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**Winter 2017—M W 8-9:15a, B103 JFSB**

**Instructor**: Rebecca Hay

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**Office Hours**: by appointment

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#### Required Texts

▪Nina Baym, et al. eds.  The Norton Anthology of American Literature, Shorter Edition (8th ed.) (N—volumes I and II designated as such in the course reading outline, e.g. I.24-26 for Volume 1, pages 24-26)

#### Course Focus

English 293 is a course designed to survey over four hundred years of American literary history, charting its emergence from the nexus of other literary traditions into a literary tradition of its own.  As such, the course will focus primarily on the development, revision, change, and expansion of major literary forms, genres, artistic, and cultural thought in American literature, turning to representative readings of American writers of many types as case studies of these cultural phenomena.  This means that English 293 is an intensive course designed to provide a foundation in history and literature for English majors that will enable more advanced study of American literature in 300- and 400-level classes and beyond; we take it for granted that you’ve already passed (or are concurrently enrolled in) the prerequisite course, English 251 (Fundamentals of Literary Interpretation and Criticism).  If you are not an English major and merely desire a “great works” sampler course in American literature, then you should take English 235, “Studies in American Literature,” which would be a course much better tailored to the non-specialist.

#### Learning Outcomes

* Representative Authors, Works, and Movements  
  Identify, contextualize, and explain representative authors, works, and movements.
* Historical Development  
  Demonstrate an understanding of the historical development of American literature.
* Digital Research Sources  
  Locate and evaluate appropriate print and digital research sources.
* Academic Paper  
  Incorporate these sources into a well-documented formal academic paper that includes critical arguments based on those sources.

#### Preparing to Read and Study American Literature

As you might imagine, our course will track a wide range of writing from a variety of different ideologies and vantage points.  Many of these authors will write from perspectives will feel comfortable to you, since they will accord with many elements of your own belief and world view.  Others authors will write from points of view that might occasionally be disturbing, bleak in their outlooks, ironic, profane, and even subversive toward the mores you esteem as a LDS literary scholar.  While acknowledging the fact that you read and study literature as a mature audience, I want you to understand from the outset of our time together that the purpose of our course is neither to celebrate nor identify with the many perspectives we’ll encounter this semester.  Rather, our purpose is to review, as objectively and critically as we can, the development of American literature and to gain understanding, perspective, and wisdom—even discernment—while tracking these developments.  Put differently, the value of the materials we will read and study in class might lie less in their “messages” and more in what they reveal about the varied cultural landscapes of the United States and the development of its literary life.  I never want any student to feel obligated to accept a particular writer’s worldview; rather, I only expect my students to be able to understand and articulate the different viewpoints they will encounter.  Please vocalize your responses to all of the literatures we study, drawing upon the perspectives and values you bring to our community of scholars, so that we can all learn and profit together.  Finally, always feel comfortable in speaking with me if, despite what I’ve outlined here, you have concerns about ways this course may offend your sensibilities.  In the end, though, I hope you’ll see how tackling these issues together as active, temple-recommend holding LDS scholars will be an asset to you.

#### Course Requirements

**Attendance:** I require regular, on-time attendance and attentive participation informed by advance careful reading and thought.  If you are someone who habitually arrives late, arrives unprepared to discuss the day’s reading, or doesn’t arrive at class at all, you might want to rethink taking this course (or resolve to mend your ways).  Unless you have a University-excused absence (and if you do, you should have a sheet to give me at the beginning of the semester with the dates you’re cleared to miss), you won’t be able to “make up” work that you miss. You are allotted 2 “freebie” (no questions asked) absences. Each additional absence will result in a 1/3 grade deduction from your final grade. “Tardy” is arriving after the bell (after 8am). 2 tardies = 1 absence. In short, be in class, on time, ready to go. Good things come to those who are on time.

**Participation:** Speak up! Come to class with portions of the text highlighted that caught your attention. You don’t have to have an answer to comment; part of literature is pointing out features that catch your attention without particularly understanding why they caught your attention. Teasing out various ideas through discussion—both large-group and small-group—is how we make sense of these moments. Ask. Elaborate. Expand. These verbs will save you.

**Reading:** Make sure that you’ve completed the reading listed on the syllabus for a given day of class PRIOR to arriving at class.  Our class discussions will take for granted that you’re familiar with this material, and I am counting on each of you to contribute your knowledge and insights during class (recognizing that you’ll still have questions and might not have mastered everything in the reading just yet).  Please don’t be dishonest and mooch off of others’ preparation by failing to read and prepare only to show up and reap the benefits of other students’ labor.

