Why Colonial, Whence the Self, How Literature?:
Key Questions for an Introduction to Early American Literature for M.A. Students

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Course Description

"What's colonial about colonial America?" asked Michael Warner in 2000. "And why does anyone…want to read colonial Anglo-American literature?" Today we might need to rephrase the question: who doesn't? The period of colonial through early national America has become a "hot" field in literary history. The reasons for the timeliness of early American literature are various, and we'll consider them in this course. The subject is not the property of any one academic department, and it models the kind of interdisciplinary scholarship that may well be the last hope for the humanities. Nor is colonial American literature the property of one nation or region (not the United States, not New England), since it arises out of the Atlantic meeting of European letters with Amerindian and African cultures, and its Anglophone canon might, at least in one sense, be better understood as British literature.

This introductory course to early American literature is designed for students with any number of interests: whether you are interested in writing in the public sphere, the relationship of literature to politics and religion, the origins of the modern self, the rise of the novel, the fabrication of race and peoplehood, or the problem of democratic foundation, this course will have something for you.

No previous familiarity with early American literature, history, or culture is presumed.

Texts Ordered for the Course

Sayre (ed)	American Captivity Narratives	Wadsworth	0395980739
Morrison	A Mercy	Vintage	0307276767
Irving	History of New York	Penguin	0143105612
Weber	Protestant Ethic …	Norton Critical	0393930688
Brown	Wieland	Norton Critical	0393932532
Walker	Appeal to the Colored Citizens …	Penn State	0271019948
Franklin	Autobiography*		

Many other modern editions of the Autobiography are fine: pick up the Oxford World's Classics (0199554900), the Dover Thrift (0486290735), the Penguin Classics

(0142437603), or even the free Kindle (1936594099) editions. The first version of the Norton Critical Edition was also very good, but since a new edition came out last week, I haven't been able to look at the latest version yet.

In addition to the course texts, I recommend the purchase of a hardcover poetry anthology, *American Poetry: The Seventeenth and Eighteenth Centuries*, ed. David S. Shields, ISBN 1931082901. I will make copies of the poems that we will be reading; but, since we are spending three weeks on these poems, it may be more convenient to you to have the book. There will also be a number of course readings to download from the class website, concentrated toward the beginning of the semester. I apologize for the frequency and volume of these e-readings; it's my way of obviating the need for a general anthology.

Course Organization

Twice in the past I offered this course as a "survey," relying on an anthology and a few satellite texts to present a representative, historically organized sampling of colonial American literature. But something in my literary conscience nagged at me, and insisted that the historically organized survey is as factitious a basis for a course as any other. Moving chronologically is no more natural a method than any other form of organization. Offering a "representative" approach to colonial American literature would be to foster another illusion. For how can one be representative with regard to a set of writings that were composed in several languages by authors who were rarely acquainted with one another, having worked at great geographical and historical removes from one another? Colonial American writing must be taken to compose, at a minimum, three centuries from 1492 onward, not to mention the prolific thousand-year output of Native America's literate culture, the Mayans. Compare the organization of British literary studies into such generation-length periods as "Romanticism."

This time around, I am taking a very different approach. The course is organized without regard to chronology, instead posing three basic though not-entirely-grammatical questions:

- *Why Colonial American Literature?* That is, why should we read it? One of the most promising approaches to this question may be to ask, How have Americans of the past assessed the value of this writing? As we'll see, some earlier approaches valued imaginary or "useable" pasts. The desire for a national history was itself historically conditioned. Americans became very interested in "their" colonial history during the post-republican, early nationalist period, beginning around the War of 1812. For us today, the value of colonial American literature will have to be different: rather than confirming our Americanness, the writing might shed light on international issues: for instance, on other postcolonial moments, the formation of new nations everywhere. (David Armitage points out that over a hundred declarations of national independence have been proclaimed since 1776, turning a world dominated by just a few empires into a universe of nation-states.)

We'll consider early nineteenth-century reconstructions of colonial history by a variety of nationalist and abolitionist writers. We will end this part of the class with Toni Morrison's recent novel *A Mercy*.

