

## Ocean County College English II Syllabus

Semester: Spring 2016  
Course: 152-9  
Class times: MTH 9:30-10:45  
Classroom: R209  
Email [dbordelon@ocean.edu](mailto:dbordelon@ocean.edu)  
Course site accessed through your Ocean  
Connect account  
Campus Mailbox: R214 Humanities Office

Instructor: Dr. Bordelon  
Office: Russell 211 tel: 255-0400 x2408  
Office Hours: MTH 12:25-1:50; TF 3:25-4:05 and by mutual  
appointment. To arrange a meeting with your instructor in  
addition to the regularly scheduled office hours, please  
contact your instructor directly or contact the School of  
Language and the Arts (Phone:732-255-0375).

### Course Learning Objectives:

- a. Expand on the writing skills mastered in ENGL 151
- b. Frame and communicate in writing an interpretation of a literary text.
- c. Develop clear thesis statements about literary works.
- d. Display essay structure with coherent body paragraphs.
- e. Develop assertions by providing supporting details.
- f. Recognize, evaluate, and use primary and secondary source materials.
- g. Display standard grammatical English with few writing errors.
- h. Demonstrate evolving skills in using literary terms to analyze, interpret and evaluate literature.
- i. Demonstrate competency in using MLA documentation.
- j. Demonstrate college-level critical thinking skills.
- k. Read and analyze a variety of literary works in the genres of fiction, poetry, and drama and assess the meaning and value of the literary experience.
- l. Display awareness of and sensitivity to the diverse human perspectives in literature.

### General Education Goals

ENGL 152 addresses these OCC General Education goals:

- Goal 1 —To develop the ability to communicate effectively in both speech and writing
- Goal 6 —To develop an understanding of the aesthetic and intellectual experience of literature and the arts and appreciate creative expression
- Goal 10—To demonstrate independent/critical thinking in the humanities

### Course Description

This course introduces students to the study of fiction, poetry, and drama, and requires written assignments (totaling 3500 words, minimum), which continue the practice of writing skills developed in ENGL 151, including research writing. With ENGL 151, this course fulfills the 6-credit graduation requirement in English Communication.  
Prerequisite: ENGL 151.

### Course Outline

We'll read, discuss, and write about literature in several genres. You'll be working on the writing component of the course both in and out of class.

### Course Requirements

You will complete three paragraph length assignments and two essays. 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.

### Grading Scale/Evaluation of student

Since this is a writing class, your final grade is based upon your writing: specifically, an average of the grades received on the paragraphs and assigned essays. Class participation (discussion and group work) 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.

Unless otherwise noted, your written work will be grading according to the depth and range of your ideas and the clarity of your expression. Specific instructions, criteria, and sample work can be found on the course site.

You must pass 60% of the reading quizzes to pass this course.

## **Class Cancellation**

If class is cancelled, check the course site and your college email for instructions.

## **Civility**

Cell phones? Turn them off when you enter the classroom. The usual class decorum rules – remaining quiet when others are speaking, following directions, showing respect for others, etc. – are expected to be followed. If you do not follow them, I will withdraw you from the class. For more info see [www.ocean.edu/civility.htm](http://www.ocean.edu/civility.htm).

## **Withdrawing from the Course**

If you withdraw or stop attending this class after April 4th, the college will issue an “F” for a final grade.

## **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 may withdraw you from the class or substantially lower your grade. If you have six (absences), for any reason, you will be withdrawn from the course. 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.

## **Texts**

*The Norton Introduction to Literature (Shorter 11<sup>th</sup> Edition)* Edited by Kelly J. Mays  
O'Brien, Tim. *The Things They Carried*  
*Little Seagull Handbook* (same book from English I)

## **Materials Needed**

Note book/paper, an open mind, and a willingness to learn.

## **Course Site**

We'll be using a course site to share information such as lesson plans and assignment instructions. You can reach it via your Ocean Connect account: see instructions in your registration material.

## **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. See course site for a full discussion of how to recognize and avoid plagiarism. Students should refer to the student handbook and review Policy #5180. In this course you will be taught to recognize and avoid plagiarism.

## **Statement of Accommodation**

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 or a staff member in the Center for Academic Excellence.

