

**Ocean County College
Course Information Sheet
English II**

Semester: Spring 2007
Course: 152-31
Class times: TTH 12:15-1:30
Classroom: R233
English Dept. Phone # 732-255-0375

Instructor: D. Bordelon
Office: Russell 103 tel: x2408
Office Hours: TTH 11:00-12:00; MWF 11:00-12:00
and by Appointment
Email dbordelon@ocean.edu
Mailbox: R214

Course Objectives

After completing this course, you will have:

6. developed a critical vocabulary to discuss and write about literature;
7. learned how to effectively incorporate research into your writing;
8. sharpened your critical thinking and writing skills;
9. developed a greater understanding and appreciation of how literature influences and is influenced by culture; and
10. enjoyed yourself while adding some wrinkles to your brain.

Teaching Strategies

A mixture of writing assignments, scheduled and “pop” quizzes, a strong emphasis on discussion, and presentations on various fictional genres, terms and figures.

Course Requirements

You will write three essays. In addition, students are required to complete several body paragraphs (see page 2 of syllabus for instructions) on the works we've read. Any work handed in late (after the class starts constitutes lateness) will be dropped a letter grade for each course meeting after the due date. After three course meetings, an F grade is given. Using a paper from another course to fulfill a paper requirement for this course is not allowed. You must save all work generated in this course for the entire semester.

Attendance Policy

I'm a firm believer in the “if you don't show, you don't know” theory. If you don't come to class, you cannot learn the information being presented. I follow the college's attendance policy: you are allowed up to three (3) absences. Any more (for almost any reason) and I will withdraw you from the class. Additionally, to prevent disruption of the class, you are allowed two late arrivals: after that, you will have to miss that class – and see previous sentences for absence policy.

The usual class decorum rules – remaining quiet when others are speaking, following directions, etc. – are expected to be followed. If they are not followed, I will withdraw you from the class.

Final Grade

Since this is a writing class, your final grade is based upon 1) an average of the grades received on the three assigned essays, and 2) average of body paragraphs resulting in four major grades. Class participation and quizzes will make the difference between a plus or minus final grade, but will not be used to determine whether you've passed the course: to make it clear, your writing will determine whether you've passed the course. Take the writing in this class seriously and stop by my office often for suggestions on your drafts.

Learning disabilities

If there is any student in this class who has special needs because of learning disabilities or other kinds of disabilities, please feel free to come and discuss this with me.

Texts

X. J. Kennedy and Dana Gioia. Literature: An introduction to Fiction, Poetry and Drama. New York: Harper Collins.

O'Brien, Tim. The Things They Carried. New York: Broadway Books, 1990.

Bordelon, David. “Read in order to live” Dr. Bordelon's 152 Packet

American Heritage paperback dictionary. Note: this must be brought in to every class

Materials Needed

Loose leaf paper, computer disk, small three ring binder, an open mind, and a willingness to learn.

Note on Plagiarism

Plagiarism is defined as taking the words or ideas of another person without documenting them. A form of academic theft, the college holds that any instance of plagiarism may result in a failing grade. In this course you will be taught to recognize and avoid plagiarism.

Course Site

We'll be using course site both to communicate and to access information – such as lesson plans. You can reach it three ways:

1. Through your regular OCC Cruiser Account – click on English I from the list on the right.: See instructions in your registration material
2. Directly via the address below:
https://prod.campuscruiser.com/cruiser/occ/david_bordelon/152-on-campus/152index.htm (note the "s" at the end of the http, and the space between david and bordelon is an _.
The disadvantage of #2 is that it is very long.
3. Send me an email and I will send you the link.

General Notes

If for some reason you miss a class, remember to keep up with the readings and writing assignments by following the syllabus and check with me by phone or email so I know you're alive. In any event, refer often to the syllabus and pace your work according to it. And speaking of phoning . . . **Turn off beepers and cell phones when you enter the classroom.**

If you miss no classes and complete the work on time, you stand a good chance of passing. I've noticed over the years that the students who miss more than three classes or neglect to complete homework and rough drafts on time usually earn a D or a F. Stay with me: I've included many suggestions in *Read* and my door is always open (at least during office hours).

The college states that any course withdrawals after the mid-point must be approved by the instructor. I adhere to that policy.

