

Ocean County College American Literature I Course Information Sheet

Semester: Fall 2005
Course: ENG 251-01
Class Times: TTH 12:15-1:30
Classroom: R231
Email: dbordelon@ocean.edu
Course site:

Instructor: D. Bordelon
Office: Russell 103 tel: 255-0400 x2408
Office Hours: MW 12:30-2:00; TTH 10:00-12:00
and by Appointment
Campus Mailbox: R214 Humanities Office
(Drop off any late essays or early work in my mailbox)

Course Objectives

Upon completing this course, you will have

1. developed your ability to discuss and write about literature;
2. sharpened your critical thinking and writing skills by looking closely at the ways authors manipulate language to create meanings;
3. learned how myths can both sustain and weaken a culture;
4. learned how American literature both reflected and influenced (and reflects and influences) society and culture; and
5. enjoyed yourself.

Teaching Strategies

We will read, discuss, and write about essays, short stories, novels, and poetry.

Course requirements

Your understanding of the material will be evaluated in a variety of ways including short responses (body paragraphs) to the readings, quizzes to prepare you for the mid-term, a cumulative final exam, and a research essay (4-5 pages). Instructions for these are included in the course packet. In addition, students are required to participate in class discussions and complete a body paragraph for each reading assignment (see below for instructions). **BODY PARAGRAPHS MUST BE HANDED IN AT THE BEGINNING OF CLASS ON THE DAY THEY ARE DUE AND YOU MUST ATTEND THAT CLASS TO RECEIVE CREDIT FOR YOUR WRITING (NO LATE BODY PARAGRAPHS WILL BE ACCEPTED – EVEN DUE TO ABSENCES).** I will drop the lowest paragraph grade. Any essays 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 "you don't show, you don't know" theory – and that people showing up only occasionally in class can be disruptive. If you don't come to class, you cannot learn the information being presented. To help give you incentive to come to class I follow the college attendance policy (with a bit of leeway). I allow up to three (3) excused absences. Any more and I will withdraw you from the class or your grade will be reduced. Additionally, to prevent class disruption, you are allowed only two late arrivals: after that, you will have to miss that class (and any other additional classes you are late for) – and see previous sentences for absence policy. This does not mean you should miss two classes class: it does mean that if you miss more than that for almost any reason, you haven't received all of the course information and will be withdrawn by me. If you must leave class early, let me know before class starts and sit close to the door. Beepers and cell phones? Turn them off when you enter the classroom.

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

Final grade

Your final grade will be based on an average of the 1) quizzes, 2) mid-term, 3) research project, 4) final exam, 5) body paragraphs, and 6) class discussion.

Required Texts

Norton Anthology of American Literature: Vol. A&B
Dr. Bordelon's English 251 Packet

Additional materials

Your brain and your interest

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 Packet (66-67) for a full discussion of how to recognize and avoid plagiarism.

Note on 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.

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 website and pace your work according to it.

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
Course this semester
Job/hobby – how many hours a week
Major in college/Career goal

Back of card

Last books read:
Magazines/Newspapers regularly read:
How did you land in my class? (pot luck? recommended? --by whom?)
Finish the following sentences
We need to study American literature because
We don't need to study American literature because

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.

Your focus for each of these paragraphs will vary. Check the question/topic sentence in the syllabus and follow the instructions. You should base your paragraphs on specific quotes from the text, and explain, in detail (and perhaps by making analogies/comparisons to "real life") how and why these quotes prove your point. Avoid summarizing the stories or just explaining what the quotes mean: your purpose is to make an argument.

When writing your entries, 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.

Additionally, to get you in an inquiring mood, your body paragraph should include, on a separate line at the end, a question about the novel.

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.

Class schedule:

This schedule is subject to change as the need arises. Reading and homework assignments are due on the day noted on the schedule.

