

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

Semester: Summer 2009
Course: 152-E1
Class times: MTWTH 6-7:55
Classroom: R209
English Dept. Phone # 732-255-0375

Instructor: D. Bordelon
Office: Russell 211 tel: x2408
Office Hours: 5:30-6:00
and by Appointment
Email dbordelon@ocean.edu
Mailbox: R214

Course Objectives

After completing this course, you will have:

1. developed a critical vocabulary to discuss and write about literature;
2. learned how to effectively incorporate research into your writing;
3. sharpened your critical thinking and writing skills;
4. developed a greater understanding and appreciation of how literature influences and is influenced by culture; and
5. 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 two (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

Meyer, Michael. *The Compact Bedford Introduction to Literature*. New York: Bedford/St. Martin's, 2009
O'Brien, Tim. *The Things They Carried*. New York: Broadway Books, 1990.
Bordelon, David. “Read in order to live” 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 II 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 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 will be emailed to me at dbordelon@ocean.edu. Include a works cited entry and discussion question of your own

Course Schedule:

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

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| M 5/18 | Course Introduction – purchase textbook; sample reading |
| T 5/19 | <p>Reminder: All work in this box needs to be completed and brought into class If you cannot get book before class, send me an email and I will send you the readings</p> <p>Course Preface (Packet 5) Point of View: 188-193 "A&P" (560+) "Everyday Use" (hand out and posted on course site) Quiz #1</p> |

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| W 5/20 | <p>Choose one of the topic sentences below and copy it exactly for use as first sentence of argumentative Body Paragraph #1: (see syllabus and Packet 20 for instructions)</p> <p>After writing paragraph in Word, copy and paste into an email and send it to me.</p> <p>Sammy is an everyday hero because his actions do not lead to fame and glory.</p> <p>_____ is one way that Walker shows heritage is based on memories and tradition.</p> <p>Setting: 162-164 "A Rose for Emily" (90). "Greasy Lake" (handout and posted on course site) Quiz #2</p> |
| Tip #1 Remember to cite page numbers in parenthesis after quoting from the story. | |
| R 5/21 | Graduation – no classes |
| M 5/25 | Memorial Day – no classes |
| T 5/26 | <p>Choose one of the topic sentences below and copy it exactly for use as first sentence of argumentative Body Paragraph #2: (see syllabus and Packet 20 for instructions)</p> <p>_____ is one way "Rose" illustrates that the aristocracy of the antebellum South is decaying.</p> <p>The narrator's maturity is also seen by _____. (for "Greasy Lake")</p> <p>Theme: 262-265 "Gimpel the Fool" (handout and posted on course site) "Cathedral" (handout and posted on course site) Quiz #3</p> |
| W 5/27 | <p>Read Assignment Sheet Essay #1 in Packet (24) in addition to "So, You Wanna' Write a Good Literary Essay?" (Packet 56)</p> <p>Quiz on following terms from glossary and Preface ("Read" 4, 14): annotate, argument, body paragraphs, context, cues, division statement, essay, evidence, explanation, revision, thesis statement, topic sentences, transitions, introductory phrase, two parts of MLA documentation, plagiarism, research, sources, secondary sources, works cited entry, works cited page.</p> <p>Review section on writing in "Preface" (Read 4) as well.</p> <p>Bring in draft of thesis statement for essay #1</p> |
| R 5/28 | <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) |
| M 6/1 | <p>Revision Workshop</p> <p>Essays do not revise themselves: begin making changes to your essay following the suggestions in the packet.</p> <ul style="list-style-type: none"> • Read and annotate Revision Ideas (<i>Read</i> 31+), Revision (57) and "The Maker's Eye" (95). Write a paragraph discussing three revision tips you'll incorporate as you work on your own essay. <p>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).</p> <p>Revision and final draft of Essay #1 (essay will be handed in at end of class)</p> |
| T 6/2 | <p>Incorporate all revision changes into essay</p> <p>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).</p> <p>In-class work on proofreading</p> |
| W 6/3 | <p>Final Draft Essay #1 due</p> <p>In-class Film</p> <p><i>Two Days in October</i></p> |
| R 6/4 | <p><i>The Things They Carried</i> (pages ____ - ____)</p> <p>Quiz #4</p> |
| M 6/8 | Complete <i>The Things They Carried</i> . |

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| | Read Assignment sheet for essay #2 (Packet 38); follow instructions and come in with a rough draft of thesis statement for essay #2 Planning for essay #2 |
| Begin signing up for conferences of Research Essay. See my office door for sign-in sheet, and be sure to follow the instructions for conferences in <i>Read in Order to Live</i> . | |
| T 6/9 | Class Cancelled |
| W 6/10 | Rough draft Essay #2 due In-class peer review Begin Revision |
| Remember to make copies of all research (pages used if from a book), and to review MLA documentation methods. For more information on citing sources, review "Using Sources" (Packet), and see page ___ of packet for list of titles on reserve at OCC library. | |
| R 6/11 | Revision of essay #2: bring in hard copy of essay and email a copy to yourself and bring in essay on flash drive. Read and annotate at least two secondary sources: bring them in to class. |
| M 6/15 | Incorporate all revision changes into essay Proofreading draft Essay #2 due; Bring in two hard copies with completed Works Cited page. |
| T 6/16 | Poetry selections TBA |
| W 6/17 | <i>The Glass Menagerie</i> (1438) Read complete play for this class. |
| R 6/18 | <i>The Glass Menagerie</i> Read Essay #3 Assignment Sheet (Packet 52) Final Draft Essay #2 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) |
| M 6/22 | In-class essay #3 (rough draft) |
| T 6/23 | In-class essay #3 (revision and final) |