

EngL 3221-01: American Novel to 1900
 Spring 2007
 Th 6:20-8:50
 320 Lind Hall

Professor: Abigail Davis
 Office: 110 Lind
 Hours: Th 5:20-6:20, 8:50-9:50 and by appointment
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REQUIRED TEXTS (in chronological order of publication):

The Power of Sympathy by William Hill Brown and *The Coquette* by Hannah Webster Foster (1789)
Edgar Huntly by Charles Brockden Brown (1799)
The Prisoners of Niagara, or, Errors of Education by Jesse L. Holman (1810)
Hope Leslie by Catharine Maria Sedgwick (1827)
The Deerslayer by James Fenimore Cooper (1841)
Moby-Dick by Herman Melville (1851)
Portrait of a Lady by Henry James (1881)
The Awakening by Kate Chopin (1899)
Revolution and the Word: The Rise of the Novel in America by Cathy N. Davidson (2004)

OPTIONAL TEXT:

Easy Writer, 3rd ed. By Andrea A. Lunsford
 NOTE: Unless you already own a handbook, this is required.

ATTENDANCE:

You are expected to attend class without fail. Because illness and emergencies do arise, **you will be allowed ONE absence during the semester** (the equivalent of one week of class). If you are absent more than one time, your grade will be lowered by half a grade point. If you are absent more than the equivalent of two weeks—in this case, two classes—your final grade will be lowered by a full grade point (i.e., an A becomes a B). If you must miss a class, find out from a classmate what material was covered and any special assignments for the next meeting. There will be additional assignments not listed on this syllabus.

Scholastic dishonesty (including plagiarism), disruptive classroom conduct, and harassment will not be tolerated in this class. Please refer to university policy for definitions and consequences of these behaviors. Put simply, I expect all of us to conduct ourselves in an honorable fashion, and to be respectful of the ideas and opinions of others.

CLASS PARTICIPATION:

Class participation will constitute 30% of your final grade. “Participation” includes involvement in our discussions, thoughtful reading, insights shared with the class, good preparation, and a willingness to take risks and venture into original thinking. It also includes **your** prepared responses to your classmates’ one-page papers and your stint as discussion leader.

I understand that not everyone enjoys public conversation. If there is a legitimate reason (medical, emotional, or any other) why you cannot participate in the extensive discussion requirement in this class, don’t worry—there are procedures in place to protect your privacy *and* your grade. First, you need to register with Disability Services. This is strictly confidential. They will then provide me with a

letter giving me the official leeway I need to work with you. You and I will speak privately and establish a plan whereby you can do extra writing assignments to compensate for the actual class discussion. In my experience, there are **always** several students in each class for whom public speaking is an uncomfortable or impossible experience. After you check in with Disability Services, **come and see me, and we'll work it out.**

THE READING REQUIREMENT:

It is your responsibility to come to class prepared to discuss the day's readings. Always bring the relevant texts to class.

THE WRITING REQUIREMENT:

-One formal paper, 6-8 pages, with one revision.
 -Nine one-page, thoughtful response papers, analytical in nature, due via email to class members and prof the night before the class. These papers will coincide with the first day's discussion of each of the novels. It is my hope that one (or more) of your short papers will serve as the foundation of your final essay. **Please print copies of all the responses (including your own) and bring them to class each time they are due. I expect you to have read, and prepared comments on, your classmates' work** (I will do the same). This process will constitute the basis of our discussions.

DISCUSSION LEADERS:

Students will work in teams of two (or more, depending on class size) to lead the day's discussion. You may choose to use your own ideas as a starting point; you might select the response papers of one or more classmates and go deeper into his/her ideas; you may draw on outside materials (provided you make them available to the class ahead of time); and you can supplement your discussion with audio and/or visual materials if you choose.

EXAMS:

I reserve the right to test at any time although it is not my intention to do so. You will work hard in this class, and if you are on track with your reading, writing, attendance, and class participation, you will not have a midterm, final, or any other exam.

GRADING:

Prepared writing (final essay and response papers)	60%
Class participation	30%
In-class writing	10%

DAILY SCHEDULE

JANUARY

18 Read Davidson, *Revolution and the Word*, Preface & chapters 1 & 2

25 Read *The Power of Sympathy*. One-page response paper due to classmates and prof by midnight 1/24.

FEBRUARY

1 Read *The Coquette*. One-page response paper due to classmates and prof by midnight 1/31.

8 Read *Edgar Huntly*. Response papers due 1/7.

15 *The Prisoners of Niagara*. Response papers due 2/14.

22 *Hope Leslie*. Response papers due 2/21.

MARCH

1 Continue discussion of readings to date.

8 Read *The Deerslayer*. Response papers due 3/7.

Midterm break 12-16

22 Read *Moby-Dick*. Response papers due 3/21.

29 View film *Moby-Dick*

APRIL

6 FIRST DRAFT FINAL PAPER DUE (bring hard copies for your peer group and prof)
Read *Portrait of a Lady* (no response paper due today).

12 Peer review of first draft. Continue discussion of *Portrait*.

19 View film *Portrait of a Lady*, dir. Jane Campion (1996).

26. Read *The Awakening*. Response papers due 4/25.

MAY

3 Last class. Continue discussion of *The Awakening*.
FINAL DRAFT DUE