**Exams (3 xs 200 pts each = 600 pts):** We will have three exams during the course.  Each exam will consist of spot quote identifications and several short answer questions.  More details will be forthcoming in class. All exams are in-class and *cannot be made up*. If you plan on using your “freebie” absences, be sure to work around our in-class exam dates.

**Literary History Essay (150 pts):**  You will have one, 3-4 page essays that will be required of you during the course of the semester.  These will not be a library research papers, but will ask you to read one of several selected pieces from our Norton Anthology of American Literature and highlight aspects of that literary piece that place it within a certain moment or mode in American literary history.  These essays must be typed, double-spaced (10 to 12 size font, 1” margins all around) and adhere strictly to current MLA Style Guide specifications for citation, documentation, and style.  If you do not have access to a current MLA style guide, it would be a good investment for you.

**Close Reading Essay (100 pts):** Once during the term, each student will prepare a two-page, double-spaced, thesis-driven paper offering a close reading of one of the literary texts we are reading for class. On the day we discuss the literary text you have chosen to write on, you will make at least one substantive comment during class, based on your response paper. At the end of class, you will submit a hardcopy of your response paper to me.

A Note on Essays: A hard copy of each essay is due at the beginning of class. Be sure it adheres to MLA standards and is stapled. Late papers (which include the day it is due) will be deducted 5% each day (not class period) it is late. In short, turn it in.

**Canon Exploration Presentation (100 pts for presentation, 50 pts for team eval.)**: I can’t teach you all of American literature in 15 weeks. As such, I largely stick to a tried and true paradigm of literary history that privileges certain texts above others. But that’s not necessarily the only valid narrative. I want you to enter your upper-level literature classes with a knowledge advantage over your peers. More importantly, questioning the standard narrative will help you better understand and remember it—a further advantage as you continue your studies. For this assignment, you and your team will read a substantial work (novel, story collection, 2-3 plays, or poetry collection) that either 1) complicates/contradicts, or adds to the narrative of American literature that we explored in class **OR** 2) characterizes where American literature is now and what characteristics allot it as arguably part of the current canon.

#### Course Policies

**Academic Honesty and Integrity:**  It should go without saying that plagiarism or other academic dishonesty is not only morally wrong but is against BYU’s policies as well as the policies of every other university.  BYU’s policy reads, “It is a violation of the Honor Code for a student to represent someone else¹s work as their own. Also, as a condition of attending BYU, you affirmed that you would help others obey the Honor Code. We view violations of the Honor code with extreme seriousness. It is a department policy that those who cheat on examinations or plagiarize the work of another are given a failing grade for the course.”  Before passing off other people’s work as your own, in other words, think twice.  I expect you to follow MLA guidelines for formatting and documentation to help you avoid inadvertent problems with documentation and attribution.

**Office Hours: Use them. Make an appointment with me. Let’s talk. My job is to help you.**

**Grading:** I promise to make every effort to read your work intelligently and to grade that work with corresponding care. After taking at least 24 hours to look over and consider the comments I’ve offered on your work, let me know if you feel that I’ve improperly or inaccurately evaluated your work. Note: This is not a “rewrite” policy. This is if you feel you have been unfairly evaluated based on the rubric and standards I provided with the assignment. I will be happy to re-evaluate the work submitted to us for up to one week after the assignment is returned provided you attach a typewritten paragraph explaining why you believe the original grade was in error in light of the course grading rubric and taking into consideration any comments I’ve written on your work.  Once you submit this request, I will reassess the work in question and respond to the points you’ve raised, indicating any modification to your original grade).  If you’d like me to suggest even more specific ways that you might improve your performance on papers and/or examinations for the class and for those of other professors, stop by my office and we’ll chat, although I won’t indulge in informal in-office haggling for extra points that does not follow these grade redress policies.

**Assignment Breakdown:**

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| --- | --- |
| **Assignment** | **Points** |
| Exam #1 | 200 |
| Exam #2 | 200 |
| Exam #3 (Final) | 200 |
| Literary History Essay | 150 |
| Close Reading Essay | 100 |
| Canon Exploration Team Presentation | 100 |
| Canon Exploration Presentation Team Eval | 50 |
| **Total** | **1000** |

I use the following point scale to determine final grades for the course:

A             940-1000 points                                     C+          770-799                     D-           600-629

A-            900-939                                                 C             730-769                   E             0-599

B+          870-899                                                  C-            700-729

B             830-869                                                  D+          670-699

B-            800-829                                                  D             630-669

#### BYU Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and my own expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

**Preventing Sexual Misconduct**

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment—including sexual violence—committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of “Sexual Misconduct” prohibited by the university.

