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ENLT 224.01: American Literature to 1865

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ENLT 224.01: AMERICAN LITERATURES TO 1865
SYLLABUS – FALL 2000

MOORE
ENLT 224.01

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Office hours: Monday/Wednesday 2-3:30pm, and other times by appointment. Please note: be sure to confirm an appointment time with me even during posted office hours. Otherwise I might be with another student or at the copy machine.

DESCRIPTION: A dollar bill might open up study of American literature through *e pluribus unum*. We could well spend the next fifteen weeks merely reading, if not counting, money. Our coins and greenbacks are inscribed with the spectrum of American experience, from inspired ideals of community to oppressive disparities of power. Our currency is the language of both equality and brutality. The course looks at more than four centuries of American literature and at the history of America from a continental perspective, rather than focusing only on the Atlantic seaboard. The literature and history emerge not as an expression of European designs, but as a complex outgrowth of cross-cultural conflicts and collaborations, complicated by issues of race and gender. Although we can never encompass American literary history, we will do our best by looking at both canonical and non-canonical masters of prose and poetry, comparing their versions of American identities, their questions of national and individual purpose, and their narratives of tension between American ideals and practices. Two broad historical realities, conquest and slavery, continue to challenge ideals of *e pluribus unum*, and we will trace how these thinkers negotiate those realities through gendered cultural forms.

GOALS: 1) Beginning-level recognition of the diversity of American literatures to the mid-nineteenth century. 2) Recognition of different criteria -- literary and historical, artistic and social, aesthetic and ethical, textual and contextual -- for considering texts. 3) Expressive skill in analyzing diverse literary texts through appropriate criteria. 4) Expressed engagement with themes of the course as they apply to 21st-century lives.

REQUIREMENTS: The following list of activities tries to quantify your expected work. Frankly, no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails subjective criteria. Thus more dialogue between student and faculty can become a productive approach to the problem of grading humanities performance. I hope you come to feel that am open for you to get to know me both in and out of the classroom. Please come see me. That’s one reason this “W” course is kept relatively small. In addition, if you have any certifiable disability that makes meeting the course requirements difficult, I will be glad to work with you on a mutually satisfying strategy for success. Both form and content will be graded, and explicit writing standards will be part of each assignment. Grades are based on a combination of written work, discussion, discussion questions, and attendance.

1. Participation in discussion of daily readings (averaging 25-30pp per class + novels) will be in both small groups and the full class. The course is designed for your input. NB: “participation” can be both vocal and silent, both speaking and listening, but not all of one or the other. This requirement assumes no more than three absences. Discussion is one of the best ways to learn, and the class can hardly flow without you there. This is so crucial to the course that I’ll take a few more lines here to explain: Everyone’s idea is important. When you speak, try to give your idea away to the group. You don’t need to defend it once it’s out there. And equally, when you listen, give each speaker respect. Humor helps too. We don’t need everyone to agree, but perhaps we can build a community in the classroom, something like *e pluribus unum*.
2. With exceptions, classes will include both lecture and discussion. Take note of these logistics: The class will be divided into four teams for generating discussion questions, DQ1, DQ2, DQ3, and DQ4. (I’ll give you coaching on writing discussion questions.) On the semester schedule you will find the revolving readings for which each team must make questions. Each individual is responsible for at least three questions. Individuals or teams will make handouts of discussion questions for the entire class. That means finishing the reading and preparing the dq’s the day before our morning class.
3. Four short-essay, take-home Unit Exams will combine personal response and critical analysis, graded on content and form.
4. Peer editing study groups of 3 students will meet outside of class during each of the four Unit Exams.
5. One longer essay, revising one of the first three Unit Exams, and using library resources, is due 12/12; thesis due 11/30.
6. Notice of an absence should be given in advance when we can arrange for your make-up work. More than three absences can drop the final grade.

REQUIRED TEXTS (+ handouts & reserve materials; note that most of these books are on reserve):

Lauter et al, *Heath Anthology of American Literature*. Third Edition. Volume 1 (pre-colonial to mid-19C)

Hannah W. Foster, *The Coquette: or, The History of Eliza Wharton* (1798)

John Rollin Ridge, *The Adventures of Joaquin Murieta* (1854)

Required in all English classes:

Murfin & Ray, *The Bedford Glossary of Critical and Literary Terms* (background for literary analysis)

Diana Hacker, *A Pocket Style Manual*. Third Edition. (incl. important MLA formats)

AMERICAN LITERATURES TO 1865
224.01 SEMESTER SCHEDULE, FALL 2000, T/Th

UNIT 1 -- ONGOING NATIVE AMERICAN TRADITIONS & COLONIAL IDEOLOGIES

9/5: Introductions

9/7: Varieties of Native American Traditions: "Colonial Period: to 1700" 3-7; "Native American Oral Literatures" 21-24; "Native American Oral Narrative" 24-27; **(Zuni)** "Talk Concerning the First Beginning" 27-41; **(Lakota)** "Wohpe and the Gift of the Pipe 54-56; **(Iroquois)** "Confederacy of the Five Nations" 59-62; "Native American Oral Poetry" 70-73; **(Zuni)** "Sayatasha's Night Chant" 74-93. **DQ1**

