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**C O U R S E   S Y L L A B U S**  
**E N G   3 7 0 :   A M E R I C A N   L I T E R A T U R E   I**

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Professor Craig Carey  
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Office: LAB 342  
Office Hours: T 2:30-3:30 and  
W 2:00-4:00; and by appt.

**COURSE INFORMATION:**

Term: Fall 2013  
Time: Tuesday and Thursday 9:30 – 10:45 AM  
Location: Liberal Arts Building 205

**REQUIRED TEXTS AND MATERIALS:** (Texts available at the University Bookstore and online. Please buy the editions indicated here.)

Nina Baym, ed., *The Norton Anthology of American Literature* (Shorter Eighth Edition) (Vol. 1),  
978-0393918861

Charles Brockden Brown, *Edgar Huntly, Or, Memoirs of a Sleep-Walker* (Penguin Classics),  
978-0140390629

**COURSE DESCRIPTION:**

ENG 370: American Literature I. 3 hrs. Surveys American literature from its beginnings to the Civil War.

**COURSE OVERVIEW:**

This is the first of two courses comprising a selected survey of American literature, culture, and literary history. In this course, we will explore literature written during the period of discovery, exploration, and colonization; the age of Enlightenment and revolution; and a century of literary nationalism, reform, and Civil War. We will read across multiple genres while reflecting on the concept of “American literature” in the context of geographical, political, religious, intellectual, and literary change. Course requirements include active participation, reading quizzes, three short papers, and a midterm and final exam.

**COURSE GOALS AND OBJECTIVES:**

By the end of the course, students should have improved their ability:

- To understand the formal and literary strategies used by different American writers from diverse cultural backgrounds and traditions.
- To consider how cultural, technological, and political conditions informed how and what people wrote, and for what purpose.
- To read across a variety of different genre and media, contextualizing forms of expression in the wider context of historical forces.
- To understand “literature” as a category that encompasses not just fiction and poetry, but a range of genres including travel writing, sermons, personal narratives, histories, sketches, essays, tracts, speeches, and pamphlets.
- To contextualize 20<sup>th</sup> century literature within the wider history of American literature.
- To recognize the influence of cultural differences such as gender, ethnicity, race, geography, and class on the historical practice (and categorization) of reading, literature, and interpretation.

**COURSE REQUIREMENTS:**

(October 2 is the last day to drop the course without academic penalty.)

<b>PARTICIPATION:</b>	<b>20%</b>
<b>READING QUIZZES:</b>	<b>10%</b>
<b>THREE PAPERS:</b>	<b>30%</b>
<b>MIDTERM EXAM:</b>	<b>20%</b>
<b>FINAL EXAM:</b>	<b>20%</b>

**PARTICIPATION:**

Students are expected to come to class prepared and on time, ready to actively participate in the class discussion. Given the “survey” nature of the course, preparation for the class involves more than just reading the texts. You should plan to keep organized notes on each text you read. I suggest keeping your notes organized around different categories: for example, for each text you might keep track of main points and ideas, literary and formal properties, questions or confusions, and connections to other texts. Keeping good notes in this class will be essential for doing well on the exams.

As for in-class participation, I expect every student to contribute to the overall quality of discussions, which means that you should come to class having thought about the readings and ready to offer your own reflections, comments, and questions. The quality of your contributions is as important as their quantity. Your participation grade will also be influenced by in-class activities.

**READING QUIZZES:**

Unannounced reading quizzes will be given periodically at the start of class to insure that students are reading, comprehending, and thinking about the assigned reading. Quizzes cannot be made up. I will drop the lowest quiz grade at the end of the semester.

**THREE PAPERS:**

Over the course of the term, students will write three critical response papers of 2-3 pages. Each paper will address a different unit of the course, though students will have some leeway as to who and what they choose to write about. Paper topics will be discussed in advance, with ample time for students to draft, revise, and discuss the papers. I will also be available during my office hours and by appointment to discuss the assignments in more detail. In general, outside research is not required for the papers, but students are encouraged to draw on historical and academic research to support their positions.

**MIDTERM AND FINAL EXAM:**

Details about the midterm and the final exam will be discussed in class. The format of the exams will consist primarily of matching, identification, short answer, and take home essays.

**POLICIES AND PROCEDURES:****GRADING**

Grades are earned, not given. Students should not expect to earn a grade of an A by simply completing the assignments and showing up for class. I use a standard 100-point grading scale in which 90-100=A, 89-80=B, and so forth. Final grades will not be rounded up.

- A work is considered superior or excellent. The student demonstrates deep critical thinking and sophisticated use of language.
- B work is above average. It still meets the standards of A work but may not have the same level of excellence or consistency.
- C work indicates satisfactory, college-level work.

- D and F grades represent work that is below college level.

