

Ocean County College English II Syllabus

Semester: Fall 2018
Course: 152-17
Class times: TTH 11-12:15
Classroom: I311
Email dbordelon@ocean.edu

Instructor: Dr. Bordelon
Office: I305 tel: 255-0400 x2408
Office Hours: M-TH 12:30-1:45
Course site accessed through your Ocean Connect account

Course Description

This course introduces students to the study of fiction, poetry, and drama, and requires written assignments (totaling 3,500 words, minimum), including at least one documented essay, that build on the writing and research skills developed in ENGL151.

Course Learning Outcomes

Students who successfully complete this course will read and analyze a variety of literary works in the genres of fiction, poetry, and drama. In so doing, they will assess the meaning and value of the literary experience and display awareness of and sensitivity to the diverse human perspectives in literature.

These students will also further expand the analytical and writing competencies developed in ENGL151 as they engage in writing about literature and use the skills noted below:

- a. Use the writing process and conventions of academic writing to compose analytical and argumentative essays.
- b. Employ the writing process in the completion of an individual research project.
- c. Locate, evaluate, appropriately integrate, and document source material into writing using MLA citation.
- d. Employ active reading strategies to interpret and evaluate literary texts.

General Education Goals:

- Communication—written and oral
- Information Literacy
- Humanistic Perspective
- Independent/Critical Thinking

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 will be dropped a letter grade for each course meeting after the due date. Using a paper from another course to fulfill a paper requirement for this course is not allowed. 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.

Course Grading Scale:

A = 90-100; B+ = 85-89; B = 80-84; C+ = 75-79; C = 70-74; D = 60-69; F = 59-0

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.

Withdrawing from the Course

If you withdraw or stop attending this class after November 9th, the college will issue an “F” for a final grade.

Attendance

Attendance will be taken in each class meeting and recorded in the course Learning Management System. You will be withdrawn for excessive absences per college policy 5162. You cannot miss more than 10% of the class meetings without penalty.

Texts

The Norton Introduction to Literature: Shorter Edition, Edited by Kelly J. Mays
O'Brien, Tim. *The Things They Carried*
Little Seagull Handbook (same book as 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.

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 dbordelon@ocean.edu.

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	

Academic Honesty: 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. Any student aiding another student in any form of academic dishonesty is considered equally guilty and subject to the same penalties. See Policy #5180 for more information.

Unless approved by me, work submitted for another course/class cannot be used for this course.

Statement about Civility

Turn off and put away your phone 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. Ocean County College defines civility primarily as the demonstration of respect for others, basic courtesy, reciprocity (treating others as we wish to be treated), and behaviors that create a positive environment in which to learn and to work. See www.ocean.edu/civility.htm

Tutoring Resources

Professional and peer tutors are available to support students throughout their time at Ocean County College. Tutors will discuss and share strategies and resources with students to foster learners that are intentional and independent.

Students who are English language learners are encouraged to access communication, reading, and writing support at the Writing Center. To learn more about tutoring services, resources, and additional academic support programs at OCC, please visit www.ocean.edu keyword tutoring for more information.

Visit the following Tutoring Center locations on campus: Writing Center, Russell 238; Mathematics Center, Bartlett 203; Peer Assisted Learning and Supplemental Instruction, Bartlett 203; Tutoring by Subject, check college website for location information.

Statement of Accommodation

Reasonable accommodations for students with disabilities are determined and approved by the Center for Student Success – Disability Services. If you, as a student, believe you are eligible for accommodations (e.g. testing, captioning, ASL, large print) but have not obtained approval please contact Disability Services immediately at 732-255-0456 (voice), 711 (NJ Relay), or e-mail at accommodations@ocean.edu. Disability Services notifies students of their approved academic reasonable accommodations and coordinates implementation of those accommodations. It is the student’s responsibility to provide faculty with a copy of the individualized accommodation plan, and are encouraged to discuss details of the implementation of individual accommodations.

Privacy

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. 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.

Video and audio Recording Policy

Ocean County College promotes a mutually respectful learning environment where students and faculty engage freely in open discussion on topics of intellectual, academic, and personal interest. The college strives to provide an environment where students and faculty alike are free to express their opinions, to protect their intellectual property rights and explore controversial topics without offense. To that end, any attempt by students to record, transcribe, or in any way memorialize class activities or student/faculty interactions would be likely to detract from the atmosphere for free and open discussion. Students are prohibited from using video or audio recording devices to record lectures, class discussions, conversations, or interactions between and among faculty or between faculty and students, unless prior written approval to record is obtained from the faculty member or, if appropriate, from the Office of Disability Services. Students permitted to record lectures or class discussions acknowledge that the recording is for individual use and solely to assist in studying for the course. The recordings may not be shared, released, publicly or electronically posted or distributed. Students who violate this policy will be exposed to academic integrity sanctions and/or other recourse available to the faculty and college.

Important Notes

The official college e-mail communication for students at OCC is (firstname_lastname@students.ocean.edu).

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

Course Schedule:

TH 9/6	Course Introduction (posted on the “Course Site” > “Course Documents”)
<p><i>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.</i></p>	
T 9/11	<p>Read “Course Introduction” on the “Course Documents” page of the course site. Read “Introduction” (1-9) “A&P” (163+) If you cannot get the book before class, email me immediately and I will provide you with the reading. Annotate three passages from “A&P” that could be used to prove this statement: <i>Sammy is an everyday hero because his character is flawed.</i> Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story) Quiz on “A&P” and online Course Introduction.</p>
TH 9/13	<p>Email Student Profile to me (remember to use dbordelon@ocean.edu) Symbol and Figurative Language 334+ “Everyday Use” (Handout and posted on Canvas in Files) Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story)</p>

	<p>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.</p> <p>Quiz</p>
T 9/18	<p>Email Student Profile to me (see above)</p> <p>Character: 218+</p> <p>"Shiloh" (645+)</p> <p>Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story)</p> <p>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.</p> <p>Quiz</p>
TH 9/20	<p>Setting 284+</p> <p>"A Rose For Emily" (628+)</p> <p>Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story)</p> <p>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.</p> <p>Quiz</p>
T 9/25	<p>Quiz on following terms from Course Introduction and Glossary (see Course Documents page on course site): annotate, argument, body paragraphs, context, cues, evidence, explanation, revision, thesis statement, topic sentences, and transitions.</p> <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>Topic Sentences for Body Paragraph #1 – remember, you'll choose only one of these topic sentences for your paragraph:</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>
TH 9/27	<p>Theme 383+</p> <p>"Cathedral" (32+)</p> <p>Review Lesson Plan (posted on Course Site > Lesson Plans > 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>
T 10/2	<p>Submit final draft of Body Paragraph #1 (with Works Cited entry) to Final Draft Body Paragraph 1 on the Assignment section of the course home.</p> <p>Point of View 174+</p> <p>World Fiction</p> <p>"Gimpel the Fool" (posted on Canvas in Files)</p> <p>Review Lesson Plan (posted on Course Site > Lesson Plans > Short Story)</p> <p>Annotate three passages from "Gimpel" that could be used 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>

First Day Readings

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.

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

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 them 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.