

## English 31

Professor Michelle Burnham  
Office: St. Joseph's 104  
Office Hours: MW12-1 & by appointment

### Survey of American Literature I: Beginnings to 1865

This course introduces you to a wide range of early American writing while simultaneously asking you to consider the ways in which literary histories of America are constructed: which writers and texts are included in our literary histories and anthologies? How have those selections changed over time? Why have they changed? And how do those selections influence our assumptions about American literature, culture, and history? Our readings will begin with indigenous storytelling and early accounts of European arrival in the New World, and end with fiction and poetry written before and during the years of the Civil War. In between, we'll sample the rich and extensive multinational, multilingual, and multicultural development of writing in America, taking into account how that literature imagines America—whether as home or as foreign territory, as indigenous, colonial, national, or imperial space. We will aim to read selected literary texts closely and carefully, and work toward understanding those texts within their historical and cultural contexts. But we will also be thinking about how editorial selections, arrangements, and presentations within literary anthologies create particular visions and interpretations of America—and your final course project asks you to engage with and respond to those possibilities by editing your own mini-anthology.

### Course Objectives:

The goals of this course include 1) reading a range of texts, authors, genres and styles of writing in and about America from 1492-1865; 2) interpreting texts in their historical, cultural, political, ethnic, and religious contexts; 3) becoming familiar with literary, historical, and philosophical movements that shape and are shaped by texts; 4) engaging in debates about the construction of American literary history, particularly of the colonial, revolutionary, early national, and antebellum periods.

### American Studies Pathway

This course is associated with the American Studies Pathway. You can find information about Pathways on the Core Curriculum website, including the Reflection Essay prompt and rubric used to evaluate the final essay you will submit. If you declare this Pathway, you may use a representative assignment from this course in the Pathway Portfolio you will submit during your junior or senior year. Please be sure to keep electronic copies of your work using Dropbox or Google Docs, in addition to saving copies on your own computer or flash drives. This may ensure you will have a range of choices for retrieving your saved files when you analyze and assemble your Pathway materials in preparation to write the Pathway reflection essay.

### Required Texts

Lauter et. al., *The Heath Anthology of American Literature*, 7<sup>th</sup> ed., volumes A & B (Houghton Mifflin): Please be sure to use the correct edition of this textbook.

Additional readings on Camino

## COURSE REQUIREMENTS

*Thinking papers:* These brief and informal exercises will typically be assigned for the next day's reading assignment, but sometimes may be written in class, and will often serve as the basis for class discussion. Do take note that thinking papers **cannot be turned in late or made up, and will not be granted extensions under any circumstances, including absence from class.** However, the lowest of these grades will be dropped at the end of the quarter, so that you can miss or do poorly on one of these assignments without penalty.

*Edition Analysis:* A 3-4 page assessment of several editions of the same text, with discussion of their differences and analysis of the possible sources and effects of those differences. This assignment will be based on the texts we review in our visit to the Library's Special Collections.

*Annotated Bibliography:* You will prepare a detailed annotated bibliography of potential texts (usually about 15-20) for your mini-anthology, culled from a variety of print and electronic sources and determined by your selected focus. The research tools and resources for this assignment will be covered during our two-day visit to the Library Instruction Room.

*Exam:* There will be one in-class exam prior to Thanksgiving break which will ask you to review the knowledge you have gained in the course.

*Mini-Anthology Project:* Throughout the quarter, you will be working on a final project for the course, which involves the creation and design of a mini-anthology of early American writing. Details for this assignment will be distributed separately.

*Class Participation:* Students will frequently participate in small discussion groups, and are expected routinely to take part in large class discussions. I encourage each of you to share your ideas and insights, to ask and answer questions, to offer your responses and thoughts. Please note also that your class participation grade will be impacted by your attendance record (see Attendance policy below).

*Reading Assignments:* Our class discussions and your writing assignments depend on a careful reading of the assigned material. It is imperative that you keep up with the reading assignments, and that you come to class prepared to talk and write about them.

