

# ENGL360: AMERICAN LITERATURE TO THE U.S. CIVIL WAR: HEMISPHERE OF CHAOS \*□

**Instructor:** Dr. Amanda Louise Johnson – please call me “Dr. Johnson” or “Amanda”

**Class Location:** Herring Hall 125

**Class Time:** Monday, Wednesday, and Friday, Fall 2018

**Office Location:** Herring 326, office hours by appointment; contact me at [amanda.l.johnson@rice](mailto:amanda.l.johnson@rice)



ENGL360 looks at how “America,” as both a hemisphere and a republic, shaped itself through literature. Starting with exploration narratives and reading both the colonizers and the colonized, we will compare famous writers such as Edgar Allan Poe with voices such as Phillis Wheatley. We will explore the emergence of an American national identity, and how popular ideas about rights and liberty can coincide with the material realities of colonialism and slavery. Finally, we will reflect on how the ideas present in this “old” literature are still urgent subjects of discussion in America today.

## IN ENGL360 WE WILL ACCOMPLISH THE FOLLOWING:

- Survey primary texts from the American hemisphere, ca. 1500-1860, and major criticism
- Compose arguments that combine close-readings with theory and independent research
- Perform complete and transformative rewrites in response to reader feedback
- Gain proficiency in library research methods
- Complete a final project relating ENGL360 to a class outside of English (to satisfy D1 status)

\* satisfies the pre-1800 English Major Field Distribution Requirement

□ satisfies D1 Distribution Credit Requirements for ALL STUDENTS

## COURSE POLICIES

### Attendance

As a discussion-oriented course, the effectiveness of this class is dependent upon your regular attendance at class meetings. I will allow you **TWO** unexcused absences over the course of the term, no questions asked, and **I only need to see doctors' notes *after you have used up your two free absences***. If you miss more than two classes, I will lower your participation grade by a half-grade (e.g. from an A to an A-) for every additional absence.

### Participation

Please arrive on time for class and participate in the discussion to the best of your ability. As a rule of thumb, try to engage in conversation a minimum of once per class. Also, please bring paper and writing utensils for note-taking and in-class writing activities. You must bring the class reading in hardcopy form, whether it is the physical volume you purchased, the course pack, or a printed version of the reading from Canvas. I also require students to leave their phones, laptops, tablets, and e-readers inside your schoolbags during class time.

### Informal Response Papers

By the end of the semester, you will complete six informal response papers that respond to prompts concerning the reading. Response papers should be two pages long, double-spaced, and cite three examples to support your opinions. These are informal writing exercises meant to generate ideas for more formal papers, and you will be awarded full credit (A) if you submit the response paper on time and meet this basic criteria.

### Formal Paper Assignments

In addition to your responses, you will write two completely original formal papers and two transformative rewrites over the course of the semester, the first paper being 5-7 pages long. Exactly how long depends upon your argument. Subsequent papers will be longer.

These papers need to be written in 12-point Times New Roman, be double-spaced, have one-inch margins on all sides, and be aligned to the left.

All responses and papers should have titles and appended bibliographies ("Works Cited").

For the proper formatting of block-quotations, please consult "Writing Models" on CANVAS.

**Please choose one style of citation (MLA, APA, or Chicago) and use it consistently in your papers.**

You are expected to observe standard rules of American English, and you are expected to make sure that you catch any mistakes that your computer finds. For instance, Microsoft Word's spellcheck function recognizes both "from" and "form" as words, but "fomr" is not a word. "Fomr" should not appear anywhere in writing assignments that you turn into me. Of course, you should also read your papers over by yourself and make sure you are not using "form" in place of "from," and *vice versa*.

Papers will be due in my email inbox ([amanda.l.johnson@rice.edu](mailto:amanda.l.johnson@rice.edu)) by 11:59 p.m. of the due date.

You have one free 24-hour extension for the semester—hold onto it for as long as possible.

Late papers will be marked down by a half-letter grade for each day it is overdue, so that an otherwise-A paper would earn an A- after one day, a B+ after two days, and B after three.

You are responsible for keeping track of your own grades and assignments, and if you completely neglect to turn in a paper, you will be notified of such when the grades for the assignment are dispensed.

**If you want to receive your graded paper via email, you must email me the following message:**

"I, [your name here], grant Dr. Amanda Louise Johnson permission to email me graded assignments related to ENGL360 for Fall semester, 2018."