Keep in mind the following two items from the student handbook: 1) a student is expected to spend four to six hours per week outside of class on course work; 2) a full-time student should not work more than twenty hours per week during an academic semester.

Student Profile

Fill out the following information on a 3x5 index card and hand in

Front of card

Course: Semester/Year
Name:
Address (include zip)
Email:
Phone: D) N)
Previous English courses taken/Professor/Grades:
Previous courses taken

Back of card

Course this semester
Job/hobby – how many hours a week
Major in college/Career goal
Last books read:
Magazines/Newspapers regularly read:
(Finish the sentence) For me writing is...
For me reading is...
How did you land in my class? (pot luck? recommended? --by whom?)

Body Paragraph Instructions

These paragraphs serve two purposes: they give you a chance to compose your thoughts on the work, and they help you practice writing concise body paragraphs. Each of your paragraphs should work as an independent body paragraph: think of them as part of a larger essay on a particular aspect of the literary work.

That last sentence is so important it bears repeating: each body paragraph should be able to function as a body paragraph in an essay on the story/topic. Thus, you should think of the assignment as addressing two

points – the larger point of the hypothetical essay, and the narrower point of your individual paragraph. If the point of your “essay” is that Sammy from “A&P” is a realistic hero, your paragraph should start with that basic premise, but then narrow it down to one specific aspect of the story – for instance, that he does not get the girls at the end – that proves your point. Example? How about *Sammy is a realistic hero because his character is flawed*. In this case, the hypothetical “essay” would argue that Sammy is a realistic hero, and the paragraph would prove that he is by showing how his character flaws make him one (a realistic hero, that is).

As you can see, these entries are designed to help you focus and develop specific, detailed responses to a topic, sharpening your thinking and writing abilities until your brain bleeds – failing that, they’ll make you a better person. More practically, this focus forces you to think critically about a particular work, coalescing those thoughts swirling around your head into a specific argument – which you form into a paragraph.

When writing your paragraphs, the most important things to remember are planning, drafting, and revision; in other words, the things you learned in your introductory writing course. Writing a good body paragraph will take more than one draft, but since they’re short, you should have the time to complete them. For some ideas, see sample below.

Follow the directions below for more specific instructions on body paragraphs

Directions for Assigned Topic Sentences

For the stories where a topic sentence is provided in the syllabus, copy out the sentence that is provided exactly as written and then develop a paragraph that proves the validity of the sentence.

Follow the format below for a well argued paragraph:

Paragraph format

1. **A main point stated in one sentence:** make it an argument/statement
(Note that it is a claim that needs to be backed up):

Gimpel is not a fool because his desire to avoid conflict is noble.

2. **An definition/explanation of any general words or ideas in your main point.** In the sentence above, what do you mean by “conflict” and “noble” and how does it prevent someone from being a fool?

Instead of stooping to the townspeople’s level and arguing with them, Gimpel decides to remain above them. This distancing, especially when contrasted with the cruelty of the pranks played on him, invests Gimpel with a dignity sorely lacking in Frampol’s inhabitants.

3. **Examples or details that support your point** (use quotes from the story that illustrate what you are talking about). Remember to preface the quote with an introductory phrase that provides a context for it:

Early in the story Gimpel acknowledges his strength, “If I slapped someone he’d see all the way to Cracow.” But he softens this harshness by quickly adding, “But I’m not really a slugger by nature. I think to myself, Let it pass” (99).

Note page number in parenthesis and period after page number.

4. **Explanation of how quote proves your main point:** After each example ask the following question in your head – “how does this example prove my point?” and “why is this quote important in this paragraph?” – and then answer in your essay. This is where you prove your argument. As a sentence starter, try “This” and then an explanatory word (reveals, implies, illustrates, shows, demonstrates, proves, suggests, defines, supports, or indicates) or a restatement of your example (ex. “Gimpel’s reluctance to use his strength”) and then an explanatory word to begin your commentary – try using a synonym of the focus word in the topic sentence to make connection to focus of paragraph clear to the reader.