- *Whence the Self?* Where does our idea of modern selfhood come from, with its bundle of deeply ingrained notions of psychological "depth" and its attendant anxieties: fears of losing one's self, of wasting the self, of lacking a life? How does that selfhood relate to economic transformations, the ascendancy of industrial capitalism and its unspoken commandment to "be productive"? One of the most elegant and poetic texts of modern sociology, Max Weber's Protestant Ethic, deals with some of these problems, and we will read it critically alongside the emergence of an authorial consciousness (closely related to the emergence of a self-consciousness) in Mary Rowlandson, Sarah Kemble Knight, Benjamin Franklin, and Olaudah Equiano.
- *How Literature?* That is, how did a Puritan culture which repeatedly inveighed against the grave dangers of the imagination (which was thought to be more full of temptation than even the sensuous world) ever facilitate the writing of great poetry? How did the disclaiming of literary ornament implied by "the plain style" still produce literary innovations? How did a printing industry that churned out countless sermons but nary a narrative for almost two centuries suddenly license the writing of fiction that "merely" entertained the reader? The last third of the course accordingly looks at notable poets and one fascinating and weird novelist, Charles Brockden Brown.

Assignments

1. Presentation of One Week's Readings 15%
2. Three Informal Inquiry Papers 30%
3. The Great American Novel Pitchfest 10%
4. Presentation of Work-in-Progress 5%
5. Final Project 40%

1. The first of your three required presentations will select features from the week's readings which you think will produce discussion or provide a helpful point of entry into the major issues of that week. A good presentation may do one or more of the following: (a) offer close readings of selected texts; (b) make connections between readings and across weeks; (c) provide an overview of the criticism/interpretation we have read; (d) incorporate outside research (such as our "reserve" texts) on texts, authors, historical background, and so forth; (e) pose questions about aspects of the reading that were particularly difficult or knotty or vexed; (f) discuss options for teaching the materials. You should plan on speaking for about 15 minutes. Please circulate a handout at your presentation. A sign-up sheet will be passed around.

2. All participants will also write three inquiry papers (3 pages each) over the course of the

semester. You must do one inquiry paper for Part 1 of the course (Weeks 2-5), another during Part 2 (Weeks 6-9), and a final one for Part 3 (Weeks 10-15). You may turn in the paper during any week, but it should address at least one of the readings for that week. Inquiry papers should be e-mailed to me by Tuesday night (at midnight) before the day we are discussing the reading(s) you are looking into. (In addition to sending your response as an attachment, please paste your text into your e-mail.) Since inquiry papers are only meaningful *before* discussion, absolutely no late inquiry papers can be accepted.

Inquiry papers (the term is borrowed from Professor Susan Tomlinson) need not display the "right" answers, but instead demonstrate a thoughtful dialogue with some aspect of the text(s), or a close reading of some part of it. Ideally, one or more of your inquiry papers will result in the formulation of a question or the articulation of a problem which requires a much fuller explanation and analysis. You will have a chance to do justice to the problem in the final formal paper.

3. The Great American Novel Pitchfest is your second in-class presentation, as explained below.

4. The third of your three presentations (5%) will be a short, loose, and informal reading from your work-in-progress or an outline. With time for questions, this should be about 10 minutes or so. Like the pitchfest, these presentations will all be conducted on the same day. If you can't make either of these two course meetings, please let me know ahead of time if possible.

5. Your final project (40%) will be on a topic of your devising, as explained below.

The Great American Novel Pitchfest

During class on March 28, at least one half of our class time will be devoted to a pitchfest party. Everyone will be in charge of "selling" us on one actual early American novel. This novel will not be one of our assigned readings.

At the time of the pitchfest, you will probably not have read more than a few pages of the work you have chosen. Imagine your role as something like an agent pitching an unfinished screenplay idea to a movie producer. Starting with the title page, you should describe the features of the book that you think would interest people in buying the rights to the book. Questions that could lead to successful "pitching" strategies might include: Does this book promise to shock the reader? Or is it a sentimental love story that will win our hearts? Does it promise to teach us to be virtuous citizens? What other features of the text might induce a reader to purchase this book?