R 9/8	<p>Course introduction Course introduction Is literature national? Does literature effect culture – does culture effect literature? American Myths</p> <p>Beginnings and Endings Bradstreet: “The Author to Her Book” Whitman: Selection from “Song of Myself”</p>
<p><i>Tip #1: Prepare to write in your textbook. If you want to resell it at the end of the semester, be sure to buy a mechanical pencil and erasers. You will be graded on the annotations in your text Note: highlighting with yellow markers is not annotating.</i></p> <p><i>Tip #2: If you'd like to receive credit for completing them, be sure to correctly number the body paragraphs</i></p> <p><i>Tip #3: It's understood that you'll be reading the introductory material for each writer – and reading the footnotes.</i></p>	
T 9/13	<p>Religion and Literature: The Puritans (check course site for Lesson Plan) History as Literature</p> <p>What to Read Course Preface (Packet 4) Overview on Puritanism (Packet 61-62) William Bradford: (written 1630-50; published 1856) From <i>Of Plymouth Plantation</i>: pages 166-191 Letter to the editor from <i>Clarksdale Press Register</i> (Packet 57) The Risk of Reading (58)</p> <p>Quiz on readings</p>
R 9/15	<p>Prophecy as Literature</p> <p>What to Read Michael Wigglesworth: From <i>The Day of Doom</i> (293-308) From <i>Glorious Appearing</i> (Packet 57) “The Return of the Warrior Jesus” (Packet 57)</p> <p>What to Write Body Paragraph #1 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves the “one aspect”)</p> <p>One aspect of Puritanism exhibited in both Bradford and Wigglesworth’s <i>Day of Doom</i> is _____.</p>
<p>Tip #4: We’re coming up on the first of our “longer” reads (marked with two asterisks **), so you need to plan your time accordingly</p>	
T 9/20	<p><i>For longer works, it’s a good idea to use an index card as a bookmark. This gives you place to note important passages with page numbers for quick reference in class</i></p> <p>What to Read **Mary Rowlandson: <i>A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (298)</p>
R 9/22	<p>Puritan Poetry</p> <p>What to Read Anne Bradstreet “The Prolouge” (239) “The Author to Her Book” (270) (again); “Here Follows Some Verses upon the Burning of Our House July 10th 1666” (269-270); “To My Dear and Loving</p>

	<p>Husband" (263) Edward Taylor: "Huswifery" (349); "A Fig for Thee, Oh! Death" (361)</p> <p>Begin reading for Thursday.</p>
T 9/27	<p>What to Read John Winthrop From <i>The Journal of John Winthrop</i> "The Case of Anne Hutchinson" (Vol. A 227); "Charges Brought against Mrs. Hutchinson and others" (Vol. A 228); and remaining entries on Hutchinson (229-231) Cotton Mather: (published 1700) from <i>Pillars of Salt</i> (Vol. A 417-424)</p> <p>**The Scarlet Letter (Vol. B 1358-1418) [published in 1850]</p> <p>What to Write Body Paragraph #2 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves your point.) Another religious aspect of Rowlandson's <i>Narrative</i> is its idea of punishment. (hint: consider how punishment can change people . . . which is actually a theme of <i>The Scarlet Letter</i> that I never noticed until placed in juxtaposition with Rowlandson. Always learning).</p>
R 9/29	<i>The Scarlet Letter</i> (1418-1474)
T 10/04	<p>Rationality and Nationalism: Franklin and Irving (check course site for Lesson Plan) What to Read Benjamin Franklin "Remarks Concerning the Savages of North America (534-537) [published in 1784] **Franklin from <i>The Autobiography Part II & III</i> (583-610) [published in 1818-1868]</p> <p>What to Write _____ is one difference between the Puritan writers and Franklin.</p>
R 10/06	<p>What to Read Washington Irving "Rip Van Winkle" (980) [printed in 1819]</p>
T 10/11	<p>What to Read From <i>Nature</i>: ("Introduction" "Chapter 1" 1106-09) "The American Scholar" (1135-47) "Self-Reliance" (1160)</p>
R 10/13	<p>What to Read "The Poet" (1177) Emerson's Poetry "The Rhodora" (Packet 57) [published in 1839] "Brahma" (Packet 57) [published in 1857] "It's Emerson's Anniversary" (packet 60)</p> <p>What to Write Body Paragraph #4 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves your point.) _____ is one way that Emerson's works illustrate transcendental ideas. (Note: I would use the introductory material [968-969] to help establish what the transcendental movement entailed. See also the website for short essays on Transcendentalism)</p>
T 10/18	<p>What to Read **Thoreau <i>Walden</i> (1807-1912) [published in 1854]</p>
R 10/20	<p>What to Read <i>Walden</i> cont'd (1912-1982)</p>
T 10/25	<p>Mid-term</p> <p>In class, you will write a short essay on the following topic:</p> <p>Which of the works that' Reviewing the literature that we've read so far this semester – Puritan, Enlightenment, Transcendental -- Which of the literatures – or the philosophy/ideas they espouse – that we've read (Puritan, Enlightenment [Franklin, Irving], Transcendentalist), is currently predominant in America? How can you tell?</p>