## **Campus Resources and Services**

Tutoring is available in the Writing Center for writing assignments in all subject areas, not just English courses. Tutoring information for all other subjects can be found on the Tutoring page on the college website. In addition, Study Strategy Seminars are scheduled each week and are posted on the college website under “Academics.” More information on college services can be found by using the A-Z index on the college website (for example, under “T” for Tutoring or under “S” for Study Strategy Seminars). See also the Course Site for a link to the Writing Center

## **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 email so I know you're alive. In any event, refer often to the syllabus and website and pace your work according to it.

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 during a regular 15 week semester (do the math for a shorter semester); 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 in an email and send it to me.

Course name and semester/year

Courses this semester

Name:	Job/hobby – how many hours a week
Address (include zip)	Major in college/Career goal
Email:	Last books read:
Phone: D)        N)	Magazines/Newspapers regularly read:
Previous English courses taken/Professor:	How did you land in my class? (pot luck? recommended? --by whom?)
Previous courses taken	

**Disclaimer**

Individual faculty members may make reasonable changes to this course outline exclusive of course requirements, course calendar, and grading procedures.

All individuals should not assume that anything received, sent, or stored in this course or in any course is private. Students' written work, assignments, and test results may be used anonymously for college assessment purposes and to help other students. Course content, support materials, and communications (including chats, discussions, emails, and any other forms of communication) may be used for quality assurance purposes by authorized college administrators.

**Important Notes**

Failure to pay for this course may result in your being dropped for non-payment.

**Course Schedule:**

M 1/25	Course Introduction (posted on the "Course Site" > "Course Documents")
<b>Tip #1: Prepare to write in your textbook. If you want to resell it at the end of the semester, use pencil and erase at the end. You will be graded on the annotations in your text Note: highlighting with yellow markers is not annotating.</b>	
TH 1/28	Read "Course Introduction" on the "Course Documents" page of the course site. Read "Introduction" (1-9) "A&P" (148+) If you cannot get the book before class, email me by Saturday and I will provide you with the reading. Annotate three passages from "A&P" that could be used to prove this statement: Sammy is an everyday hero because his character is flawed. Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story) Quiz on "A&P" and online Course Introduction.
M 2/1	Email Student Profile to me (remember to use <a href="mailto:dbordelon@ocean.edu">dbordelon@ocean.edu</a> ) Symbol and Figurative Language 285+ "Everyday Use" (Handout and posted on Course Site>Course Documents) Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story) Annotate three passages from "Everyday" that could be used to prove this statement: Walker shows her approval of Mrs. Johnson's view of heritage by making Dee an unsavory character. Quiz
TH 2/4	Email Student Profile to me (see above) Character: 180+ "Shiloh" (612+) Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story) Annotate three passages from "Shiloh" that could be used to prove this statement: Lack of communication is another problem in Norma and Leroy's relationship. Quiz
M 2/8	Setting 245+ "A Rose For Emily" (516+) Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story) Annotate three passages from "A Rose" that could be used to prove this statement: The description of Emily's house suggests the death and decay of the upper classes. Quiz
TH 2/11	<b>Quiz on following terms from Course Introduction and Glossary (see Course Documents page on course site):</b> annotate, argument, body paragraphs, context, cues, evidence, explanation, revision, thesis statement, topic sentences, and transitions.

