

English 340 American Literature: 1800-1865
Fall 2007
MWF 5a 12:50-1:40

Dr. Theresa A. Dougal Zinzendorf 301
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REQUIRED MATERIALS: Paul Lauter, gen ed. *The Heath Anthology of American Literature*.
Vol B. 5th ed. Lexington: D.C. Heath and Company, 2006.

Theatre ticket (~20.00). As a group, in November, we will attend the performance "Poe Evermore" at the Victorian Mount Hope Mansion in Cornwall, PA. Details to be announced; see www.parenfaire.com).

COURSE OBJECTIVE: The purpose of this course is to familiarize ourselves with the wide spectrum of literary voices that constitute "American literature" from 1800-1865. These include works by Native and African Americans, Hispanics, women, and a variety of ethnic and minority groups, as well as by the better known figures of the day--Irving, Emerson, Thoreau, Dickinson, Hawthorne, Poe, Melville, and Whitman. By being thus inclusive, we will attempt to form as accurate a picture as possible of what the culture of the period was like. By being discriminating, in terms of identifying the effects of each text's formal and thematic features, we will work toward appreciating the diversity of style and substance that characterizes our literary heritage.

COURSE METHOD: The course will consist primarily of discussion, some lecturing, student presentations, several writing assignments, and two exams.

EVALUATION: Midterm (20%), final exam (20%), journal (10%), two analytical essays (20%, 20%), participation in class discussion, including presentation (10%). Grade Scale: 93-100=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 63-66=D; 60-62=D- . It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

WRITING ASSIGNMENTS: Apart from a preliminary assignment on the first day, there will be three writing projects:

1. An ongoing journal, which I will collect daily, in which you will record your own personal response to each assignment. Some questions you might consider are: What aspects of the text(s) most struck you, and why? How does the reading relate to the section we are working on (ie. "The Cultures of New England") and to other issues we have been discussing throughout the course? Why might it be important for us to read this text?

The best way to approach this journal is as a springboard to and a continuation of our classroom discussions. Your entries should be long enough to indicate that you've read the material carefully and have tried to place it into the context of our course (300 words or more).

When the day's assignment includes more than one text, your entry should provide a summary response to the whole assignment, and should include some specific references to each individual text.

**** At the right hand corner of the journal entry, record your name, the date the assignment is due, the author's name, the title of the work(s), and a word count. Devote a separate entry to each day's assignment (not just one entry for multiple days on one author).

****Your journal entries will be due at the start of each class, and if you have fulfilled the above requirements you will receive full credit for the entry. *** Since the journal is designed to enhance class discussion, entries submitted apart from attendance at class (due to an absence, even if the entry is submitted in advance) or at the end of class (unless typed) will receive no more than half credit.

2. A 4-5 page essay on a topic to be announced.
3. A 4-5 page essay on a topic to be announced.

Both essays should follow the guidelines outlined in the attached "Rubric."

Note: Due dates for essays are firm. If for some extraordinary reason you must be late, you need to talk to me. Late papers automatically receive a lower grade.

STUDENT PRESENTATIONS: On presentation days, we will begin class by hearing one student's response to the assignment. You may read from your journal or comment less formally, but you must include some extra research (not available in our text) on your author/work. Please do not repeat information we have read in our text or provide mere summary. Your presentation should last from 2-4 minutes and should conclude with an open-ended question that might contribute to our group discussion. Your presentation will count toward your participation grade.

ATTENDANCE & PARTICIPATION: I cannot emphasize enough how important it is for you to attend each class, promptly, with your assignment read and your journal entry completed. The success of our class depends upon how well we can articulate our individual and collective responses to the very diverse works of American literature we will be reading and discussing. I will read off your name at the beginning of each class, both to learn who you are and to keep track of your attendance. It is your responsibility to consult me if you are late or absent. ***Your participation grade will reflect your regular, voluntary engagement in class discussion.

You should expect to work 6+ hours per week outside of class, in addition to preparation for essays and exams.

****Please turn off and put away all cell phones during class.**

**** Final exams run from Dec. 12-19; adjust your travel plans to accommodate that schedule.**

ACADEMIC HONESTY: Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else's work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author's words as your own, using or "borrowing" another student's work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean's Office at which time you are given the chance to provide your perspective on the matter.