Unlike the townspeople, his actions show that Gimpel has a self-awareness which would be lacking in a true fool; a realization that he can change things if he wants. His thoughtfulness suggests a sympathetic mind at work, qualities which, instead of illustrating foolishness, suggest dignity and repose.

or

Gimpel’s reluctance to use his strength shows that he is making a conscious decision to act the way he does. A fool merely reacts – Gimpel thinks, and then acts.

5. **A sentence to sum up.**

His good nature keeps him from conflict with others, showing readers that, far from a fool, Gimpel is a wise and kind man.

Does this seem programmatic? It is. Most reasoned, academic writing follows particular formats. Your challenge is to take the form and make it sing.

Submission Requirements:

Each body paragraph should be double-spaced and typed with your name in the upper left hand portion of the page. Below your name, include the paragraph number (found in the syllabus); Length? About ½ to ¾ of a page. Additionally, since you will be citing from the individual works, you must include a works cited entry.

Remember to include a discussion question of your own.

Sample Body Paragraph

Michael Baptista

Body Paragraph #1 "A&P"

Sammy is an everyday hero because his character is flawed. When the hero (the main person in the story) is flawed, it is easier for the reader to relate to him and understand his actions, since we're all obviously flawed, too. Sammy is described as "turning nineteen this April" (14), and he certainly fits into the mold of most 19 year-olds today: easily distracted by any half-dressed woman -- or girl, for that matter -- that walks by. Just from this, you can see that his flaws include having a lack of mental self-control; he's easily distracted, and even a little -- well -- horny! Notice this sequence of events: "she lifts up a folded dollar bill out of the hollow at the center of her nubbled pink top. The jar went heavy in my hand" (15). Sammy also repeatedly points out the flesh-tones and the tan lines of the girls, as well as their varying physical dimensions.

Maybe one of the biggest flaws he has made him quit his job for no solid reason. He began to have doubts right after he quit, but he reasons that "once you begin a gesture it's fatal not to go through with it" (17). So his pride is another flaw also. Sammy felt that he was taking a stand for the girls by gallantly quitting for their sake, and he ends up reminding us of whatever other stupid things we may have done for other people.

Question:

Why do the girls talk to the man at the meat counter? Why not a stock clerk?

Updike, John. "A&P." Literature: An Introduction to Fiction, Poetry, and Drama. Ed. X. J. Kennedy and

Dana Gioia. New York: Longman, 1999. 14-19.

Course Schedule:

This schedule, like the weather, is subject to change.

T 1/23	Course Introduction
R 1/25	<p>Reminder: All work in this box needs to be completed and brought into class</p> <p>Read Preface ("Read" [course packet] 5) Read pages 3-13 and Updike's "A&P" (15)</p> <p>Note: the textbook edition might have changed: if so, use index to find correct page numbers of stories.</p> <p>Expect regular quizzes on the readings.</p>
<p>Tip #1 Remember to cite page numbers in parenthesis after quoting from the story. Tip #2 Remember that lesson plans are available on the course website</p>	
T 1/30	<p>Read and annotate Assignment Sheet Essay #1 (24) Chapter 2 Point of View: 22-27 and "Everyday Use" (102) Bring in typed list of sentences that you may use on paragraph #1</p>
R 2/1	<p>"A Rose for Emily" (29). Topic sentence for Body Paragraph #1: (copy and use as first sentence of paragraph) Walker shows her approval of Mrs. Johnson's view of heritage by making Dee</p>

