Much of the literature, film, television, and music we enjoy today has deep roots in early American literary culture. The television series *Lost*, for example, draws heavily upon literary archetypes developed during the exploration of the “New World” by European colonists. The biography of Army PFC Jessica Lynch might have been lifted directly from Indian captivity narratives dating back to the early 1600s, right down to its paternalistic and propagandistic editing history. And Benjamin Franklin wouldn’t have batted an eye at the philosophical questions concerning virtuality posed by *The Matrix* and its sequels. This lecture and discussion course will investigate key moments in early American cultural history as they have been told, retold, and retooled through literature and film, aiming to demonstrate some of the major continuities that still bind our contemporary moment to an otherwise alien past. Average weekly reading load for this class will be 300+ pages, and students will be required to attend two film screenings outside of class time (or view the films on their own time).

**Required Texts:**

- E-texts available at the SmartSite for ENL 142

**Requirements:**

**Short assignments** (3X). Each week there will be a short assignment sent out with the weekly reading guide, usually due the following Friday. You are responsible for completing ANY THREE of these. Your work on these assignments will be graded Acceptable/Unacceptable/Redo. In the case of a “Redo” grade, you can either do the assignment over or simply replace it.

**Film Responses** (2X). Respond in detail to a portion of one of the films screened for the course (2pp). Responses are due no later than one week after the film screening.

**One short paper** (4 pp), on a topic assigned by the professor. Due **Monday 1 February class**. Details to follow.

**One long paper** (8 pp), comparative and contextualized, on a topic of your choosing. Due **Mon. 15 March in class**.

**In-class midterm and final examinations** (the latter not cumulative) consisting of short answer questions and passage identifications.

**Extra Credit.** There will be several opportunities for small amounts of extra credit. Details to follow.

**Grading:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Assignments (3x3.33%)</td>
<td>10%</td>
<td>Due at various points throughout the quarter</td>
</tr>
<tr>
<td>Film Responses (2 x 5%)</td>
<td>10%</td>
<td>Due at various points throughout the quarter</td>
</tr>
<tr>
<td>Short paper</td>
<td>20%</td>
<td><strong>Due 1 February</strong></td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
<td>8 February</td>
</tr>
<tr>
<td>Long Paper</td>
<td>30%</td>
<td><strong>Due 15 March</strong></td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
<td>20 March 1-3pm, Hart 1150</td>
</tr>
</tbody>
</table>

**NOTE:** This syllabus and all other course handouts will be posted on ENL142’s SmartSite webpage. Important reading links, images, etexts, writing guides, class policies, and FAQs will also be posted there. Make it a habit to check the site on a regular basis.

**Week One: The Shadow of Spain**
Week Two: Contact Zones

M 11 January
Thomas Hariot, *A Brief and True Report of the New Found Land of Virginia*
Virtual Jamestown (online) [http://www.virtualjamestown.org/images/white_debry_html/jamestown.html](http://www.virtualjamestown.org/images/white_debry_html/jamestown.html)

W 13 January
Captain John Smith, from *Historie of Virginia* (reader)
Linwood (Little Bear) Custalow and Angela Daniel (Silver Star), from *The True Story of Pocahontas* (reader)

F 15 January
Lydia Maria Child, *Hobomok*
James Fenimore Cooper, from *The Wept of Wish-ton-Wish* (reader)
Longfellow, *The Courtship of Miles Standish* (reader)

Films: *The New World* (Malick, 2006)
*Pocahontas* (Goldberg, 1995)

Week Three: Metacomet

M 18 January
Jill Lepore, “Chronology of King Philip’s War,” and “Prologue: The Circle,” from *The Name of War*
Mary Rowlandson, *The Sovereignty and Goodness of God*

W 20 January
Angela Carter, “Our Lady of the Massacre” (on-line) *Burning Your Boats* (Chatto & Windus, 1995) 248-261 ®

Apess, *Eulogy on King Philip* (reader)
John Augustus Stone, *Metamora* (reader)

F 22 January
Ursula LeGuin, *The Word for World is Forest* (reader)

Film: *The Searchers* (Ford, 1956)

Week Four: Versions of Apocalypse
M 25 January
   Michael Wigglesworth, *The Day of Doom* (reader)
   Lahaye, from *Left Behind* (reader)

W 27 January
   Anne Bradstreet (reader)

F 29 January
   Edward Taylor (reader)

**Short Paper Due**

   Film: *Alien* (Scott, 1979)

**Week Five: Theocracy**

M 1 February
   Hawthorne, “Young Goodman Brown” (reader)
   “The Minister’s Black Veil” (reader)
   Michael Colacurcio, *The Province of Piety*, chapters 5 and 6 (reader)

W 3 February
   Hutchinson Transcript (reader)
   *Witchtrial Reader*

F 5 February
   Arthur Miller, *The Crucible*

   Film: *The Crucible* (Hytner, 1996)

**Week Six: Staple Culture**

M 8 February
   **MIDTERM EXAM: No Reading**

W 10 February
   Cooke, “The Sot Weed Factor” (reader)
   Granger, *The Sugar-Cane* (reader)

F 12 February

   Film: *Mandingo* (Fleischer, 1975)

**Week Seven: American Picaro**

MWF 15, 17, 19 February

   John Barth, *The Sot-Weed Factor*

   Film: *Barry Lyndon* (Kubrick, 1975)

**Week Eight: Slavescapes**
M 21 February
Charles Brockden Brown, *Arthur Mervyn; or, Memoirs of 1793*

W 23 February
*Arthur Mervyn*

F 26 February
Finish *Arthur Mervyn*

Film: Make-up film

**Week Nine: Self Confession**

M 1 March
Wideman, *The Cattle Killing*

W 3 March
Olaudah Equiano (reader)

F 5 March
Jonathan Edwards (reader)
John Woolman (reader)

Film: *Amazing Grace* (Apted, 2006)

**Week Ten: Self Effacement and Creation**

M 8 March
Frederick Douglass, *Narrative*

W 10 March
Franklin, *Autobiography*
Warner, from *The Republic of Letters*

F 12 March
Jefferson, *Declaration of Independence* (reader)
Derrida, The “Pharmakon” and “The Pharmakos” in *Dissemination* (reader)
Baudrillard, “The Precession of Simulacra,” from *Simulacra and Simulation.*

Films: *Videodrome* (Cronenberg, 1983)
*The Lawnmower Man* (Leonard, 1992)

**Week Eleven: The Fate of Words**

M 15 March
Ralph Waldo Emerson, “Experience” (reader)

CONCLUDING REMARKS

Final Paper due in class
Final Examination: Saturday, 20 March, 1-3pm 1150 Hart Hall