480-01 American Renaissance: 1830-1865 The Historical Novel

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English 480
American Renaissance: 1830-1865
The Historical Novel

Overview
This upper-division literature course will examine two important subgenres of the nineteenth-century American novel: romance and sentimental fiction. Each of our texts is an “historical” novel, whether set in an earlier era, inspired by widespread political rumors, based on real-world documents, or dramatizing injustice to produce intense emotions in the reader as a form of social protest. We will read Nathaniel Hawthorne’s fantastic, allegorical take on his Puritan ancestors (The Scarlet Letter), William Wells Brown’s fast-paced, melodramatic story about the offspring of Thomas Jefferson and one of his slaves, Sally Hemings (Clotel, the first novel by an African American), Harriet Beecher Stowe’s antislavery bestseller (Uncle Tom’s Cabin), and a sea tale by Herman Melville (the harrowing novella Benito Cereno). As we delve into the nuances of genre, we will also pay particular attention to the dynamics of social categories such as gender, sexuality, race, ethnicity, class, and religion in American culture. Finally, in addition to honing your close reading skills, we will examine a variety of secondary criticism to contextualize the primary texts at hand.

Requirements
Below are the components that contribute to the final course grade.

- Participation, 15%: attendance, consistent verbal participation in class, short assignments, and one discussion leading opportunity (see below)
- Reading Quizzes, 10%: 6-8 quizzes across the term; quizzes may be announced or unannounced; lowest quiz score dropped (see below)
- Essay 1, 10%: 3-4 pages on The Scarlet Letter (detailed handout to come)
- Essay 2, 20%: 5-6 pages on Clotel (detailed handout to come)
- Essay 3, 25%: 7-8 pages on Uncle Tom’s Cabin (with research component); requires multiple drafts, individual conference with professor, and peer workshop (detailed handout to come)
- Final Exam, 20%: blue book (IDs, short answer and essay questions)

This exam will be comprehensive. Although a brief study guide will be provided at the end of the term, it is your responsibility to take careful notes on readings, lectures, and class discussions across the semester. The final exam will take place on Friday, Dec. 19, from 12:00-1:50 p.m.

Evaluation and Course Policies (see the following pages)
Grading Scale:

Each of the major assignments (participation, essays, final exam, and cumulative reading quiz grade) will receive points out of 100 and a corresponding letter grade on an A through F scale (below). See “Essay Grading Criteria” on our Canvas site under the “Syllabus” tab for details on what constitutes writing excellence.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>94-100</td>
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<td>D</td>
<td>60-66.99</td>
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<td>F</td>
<td>below 60</td>
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Participation: Participation comes in various forms; below I have listed several important ways that I gauge participation.

- **In-class discussion:** This class is a collaborative endeavor and depends for its success on your steady and informed participation. Keep in mind that no literature is ever securely in the past, or resolved to the point that no more questions can be asked. I can scarcely conceive of a situation in which you learn to read and write about literature without commenting on the texts in class, or one in which you are merely a consumer of words and not also a producer of knowledge about them. The quality and consistency of your verbal participation matters. You are encouraged to ask critical questions, connect concepts to one another, offer possible interpretations/analysis, and dynamically engage your peers. See “Verbal Participation Grading Criteria” on our Canvas site under the “Syllabus” tab for further details.

- **Comportment:** Please leave your cell phones off and your laptops, tablet computers, and other electronic devices in their cases, unless otherwise instructed or prior arrangements have been made. Practice respect for your professor and your classmates: no texting, no social media, no sleeping, and no otherwise disruptive or distracting behavior. If you fail to behave appropriately, your participation grade will suffer. In extreme cases, you may be asked to leave the classroom. NOTE: If you wish to use a laptop or computer tablet to take notes during lectures and other approved “screen up” class times, please sign the “Classroom Technology Contract” at the end of this syllabus and return it to Prof. M-H by the beginning of Week 2.

- **Short assignments:** These assignments will vary depending on the circumstances and needs of the class: in-class worksheets/writing, critical exercises, mini papers, small group activities, peer writing workshops, discussion questions, online discussion postings via Canvas, etc. Late short assignments will not be accepted.

