

University of Northwestern – St Paul
Department of English
Literature 3221, Section I
LIT 3221 – American Literature I (Colonial Period to the Civil War)
Spring 2022

INSTRUCTOR	Dr. Ryan David Furlong, Ph.D., M.A.
CONTACTS	Office: N4204 Office Hours: By Appointment (via zoom or in-person) or Tuesdays (9:30 am – 12:30 pm) Telephone: 651-233-6665 (via phone or otherwise) Email Address: rdfurlong@unwsp.edu
SECTION	Literature 3221, Section I – American Literature I (Spring 2022) Meeting Time: M,W, & F (11:25 am – 12:30 pm) Room: R1106
CREDIT HOURS	4 credit hours
DISCLAIMERS	When students are reading or viewing course materials, they may encounter viewpoints, words, or images that their instructors would not use or endorse. Students should know that materials are chosen for their value in learning to read, write, and view critically, not because the materials are necessarily Christian.
COURSE PREREQUISITES	See theRock and course registration site for information.
COURSE OBJECTIVES	In successfully completing this course, you will be able to: <ol style="list-style-type: none"> 1. Identify major authors, works, genres, and movements of American literature to 1865 and discuss their significance. 2. Discuss social, historical, cultural, or personal contexts of works of literature. 3. Identify literary or aesthetic conventions employed by the authors studied. 4. Analyze literature in depth and detail. 5. Research and write an essay of literary history or biography that employs primary source documents and other scholarship.
COURSE DESCRIPTION	Reading, analysis, and discussion of selected American prose and poetry, by authors of diverse background and experience, from the colonial era to 1865. Prerequisites: completion of ENG 2205 or 2825 (or concurrent enrollment).
COURSE MATERIALS	<p><i>Early American Writing</i> (Penguin Classics) / Various (Author), Giles Gunn (Editor, Introduction)], [ISBN-13:978-0140390872], [Required]</p> <p><i>Chronicle of the Narvaez Expedition</i> (Penguin Classics) / (Author) Alvar Nunez Cabeza De Vaca (Author), Harold Augenbraum (Editor), Fanny Bandelier (Translator), Ilan Stavans (Introduction)], [Required]</p> <p><i>Women's Indian Captivity Narratives</i> (Penguin Classics) / (Author) by Various (Author), Kathryn Derounian-Stodola (Editor) [ISBN-13: 978-0140436716], [Required]</p>

On Witchcraft: The Wonders of the Invisible World (Dover Occult) Paperback
– August 23, 2005 by Cotton Mather (Author), [ISBN-13: 978-0486444130], [Required].

The Portable Benjamin Franklin (Penguin Classics) Paperback – January
3, 2006 by Benjamin Franklin (Author), Larzer Ziff (Editor), [ISBN-13: 978-0143039549],
[Required]

Common Sense: and Related Writings (The Bedford Series in History and Culture) 2001^s
Edition by Thomas Paine (Author), Thomas P. Slaughter (Editor), [ISBN-13 :
978-0312201487], [Required]

***The Contrast: Manners, Morals, and Authority in the Early American Republic
Annotated Edition*** by Cynthia A. Kierner (Author), [ISBN-13: 978-0814747933], [Required]

Charlotte Temple (Penguin Classics) Paperback – February 1, 1991 by Susanna
Rowson (Author), Ann Douglas (Editor), ISBN-10 : 0140390804, ISBN-13 : 978-
0140390803

Hobomok and Other Writings on Indians (American Women Writers Series)
Paperback – May 1, 1986 by Lydia Maria Child (Author), Carolyn L. Karcher
(Editor), [ISBN-13 : 978-0813511641], [Required]

Woman in the Nineteenth Century (Norton Critical Editions) First Edition by
Margaret Fuller (Author), Larry J. Reynolds (Editor), [ISBN-13: 978-0393971576],
[Required]

***Narrative of the Life of Frederick Douglass, An American Slave & Harriet Jacobs’
Incidents in the Life of a Slave Girl*** (Modern Library Classics), Introductions by Kwame
Anthony Appiah, ISBN 9780679783282 [Required]

Uncle Tom's Cabin (Penguin Classics) by Harriet Beecher Stowe, [ISBN 9780140390032],
[Required]. --Introduction by Ann Douglas.

Leaves of Grass (Penguin Classics) by Walt Whitman, [ISBN: 0140421998],
Introduction by Malcolm Cowley, [Required]

OPTIONAL: *Moby-Dick* (Norton Critical Editions) Paperback – Illustrated, November
14, 2017 by Herman Melville (Author), Hershel Parker (Editor), [ISBN-13: 978-0393285000]
[Optional].

Notebook, Writing Utensil, Dictionary, Thesaurus, & Grammar/Style Book

	For this course, students will need access to Microsoft Office (available at no cost to students through the University of Northwestern-St. Paul), a PDF reader, and a standard internet browser.
COURSE SITE RESOURCES (CONT.)	<p><i>Guide to Editing Essentials</i>. Publisher: St. Paul, MN: University of Northwestern – St. Paul. Year: 2017</p> <p><i>UNW Composition Packet</i>. Publisher: St. Paul, MN: University of Northwestern – St. Paul. Year: 2017</p> <p>The UNW Composition Packet & Guide to Editing Essentials provide a number of valuable skills tips, writing process principles, evaluation policies, and expectations. In order to access the files during the course, log on to the course site for this course, and click on the <i>Composition Packet & Guide to Editing Essentials</i> folder posted under Course Resources.</p>
LATE WORK/MAKE-UP TEST POLICY	<p>Because concepts in this course are successive, with one concept foundational for the next, and because of the nature and importance of our content, deadlines for assignments are not optional or flexible. Generally, assignments handed in late receive a penalty of 10% per day they are late up to a 50% deduction. Late work is not accepted more than a week late. All discussion forums must be completed on time to earn credit; late postings cannot earn points. Final drafts of essays handed in late drop one letter grade per day that they are late.</p>
CLASS ATTENDANCE POLICY	<p>This course is based more on interaction and discussion than on lecture; therefore, your presence is essential not only to your own success but also to the success of your classmates. Whether face-to-face or on Zoom, students are expected to be present for class on time. If you do miss class, you must take the initiative to contact someone to find out what happened during your absence.</p> <p>Students are allowed four absences for the semester. Each absence over four will lower your semester grade one increment. For instance, someone earning a C+ would receive a C if she has five absences, a C- for six absences, and so on. Don't think of these four absences as an entitlement; they are for emergencies such as illness, funerals, medical appointments, etc., and you should reserve them for such occasions. These absences include those excused for any college-sponsored events (e.g., field trips, athletic events, etc.). Missing more than twelve classes will cause automatic failure for this course. Being more than four minutes late three times will equal one absence. Missing half or more of a class will count as an absence. Should students encounter an emergency situation requiring absences, please contact the instructor as soon as possible.</p> <p>Attendance will be taken at the beginning of each class.</p>
PRODUCTIVE CLASSROOM LEARNING ENVIRONMENT	<p>Students are expected to come to class ready to learn and to conduct themselves respectfully during class, and to remain in a learning posture during the class. Please read through the following for guidelines for in-person and, where appropriate, virtual class times. Students are expected to follow the following guidelines:</p> <p>Students will remain in the classroom/Zoom session for the entirety of the class time. If a student leaves the classroom/Zoom session, it should be in the case of an emergency or a pre-arranged need to leave early on a particular day (such cases should be discussed with the professor prior to the start of class). Failure to abide by this rule can result in partial absences being assigned to the student.</p>

