
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

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 Wannauacon 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.

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.
   Resistance to Civil Government

Week 5 Mon. Sept. 24 Henry David Thoreau
   from Walden

Wed. Sept. 26 Race, Slavery, and the Invention of the “South,” pp. 1825-1826
   David Walker
   Intro.
   from Appeal &c.

Fri. Sept. 28 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

Week 6 Mon. Oct. 1 Frederick Douglass
   Intro.
   Narrative of the Life of Frederick Douglass, an American Slave
First Essay Due

Wed. Oct. 3 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”

Fri. Oct. 5 Frances Ellen Watkins Harper
   Intro.
   Poems
   The Colored People in America
   Speech: On the Twenty-Fourth Anniversary of the American Anti-Slavery Society
   The Two Offers

Fall Recess

Week 7 Wed. Oct. 10 Harriet Ann Jacobs
   Intro.
   from Incidents in the Life of a Slave Girl
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, **The Scarlett Letter**  
|         |              | "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.  
|         |              | *from Uncle Tom's Cabin*, pp 2549-2576  
| Wed. Nov. 7 | Stowe, *from Uncle Tom's Cabin*, 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 Versus Huell"  
| Fri. Nov. 16 | **The Emergence of American Poetic Voices**, pp. 2864-2866 | SONGS AND BALLADS, pp. 2866-2868  
|         |              | Songs of the Slaves  
|         |              | Songs of White Communities  

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<tr>
<th>Week</th>
<th>Date</th>
<th>Author(s)</th>
<th>Lecture Notes</th>
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<tbody>
<tr>
<td>Week 13</td>
<td>Mon. Nov. 19</td>
<td>William Cullen Bryant</td>
<td>Intro.</td>
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<td>&quot;Thanatopsis&quot;</td>
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<td>Henry Wadsworth Longfellow</td>
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<td>&quot;A Psalm of Life&quot;</td>
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<td><strong>Thanksgiving Recess</strong></td>
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<td>Week 14</td>
<td>Mon. Nov. 26</td>
<td>Walt Whitman</td>
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<td>&quot;One's-Self I Sing,&quot; p. 2990</td>
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<td><em>from Leaves of Grass,</em> “Preface to the 1855 Edition”</td>
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<td>Sections 1-5 of &quot;Song of Myself&quot;</td>
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<td>Wed. Nov. 28</td>
<td>Walt Whitman</td>
<td>&quot;Song of Myself,” pp, 2937-2982</td>
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<td><em>National Geographic</em> article (handout)</td>
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<td>Fri. Nov. 30</td>
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<td>Week 15</td>
<td>Mon. Dec. 3</td>
<td>Walt Whitman, cont’d. &amp; Emily Dickinson, intro.</td>
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<td>Wed. Dec. 5</td>
<td>Emily Dickinson</td>
<td>Intro.</td>
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<td>[Consider the possible theme of each of these groups of poems. Use the handout]</td>
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<td>Poem #'s 508, 1545, 501</td>
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<td>Poem #'s 280, 341, 465, 712</td>
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<td>Poem #'s 448, 1651</td>
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<td>Fri. Dec. 7</td>
<td>Emily Dickinson</td>
<td>Poem #'s 258, 812, 986</td>
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<td>Poem #'s 315, 106, 249, 303, 435, 754</td>
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<td>Week 16</td>
<td>Mon. Dec. 10</td>
<td>Emily Dickinson, cont’d.</td>
<td>Review; evaluations</td>
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