9/12: Varieties of Native American Traditions: (Navajo) "Changing Woman and the Hero Twins" 41-53; **(Tlingit)** "Raven and Marriage" 62-67; **(Tsimshian)** "Raven Makes a Girl Sick" 67-69. **DQ2**

9/14: Spanish Explorers, Captives, Conquerors: "Colonial Period: to 1700" 7-10; "Cultures in Contact: Voices from the Imperial Frontier" 110-115; **(Yuchi)** "Creation of the Whites" 115-116; **Columbus** 116-17: "Journal of the First Voyage" 117-125, "Narrative of the Third Voyage" 125-128; **Cabeza de Vaca** 128-130: "Relation" 130-140; **Villagra** 162-163: "History of New Mexico" 163-172. **DQ3**

9/19: Spanish Colonizers and Native Americans: "Tales of Incorporation, Resistance, and Reconquest in New Spain" 472-473; "Guadalupe" 474-482; **Otermin** 482-3: "Letter on Pueblo Revolt" 483-491; **(Hopi)** "Coming of the Spanish and Pueblo Revolt" 491-495; **Vargas** 495-6: "Letter on The Reconquest" 496-501. **DQ4**

9/21: English Colonizers in Virginia and the Puritan Mission in New England: "Colonial Period: to 1700" 10-20; **(Seneca)** **Handsome Lake** 182: "How America Was Discovered" 182-184; **Smith** 184-86: "General Historie" 186-191, "Description of New England" 192-194, "Advertisements: 195-198; **Frethorne** 207-8: "Letters" 208-211; **Winthrop** 223-25: "Modell of Christian Charity" 226-234. **DQ1**

9/26: Puritan Colonizers and Native Americans: Bradford 245-47: "Of Plymouth Plantation" 247-266; **Rowlandson** 340-43: "Narrative of Captivity" 343-366; **Williams** 267-69: "Key into the Language of America" 269-287, "Testimony" 288-289. **1st Unit Exam handed out. DQ2**

9/28: Puritan Poetry: Bradstreet 289-90: "Prologue" 291-2, "Author to Her Book" 293, "Flesh & Spirit" 302-305, "Before the Birth" 305, "To My Dear Husband" 306, "Letter to Her Husband" 306-7, "In Memory of My Grandchild" 309-10; **The Bay Psalm Book/The New England Primer** 326-328; "Preface" 329-330; "Psalm 23" 334-5; "Alphabet" 337; "Verses" 338-9; "John Rogers" 339-40. **DQ3**

UNIT 2 -- MANY VOICES OF THE EIGHTEENTH CENTURY

10/3: 1st Unit Exam DUE. Varieties of Eighteenth-Century Religious Experience, Puritan and Quaker: "Eighteenth Century" 504-526; "Tradition and Change in Anglo-America" 527-529; **Edwards** 569-572: "Personal Narrative" 581-592, "Sinner in the Hands of an Angry God" 592-603; **Woolman** 616-618: "Some Considerations on the Keeping of Negroes" 630-636. **DQ4**

10/5: Myths, Tales, and Legends (1309-10): Schoolcraft 1311: "Mishosha" 1312-16; **Hispanic Cuentos** 1319-20: "El obispo" 1327, "El indito" 1327-28, "La Llorona, Malinche, and Guadalupe" 1328-1332; **Irving** 1332-1334: "Rip Van Winkle" 1342-1354. **DQ1**

10/10: Who Are Americans? Revolutionary Ideals and Their Contradictions: "Enlightenment Voices, Revolutionary Visions" 714-716; **Crevecoeur** 849-851: "An American Farmer" Letter #3 854-59, Letter #9 859-66; **Jefferson** 916-919: "Declaration of Independence" 919-923, "Notes on the State of Virginia" 923-940; **Freneau** 1067-69: "To Sir Toby" 1074-76, "Indian Burying Ground" 1082-3, "Political Degeneracy" 1083-1085. **DQ2**

10/12: Film: "Last of the Mohicans" **DQ3** (for 10/17)

10/17: Who Are Americans? Benjamin Franklin, Embodiment of "the" American Dream: Franklin 717-720: "Autobiography" 762-819. **DQ4**

10/19: Who Are Americans? African American Voices: "Contested Boundaries, National Visions: Writings on 'Race,' Identity, and 'Nation'" 968-972; **Equiano** 1018-19: "Interesting Narrative" 1019-1050; **Wheatley** 1095-96: "On Whitefield" 1101-2, "On Being Brought from Africa" 1104, "To University of Cambridge" 1106, "Phillis's Reply" 1107-1108, "To Washington" 1108-1110, "Letter to Occom" 1112; **Hammon** 972-73: "To Phillis Wheatly" 976-979; **Prince Hall** 1008-1010: "Petition" 1010, "Charge to African Lodge" 1011-1017. **DQ1**

