

AML 4101.0M01: American Novel

Fall 2008 (3 credit hours)

MW 1:30-2:20 p.m.

Building CL1; Room 109

Professor: Dr. Lisa Logan

■ AML 4101 meets Gordon Rule writing requirements.

■ This section of AML 4101 meets English Dept. requirements for pre-1865 course.

To contact your professor:

Use “Course Mail” in Webcourses, or

*email: lmlogan@mail.ucf.edu

*When using my regular campus email address (above)

please use the subject line “AML 4101”

to ensure that I notice your email
and respond within 24 hours during weekdays.

Office Hours: 3:30-5 p.m. MW and by appointment.

Office: Colbourn Hall 307G

407-823-4456** (no voicemail)

**Note: Please do NOT contact me via telephone.

Telephone is the *least* efficient method of contact.

Web Office Hours through “Chat” in Webcourses:

as announced or when necessary.

Research Project Blog site:

<http://aml4101americannovel.blogspot.com/>

Information about your professor:

http://www.english.ucf.edu/view_faculty.php?id=23

Catalog description: PR: Grade of C (2.0) or better required in ENC 1102 and ENG 3014. Analysis of major American novelists.

Course Description

The novel is often referred to as the most democratic of literary genres; the U.S. likes to think of itself as the most democratic of nations. What happens when we put the categories of novel and nation together?

As we do today, people in early America argued about definitions of “American” national identity, definitions that were complicated by the political, legal, social, and philosophical discourses of ethnicity, economic class, and gender. The American novel emerged from and developed with the concept of a new American nation, traversing constitutional crises, rapid westward expansion, the removal and genocide of native peoples, the enslavement of millions of African Americans, and the circumscribed rights of women, who could not vote and had little access to property rights or professions. By studying the novel in the historical context in which it was produced, we will consider how the early American novel negotiates these material realities.

During this semester, we will study selected texts produced between 1790 and 1850, a period which includes, according to literary historians, the New Republic (roughly 1790-1820) and the antebellum or Romantic periods (roughly 1820-1865). We will consider how the novel responded to questions of national identity. Of course, the idea of a single, unified national identity is itself a fiction) that persists even today. The American novel often constructs and/or rewrites a range of stories about American nationhood and national identity. For example, some of these stories include seduction, the American Adam, regenerative violence, and the “trials and triumphs” of ordinary heroines. We will pay attention to how these stories generate national histories, literatures, landscapes, and identities.

Method of Instruction

- **Mixed-mode delivery:** As an “M” (web-mediated) course, we meet face to face for two-thirds of the required contact hours. Students will complete a portion of the required contact hours through online activities, most of which are related to the development and demonstration of research skills in the discipline.
- **Engagement:** As an upper-division course AML 4101 is conducted as a seminar that depends on rigorous and committed preparation, analysis and engagement. I ask that we view ourselves as a learning community, in which each voice is important to the learning processes of all.
- **Face-to-face meetings:** We will work through these complicated texts together, emphasizing close textual analysis over coverage and discussion and discovery over lecture. This kind of learning requires from all of us discipline, critical thinking, a strong sense of individual responsibility to the community, and a willingness to take intellectual risks, none of which we can practice if I lecture and you remain silent. Expect these texts (and me) to challenge you; try to use this challenge to examine your own assumptions about U.S. national identity, literature, acts of interpretation, and learning itself.

Course Objectives:

This upper-level seminar will approximate as closely as possible what scholars in the discipline of English literature do and prepare students with the skills to continue their studies and/or work in a related profession. Students successfully completing AML 4101 will:

1. demonstrate knowledge of how the novel developed in the U.S. from 1790-1850.
2. use critical reading methods practiced in the discipline of literature to analyze novels in their historical and cultural contexts.
3. communicate via oral and written expression scholarly information and insight about the early American novel.
4. demonstrate capacity and agility in the use of primary and secondary research in print and online sources and databases.
5. integrate scholarly research with original insights in a conference-length (10-12 pages) argumentative essay suitable to the topic "Rise of the American Novel."