	<p>Decide which story you would like to write a paragraph about and, choosing the appropriate sentence below, reread the story and type out relevant quotes. Working from these quotes, start with one of the topic sentences below and draft a paragraph which supports its claim. Print/email the draft to yourself and bring it in on a flash drive and/or bring in your laptop. We will work on revising the paragraph in class. See "Body Paragraph Suggestions" on the Course Documents page for more information on this assignment.</p> <p><b>Topic Sentences for Body Paragraph #1 – remember, you'll choose only one of these topic sentences for your paragraph:</b></p> <p>Walker shows her approval of Mrs. Johnson's view of heritage as memory and tradition by making Dee an unsavory character.</p> <p>The description of Emily's house suggests the death and decay of the upper classes.</p> <p>Lack of communication is another problem in Norma and Leroy's relationship.</p>
M 2/15	President's Day – no classes
TH 2/18	<p>Theme 334+ "Cathedral" (32+)</p> <p>Review Lesson Plan (posted on Course Site &gt; Lesson Plans &gt; Short Story)</p> <p>Annotate three passages from "Cathedral" that could be used to prove this statement: One critic has brilliantly noted of Carver's later work that "the characters in these stories often come to grips with their situations and achieve, if not a state of grace, an enlightened acceptance of their lives." Your mission, should you choose to accept it, is to explain what Carver suggests is necessary to achieve this redemption.</p> <p>Quiz</p>
M 2/22	<p><b>Copy and paste final draft of Body Paragraph #1 (with Works Cited entries) in an email to me.</b></p> <p>Point of View 160+ World Fiction</p> <p>"Gimpel the Fool" (Handout and on Course Documents)</p> <p>Review Lesson Plan (posted on Course Site &gt; Lesson Plans &gt; Short Story)</p> <p>Annotate three passages from "Gimpel" that could be used in an essay to prove this statement: Although in many ways Gimpel is a fool, much of his demeanor suggests otherwise. How is Gimpel not a fool?</p> <p>Quiz</p>
TH 2/25	<p><b>Planning Essay #1</b></p> <p>Print, read, and annotate Essay One Assignment (Course Documents &gt; Writing Assignments). Choose topic – email me draft thesis statement before class.</p>
<p><b>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.</b></p> <p><b>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.</b></p> <p><b>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.</b></p>	
M 2/29	<p><b><u>Rough Draft Essay #1 Due</u></b></p> <p>Bring typed copy of rough draft (email a copy to yourself as backup).</p>
<p><b>Tip #3 Remember to make an appointment to meet with me or copy and paste essay in an email to me as soon as possible so I can review your essay. Sign-in sheet is posted on my office door. The sooner you see me, the more time you'll have to revise your essay.</b></p>	
TH 3/3	<p><b>Revision Workshop</b></p> <p>Read "The Maker's Eye" (Course Documents &gt; Readings) – review and follow Tip #4 above. Print or bring in copy of essay on USB drive and send copy via email to yourself as backup.</p>

<b>Tip #4 Revise your essay in stages. Instead of looking at your complete essay and – sweat beading your forehead and hands trembling – thinking “Oh man! . . . I gotta’ change the whole thing!,” try taking a paragraph or two at a time, or working just on your introduction or conclusion at one sitting. Yes this will involve several “sittings,” but that down time will help you look at your work with fresh eyes – and reduce your stress level.</b>	
M 3/7	<b>Revision Workshop: Secondary Sources</b> Print or bring in copy of essay on USB drive and send copy via email to yourself as backup.
<b>Tip #5 It’s always a good idea to have a fresh pair of eyes to review your essay. And a great place to get that review is The Writing Center, Russell 124. Stop in and make an appointment – you’ll be glad you did.</b>	
TH 3/10	<b>Proofreading Draft Essay #1 Due</b> Incorporate all revisions into your draft Read “In Praise of the Humble Comma” (Course Documents > Readings) Read “Proofreading” (Course Documents > Revision Suggestions) Bring in three typed copies of completed essay. Send copy via email to yourself as backup
M 3/14	<b>Final Draft Essay #1 Due</b> <b>Read and Annotate</b> “Reading Poems” – 670-691
TH 3/17	“The Harlem Renaissance” 1007-1026
M 3/21	Spring Break – No classes
TH 3/24	Spring Break – No classes
<b>Time to start making adjustments: you’ve had several quizzes and received comments and grades on two written assignments. How’re you doing? What’s working for you so far? What changes do you need to make to improve? Need a pep talk or suggestions? Please stop by my office or send an email.</b>	
M 3/28	Definitely read the Lesson Plan <i>Things They Carried</i> Complete half of novel by this date. Review questions 1-5 on the Essay Two Assignment page: abbreviate them on an index card and as you read the novel, annotate and note page numbers you can use to answer each question. Quiz
TH 3/31	<i>Things They Carried</i> Finish reading novel Quiz
M 4/4	<i>Things They Carried</i> Follow instructions on Body Paragraphs #2 (Course Documents) for selecting secondary sources on <i>Things</i> . Print and bring in annotated copies of your sources: be prepared to discuss/write what it added to your understanding of the novel and which of the questions it might connect to.
TH 4/7	In-class film <i>Two Days in October</i> <b>Rough draft Body Paragraphs #2 due</b>
<b>Did you bring in your paragraph for review at The Writing Center (Russell 124)? Why not?</b>	
M 4/11	Finish watching <i>Two Days in October</i> Discussion of essay #2 – brainstorming ideas. <b>Final Draft Body Paragraphs #2 due</b>
TH 4/14	<b>Planning Essay #2</b> Print, read, and annotate “Essay Two Assignment” (Course Documents > Writing Assignments) Choose topic, plan, and email draft of thesis statement to me before class.
<b>Remember to make an appointment to meet with me or copy and paste essay in an email to me as soon as possible so I can review your essay. Sign-in sheet is posted on my office door. The sooner you see me, the more time you’ll have to revise your essay.</b>	
M 4/18	<b>Rough Draft Essay #2 Due</b> Peer Review Essay #2 Bring in a typed copy of your draft: email a copy to yourself as well.
TH 4/21	Revision Essay #2: Organization Bring in print and digital copy of essay on USB drive and send copy via email to yourself as backup.