	an unsavory character.
T 2/6	Chapter 4 Setting 109-111;"Greasy Lake" (143) Bring in typed list of sentences that you may use on paragraph #2
R 2/8	Chapter 3 Character: 77-80; "Gimpel the Fool" (posted on the website Course Documents page – and handed out in class) Topic sentence for Body paragraph #2: (copy and use as first sentence of paragraph) The description of Emily's house suggests the death and decay of the upper classes.
T 2/13	Chapter 7: Symbol 243-245: "Shiloh" (643) Bring in typed list of sentences that you may use on paragraph #3
R 2/15	Chapter 6 Theme: 195-197 – "Cathedral" (109) Topic sentence for Body paragraph #3: _____ illustrates the narrator's change from _____ to _____ in "Greasy Lake."
T 2/20	<ul style="list-style-type: none"> • Read Assignment Sheet Essay #1 (24) in addition to "So, You Wanna' Write a Good Literary Essay?" (62) • Using one of questions on the Assignment sheet (24) as your guide, complete numbers 1 and 2 on (62). Bring in this list. • come in with rough draft of a thesis and division statement • come in with typed list of quotes from the story that you may use in your essay. <p>Quiz on following terms from glossary and Preface (5, 16): annotate, argument, body paragraphs, context, cues, division statement, essay, evidence, explanation, revision, thesis statement, topic sentences, and transitions. Review section on writing in "Preface" (5) as well.</p> <p>Discussion of R&E sheets, review thesis statements, and begin work drafting essay</p>
<p>Tip #3 When writing your rough draft, be sure to turn off the automatic spell and grammar checker on your word processor. Rough drafts are a time to let the ideas flow without worrying about errors. That red or green underlining can stop your thinking in its tracks.</p> <p>For Word, turn it off by clicking on "Tools" then "Options" then the "Spelling and Grammar" tab, then clicking "Hide Spelling Errors in This Document" and . . . then click on "Hide Grammatical Errors in This Document." For other programs, follow instructions from the Help key.</p> <p>Spell check when you're finished revising by clicking the F7 key at the top of the page. The grammar check? Don't bother. It often flags sentences that are correct and ignores sentences that are incorrect.</p>	
R 2/22	<ul style="list-style-type: none"> • Rough draft Essay #1 Due: Come in with two typed copies of rough draft (email copy of draft to yourself for insurance). • In-class peer review • Sign up for conference to discuss revision plan for essay (see my office door for sign-in sheet)
T 2/27	Revision Workshop Essays do not revise themselves: begin making changes to your essay following the suggestions in the packet. <ul style="list-style-type: none"> • Read and annotate Revision Ideas (<i>Read</i> 31+), Revision (63) and "The Maker's Eye" (107). Write a paragraph discussing three revision tips you'll incorporate as you work on your own essay. • Come in with latest draft of essay #1 both in print (email copy of draft to yourself for insurance: you can retrieve it before class).
R 3/1	Revision Workshop #2 <ul style="list-style-type: none"> • Bring in draft – email a copy to yourself as back up • Select, print out, read and annotate a secondary source from the course site to add to your essay. • Type out a list of quotes from your secondary source that you could incorporate into your own essay.
T 3/6	Proofreading draft Essay #1 Due: Come in with two typed copies of rough draft (email copy of draft to yourself for insurance: you can retrieve it before class). In-class work on proofreading
R 3/8	Proofreading draft Essay #1 Due: Come in with two typed copies of rough draft (email copy of