- **Discussion leading:** Together with another student, you will lead a discussion on a chapter of your choice from the reading for the week. (The sign-up sheet will be posted on Canvas under “Modules.”)

Here are the guidelines for discussion leading:

- **Preparation:** Carefully choose the chapter to be discussed, taking care to pick a selection that can reasonably be analyzed with your classmates within the time limit: **20 minutes.** Your task is to present your reading of the passage (including important thematic and structural elements) and discuss it with your peers.

- **Alert Prof. M-H:** Email me a short explanation of what you plan to present (only one email per group, please) 48 hours before your presentation. Include your discussion questions (see next bullet point), a brief outline of what you plan to cover, and a copy of your handout.

- **Handout:** Produce a handout of some kind to accompany your discussion. It might include key terms for some aspect of the novel, historical context on the author or the setting/situation of the work, critical context (how have literary critics responded to this work?), etc. You must include 2 discussion questions on the handout to provide direction during class discussion. You need to make hard copies of this handout to bring to class.

- **Media:** feel free to use PowerPoint and/or other media (music, YouTube, DVD clips, sound recordings, etc.—this classroom has media capability). Please limit your media clips to 2 minutes max.

- **Remember:** Do not just lecture at your classmates—lead them in discussion! Good delivery, strong transitions between elements, and creativity all count. Try to share presentation time equally between partners.

Course Policies:

**Attendance:** You are expected to arrive at class on time and prepared (having completed the reading and writing assignments for that day, ready to engage thoughtfully with the material). Attendance is required at all class sessions, and it is your responsibility to sign the attendance sheet so as not to be counted absent.

Remember that in-class participation is a sizeable portion of your grade in this class, and any absence cuts down on your
opportunities to demonstrate engagement. Therefore, unless there are exceptional circumstances (e.g., protracted, documented illness), the accumulation of more than THREE absences over the semester may significantly lower your final course grade (up to -1/3 of a grade for EACH additional absence—for example, a B would become a B-, and so on). Habitual tardiness and/or leaving class early may also be detrimental to your grade. Special arrangements for make-up work after three absences will only be made under extraordinary circumstances, so don’t squander absences at the beginning of the term; save them for an unexpected occurrence or a rainy (or snowy!) day.

In short, this attendance policy does not make an official distinction between “excused” and “unexcused” absences, but you should not exceed THREE total absences. These three absences may be for any reason, whether simply skipping class OR due to another significant, unavoidable circumstance (e.g., illness). That said, please advise me of any known conflicts in advance and in writing (email), including athletic events and performances. If you expect to have an absence from class due to special circumstances (e.g., a Xavier athletic event in which you are an athlete, a Xavier performance in which you are a performer/tech), please notify me within the first week of the term.

Although no distinction will be made between “excused” and “unexcused” absences, if you wish to provide context for any absence (explanation or documentation), please email me ASAP, strictly observing the following guidelines:

- The email must be sent in a timely manner (well before the absence is ideal; otherwise, no later than 48 hours after the absence, if at all possible)
- The email subject line must read: ABSENCE FORM
- The body of the email must include the following information:
  - Your full name (first and last)
  - Give the DAY and DATE of your absence (e.g., Wednesday, September 24)
  - Explain the reason for your absence (e.g., stomach flu, brother’s wedding, Xavier athletic event in which you are an athlete, etc.)
  - If available, please provide documentation for your absence (e.g., doctor’s note, wedding program, email from your coach) and explain how you plan to make that documentation available to me (e.g., “I will bring it to class on Monday” or “my coach [NAME HIM/HER] should have already emailed you directly”)

Reading Quizzes: 6-8 in-class quizzes will be given throughout the term. Quizzes may be announced or unannounced (“pop”). Each quiz will be administered at the beginning of class and will cover the material listed on “The Calendar” for that day (and may include material from the previous week up to that day). Your lowest quiz score will be dropped. Except under extraordinary, documented circumstances, NO MAKE-UP READING QUIZZES will be administered. (Please note: If the in-class format does not best suit the needs of the class, we may switch to timed Canvas quizzes.)