	<p>Students will not engage with their phones, tablets, etc. while class is in session. Failure to abide by this rule can result in partial absences being assigned to the student.</p> <p>The student will not engage in any activity that is unrelated to the day's class (these include outside homework, reading, or any other activity that takes the student's attention away from the class activity).</p> <p>The student will not sleep during class or assume a posture of sleep (head on desk or wall, for instance).</p> <p>The student will respect the professor and other students by not engaging in side conversations with each other.</p> <p>When meeting virtually on Zoom, students are expected to have their cameras activated the entire time or risk an attendance deduction. Students should contact the instructor in the case of difficulty with this requirement.</p>
<p>ACADEMIC DISHONESTY & PLAGIARISM</p>	<p>Plagiarism is theft—theft of someone else's words or ideas. It is claiming another's work as one's own. This would also include the following:</p> <p>Using the words or work of a former or current student in this class</p> <p>Recycling previously submitted assignments from a previous course attempt</p> <p>Using outside literature support sites such as, but not limited to, SparkNotes, Enotes or Schmoop that provide literary analysis of the texts we read throughout the semester.</p> <p>Students found plagiarizing are subject to discipline. The standard response ranges from loss of credit for the plagiarized assignment to earning an immediate "F" for the course to being placed on disciplinary probation. We should be committed to conducting ourselves with integrity in all things. Please refer to the DE Student Handbook for more detailed information about UNW's honesty and integrity policies.</p> <p>In every course, students are required to view the Understanding Plagiarism video and complete the Understanding Plagiarism Quiz prior to completing any of the course content. These items are part of the course orientation.</p> <p>The work submitted by you must be your own, representing your honest, individual efforts. I will take disciplinary action against all forms of academic fraud and dishonesty, including: • collaboration on assignments (all assignments are to be completed individually unless otherwise stated); • cheating on quizzes or examinations; • turning in work done for another course (or a previous taking of the same course); • plagiarism, whether in whole (such as submitting somebody else's work as your own) or in part (such as borrowing words or ideas from others without proper quotation, citation, or attribution, creating the appearance that those words or ideas are your own). Since scholarship maintains its credibility through the integrity of those who participate in it, the penalties for academic dishonesty are substantial. Any observed incidents of academic dishonesty will be reported. Please</p>

	familiarize yourself completely with Northwestern's policies on academic honesty, found in the Student Handbook (especially see sections 2.1.7, "Cheating"; and 2.1.17, "Plagiarism").
SPECIAL NOTES	<p>Special Note for All Students are responsible to regularly check their Northwestern student email and the announcements in the course site in order to receive updates and information.</p> <p>Special Note for The Writing Center The Writing Center, Northwestern's tutoring service staffed by student tutors, can be a very helpful resource as you work on papers for any class. The Writing Center strives to help all members of the Northwestern community learn more about writing and become better writers. Writing Center peer tutors work with writers in one-to-one consultations on any stage of the writing process. I may require students to submit conference drafts and/or final drafts to work with a Writing Center tutor at my discretion. To make an appointment with the Writing Center, go to unwsp.edu/alpha. You may also submit your papers to the Writing Center via the Online Writing Lab (OWL).</p> <p>Special Note on COVID-19 Pandemic In light of the current COVID-19 pandemic, please stay home and check in with your instructor if you feel unwell, and/or for the duration of your quarantine or isolation period due to exposure or confirmed illness. If you have been placed on quarantine or isolation due to your positive COVID status or COVID exposure status, you must be cleared through Health Services to return to campus.</p> <p>In the event you need to miss class/course work due to quarantine or isolation, please notify your instructor as soon as possible. While general attendance policies remain at departmental discretion with normal latitude for individual faculty to set attendance expectations in course syllabi, all attendance policies should accommodate the possibility of students being required to quarantine or isolate due to COVID-19. You are expected to make up all work and will be responsible for material covered in missed class days. General Classroom Procedures (This does not apply to this class, since it is being taught virtually.) Face masks covering the mouth and nose are required before, during and after class. Classroom seating will be assigned for consistency to assist with contact tracing. Drinking from water bottles or cups is allowed as needed. Eating is not allowed in classrooms. Contact the Academic Achievement Center for assistance if your academic progress is impacted by COVID-19. Additional information is found on the ROCK.</p> <p>Spring 2022 Syllabi Statement Regarding COVID-19</p> <p>The following academic policies and guidelines are subject to change as state and federal guidelines and university protocols evolve and will be updated as needed.</p> <p>Considering the current COVID-19 pandemic,</p>

- If you are feeling unwell due to COVID-like symptoms or are notified of an exposure, please stay home and contact Health Services (651-631-5353) AND instructors of any courses on the same day.
- If you are placed on isolation or quarantine due to your status of testing positive or being exposed to COVID, Academic Achievement will be notified by Health Services and will contact you to determine your need for academic adjustments.
- If you have been placed on isolation or quarantine, you must be cleared through Health Services to return to class.
- You are expected to make up all work and will be responsible for material covered during missed class days.

Expectations for all UNW courses

- You are required to attend class in the modality in which the class is offered
- (i.e., face-to-face, blended, hybrid, or virtual). If you need a change in modality, submit a formal request to Academic Achievement.
- When you are in class, distance as much as feasible.
- The Minnesota Department of Health (MDH) and the Centers for Disease Control and Prevention (CDC) recommend vaccines for eligible individuals. If unvaccinated, you are encouraged to consult with your health care provider for additional guidance.
- Consult the current face covering guidelines found [here](#) or by scanning the following QR code:



Academic Achievement Statement

UNW students requesting academic accommodations in association with the Americans with Disabilities Act (ADA) are directed to notify [Disability Services](#) to begin the application process. Academic Achievement also provides the following: [Writing Tutoring](#), [Subject Tutoring](#), advocacy, transitional skill building, [Academic Coaching](#) (organization, time management, test taking, etc.). Contact Academic Achievement for more information: AcademicAchievement@unwsp.edu | 628-3316 | N4012 (Revised 07/21).

	<p>Audio/Visual Recording Policy</p> <p>Class meetings and materials may not be recorded, livestreamed, photographed, or otherwise shared whether by audio, video, photo and/or other means, without the express consent of the professor and/or any other class presenter. This is due to privacy considerations, including student privacy rights governed by the Family Educational Rights and Privacy Act, and intellectual property rights of instructors and is in accordance with common ethical practice in professional settings. Any unauthorized visual and/or auditory recordings or imagery of classes and materials (University recordings and/or student personal recordings) made on any devices will not be available or shared beyond class participants except as required or permitted by applicable law. Class recordings made for students for personal use and with authorization must be erased at the close of the term.</p> <p>While the University has various technologies that it may use to engage in authorized livestreaming and/or recording of classes, the University does not make any guarantee that any particular class or class event will be recorded. Recordings may not be available for a variety of reasons, such as but not limited to, a decision not to record, inadvertent human error, technology glitches, and recording retention issues.</p>
<p>ACADEMIC ACCOMMODATIONS</p>	<p>UNW students requesting academic accommodations in association with the Americans with Disabilities (ADA) are directed to notify Disability Services to begin the application process. Academic Achievement also provides the following: Writing and Subject Tutoring, advocating, transitional skill building, Academic Coaching (organization, time management, test taking, etc.). Contact Academic Achievement for more information: AcademicAchievement@unwsp.edu • 651-628-3316•N4012 (Revised 06/20)</p>
<p>FORMATTING ISSUES</p>	<p><u>Formatting Issues:</u></p> <p>All work, including conference drafts, must be typed and double-spaced in a conventional 12-point font (i.e. Times New Roman). Please note the information that you should include in the upper left-hand corner of your paper. There is an automatic deduction for incorrect formatting.</p> <ul style="list-style-type: none"> • Type and double space all conference and final drafts using a standard 12-point font. • Place your name, your instructor's name, course number and class, date, and final word count in the upper left-hand corner of the first page. • Include 1-inch margins on all sides of each page. • Do not include a title page. • Do not use bold, underline, quotation marks or all capital letters in your title. • Include an original title. • A default indentation (5-space or half-inch tab) at the beginning of each new paragraph is sufficient. Do not include extra returns or spaces between paragraphs • Paragraphs should generally be at least five sentences long. • Spell-check your draft before submission.

