Course Description

LIT 210L surveys American Literature from its beginnings in Native oral traditions through the period of exploration and colonization, the Puritan experience, 19th century fiction, Transcendentalism, and the evolution of modernist poetics in Whitman and Dickinson.

Course Goals

LIT 210L will introduce students to important aspects of our literary traditions. Students who successfully complete this course will demonstrate through class discussion, written essays, and examinations:

- familiarity with the social and aesthetic concerns of the literary periods under consideration
- familiarity with representative texts of the literary periods under consideration
- an understanding of the rhetorical strategies used by the authors under consideration
- the analytical skills required to be good readers of literature
- the essential connection between effective thinking and writing about literature

LIT 210L and the Writing Competency Requirement

As an approved course in partial satisfaction of the Writing Competency Requirement, LIT 210L is designed to give students the opportunity to develop the ability to write with clarity of thought and precision of language.

This course requires an electronic submission (via Moodle) of an assignment stripped of your personal information to be used for educational research and assessment of the university's writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty and staff using a rubric developed from the following Writing Learning Outcomes:
• Compose written documents that are appropriate for a given audience or purpose
• Formulate and express opinions and ideas in writing
• Use writing to learn and synthesize new concepts
• Revise written work based on constructive feedback
• Find, evaluate, and use information effectively
• Begin to use discipline-specific writing conventions (largely style conventions like APA or MLA)
• Demonstrate appropriate English language usage

This assessment in no way affects either your course grade or your progression at the university. Click on the link to access the rubric that will be used to score the papers.

**LIT 210 and the General Education Program**

As a course that satisfies the General Education Group V: Literary and Artistic Studies (L) requirement, LIT 210 is designed to develop familiarity with significant works of literature. Through this experience, students will enhance their analytical skills and explore the historical, aesthetic, philosophical, and cultural features of these literary texts.

Upon completion of LIT 210, students will be able to:
1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

**LIT 210L Requirements**

• Regular class attendance and participation, steady preparation
• Quizzes
• Two Examinations
• Three Critical Essays; Revision of Essays #1 & #2
• A portfolio of your written work

**Grading**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes</td>
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<tr>
<td>Examination #1</td>
<td>20%</td>
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<tr>
<td>(Revised) Essay #1</td>
<td>10%</td>
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<tr>
<td>(Revised) Essay #2</td>
<td>20%</td>
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<td>Final Examination</td>
<td>20%</td>
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<td>Revised Essay #3</td>
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Course Policies and Procedures, and Unsolicited Advice

- Students who fail to attend the first two classes of the term will be dropped.
- Attendance and Participation: Because I believe you can learn the material covered in this course only by being here, your attendance and ACTIVE participation are required. Your final grade will be dropped one full letter grade after four unexcused absences; a failing grade will be assigned after five unexcused absences. (An excused absence requires a pre-arranged scholastic or athletic commitment or a bona fide and substantiated medical emergency.)
- You are responsible for everything covered in class discussion, especially information that makes it on to the whiteboard. Taking good notes is crucial to your success in this class.
- If you miss a class, please make arrangements with a colleague to get notes. Also, please check with me to see if you missed any handouts or special instructions. (All handouts will be posted to Moodle, eventually.)
- Each class period requires up to three hours of preparation—that is, three hours of careful reading and critical thinking (and writing). If you cannot commit to this work, LIT 210 is probably not the class for you.
- If you get confused, or have a question, raise your hand. If your hand is not in the air, I can only assume you understand the texts and ideas under consideration PERFECTLY.
- Laptops and tablets may be used for note taking: laptops and tablets (and cellphones) used for other purposes will be confiscated and given to wayward children.
- Texts: The texts under consideration are central to our work in this class, especially during class time. You MUST purchase the texts for this class and you MUST bring the relevant texts to class. No exceptions, no excuses.
- Quizzes: I will be giving randomly-scheduled quizzes throughout the term. These quizzes constitute 10% of your final grade. No make-ups will be offered. So as not to penalize students with legitimate reasons to miss a few classes, I will drop the three lowest quiz scores.
- Deadlines: All work is due in class on the assigned date. NO LATE WORK WILL BE ACCEPTED.
- Presentation: Essays must be printed. Black ink. 10 or 12 pt. font. Either Cambria or Times New Roman, e.g., is sufficient. Please, no funky fonts. I would like you to follow the MLA citation and documentation guidelines in this class. Make sure you include on your work your name, the title and draft number, this class and section number, my name, and the date.
- Revision: Because true revision is an essential part of serious writing, you are required to revise your first two essays. A final grade will only be recorded after I receive, and evaluate, your revision. Please follow the Guidelines for Revision that I will give you.
- Please make hard copies of all your work and keep them in a safe place.
• I do not accept work in electronic form. Recycled paper saves trees. Printing on two sides is usually fine.
• The instructor and the University reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as needed.