Documents: Unless otherwise specified on the assignment handout, all assignments must be double-spaced with regular (1”) margins and 12-point type (Times New Roman or similar—no fancy fonts). Please include an appropriate heading (your first and last name, professor name, course number, date) and a meaningful title on page one, and number your pages. (Keep in mind, a “meaningful title” is not a restatement of the assignment prompt or the name of the text at hand, but a concise representation of your argument.) Page requirements refer to complete pages. We will be using MLA format and documentation for this class. Please note: You may lose points if you fail to execute these document details.

Electronic submission: When submitting assignments via Canvas, please remember to label your documents with an appropriate heading on the first page (see above), and number your pages. Unless otherwise instructed, please do not submit assignments via email.

“Hard copy”: For assignments due in hard copy (actual paper), don’t forget to staple or paper clip your pages together. (You may lose 2 percentage points on the assignment if you forget this important step.)

Late work will be accepted only for extraordinary, legitimate reasons and only if you obtain my permission via email, ideally BEFORE the due date (family emergencies and dire sickness excepted). Unauthorized late work will be subject to extreme penalties: -5 percentage points for EACH day late, including weekend days. (Any amount of time that passes after the deadline counts as a 24-hour period, or one day.) Avoid technology- and mishap-related misadventures. Give yourself enough time to get that assignment to class and/or posted to Canvas safely.
Returning assignments: Once I have evaluated all of the papers for any one assignment, I will return them electronically (via Canvas) or at the end of a class period approximately 1-2 weeks later. For instructions on accessing my comments on Canvas (i.e., annotations embedded in your document via Crocodoc), please click the “help” button on the right-hand corner of your screen, go to “Search the Canvas Guides,” then click on “Canvas Student Guide.” You will find “How do I view instructor comments?” under the “Assignments” heading.

I will not discuss assignments within 24 hours of returning them, so please schedule an appointment with me if you want a conference.

Office Hours: If at any point in the semester you’re falling behind, feeling confused, just have a few questions, or would like to discuss any of the concepts or readings from class in more depth, please come to office hours. In terms of your papers-in-process, I will not read drafts over email; please come to office hours (or schedule an appointment with me) so we can have a longer dialogue and more productive conversation over a hard copy (paper draft) provided by you.

Communication (CANVAS + email): I will use the Canvas site for this class to post the course syllabus, assignments, lectures, handouts, additional readings/websites, announcements, and grades. We may also use Canvas for your discussion questions/comments and as part of peer review workshopping. Class announcements will be posted regularly via Canvas, particularly if changes are made to the curriculum or the schedule, so be sure that your Canvas notification preferences are enabled “ASAP” for Announcements so that you don’t miss important information. It is your responsibility to check our Canvas course site and your Xavier student email account regularly.

The best way to contact me is through email or Canvas message. You can generally expect a response within 24 hours, except on weekends. Please keep in mind that, in a class setting, both email and Canvas messaging are forms of business correspondence and therefore should be professional and polite. Remember that email/Canvas messaging is not appropriate for in-depth reading questions or discussions of your progress in class, essays, or grades; please schedule an office hours appointment with me instead.

Be sure to check the syllabus and/or Canvas for readings, due dates, announcements, and other important information before resorting to email. If you must miss a class, please do not email me to ask what you have missed. It is your responsibility to check in with a classmate to find out what was covered. You should exchange email addresses with at least two of your classmates so that you can contact them should you miss a class.

ADA Statement: Any student who feels s/he may need an academic accommodation based on the impact of a documented disability should contact Disability Services in the Learning Assistance Center to coordinate reasonable accommodations (Fifth Floor, Conaton Learning Commons, Room 514; 513-745-3280; or email Cassandra Jones at jonesc20@xavier.edu). NOTE: If you are requesting accommodations for this course, please contact me during the first week of the term to arrange an appointment to discuss your needs. I rely on Xavier’s Disability Services Office for assistance in verifying your eligibility for academic accommodations related to your disability. Please note that accommodations are not granted in a retroactive fashion.

Religious Observance: As stated in the Xavier Student Handbook, “If religious observance will cause a student to be absent from class or otherwise affect his or her ability to complete academic assignments, he or she must notify the instructor in advance and make necessary arrangements to complete the entire course.” NOTE: If you are requesting accommodations due to religious observance, please contact me during the first week of the term.