## GRADING

Your final grade will be calculated on the following basis:

Thinking papers	15%
Interpretive Paper	20%
Edition Analysis	15%
Annotated Bibliography	10%
Mini-Anthology Project	30%
Class Participation	10%

## **COURSE POLICIES**

*Attendance and Lateness:* You are expected to attend each class and to arrive on time. Arriving late is impolite and disruptive—make it a habit not to do so. Although I certainly don't expect you to come to class if you are sick, **you are responsible for all material covered and due in class if you are absent.** If you are absent, you should check with a classmate or with me to determine what you missed. More than three absences (for any reason) will affect your grade: your final class participation grade will be reduced one full grade for each additional day missed.

*Late Assignments:* All assignments are due on the date and time noted on the attached schedule or announced in class. No late papers will be accepted. If you absolutely need an extension, it must be requested from me well before the assignment is due. All papers must be submitted in hard copy; **no papers of any kind will be accepted by email.**

*Cell phones and laptops:* Cell phones are disruptive and must be turned off in class unless you are explicitly asked to use it. If it is imperative that you be reachable by dependents in the case of emergencies (for example, if you have small children), please put your cell phone on vibrate. Because this is a discussion class in which face-to-face conversation is crucial, laptops are not permitted for use in class, except in cases where you are specifically invited to use it.

*HootCourse:* This course is linked to HootCourse with the hashtag #SCUAmLit1. You can get a free HootCourse account at [hootcourse.com](http://hootcourse.com) and/or access HootCourse via Twitter or Facebook using the above hashtag. This provides a forum outside of class in which you can ask questions, post links, share information, and otherwise communicate with classmates about this course.

*Office hours and Email:* I am happy to meet with you in my office to discuss course materials, assignments, and other academic matters. The best way to communicate with me is to come to my office hours or set up an appointment to meet with me at another time. You can set up an appointment by talking to me before or after class, emailing me, or phoning me. Email is best used as a means to schedule an office appointment, not to take the place of such an appointment. Be advised that, although I try to check email regularly during the week, it can sometimes take a few days before I am able to receive and/or respond to your email. Please factor this common courtesy into your email communication plans.

*Academic Integrity:* Santa Clara University has a strong commitment to academic integrity. Failure to acknowledge sources of borrowed ideas and/or wording of ideas according to established academic conventions can result in an F in the course and a written record of your dishonesty filed in the Deans office—even, in some cases, expulsion from the University. Follow the SCU Resources on Academic Integrity link in the Course Resources box of our Camino page for more information. Please see me if you have any questions not covered in class about how properly to acknowledge sources.

*Disability Accommodation:* To request academic accommodations for a disability, students must contact Disability Resources located in the Drahnmann Center in Benson 214, or by phone at \_\_\_\_\_ Students must provide documentation of a disability to Disability Resources prior to receiving accommodations.

## **SCHEDULE OF MEETINGS**

(when only one page number appears, read all of that author's work beginning on that page; otherwise, read the inclusive page numbers listed here)

9/23 Introductions; Syllabus/Quiz

### **Origins and Definitions**

9/25 Spengemann, "What is American Literature?" (on Camino); "Beginnings to 1700" (1)

9/27 American literature anthologies on reserve; Changing Woman and the Hero Twins (42)

### **Transcultural Encounters in the New World**

9/30 Christopher Columbus (112); Álvar Núñez Cabeza de Vaca (147)

10/2 Varied assigned readings 1

### **Virginia/New England**

10/4 John Smith (315); MINI-ANTHOLOGY ABSTRACT DUE

### **Research Interlude I: Book History and the Politics of Editions**

10/7 Understanding and Working with Older Books; Anne Bradstreet (437-48, 452-56)

10/9 Exploring Editions: meet in the Special Collections room in University Library (Group 1)

10/11 Exploring Editions: meet in the Special Collections room in University Library (Group 2)

### **Puritan New England**

10/14 Varied assigned readings 2

### **Research Interlude II: Finding Texts and Publication Histories**

10/16 Researching Primary Sources I: meet in University Library Instruction room 203

10/18 Researching Primary Sources II: meet in University Library Instruction room 203

EDITION ANALYSIS DUE

### **Eighteenth Century**

10/21 "Eighteenth Century" (613); Jonathan Edwards (723-34)