SUBMISSION STANDARDS

All written assignments should adhere to the following DE guidelines. Documents should be in the following format **unless directed differently by the syllabus or course instructor**:

- 1) Submitted on the course site in Microsoft Word document format (.doc or .docx)
- 2) Set in a traditional typeface 12-point font, Times New Roman
- 3) Double-spaced (unless the syllabus instructs otherwise)
- 4) Set with one-inch margins
- 5) Formatted in APA or Chicago Manual Style for in-text citations and reference page
- 6) Labeled and submitted with the following information: Student Name, Course Code and Title, Instructor Name, and Date.
- 7) You will include the word count as part of each paper's header.

GRADING SCALE

A	93-100	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	<60%

Assignments:

Participation, Discussion, Engagement, & Forums = 25%

Reading Quizzes = 15%

Discussion Facilitator & Reports = 10%

Keystone Essay I (4 pages) = 10%

Keystone Essay II (6 pages) = 15 %

Research & Literary Criticism Essay (10-12 pages) = 20%

Poem Explication, Memorization, & Recitation = 5 %

**Extra Credit (Herman Melville's *Moby Dick*, 5%) – 3.5 to 4 pages per day

**Each major reading requires two keystone passages, per class.

GRADING STANDARDS

ENGLISH DEPARTMENT GRADING STANDARDS

The quality of your essay will be determined first on content alone.

A “C” essay is satisfactory.

- The topic has reasonable significance; the essay displays some sense of purpose.
- The essay has a clear thesis, which the writer develops and supports with some examples and details.
- The essay has a pattern of organization, with a distinguishable beginning, middle, and end.
- With only a few exceptions, paragraphs demonstrate unity and coherence.

	<ul style="list-style-type: none"> • The writing is adequate for the collegiate level but shows little variety or elegance in its sentence structure and word choices. <p>A “B” essay is good.</p> <ul style="list-style-type: none"> • The essay has a controlling sense of purpose (such as to inform, to interpret, to persuade). The essay has a mature level of thought. • The essay has a clear thesis, which the writer develops and supports effectively with many examples and details. • The essay has a unified pattern of organization, with an introduction, transitions, and a conclusion. • All paragraphs demonstrate unity and coherence. • The writing is more than merely adequate for the collegiate level, showing some variety and elegance in its sentence structures and word choices. <p>An “A” essay is superior.</p> <ul style="list-style-type: none"> • The essay has a controlling and sustained sense of purpose (such as to inform, to interpret, to persuade). The essay has an exceptionally mature level of thought. • The essay has a compelling thesis, which the writer develops and supports masterfully through telling details, effective examples, and appropriate appeals. • The essay has a unified and consistent pattern of organization, with an apt introduction, graceful transitions, a vigorous conclusion. • All paragraphs demonstrate unity and coherence. • The essay shows particular adaptation to the audience for which it is intended. • The writing is superior, as compared to collegiate-level work, in every respect of content, arrangement, and style. • The writing shows rich variety and elegance in its sentence structures and word choices.
DUE DATES	Assignments are due by 11:59 p.m. CT on the day they are listed (see the course site for specific dates and instructions). For any questions regarding these assignments, contact the instructor.
COUNTABLE ERRORS	<p>After determining the quality of your paper’s content (assigning a letter grade), I will total the number of “countable editing errors” in the paper and determine the paper’s average number of errors per page. A page is defined as 250 words; you will include the word count as part of each paper’s header. The only errors counted are those we have covered in previous editing tests with the exception of spelling. Spelling errors are always countable.</p> <p>One Countable Error Per 250 Words: If the student averages one (1) mistake or fewer per 250 words: an “A” essay stays an “A,” a “B” essay stays a “B,” a “C” essay stays a “C.” In other words, even an “A” student could miss one error per page, but doing well in editing alone does not raise grade from a “C.”</p> <p>Two Countable Errors Per 250 Words: If the student averages two (2) mistakes per 250 words: an “A” essay drops to the “B” range, a “B” essay stays a “B,” a “C” essay stays the same.</p> <p>Three Countable Errors Per 250 Words: If the student averages three (3) mistakes per 250 words: an “A” essay drops to at most a “C+,” a “B” essay drops to the “C” range, a “C” essay stays the same.</p>

Four Countable Errors Per 250 Words: If the student averages four (4) or more mistakes per words, the essay drops to the “D” range or lower.

This schedule and syllabus are believed to be accurate at the time that they are written, y subject to change with notification to students either during class or via email.

COURSE SCHEDULE

WEEK ONE	EQ: “Why read ‘American’ letters before the 17 th century?”
Monday, January 10 th Course Overview & Introductions <u>Genre:</u> The Ode/Occasional Poem	Class Agenda: (Discussion Facilitator) – Assignment, Details, & Dates Personal Introductions Course Syllabus & Schedule Paintings/Illustrations/Maps: Jacques Le Moyne De Morgues’ <i>Rene de Laudonniere and the Indian Chief Athore visit Ribaut’s Column</i> (1570), John White’s <i>Indian Village of Secoton</i> (1585) Readings: Michael Drayton’s “To the Virginian Voyage” (1606), from <i>Early American Writing</i> (pp. 71-73)
Wednesday, January 12 th Indigenous Traditions of Myth, Creation, & Trickster Tales <u>Genre:</u> Creation Myths, Trickster Tales	Class Agenda: (Keystone Essay I & II) – Assignment, Details, & Date Paintings/Illustrations/Maps: Indigenous Peoples of Pre-Columbian Contact Secondary Readings: <i>Early American Writing</i> (“Introduction” & pp. 1-20) & Norton “Native American Trickster Tales” Readings: <i>Norton Anthology of American Literature</i> (“Native American Trickster Tales” (pp. 100-120) – Select Two Tales
Friday, January 14 th Western Europeans: Early Contacts, Colonies, & Conflict <u>Genre:</u> Epistle, Essay, Travelogue, Treatise,	Class Agenda: (Research & Literary Criticism Essay) – Assignment, Details, & Dates Multimedia Resources: “The Age of Exploration: Crash Course European History” https://www.youtube.com/watch?v=wOclF9eP5uM Paintings/Illustrations/Maps: “European Explorations of North America” Secondary Resources: <i>Norton Anthology of American Literature</i> (pp. 3-18), “A New Geography” in <i>A New Literary History of America</i>