### **Mandatory Rewrites**

You will also rewrite your first two original papers by reworking of the substance of your arguments, the interpretation of evidence, and a refinement of rhetorical style. Every portion of the original essays—the introduction, the body, the conclusion—must be substantially different in the rewrite. When you rewrite the essay, you **write it again**.

### **Final Project**

Because ENGL360 is a D1 course, the final project will require you to relate the content of ENGL360 to the content and research methods of courses you have taken in different disciplines. Please take one primary text from the ENGL360 that you have not yet written about, and perform a close-reading of the text that you can then put in conversation with the content or disciplinary approach of a non-English class you are taking this semester. In the course of this analysis, you should consider how your work in ENGL360 has added to your understanding of the other class, and *vice versa*. You will very likely bring in other sources related to the research in ENGL360, your other class, or both. Finally, in your concluding paragraph, reflect upon the usefulness of different disciplinary approaches, or how working across the disciplines can be successful or not.

### **Writing Help**

We will discuss writing in class, and I will be uploading writing models on CANVAS to guide you through the process. Please go to Canvas → Files → Writing Models

**NOTE: Another useful resource is the Center for Written, Oral, and Visual Communication** on the second-floor mezzanine of the Fondren Library. Make appointment here:  
<https://cwovc.mywconline.com/>

### **Difficult Subject Matter**

Our discussions will address the amazing and sometimes unpleasant variety of human experience. When texts present difficult or disturbing ideas, we will face them bravely and discuss them directly. I also encourage you to speak to me about any concerns you might have, whether about the reading, or the way in which the reading is discussed. It is also possible, furthermore, that in class discussion, I or someone else in the room expresses an idea to which you have a strong reaction or objection. When this happens, please refrain from saddling that person with a label and instead ask clarifying questions, to see if you both disagree as strongly as you think you do, and if you do still disagree, explain what assumptions the other person is making and what evidence that person has overlooked. If we can agree to do such, we get to learn from each other.

### **Difficult Language**

Discussing literature means discussing language, and when discussing language, no word is off-limits, no matter how profane. That said, it is not appropriate to use a slur as an identifier for living or dead persons in or outside of the classroom. This logic applies to hate speech concerning race, ethnicity, gender, sexuality, religious identity, or nationality. Otherwise, anything goes

### **Grading**

**NOTE: all assignments will be assigned letter grades throughout the semester—the numerical values for letter grades are only used at the end of the semester to calculate weighted averages**

#### **A—Excellent – 100 of 100**

Provocative thesis statement  
Analysis goes far beyond class discussion,  
Smooth and purposeful transitions

**NOTE: any split grade will be the average of the two grades: A/A- = 98**

#### **A- = 96 of 100**

#### **B+ = 92 of 100**

#### **B—Good, but uninspired – 88 of 100G**

Clear thesis, but not sophisticated or interesting  
Good use of textual evidence

Very few mechanical errors

**B- = 84 of 100**

**C+ = 80 of 100**

**C—Average – 76 of 100**

Meets minimum level of assignment, BUT

Hazy or banal thesis statement OR Good thesis statement, but undeveloped

Poor organization or structure, poor or non-existent transitions

Lacks complex sentence structure, poor mechanics

**If it looks like an assignment will earn anything less than a C (and you turned it in on time), we will discuss what to do about your assignment.**

### **Grading Distributions**

Response #1 (9/4)	2%	Paper #2 (10/28)	10%
Response #2 (9/9)	2%	2 PDFs of scholarly articles (11/4)	2%
Mandatory Conference (9/11-13)	2%	Annotated Bibliography (11/11)	2%
Paper #1 (9/16)	8%	Rewrite #2 (11/18)	15%
Response #3 (9/23)	2%	Attendance last day (11/30)	2%
Response #4 (9/30)	2%	Final project conference (12/3-5)	2%
Rewrite #1 (10/05)	10%	Final Project (12/12)	15%
Response #5 (10/14)	2%	Participation	20%
Response #6 (10/21)	2%		

**Extra credit is awarded *at the discretion of the instructor* when you do one or more of the following:**

- Attend a scholarly talk or departmental event and submit a two-page double-spaced response
- Watch a film or TV series on list uploaded to CANVAS and submit a two-page response
- Obtain a Houston Public Library Card using your campus address and send me a photo of your card