University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of Sexual Misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter Sexual Misconduct, please contact the Title IX Coordinator at t9coordinator@byu.edu or 801-422-2130 or Ethics Point at https://titleix.byu.edu/report-concern or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at titleix.byu.edu.

#### Students with Disabilities

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the Services for Students with Disabilities Office (422-2767). Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. Services are coordinated with the student and instructor by the SSD Office. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

**Reading and Assignment Schedule (this is subject to change, so make sure you listen for updates in class):**

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| --- | --- | --- | --- | --- | --- |
| **Date** | **Class Focus** | **Readings Due** | **Close Reading** | **Assignments Due** | |
| M Jan 9 | Introduction to the Course and Each Other | Syllabus |  |  | |
| W Jan 11 | From Literatures of the First Encounter to Literatures of the Colonial Enterprise | N I.3-12; Christopher Columbus, “Letter to Luis de Santangel”—N I.24-26; Alvar Nuñez Cabeza de Vaca, from *The Relation*—N I.28-35; John Smith, from *A Description of New England*—N I.57-59; 69-72 |  |  | |
| M Jan 16 | **MLK Jr. Holiday—Go to Sodalicious** #justdoit | | | | |
| W Jan 18 | From Literatures of the First Encounter to Literatures of the Colonial Enterprise: Pilgrim and Puritan New England | N I. 13-19; William Bradford, from *Of Plymouth Plantation*—N I.72-90; Anne Bradstreet, “To My Dear and Loving Husband” and “Here Follows Some Verses upon the Burning of Our House, July 10th, 1666”—N I.110, 120-121, 122-123 |  |  | |
| M Jan 23 | Puritan Colonial Literature | Mary Rowlandson, from *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*—N I.126-143; Cotton Mather, from *The Wonders of the Invisible World*—N I.149-155 |  |  | |
| W Jan 25 | The Move from Puritanism to Deism: Two Autobiographies | N I.157-169; Jonathan Edwards, “Personal Narrative”—N I.177-189 |  |  | |
| M Jan 30 | The Move from Puritanism to Deism: Two Autobiographies (cont.) | Benjamin Franklin, from *The Autobiography* (Part One only)—N I.234-236, 248-292 |  |  | |
| W Feb 1 | Revolutionary and Early Republican American Literature | J. Hector St. John de Crèvecoeur, from *Letters from an American Farmer*—N I.308-323; Thomas Paine, from *Common Sense*—N I.323-331; Thomas Jefferson, from *The Autobiography of Thomas Jefferson*—N I.337-344 |  |  | |
| M Feb 6 | Revolutionary and Early Republican American Literature (cont.) | Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*—N I.354-387; Phillis Wheatley, “On Being Brought from Africa to America” and “To His Excellency General Washington”—N I.401-403, 410-411 |  |  | |
| W Feb 8 | ***EXAM #1 IN CLASS*** | | |  | |
| M Feb 13 | Early Romantic American Literature | N I.445-466; Washington Irving, “Rip Van Winkle”—N I.467-468, 470-482; James Fenimore Cooper, from *The Last of the Mohicans*—N I.482-491; William Apess, “An Indian’s Looking-Glass for the White Man”—N I.498-504 |  |  | |
| W Feb 15 | The Transcendentalists, or Emerson and His Circle | Ralph Waldo Emerson, Nature (Introduction and Chapter I)—N I.505-511; Margaret Fuller, from *The Great Lawsuit*—N I.749-760 |  |  | |
| M Feb 20 | **Presidents’ Day Holiday—Go to Sodalicious** #justdoit | | |  | |