	Metaphysical Poetry, and More	Readings: <i>Early American Writing</i> (pp. 21-41, 55-70, 81-85, 89-91)
	WEEK TWO	EQ: “How did the Spanish <i>narrativize</i> the New World?”
	Monday, January 17 th No Class – Martin Luther King, Jr.	No Class – Martin Luther King, Jr. Day
	Wednesday, January 19 th Cabeza De Vaca: Narrativizing Spanish Expedition, Conflict, & Conquest (Pt. I) <u>Genre:</u> The Spanish Expedition (and Conquest) Narrative	Class Agenda: Multimedia Resources: “The Black Legend, Native Americans, and Spaniards” https://www.youtube.com/watch?v=6E9WU9TGrec Paintings/Illustrations/Maps: “Journey of Cabeza De Vaca, 1527-1536,” Sebastian Munster’s <i>Novae Insulae</i> (Basle, 1540) Secondary Readings: “Alvar Nunez Cabeza De Vaca” in <i>A New Literary History of America</i> (pp. 11-15) & “Introduction” in <i>Chronicle of the Narvaez Expedition</i> Readings: Alvar Nunez Cabeza De Vaca’s <i>Chronicle of the Narvaez Expedition</i> (“Introduction” & pp. 1-56, Part I) Discussion Facilitator #1: “Alvar Nunez Cabeza De Vaca” in <i>A New Literary History of America</i> & “Introduction” in <i>Chronicle of the Narvaez Expedition</i>
	Friday, January 21 st Cabeza De Vaca: Narrativizing Spanish Expedition, Conflict, & Conquest (Pt. II) <u>Genre:</u> The Spanish Expedition (and Conquest) Narrative	Class Agenda: Paintings/Illustrations/Maps: Flemish Engraver Theodor de Bry’s Spanish Conquest Engravings in Bartolomé de las Casas’ <i>A Short Account of the Destruction of the Indies</i> (pp. 16, 47, 49, 59, 62, 73, 112, & 118) Readings: Alvar Nunez Cabeza De Vaca’s <i>Chronicle of the Narvaez Expedition</i> (pp. 57-108, Part II)

WEEK THREE		EQ: “What were the Puritan ‘Experiments’ of Writing Theology, Politics, & Community in the New World?”
Monday, January 24 th	<p>Middle Atlantic: The Chesapeake & the Indies</p> <p><u>Genre:</u> Historical Prose & The Travelogue</p>	<p>Class Agenda: (cont. <i>Chronicle of the Narvaez Expedition</i>)</p> <p>Paintings/Illustrations/Maps: Colonial Immigration from England, “Map of Old Virginia” (Robert Vaughan), Portraits of John Smith & Pocahontas</p> <p>Multimedia Resources: “The Natives & the English” https://www.youtube.com/watch?v=TTYOQ05oDOI</p> <p>Secondary Readings: “Fear and Love in the Virginia Colony” in <i>A New Literary History of America</i> (pp. 21-26)</p> <p>Readings: John Smith’s <i>The Generall History of Virginia</i> (from <i>Norton Anthology of American Literature</i>, pp. 81-99), <i>Early American Writing</i> (pp. 95-100)</p> <p>Discussion Facilitator #2: “Fear and Love in the Virginia Colony” in <i>Literary History of America</i> & “The Natives & the English” https://www.youtube.com/watch?v=TTYOQ05oDOI</p>
Wednesday, January 26 th	<p>The Puritan Sermon: A (“Shining”) City Upon a Hill?</p> <p><u>Genre:</u> Puritan Sermons</p>	<p>Class Agenda:</p> <p>Paintings/Illustrations/Maps: New England Portraiture & Its “Limners” (The Freake Portraits, John Foster’s <i>The Reverend Richard Mather</i>)</p> <p>Secondary Readings: “The City Upon a Hill” in <i>A New Literary History of America</i> (pp. 26-30)</p> <p>Readings: Governor John Winthrop’s “A Model of Christian Charity,” from <i>The Literatures of Colonial America</i> (pp. 243-250), <i>The Examination of Mrs. Ann Hutchinson</i> (pp. 158-169), Thomas Shepard’s “The Covenant of Grace” (pp. 170-174), Roger Williams (pp. 193-196), William Bradford (pp. 119-136) in <i>Early American Writing</i></p> <p>Discussion Facilitator #3: “The City Upon a Hill” in <i>A New Literary History of America</i> (pp. 26-30), Ann Hutchinson, Roger Williams, William Bradford, & Thomas Shepard</p>
Friday, January 28 th	<p>An “Errand into the Wilderness”: The American Jeremiad</p>	<p>Class Agenda: Assign Keystone Essay I (Due: Friday, February 12, 2022 by 11:59pm)</p> <p>Paintings/Illustrations/Maps: The First European Colonies, as of 1660</p> <p>Secondary Readings: “The American Jeremiad” in <i>A New Literary</i></p>

	<p><u>Genre:</u> The Jeremiad</p>	<p><i>History of America</i> (pp. 40-44)</p> <p>Readings: Michael Wigglesworth's "God's Controversy with New England" (pp. 208-215) – PDF/Moodle & in <i>Early American Writing</i>, Samuel Danforth's "A Brief Recognition of New England's Errand" pp. 197-207) in <i>Early American Writing</i></p> <p>Discussion Facilitator #4: "The American Jeremiad" from <i>A New Literary History of America</i> (pp. 40-44), Michael Wigglesworth, & Samuel Danforth</p>
	<p>WEEK FOUR</p>	<p>EQ: "Indigenous Tribes, African Slaves, & Witches—How (and why) did the Puritans keep themselves 'pure' & 'holy'?"</p>
	<p>Monday, January 31st</p> <p>The (Puritan) Indian Captivity Narrative: An "American" Invention</p> <p><u>Genre:</u> Indian Captivity Narrative</p>	<p>Class Agenda:</p> <p>Secondary Readings: "Mary Rowlandson & the Alien and Sedition Acts" in <i>A New Literary History of America</i> (pp. 127-131) & "Introduction" in <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i></p> <p>Paintings/Illustrations/Maps: Junius Brutus Stearns' "Hannah Duston Killing the Indians" (1847)</p> <p>Readings: Mary Rowlandson's <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (1682), Hannah Dusten's "A Notable Exploit" (1702), & "Introduction" (Penguin)</p> <p>Discussion Facilitator #5: Mary Rowlandson & the Alien and Sedition Acts" in <i>A New Literary History of America</i> (pp. 127-131) & "Introduction" in <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i></p>
	<p>Wednesday, February 2nd</p> <p>Slavery & Salvation in the Puritan Theological Imagination</p> <p><u>Genre:</u> Polemical Pamphlet & Theological Essay</p>	<p>Class Agenda: (cont. Mary Rowlandson's <i>Narrative</i>)</p> <p>Paintings/Illustrations/Maps: https://www.slavevoyages.org/voyage/database#timelapse</p> <p>Secondary Readings: <i>Four Hundred Souls</i> (pp. 3-7, 8-10, 15-17, 18-21, 26-29, 30-33, 39-42, 43-46, 47-50, 55-56, 57-61, 77-81), "A Puritan Brief Against Slavery" in <i>A New Literary History of America</i> (pp. 69-74)</p> <p>Readings: Samuel Sewall's <i>The Selling of Joseph: A Memorial</i> (1700) Cotton Mather's <i>The Negro Christianized</i> (1706)</p> <p>Discussion Facilitator #6: <i>Four Hundred Souls</i> (pp. 3-7, 8-10, 15-17, 18-21, 26-29, 30-33, 39-42, 43-46, 47-50, 55-56, 57-61, 77-81), "A Puritan Brief Against Slavery" in <i>A New Literary History of America</i> (pp. 69-74)</p>