Required Texts

Cathy N. Davidson, *Revolution and the Word: The Rise of the Novel in America* (Oxford, 1986, 2004)

Unca Eliza Winkfield, *The Female American; or, The Adventures of Unca Eliza Winkfield*. Ed. Michelle Burnham. (Broadview)

Susanna Rowson, *Charlotte Temple*. Ed. Cathy N. Davidson (Oxford)

Hannah Webster Foster, *The Coquette*. Ed. Cathy N. Davidson (Oxford)

► Leonora Sansay, *Secret History; or, The Horrors of St. Domingo and Laura*. Ed. Michael Drexler (Broadview)

► Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker* (Penguin)

James Fenimore Cooper, *The Last of the Mohicans* (Penguin)

Catharine Maria Sedgwick, *Hope Leslie; or, Early Times in the Massachusetts* (Penguin)

Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (Penguin)

Nathaniel Hawthorne, *The Scarlet Letter* (Penguin)

► Note: Class members will vote on which of these texts to include. Both are gothic novels.

Recommended texts

Nancy L. Baker and Nancy Huling, *Research Guide for Undergraduate Students*, 6th ed. New York: Modern Language Association, 2006.

Joseph Gibaldi, *The MLA Handbook for Writers of Research Papers*, 6th ed. New York: Modern Language Association, 2003.

Course Assignments and Grading Procedures

Assigned tasks and their weights are as follows. No extra-credit or substitutions accepted. I do not assign “incomplete” grades.

Grading Scale

This course uses the +/- grading system for final grades; an A grade is 93-100, an A- is 90-92, a B+ is 88-89, a B is 83-87, a B- is 80-82, a C+ is 78-79, etc.

Assignment	Description, due date	Percentage of Final Grade
Conference participation and presentation	Final Exam period 12/8/08 1-3:50 p.m.	10%
Conference-length original essay with research (10-12 pp.)	Students must use at least one novel that we have not read as a group.	30%
Daily/Weekly Engagement	Classroom and online activities, including individual and small- and large-group contributions to intellectual community, i.e. discussions, preparedness, blogging at http://aml4101americannovel.blogspot.com/	30%
Research Component	See “Assignments” button in Webcourses for specific descriptions of each research activity. These weekly and/or bi-weekly activities are linked to your final conference-length original essay.	30%

Research Project

The assigned texts for this course barely scratch the surface of those novels published in early America. As scholars of American literature, we will investigate this field more deeply by conducting primary and secondary research and developing projects that add original insight to the conversation about the early American novel. To that end, each of you will choose for your research project one novel from those listed below, all of which are lesser-known and infrequently taught. You will then spend the semester completing successive stages of your research project, from learning the publication history of the text to developing an initial bibliography using various databases to writing abstracts of critical articles to completing and peer-reviewing drafts and presenting your work at a final AML 4101 conference, to be held during the final exam period.

Amelia; or the Faithless Briton (1798)

The History of Constantius and Pulchera; or Constancy Rewarded: An American Novel (1794; Ser. June 1789-January 1790, *Gentleman and Ladies Town and Country Magazine*)

William Hill Brown, *The Power of Sympathy* (1789)

Jeremy Belknap, *The Foresters, An American Tale* (1792)
 Susanna Rowson, *Reuben and Rachel* (1797)
 _____. *Lucy Temple* (1791)
 Herman Mann, *The Female Review* (1797)
 Foster, Hannah Webster. *The Boarding School: or, Lessons of a Preceptress to her Pupils.* (1798)
 Judith Sargent Murray. *The Story of Margaretta. The Gleaner.* (1798)
 Tabitha Tenney, *Female Quixotism* (1801)
 Sally Sayward Barrell Keating Wood, *Dorval; or the Speculator. A Novel, Founded on Recent Facts* (1801)
Moreland Vale; or, the Fair Fugitive (1801)
 _____. *Julia and the Illuminated Baron.* (1803)
 Martha Meredith Read, *Monima, or the Beggar Girl* (1802); Ser. *The Ladies Monitor* (available through APS online, UCF Library)
 Sukey Vikery, *Emily Hamilton: a Novel* (1803).
The Vain Cottager; or, The History of Lucy Franklin (1807)
 Leonora Sansay, *Laura* (1809)
 Isaac Mitchell, *The Asylum; or, Alonso and Melissa* (1811)
 Rebecca Rush, *Kelroy* (1812)
The Female Marine (1815)
 Lydia Maria Child, *Hobomok* (1824)
 Catharine Williams, *Fall River, an Authentic Narrative* (1833)
 Rebecca Reed, *Six Months in a Convent* (1835)
 Maria Monk, *Awful Disclosures of the Hotel Dieu Nunnery* (1836)

