

Romance and Reason: The Story of American Letters

English 220: Survey of American Literature

Cedar Crest College
Fall 2008; Sec 00
M 1-2:15 PM; Room: BHA 10
Format: Lecture/Discussion

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Thomas Cole, *Indian at Sunset* (1845)

"America is a poem in our eyes; its ample geography dazzles the imagination, and it will not wait long for metres."

--Ralph Waldo Emerson, "The Poet" (1844)

Books: These required books can be purchased from the Campus Bookstore, but feel free to pick them up elsewhere. Online booksellers (e.g. www.alibris.com, www.betterworldbooks.com) often sell texts at reduced prices.

- ✓ Lauter, Paul, ed. *The Heath Anthology of American Literature*. Concise Edition. Boston: Houghton Mifflin Company, 2004.
- ✓ Chopin, Kate. *The Awakening*. (1899)

You'll also want access to the course's eCollege companion website, which will have digital copies of the syllabus, schedule, assignments, and handouts. We'll also be using the eCollege site's threaded discussion features for our online journals. The site is accessed at: www.cedarcrestonline.net. To login, you'll need a user ID and password issued to you from the Cedar Crest Registrar's Office, typically sent to your Cedar Crest email account.

Your writing for the course should follow the MLA format, so you'll want to have access to the *MLA Handbook for Writers of Research Papers* or a style manual that covers the MLA style. The online companion to Diana Hacker's *Research and Documentation in the Electronic Age* covers the MLA and research in the Humanities. It is available at: www.dianahacker.com/resdoc. See also my "Guidelines for Writing about Literature and Film."

Course Description: This 3-credit, one-semester course surveys American literature from the pre-Columbian era to the present and provides a working knowledge of major literary trends and historical moments.

English 220: Survey of American Literature is designed to meet the following educational outcomes:

- Students will demonstrate their knowledge of American literary periods and representative works.
- Students will demonstrate how individual works fit into broader literary, historical, and cultural contexts.
- Students will demonstrate reading and analytical/critical thinking skills with oral practice in the discussion portion of the class and through writing activities.
- Students will demonstrate competency in college-level, analytical writing skills.
- Students will demonstrate knowledge of basic literary terms.

In order to attain these outcomes, ENG 220 has the following course objectives:

- At the completion of this course, students will have an overview of chronological developments in American literature.
- Students will have knowledge of works of American literature and their historical and cultural contexts.
- Students will be able to analyze a work of literature based upon both its formal qualities and its literary and cultural contexts.
- Students will be able to devise approaches to their own teachings of similar courses on the high-school level.
- Students will be able to write effective literary essays.
- Students will have gained an appreciation of literature and of the connections among literary works.

ENG 220 meets its educational outcomes through the following forms of assessment:

- Each student will demonstrate knowledge of course content by the completion of three exams, one analytical paper, reading quizzes, and regular course participation.
- Students will demonstrate the ability to engage in critical analysis through class discussions and written assignments.
- Students will demonstrate the ability to write clearly and effectively in exams and analytical papers.

Honor Philosophy: The Cedar Crest Honor Philosophy states that students shall uphold community standards for academic and social behavior to preserve a learning environment dedicated to personal and academic excellence. It is based upon the principle that, as a self-governing body, students have the ability to create an atmosphere of trust and support. Within this environment, individuals are empowered to make their own decisions, develop personal regard for the system under which they live, and achieve a sense of integrity and judgment that will guide them through life.

Classroom Behavior and Protocol: You're both encouraged and expected to share your understandings of the literature we'll be reading together. By sharing our interpretations, each of us will develop sharper and more widely considered understandings of the literature we're studying. A discussion—like any conversation worth having—requires both talking and listening. I ask that we treat each other's contributions with their deserved respect, consider one another's interpretations with an open mind, and not attempt to impose a particular point of view on our classmates. You should argue for a particular line of interpretation to which you're committed, but do so with an openness to other ideas and a respect for disagreement.