Americans in the early United States could not afford many books, let alone novels, so you should think of these texts as requiring a "hard sell." Early Americans also didn't have a lot of time for such things, or at least wouldn't admit that they did. So you will have just five minutes to grab our attention! Then you will have a couple of minutes to field any questions

from prospective buyers.

Please distribute the title page and one interesting page from the book to the class. This could be a gripping illustration, a flavorful descriptive passage, a prefatory endorsement of the author—anything to make the work grab our attention.

The scholarly point of the exercise is to imagine the position of someone who might have strolled into an American bookstore circa 1790, and thereby to probe the status of fiction in a society that wasn't much accustomed to it. The pedagogical point is to give you authority with a text that no one else in the class (and perhaps no one else alive today!) has read. The professional point is that graduate students working on becoming literary historians today might be better advised to develop their professional identities by bringing to light archival texts that deserve further investigation, rather than struggling to say something new about chewed-over classics.

How far you want to take this assignment is up to you. You are welcome to read just the first pages of your novel and never look at it again. If, on the other hand, you find yourself interested enough in the novel, or stimulated by other folks' responses to it, you may decide to read the novel in its entirety and do a final project on it. See Final Project guidelines for more.

Criteria for the Pitchfest Novel

The novel you choose must meet several criteria. It must be

(a) printed in the United States;
(b) written by an American;
(c) published before 1830;
(d) a book that no other class member is writing about;
(e) not available as a modern edition.

The title of the novel you are writing about should be sent to me by e-mail two weeks ahead of time (March 14). If you choose the same novel someone has already submitted, I will tell you to choose something else. If I happen to know something about it and anticipate that it would be dreadful for you to work with, I will let you know about that, too.

How To Go About Identifying Your Novel

An excellent print resource is the long appendix to Henri Petter's The Early American Novel, which contains brief overviews and plot summaries of a multitude of early American novels. I have uploaded a PDF to the website. Petter's work is also at Healey (call number PS375 .P4) in case you are moved to read more from the book.

Here are a few electronic sources which may help you to find a pre-1830 novel to look at:

1) Digital Evans

The Boston Public Library offers a large number of electronic resources, some of which UMass-Boston cannot afford, but which you as a Massachusetts taxpayer pay for. For our

class, the most important of the BPL's electronic resources is the collection of scanned books known as the "Early American Imprints," based on Charles Evans's famous American Bibliography (1943-1955). This was an attempt to list, as Evans's subtitle says, "all books, pamphlets and periodical publications printed in the United States of America from the genesis of printing in 1639 down to and including the year 1800." While Evans's bibliography is not nearly as comprehensive as that, the list was subsequently extended to 1819, and came to include a number of non-book items (periodicals, broadsides, etc.). The items included in the bibliography were photographed for microfilm, and, very recently, moved online, where they are currently administered by Readex Corporation. To access the archive from home, go to www.bpl.org, click on "Electronic Resources," then "A-Z List of Resources," then "Archive of Americana." At this point you'll be prompted for your BPL membership number (you can establish an account electronically, though at some point you may need to go to a library to get a PIN). You'll then choose to search either series 1 or series 2 of "Early American Imprints," depending on what period you are interested in. You can choose to do a genre search for novels (or novellas, which are also perfectly fine for this assignment).

Note that the first novel authored by an American that was printed in America appeared in 1789 (William Hill Brown's <u>The Power of Sympathy</u>), so you can disregard any novels printed in America before then, because it means that they were by non-American authors.

2) Use Eighteenth-Century Collections Online

A couple of years ago, the English department managed to persuade our library to purchase this collection at great expense, so it is well worth your time to use it! This collection includes everything printed in England during the eighteenth century, as well as many (but not all) colonial American works.

To use this resource, or any other of the expensive, time-saving resources the library has purchased for our research, you will need to establish a library account, if you haven't already. To establish an account, bring your student ID to the circulation desk on the second floor of Healey Library. That is where you can obtain a barcode. If a disability prevents you from visiting the library in person, please contact Marilyn Day (Marilyn.Day@umb.edu; 617-287-5945).