	<p>draft to yourself for insurance: you can retrieve it before class).</p> <p>In-class work on proofreading</p>
T 3/13	<ul style="list-style-type: none"> • Read and annotate Assignment Sheet for Essay #2 (38) • Read and annotate (use an index card to record notes and page numbers) <u>The Things They Carried</u> (Note: you must be finished reading novel by this date) • From the Secondary Sources link on the course site, download, print, and annotate "Interview with Tim O'Brien (Naperstack)" – bring this into class <p>Final Draft Essay #1 Due See "What to Hand in With Final Draft" (<i>Read 10</i>) for . . . what to hand in with final draft: Hate to be a stickler, but if all material is not included and in folder, than essay is not complete)</p>
R 3/15	<p><i>The Things They Carried</i> cont'd</p> <ul style="list-style-type: none"> • From the Secondary Sources link on the course site, download, print, and annotate "Relativism, Truth, and Reality" – bring this into class
T 3/20	<p><i>The Things They Carried</i> essay topic day</p> <ul style="list-style-type: none"> • From the Secondary Sources link on the course site, download, print, and annotate "The Undying Uncertainty of the Narrator" – bring this into class • Decide on question for essay #2 (38) • Come in with typed list of quotes from the novel that you may use in your essay.
<p>Reminder</p> <p>When writing your rough draft, be sure to turn off the automatic spell and grammar checker on your word processor. Rough drafts are a time to let the ideas flow without worrying about errors. That red or green underlining can stop your thinking in its tracks.</p> <p>For Word, turn it off by clicking on "Tools" then "Options" then the "Spelling and Grammar" tab, then clicking "Hide Spelling Errors in This Document" and . . . then click on "Hide Grammatical Errors in This Document." For other computers, follow instructions from the Help key.</p> <p>Spell check when you're finished revising by clicking the F7 key at the top of the page. The grammar check? Don't bother. It often flags sentences that are correct and ignores sentences that are incorrect.</p>	
R 3/22	<ul style="list-style-type: none"> • Begin rereading <i>The Things They Carried</i> • Bring in draft thesis and division statement for essay #2 • Bring in a typed list of quotes from the novel that you may use in your essay. • You'll be using <i>The Things They Carried</i> so be sure to bring it in. • Planning and drafting essay #2
<p>This may sound mean, but you have to pick on your draft. I don't mean tease its fonts or make fun of its arguments, but work on it in sections. A paragraph by paragraph approach works best. It's much easier to devote an hour or so a day than to try to revise the entire essay the night before the 2nd draft is due.</p>	
T 3/27	<ul style="list-style-type: none"> • Sign up for conference to discuss revision plan for essay (see my office door for sign-in sheet) • Rough Draft Essay #2 Due Come in with two typed copies of rough draft (email copy of draft to yourself for insurance: you can retrieve it before class if necessary). • In-class peer review
<p>Remember that online sources must from our course site or be from databases on the OCC library website. Any other online sources must be approved by me before you add them to your essay.</p>	
R 3/29	Revision Day – no class: work on revising essay
T 4/3	No class – spring Break
R 4/5	No class – spring Break
T 4/10	<p>Revision Workshop</p> <ul style="list-style-type: none"> • Read and annotate Revision Ideas Essay #2 (<i>Read 53+</i>) • Come in with latest (this implies that you'll be working on your essay in stages) draft of essay #2 (email copy of draft to yourself for insurance: you can retrieve it before class). • Select, print out, read and annotate an additional secondary source from the course site.

	<ul style="list-style-type: none"> Type out a list of quotes from your secondary sources that you could incorporate into your own essay.
R 4/12	<p>2nd Rough draft Essay #2 due; Bring in two hard copies</p> <ul style="list-style-type: none"> Reread Revision Ideas Essay #2 (<i>Read</i> 53+) Come in with latest (and again, this implies that you'll be working on your essay in stages) draft of essay #2 (email copy of draft to yourself for insurance: you can retrieve it before class). Select, print out, read and annotate an additional secondary source of your own (use your textbooks, other books, college databases, etc.). Type out a list of quotes from your secondary source that you could incorporate into your own essay.
T 4/17	Proofreading Draft Essay #2 Due Come in with two typed copies of rough draft (email copy of draft to yourself for insurance: you can retrieve it in class).
R 4/19	Proofreading Draft Essay #2 Due Come in with two typed copies of rough draft (email copy of draft to yourself for insurance: you can retrieve it in class).
T 4/24	<ul style="list-style-type: none"> Read and annotate Assignment sheet for essay #3 (58) Read <i>The Glass Menagerie</i> (You must have play finished by this date) Read "Tennessee Williams, How to Stage <i>The Glass Menagerie</i>"
R 4/26	<p>Continued discussion of <i>The Glass Menagerie</i></p> <ul style="list-style-type: none"> From the Secondary Sources link on the course site, download, print, and annotate "<i>The Glass Menagerie Revisited</i>" – bring this into class. <p>Final Draft Essay #2 Due See "What to Hand in With Final Draft" (<i>Read</i> 10) for . . . what to hand in with final draft: Hate to be a stickler, but if all material is not included and in folder, than essay is not complete)</p>
T 5/1	<ul style="list-style-type: none"> Choose question from Assignment sheet for essay #3 (58) Read In-Class Essay Suggestions (61) Bring in draft thesis and division Bring in a typed list of quotes from the play that you may include in your essay.
R 5/3	In-class essay #3 (rough draft)
T 5/8	In-class essay #3 (revision and final)
R 5/10	<p>Final class activity</p> <p>Type course number, semester (but do not include name) and answer the following 152 Course Evaluation</p> <ol style="list-style-type: none"> How has your view of literature changed? How has your method of reading changed? How has your view/method of writing changed? What was most helpful in the course? What was least helpful in the course? Which were your favorite works? Why? Suggestions for changes, atta' boys, fulminations? <p>Thanks</p>