Appropriate classroom behavior is implicit in the Cedar Crest Honor Philosophy. Such behavior is defined and guided by complete protection for the rights of all students and faculty to a courteous, respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations, and any other behaviors that might disrupt instruction or otherwise compromise students' access to their Cedar Crest College education.

As we live in an age of increasing technological diversion—the call of cell phones, the click of mice, ringing in our ear—it becomes easy to forget the good manners of paying attention to those immediately around us. Please remember to silence cell phones before class begins (a vibrate setting is appropriate for emergencies). Also, refrain from checking your email or any wayward browsing of the internet during class time.

Attendance: Simply put, you must attend class.

Academic Integrity and Plagiarism: Incumbent from the Honor Code, academic integrity and ethical behavior provide the foundations of the Cedar Crest scholarly community and the basis for our learning environment. Cedar Crest College expects students to set a high standard for themselves to be personally and intellectually honest and to ensure that other students do the same. This standard applies to all academic work (oral, written, or visual) completed as part of a Cedar Crest education.

Plagiarism is the act of using someone else's ideas or words and passing them off as your own without giving credit to the original source. Since a key goal of a college education is to develop and express your own ideas, plagiarism is an extremely serious academic offense.

It is dishonest to present oral or written work that is not entirely your own, except as may be approved by an instructor, and you must follow the requirements of the instructor regarding when and how much collaboration with other students is permitted. Any language taken from another source, whether individual words or entire paragraphs, must be placed in quotation marks and attributed to the source, following the citation format specified. Paraphrased material from a source must also be attributed. In addition, if you are indebted to another source for a specific perspective or a line of argument—regardless of whether or not you've directly quoted the source—that debt must be acknowledged.

In this class, the penalty for plagiarism and other forms of academic misconduct is a grade of F either on the individual assignment or for the entire course, to be determined by the instructor based upon the severity of the offense. All cases of academic misconduct will be kept on record with Cedar Crest College's Provost Office.

Class Cancellation: If Cedar Crest's campus is open, you should expect our class meetings to be held. If troublesome weather threatens to close the campus and thus cancel class, you should refer to Cedar Crest's Inclement Weather Hotline at 610-606-4629 for notification. Of course, you should always use common sense and place your safety first when determining whether or not it's appropriate for you to drive to campus under such conditions. If I cancel class independently of the campus closing, due to weather or for other reasons, I will send a class-wide email to your Cedar Crest account and (if possible) place an outgoing message on my office voicemail (x3474).

College Policy Regarding Learning Disabilities: Students with documented disabilities who may need academic accommodations should discuss these needs with me during the first two weeks of class. Students with disabilities who wish to request accommodations should contact Academic Services.

Assignment Format: All formal out-of-class assignments must be typewritten, stapled, and double-spaced with a 12-pt Times New Roman font and one-inch margins. Syntactically correct American English should be used. You don't need a cover page or fancy binder, but be certain to include your name, our class information, and a descriptive title on the first page.

Deadlines and Lateness: Papers and quizzes are due on the dates listed on the course schedule at 7PM. If you're absent from class when a paper is due, it may be submitted beforehand via the eCollege Dropbox feature for the specified assignment as an attached MSWord or RTF document. (Or, if this is not possible for some reason, assignments may be submitted via email attachment to rawilson@cedarcrest.edu.) Please do not submit assignments in a different format (WordPerfect, etc.) as they will not be counted as being received if I cannot read them: most word processing programs allow you to save files as either Word (.doc) or RTF (.rtf) documents. Assignments handed in past their due date will be reduced one letter grade (e.g. A to A-) for each 24-hour period they are late. Individual assignment extensions may be granted for extenuating circumstances (personal or family crisis, serious illness, roommate problems, etc.) but should be requested and explained as soon as possible. Computer problems are not acceptable excuses for extensions or lateness.

Description of Assignments: Your final grade will be based upon your performance on the following assignments.