Scholarship

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrase) must be properly documented. Students who plagiarize face serious consequences that may range from receiving a failing grade on a given assignment to failing the course. Students who plagiarize also face additional University sanctions.

Accommodations

If you have a disability (physical or learning) that you think may affect your performance in this class, please see me during the first week of the term so we can discuss whatever accommodations may be necessary.

Required Texts

The Norton Anthology of American Literature (8th ed.) Volumes A & B
Course Packets, via Moodle
Also, a two-pocket folder for your portfolio

Syllabus

C? = Curious? Suggestions for further reading

Tu 1/24 Setting the Stage: Reading Indigenous Literatures

Readings in Volume A (Beginnings to 1820)
Th 1/26 Indigenous Culture, Cosmology Narratives (7-8; 21-34); Trickster Tales (100-120)
Tu 1/31 The Columbian Exchange: European Contexts (3-13); Columbus (34-38); Las Casas (38-42) C? Cabeza de Vaca (43-51)
Th 2/2 Smith (81-99)
Tu 2/7 Pilgrims & Puritans (13-18); Bradford (121-144); Winthrop (165-184)
Th 2/9 Bradford (144-147); Morton (157-165); Williams (193-194; 204-206)
Tu 2/14  Bradstreet (207), “Prologue” (208-209); “In Honor . . .” (209-213); “The Flesh . . .” (222-224); poems 230-233; Mather (327-333)

Th 2/16  Edwards (396-409); (430-441)

C?  Wigglesworth (238-255)
    Rowlandson (256-288)
    Edward Taylor (289-307)

Tu 2/21  Writing About Literature Boot Camp

Th 2/23  “An Expanding World” (365-376); Franklin (455-480); (531-542)

Tu 2/28  Paine (639-659); Jefferson (659-677)  Essay #1 DUE

C?  Adams & Adams (625-639)
    Freneau (756-762)
    Wheatley (762-774)
    Federalist (677-686)

Th 3/2  Examination #1

Readings in Volume B: 1820-1865

Tu 3/7  American Lit. 1820-65 (3-12); Irving (25-62)

Th 3/9  Hawthorne (369-373); 386-395); (409-418)

Tu 3/14  Hawthorne (418-429); (401-409)  Essay #2 DUE

C?  Hawthorne (396-401); (450-595)

Th 3/16  Poe (629-633); (691-701)

Spring Break

Tu 3/28  Poe (654-667); (687-701)

Th 3/30  Slavery and Race (787-788); Jefferson (788-791);
         Douglass (1170-1174); (1182-1201)

C?  Jacobs (920-942); Brown (942-960);
    Lincoln (730-740); Stowe (805-904);
    Whittier (608-628)

Tu 4/4  American Renaissance (12-18); Emerson (211-217); (256-269)
Th 4/6  Emerson (269-286); (243-256)
Tu 4/11  Thoreau (961-979); (1166-1170)
Th 4/13  Thoreau (980-1033)
Tu 4/18  Whitman (1310-1329)
Th 4/20  Whitman (1329-1374)
C?  Fuller (740-786)
Longfellow (596-607)
Tu 4/25  Melville (1424-1439); (1483-1509)
Th 4/27  Melville (1440-1483)
Tu 5/2  Dickinson
(First number is poem number, second number is page number; poems with titles found on Moodle handout)

<table>
<thead>
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<th>Epistemology/Faith</th>
<th>Death and Dying</th>
<th>The Human Condition</th>
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<tbody>
<tr>
<td>“I never saw a Moor—“</td>
<td>365 (1677)</td>
<td>112 (1663)</td>
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<tr>
<td>1577 (1697)</td>
<td>479 (1683)</td>
<td>“For each ecstatic instant”</td>
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<tr>
<td>620 (1687)</td>
<td>591 (1685)</td>
<td>339 (1672)</td>
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<tr>
<td>202 (1666)</td>
<td>340 (1673)</td>
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Th 5/4  Dickinson

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<tr>
<th>Nature</th>
<th>Poetry</th>
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<tr>
<td>207 (1667)</td>
<td>“They shut me up in Prose”</td>
</tr>
<tr>
<td>122 (1664)</td>
<td>598 (1686)</td>
</tr>
<tr>
<td>236 (1668)</td>
<td>466 (1682)</td>
</tr>
<tr>
<td>1668 (1698)</td>
<td>1263 (1696)</td>
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Tu 5/9  Final Examination 8:00-10:00am
Th 5/11 Completed Portfolio, including Revised Essay #1, Revised Essay #2, and Essay #3, DUE no later than 5pm