a writer explore the correlation between several of their ideas</li> <li>• Compare and contrast response, evaluation and interpretation</li> </ul>

<b>LEARNING ACTIVITIES</b>	<ul style="list-style-type: none"> <li>• Group discussion</li> <li>• Engage in a group activity led by instructor</li> <li>• Visual aids and/or video</li> </ul>
<b>HOMEWORK &amp; ASSIGNED READINGS</b>	<b>Homework:</b> Read Chapters 29 & 30

### *Instructional Methods*

The methods of instruction will be influenced by institutional constraints, class size, class meeting length, course length, and individual instructor style. Usually, student interest and learning is enhanced by the use of multiple instructional methods. Aside from the traditional assignment of textbook readings and presentation of lectures based on these readings, methods of instruction might include the following:

1. A review of the literature.
2. Check of the reading.
3. Analysis of assigned readings.
4. Group discussions.
5. Individual and group discussions.
6. Preparation of reports.
7. Preparation of a didactic plan.
8. Carrying out a micro-class.

### *Additional Instructional Materials and References*

- Exploring Literature : writing and arguing about fiction, poetry, drama, and the essay by Frank Madden (4<sup>th</sup> 09)
- Literature: an introduction to fiction, poetry, drama and writing by X.J. Kennedy (12<sup>th</sup> 13)
- Literature and its writers: a compact introduction to fiction, poetry and drama by Ann Charters and Samuel Charters (5<sup>th</sup> 10)

### *Assessment Criteria and Methods of Evaluating Students*

96 – 100%	→ A
90 – 95%	→ A-
87 – 89%	→ B+

83 – 86%	→ B
80 – 82%	→ B-
77 – 79%	→ C+
73 – 76%	→ C
70 – 72%	→ C-
67 – 69%	→ D+
63 – 66%	→ D
60 – 62 %	→ D-
< 59%	→ F

### **Do not count on a curve!**

Generally, the grades “A” through “C-” are considered passing grades. Grades “W” and “I” indicate that no grades were earned for the course. A “W” grade indicates that the student withdrew from the course. An “I” grade indicates that the student was passing the course, but failed to complete all the required course work. The instructor, in his/her discretion may grant an “I” grade instead of an “F”, pending completion of the course work by the student within a specified time arranged by the instructor and told to the student. It is the student's responsibility to follow-up with the instructor to complete the course work. If the course work is not completed by the arranged time, the “I” grade becomes an “F”.

### *Distribution of Grade Elements*

Paper I, II, III, IV:	20% (5% each)
Exams I, II, III:	30% (10% each)
Quizzes I,II, III:	30% (10% each)
Final Presentation:	20%
Total:	100 %

Date Syllabus Was Last Reviewed: Date: 07-01-2012