Reading Quizzes (10% of final grade) — We'll have a quiz covering each week's assigned readings, due before the start of class on the day of the assignment. Quizzes will be taken online through our eCollege companion website (www.cedarcrestonline.net) and will generally consist of a series of multiple-choice questions taken over **10 minutes**. Authors covered by each quiz and due dates are specified on the schedule below. You'll be able to refer to your Heath anthology or other resources while taking the quizzes, but since you are timed at 10 minutes it will be wise to have completed and closely familiarized yourself with the covered readings beforehand. We'll go over the format of the quizzes on the first class, but it will be your responsibility to keep up with and take quizzes through the rest of the semester.

Analytical Paper (20% of final grade) — You'll write a 4-page analytical paper that offers your insight and interpretation of one literary work we have studied this semester. You'll select your work and topic from a list of essay prompts that I'll provide, and papers will be due on the date listed on the course schedule. I'm happy to work with you through drafts of your paper at any stage (ideas, a few pages, a full-length draft, etc.) before the deadline. Refer to the handout "Guidelines for Writing about Literature" for paper format and writing expectations. Your writing will be assessed according to the "Evaluation Criteria for Interpretive Essays about Literature and Film."

Exams (3 exams for 20% each, 60% total of final grade) — We'll have three exams taken in class throughout the semester. Exams will be a combination of multiple-choice and short-answer questions, along with one essay question that asks you to draw upon several of a unit's readings.

Participation (10% of final grade) — You are expected to actively contribute to our class discussion each week, having arrived to class familiar with the selected readings and having considered the provided discussion questions. Contributions to class discussion should strive to include your own questions or understanding about the literature along with our developing course concepts. Your participation will be assessed once at mid-term and again at the end of the semester according to the below evaluation standards.

Evaluation of Course Participation	
Grade	Criteria
A	<ul style="list-style-type: none"> ○ Consistently raises thoughtful questions and proposes original ideas based upon course texts and concepts. Makes substantive connections, criticisms, and interpretations between multiple texts. Goes beyond those interpretations presented in lectures and readings. ○ Regularly cites specific textual evidence (passages from the readings, scenes from a film, etc.). When offering reader-response to a text or drawing upon personal experience or anecdotal evidence, regularly bases those reactions in a clear understanding of how textual language and images operate. ○ Regularly engaged in discussion with professor and classmates, and responds constructively to questions and alternative interpretations. Maintains consistent participation throughout the semester. ○ Demonstrates excellent understanding of course texts and concepts.
B	<ul style="list-style-type: none"> ○ Frequently contributes to discussion with relevant points and questions drawn from course texts and concepts. ○ Tends to cite specific textual evidence. May rely upon reader-response to a text, personal experience, or anecdotal evidence with a vague understanding of how textual language and images operate. ○ Listens attentively to discussion with professor and classmates, and responds to questions and alternative interpretations. Maintains regular participation throughout the semester. ○ Demonstrates good understanding of course texts and concepts.
C	<ul style="list-style-type: none"> ○ Infrequently contributes to discussion except when called upon, but contributions demonstrate familiarity with essential course texts and concepts. ○ Occasionally cites textual evidence. Relies heavily upon unqualified reader-response to a text, personal experience, or anecdotal evidence without reference to how textual language and images operate. ○ Listens to discussion with professor and classmates, but does not respond to questions or alternative interpretations. Participation variable throughout the semester. ○ Demonstrates competent understanding of course texts and concepts.
D	<ul style="list-style-type: none"> ○ Rarely contributes to class discussion except when called upon and contributions are off-topic and do not reference course texts and concepts. ○ Does not cite textual evidence. Relies almost exclusively upon unqualified reader-response to a text, personal experience, or anecdotal evidence without reference to how textual language and images operate. ○ Absent from several classes. ○ Demonstrates unsatisfactory understanding of course texts and concepts.
F	<ul style="list-style-type: none"> ○ Fails to contribute to class discussion. ○ Absent from multiple classes. ○ Demonstrates negligible understanding of course texts and concepts

Final Grade Assessment: Assignments will carry the following weights relative to your final grade.