Rules and Policies

Paper Format and Submission

Assignments are due electronically by 11:59 p.m. on the due date. Assignments that fail to observe MLA guidelines, the accepted format in the discipline, will earn a grade of “0.” Assignments should include an appropriate heading (Name, Course, Date, Professor) and should be word-processed, double spaced, appropriately titled, and stapled. Reasonable margins and fonts are 1” and 12 pitch respectively. Students **MUST** use **Course Mail** in Webcourses to submit papers, which should be attachments in Microsoft Word only (by 11:59 p.m. on the due date). Documents should be saved with a “doc” extension using the following format: “Yourlastname-Assignment.doc.” For example, my annotated bibliography would be saved as “Logan-AnnotatedBib.doc.” Students who fail to submit and/or attach their papers properly will be penalized for late papers. [Penalties are as follows: Assignments will be docked 1/3 letter grade for each hour late up to 3 hours and 1 full letter grade for each day late.] Students should keep backup copies of all written work, as lost or stolen papers and failed posts are *your* responsibility.

Note: If you send me a computer virus, you will earn an F for this course. Practice safe email and computing habits please. Update your virus definitions and scan for viruses regularly and especially before sending me an attachment.

Documenting and citing your sources: Please review “Writing Guidelines: A Brief Primer” under the “Assignments” button. Information about MLA documentation style can be found at <http://www.dianahacker.com/resdoc/>. Make sure that you click on

“Humanities” at that site. The University Writing Center (UWC) offers assistance with writing and research. Please bookmark www.uwc.ucf.edu on your computer for the duration of this course.

Plagiarism, submitting the work of someone else, whether a friend or a web- or print-based source, will result in an “F” for the course. Given all the information provided in the above paragraph, no plausible excuse exists for plagiarizing materials. Please review the guidelines for citing sources correctly in the *MLA Handbook*, which is available at the University Writing Center website. As well, the UWC website houses excellent handouts to guide you in this process:

http://www.uwc.ucf.edu/Writing%20Resources/handout_home.htm . In addition, you may purchase *The MLA Handbook for Writers of Research Papers* by Joseph Gibaldi, or you may consult the copy available at the UCF Library in the reference section, call number LB2369 .G53 2003.

Late work

Penalties are as follows: With the exception of formal papers, no late work will be accepted. Formal papers will be docked 1/3 letter grade (1/3 letter grade is as follows: A becomes A-, A- becomes B+, etc.) for each hour late up to 3 hours and 1 full letter grade after three hours for each day late.

Anticipated conflicts

If you have signed up for a paper/discussion/etc. and learn that you will have a scheduling conflict, please let me know ahead of time, and perhaps we can accommodate your situation. Other students may be willing to trade dates with you, for example. You must, however, tell me at least three days ahead of time—the further in advance the better.

Make-up work

Students are expected to complete the same assignments as everyone else in the class, and no exceptions or special assignments are made for those who fail to do so. I do not assign “Incomplete” or “I” grades. Incomplete assignments, therefore, earn a zero.

Makeup Exams and Quizzes

There are no exams in this course. Quizzes and daily activities cannot be made up, as they are part of your daily engagement in the course. You may complete assigned work early, if you plan to miss class. It is most rare for a student to take a makeup quiz, and permission will normally be granted only in cases of personal medical emergencies having to do with the student him- or herself or a subpoena from a court of law. In each case, the need must be documented by a physician, who states that you cannot attend class on that particular day, or by a subpoena. Remember that it is inappropriate to create extra work for me or to expect me to accommodate your schedule.

Attendance

Because learning is a process that occurs through participation in an active intellectual community, attendance and punctuality are required. Ideally, all of us will attend each class meeting. However, illness and other extenuating circumstances are part of life, and I consider three absences a reasonable allowance. After three absences, your credibility as a responsible member of this intellectual community is in jeopardy. If, for reasons of work or other conflicts, you are habitually absent, you should drop the course. After three absences, the “engagement” portion of your final grade will be docked .33 per absence. After six absences, I will dock 1 full letter grade from your overall final grade, and 1 full letter grade for each absence thereafter.

Class Participation (Face to Face Meetings)

Participation during class requires your active engagement in the learning process. Students are expected to arrive in class having studied the assigned materials; to attend to the words of the professor and your peers; to have your course texts, with notes made in preparation for class, before you and to use them assiduously during discussions; to ask thoughtful and relevant questions that bear on the issues and texts under scrutiny; to offer reflective answers that go beyond personal reactions; to use the texts to illustrate or contest ideas under discussion; and to listen carefully and respectfully to others. Please speak only when you have the floor and not while others are speaking. Please self-regulate your class participation to avoid dominating the discussion; as well, please assure that you are contributing enough by considering if you are speaking too little. If you are not sure, check with others and me.