I will not discuss grades until *at least 24 hours* after handing back your work. This is to give you time to carefully review your work and my written comments on it. I will likewise not discuss grades over email. These matters can be discussed during my office hours or by appointment.

### **LATE WORK**

All assignments are due at the beginning of the class period noted on the syllabus. Assignments turned in late will be lowered one letter grade per calendar day the assignment is late. The same rule applies for all assignments submitted electronically. They should be in my mailbox before class begins.

### **ATTENDANCE**

The attendance policy is that there is no distinction between “excused” and “unexcused” absences. Every student is allowed a maximum of 3 absences. Any absence over that number will count directly against your final grade. I will deduct 3 percentage points from your *final grade* for every absence starting with your fourth. There is no need to alert me of an upcoming absence. You may send an email as a courtesy, but please do not ask me to provide you with material that you missed. Rely on your other classmates to provide you with any notes, assignments, and announcements that you miss. I will not make an exception regarding an assignment or deadline because you were not in class when it was assigned or changed. If you are absent on a day when written work is due, you should either send it with a classmate or email it to me as an attachment before the start of class on the day it is due. Be aware that I also count excessive tardiness as an absence.

### **EMAIL**

I am happy to respond to questions by e-mail, and I try to do so whenever possible within 24-48 hours. Before you contact me, however, please make sure the information you are seeking can't be located either on the syllabus or by asking one of your classmates first. When writing emails, students should conform to acceptable email etiquette and use a salutation, correct language, and a closing with their full name.

### **ASSISTANCE**

I enjoy working with students to help improve their skills. I encourage you to use me a resource. Feel free to stop by my office hours or to make an appointment to discuss your assignments anytime before they are due.

### **DIGITAL ETIQUETTE**

To ensure responsible and attentive participation, all cell phones and/or other devices (iPods, etc.) should be turned off *before* you enter the classroom. If your phone rings once during class, we'll laugh and I'll ask you to turn it off. If your phone rings again during the semester, I'll ask you to leave and this will count as an absence. If I see anyone sending text messages during class, I will also provide one warning and then mark you absent.

You may use a laptop or tablet to take notes in class. However, in-class laptops also present temptations that many students find irresistible. So to be clear: you may not use a laptop or tablet in class to follow a game, check your friends' statuses on Facebook, respond to email, post a Tweet, etc. Such activities not only distract you but they distract anyone around or behind you. If you often seem distracted by what's on your screen, I will ask you to put your laptop away, perhaps for the duration of the semester. If the problem continues, I will ask you to leave the class for the day; this will count as an absence.

### **STUDENT CODE OF CONDUCT**

USM's policy is that students conduct themselves in a respectful manner in keeping with the academic environment. Among other things, this means maintaining polite discourse in class discussion and a non-

combative attitude with both the instructor and fellow classmates. I reserve the right to ask any student not adhering to this behavior to leave the classroom and/or to drop the course.

### **WRITING CENTER**

Students should follow their own best practices when it comes to their writing practices, but all students can benefit from crafting multiple drafts and visiting the USM Writing Center. As stated on their website, “The Writing Center is a free tutorial service available to any USM student who wants assistance with a writing project. We offer one-on-one writing instruction that’s designed to help you become a more effective writer. This tutorial service is offered on a walk-in basis or by appointment (on the hour for 45 minutes). However, the appointments often book up several days in advance, so making an appointment is always a good idea.” The Writing Center is located in Cook Library. Appointments can be scheduled by phoning (601) 266-4821 or by visiting their website located at <http://www.usm.edu/writing-center>.

### **PLAGIARISM**

Plagiarism, which is the presentation of someone else’s words or ideas as your own, is a serious offense in the academic community and will not be tolerated. Plagiarism is defined in the USM Undergraduate Bulletin as follows: “Plagiarism is scholarly theft, and it is defined as the unacknowledged use of secondary sources. More specifically, any written or oral presentation in which the writer or speaker does not distinguish clearly between original and borrowed material constitutes plagiarism. Because students, as scholars, must make frequent use of the concepts and the facts developed by other scholars, plagiarism is not the mere use of another’s facts and ideas. However, it is plagiarism when students present the work of other scholars as if it were their own work. Plagiarism can be committed in a number of ways:

1. Reproducing another author’s writing as if it were one’s own;
2. Paraphrasing another author’s work without citing the original;
3. Borrowing from another author’s ideas, even though those ideas are reworded, without giving credit; and
4. Copying another author’s organization without giving credit.

