

English 340 American Literature: 1800-1865
Fall 2013
TR 5b 1:10-2:20
Zinzendorf 103

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Office Hours: Mon./Tues. 11:45-12:45;
Thurs. 9:15-10:15 & by appt.

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 Scarlett Letter*. Any edition.

Theatre ticket (~\$20.00). 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:

- 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 (i.e. "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.

Please use as little paper as possible with the journals (single space, narrow margins, double-sided).

-Two 4-5 page essays on topics to be announced. Both essays should follow the guidelines outlined in the attached "Rubric." 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. Recurrent lateness will also result in a lower grade. ***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 Thurs. Dec. 12, 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 Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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	Tues. Aug.27	Introduction
	Thurs. Aug. 29	<p>"Early Nineteenth Century: 1800-1865," pp. 1443-1473</p> <p>Native America, pp. 1474-1476</p> <p>"Cluster: Expansion and Removal," pp. 1587-1588</p> <p>Jane Johnston Schoolcraft</p> <p>Intro.</p> <p>"Mishosha, or the Magician and His Daughters"</p> <p>"The Forsaken Brother"</p> <p>George Copway (Kah-ge-ga-gah-bowh; Ojibwa)</p> <p>Intro.</p> <p><i>from The Life of Kah-ge-ga-gah-bowh</i></p> <p>John Rollin Ridge (Cherokee)</p> <p>Intro.</p> <p>"Oppression of Digger Indians"</p>
Week 2	Tues. Sept. 3	<p>William Apress, "An Indian's Looking-Glass for the White Man"</p> <p>John Wannaucon Quinney (Mahican), "Quinney's Speech"</p> <p>Elias Boudinot (Cherokee), "An Address to the Whites"</p> <p>Seattle (Duwamish), "Speech of Chief Seattle"</p>
	Thurs. Sept. 5	<p>Spanish America, pp. 1606-1607</p> <p>"Tales from the Hispanic Southwest"</p> <p>Intro.</p> <p>"Dona Sebastiana"</p> <p>"The Three Brothers"</p> <p>"The New Bishop"</p> <p>"The Indian and the Hundred Cows"</p> <p>"La Llorona, La Malinche, and the Unfaithful Maria"</p> <p>"The Devil Woman"</p> <p>"Narratives from the Mexican and Early American Southwest"</p> <p>Intro.</p>
Week 3	Tues. Sept. 10	<p>The Cultures of New England, pp. 1687-1690</p> <p>Lydia Howard Huntley Sigourney</p> <p>Intro.</p> <p>"The Suttee"</p> <p>"Death of an Infant"</p> <p>"To a Shred of Linen"</p> <p>Ralph Waldo Emerson</p> <p>Intro.</p> <p><u>Nature</u>, "Introduction" and Chapter 1</p>
	Thurs. Sept. 12	<p>Emerson</p> <p>"Self-Reliance"</p> <p>"The Poet"</p>

Week 4	Tues. Sept. 17	<p>Sarah Margaret Fuller</p> <p>Intro.</p> <p>"To [Sophia Ripley?]</p> <p><i>from</i> <u>Women in the Nineteenth Century</u></p>
	Thurs. Sept. 19	<p>Henry David Thoreau</p> <p>Intro.</p> <p><u>Resistance to Civil Government</u></p>
Week 5	Tues. Sept. 24	<p>Henry David Thoreau</p> <p><i>from</i> <u>Walden</u></p>
	Thurs. Sept. 26	<p>Race, Slavery, and the Invention of the "South," pp. 1981-1983</p> <p>"Cluster: E Pluribus Unum – Race and Slavery," pp. 1949-1950</p> <p>David Walker</p> <p>Intro.</p> <p><i>from</i> <u>Appeal &c.</u></p> <p>William Lloyd Garrison</p> <p>Intro.</p> <p>Editorial from the First Issue of <i>The Liberator</i></p> <p>Lydia Maria Child</p> <p>Intro.</p> <p><i>from</i> <u>Appeal in Favor of that Class of Americans Called Africans</u></p> <p><u>Letters from New York</u></p> <p>Frances Ellen Watkins Harper</p> <p>Intro.</p> <p>First Essay Due</p>
Week 6	Tues. Oct. 1	<p>Frederick Douglass</p> <p>Intro.</p> <p><u>Narrative of the Life of Frederick Douglass, an American Slave</u></p>
	Thurs. Oct. 3	<p>Caroline Lee Hentz</p> <p>Intro.</p> <p><i>from</i> <u>The Planter's Northern Bride</u></p> <p>George Fitzhugh</p> <p>Intro.</p> <p><i>from</i> <u>Southern Thought</u></p> <p>Abraham Lincoln</p> <p>Intro.</p> <p>"Address at the Dedication of the Gettysburg National Cemetery"</p>
Week 7	Tues. Oct. 8	<p>Harriet Ann Jacobs</p> <p>Intro.</p> <p><i>from</i> <u>Incidents in the Life of a Slave Girl</u></p>
	Thurs. Oct. 10	<p>Midterm Exam</p>

Fall Recess

- Week 8 Thurs. 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 Week 11

- Week 9 Tues. Oct. 22 **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
- Washington Irving
Intro.
from A History of New York
"Rip Van Winkle"

	Thurs. Oct. 24	Herman Melville Intro. "Bartleby, the Scrivener"
Week 10	Tues. Oct. 29	Edgar Allan Poe Intro. "Ligeia" "The Fall of the House of Usher"
	Thurs. Oct. 31	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	Tues. Nov. 5	James Fenimore Cooper, Intro. Catherine Maria Sedgewick, Intro. Caroline Kirkland, Intro. Nathaniel Hawthorne Intro. "The Birthmark" "Rappaccini's Daughter"
	Thurs. Nov. 7	Hawthorne, <u>The Scarlett Letter</u>
Week 12	Tues. Nov. 12	Harriet Beecher Stowe Intro. <i>from</i> <u>Uncle Tom's Cabin</u> , pp 2575-2614 Second Essay Due
	Thurs. Nov. 14	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> William Cullen Bryant Intro. "Thanatopsis" Henry Wadsworth Longfellow Intro. "A Psalm of Life"
Week 13	Tues. Nov. 19	Walt Whitman Intro. "One's-Self I Sing," p. 3062 <i>from</i> <u>Leaves of Grass</u> , "Preface to the 1855 Edition" Sections 1-5 of "Song of Myself"
	Thurs. Nov. 21	Walt Whitman "Song of Myself," pp, 3010-3054 <u>National Geographic</u> article (handout)

Thanksgiving Recess

Week 14 Tues. Dec. 3

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

Poem #'s 258, 812, 986

Poem #'s 315, 106, 249, 303, 435, 754

Thurs. Dec. 5

Emily Dickinson, cont'd.

Review; evaluations