	<p>Friday, February 4th</p> <p>Cotton Mather, The Salem Trials, & the Metaphysics of Witches, Devils, & the Elect (Pt. I)</p> <p><u>Genre</u>: The Treatise ("Speculative Metaphysics")</p>	<p>Class Agenda: (Edward Taylor's "The Preface" in <i>Early American Writing</i>, pp. 232-233)</p> <p>Paintings/Illustrations/Maps: Cotton Mather Portrait, https://www.metmuseum.org/art/collection/search/366158</p> <p>Secondary Readings: "The Salem Trials" in <i>A New Literary History of America</i> (pp. 59-64) & "Introduction" in <i>On Witchcraft</i></p> <p>Readings: Cotton Mather's <i>On Witchcraft: The Wonders of the Invisible World</i> (1692-1693)</p> <p>Discussion Facilitator #7: "The Salem Trials" in <i>A New Literary History of America</i> (pp. 59-64) & "Introduction" in <i>On Witchcraft</i></p>
	<p>WEEK FIVE</p>	<p>EQ: "Meticulous Metaphysicians, Inspired Muses, & Sermonic Revivalists—What legacies have Puritan writers left us?"</p>
	<p>Monday, February 7th</p> <p>Cotton Mather, The Salem Trials, & the Metaphysics of Witches, Devils, & the Elect (Pt. II)</p> <p><u>Genre</u>: The Treatise ("Speculative Metaphysics"), Diary</p>	<p>Class Agenda: (Edward Taylor's "The Preface" in <i>Early American Writing</i>, pp. 232-233)</p> <p>Paintings/Illustrations/Maps: "Examination of a Witch" (1853) by Thompkins H. Matteson</p> <p>Readings: Cotton Mather's <i>On Witchcraft: The Wonders of the Invisible World</i> (1692-1693), Samuel Sewall's <i>The Diary of Samuel Sewall</i> in <i>Early American Writing</i> (pp. 245-247)</p>
	<p>Wednesday, February 9th</p> <p>Puritan Muses: Anne Bradstreet & Edward Taylor</p> <p><u>Genre</u>: Puritan Poetry</p>	<p>Class Agenda: (Anne Bradstreet's "The Author to Her Book")</p> <p>Paintings/Illustrations/Maps: Title Page of <i>The Tenth Muse</i>, Representations of Anne Bradstreet</p> <p>Secondary Readings: "Chapter Three - The World, the Flesh, and God in Puritan Poetry" in <i>The Cambridge History of American Poetry</i> (pp. 65-85) & "Anne Bradstreet" in <i>A New Literary History of America</i> (pp. 35-40) & "Edward Taylor's 'Poetical Works'" (pp. 64-69)</p> <p>Readings: Selected poems of Anne Bradstreet & Edward Taylor in <i>Early American Writing</i> (pp. 175-192, 231-244)</p> <p>Discussion Facilitator #8: "Chapter Three - The World, the Flesh, and God in Puritan Poetry" in <i>The Cambridge History of American Poetry</i> (pp. 65-85), "Anne Bradstreet" & "Edward Taylor's 'Poetical Works'" in <i>A New Literary History of America</i> (pp. 35-40, 64-69)</p>

	<p>Friday, February 11th</p> <p>Jonathan Edwards & the First Great Awakening</p> <p><u>Genre:</u> Revivalist Sermon</p>	<p>Class Agenda: (cont. Anne Bradstreet & Edward Taylor)</p> <p>Multimedia Resources: “The Quakers, the Dutch, & the Ladies” https://www.youtube.com/watch?v=p47tZLJbdag “The Seven Years War & the Great Awakening” https://www.youtube.com/watch?v=5vKGU3aEGss&list=PL8dPuuaLjXtMwmepBjTSG593eG7ObzO7s&index=6</p> <p>Paintings/Illustrations/Maps: John Collett’s “George Whitefield Preaching,” Jonathan Edwards Portrait</p> <p>Secondary Readings: “The Great Awakening” in <i>A New Literary History of America</i> (pp. 79-84)</p> <p>Readings: Jonathan Edwards’ “Sinners in the Hands of An Angry God” (pp. 310-311, 320-333) & Excerpt from <i>A Treatise Concerning Religious Affections</i> (pp. 333-342), George Whitfield’s “On Regeneration” (PDF)</p> <p>Discussion Facilitator #9: “The Great Awakening” in <i>A New Literary History of America</i> (pp. 79-84), “The Quakers, the Dutch, & the Ladies,” “The Seven Years War & the Great Awakening”</p> <p><u>DUE: KEYSTONE ESSAY I, FRIDAY, FEBRUARY 11, 2022, BY 11:59 PM</u></p>
	<p>WEEK SIX</p> <p>Monday, February 14th</p> <p>A Revolutionary Spirit (Pt. I): Paine’s <i>Common Sense</i> & the American Triumvirate</p> <p><u>Genre:</u> Political Pamphlet & the ‘American Triumvirate,’ Heroic</p>	<p>EQ: “What revolutionary sensibilities arise out of (and after) the American Revolution?”</p> <p>Class Agenda: (Phyllis Wheatley’s “On Being Brought from Africa to America” in <i>Early American Writing</i>, pp. 565-566)</p> <p>Paintings/Illustrations/Maps: Engraved frontispiece from Phillis Wheatley’s <i>Poems on Various Subjects</i> (1773)</p> <p>Multimedia Resources: “Taxes & Smuggling: Prelude to the Revolution” https://www.youtube.com/watch?v=Eytc9ZaNWyc&t=506s “Who Won the American Revolution” https://www.youtube.com/watch?v=3EiSymRrKI4</p> <p>Secondary Readings: “A Dialectics of Radical Enlightenment” in <i>A New Literary History of America</i> (pp. 98-103, 108-112) & “Introduction” to <i>Common Sense</i> (pp. 27-43)</p>

	<p>Couplet (Neoclassical Poetry)</p>	<p>Readings: Thomas Paine's <i>Common Sense</i> (1775), Thomas Jefferson's Declaration of Independence, the Constitution & Bill of Rights</p> <p>Discussion Facilitator #10: "Taxes & Smuggling: Prelude to the Revolution" & "Who Won the American Revolution," "A Dialectics of Radical Enlightenment" in <i>A New Literary History of America</i>, pp. 98-103, 108-112, & "Introduction" to <i>Common Sense</i></p>
	<p>Wednesday, February 16th</p> <p>A Revolutionary Spirit (Pt. II): Gender, Family, & Nationhood</p> <p><u>Genre:</u> The Essay, Satirical Litany</p>	<p>Class Agenda: (cont. <i>Common Sense</i>) & Phillip Freneau's "A Political Litany" (PDF)</p> <p>Paintings/Illustrations/Maps: <i>Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray)</i>, 1770–72, by John Singleton Copley</p> <p>Secondary Readings: "Discourses on Davila" in <i>A New Literary History of America</i> (pp. 113-117), "Introduction" to <i>Federalist Papers</i>, & "Introduction" to Judith Sargent Murray</p> <p>Readings: Judith Sargent Murray's "On the Equality of the Sexes" in <i>Early American Writing</i> (pp. 548-555), <i>The Federalist Papers</i> #1, #10 in <i>Early American Writing</i> (pp. 537-547)</p> <p>Discussion Facilitator #11: "Discourses on Davila" in <i>A New Literary History of America</i> (pp. 113-117), "Introduction" to <i>Federalist Papers</i>, & "Introduction" to Judith Sargent Murray</p>
	<p>Friday, February 18th</p> <p>The Birth of (Literary) Nationalism: Contrast-ing America and England (Pt. I)</p> <p><u>Genre:</u> Drama (Comedy)</p>	<p>Class Agenda: Royall Tyler's "The Prologue to <i>The Contrast</i>"</p> <p>Paintings/Illustrations/Maps: Francis Guy, <i>The Tontine Coffee House</i> (left), Wall Street, New York City, 1797, site of the early stock exchange.</p> <p>Secondary Readings: "Introduction" (pp. 1-34)</p> <p>Readings: Royall Tyler's "The Contrast" (1787) – Act I</p> <p>Discussion Facilitator #12: "The Contrast" Introduction</p>
	<p>WEEK SEVEN</p>	<p>EQ: "What might an 'American' literature (not English) become?"</p>