To access ECCO, go to the Healey webpage (www.lib.umb.edu), click on "Databases & Indexes" under Quick Links, then "E."

3) Other Online Archives

These two paid archives (Digital Evans and ECCO) do have some limitations. Some works in Evans are not categorized as novels, a large number of works are American printings of British writers (that is something to watch out for and check in with me about!), and it does not cover the most active decade of novel-writing before 1830, the 1820s. ECCO can be

spotty in its coverage of American works, and doesn't go past 1800. Luckily, there are ample resources on the net, so I would suggest looking at some of these:

The Online Books Page (http://onlinebooks.library.upenn.edu) offers a kind of compendium of links to available electronic texts.

Google Books (books.google.com) and the Internet Archive (archive.org) are also great sources. While Google Books is somewhat weak on the eighteenth century, a large number of novels published after 1800 are available there, thus supplementing the Digital Evans.

Remember to make print-outs or copies of the title page of the book, and one other page, for the rest of the class at the time of your presentation.

Final Project

For your final project, you have a choice: you may do (1) a regular paper on our readings, or (2) a researched report on the novel you chose for the pitchfest (or another unreprinted novel), or (3) a critical casebook. You do not need to choose your option ahead of time.

1) A regular paper on a reading or readings will consist of a 10- to 15-page essay. Since you all have excellent things to say, my expectation is that you will pursue an original and sophisticated interpretation of a text or texts we have read this term. It must be more than a response to your reading.

The topic for this paper should be your own, though I will try to provide a few possible beginnings for topics later in the term. The topic should address selected features of our readings. I will permit you to write about topics we did not cover in our readings (e.g., witchcraft, non-Anglophone readings, etc.) but ask in this case that you consult with me before beginning your writing process.

Choosing the final paper option has many advantages: textual analysis is a skill you have already practiced, and refining this skill gives you an opportunity to come away from the course with an essay you can use for other purposes (for publication or for application to Ph.D programs, for example). Moreover, a good analytical essay can be produced in a shorter, more concentrated burst of effort than the other options. Finally, you do not necessarily need to reach beyond the course readings, though I would still encourage you to research your topic.

A final essay may build on an inquiry paper you've submitted.

2) A researched report on the novel you've chosen for the pitchfest would consist of an analytical report of about 18-20 pages in which you describe and summarize the novel, and discuss the results of your reading and research into the novel. The following is a suggested structure for this option:

a) Identification: About a page giving the name and author of the book, and describing how you found it.

b) Background: At least three pages detailing the results of your research into the book

as the work of its author, as well as the product of its time and place. What you have learned about the author? If the author is unknown, how have you been able to satisfy your curiosity about the book's author? Were there important historical events that he or she seem to have witnessed and written about? (Or does the writer not seem part of his or her time and place?) How might questions of identity (nation, race, class, gender) lent urgency to their work? Do we know anything about the role of the editor or publisher? Were you able to find reviews in the periodicals of the day? (Search both the BPL's Archive of Americana and the university library's American Periodicals Series Online for possible reviews.)

c) Synopsis: At least three pages summarizing the plot of the novel, making reference to major characters and the major lines of action.

e) Reaction: At least two pages on your reading process. What aspects of the text are most interesting? What is/are the weirdest/coolest/most confusing thing(s) about this novel? Did something not make sense? Why do you think the book has never been reprinted for a modern audience?

f) Analysis: Around six to eight pages synthesizing your ideas and offering some thoughts toward an interpretation of the novel. What do you think the author was trying to do? (For example, was the author trying to leave a certain impression on the audience? inspire rethinking of society? sell books? gain public esteem?) Is there published criticism, or readings from our course, that might be helpful for interpreting the author's work?

g) Appendix: A bibliography. Include not only bibliographical details about the novel, but also any works you encountered in the course of your research. Cite these sources in MLA format. See below for a few examples. If you need more about citing sources, google "OWL" (Online Writing Lab) for a full guide, or consult <u>The MLA Handbook</u> (Healey 4th Floor reference stacks, Z253 .M57 2003).

