

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

Semester: Fall 2005
Course: 152-22
Class times: TTH 1:40-2:55AM
Classroom: R233

Instructor: D. Bordelon
Office: Russell 103 tel: x2408
Office Hours: MW 10:30-12:00 TTH 11:00-12:00
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 general discussion, and lectures 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) and answer questions posted on an online discussion board (see **Read Error! Bookmark not defined.** 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 an average of the grades received on the three assigned essays, average of discussion board responses, and average of body paragraphs resulting in five 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.

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.

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 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.

No poetry. Criticism for each work. Shakespeare for a month or so. Work through writing in more detail.

R 9/8	Course Introduction:
T 9/13	Reminder: All work in this box needs to be completed and brought into class Read Preface ("Read" [course packet] Error! Bookmark not defined.) Read pages 3-13 and Updike's "A&P" (15) Quiz #1
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	
R 9/15	Chapter 2 Point of View: 22-27 and "Everyday Use" (102) Quiz #2 Topic sentence for Body Paragraph #1: (copy and use as first sentence of paragraph) Sammy is an everyday hero because his actions do not lead to fame and glory.
T 9/20	"A Rose for Emily" (29). Quiz #3
Have you started answering questions on the online discussion boards yet?	
R 9/22	Chapter 4 Setting 109-111;"Greasy Lake" (143) 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 9/27	Chapter 3 Character: 77-80; "Gimpel the Fool" (handout)
R 9/29	Chapter 7: Symbol 243-245: "Shiloh" (643) Topic sentence for Body paragraph #3:

	_____ illustrates the narrator's change from _____ to _____ in "Greasy Lake"
T 10/4	Chapter 6 Theme: 195-197 – "Cathedral" (109) Quiz #7
"How many online discussion board questions do I have to answer again? . . ." (Hint: see Error! Bookmark not defined. of <i>Read</i>)	
R 10/6	<p>Read Assignment Sheet Essay #1 (Error! Bookmark not defined.) in addition to "So, You Wanna' Write a Good Literary Essay?" (Error! Bookmark not defined.)</p> <p>Using one of questions on the Assignment sheet (Error! Bookmark not defined.) as your guide, complete numbers 1 and 2 on (Error! Bookmark not defined.). Bring in this list.</p> <p>Quiz on following terms from glossary and Preface (Error! Bookmark not defined., Error! Bookmark not defined.): annotate, argument, body paragraphs, context, cues, division statement, essay, evidence, explanation, revision, thesis statement, topic sentences, and transitions. Review section on writing in "Preface" (Error! Bookmark not defined.) as well.</p> <p>Discussion of R&E sheets and thesis statements and begin work planning essay</p>
<p>Tip #2 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>	
T 10/11	<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: you can retrieve it in class). • In-class peer review • Send completed draft to Smarthinking.com (<i>Read Error! Bookmark not defined.</i>) • Sign up for conference to discuss revision plan for essay (see my office door for sign-in sheet)
R 10/13	<p>Revision Workshop</p> <ul style="list-style-type: none"> • Read and annotate Revision Ideas (<i>Read Error! Bookmark not defined.</i>), Revision (Error! Bookmark not defined.) and "The Maker's Eye" (Error! Bookmark not defined.). 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 and on a 3.5 floppy. (email copy of draft to yourself for insurance: you can retrieve it in class).
T 10/18	<u>The Things They Carried</u> (Note: you must be finished reading novel by this date)
R 10/20	<u>The Things They Carried</u> cont'd;
T 10/25	<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 in class).</p> <p>In-class work on proofreading</p>

Some general comments on poetry:

A Dictionary is CRUCIAL in fully appreciating poetry. Sometimes, the specific (or associated) meaning of a single word is enough to make you go "Ahhh. . .Now I see . . ." (as opposed to "Huh" and a scratching of the head). Also be sure to read the poem out loud and concentrate, at first, on the literal meaning of what is being said.