[10/22 Talk by Michael Suarez, S.J., University Library, 4:00]

10/23 Elizabeth Ashbridge (735); Samson Occom (870-76); Francisco Palou (770)

Reading by Susan Stinson, 12:00

10/25 NO CLASS DUE TO CONFERENCE TRAVEL: Primary Text Research Day

### **Revolutionary Voices**

10/28 Benjamin Franklin (935-51, 983-91)

10/30 Phillis Wheatley (1348; 1156)

11/1 Hector St. John de Crèvecoeur (1014-27)

### **Native Voices in the Era of Removal** (readings from this point forward are in volume B)

11/4 "Native America" (1575-77); "The Cherokee Nation and the Anglo Nation" (2396-97);

William Apess (1795); Elias Boudinot (2410)

### **Women's Nineteenth-Century Voices**

11/6 Varied assigned readings 3

11/8 ANNOTATED BIBLIOGRAPHY DUE

**New England Transcendentalist Essays**

11/11 Ralph Waldo Emerson (1868-87)

11/13 Henry David Thoreau (12034-51)

**Slave Narrative and Abolitionist Discourse**

11/15 Frederick Douglass (2171-74, 2199-2209); Harriet Jacobs (2340-51, 2358-61)

**Nineteenth-Century Short Story**

11/18 Herman Melville (2850-78)

11/20 Rebecca Harding Davis (3117)

11/22 INTERPRETIVE ESSAY EXAM

[11/25-29 NO CLASS – THANKSGIVING BREAK]

**Poetic Exploration**

12/2 Walt Whitman (3238-63 [1-32])

12/4 Emily Dickinson (3379-91 AND poem #s [look at the base of each poem for its number]  
J. 258-288, 303, 324, 435, 448, 579, 613, 709, 883, 1071, 1072, 1129)

12/6 Review and Final preparation

12/11 ALTERNATIVE FINAL EXAM/PUBLICATION PARTY, 9:10-12:10

Mini-Anthologies due in the classroom @ 9:10 am; brief presentations will be followed by students reading and responding in writing to 3-5 mini-anthologies of others; refreshments will be served!

## **Varied Assigned Readings**

For most of our class meetings, we will all read the same assigned texts and discuss those readings in detail in class. On three occasions, however, different members of class will be assigned to different readings, and students in small groups will inform the rest of the class about the text they read. The purpose of these varied readings is multiple: 1) it enlarges the number and range of texts that we are exposed to and learn about, even if only indirectly; 2) it allows you some choice in selecting readings that may be of particular interest to you; and 3) it gives you an opportunity to describe a text to an audience unfamiliar with it, and to compare and contrast it with a small field of related texts.

### 1: Early Transnational Colonial Encounters

Sor Juana Inés de la Cruz (240)

Spanish and Hopi accounts of the Pueblo Revolt (249-63)

Jesuit Relations (281)

Thomas Harriot (296)

Samuel de Champlain (275)

Adriaen van der Donck (351)

### 2: New England Puritans and their Neighbors

Thomas Morton (364)

William Bradford (400-17)

Roger Williams (424-35)

Edward Taylor (517-23, 524-28)

Cotton Mather (555-60, 570-78)

Mary Rowlandson (482-505)

### 3: Women's Nineteenth-Century Voices

Margaret Fuller (1943-58)

Frances Ellen Watkins Harper (2304)

Angelina Grimké (2144; 2451)

Sojourner Truth (2454)

Fanny Fern (2462)

Elizabeth Cady Stanton (2473)

### **Mini-Anthology Project**

(\* H/T to Prof. Chris Phillips, Lafayette College, from whose assignment this project is developed)

Your final project for this course will be a mini-anthology that contains 3-5 texts selected, annotated, and presented by you. You will be expected to work on this project over the course of the quarter, following the outline of steps that appear below. Note that there are several assignments built into this final project; due dates for these appear below.

1. **Scope.** Identify a conceptual framework for your mini-anthology that will determine the particular focus of your volume (i.e. a particular geographical region, or time period, a genre or subgenre, theme, writing by a particular group or community—whether gender, ethnicity, religion, nation, or language). See the last page of this handout for suggestions. **Abstract due on 10/4.**

2. **Discovery.** Search widely in both print and electronic archives in order to locate texts that fall within your selected framework. You will be expected to make use of a number of databases and other library resources to help you with this process: OSCAR, LINK+, Early American Imprints, Google Books, WorldCat, etc.