Please feel free to ask if you are ever unsure about what constitutes plagiarism or if you need any help in synthesizing, quoting, and/or citing a source. For more information on plagiarism, visit the USM library website’s section on plagiarism: <http://www.lib.usm.edu/legacy/plag/whatisplag.php>. The library website also offers a Plagiarism Tutorial: <http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

### **ACADEMIC DISHONESTY**

Academic dishonesty can take the form of plagiarism and/or cheating, neither of which will be tolerated. The following is from the USM Undergraduate Bulletin: “When cheating is discovered, the faculty member may give the student an F on the work involved or in the course. If further disciplinary action is deemed appropriate, the student should be reported to the Dean of Students. In addition to being a violation of academic honesty, cheating violates the Code of Student Conduct and may be grounds for probation, suspension, and/or expulsion. Students on disciplinary suspension may not enroll in any courses offered by The University of Southern Mississippi.”

### **STUDENTS WITH DISABILITIES**

This course follows all university regulations for students with disabilities. If a student has a disability that qualifies under the American with Disabilities Act (ADA) and requires accommodations, he/she should contact the Office for Disability Accommodations (ODA) for information on appropriate policies and procedures. Disabilities covered by ADA may include learning, psychiatric, physical disabilities, or chronic health disorders. Students can contact ODA if they are not certain whether a medical condition/disability qualifies.

*Address:* The University of Southern Mississippi  
Office for Disability Accommodations  
118 College Drive # 8586  
Hattiesburg, MS 39406-0001

*Telephone:* (601) 266-5024 or (228) 214-3232 *Fax:* (601) 266-6035

*Individuals with hearing impairments* can contact ODA using the *Mississippi Relay Service* at 1-800-582-2233 (TTY) or email Suzy Hebert at [Suzanne.Hebert@usm.edu](mailto:Suzanne.Hebert@usm.edu).

### **CHANGES**

All parts of the syllabus and the course, including the schedule, are subject to change to meet the needs of students in the course.

### **PAPER FORMAT**

In order to help me grade fairly, all assignments (except those completed in class) must be typed, double-spaced, and in Times New Roman 12-point font with one-inch margins. Assignments of more than one page must be stapled. The following example demonstrates how a paper should be formatted.

Your Name

Professor Craig Carey

ENG 370: American Literature I

Date (In this format: 12 September 2013)

Your Specific Title Goes Here

The text of your paper begins here. Notice that this text is left-justified. Also note that all margins should be set at 1". You should choose the Times New Roman font in size 12. All text should be double-spaced, from your name in the upper left corner of page one all the way to the bottom of your Works Cited page.

On all following pages, the header should include your last name and page number, such as "Janssen 2," on the right-hand side of the page. To set this up, choose "View/Header and Footer" in most word processors. (You can take the header off the first page by placing a check mark before "Different first page" under "File/Page Setup/Layout.")

## Course Schedule

### Unit I: Discovery, Contact, and Colonization (Beginnings to 1700)

#### Week 1

8/22 Introduction to course and each other. What is Early American Literature?

#### Week 2

8/27 Contact, Discovery, Exploration

- Read introduction: “Beginnings to 1700,” pp. 3-19
- Christopher Columbus, “Letter to Luis de Santangel Regarding the First Voyage” (1493) and “Letter to Ferdinand and Isabella Regarding the Fourth Voyage” (1503), pp. 25-28
- Hernán Cortés, “Second Letter to the Spanish Crown” (1522), pp. 38-42
- Álvaro Núñez Cabeza de Vaca, *Relation of Álvaro Núñez Cabeza de Vaca* (1542), pp. 29-35

8/29 Early Settlement: Chesapeake Bay

- Thomas Harriot, from *A Briefe and True Report of the New Found Land of Virginia* (1588). You can access the text online at <http://docsouth.unc.edu/nc/harriot/harriot.html>. Read selections from “The First Part: Of Merchantable Commodities,” then scroll to the bottom and study the pictures.
- John Smith, from *The General History of Virginia, New England, and the Summer Isles* (1624), pp. 59-69 and “A Description of New England” (1616), pp. 69-72

#### Week 3

9/03 New England: The Puritans

- William Bradford, from *Of Plymouth Plantation*, pp. 74-86
- John Winthrop, “A Model of Christian Charity” (1630), pp. 91-102

9/05 New England: Marginal Voices

- Anne Bradstreet, “The Author to Her Book,” “Before the Birth of One of Her Children,” “To My Dear and Loving Husband,” “A Letter to Her Husband, Absent upon Public Employment,” and “Here Follows Some Verses upon the Burning of Our House, July 10<sup>th</sup>, 1666,” pp. 120-123.
- Roger Williams, “A Key into the Language of America” (1637), pp. 103-107

#### Week 4

9/10 The Captivity Narrative

- Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682), pp. 126-143

### Unit II: Eighteenth Century and Enlightenment (1700-1820)

9/12 The Autobiography

- Read “American Literature 1700-1820,” pp. 157-169
- Benjamin Franklin, *The Autobiography* [Part One], pp. 248–267