“Stuff” happens: Things happen in life. And when “stuff” happens, please let me know as soon as humanly possible. If you have something going on in your life, I can try to help you, but if you don’t tell me, I won’t know and you will be penalized.

On a related note: An Incomplete (“I”) will only be considered under extraordinary, documented circumstances, and only if the student is able to complete at least 60% of the coursework before the term ends. Please contact me in a timely manner if you think you may need to request an Incomplete. As stated in Xavier’s policy on Incomplete Work – Undergraduates, “Extension of time beyond the termination of the course is rarely granted and only for a serious reason.” For further details, see this link:

http://catalog.xavier.edu/content.php?catoid=10&navoid=409#Incomplete_Work
Academic Honesty (Please READ CAREFULLY):

All work submitted for this course should be original with the student who submits it and should be prepared especially for this course. Plagiarism and/or academic dishonesty of any kind will not be tolerated. Plagiarism entails using another person’s words or ideas in your work without crediting him or her. When you fail to supply quotation marks for exact quotations, fail to cite the sources of your ideas, or adopt the phrasing of your sources without references, you are plagiarizing. Please contact Prof. M-H if you have any questions about this issue during your writing process. That is, if you are in doubt about how (or whether) to cite, please ask me! I cannot stress this enough: ignorance is no excuse for plagiarism. Although we will briefly discuss proper citation in this course, it is your responsibility to know what constitutes plagiarism. If you are found to have plagiarized or committed an academic integrity violation on an assignment in this course, you will automatically fail that assignment, and your case may be reported to both the Chair of the English Department and to the Dean of the College of Arts and Sciences. Additional consequences may range from failure of the course to expulsion from the university.

Please take the time to familiarize yourself with Xavier’s complete policy on Academic Honesty:

http://catalog.xavier.edu/content.php?catoid=10&navoid=409#Academic_Honesty

Additional Resources:

Purdue OWL (Online Writing Lab): http://owl.english.purdue.edu/ This is an important resource for research and citation, grammar and mechanics, etc., including a fabulous MLA Formatting and Style Guide. As this is an English course, we will use MLA format exclusively.

Oxford English Dictionary (OED): Interpreting literature often requires looking into the histories and linguistic origins of individual words. The OED is crucial resource, and it’s much more than dictionary definitions: it gives you a detailed look into the histories and origins of words. You can access the OED online via Xavier’s library homepage. Click on the “Databases” tab, search for “OED,” then click on the “Oxford English Dictionary” link. You must be logged in to the Xavier system to use this resource.

Black History Databases: To find the wealth of information available in these databases, simply go to Xavier’s library homepage, click on the “Databases” tab, then “Browse by subject,” where you can select “Black History” from the pull-down menu.

Bible Gateway (www.biblegateway.com): It may be necessary to look up Bible passages referenced in our readings; this you can do using the quick search box at the top of the screen, which allows you to search by keyword, passage, or topic.

English Liaison Librarians: Alison Morgan (513-745-3931; morgan@xavier.edu; 340 CLC) and Lindsey Ritzert (513-745-4810; ritzertl@xavier.edu; 340 CLC)

Close Reading: Need a refresher? Check out the following websites:

Writing Center: For additional help with your writing, Xavier maintains the James A. Glenn Writing Center to assist students at all stages of the writing process. Even experienced, confident writers benefit from this resource! Try it out. Location: Room 400, Conaton Learning Commons. Phone: 513-745-2875. Feel free to email writingcenter@xavier.edu, and check out the website: http://www.xavier.edu/writingcenter/

Finally*:

I look forward to working with you! Never hesitate to ask questions in this class. I also welcome feedback and suggestions about what can be done to help you get the most out of your experience in the course.

*Please note that, to best serve the class, I reserve the right to make changes to this syllabus (including “the calendar,” below) and inform you of such changes.
ENGL 480 “The Calendar”: Proposed Schedule of Readings and Assignments

***Please bring your text(s) to class every day***

The success of this course depends on your thorough preparation for each class. Work is to be completed before class begins on the date where it appears, below. It is vital to the conversation of the classroom and your own learning process that you complete each reading in its entirety. Occasionally, readings may be adjusted or added as the course progresses, so watch for Canvas updates.