| W Feb 22 | The Transcendentalists, or Emerson and His Circle (cont.) | Henry David Thoreau, “Economy,” from *Walden*—N I.839-842, 858-900 Walt Whitman, "Preface to Leaves of Grass" and selections from “Song of Myself” (1, 6, 15, 24, 52)— N I.1005-1023, 1024, 1028-1029, 1033-1035, 1040-1042, 1067) |  |  | |
| M Feb 27 | Romanticism and the Gothic | Nathaniel Hawthorne, “Young Goodman Brown”— N I.603-606; 619-628; Edgar Allan Poe, “The Raven" and “The Philosophy of Composition”—N I.683-691, 737-745 |  | ***LITERARY HISTORY ESSAY #1 DUE AT BEGINNING OF CLASS*** | |
| W Mar 1 | Anticipations of Modernism in Romantic and Gothic Literature | Herman Melville, “Bartelby, The Scrivener”—N I.1099-1128; Emily Dickinson, poems 124 [216], 269 [249], 479 [712], 591 [465] and "Letters to Thomas Wentworth Higginson"—N I.1189-1193, 1194-1195, 1197,  1206-1208, 1218-1219 |  |  | |
| M Mar 6 | Romanticism, Abolitionist Literature, and the Slave Narrative | Harriet Beecher Stowe, from *Uncle Tom’s Cabin*—N I.779-818; Harriet Jacobs, from *Incidents in the Life of a Slave Girl*—N I.818-839 |  |  | |
| W Mar 8 | Romanticism, Abolitionist Literature, and the Slave Narrative (cont.); Literature of the Civil War | Frederick Douglass, from *Narrative of the Life* (Preface, Chapters I, VI, X, and Appendix—N I.934-949, 959-961, 971-990, 998-1002); Abraham Lincoln, “Address Delivered at the Dedication of the Cemetery at Gettysburg, March 19, 1863” and “Second Inaugural Address, March 4, 1865”— N I.745-749 |  |  | |
| M Mar 13 | Regional Realism/“Local Color” Literature | N II.3-19; Mark Twain, “The Notorious Jumping Frog of Calaveras County”—N II.98-105; Kate Chopin, “Desiree's Baby”—N II.420-425 |  |  | |
| W Mar 15 | Social Realism | William Dean Howells, “Editha” and from *Novel Writing and Novel Reading*— N II.305-317, 551-553 |  |  | |
| M Mar 20 | Psychological Realism | Henry James, “The Beast in the Jungle” and from *The Art of Fiction*—N II.324-327; 383-411, 554-556; Charlotte Perkins Gilman, “The Yellow Wall-paper”—N II.484-497 |  |  | |
| W Mar 22 | Naturalism | N II. 548-549; Theodore Dreiser, "True Art Speaks Plainly—N II.562-563; Stephen Crane, “The Open Boat”—N II.581-600 |  |  | |
| M Mar 27 | **EXAM #2 IN CLASS** | | |  | |
| W Mar 29 | Introduction to Modernism; Modernism and Poetry | N II.653-668; Ezra Pound, “In a Station of the Metro” and from *A Retrospect*—N II.786-788, 790, 800--802; H.D., “Oread”—N II.808-810; William Carlos Williams, “The Red Wheelbarrow” and “This is Just to Say”—N II.777-779, 784-785; T.S. Eliot, “The Waste Land”—N II.819-822, 825-838 |  |  | |
| M Apr 3 | Modernism and Prose | Katherine Anne Porter, “Flowering Judas”—N II.929-938; William Faulkner, “A Rose for Emily”—N II.994-1004;  Ernest Hemingway, “The Snows of Kilimanjaro”—N II.1019-1037 |  |  | |
| W Apr 5 | Modernism and the Harlem Renaissance | W.E.B. DuBois, from *The Souls of Black Folk*—N II.531-547; Langston Hughes, “The Negro Speaks of Rivers”—N II.1037-1039; Countee Cullen, “Heritage”—N II.1056-1060; Zora Neale Hurston, “The Gilded Six-Bits”—N II.939-940, 943-951 |  |  | |
| M Apr 10 | From Modernism into Postmodernism | N II.1071-1087; Wallace Stevens, “The Snow Man"—N II.766-768; Flannery O’Connor, “Good Country People”—N II.1339-1353; Allen Ginsberg, "A Supermarket in California"—N II.1354-1356, 1364-1365 |  |  | |
| W Apr 12 | Contemporary American Literature Canon Explorations (Team Presentations) | | | |
| M Apr 17 | Contemporary American Literature Canon Explorations (Team Presentations) | | | |
| W Apr 19 | Contemporary American Literature Canon Explorations (Team Presentations) | | | |
| Th Apr 20 | Reading Day | | | |
| F Apr 21  ***EXAM #3 IN CLASS*** 11a-2p (Final) | | | | |