M 4/25	Revision Essay #2: Argument and Secondary Sources Bring in print and digital copy of essay on USB drive and send copy via email to yourself as backup.
TH 4/28	<b>Proofreading Draft Essay #2 Due</b> Incorporate all revisions into your draft Read "In Praise of the Humble Comma" (Course Documents > Readings) Read "Proofreading" (Course Documents > Revision Suggestions) Bring in three typed copies of completed essay. Send copy via email to yourself as backup
M 5/2	<b>Final Draft Essay #2 Due</b> Follow instructions on Course Documents>Writing Assignments>What to Hand in With Final Draft. Selected Poems
TH 5/5	<i>Trifles</i> 1125+ Complete reading of play by this date Go to Paragraph 2 Assignment page (Course Documents)  Mark passages from the play that could be used in an essay to answer the topic sentences posted on Body Paragraph #2 (Course Documents)
M 5/9	Discussion of <i>Trifles</i> and writing assignment
TH 5/12	<b>Copy and paste final draft of Body Paragraph #3 in an email to me.</b>
M 5/16	Conferences and condiment day

### *Billy Collins*

INTRODUCTION TO POETRY 1988

I ask them to take a poem  
and hold it up to the light  
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem  
and watch him probe his way out,

or walk inside the poem's room  
and feel the walls for a light switch.

I want then to waterski  
across the surface of a poem  
waving at the author's name on the shore.

But all they want to do  
is tie the poem to a chair with a rope  
and torture a confession out of it.

They begin beating it with a hose  
to find out what it really means.

### **Stories Make Us Human**

As far as we know, only Sapiens can talk about entire kinds of entities that they have never seen, touched or smelled. Legends, myths, gods and religions appeared for the first time with the Cognitive Revolution.

Many animals and human species could previously say, 'Careful! A lion!' [ . . . ] Homo sapiens acquired the ability to say, 'The lion is the guardian spirit of our tribe.' This ability to speak about fictions is the most unique feature of Sapiens language. [ . . . ] But why is it important? After all, fiction can be dangerously misleading or distracting. People who go to the forest looking for fairies and unicorns would seem to have less chance of survival than people who go looking for mushrooms and deer. And if you spend hours praying to non-existing guardian spirits, aren't you wasting precious time, time better spent foraging, fighting and fornicating?

But fiction has enabled us not merely to imagine things, but to do so collectively. We can weave common myths such as the biblical creation story, the Dreamtime myths of Aboriginal Australians, and the nationalist myths of modern states. Such myths give Sapiens the unprecedented ability to cooperate flexibly in large numbers. Ants and bees can also work together in huge numbers, but they do so in a very rigid manner and only with close relatives. Wolves and chimpanzees cooperate far more flexibly than ants, but they can do so only with small numbers of other individuals that they know intimately. Sapiens can cooperate in extremely flexible ways with countless numbers of strangers. That's why Sapiens rule the world, whereas ants eat our leftovers and chimps are locked up in zoos and research laboratories.

*Sapiens: A Brief History of Humankind* by Yuval Noah Harari