**Library session I (Special Collections) on 10/9 or 10/11**

3. **Selection.** This is a process of determining *which* texts to include in your final anthology, but just as importantly a process of determining *which parts* of those texts you wish to include. In the case of longer texts, which pages will you excerpt and why? If these texts have been anthologized before, which parts were included, which were excluded, and why? If scholars have written on these texts, what have they focused on and why? Will you repeat those decisions or alter them?

4. **Edition.** If any of your selected texts appear in more than one edition, you will furthermore need to consider which of those editions you want to use as your text, and why. Our visit to the Library's Special Collections room will contribute to your knowledge about book editions and will build your awareness of considerations to take into account in selecting editions and in preparing your own mini-anthology.

**Library session II (researching primary sources) on 10/16**

**Library session III (researching primary sources) on 10/18**

**Edition analysis due 10/18**

5. **Context.** Your annotated bibliography will represent two kinds of sources: primary and secondary. Primary sources should include all the texts you located and considered for inclusion during the course of your research and discovery. Briefly annotate each of these, describing their content, genre, features, etc. Please explain *how you found each text*. Mark the 3-5 texts you plan to include in your final mini-anthology with an asterisk (\*) and include in your annotation for these *why you decided to include them*. Secondary sources should include relevant scholarly articles from the MLA database only on these 3-5 texts (or the genre/themes/issues they

represent) with brief annotations explaining how these have been interpreted and discussed by scholars.

**Annotated bibliography due on 11/8**

6. **Annotation.** What kind of footnotes, if any, might be helpful additions to your anthology? What might your readers need or want to know that isn't already in the original text (definitions of unusual words, references, allusions, etc.)?

7. **Introduction.** You will write a thoughtful 4-5 page introduction explaining the organizing logic and focus of your anthology. Why have you selected your particular theme? How would you describe the range of texts that fall into this category (do they have particular features in common; what are their similarities and differences)? Why have you selected the particular texts and authors included in your anthology? What, together, do these texts have to teach us about their region, genre, historical moment, style, political and social contributions, etc. Scholarship on your texts and topic that you have read and reviewed through research in the MLA Bibliographic database will be useful to you here.

8. **Headnotes.** In a brief paragraph or so, provide appropriate context and background for each of the texts and writers you have selected.

9. **Design.** You may—if you wish—take the time to design your final anthology with readers in mind, making selections of font, page layout, title, cover art or illustrations (taking care to acknowledge sources), etc.

10. **Publication and Circulation:** You will present your mini-anthology to the class and read and provide feedback on several of your classmates' anthologies.

**Mini-anthologies due at 9:10 a.m. on 12/11**

**Alternative final exam/publication party 9:10-12:10 on 12/11**

SUGGESTED WAYS TO FOCUS YOUR MINI-ANTHOLOGY (the most successful projects tend to combine several of these topics to sharpen the focus of your project)

The South The Caribbean/ the West Indies California or the West New England French America (New France, Louisiana) Spanish America (Mexico, Florida, California) The Pacific South America (Peru, Brazil, Hemispheric Americas Boston, Philadelphia, New York, the backcountry	REGION
The 16 <sup>th</sup> century The 17 <sup>th</sup> century The revolutionary period The 1790s The 1820s The 1850s The Civil War	TIME PERIOD
Travel writing (sea voyages, land voyages, by region, by nation, etc.) Poetry (ballads, elegies, etc.) Autobiography History Captivity narrative Sermons, jeremiads Drama Gift books	GENRE/SUBGENRE
Nature writing Political writing Slavery and/or abolitionism Encounters with indigenous peoples Women's rights Religious conflict Transcendentalism Pirates, or criminals	THEME
French Spanish Dutch English Portuguese	LANGUAGE/NATION
Women writers African-American writers Native American writers Puritan, Quaker, Jesuit, or Jewish writers Conquistadors Missionaries Sailors	COMMUNITY/IDENTITY