(3) As I define it, a <u>critical casebook</u> is a scholarly bibliography in essay form. It surveys, summarizes, and comments upon the criticism that has been published on a given work. It identifies the scholarly assumptions, orientations, and methodologies at work in selected pieces of criticism. It is excellent training for making your own critical assumptions explicit. It should appeal to anyone with an interest in literary theory, or in literary criticism as an art. Your casebook should be at least 15 pages, and cover at least six critical works dealing with any one text from this course. These six critical works should *not* be ones we have read in the course. Some authors have dozens of critical articles devoted to them—Rowlandson, Franklin, and Brockden Brown probably have more than all the others—while others have fewer; but most authors we are reading have at least six works devoted to them.

In researching your casebook—if you choose this option—you should aim to draw upon a

range of studies: journal articles, books, chapters in book collections. While searching JSTOR and Project Muse is a good way to start, nothing beats going to the stacks and physically browsing through the books available at Healey or another library. This can help you to make connections and see what kinds of critical work have been done.
To reiterate, good casebook does not merely summarize. It does not even try to describe all of those details, but it picks and chooses what is important. Instead of consisting of a mere list of quotations from authorities or a rehashing of their arguments, it attempts to say something about the state of the field with regard to the work in question. It manages to find in even the stray details of a critic's argument a reflection of critical assumptions and methodologies.

Course Schedule

(E) refers to an electronic text available on the class website at www.umassonline.net. This website will be the repository for these readings, as well as a set of "reserve" texts that I am making available in case you want to look at a few classic critical essays. If you are enrolled in the course through WISER, you will automatically have access to the website. Your UMB e-mail (minus @umb.edu) serves as your login name, and your password is your e-mail password. For those without a UMB e-mail account, don't worry; the site contains detailed instructions on what to do. If you have trouble accessing the website, let me know or contact the IT department contact provided on the webpage.

January 25	Introduction to Course Archives and Methods: Cotton Mather, Benjamin Franklin, and Memorializing the Past

January 30 (Monday)	*Add/Drop Ends*

I. WHY COLONIAL AMERICAN LITERATURE?	THE DESIRE FOR HISTORY: ARCHIVAL WORK AND IMAGINARY PASTS

Week 2/ February 1	**CORE READINGS FOR OUR DISCUSSION** 1. *critical essay:* Warner, “What’s Colonial About Colonial American Literature?” (E) 2. *primary text:* Thomas Harriot, A Brief and True Report, selections (E) 3. *primary text:* William Bradford, Of Plymouth Plantation, selections (E) 4. *nineteenth-century fictionalization:* Sedgwick, one chapter from her novel Hope Leslie (E) 5. *nineteenth-century fictionalization:* Hawthorne short story, “The Maypole of Merry Mount” (E) **POCOHONTAS MINI-PROJECT:** 1. *Everyone should read* John Smith, from General History of Virginia (in American Captivity Narratives book, pages 83-90; a copy can be downloaded from the website for anyone who cannot get the book in time) 2. *Group with last names A-D read:* -Leslie Fiedler, The Return of the Vanishing American (Madison Books, 1968) 51-53, 64-72, 79 (E) -Susan Deer Cloud, “Her Pocahontas,” Sister Nations: Native American Women Writers on Community, eds. Heid E. Erdrich and Laura Tohe (St. Paul: Minnesota Historical Society, 2002) 110-11 (E) *Last names E-S read:* -Philip Gould, “The Pocahontas Story in Early America,” Prospects 24 (1999): 99-116 (E) -Jill Lepore, Review of films The Scarlet Letter and Pocahontas, The American Historical Review 101.4 (Oct. 1996): 1166-1168 (E)