	<p>Remember to link specific passages in the texts we've read with specific incidents (passages?) in contemporary life. The more specific, the better.</p> <p>You can (and should) use your textbook to support your argument, and you may plan for your essay by bringing in a completed thesis statement and outline. You can (and should) bring in a completed works cited page for your essay.</p> <p>What to Write Body Paragraph #5 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves your point.) <i>One connection between Emerson's writing and <i>Walden</i> is</i></p>
R 10/27	<p>The American Bard: Whitman (check course site for Lesson Plan) But first . . . a brief selection of popular American poetry Lydia Howard Huntly Sigourney "Death of an Infant" (Packet 60-61)</p> <p>**Walt Whitman <i>Leaves of Grass</i> (2146-2189) [published in 1855]</p>
T 11/01	<p><i>Leaves of Grass</i> cont'd</p> <p>Body Paragraph #6 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves your point.) <i>is another connection between transcendentalism and Whitman.</i></p>
R 11/03	<p><i>Preface to the Leaves of Grass</i> (2131) <i>Leaves of Grass</i> cont'd Whitman: "Letter to Ralph Waldo Emerson" (2194-2200) Abraham Lincoln "Address Delivered at the Dedication of the Cemetery at Gettysburg, November 19, 1863" (1616)</p>
T 11/08	<p>The American Bard: Dickinson (see Lesson Plan online) Emily Dickinson: Letters (2540-2545) Poems numbered 67, 185, 214, 216, 249, 258, 280, 303, 305, 315, 324, 341</p>
R 11/10	Emily Dickinson: selected poems and letters
T 11/15	<p>Dickinson (cont'd) 435, 441, 448, 449, 465, 520, 632, 709, 712, 754, 822, 1078, 1129, 1545, 1732</p> <p>Body Paragraph #7 Copy and use as the first sentence of a paragraph (remember to use evidence from the readings and especially to explain in detail how it proves your point.) <i>Another way Dickinson shows death should not be feared is</i></p>
<p>Tip #5 Remember to make an appointment to meet with me as soon as possible to review your essay. Sign-in sheet is posted on my office door.</p>	
R 11/17	Catch up day
T 11/22	<p>Domesticity and Sentimentality: Hawthorne (check course site for Lesson Plan) Nathaniel Hawthorne "Young Goodman Brown" (1263-1272) [published in 1835]; "The Birthmark" (1289)</p>
R 11/24	Thanksgiving (Pilgrim for a day)
T 11/29	<p>"The Minister's Black Veil" (1280-1289) [published in 1836] "Rappaccini's Daughter" (1313)</p>
R 12/01	<p>Wealth and Morality: Melville (check course site for Lesson Plan) "Bartleby the Scrivener" (2330-2355) [published 1853]</p>
T 12/06	***"Billy Budd" (2431-2487)
R 12/08	<p>Mr. Gothic: Poe (check course site for Lesson Plan) "The Cask of the Amontillado" (1592) [published in 1846]</p>
T 12/13	<p>Poe cont'd "Sonnet to Science" (1510); "To Helen" (1510); "The Masque of the Red Death" (1567-1571); "The Fall of the House of Usher" (1534-1547)</p>
R 12/15	<p>Slave Narrative: Jacobs (check course site for Lesson Plan) Harriet Jacob From <i>Incidents in the Life of a Slave Girl</i> (1759-1779) [published in 1861]</p>

	(hint – get a jump start on preparing final exam)
T 12/20	Final Exam
R 12/22	Complete “Final Course Evaluation” below. Type but do not include name and drop off in my mailbox 1. How has your view of American Literature changed? 2. How has your view of reading changed? 3. How has your view of writing changed 4. What was the most helpful part of the course? 5. What was the least helpful? Did the web site help?

Anne Bradstreet

THE AUTHOR TO HER BOOK (1678)

Thou ill-formed offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, exposed to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
The visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot still made a flaw.
I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth i' th' house I find.
In this array 'mongst vulgars may'st thou roam.
In critic's hands beware thou dost not come,
And take thy way where yet thou art not known;
If for thy father asked, say thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.

Walt Whitman

First lines of SONG OF MYSELF (1855)

I celebrate myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease . . . observing a spear of summer grass.

Houses and roof perfumes . . . the shelves are crowded with perfumes,
I breathe the fragrance myself, and know it and like it,
The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume . . . it has no taste of the distillation . . . it is odorless,
It is for my mouth forever . . . I am in love with it,
I will go to the bank by the wood and become undisguised and naked,
I am mad for it to be in contact with me.

The smoke of my own breath,
Echos, ripples, and buzzed whispers . . . loveroot, silkthread, crotch and vine,
My respiration and inspiration . . . the beating of my heart . . . the passing of blood and air through my lungs,
The sniff of green leaves and dry leaves, and of the shore and darkcolored sea-rocks, and of hay in the barn,
The sound of the belched words of my voice . . . words loosed to the eddies of the wind,
A few light kisses . . . a few embraces . . . a reaching around of arms,
The play of shine and shade on the trees as the supple boughs wag,
The delight alone or in the rush of the streets, or along the fields and hillsides,
The feeling of health . . . the full-noon trill . . . the song of me rising from bed and meeting the sun.

Rowlandson
Selection of Puritan Poetry
Selection of Puritan essays
Franklin
Emerson
Thoreau
Hawthorne
Dickinson
Whitman
Poe
Melville
Incidents in the Life of a Slave Girl