Discussion Forum Participation and Postings

Webcourses participation is **required** and should follow the general guidelines for appropriate electronic communication described in “The Golden Rule.” More specific guidelines for completing this requirement are available on a case by case basis at the “*Assignments*” and individual “*Learning Modules*” buttons. As with face-to-face interactions, your participation and postings should represent active and collegial engagement with the texts themselves and the ideas presented by your peers and me. Please use language appropriate to a collegial environment and remember that you are part of an academic learning community. Webcourses is an academic venue (and not a social networking site).

Student Communication Responsibility Policy

Students in this course are expected to observe UCF’s policy regarding email communication, which is outlined in *The Golden Rule*: “To communicate in a more expedient manner, UCF uses e-mail as the primary means of notifying students of important university business and information dealing with registration, deadlines, financial assistance, scholarships, tuition and fees, etc. To avoid missing important communications from the university, students must ensure that the university has an up-to-date “preferred” e-mail address...” <http://www.goldenrule.sdes.ucf.edu/Golden%20Rule%20-%202007-2008.pdf#page=1>

Communicating with your professor

Students should communicate with me via my university email address or using the Course Mail function in Webcourses. If using my university email address (lmlogan@mail.ucf.edu), please list “AML 4101” in the subject line. If using Course Mail in Webcourses, add an appropriate subject line, such as “Q about Secret History.” Please include your full name in all correspondence. Please use polite forms of address, as if you are composing a business letter, i.e. Dear Dr. Logan, and please use appropriate tone and mode of expression for an academic environment. **During regular weekdays, students can expect me to respond to emails within 24 hours, and I expect the same from you.** Weekends and university holidays are, of course, an exception. Please wait 24 hours before sending a repeat message (such as “Did you get my last email?”).

In order to ensure receipt of all communications from me about the course, please update your email address in MyUCF.

Student Conduct

Students are responsible for conducting themselves in the classroom and online in accordance with the standards of conduct outlined in *The Golden Rule*, available at <http://www.goldenrule.sdes.ucf.edu/>. Students have a right to an unimpeded educational process and should take responsibility for that right if another member of the class compromises it. Any behavior or language that violates these rules should be reported to the professor, who will take appropriate action.

Use of electronic devices in class

Please turn off cell phones during class. In cases of emergency (i.e. you are waiting to hear that your immediate family member has come through a heart transplant), please turn your cell phone to vibrate. Text messaging during class is distracting to your professor and other students. If you use a laptop to take notes during class, please inform me beforehand and expect that I may ask you to assist with web searches and note-taking at times. No video or audio recordings of any part of the class are permitted without my advance written permission.

Disability Statement

UCF is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to request these accommodations. No accommodations will be provided without documentation from the student from Student Disability Services. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, (407) 823-2371, TTY/TDD only (407) 823-2116. Students with disabilities can visit http://www.sds.sdes.ucf.edu/Disability_Documentation/default.htm to learn of their rights and responsibilities regarding accommodations.

Monday	Wednesday	Friday (Online)
The readings and activities listed refer to what we will do IN CLASS on THAT DATE. Therefore, please come to class having read the listed texts for that date.		Check "Modules" for weekly discussion/activities related to shared course readings and "Research Project" for specific activities related to progress on your project. Each week will involve BOTH Research Project and Module activities.
1. 8/25 Introduction to the course, each other	8/27 Davidson, <i>Revolution and the Word</i> , Part I (Introduction: Toward a History of Texts; The Book in the New Republic; Ideology and Genre; Literacy, Education and the Reader; pp. 3-83 in ed. w/blue cover [1986] or pp. 59-153 in ed. w/red cover [2004])	8/29, 11:59 p.m. <ul style="list-style-type: none"> • Introductory module in Webcourses 8/31, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module: <i>Revolution and the Word</i> • Review Research Project assignment
2. 9/1 Labor Day; no class meeting	9/3 Davidson, <i>Revolution and the Word</i> , Part I (Introduction: Toward a History of Texts; The Book in the New Republic; Ideology and Genre; Literacy, Education and the Reader; pp. 3-83 in ed. w/blue cover [1986] or pp. 59-153 in ed. w/red cover [2004]) Discussion signups due	<ul style="list-style-type: none"> • Begin research project using APS/Evans/Shaw-Shoemaker. First assignment is due next week, and Mr. Venecek will address us on 9/8. 9/7, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module and Discussion: <i>Revolution and the Word</i> and <i>Charlotte</i>
3. 9/8 Rowson, <i>Charlotte</i> Guest: John Venecek, Reference Dept., UCF Libraries jvenecek@mail.ucf.edu	9/10 Rowson, <i>Charlotte</i>	9/14, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module and Discussion: <i>Charlotte</i> and <i>The Coquette</i> 9/12, 11:59 p.m. <ul style="list-style-type: none"> • Research Project: Send citation, publication information, and PDF to me. Begin reading your chosen novel, following the instructions listed for the Research Project.
4. 9/15 Foster, <i>The Coquette</i>	9/17 Foster, <i>The Coquette</i>	9/21, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module and Discussion: Finish Foster <i>The Coquette</i> and begin Winkfield, <i>The Female American</i>