	<p>Monday, February 21st</p> <p>The Birth of (Literary) Nationalism: Contrast-ing America and England (Pt. II)</p> <p><u>Genre:</u> Drama (Comedy)</p>	<p>Class Agenda: Philip Freneau's "On the Emigration to America and Peopling of the Western Country" in <i>Early American Writing</i> (pp. 559-561)</p> <p>Paintings/Illustrations/Maps: Character Diagram for "The Contrast"</p> <p>Secondary Readings: Contextual Materials (pp. 101-137)</p> <p>Readings: Royall Tyler's "The Contrast" (1787) – Act II, III, & IV</p> <p>Discussion Facilitator #13: Contextual Materials (pp. 101-137)</p>
	<p>Wednesday, February 23rd</p> <p>The Birth of (Literary) Nationalism: Contrast-ing America and England (Pt. III)</p> <p><u>Genre:</u> Drama (Comedy)</p>	<p>Class Agenda: Timothy Dwight's "America" in <i>Early American Writing</i> (pp. 556-558)</p> <p>Paintings/Illustrations/Maps: Original Frontispiece to "The Contrast" (Royall Tyler, frontispiece to <i>The contrast</i>, a comedy; in five acts Thomas Wignell, 1790. Courtesy of the American Antiquarian Society, Worcester, Massachusetts.</p> <p>Secondary Readings: Penguin "Introduction" to <i>Early American Drama</i> (PDF)</p> <p>Readings: Royall Tyler's "The Contrast" (1787) – Act V</p> <p>Discussion Facilitator #14: Penguin "Introduction" to <i>Early American Drama</i> (PDF)</p>
	<p>Friday, February 25th</p> <p>American "Enlightenment": Benjamin Franklin's Autobiography (Pt. I)</p> <p><u>Genre:</u> Autobiography</p>	<p>Class Agenda: (cont. "The Contrast"), Mercy Otis Warren, "A Thought on the Inestimable Blessing of Reason" in <i>American Poetry: The Seventeenth & Eighteenth Centuries</i> (pp. 566-567), Ann Eliza Bleecker, "On the Immensity of Creation" (PDF)</p> <p>Paintings/Illustrations/Maps: Benjamin West's <i>Benjamin Franklin Drawing Electricity from the Sky</i> (1816)</p> <p>Secondary Readings: "Introduction" in <i>The Portable Benjamin Franklin</i></p> <p>Readings: Benjamin Franklin's <i>Autobiography</i> (Part I), Selected Reading in <i>Portable Benjamin Franklin</i></p> <p>Discussion Facilitator #15: "Introduction" in <i>The Portable Benjamin Franklin</i></p>
	WEEK EIGHT	EQ: "Is Benjamin Franklin the 'representative' American Self?"
	Monday,	Class Agenda: Assign Keystone Essay II (Due: Friday, March 25,

	<p>February 28th</p> <p>American “Enlightenment”: Benjamin Franklin’s <i>Autobiography</i> (Pt. II)</p> <p><u>Genre:</u> Autobiography</p>	<p>2022 by 11:59pm)</p> <p>Paintings/Illustrations/Maps: Portrait of Benjamin Franklin in a Fur Coat by Augustin de Saint-Aubin, French, 1736 - 1807</p> <p>Readings: Benjamin Franklin’s <i>Autobiography</i>, Selected Reading in <i>Portable Benjamin Franklin</i></p>
	<p>Wednesday, March 2nd</p> <p>American “Enlightenment”: Benjamin Franklin’s <i>Autobiography</i> (Pt. III)</p> <p><u>Genre:</u> Autobiography</p>	<p>Class Agenda:</p> <p>Paintings/Illustrations/Maps: <i>Benjamin Franklin, 1706–1790</i> by Joseph Siffred Duplessis, Oil on canvas, c. 1785</p> <p>Readings: Benjamin Franklin’s <i>Autobiography</i>, Selected Reading in <i>Portable Benjamin Franklin</i></p>
	<p>Friday, March 4th</p> <p>No Class</p>	<p>No Class</p>
	<p>WEEK NINE</p>	<p>Spring Break</p>
	<p>Monday, March 7th</p>	<p>No Class</p> <p>** John Rollin Ridge’s (or “Yellow Bird”) “An Indian’s Grave” & William Walker, Jr.’s “Oh, Give me back my bended bow” in <i>Changing is not Vanishing</i>, Jane Johnston Schoolcraft’s Poetry (PDF), Samson Occum Poems in <i>Early American Writing</i> (pp. 543-547)</p> <p>**William Appess’ “An Indian’s Looking Glass for the White Man” in <i>On Our Own Ground</i> (PDF)</p> <p>***“North American Indian Oratory” in <i>Early American Writing</i> (pp. 402-414)</p>

	Wednesday, March 9 th	No Class
	Friday, March 11 th	No Class
	WEEK TEN	EQ: “Why did fictions of seduction, youth, nation, & fallen women sell and startle in early America?”
	Monday, March 14 th The Art of Seduction: Trials and Temptations of Early Republic Seduction Novels (Pt. I) <u>Genre:</u> The Seduction Novel, Melodrama	Class Agenda: Paintings/Illustrations/Maps: <i>Watercolor Miniature of Susanna Rowson, Left Profile</i> , Unknown Artist, ca. 1790, Watercolor on Paper Secondary Readings: “Introduction” to <i>Charlotte Temple</i> (pp. vii-xliii) → or, stop at p. xxii Readings: Susanna Rowson’s <i>Charlotte Temple</i> Discussion Facilitator #16: “Introduction” to <i>Charlotte Temple</i> (pp. vii-xliii)
	Wednesday, March 16 th The Art of Seduction: Trials and Temptations of Early Republic Seduction Novels (Pt. II) <u>Genre:</u> The Seduction Novel, Melodrama	Class Agenda: Paintings/Illustrations/Maps: Charlotte Temple’s “Grave,” Trinity Church Graveyard Secondary Readings: <i>Norton Anthology of American Literature B</i> , pp. 3-24 (“Introduction”) Readings: Susanna Rowson’s <i>Charlotte Temple</i> (1793) Discussion Facilitator #17: <i>Norton Anthology of American Literature B</i> , pp. 3-24 (“Introduction”)
	Friday, March 18 th The Historical Romance: Re-writing “America’s” (Literary) Past,	Class Agenda: Lydia Howard Huntley Sigourney’s “Indian Names” (pp. 106-107, 112-113) Paintings/Illustrations/Maps: Lydia Maria Child Secondary Readings: “Introduction” (pp. ix – xvii) Readings: Lydia Maria Child’s <i>Hobomok</i> (pp. xli – 41)