SCHEDULE OF ASSIGNMENTS

Readings should be completed by the day on which they are listed. This schedule may be revised as the course progresses. I will announce changes in class.

Week 1	Mon. Aug. 27	Introduction
	Wed. Aug. 29	“Early Nineteenth Century: 1800-1865,” pp. 1389-1419 First Writing Assignment Due (see handout)

- Fri. Aug. 31 **Native America**, pp. 1420-1422
Jane Johnston Schoolcraft
Intro.
"Mishosha, or the Magician and His Daughters"
"The Forsaken Brother"
- Week 2 Wed. Sept. 5 William Apess, "An Indian's Looking-Glass for the White Man"
John Wannaucon Quinney (Mahican), "Quinney's Speech"
Elias Boudinot (Cherokee), "An Address to the Whites"
Seattle (Duwamish), "Speech of Chief Seattle"
- Fri. Sept. 7 George Copway (Kah-ge-ga-gah-bowh; Ojibwa)
Intro.
from The Life of Kah-ge-ga-gah-bowh
John Rollin Ridge (Cherokee)
Intro.
"Oppression of Digger Indians"
- Week 3 Mon. Sept. 10 **Spanish America**, pp. 1489-1500
"Tales from the Hispanic Southwest"
Intro.
"Dona Sebastiana"
"The Three Brothers"
"The New Bishop"
"The Indian and the Hundred Cows"
"La Llorona, La Malinche, and the Unfaithful Maria"
"The Devil Woman"
"Narratives from the Mexican and Early American Southwest"
Intro.
- Wed. Sept. 12 **The Cultures of New England**, pp. 1560-1561
Lydia Howard Huntley Sigourney
Intro.
"The Suttee"
"Death of an Infant"
"To a Shred of Linen"
Ralph Waldo Emerson
Intro.
- Fri. Sept. 14 Ralph Waldo Emerson
Intro. (review)
Nature, "Introduction" and Chapter 1
"Self-Reliance"
- Week 4 Mon. Sept. 17 Emerson
"The Poet"
- Wed. Sept. 19 Sarah Margaret Fuller
Intro.
"To [Sophia Ripley?]"
from Women in the Nineteenth Century

	Fri. Sept. 21	Henry David Thoreau Intro. <u>Resistance to Civil Government</u>
Week 5	Mon. Sept. 24	Henry David Thoreau <i>from</i> <u>Walden</u>
	Wed. Sept. 26	Race, Slavery, and the Invention of the “South,” pp. 1825-1826 David Walker Intro. <i>from</i> <u>Appeal &c.</u>
	Fri. Sept. 28	William Lloyd Garrison Intro. Editorial from the First Issue of <i>The Liberator</i> Lydia Maria Child Intro. <i>from</i> <u>Appeal in Favor of that Class of Americans Called Africans</u> <u>Letters from New York</u>
Week 6	Mon. Oct. 1	Frederick Douglass Intro. <u>Narrative of the Life of Frederick Douglass, an American Slave</u> First Essay Due
	Wed. Oct. 3	Caroline Lee Hentz Intro. <i>from</i> <u>The Planter's Northern Bride</u> George Fitzhugh Intro. <i>from</i> <u>Southern Thought</u> Abraham Lincoln Intro. "Address at the Dedication of the Gettysburg National Cemetery"
	Fri. Oct. 5	Frances Ellen Watkins Harper Intro. Poems <u>The Colored People in America</u> <u>Speech: On the Twenty-Fourth Anniversary of the American Anti-Slavery Society</u> <u>The Two Offers</u>
Fall Recess		
Week 7	Wed. Oct. 10	Harriet Ann Jacobs Intro. <i>from</i> <u>Incidents in the Life of a Slave Girl</u>

Fri. Oct. 12 **Midterm Exam**

Week 8 Mon. Oct. 15 **Literature and “The Woman Question,”** pp. 2081

Sarah Moore Grimke

Intro.. pp. 1862-1863

from Letters on the Equality of the Sexes, and the Condition of Woman

Sojourner Truth

Intro.