		Grades for the course will be issued according to the following percentages:	
_____ /200 pts	Exam 1	94-100%	A
_____ /50 pts	Participation 1	90-93.99%	A-
_____ /200 pts	Exam 2	87-89.99%	B+
_____ /200 pts	Analytical Paper	84-86.99%	B
_____ /200 pts	Exam 3	80-83.99%	B-
_____ /100 pts	Reading Quizzes	77-79.99%	C+
_____ /50 pts	Participation 2	74-76.99%	C
		70-73.99%	C-
_____ / 1000 Total Points		67-69.99%	D+
		60-66.99%	D
		0-59.99%	F

Caveat: We may alter the syllabus and schedule throughout the semester. I'm also open to suggestions about changes to readings and assignments if you have particular areas of the course content that you'd like to emphasize.

Course Schedule

Course readings can be found in *The Heath Anthology of American Literature: Concise Edition*. We'll also read Kate Chopin's *The Awakening* as a separate novel and have additional handouts available through our eCollege companion site.

Date	Readings
Unit One: The Literature of Native Peoples, the Colonies and Early American Republic, & American Romanticism	
8/25, M	<p><i>Course Introduction: Reading American Letters</i> Marianne Moore, "Poetry" (pp 1945-46) Walt Whitman, "When I Heard the Learn'd Astronomer" (p 1284) Jane Green (unknown), "Woman's Divorce Dance Song" (p 43) "The Origin of Stories" (Seneca) (pp 30-32)</p>
8/27, W	<p>"Native American Oral Literatures" (pp 12-16) "The Bungling Host" (Hitchiti) (pp 38-39) "Colonial Period to 1700" through "Native American Culture and Traditions" (pp 1-3) "Iroquois or Confederacy of the Five Nations" (Iroquois) (pp 33-36) "Creation of the Whites" (Yuchi) (p 40) Christopher Columbus, from <i>Journal of the First Voyage to America, 1492-1493</i> through the paragraph that begins "The Indians on board told them that the island of Cuba..." (pp 49-51) (Handouts) <i>We'll go over the format for the reading quizzes today, but note that it'll be your responsibility to keep up with the quizzes through the rest of the semester.</i></p>
9/1, M	No Class: Labor Day
9/3, W	<p>"The Europeans Arrive" (pp 3-6) Thomas Harriot, from <i>A Briefe and True Report of the New Found Land of Virginia</i>, "Of the nature and maners of the people" (pp 120-25) John Smith, from <i>The Generall Historie of Virginia, New-England and the Summer Isles</i>, from Book III "Chapter 2" [Smith as captive at the court of Powhatan in 1608] and "Chapter 8" [Smith's Journey to Pamaunkee] (pp 126-32) "New World Cultures" and "New World Literatures" (pp 6-11)</p>