**Again, any extra credit for these submitted assignments will be *awarded at the discretion of the instructor*.**

### **Assigned Readings**

**You are required to bring the following texts to class in hardcopy form – please locate the correct edition by ISBN number:**

Leonora Sansay,	<i>Secret History: or, the Horrors of St. Domingo</i>	ISBN 9781551113463
Hannah Crafts,	<i>The Bondswoman's Narrative</i>	ISBN 9780446690294

You can purchase these titles from Rice, Amazon, or from another vendor. You can also check out these volumes from the university or local library. Try [www.bookfinder.com](http://www.bookfinder.com) as a source for cheap used books.

**You will also be required to purchase the ENGL360 course pack, which will be made available in the English Department on the 2<sup>nd</sup> floor of Herring Hall.**

## SCHEDULE

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### INTRODUCTION

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Monday, August 20 – first day of class – More, Thomas. *Utopia*. Translated by Paul Turner. London: Penguin, 2002. 16-17, 19, 46, 50, 113.

Lewis, Simon L. and Maslin, Mark A. “Defining the Anthropocene. *Nature* 519 (March, 2015): 171, 174, 175, 176, 177.

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### AGE OF DISCOVERY / EARLY CHESAPEAKE

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Wednesday, August 22 – Cabeza de Vaca, Álvar Nuñez. “From *The True Relation of Álvar Nuñez Cabeza de Vaca*,” translated by Cyclone Covey. In *The Norton Anthology of American Literature, Volume A: Beginnings to 1820*. New York: W.W Norton & company, 2007. 40-48.

**Friday, August 24 (last day to replace incompletes)** – Raleigh, Walter. *Discovery of Guiana*. Auckland, New Zealand: The Floating Press, 2009. 4-5, 14-24, 29-30, 31-2, 33-41, 47-9, 60-1, 62, 63, 67-70, 71-2, 73-8, 79-83, 85, 86, 90-2, 93-4, 99-102, 103-4, 113-6, 117-8, 119, 123-4, 126-7, 128-134, 136-7, 138-9.

Monday, August 27 – Raleigh (continued)

Brickhouse, Anna. “Hemispheric Jamestown.” In *Hemispheric American Studies*, edited by Caroline F. Levander and Robert S. Levine. New Brunswick: Rutgers University Press, 2008. 18-35.

Wednesday, August 29 – Behn, Aphra. *The Widow Ranter*. In *Aphra Behn: Oroonoko, The Rover, and Other Works*. Edited by Janet Todd. London: Penguin, 1992. 249-325.

**Friday, August 31 (last day to add courses)** – Behn, Aphra. *The Widow Ranter* (continued)

Monday, September 3 – LABOR DAY – NO CLASS

**Tuesday, September 4 – Response #1 due at 11:59 p.m.** – Take either *Widow Ranter* or *Sot-Weed Factor* and consider how you would abridge the text for the purposes of anthologization (you can look back at the Cabeza de Vaca reading to see what I am talking about). What would you cut, and why? What would you keep? How do you think the process of abridgement might change a reader's appreciation of the text? Please write for two pages, double-spaced, and cite three examples.

Wednesday, September 5 – Cooke, Ebenezer. *The Sot-Weed Factor*. In *American Poetry: the Seventeenth and Eighteenth Centuries*, edited by David S. Shields. New York: Library of America, 2007. 239-58

Friday, September 7 – Cooke, Ebenezer. *The Sot-Weed Factor* (continued)

**Sunday, September 9 – Response #2 due at 11:59 p.m.** – Select a metaphor that Edwards uses throughout his sermon and consider how Edwards deploys that metaphor to make multiple points to his audience. ? How does Edwards' use of metaphors influence your reception of the text? Does Calvin use a similar image? Please write for two pages, double-spaced, and cite three examples.

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### COLONIALISM AND CHRISTIANITY (I): THE SEVENTEENTH CENTURY

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Monday, September 10 – John Calvin, *Institutes of the Christian Religion*, translated by Ford Lewis Battles. Grand Rapids: William B. Eerdmans Publishing Company, 1975. ix-xvi, 15, 58-65, 102-110.