Beware of the "conspiracy theory" of poetry. Yes poetry is figurative and you have to be sensitive to alternative meanings of a word, but a good poem is also literal: keep the logic (even if it is surreal) of the poem close at hand. That said, you have to take time with poetry: it's not written to be difficult, but it uses metaphor and figurative meaning to compress thoughts and make them more distinct (unlike, for instance, this paragraph). This means you have to read actively, use your brain to make the connections between word and image, image and image, and image and thought. Oh yes, poetry is also having fun with words – so enjoy.

R 10/27	<p>Final Draft Essay #1 Due See "What to Hand in With Final Draft" (<i>Read Error! Bookmark not defined.</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> <p>Read "Poetry" 738+; "Reading a Poem" 741+; "Literal Meaning" (790) (BE SURE TO READ THESE- THEY WILL HELP YOU WITH THE READINGS); "Introduction to Poetry" (<i>Read Error! Bookmark not defined.</i>) "Four Word Lines" (<i>Read Error! Bookmark not defined.</i>), "Once in a While a Protest Poem" (<i>Read Error! Bookmark not defined.</i>).</p>
T 11/1	"Saying and Suggesting" (818), "Why Speak Figuratively?" (855), "Metaphor and Simile" (858); "It Dropped so Low -- in My Regard" (821); "Castoff Skin" (<i>Read Error! Bookmark not defined.</i>); "The Lamb" (<i>Read Error! Bookmark not defined.</i>), "The Tyger" (1149)
R 11/3	"My Last Duchess" (712) read this one out loud to help understand it. Hint one: remember to think about who is giving the information on the Duchess – consider the reliability of the narrator. Hint two: the Duke is speaking to a marriage broker (someone who handles money matters between a prospective bride and groom) "Disillusionment of Ten O'clock" hint: see question 3 (780) Read and annotate Assignment Sheet for Essay #2 (Error! Bookmark not defined.)
<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>	
T 11/8	<ul style="list-style-type: none">• 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 in class).• In-class peer review• Send completed draft to Smartthinking.com (<i>Read Error! Bookmark not defined.</i>)• Sign up for conference to discuss revision plan for essay (see my office door for sign-in sheet)
R 11/10	Revision Workshop <ul style="list-style-type: none">• Read and annotate Revision Ideas Essay #2 (<i>Read Error! Bookmark not defined.</i>+) Come in with latest draft of essay #1 both in print and on a 3.5 floppy. (email copy of draft to yourself for insurance: you can retrieve it in class).
<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 11/15	Chapter 16 Imagery (741-43): "The Fish" (793), "Peeling an Orange" (<i>Read Error! Bookmark not defined.</i>), "Facts" (<i>Read Error! Bookmark not defined.</i>), "A Little Tooth" (<i>Read Error! Bookmark not defined.</i>), Both versions of "Shall I Compare Thee To A Summer's Day?" (815+)

Remember that online sources must be from databases on the OCC library website. Any other online sources must be approved by me.	
R 11/17	2nd Rough draft Essay #2 due; Bring in two hard copies and essay on a 3.5 floppy (saved in Word) Bring in three <i>annotated</i> secondary sources for your essay or notes from three sources.
T 11/22	Read background material on Hamlet (<i>Read Error! Bookmark not defined.</i>): <u>Hamlet Act I (1604)</u> When reading <u>Hamlet</u> , mark down any passages or parts that you have questions on so we can discuss them in class.
T 11/29	Hamlet Act II
R 12/1	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 12/6	Hamlet Act III Final Draft Essay #2 Due See "What to Hand in With Final Draft" (<i>Read Error! Bookmark not defined.</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)
R 12/8	Hamlet Act IV Hamlet Act V
T 12/13	Catch-up day
R 12/15	In-class essay #3 (rough draft)
T 12/20	In-class essay #3 (revision and final)
R 12/22	Final class activity Type course number, semester (but do not include name) and answer the following 152 Course Evaluation 1. How has your view of literature changed? 2. How has your method of reading changed? 3. How has your view/method of writing changed? 4. What was most helpful in the course? 5. What was least helpful in the course? 6. Which were your favorite works? Why? 7. Suggestions for changes, atta' boys, fulminations? Thanks