9/8, M	<p>William Bradford, from <i>Of Plymouth Plantation</i>, from Book I, Chapter I, "The Separatist Interpretation of the Reformation in England 1550-1607"; from Book I, Chapter IX, "Of their Voyage, and how they Passed the Sea; and of their Safe Arrival at Cape Cod"; from Book II, Chapter XI, "The Remainder of Anno 1620" (pp 166-72) Edward Taylor, "Huswifery" and "Upon Wedlock, & Death of Children" (pp 236-39) Anne Bradstreet, "The Author to Her Book," "The Flesh and the Spirit," "To My Dear and Loving Husband," and "On My Dear Grandchild Simon Bradstreet, Who Died on 16 November, 1669, being but a Month, and One Day Old" (pp 190, 191-93, 194, and 196) Quiz 1 (Practice. Native Stories through Columbus) and Quiz 2 Due (Harriot through Bradstreet) <i>All quizzes this semester will be taken online through our eCollege companion site at www.cedarcrestonline.net and will be due by the end of the day for the dates listed.</i></p>
9/10, W	<p>"Eighteenth Century" through "The Enlightenment and the Great Awakening" (pp 261-66) Thomas Jefferson, from <i>Autobiography of Thomas Jefferson</i>, including "A Declaration by the Representatives of the United States of America, in General Congress Assembled" (pp. 480-84) Benjamin Franklin, "The Way to Wealth" (pp 367-73)</p>
9/15, M	<p>"Daily Life and the Woman's Sphere" through "From the Plow, to the Sword, to the Book" (pp 266-74) Phillis Wheatley, "On Being Brought from Africa to America," "To the University of Cambridge, in New England," and "To His Excellency General Washington" (p 575-78) Olaudah Equiano, from <i>The Interesting Narrative of the Life of Olaudah Equiano</i>, "Chapter 2" (pp 536-44) Quiz 3 Due (Jefferson through Equiano)</p>
9/17, W	<p>"Early Nineteenth Century 1800-1865" through "Publishing—"Growth and Goals" (pp 605-12) Edgar Allan Poe, "Sonnet—To Science," "The Raven," and "Annabel Lee" (pp 1027 and 1028-33) "The Development of Narrative" (pp 937-40) Washington Irving, "Rip Van Winkle" (pp 941-53)</p>
9/22, M	<p>Nathaniel Hawthorne, "Young Goodman Brown" (pp 968-76) "The Many Cultures of America" and "Spanish America" (625-28 and 663-65) "La comadre Sebastiana / Dona Sebastiana" (pp 665-67) and "La Llorona, the Unfaithful Maria and La Malinche" and "The Devil Woman" (p 672-74) Quiz 4 Due (Poe through Hispanic Southwest Tales)</p>
9/24, W	EXAM 1 (IN CLASS)
Unit Two: Transcendentalism, Women's Suffrage, the Slave Narrative, Realism, and Regionalism	
9/29, M	<p>"The Debate over Women's 'Sphere'" (pp 621-25) "Individualism and/vs. Community" (pp 631-35) Elizabeth Cady Stanton, "Declaration of Sentiments" (pp 864-66) Fanny Fern, "Independence" (pp 840-41) Sarah Margaret Fuller, from <i>Women in the Nineteenth Century</i> through the paragraph that begins, "'And yet,' said she, 'so invariable is the use of this word...'" on page 738 (pp 728-38)</p>
10/1, W	<p>"Religion and Common Culture" and "The Rise of Industry" (pp 612-16 and 628-31) Henry David Thoreau, from <i>Walden</i>, "Where I Lived, and What I Lived For" (pp 765-75)</p>
10/6, M	<p>Ralph Waldo Emerson, "Self-Reliance" (pp 707-23) Quiz 5 Due (Stanton through Emerson)</p>

