

ENGL 340 American Literature:1800-1865 Dr. Theresa A. Dougal Zinzendorf 301  
Fall 2015 Phone: office 610-861-1389; home 610-954-8413  
TR 5b 1:10-2:20 Email: [metad01@moravian.edu](mailto:metad01@moravian.edu)  
Zinzendorf 103 Office Hours: Tu/Thurs 2:30-3:30; Wed 11:45-12:45 & 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 (~\$15.00). On Friday, November 6, we will attend an evening performance of Pennsylvania Renaissance Faire's "Poe Evermore" at the Victorian Mount Hope Mansion in Cornwall, PA. Details to be announced; see [www.parenfaire.com/poe/about.php](http://www.parenfaire.com/poe/about.php)

**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.

**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 left hand corner of the assignment sheet, 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).

\*\*\*Assignments are due at the start of each class, and if you have adequately addressed the prompt, you will receive full credit for the entry. \*\*\* Since assignments are designed to enhance class discussion, entries submitted apart from 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. Most students rightly allow themselves enough time to print their journals in time for the start of class. To be fair to them, students who do not print their journals in

time for the start of class will have two-tenths of a point deducted from their journal entry grade. I will allow each student one occasion in which a journal may be printed late (immediately after class) or emailed to me (in advance or immediately after class). I encourage you to get in the habit of completing and printing your journals well in advance of the start of class, to avoid last-minute difficulties. Journals that are late (not just unprinted) will receive half credit, as explained above.

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 check your Moravian College email at least once per day for communication relevant to this class.

\*\*Unless otherwise directed, please turn off and put away all electronic devices during class.

\*\* The final exam for this course is Fri. Dec. 18, 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 Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

## 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. Sept. 1	Introduction
	Thurs. Sept. 3	Film: "In Whose Honor" (Kanopy)
Week 2	Tues. Sept. 8	"Early Nineteenth Century: 1800-1865," pp. 1443-1473 <b>Native America</b> , pp. 1474-1476 "Cluster: Expansion and Removal," pp. 1587-1588 Jane Johnston Schoolcraft Intro. "Mishosha, or the Magician and His Daughters" "The Forsaken Brother" 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"
	Thurs. Sept.10	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"
Week 3	Tues. Sept. 15	<b>Spanish America</b> , 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.
	Thurs. Sept. 17	<b>The Cultures of New England</b> , pp. 1687-1690 Lydia Howard Huntley Sigourney Intro. "The Suttee" "Death of an Infant" "To a Shred of Linen" Ralph Waldo Emerson Intro. <u>Nature</u> , "Introduction" and Chapter 1

- Week 4      Tues. Sept. 22 Emerson  
    "Self-Reliance"  
    "The Poet"
- Thurs. Sept. 24 Sarah Margaret Fuller  
    Intro.  
    "To [Sophia Ripley?]  
    *from* Women in the Nineteenth Century
- Week 5      Tues. Sept. 29 Henry David Thoreau  
    Intro.  
    Resistance to Civil Government
- Thurs. Oct. 1 Henry David Thoreau  
    *from* Walden  
    **First Essay Due**
- Week 6      Tues. Oct. 6      **Race, Slavery, and the Invention of the "South,"** pp. 1981-1983  
    "Cluster: E Pluribus Unum – Race and Slavery," pp. 1949-1950  
    David Walker  
    Intro.  
    *from* Appeal &c.
- William Lloyd Garrison  
    Intro.  
    Editorial from the First Issue of *The Liberator*
- Lydia Maria Child  
    Intro.  
    *from* Appeal in Favor of that Class of Americans Called  
    Africans  
    Letters from New York
- Frances Ellen Watkins Harper  
    Intro.
- Thurs. Oct. 8 Frederick Douglass  
    Intro.  
    Narrative of the Life of Frederick Douglass, an American Slave

### Fall Recess

- Week 7      Thurs. Oct. 15 Caroline Lee Hentz  
    Intro.  
    *from* The Planter's Northern Bride
- George Fitzhugh  
    Intro.  
    *from* Southern Thought
- Abraham Lincoln  
    Intro.  
    "Address at the Dedication of the Gettysburg National  
    Cemetery"



- Week 10 Tues. Nov. 3 Herman Melville  
Intro.  
"Bartleby, the Scrivener"
- Thurs. Nov. 5 Edgar Allan Poe  
Intro.  
"Ligeia"  
"The Fall of the House of Usher"

**Fri., Nov. 6: Trip to performance of "Poe Evermore"**

- Week 11 Tues. Nov. 10 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"

- Thurs. Nov. 12 James Fenimore Cooper, Intro.  
Catherine Maria Sedgewick, Intro.  
Caroline Kirkland, Intro.  
Nathaniel Hawthorne  
Intro.  
"The Birthmark"  
"Rappaccini's Daughter"

- Week 12 Tues. Nov. 17 Hawthorne, The Scarlett Letter

- Thurs. Nov. 19 Harriet Beecher Stowe  
Intro.  
*from Uncle Tom's Cabin*, pp 2575-2614  
**Second Essay Due**

- Week 13 Tues. Nov. 24 **The Emergence of American Poetic Voices**, pp. 2934-2936  
"Cluster: Aesthetics – Society and Poetry," p. 2918  
SONGS AND BALLADS, pp. 2936-2938  
Songs of the Slaves  
Songs of White Communities

- William Cullen Bryant  
Intro.  
"Thanatopsis"  
Henry Wadsworth Longfellow  
Intro.  
"A Psalm of Life"

**Thanksgiving Recess**

- Week 14 Tues. Dec. 1 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"

Thurs. Dec. 3      Walt Whitman  
                         "Song of Myself," pp, 3010-3054  
                         National Geographic article (handout)

Week 15    Tues. Dec. 8      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. 10      Emily Dickinson, cont'd.  
                         Review; evaluations

## THE WRITING CENTER

The Writing Center is a free resource for improving your writing. At the Writing Center, trained Moravian students can help you figure out assignments and improve your writing. They can help at any stage of the writing process, whether you haven't started the assignment and need help picking a topic, or you're near the end and want to check that everything is in order. And it's not just for help with Writing 100 or English papers—any type of writing can be taken there, including science reports and cover letters. The tutors will first work with you to make sure that all the bigger issues are covered, such as proper citation, fulfilling the assignment, and structure of the paper. Then, they can also help you with spelling, grammar, and mechanics. You can sign up for a half-hour or an hour-long appointment. After your appointment, the tutor you work with will send me a progress report, letting me know that you were there. The Writing Center is on the second floor of Zinzendorf Hall and the extension is 1592. Their hours vary each semester, but they are generally open Monday-Thursday afternoons and evenings, and Sunday evening. Watch your email for an announcement about when the Writing Center opens, generally the third week of the term, which will also include the hours.