**DUE assignments are in BOLD.**

Canvas: Indicates a reading or web link that can be found on our Canvas site under the “Modules” tab (left side of your screen). The titles for modules are taken from the topics listed for the weeks below. Please keep in mind that materials on our Canvas course site are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated.

You are responsible to PRINT OUT required readings or take adequate notes on them, as you will generally be expected to keep your laptops and other electronic devices closed during discussion (unless otherwise instructed or prior arrangements have been made). If you wish to use an electronic device consistently during class throughout the semester, please see the “Classroom Technology Contract” (p. 10).

View/Listen: Indicates a documentary we will view or a recording we will listen to in class (no need to do anything ahead of time).

Handout: Indicates a handout / reading that will be distributed in class for that day.

SKIM: An important reading, but you should read it quickly (skim), for the juiciest bits.

Optional: Indicates a reading that you may read for your own edification (highly recommended!). The readings marked “optional” will NOT be required for the final exam.

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**Week 1: Introduction + Early America**

**M, Aug. 25**

Introductions
What is a novel?

**W, Aug. 27**

Syllabus
Canvas: John Winthrop, “A Modell of Christian Charity,” [http://history.hanover.edu/texts/winthmod.html](http://history.hanover.edu/texts/winthmod.html)
Lecture: Discovery, Pilgrims, Puritans
Listen: from Sarah Vowell, The Wordy Shipmates

**F, Aug. 29**

Canvas: Anne Bradstreet SKIM BIO (poetryfoundation.org)
Poems: “Prologue,” “The Author to Her Book,” “Before the Birth of One of Her Children,” “To My Dear and Loving Husband,” “Verses upon the Burning of Our House,” “In Honour of that High and Mighty Princess Queen Elizabeth”

Canvas: Edward Taylor SKIM BIO (poetryfoundation.org)
Poems: “I am the Living Bread: Meditation Eight: John 6:51,” “Huswifery,” “Upon a Spider Catching a Fly,” “Upon Wedlock, and Death of Children”

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**Week 2: Narration + Hawthorne’s Short Stories**

**M, Sept. 1**

Labor Day – No Class
W, Sept. 3  Canvas: Abbott, “Narration” (Ch. 6 excerpt from *The Cambridge Introduction to Narrative*)
Canvas: Kate Chopin, “The Story of an Hour”
Hawthorne: “The Minister’s Black Veil” (189-199)

F, Sept. 5  Hawthorne: “Mrs. Hutchinson” (167-172); “Endicott and the Red Cross” (172-178);
“Young Goodman Brown” (178-188)

Amy Scharger Lang, “Anne Hutchinson” (670-679)
John Nickel, “Hawthorne’s Demystification of History in ‘Endicott and the Red Cross’” (680-693)

Week 3: *The Scarlet Letter*


W, Sept. 10  *The Scarlet Letter* Ch. I-XI (pp. 36-97)

Discussion leaders: ____________________________     ____________________________

F, Sept. 12  *The Scarlet Letter* Ch. XII-XXIV (pp. 97-166)

Discussion leaders: ____________________________     ____________________________

Week 4: Contemporary Criticism: Historical Contexts for *The Scarlet Letter*

M, Sept. 15  Ellen Weinauer, “Considering Possession in *The Scarlet Letter*” (368-386)
Michael J. Colacurcio, “The Context of *The Scarlet Letter*” (319-331 only)

W, Sept. 17  Kristin Boudreau, “Hawthorne’s Model of Christian Charity” (338-368)


Week 5: *The Scarlet Letter*’s Literary Legacies – Feminism

M, Sept. 22  [Anne W. Abbott], from *North American Review* (241-249)
Orestes Brownson, from *Brownson’s Quarterly* (250-253)
[Jane Swisshelm], from the *Saturday Visiter* (271-274)

Robert S. Levine, “Antebellum Feminists on Hawthorne: Reconsidering the Reception of *The Scarlet Letter*” (274-290)

W, Sept. 24  Nina Baym, “Revisiting Hawthorne’s Feminism” (541-558)

F, Sept. 26  Jean Fagan Yellin, “*The Scarlet Letter* and the Antislavery Feminists” (632-655)
Lecture: Abolition and First Wave Feminism