10/8, W	<p>“The Debates over Racism and Slavery” (pp 616-21) <i>Frederick Douglass, from Narrative of the Life of Frederick Douglass, an American Slave, Chapters VI, VII, and X through the paragraph that begins ““You are loosed from your moorings” on page 903 (pp 888-94 and 900-03)</i> David Walker, from <i>Appeal...to the Coloured Citizens of the World</i>, “Article I” (pp 805-12)</p>
10/13, M	No Class: Fall Break (10/13 and 10/14)
10/15, W	<p>Harriet Jacobs, from <i>Incidents in the Life of a Slave Girl</i>, Chapter XLI “Free at Last” (pp 855-60) “Native America” (pp. 636-37) William Apess (Pequot), “An Indian’s Looking-Glass for the White Man” (pp 645-50) Quiz 6 Due (Douglass through Apess) Course Participation Assessment 1</p>
10/20, M	<p>“The Emergence of American Poetic Voices” (pp 1186-88) Emily Dickinson, “Some keep the Sabbath going to Church” (p 1300), “Much Madness is divinest Sense” (p 1302), “The Brain—is wider than the Sky—” (pp 1306-07), and “My Life had stood—a Loaded Gun—” (pp 1311-12) Walt Whitman, from <i>Leaves of Grass</i> read from “Preface to the 1855 Edition” paragraphs 1-3 to “generous treatment worthy of it,” from “Song of Myself” poems 1-5, and “When I Heard at the Close of the Day” (pp 1211-12, 1225-29, and 1277-78)</p>
10/22, W	<p>“Late Nineteenth Century 1865-1910” through “Publishing and Writing” (pp 1323-32) Samuel L. Clemens (Mark Twain), “Jim Smiley and His Jumping Frog” (pp 1361-65) “Circumstances and Literary Achievements of African Americans” (pp 1335-38) Charles Chesnut, “Po’ Sandy” (pp 1415-22)</p>
10/27, M	<p>“Immigration, Urban Conditions, and Reform” (pp 1344-47) Rebecca Harding Davis, “Life in the Iron Mills” (pp 1160-85) “Circumstances and Literary Achievement of Women” (pp 1332-35) Charlotte Perkins Gilman, “The Yellow Wall-Paper” (pp 1597-1609) Quiz 7 Due (Dickinson through Gilman)</p>
10/29, W	EXAM 2 (IN CLASS)
Unit Three: American Naturalism, Modernism, the Harlem Renaissance, and Postmodernism	
11/3, M	Kate Chopin, <i>The Awakening</i>
11/5, W	<p>Kate Chopin, <i>The Awakening</i> Quiz 8 Due (Chopin)</p>
11/10, M	<p>“Modern Period 1910-1945” through “The Centers of the Modern” (pp 1713-24) Ezra Pound, “In a Station of the Metro,” and from <i>The Cantos</i>, XLV [With usura hath no man a house of good stone] and CXX [I have tried to write Paradise] (pp 1833 and 1834-36) E.E. Cummings, “[my sweet old etcetera]” (pp. 1898-99) “Modernism and the South” and “Modernism, Popular Culture, and the Media” (pp 1731-35)</p>
11/12, W	<p>“Modernism and the Self” (pp 1724-26) T.S. Eliot, “The Burial of the Dead” from <i>The Waste Land</i> (pp 1906-09) “Circumstances and Literary Achievements of Asian Americans” (pp 1342-44); Edith Maud Eaton (Sui Sin Far), from <i>Mrs Spring Fragrance</i>, “In the Land of the Free” (pp 1672-78) Quiz 9 Due (Pound through Eaton)</p>
11/17, M	<p style="text-align: center;">ANALYTICAL PAPER DUE</p> <p>“The New Negro Renaissance” and “Modernism and the New Negro Renaissance” (pp 1984-87 and 1726-30) Countee Cullen, “Incident” and “Yet Do I Marvel” (p 2021) Langston Hughes, “The Negro Speaks of Rivers,” “Harlem,” and “Cubes” (pp 2008, 2011, and eCollege document)</p>
11/19, W	<p>Claude McKay, “The Harlem Dancer” and “America” (pp 2043-44 and 2045) Zora Neale Hurston, “Sweat” (pp 2035-42) Anzia Yezierska, “America and I” (pp 2066-73) Quiz 10 Due (Cullen through Yezierska)</p>
11/24, M	<p>“Contemporary Period: 1945 to the Present,” “The Earlier Generations” (pp 2169-73) Allen Ginsberg, <i>Howl</i> (pp 2367-75) Helena María Viramontes, “The Cariboo Café” (pp. 2542-2551)</p>
11/26, W	No Class: Thanksgiving Break (11/26-11/30)
12/1, M	<p>“Contemporary Period: New Generations” (pp 2378-86) Sylvia Plath, “Daddy” (pp 2595-98) Joy Harjo (Creek), “The Woman Hanging from the Thirteenth Floor Window” (pp 2657-59) Audre Lorde, “Power” (pp 2603-04) Quiz 11 Due (Ginsberg through Lorde) <i>Today we’ll gather in groups to determine reading selections for the last week of the semester: come prepared with one poem or one short story that you suspect the class will want to read. The reading quiz on class selections will be available by 12/2.</i></p>
12/3, W	Student Selections from Heath Anthology.
12/8, M	<p>Student Selections from Heath Anthology. Quiz 12 Due (On student selected readings.) Course Participation Assessment 2</p>
Finals Week	EXAM 3 (Finals Week: Date, Time, and Location TBA)