UNIT 3 -- MANY VOICES OF THE ANTEBELLUM NINETEENTH CENTURY -- I

10/24: Who (What) Are Americans? Native American Voices. "Issues and Visions in Pre-Civil War America" 1865-1866; **Occom** 979-981: "Short Narrative" 981-86; **Apess** 1866-68: "Indian's Looking-Glass for the White Man" 1868-72; **Boudinot** 1878-1880: "Address to the Whites" 1880-87; **Seattle** 1887-88: "Speech" 1888-1891; **Ridge** 1891-92: "Oppression" 1892-93, "Atlantic Cable" 1893-96, "Stolen White Girl" 1896-97, "Rio" 1897-99.

2ND Unit Exam handed out. DQ2

10/26: Early Nineteenth Century—Versions of Transcendentalism: "Early Nineteenth Century: 1800-1865" (pp1276-1308) **Emerson** 1578-1582: "American Scholar" 1609-21, "Self-Reliance" 1622-1638, "Brahma" 1688, "Snow-Storm" 1678, "Days" 1689. **DQ3**

10/31: 2nd Unit Exam DUE. Versions of Transcendentalism: "Explorations of an 'American' Self" 1561-1562; **Thoreau** 2090-92: "Resistance to Civil Government" 2093-2107, "Plea for John Brown" 2142-2157, "Walking" 2157-2178. **DQ4**

11/2: Women's Rights: S. Grimke 1945-6: "Letters on the Equality of the Sexes, #8" 2024-28; **Fuller** 1690-93: "Woman in the 19th Century" 1714-35; **Stanton** 2031-2033: "Declaration of Sentiments" 2035-37; **Fern** 2037-2038: "Hints to Young Wives" 2038-39, "Soliloquy of a Housemaid" 2040-41, "Working-Girls of NY" 2044-45; **Sojourner Truth** 2045-50: "Speech" 2050, "Address" 2051-52. **DQ1**

11/7: Election Day Holiday

11/9: Varieties of Narrative and Representations of Women: Foster 1194-96: *The Coquette* (novel). **DQ2**

11/14: Varieties of Narrative and Representations of Women: "The Flowering of Narrative" 2188-90; **Poe** 1440-1443: "Ligeia" 1450-61, "Oval Portrait" 1479-81. **DQ3**

11/16: Varieties of Narrative and Representations of Women: Hawthorne 2190-2194: "The Birthmark" 2225-2236, "Rappaccini's Daughter" 2236-2255. **DQ4**

11/21: Varieties of Narrative and Representations of Women: Melville 2397-2402: "Encantadas" 2428-2436, "Paradise of Bachelors and Tartarus of Maids" 2437-2454. **3rd Unit Exam handed out. DQ1**

11/23: Thanksgiving Vacation (begins 11/22 Wednesday).

UNIT 4 -- MANY VOICES OF THE ANTEBELLUM NINETEENTH CENTURY -- II

11/28: 3rd Unit Exam DUE. Native American & Chicano Intersections: Ridge 1891-92: *The Adventures of Joaquin Murieta* (novel). **DQ2**

11/30: Slavery through the Eyes of Slaves: Douglass 1751-1754: "Narrative" 1754-1818; "Emergence of American Poetic Voices" 2648-50; "Songs & Ballads: 2651-2652; **Slave Songs:** "Lay Dis Body Down" 2653, "Steal Away" 2655, "There's a Meeting" 2655-56, "Many Thousand Go" 2656, "Go Down Moses" 2656-7, "Didn't My Lord" 2657-58. **DQ3. WORKING THESIS** for revised essay **DUE**.

12/5: Slavery through the Eyes of Slaves and Women: Jacobs 1837-1839: "Incidents in the Life of a Slave Girl" 1839-64; **Child** 1915-1917: "In Favor of Africans" 1917-1919, "Slavery's Pleasant Homes" 1929-32. **DQ4**

12/7: A Fictional Perspective on Slavery: Melville 2397-2402: "Benito Cereno" 2454-2511. **DQ1**

12/12: Emergence of American Poetic Voices—Whitman 2725-2729: "Sleepers" 2794-2802, "There Was a Child" 2802-04, "In Paths Untrodden" 2806-07, "Out of the Cradle" 2809-14, "When Lilacs Last" 2826-33. **4th Unit Exam handed out. DQ2. One REVISED ESSAY w/ library research DUE.**

12/14: Emergence of American Poetic Voices—Dickinson 2854-61: Poems # 219, 258, 280, 315, 328, 341, 435, 465, 520, 569, 632, 712, 754, 1129, 1755; **Higginson** 1976-78: "Letter on Emily Dickinson" 1989-1991. **DQ3**

Finals Week

12/19, Tuesday

4th Unit Exam DUE.