Week 3/ February 8	Irving, History of New York *Read as much as you can; I'm especially interested in Books 1, 2, 3 and 7. This is a 350-page book.*
Week 4/ February 15	1. *gallows letter:* Abraham Johnstone (E) 2. *political tract:* David Walker, Appeal to the Colored Citizens of the World
Week 5/ February 22	1. *novel:* Morrison, A Mercy 2. *a couple of short working-class poems TBA*
II. WHENCE THE SELF?	PERSONAL HISTORY, PROTESTANT ETHIC, AND THE EMERGENCE OF AN AUTHORIAL CONSCIOUSNESS
Week 6/ February 29	1. *captivity narrative:* Rowlandson (in American Captivity Narratives, 127-176) 2. *travel narrative:* Knight, Journey (E) 3. *critical essay:* Nancy Armstrong and Leonard Tennenhouse, *The Imaginary Puritan*, chapter 8 (E)
Week 7/ March 7	Franklin, Autobiography, Parts 1 & 2 Please send me possible novel titles for the Pitchfest around this time!
March 11 to 18 (Sunday to Sunday)	*Spring Break*

Week 8/ March 21	1. Franklin, Autobiography, Parts 3 & 4 2. *historical sociology:* Weber, Protestant Ethic and the Spirit of Capitalism (pages 3-97 if you have the Norton edition of Weber)
March 26 (Monday)	*Summer '12 Registration Begins*
April 2 (Monday)	*Fall '12 Registration Begins*
Week 9/ March 28	1. *slave narrative:* Equiano 2. *captivity narrative:* Marrant These two texts constitute American Captivity Narratives pages 198-257. GREAT AMERICAN NOVEL PITCHFEST IN CLASS
III. HOW LITERATURE?	DISCIPLINING IMAGINATION, CHANNELING DEMOCRATIC VOICE
Week 10/ April 4	1. Declaration of Independence 2. *political philosophy:* brief Arendt text 3. *political philosophy:* Derrida, short speech "Declarations of Independence" 4. *novel:* Brown, Wieland 1: Advertisement & chapters 1-18
April 5 (Thursday)	*Course Withdraw Deadline*

Week 11/ April 11	1. *novel:* Brown, Wieland 2: chs. 19-27 2. *prequel to Wieland, but written later:* Brown, "Memoirs of Carwin the Biloquist," in Wieland (Norton pages 183-233)
Week 12/ April 18	*novel:* Brown, *Memoirs of Stephen Calvert* (E)

Week 13/ April 25	*poetry:* selections from *American Poetry: The Seventeenth and Eighteenth Centuries* (E): **Puritans and their Antagonists** pp. 4-7: **Thomas Morton (c. 1580–c. 1646)**, *from* New English Canaan, or New Canaan pp. 17-19: **Edward Johnson (1598–1672)**, "New England's Annoyances" pp. 36-62: **Anne Bradstreet (1612–1672)**: all poems pp. 74-110: **Michael Wigglesworth (1631–1705),** *from* The Day of Doom pp. 156-163: **James Revel (fl. c. 1659–1680)**, "The Poor Unhappy Transported Felon's Sorrowful Account of His fourteen Years Transportation at Virginia" **Edward Taylor (c. 1642–1729)**: *from* Preparatory Meditations (First Series): p. 164: "1. Meditation" pp. 164-65: "3. Meditation. Can. 1.3. Thy Good Ointment" pp. 170-71: "23. Meditation. Cant. 4.8. My Spouse" pp. 176-78: "46. Meditation. Rev. 3.5. The same shall be cloathed in White Raiment" *from* Preparatory Meditations (Second Series): pp. 178-79: "Meditation. Col. 2.17. Which are Shaddows of things to come and the body is Christs" pp. 179-80: "4. Meditation. Gal. 4.24. Which things are an Allegorie" pp.183-84: "18. Meditation. Heb 13.10. Wee have an Altar" pp.189-90: "60a. Meditation. Joh. 6.51. I am the Living Bread, that came down from Heaven"