Reminiscences by Frances D. Gage of Sojourner Truth, for May 28-29, 1851

Sojourner Truth’s Speech at the Akron, Ohio, Women’s Rights Meeting

Speech at New York City Convention

Address to the First Annual Meeting of the American Equal Rights Association

Fanny Fern

Intro.

Hints to Young Wives

from Fern Leaves, 1st Series

from Fern Leaves, 2nd Series

A Law More Nice Than Just

Independence

The Working-Girls of New York

Elizabeth Cady Stanton

Intro.

from Eighty Years and More: Reminiscences

Declaration of Sentiments

Begin reading Hawthorne's The Scarlett Letter

for discussion during Weeks 9 & 10.

Wed. Oct. 17 **The Development of Narrative,** pp. 2116-2119
HUMOR OF THE OLD SOUTHWEST, pp. 2120-2123

Davy Crockett

from The Crockett Almanacs

A Pretty Predicament

Crockett’s Daughters

Mike Fink

From The Crockett Almanacs

The Death of Mike Fink

Augustus Baldwin Longstreet

The Horse Swap

George Washington Harris

Mrs. Yardley’s Quilting

Fri. Oct. 19 Washington Irving

Intro.

from A History of New York

"Rip Van Winkle"

Week 9	Mon. Oct. 22	James Fenimore Cooper, Intro. Catherine Maria Sedgewick, Intro. Caroline Kirkland, Intro. Nathaniel Hawthorne Intro. "The Birthmark"
	Wed. Oct. 24	Hawthorne "Rappaccini's Daughter"
	Fri. Oct. 26	Hawthorne, contd.
Week 10	Mon. Oct. 29	Hawthorne, <u>The Scarlett Letter</u>
	Wed. Oct. 31	Edgar Allan Poe Intro. "Ligeia" "The Fall of the House of Usher"
	Fri. Nov. 2	Edgar Allan Poe Poems, with emphasis on "The Raven" and "Annabel Lee" (Read poems before "The Philosophy of Composition") "The Philosophy of Composition" "The Tell-Tale Heart"
Week 11	Mon. Nov. 5	Harriet Beecher Stowe Intro. <i>from</i> <u>Uncle Tom's Cabin</u> , pp 2549-2576
	Wed. Nov. 7	Stowe, <i>from</i> <u>Uncle Tom's Cabin</u> , pp. 2576-2588 Second Essay Due
	Fri. Nov. 9	No class. This class will be replaced by your attendance at a performance of "Poe Evermore."
Week 12	Mon. Nov. 12	Herman Melville Intro. "Bartleby, the Scrivener"
	Wed. Nov. 14	Elizabeth Stoddard Intro. "Lemorne <i>Versus</i> Huell"
	Fri. Nov. 16	The Emergence of American Poetic Voices , pp. 2864-2866 SONGS AND BALLADS, pp. 2866-2868 <u>Songs of the Slaves</u> <u>Songs of White Communities</u>

Week 13 Mon. Nov. 19 William Cullen Bryant
Intro.
"Thanatopsis"
Henry Wadsworth Longfellow
Intro.
"A Psalm of Life"

Thanksgiving Recess

Week 14 Mon. Nov. 26 Walt Whitman
Intro.
"One's-Self I Sing," p. 2990
from Leaves of Grass, "Preface to the 1855 Edition"
Sections 1-5 of "Song of Myself"

Wed. Nov. 28 Walt Whitman
"Song of Myself," pp, 2937-2982
National Geographic article (handout)

Fri. Nov. 30 Walt Whitman, cont'd.

Week 15 Mon. Dec. 3 Walt Whitman, cont'd. & Emily Dickinson, introduction

Wed. Dec. 5 Emily Dickinson
Intro.
[Consider the possible theme of each of these groups of poems. Use the handout]
Poem #'s 508, 1545, 501
Poem #'s 280, 341, 465, 712
Poem #'s 448, 1651

Fri. Dec. 7 Emily Dickinson
Poem #'s 258, 812, 986
Poem #'s 315, 106, 249, 303, 435, 754

Week 16 Mon. Dec. 10 Emily Dickinson, cont'd.
Review; evaluations