Week 6: *Clotel’s* Cultural Contexts

M, Sept. 29  **Essay 1 Proposal DUE** + in-class workshop
Introduction: Cultural and Historical Background (3-27)
SKIM: Chronology of Brown’s Life and Times (29-43)

W, Oct. 1  Cultural Contexts Ch. 1: Thomas Jefferson and the Declaration of Independence (231-272)

F, Oct. 3  Cultural Contexts Ch. 2: Thomas Jefferson and Sally Hemings (273-290)
Handout: Excerpt from Annette Gordon-Reed, *The Hemingses of Monticello*
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<th>Week 7: <em>Clotel</em></th>
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<tr>
<td><strong>M, Oct. 6</strong></td>
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<tr>
<td><strong>Essay 1 DUE</strong></td>
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<tr>
<td><em>Clotel</em>’s “Preface” + <em>Narrative of the Life and Escape of William Wells Brown</em> (46-80)</td>
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<tr>
<td>Canvas: “Literary Contexts for Slave and Ex-Slave Narratives” (<a href="http://docsouth.unc.edu">docsouth.unc.edu</a>)</td>
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<td><strong>W, Oct. 8</strong></td>
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<tr>
<td><em>Clotel</em> Ch. I-XVII (81-158)</td>
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<td>Discussion leaders: ____________________________     ____________________________</td>
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<td><strong>F, Oct. 10</strong></td>
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<td><em>No Class – Fall Holiday</em></td>
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<th>Week 8: <em>Clotel</em></th>
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<td><strong>M, Oct. 13</strong></td>
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<tr>
<td><em>Clotel</em> Ch. XVIII-XXIX (159-227)</td>
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<td>Discussion leaders: ____________________________     ____________________________</td>
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<td><strong>W, Oct. 15</strong></td>
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<tr>
<td>Lydia Maria Child, “The Quadroons” (319-329)</td>
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<td><strong>F, Oct. 17</strong></td>
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<tr>
<td>Cultural Contexts Ch. 3: Source Texts about Slavery and Race (291-319 and 341-353)</td>
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<th>Week 9: The Slave Narrative + Sentimentality</th>
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<td><strong>M, Oct. 20</strong></td>
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<tr>
<td><strong>Essay 2 Proposal DUE</strong> + in-class workshop</td>
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<tr>
<td>View: Excerpt from HBO documentary <em>Unchained Memories: Readings from the Slave Narratives</em></td>
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<td><strong>W, Oct. 22</strong></td>
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<tr>
<td>Excerpts from Harriet Jacobs’s <em>Incidents in the Life of a Slave Girl</em> (<a href="http://docsouth.edu">docsouth.edu</a>)</td>
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<td><strong>F, Oct. 24</strong></td>
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<th>Week 10: <em>Uncle Tom’s Cabin</em></th>
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<td><strong>M, Oct. 27</strong></td>
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<tr>
<td><strong>Essay 2 DUE</strong></td>
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<tr>
<td>Lecture: Sentimentality and 19th-century American Poetry</td>
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<td><strong>W, Oct. 29</strong></td>
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<tr>
<td>Norton “Preface (vii-ix); Harriet Beecher Stowe: A Chronology (611-612); Time Line of Slavery (613-614)</td>
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<tr>
<td>Backgrounds and Contexts – images (411-421)</td>
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<tr>
<td>George M. Fredrickson, “Uncle Tom and the Anglo-Saxons: Romantic Racialism in the North” (464-473)</td>
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<tr>
<td><em>UTC</em> Preface (xiii-xiv); <em>UTC</em> Vol. 1 Ch. I-VI (1-45)</td>
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<td><strong>F, Oct. 31</strong></td>
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<tr>
<td><em>UTC</em> Vol. 1 Ch. VII-X (45-93)</td>
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<td>Frances Ellen Watkins Harper, “Eliza Harris” (525-527)</td>
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<td><strong>M, Nov. 3</strong></td>
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<tr>
<td><em>UTC</em> Vol. 1 Ch. XI-XVIII (93-199)</td>
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<td>Discussion leaders: ____________________________     ____________________________</td>
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<td><strong>W, Nov. 5</strong></td>
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<td><em>UTC</em> Vol. 2 Ch. XIX-XXIII (200-249)</td>
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<td>Discussion leaders: ____________________________     ____________________________</td>
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<td><strong>F, Nov. 7</strong></td>
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<tr>
<td><em>UTC</em> Vol. 2 Ch. XXIV-XXX (249-306)</td>
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Week 12: Uncle Tom's Cabin + Backgrounds and Contexts