	<p>Present, and Future (Pt. I)</p> <p><u>Genre:</u> Historical Romance Novel</p>	<p>Discussion Facilitator #18: “Introduction” (pp. ix – xvii)</p>
	<p>WEEK ELEVEN</p>	<p>EQ: “How does indigenous survival, women’s place, and the Puritan past constitute Child’s vision of the American nation?”</p>
	<p>Monday, March 21st</p> <p>The Historical Romance: Re-writing “America’s” (<i>Literary</i>) Past, Present, and Future (Pt. II)</p> <p><u>Genre:</u> Historical Romance Novel</p>	<p>Class Agenda: William Cullen Bryant’s “Thanatopsis” (PDF)</p> <p>Lydia Maria Child’s <i>Hobomok</i> (pp. 42 – 106)</p>
	<p>Wednesday, March 23rd</p> <p>The Historical Romance: Re-writing “America’s” (<i>Literary</i>) Pasts, Presents, and Futures (Pt. III)</p> <p><u>Genre:</u> Historical Romance Novel</p>	<p>Class Agenda: William Cullen Bryant’s “Thanatopsis” (PDF)</p> <p>Paintings/Illustrations/Maps: Thomas Cole’s scene from <i>The Last of the Mohicans</i>, “Cora Kneeling at the Feet of Tamenund,” 1827.</p> <p>Secondary Readings: “Introduction” (pp. xvii – xxxviii)</p> <p>Readings: Lydia Maria Child’s <i>Hobomok</i> (pp. 107 – 150)</p> <p>Discussion Facilitator #19: “Introduction” (pp. xvii – xxxviii)</p>
	<p>Friday, March 25th</p> <p>Emersonian Transcendentalism: Emerson’s <i>Nature</i> Manifesto</p> <p><u>Genre:</u> Nature Essay, Manifesto</p>	<p>Class Agenda: Ralph Waldo Emerson’s “Threnody” (PDF)</p> <p>Paintings/Illustrations/Maps: Concord Village Literary Map</p> <p>Secondary Readings: “The American Scholar” in <i>A New Literary History of America</i> (pp. 239-244), Joel Myerson’s “Introduction” in <i>The Transcendentalists</i></p> <p>Readings: Ralph Waldo Emerson’s <i>Nature</i> (PDF)</p> <p>Discussion Facilitator #20: “The American Scholar” in <i>A New Literary History of America</i></p>

History of America (pp. 239-244), Joel Myerson's "Introduction" in *The Transcendentalists*

DUE: KEYSTONE ESSAY II, FRIDAY, MARCH 25, 2022, BY 11:59 PM

WEEK TWELVE

EQ: "What was so 'transcendental' about the American Transcendentalists?"

Monday,
March 28th

**Fullerian
Transcendentalism:
Fuller's
Transcendent
Visions of Gender,
Power, & Spiritual
Beings**

Genre: Proto-
Feminist Treatise

Class Agenda: Ellen Sturgis Hooper Poems in *The American Transcendentalists: Essential Writings* (pp. 476-480)

Paintings/Illustrations/Maps: Margaret Fuller Photograph

Secondary Readings: "Introduction" & "Contextual Materials" in *Norton Critical Edition*

Readings: Margaret Fuller's *Woman in the Nineteenth Century* (1845)

Discussion Facilitator #21: "Introduction" & "Contextual Materials" in *Norton Critical Edition*

Wednesday,
March 30th

**Thoreauvian
Transcendentalism:
Thoreau's
Principled
Philosophy of
Matter, Spirit,
Rectitude, &
Action**

Genre: Essay

Class Agenda: Jones Very Poems in *The American Transcendentalists: Essential Writings* (pp. 487 – 492)

Paintings/Illustrations/Maps: Henry David Thoreau

Secondary Readings: Heath "Introduction" to Henry David Thoreau (PDF)

Readings: Thoreau's "Walking" (PDF) & "Life Without Principle" (PDF)

Discussion Facilitator #22: Heath "Introduction" to Henry David Thoreau (PDF)

Friday,
April 1st

**American Gothic:
Dark Romantics—
Hawthorne, Poe, &
Melville (Pt. I)**

Class Agenda:

Paintings/Illustrations/Maps: Nathaniel Hawthorne

Secondary Readings: "The End of American Transcendentalism," "A More Natural Union" in *A New Literary History of America* (pp. 273-277, 292-297)

Readings: Nathaniel Hawthorne's "Young Goodman Brown" (PDF)

	<p><u>Genre:</u> Short Story, Sketch, Tale</p>	<p>Discussion Facilitator #23: “The End of American Transcendentalism: ‘A More Natural Union’ in <i>A New Literary History of America</i> (pp. 273-277, 292-297)</p>
	<p>WEEK THIRTEEN</p>	<p>EQ: “What was the ‘literature of social reform’ (in this case, anti-slavery)?”</p>
	<p>Monday, April 4th</p> <p>American Gothic: Dark Romantics—Hawthorne, Poe, & Melville (Pt. II)</p> <p><u>Genre:</u> Short Story, Tale, Sonnet, Other Poetry</p>	<p>Class Agenda: Edgar Allan Poe’s “A Dream within a Dream,” “The Raven,” & “Sonnet – To Science” (PDF)</p> <p>Paintings/Illustrations/Maps: Edgar Allan Poe</p> <p>Secondary Readings: “The Murders in the Rue Morgue” in <i>A New Literary History of America</i> (pp. 249-253)</p> <p>Readings: Edgar Allan Poe’s “The Masque of the Red Death” (PDF), “The Murders in the Rue Morgue” (PDF)</p> <p>Discussion Facilitator #24: “The Murders in the Rue Morgue” in <i>A New Literary History of America</i> (pp. 249-253)</p>
	<p>Wednesday, April 6th</p> <p>The Slave’s Narrative (Pt. I)</p> <p><u>Genre:</u> American Slave Narrative</p>	<p>Class Agenda:</p> <p>Multimedia Resources: “Slavery” https://www.youtube.com/watch?v=Ajn9g5Gsv98</p> <p>Paintings/Illustrations/Maps: Frederick Douglass</p> <p>Secondary Readings: “The Slave Narrative” in <i>A New Literary History of America</i> (pp. 249-253), “Introduction” to Douglass’s <i>Narrative</i></p> <p>Readings: Frederick Douglass’s <i>Narrative</i> (Part I)</p> <p>Discussion Facilitator #25: “The Slave Narrative” in <i>A New Literary History of America</i> (pp. 249-253), “Introduction” to Douglass’s <i>Narrative</i>, “Slavery” - https://www.youtube.com/watch?v=Ajn9g5Gsv98</p>
	<p>Friday, April 8th</p> <p>The Slave’s Narrative (Pt. II)</p> <p><u>Genre:</u> American Slave Narrative</p>	<p>Class Agenda:</p> <p>Readings: Frederick Douglass’s <i>Narrative</i> (Part II)</p>

