

English 340 American Literature: 1800-1865
Fall 2011
MWF 2a 8:55-9:45

Dr. Theresa A. Dougal Zinzendorf 301
Office hours: MWF 10:00-11:00 & by appt.
Phone: office 1389; home 610-954-8413
Email: metad01@moravian.edu

REQUIRED MATERIALS:

Paul Lauter, gen ed. *The Heath Anthology of American Literature*. Vol B. 6th ed. Boston & New York: Houghton Mifflin Harcourt, 2009.

Hawthorne, Nathaniel. *The Scarlet Letter*. Any edition.

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

COURSE OBJECTIVES/OUTCOMES: Students who complete this course will be familiar 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. Upon reading, discussing, and writing about this inclusive list of authors, students will have formed as accurate a picture as possible of what the culture of the period was like. By identifying the effects of each text's formal and thematic features, students will have learned to appreciate 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. Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

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 response to each assignment. Some questions you should 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, citing specific details (300 words or more, typed).

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).

**** 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 un-typed (unless submitted before class begins) 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.

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save both digital and hard copies of your work for this class, including drafts with peer and instructor comments.

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. Full attendance without such engagement will earn no more than a grade of C for participation.

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 electronic devices during class.**

**** The final exam for this course is Fri. Dec. 9, 8:30 a.m.; 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.

ACCOMMODATIONS: Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

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. 29	Introduction
	Wed. Aug. 31	“Early Nineteenth Century: 1800-1865,” pp. 1443-1473 First Writing Assignment Due (see handout)
	Fri. Sept. 2	Native America , pp. 1474-1476 “Cluster: Expansion and Removal,” pp. 1587-1588 Jane Johnston Schoolcraft Intro. "Mishosha, or the Magician and His Daughters" "The Forsaken Brother"
Week 2	Wed. Sept. 7	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. 9	George Copway (Kah-ge-ga-gah-bowh; Ojibwa) Intro. <i>from</i> <u>The Life of Kah-ge-ga-gah-bowh</u> John Rollin Ridge (Cherokee) Intro. “Oppression of Digger Indians”
Week 3	Mon. Sept. 12	Spanish America , pp. 1606-1607 “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. 14	The Cultures of New England , pp. 1687-1690 Lydia Howard Huntley Sigourney Intro. "The Suttee" "Death of an Infant" "To a Shred of Linen" Ralph Waldo Emerson Intro.
	Fri. Sept. 16	Ralph Waldo Emerson Intro. (review) <u>Nature</u> , "Introduction" and Chapter 1

Week 4	Mon. Sept. 19	Emerson "Self-Reliance" "The Poet"
	Wed. Sept. 21	Sarah Margaret Fuller Intro. "To [Sophia Ripley?] <i>from</i> <u>Women in the Nineteenth Century</u>
	Fri. Sept. 23	Henry David Thoreau Intro. <u>Resistance to Civil Government</u>
Week 5	Mon. Sept. 26	Henry David Thoreau <i>from</i> <u>Walden</u>
	Wed. Sept. 28	Race, Slavery, and the Invention of the "South," pp. 1981-1983 "Cluster: E Pluribus Unum – Race and Slavery," pp. 1949-1950 David Walker Intro. <i>from</i> <u>Appeal &c.</u>
	Fri. Sept. 30	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> First Essay Due
Week 6	Mon. Oct. 3	Frederick Douglass Intro. <u>Narrative of the Life of Frederick Douglass, an American Slave</u>
	Wed. Oct. 5	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. 7	Frances Ellen Watkins Harper Intro. Poems <u>The Colored People in America</u>

Speech: On the Twenty-Fourth Anniversary of the American
Anti-Slavery Society
The Two Offers

Fall Recess

Week 7 Wed. Oct. 12

Harriet Ann Jacobs

Intro.

from Incidents in the Life of a Slave Girl

Fri. Oct. 14

Midterm Exam

Week 8 Mon. Oct. 17

Literature and “The Woman Question,” pp. 2237

Sarah Moore Grimke

Intro.. pp. 2018-2019

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. 19

The Development of Narrative, pp. 2272-2275

HUMOR OF THE OLD SOUTHWEST, pp. 2276-2279

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. 21	Washington Irving Intro. <i>from</i> <u>A History of New York</u> "Rip Van Winkle"
Week 9	Mon. Oct. 24	James Fenimore Cooper, Intro. Catherine Maria Sedgewick, Intro. Caroline Kirkland, Intro. Nathaniel Hawthorne Intro. "The Birthmark"
	Wed. Oct. 26	Hawthorne "Rappaccini's Daughter"
	Fri. Oct. 28	Hawthorne, contd.
Week 10	Mon. Oct. 31	Hawthorne, <u>The Scarlett Letter</u>
	Wed. Nov. 2	Edgar Allan Poe Intro. "Ligeia" "The Fall of the House of Usher"
	Fri. Nov. 4	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. 7	Harriet Beecher Stowe Intro. <i>from</i> <u>Uncle Tom's Cabin</u> , pp 2575-2602
	Wed. Nov. 9	Stowe, <i>from</i> <u>Uncle Tom's Cabin</u> , pp. 2602-2614 Second Essay Due
	Fri. Nov. 11	No class. This class will be replaced by your attendance at a performance of "Poe Evermore."
Week 12	Mon. Nov. 14	Herman Melville Intro. "Bartleby, the Scrivener"
	Wed. Nov. 16	The Emergence of American Poetic Voices , pp. 2934-2936 "Cluster: Aesthetics – Society and Poetry," p. 2918 SONGS AND BALLADS, pp. 2936-2938 <u>Songs of the Slaves</u> <u>Songs of White Communities</u>

Fri. Nov. 18 William Cullen Bryant
Intro.
"Thanatopsis"
Henry Wadsworth Longfellow
Intro.
"A Psalm of Life"

Week 13 Mon. Nov. 21 Walt Whitman
Intro.
"One's-Self I Sing," p. 3062
from Leaves of Grass, "Preface to the 1855 Edition"
Sections 1-5 of "Song of Myself"

Thanksgiving Recess

Week 14 Mon. Nov. 28 Walt Whitman
"Song of Myself," pp. 3010-3054
National Geographic article (handout)

Wed. Nov. 30 Walt Whitman, cont'd. & Emily Dickinson, introduction

Fri. Dec. 2 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

Week 15 Mon. Dec. 5 Emily Dickinson
Poem #'s 258, 812, 986
Poem #'s 315, 106, 249, 303, 435, 754

Wed. Dec. 7 Emily Dickinson, cont'd.
Review; evaluations