John Winthrop, "A Model of Christian Charity," in *The Norton Anthology of American Literature: Volume A, Beginnings to 1820*, edited by Wayne Franklin, Philip F. Gura, and Arnold Krupat. Seventh Edition. New York: W.W. Norton & Company, 2007. 147-158.

**Tuesday, September 11 – mandatory conferences for first paper**

Wednesday, September 12 – Edward Taylor, in *American Poetry: the Seventeenth and Eighteenth Centuries*, edited by David S. Shields. New York: Library of America, 2007:

"Meditation," 164.

"My Spouse," 170-172.

"Through Him we Have—an Access—to the Father," 172-173.

"Thy Breasts are like two young Roes that are Twins." 190-1.

**Thursday, September 13 – mandatory conferences for first paper**

Friday, September 14 – Godbeer, Richard. "A Complete Body of Divinity?: The Puritans and Sex." In *Sexual Revolution in Early America*. Baltimore: Johns Hopkins University, 2004. 52-83.

**Sunday, September 16 – Paper #1 at 11:59 p.m.** – Please take Response #1 or #2 and flesh it out into a more formal paper structured by a multi-part thesis, sustained close-reading for support, and a recapitulation of thesis that explains its broader implications.



- If you choose Response #1, find ways to compare the unabridged text (such as lines 4-8 of a poem) with an abridged version (such as lines 4-8 with line 7 removed).
- If you choose Response #2, stick close to the text to explain how the sermon does what it does without falling back onto a cliché or preconceived notion of Calvinist thought.
- **If you want to write about a third topic, please bring your proposed outline to your mandatory conference**

This iteration of your paper should be 5-7 pages long in size-12 Times New Roman font, 1-inch margins on all sides, and double-spaced. Please include a title and “Works Cited” page, and cite your sources using a consistent style.

Monday, September 17 – Anne Bradstreet, in *The Works of Anne Bradstreet*, by Jeannine Hensley. Cambridge, MA: Harvard Belknap Press, 2004:

- “The Flesh and the Spirit,” 215-217.
- “The Vanity of All Worldly Things,” 219-220.
- “The Author to her Book,” 221.
- “Before the Birth of One of her Children,” 225.
- “To My Dear and Loving Husband,” 225.

Wednesday, September 19 – Sor Juana Ines de la Cruz, in *Poems, Protest, and a Dream*, edited and translated by Margaret Sayers Peden. London: Penguin, 1997:

- “While by Grace I am Inspired,” 145.
- “Satiric Reproach to a Woman Who Boasts of Her Beauty,” 155.
- “Which Reveals,” 155.
- “She Assures That She Will Hold a Secret,” 163.
- “Accompanying a Ring,” 163.
- “She Laments Her Fortune,” 171.
- “She Answers Suspicions,” 181
- “She Recounts How Fantasy Contents Itself,” 183.

Friday, September 21 – Jovita Gonzalez, “Shades of the Tenth Muse,” in *Las Obreras: Chicana Politics of Work and Family*. Edited by Vicki L. Ruiz. Los Angeles: UCLA Studies Research Center Publications, 2000. 249-56.

**Sunday, September 23 – Response #3 due at 11:59 p.m.** – Choose a poem by Wheatley and compare it to a poem by Bradley or Sor Juana—how are they similar? Do Wheatley and Bradstreet have the same outlook as Calvinists? Is Wheatley as opinionated as Sor Juana? What other connections can you make? Please make sure your response is double-spaced for two pages, and cites three examples.

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## COLONIALISM AND CHRISTIANITY (II): MORE SPIRITUAL VOICES

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Monday, September 24 – Phillis Wheatley, in *Complete Poems*, edited by Vincent Carretta. London: Penguin, 2001:

- “On Virtue,” 11.



“To the University of Cambridge, in New-England,” 11-12.  
“To the King’s Most Excellent Majesty, 12-13.  
“On Being Brought from Africa to America,” 13.

Wednesday, September 26 – Phillis Wheatley, in *Complete Poems*, edited by Vincent Carretta. London: Penguin, 2001:

“On Recollection,” 34-36.  
“On Imagination,” 36-37.  
“An Address to the Atheist,” 69-70  
“Deism,” 70-71.

Friday, September 28 – Henry Louis Gates, Jr., “Phillis Wheatley on trial,” *The New Yorker* 20 June 2003. 82-87.