#### Week 5

9/17 The Self-Help Gospel

- Benjamin Franklin, *The Autobiography* [Part Two], pp. 293-308
- Benjamin Franklin, “Advice to a Young Tradesman, Written by an Old One” (1748) and “Hints For Those That Would Be Rich,” from *Poor Richard’s Almanack* (1737) (copies)

9/19 The Black Atlantic

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (1789), pp. 355-387

**Week 6**9/24 Imagining Revolution

- Thomas Paine, “*From* Common Sense,” pp. 324-331
- Thomas Jefferson, excerpt on the Declaration of Independence from “The Autobiography of Thomas Jefferson,” pp. 339-344
- **Paper #1 Due**

9/26 Enlightenment Poetry

- Philip Freneau, “The Wild Honey Suckle” and “The Indian Burying Ground,” pp. 399-400.
- Phillis Wheatley, “On Being Brought from Africa to America,” “To the University of Cambridge, in New England,” and “To S.M., a Young African Painter, on Seeing His Works,” pp. 403-404, 409-410.

**Week 7**10/1 Federalism and Constitution

- Alexander Hamilton, “Federalist No. 1” (1787-1788), pp. 345-348
- James Madison, “Federalist No. 10” (1787-1788), pp. 348-353
- Start reading *Edgar Huntly: Or, Memoirs of a Sleep-Walker* (1799). Discussion on Wednesday.

10/03 Novel Reading and the Emergence of Fiction

- Charles Brockden Brown, *Edgar Huntly; Or, Memoirs of a Sleep-Walker* (1799), pp. 3-68 (“To the Public” and Ch. 1-7)

**Week 8**10/08 The American Gothic

- Charles Brockden Brown, *Edgar Huntly*, pp. 69-183 (Ch. 8-18)

10/10 The American Gothic (cont.)

- Charles Brockden Brown, *Edgar Huntly*, pp. 184-285 (Ch. 19-conclusion)

**Week 9**10/15 **Midterm Examination (w/ take home essay)**

10/17 FALL BREAK

**Unit III: Literary Nationalism and American Literature (1820-1865)****Week 10**10/22 Transcendentalism and Indian Removal

- Read “American Literature 1820-1865,” pp. 445-463
- Ralph Waldo Emerson, selections from *Nature* (1836): Introduction and Chapter 1-2 (pp. 508-512); Chapter 4 (pp. 516-520); and Chapter 7 (pp. 532-536)
- William Apess, “An Indian’s Looking-Glass for the White Man” (1833), pp. 498-504

10/24 Transcendentalism (cont.)

- Henry David Thoreau, “Solitude” and “Spring” from *Walden*, pp. 910-926

**Week 11**10/29 Dark Romanticism and the Critique of Transcendentalism

- Nathaniel Hawthorne, “The Minister’s Black Veil” (1836), pp. 636-645
- Nathaniel Hawthorne, “The Celestial Railroad” (copy)

10/31 Gothic Tales and Mental Madness

- Edgar Allan Poe, “The Fall of the House of Usher” (1839), pp. 702-714
- Edgar Allan Poe, “MS Found in a Bottle” (1833) (copy)

**Week 12**11/05 Slave Narratives

- Frederick Douglass, Chapter 10-11 and Appendix in *Narrative of the Life* (1845), pp. 971-1002
- **Paper #2 Due**

11/07 Slave Narratives (cont.)

- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861), pp. 818-839

**Week 13**11/12 Magazines and the Marketplace

- Herman Melville, “Bartleby, the Scrivener” (1855), pp. 1102-1128

11/14 American Poetry

- Walt Whitman, “Song of Myself” (1855), pp. 1024-1067 (focus on sections 1-24)

**Week 14**11/19 American Poetry (cont.)

- Explore *The Walt Whitman Archive*: <http://www.whitmanarchive.org/>
- Walt Whitman, “Beat! Beat! Drums!” (pp. 1069-1073) and “The Wound-Dresser” (1080-1082)

11/21 American Poetry (cont.)

- Emily Dickinson, *Poems* #112, 124, 202, 340, 355, 359, 409, 479, 519, 591, 764, and 1263.

**Week 15**11/26 American Poetry (cont.)

- Reread Emily Dickinson Poems
- Explore the *Dickinson Electronic Archives*: <http://www.emilydickinson.org/>

## 11/28 THANKSGIVING HOLIDAYS

**Week 16**12/03 The Civil War

- Herman Melville, selections from *Battle-Pieces and Aspects of the War*: “The Portent” (p. 1183); plus “A Utilitarian View of the Monitor’s Flight,” “Shiloh,” and “The House-top” (copy)
- **Paper #3 Due**

12/05 The Uncertain Future

- Abraham Lincoln, “Second Inaugural Address, March 4, 1865,” pp. 748-749

**Final Exam (w/ take home essay):** Tuesday, December 10, 8:00 a.m. – 10:30 a.m.