M, Nov. 10  UTC Vol. 2 CH. XXXI-XLV (306-408)

Discussion leaders: __________________________  __________________________

W, Nov. 12  Josiah Henson, “Life of Josiah Henson” (426-435)
             Harriet Beecher Stowe, From A Key to “Uncle Tom’s Cabin” (446-458)
             Stowe, “Appeal to the Women of the Free States” (459-461)

F, Nov. 14  19th-century Reviews: George Sand (495-99); George F. Holmes (504-14); Charles Dudley Warner (520-25)
             Robert S. Levine, “Uncle Tom's Cabin in Frederick Douglass' Paper: An Analysis of Reception” (562-582)
             Optional: Thomas F. Gossett, “Anti-Uncle Tom Literature” (477-489)

Week 13: Modern Critical Views of Uncle Tom's Cabin

             Optional: Susan M. Ryan, “Charity Begins at Home: Stowe's Antislavery Novels and the Forms of Benevolent Citizenship” (595-610)
             Sign-up sheet: Schedule Essay 3 individual conference w/ Prof. M-H

W, Nov. 19  James Baldwin, “Everybody’s Protest Novel” (532-539)
             Sophia Cantave, “Who Gets to Create the Lasting Images? Problem of Black Representation in UTC” (582-595)

F, Nov. 21  Mary C. Henderson, “[Tom-Shows]” (490-491)
             Discussion: “Uncle Tom” in contemporary culture

Week 14: Intro to Benito Cereno

M, Nov. 24  View: Amistad excerpts
             Chronology: The Life of Herman Melville (1-4)
             An Introduction to Benito Cereno (5-11 only)

W, Nov. 26 / F, Nov. 28  No Class – Thanksgiving Holiday

Week 15: Benito Cereno

M, Dec. 1   Benito Cereno (35-107)

W, Dec. 3   An Introduction to Benito Cereno (11-32)

F, Dec. 5   Amasa Delano, From A Narrative of Voyages and Travels, etc. (111-141)

Week 16: Conclusion

M, Dec. 8   Essay 3 DUE
             Final Exam Overview

W, Dec. 10  Reading TBD (in consultation with the class)

F, Dec. 12  Concluding discussion

FINAL EXAM: Friday, December 19, from 12:00-1:50 pm

NOTE: A make-up final exam will only be given under extraordinary, documented circumstances (e.g., dire sickness), so please put the time and date of the exam on your calendar now.

*** Happy Holidays! ***
Classroom Technology Contract:

Note: The “Classroom Technology Contract” below is optional. If you do not wish to use a laptop or computer tablet in the classroom, there is no need to sign it. Please contact Prof. M-H if you have any questions about the contract.

If you have a documented disability and are requesting accommodations that include a laptop, e-reader, computer tablet, or other electronic device(s), please follow the directions in the ADA Statement (above, under course policies) and schedule an appointment with Prof. M-H to discuss such accommodations.

Classroom Technology Contract:

By signing this contract, I promise to use a laptop, e-reader, or computer tablet (e.g., iPad) ONLY to take notes on lectures and during other approved “screen up” times in the classroom. I understand that I may be asked to sit in a designated “electronic devices” section of the classroom so as not to distract my classmates. I agree that I will not use this device to check/answer email or messages, use social media, play games, do work for other classes or activities, or surf the internet for anything unrelated to course material. If I violate (or am suspected of violating) the terms of this agreement, I understand that I may lose the privilege to use a laptop or computer tablet in the classroom, and that my participation grade may suffer. (Note: Smart phones are deliberately excluded from this contract. The use of smart phones is prohibited in this classroom at all times.)

NAME: __________________________________________________________

(signature) ______________________________________________________

DATE: ________________ (please print this contract and return it to Prof. M-H by Week 2)