Thomas Jefferson, “Query, XIV: Laws,” from *Notes on the State of Virginia*, in *Thomas Jefferson: Writings*. New York: Library of America, 1984. 256-275.

**Sunday, September 30 – Response #4 due at 11:59 p.m.** – In her scholarly introduction, Joanna Brooks describes the strategies Occom has to use to express his frustration and subversion within the parameters of his missionary work. Where do you see these strategies at work in his letters? Does Samson Occom sound like any writer you have already read—Wheatley, or perhaps another Christian writer? Alternatively, does Occom sound more like the white male Christian writers? Double-spaced, two pages, three examples.

Monday, October 1 – Joanna Brooks, introduction to *The Collected Writings of Samson Occom, Mohegan*. Edited by Joanna Brooks. London: Oxford University Press, 2006. 3-39.

Samson Occom to Eleazar Wheelock, 24 July 1771. In *The Collected Writings of Samson Occom, Mohegan*. Edited by Joanna Brooks. London: Oxford University Press, 2006. 98-100.

Samson Occom to Eleazar Wheelock, 13 July 1772. In *The Collected Writings of Samson Occom, Mohegan*. Edited by Joanna Brooks. London: Oxford University Press, 2006. 100.

Phillis Wheatley to Samson Occom, 11 July 1774. Excerpted in *Complete Poems*, edited by Vincent Carretta. London: Penguin, 2001. 152-3.

Wednesday, October 3 – Samson Occom, “A Sermon, Preached at the Execution of Moses Paul, an Indian (1771).” In *The Collected Writings of Samson Occom, Mohegan*. Edited by Joanna Brooks. London: Oxford University Press, 2006. 176-195.

Jonathan Edwards, “Sinners in the Hands of an Angry God.” In *American Sermons: the Pilgrims to Martin Luther King Jr.* New York: Library of America, 1999. 347-364.

**Friday, October 5 (last day to drop) – assigned readings – Rewrite #1 due at 11:59 p.m.**

Monday, October 8 – Midterm Recess – NO CLASS

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AGE OF REVOLUTIONS: UNITED STATES AND HAITI

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Wednesday, October 10 – Thomas Jefferson, Declaration of Independence

St. John de Crevecoeur, *Letters from an American Farmer*. Edited by Susan Manning. London: Oxford University Press, 1997. 40-66, 151-165.

Benjamin Franklin, *Autobiography*, in *Benjamin Franklin: Autobiography, Poor Richard, and Later Writings*. London: Penguin, 1997. 639-682.

Friday, October 12 – Royall Tyler, *The Contrast*, in *Early American Drama*, edited by Jeffrey H. Richards. London: Penguin, 1-57.

**Sunday, October 14 – Response #5 due at 11:59 p.m.** – Consider the characters of Maria and Colonel Manley in *The Contrast*. To what degree do these characters demonstrate the American ethos of liberty or dynamic individualism (i.e. self-creation)? How do these characters' perceived gender identities relate to their citizenship in the New Republic? Do you see echoes of these ideas in the Jefferson, Crevecoeur, or Franklin texts? Please write for 2 double-spaced pages and three examples.

Monday, October 15 – *The Contrast* (continued) and *Widdow Ranter* (again)

Wednesday, October 17 – Michael J. Drexler, introduction to Leonora Sansay, *Secret History: or The Horrors of St. Domingo and Laura* (Peterborough: Broadview Press, 2007. 10-25

Leonora Sansay, *Secret History: or The Horrors of St. Domingo and Laura* (Peterborough: Broadview Press), 2007. 59-104.

Friday, October 19 – Leonora Sansay, *Secret History: or The Horrors of St. Domingo and Laura* (Peterborough: Broadview Press), 2007. 104-154.

**Sunday, October 21 – Response #6 due at 11:59 p.m.** – *Ivanhoe* was popular in the antebellum U.S., as Northerners and Southerners fixated upon the text's conflict between Normans and Saxons. How does *Ivanhoe* depict ethnic difference? Is there reconciliation or unification? Does this unification require assimilation or allow for diversity? How does the text deal with other ethnic groups (i.e. Sephardic Jews and Near Eastern Muslims)? What connections could you make between *Ivanhoe* and the situation of the antebellum U.S.? Two pages, double-spaced, three examples.