	WEEK FOURTEEN	EQ: “Why was <i>Uncle Tom’s Cabin</i> the book (and Stowe, the writer) that started the Civil War?
	<p>Monday, April 11th</p> <p><i>Uncle Tom’s Cabin: The Book that Started a Civil War (Pt. I)</i></p> <p><u>Genre:</u> Antislavery Novel</p>	<p>Class Agenda: (cont. Frederick Douglass’s <i>Narrative</i>)</p> <p>George Moses Horton’s “Liberty and Slavery” in <i>African-American Poetry of the Nineteenth Century</i> (pp. 1-7, 17-18, 25-26)</p> <p>Paintings/Illustrations/Maps: Harriet Beecher Stowe, Six Full-Page Illustrations, http://utc.iath.virginia.edu/uncletom/illustra/52illf.html</p> <p>Secondary Readings: Penguin “Introduction”</p> <p>Readings: Harriet Beecher Stowe’s <i>Uncle Tom’s Cabin</i> (pp. 7-91)</p> <p>Discussion Facilitator #26: Penguin “Introduction”</p>
	<p>Wednesday, April 13th</p> <p><i>Uncle Tom’s Cabin: The Book that Started a Civil War (Pt. II)</i></p> <p><u>Genre:</u> Antislavery Novel</p>	<p>Class Agenda:</p> <p>Secondary Readings: “<i>Uncle Tom’s Cabin</i>” in <i>A New Literary History of America</i> (pp. 287-292)</p> <p>Readings: Harriet Beecher Stowe’s <i>Uncle Tom’s Cabin</i> (pp. 92 - 161)</p> <p>Discussion Facilitator #27: “<i>Uncle Tom’s Cabin</i>” in <i>A New Literary History of America</i> (pp. 287-292)</p>
	<p>Friday, April 15th</p> <p><i>Uncle Tom’s Cabin: The Book that Started a Civil War (Pt. III)</i></p> <p>No Class – Online Posting for Thursday</p> <p><u>Genre:</u> Antislavery Novel</p>	<p>No Class</p>
	WEEK FIFTEEN	EQ: “Why was <i>Uncle Tom’s Cabin</i> the book (and Stowe, the writer) that started the Civil War?

	<p>Monday, April 18th</p> <p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. IV)</i></p> <p>No Class – Online Posting for Tuesday</p> <p><u>Genre</u>: Antislavery Novel</p>	<p>No Class</p>
	<p>Wednesday, April 20th</p> <p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. V)</i></p> <p><u>Genre</u>: Antislavery Novel</p>	<p>Class Agenda: Frances Ellen Watkins Harper's "Bible Defence of Slavery" (p. 135) in <i>19th Century Women's Poetry</i></p> <p>Readings: Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (pp. 162 - 350)</p>
	<p>Friday, April 22nd</p> <p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. VI)</i></p> <p><u>Genre</u>: Antislavery Novel</p>	<p>Class Agenda: John Greenleaf Whittier's "The Hunters of Men" (pp. 1804-1807) in <i>Heath Anthology</i></p> <p>Readings: Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (pp. 351 – 411)</p>
	<p>WEEK SIXTEEN</p>	<p>EQ: "Why was <i>Uncle Tom's Cabin</i> the book (and Stowe, the writer) that started the Civil War?"</p>
	<p>Monday, April 25th</p> <p><u>Genre</u>: Antislavery Novel</p>	<p>Class Agenda: Henry Wadsworth Longfellow's "The Slave Singing at Midnight" in <i>Norton Anthology of American Literature</i> (pp. 596-597, 599-600)</p> <p>Readings: Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (pp. 412 - 509)</p>

	<p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. VII)</i></p>	
<p>Wednesday, April 27th</p> <p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. VIII)</i></p> <p><u>Genre</u>: Antislavery Novel</p>	<p>Class Agenda: Joshua McCarter's Simpson's "Old Liberia is Not the Place for Me?" in <i>African-American Poetry of the Nineteenth Century</i> (pp. 54, 64-66)</p> <p>Secondary Readings: "'An authentic ghost story': Manipulating the Gothic in <i>Uncle Tom's Cabin</i>" (PDF, pp. 1-7)</p> <p>Readings: Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (pp. 510 - 585)</p> <p>Discussion Facilitator #28: "'An authentic ghost story': Manipulating the Gothic in <i>Uncle Tom's Cabin</i>" (PDF, pp. 1-7)</p>	
<p>Friday, April 29th</p> <p><i>Uncle Tom's Cabin: The Book that Started a Civil War (Pt. IX)</i></p> <p><u>Genre</u>: Antislavery Novel</p>	<p>Class Agenda: Emily Dickinson's "Color—Caste—Denomination"</p> <p>Readings: Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (pp. 586 - 629)</p>	
<p>WEEK SEVENTEEN</p>	<p>EQ: Mother (Dickinson) and Father (Whitman)—Our "Modern" American Poetic Progenitors?</p>	
<p>Monday, May 2nd</p> <p>Our "Modern" American Poetic Progenitors: Whitman and Dickinson (Pt. I)</p> <p><u>Genre</u>: Free Verse (<i>vers libre</i>), Common Hymn Meter</p>	<p>Class Agenda: (cont. Stowe's <i>Uncle Tom's Cabin</i>), Emily Dickinson's "Wild nights - Wild nights!"</p> <p>Secondary Readings: "The Book of a Lifetime" in <i>A New Literary History of America</i> (pp. 306-312), "Introduction" to <i>Leaves of Grass</i></p> <p>Readings: Whitman's "Preface" in <i>Leaves of Grass</i> (pp. 5-24, 25-26) Imag(in)ing & Archiving Walt Whitman</p> <p>Discussion Facilitator #29: "The Book of a Lifetime" in <i>A New Literary History of America</i> (pp. 306-312), "Introduction" to <i>Leaves of Gras</i></p>	

	<p>Wednesday, May 4th</p> <p>Our “Modern” American Poetic Progenitors: Whitman and Dickinson (Pt. II)</p> <p><u>Genre</u>: Free Verse (<i>vers libre</i>), Common Hymn Meter</p>	<p>Class Agenda: Emily Dickinson’s “Much Madness is Divinest Sense,” “I am Afraid to Own a Body –”</p> <p>Secondary Readings: “Children, Women, Queens” in <i>A New Literary History of America</i> (pp. 322-328)</p> <p>Readings: Whitman’s <i>Leaves of Grass</i> (pp. 26-97)</p> <p>Discussion Facilitator #30: “Children, Women, Queens” in <i>A New Literary History of America</i> (pp. 322-328)</p>
	<p>Friday, May 6th</p> <p>No Class – Online Posting for Thursday</p> <p>Our “Modern” American Poetic Progenitors: Whitman and Dickinson (Pt. III)</p> <p><u>Genre</u>: Free Verse (<i>vers libre</i>), Common Hymn Meter</p>	<p>Class Agenda: Emily Dickinson’s “The Brain – is wider than the Sky –</p> <p>Readings: Whitman’s <i>Leaves of Grass</i> (pp. 98-145)</p>
	<p>WEEK EIGHTEEN</p>	<p>FINAL EXAMS WEEK – THE CIVIL WAR (Monday, May 9th – May 12th)</p> <p>Secondary Readings: TBD</p> <p>Readings: Melville’s “The Portent,” “Misgivings,” & “Shiloh” Whitman <i>Leaves of Grass</i>, Dickinson Recitations, & Louisa May Alcott’s “The Brothers” (PDF)</p> <p><i>DUE: RESEARCH & LITERARY CRITICISM ESSAY, THURS MAY 12, 2022, BY 11:59 PM</i></p>