		<p>9/21, 11:59 p.m.</p> <ul style="list-style-type: none"> • Research project: Invite me to your blog. Begin posting responses to Food for Thought in your blog space.
5. 9/22 Winkfield, <i>The Female American</i>	9/24 Winkfield, <i>The Female American</i>	<ul style="list-style-type: none"> • 9/28, by 11:59 p.m. Webcourses Module and Discussion: Finish <i>The Female American</i>; begin Sansay or Brockden Brown • Keep up with your research project
►6. 9/29 Sansay, <i>Secret History</i> or Brockden Brown, Edgar Huntly	10/1 Sansay/Brockden Brown	<p>10/5, 11:59 p.m.</p> <ul style="list-style-type: none"> • Webcourses Module and Discussion: Sansay/Brockden Brown <p>10/3, 11:59 p.m.</p> <ul style="list-style-type: none"> • Research project: Rhetorical analysis of novel due
►7. 10/6 Brockden Brown/Sansay	10/8 Brockden Brown/Sansay	<p>10/10, 11:59 p.m.</p> <ul style="list-style-type: none"> • Research project: Preliminary bibliography due <p>10/12, 11:59 p.m.</p> <ul style="list-style-type: none"> • Webcourses Module and Discussion: Finish Brown/Sansay and begin Cooper
Please note: 10/17 is the University Withdrawal Deadline		
8. 10/13 Cooper, <i>The Last of the Mohicans</i>	10/15 Cooper, <i>The Last of the Mohicans</i>	<p>10/19, 11:59 p.m.</p> <ul style="list-style-type: none"> • Webcourses Module and Discussion: Cooper, <i>The Last of the Mohicans</i> • Don't forget your research project and blog
9. 10/20 Cooper, <i>The Last of the Mohicans</i>	10/22 Cooper, <i>The Last of the Mohicans</i>	<p>10/24, 11:59 p.m.</p> <ul style="list-style-type: none"> • Research Project Proposal Due <p>10/26, 11:59 p.m.</p> <ul style="list-style-type: none"> • Webcourses Module and Discussion: finish Cooper, <i>The Last of the Mohicans</i>; begin Sedgwick, <i>Hope Leslie</i>
10. 10/27 Sedgwick, <i>Hope Leslie</i>	10/29 Sedgwick, <i>Hope Leslie</i>	<p>11/2, 11:59 p.m.</p> <ul style="list-style-type: none"> • Webcourses Module and Discussion: Sedgwick, <i>Hope Leslie</i> • Research project: Review returned proposal and

		begin drafting
11. 11/3 Sedgwick, <i>Hope Leslie</i>	11/5 Sedgwick, <i>Hope Leslie</i>	11/9, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module and Discussion: Finish Sedgwick, <i>Hope Leslie</i>; begin Poe, <i>Pym</i> • Continue drafting conference paper
12. 11/10 Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i>	11/12 Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i>	11/14, 11:59 p.m. <ul style="list-style-type: none"> • Draft of conference paper due 11/16, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses: Module and Discussion: Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i>
13. 11/17 Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i>	11/19 Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i>	11/21, 11:59 p.m. <ul style="list-style-type: none"> • Complete peer reviews of conference papers and submit to authors 11/23, 11:59 p.m. <ul style="list-style-type: none"> • Webcourses Module and Discussion: Finish Poe, begin Hawthorne
14. 11/24 Hawthorne, <i>The Scarlet Letter</i>	11/26 Hawthorne, <i>The Scarlet Letter</i> Final research paper due	11/28 Thanksgiving Break
15. 12/1 Hawthorne, <i>The Scarlet Letter</i>	12/3 Hawthorne, <i>The Scarlet Letter</i>	12/5, 11:59 p.m. <ul style="list-style-type: none"> • Finish Hawthorne Module and Discussion • prepare for conference • submit annotated bibliography as Word doc
16. Final Exam: Monday, 12/8/08, 1-3:50 p.m. Conference on the Early American Novel		