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GOTHIC RUPTURES: NORTH AND SOUTH

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Monday, October 22 – Scott, Walter. *Ivanhoe*. Edited by Graham Tulloch. London: Penguin Books,

2000. 65-75, 138-142, 179-186, 193-202, 376-381, 392-401.

Wednesday, October 24 – Missouri Compromise (1820)

Monroe Address (1823)

**Friday, October 26 (last day to switch to P/F)** – Mark Twain, *Life on the Mississippi*. London: James R. Osgood, 1883. 22-42, 454-470.

**Sunday, October 28 – Paper #2 due at 11:59 p.m.** – Take Response #3, 4, 5, or 6 and expand it into a formal essay. For guidelines on paper length and so forth, please see Paper #1.

Monday, October 29 – assigned readings

**Please bring your laptop to class – MLA and ILL tutorial**

Wednesday, October 31 - Edgar Allan Poe, “Ligeia,” *American Museum* 1.1 (September, 1838): 25-37.

Edgar Allan Poe, “The Fall of the House of Usher” *Burton’s Gentleman’s Magazine* 5.3 (September, 1839): 145-152.

Friday, November 2 – Joan (Colin) Dayan, “Amorous Bondage: Poe, Ladies, and Slaves.” *American Literature* 66.2 (June, 1994): 239-273.

Edgar Allan Poe, “Slavery.” *Southern Literary Messenger* 2.5 (April, 1836): 336-9.

**Sunday, November 4 – PDFs due at 11:59 p.m.** – Please obtain two journal articles or book chapters, ideally 15-25 pages each, dealing with the primary text of Paper #2, and email them to me as PDF attachments. Please do not send me links to Google drive or links to the library website, but instead manually attach them as PDFs to your email message to me.

Once you send me these PDFs, you will receive full credit (A) for this assignment.

Monday, November 5 – Hannah Crafts, *A Bondswoman’s Narrative*, edited by Henry Louis Gates, Jr., New York: Warner Books, 2003. 5-134.

Wednesday, November 7 – *A Bondswoman’s Narrative*, 135-246.

Friday, November 9 – *A Bondswoman’s Narrative*, textual annotations, 247-301.

**Sunday, November 11 – Annotated Bibliography due at 11:59 p.m.** – Please send me a short summary of each essay you sent me in PDF form the previous week. My advice would be to address the following:

- 1.) One sentence stating the author’s argument
- 2.) One sentence explaining *how* they make this claim—does the author use a particular theorist, or does she concentrate on a particular context?
- 3.) One sentence explaining the larger significance of this argument to your paper, or some observation on something you find intriguing/disturbing about this argument

- 4.) If the author's argument seems totally irrelevant to your thesis, try to figure out why—where exactly did you two part ways, in terms of analyzing the text?

Once you send me this bibliography, you will receive full credit (A) for this assignment.

Monday, November 12 – Henry Louis Gates, Jr. Preface and introduction to *A Bondswoman's Narrative*, New York: Warner Books, 2003. xi-xcii.

Wednesday, November 14 – Harriet Beecher Stowe, *Uncle Tom's Cabin*, New York: Dover, 2014. 1-14, 42-66, 297-312, 371-379.

Friday, November 16 – Fugitive Slave Act (1850)

**Sunday, November 18 – Rewrite #2 due at 11:59 p.m.**

Monday, November 19 – Robert E. May, “The Awaiting Paradise,” in *The Southern Dream of a Caribbean Empire* (Baton Rouge: LSU Press, 1973), 3-21.

Wednesday, November 21 – Abraham Lincoln, “A House Divided’ Speech,” in *Abraham Lincoln: Political Speeches and Writing*, edited by Terence Ball, (Cambridge, 2013), 54-61.

Friday, November 23 – THANKSGIVING – NO CLASS

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CUMULATIVE REVIEW

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Monday, November 26 – assigned readings

Wednesday, November 28 – assigned readings

Friday, November 30 – LAST DAY OF CLASSES – attendance mandatory!

Monday, December 3 – **mandatory conference for final project**

Tuesday, December 4 – **mandatory conference for final project**

Wednesday, December 5 – **mandatory conference for final project**

Friday, December 7 –

Monday, December 10 –

Wednesday, December 12 – **Final Project and all Extra Credit Responses due at 11:59 p.m.**