Week 14/ May 2	*poetry from Shields:* **Commerce, Empire, and Sociability** pp. 239-58: **Ebenezer Cook (c. 1667–c. 1733)**, “The Sot-Weed Factor; or, A Voyage to Maryland, &c.” pp. 304-06: **Henry Brooke (1678–1736),** “Modern Politeness” p. 346: **George Berkeley (1685–1753)**, “Verses on the Prospect of planting Arts and Learning in America” pp. 413-21: **William Dawson (1704–1752)**, “The Wager,” “On the Corruptions of the Stage,” “To a Friend, Who recommended a Wife to Him” pp. 492-515: **James Grainger (c. 1721–1766)**, *from* The Sugar-Cane pp. 643-45: **Joseph Stansbury (1742–1809),** “Verses to the Tories,” “The United States,” “To Cordelia” pp. 680-83: **Ann Eliza Bleecker (1752–1783)**, “Written in the Retreat from Burgoyne,” “On Reading Dryden’s Virgil,” “Return to Tomhanick” PRESENTATIONS OF WORK IN PROGRESS

Week 15/ May 9	*poetry from Shields collection:* **<u>For May 9: The Revolution</u>** pp. 723-57: **Philip Freneau (1752–1832)**: all pp. 761-62: **David Humphreys (1752–1818)**, “The Monkey, Who Shaved Himself and His Friends” **Phillis Wheatley (c. 1753–1784)** pp. 774-75: “To Mæcenas” pp. 775-76: “To the University of Cambridge, in New-England” p. 776: “On being brought from Africa to America” pp. 777-78: “On the Death of the Rev. Mr. George Whitefield” pp. 778-79: “To the Right Honourable William, Earl of Dartmouth” p. 780: “To S. M., a young African Painter, on seeing his Works” pp. 799-808: **Joel Barlow (1754–1812),** “The Hasty-Pudding” **Royall Tyler (1757–1826)** pp. 809-13: “The Origin of Evil. An Elegy” pp. 813-15: “Ode Composed for the Fourth of July” pp. 815-17: “An Irregular Supplicatory Address to the American Academies of Arts and Sciences” pp. 828-30: **Charles Brockden Brown (1771–1810)**, “Monody, On the death of Gen. George Washington”

Friday, May 18	**FINAL PAPERS DUE**

June 1 (Friday)	*Commencement*

I will be uploading several critical texts to our site, calling them “web reserve texts,” for

anyone who might be interested in reading more. In general, I've put sections from books here because they are harder to come by than journal articles.
I might add more, but here's a start:
Week 2
Stephen Greenblatt, "Invisible Bullets," from Shakespearean Negotiations
William Carlos Williams, "The May-pole at Merry Mount," from In the American Grain (1924) (New Directions, 1964) 75-80
Week 3
Robert A. Ferguson, "'Hunting Down a Nation': Irving's A History of New York," Nineteenth-Century Fiction, 36 (June 1981), 22-46
Week 4
Sacvan Bercovitch, "The American Jeremiad," in American Social and Political Thought: A Reader, ed. Andreas Hess (New York Univ. Press, 2003) 80-88
Dolan Hubbard, "David Walker's Appeal and the American Puritan Jeremiadic Tradition," from Centennial Review
example of jeremiad form: Samuel Danforth, "A Brief Recognition of New Englands [sic] Errand into the Wilderness" (1671)
Week 6
Christopher Castiglia, Bound and Determined: Captivity, Culture-crossing, and White Womanhood from Mary Rowlandson to Patty Hearst (University of Chicago Press, 1996) 45-85
Susan Faludi, "America's Guardian Myths," New York Times 7 September 2007
Weeks 7-8
Mitchell Breitwieser, chapter 6 of Mather & Franklin: The Price of Representative Personality
Week 9
Houston A. Baker, Blues, Ideology, and Afro-American Literature: A Vernacular Theory 31-50
Vincent Carretta, "Olaudah Equiano or Gustavus Vassa? Net on an Eighteenth-Century Question of Identity," Slavery & Abolition 20.3 (1999): 96-105
Weeks 10 & 11
Jay Fliegelman, "Introduction," from Wieland (very useful intro to the novel)
Nancy Ruttenburg, Democratic Personality: Popular Voice and the Trial of American Authorship, ch. 5
Weeks 13-15
N.H. Keeble, "Puritanism and Literature," from The Cambridge Companion to Puritanism