

**San José State University: Department of English and Comparative Literature**  
**ENGL 60: The Emergence of “British” and “American” Literatures**  
**(1680 to 1860)**  
**Section 1, Spring Semester, 2019**

**Course and Contact Information**

<b>Course Code:</b>	24524
<b>Instructor:</b>	Allison Johnson
<b>Office Location:</b>	FO 105
<b>Telephone:</b>	408 924-3257
<b>Email:</b>	allisonjohnson@sjsu.edu
<b>Office Hours:</b>	T R 3:00 PM – 4:00 PM,
<b>Class Days/Time:</b>	T R 1:30 PM - 2:45 PM
<b>Classroom:</b>	Boccardo Business Center 104
<b>Prerequisites:</b>	ENGL 1A

**Course Format**

Lecture, discussion.

**Course Description**

Our class will explore the circulation of ideas and people across the Atlantic and the formation of distinctly British and American literary traditions from the late 17<sup>th</sup> century to the middle of the 19<sup>th</sup> century. We will pay special attention to the transatlantic slave trade, communication networks, and conceptions of the nation.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (3 hours per unit per week) for instruction or preparation/studying or course related activities. Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments.

NOTE: This course includes the following 1-unit enhancement: Increased course content and collateral readings, including additional research and writing. You will select and read a nineteenth-century novel, develop a research plan, and write a research paper.

**Course Learning Outcomes (CLOs):**

Upon successful completion of this course, students will be able to:

CLO 1: Read closely in a variety of forms, including poetry, the early novel in English, and the

short story and articulate the value of close reading in the study of literature.

CLO 2: Show familiarity with major British and American literary works and genres from the period of 1680 to 1860.

CLO 3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject and in a range of forms, including in-class writings, a proposal, annotated bibliography, and a research-backed interpretive essay.

CLO 4: Develop and carry out an extended research project, locate, evaluate, organize, and incorporate information effectively.

CLO 5: Articulate the relation between particular texts and their cultural, historical, and geographical contexts.

CLOs 1, 2, and 5 will be acquired via the reading assignments and class participation, while CLOs 2-5 will be acquired and demonstrated through each and every one of the written course assignments.

### **Required Texts/Readings (Required)**

*The Broadview Anthology of Literature of the Revolutionary Period, 1770-1832* (page numbers listed in parentheses)

Aphra Behn, *Oroonoko* (Norton Critical Edition)

Susanna Rowson, *Charlotte Temple*

Other Readings:

Nineteenth-century novel of your choice for research project.

All other readings are available on Canvas (C)

### **Course Requirements and Assignments**

Explication Assignment, 3/1: 10% [CLOs 1-3, 5]

Midterm, 3/12: 20% [CLOs 1-3, 5]

Research Proposal and Annotated Bibliography, 3/29: 5% [CLO 3-4]

Research Paper (5-7 pages), 5/2: 25% [CLO 3-4]

Final Exam, 5/16: 20% [CLOs 1-3, 5]

Participation: 15% [CLOs 1-2, 5]

Quizzes: 5% [CLO 2]

See Appendix A: Grading Policy for further information

***Paper Regulations:*** Write your papers in double-spaced 12pt. Times New Roman font, and

format them according to MLA guidelines. The OWL site produced by Purdue (<http://owl.english.purdue.edu/owl/resource/557/01/>) provides good examples of MLA citations. Late papers will be marked down 1/3 letter grade per day (including weekends).

***Participation:*** Every student will come to class prepared for a critical discussion. **Every student will read all of the assigned readings**, come to every class meeting, engage with the texts and participate in the discussion, offer interpretations, ask and answer questions, and be respectful to other students. Please email me if you are unable to attend. Detrimental and disruptive behavior (i.e., text-messaging, instant-messaging, snapchatting) will result in the loss of participation credit. **There will be 8 pop quizzes on the reading throughout the semester. You cannot make them up.**

***Office Hours and Email Policies:*** I encourage you to meet with me in my office to receive further assistance on assignments and papers, and ask me questions. You can email me if you are unable to come to the office.

***Plagiarism Policy:***

**If you plagiarize, you will receive an automatic 0 grade. Please make sure you cite your sources using proper MLA format!** See Appendix B: Academic Honesty.

***Paper Proposal and Annotated Bibliography:*** Your proposal should describe the question you hope to answer, listing five library resources (academic books or journal articles) in an annotated bibliography.

***Research Paper:*** Your research paper, seeking to answer a question about the book you have read, should be five to seven pages in length, and include a “Works Cited” with at least three library sources (academic books or journal articles). It should be written in clear, correct English with logical paragraph breaks, an introduction that frames your argument, and a conclusion. Appropriate use of textual evidence from the novel and from your research are key to successful research papers.

**Week 1:**

**1/24 – Thursday**

Introduction

Select nineteenth-century novel for research project

**Week 2:**

**1/29 – Tuesday**

Editorial Preface (xxxii-xxv, skip acknowledgements)

Phillis Wheatley, “On Being Brought to America” (218)

**1/31 – Thursday**

Mary Rowlandson, *A True History of the Captivity of Mary Rowlandson* (C), First Remove to Tenth Remove

**Week 3:**

**2/5 – Tuesday**

Mary Rowlandson, *A True History of the Captivity of Mary Rowlandson* (C), finish

**2/7 – Thursday**

Aprha Behn, *Oroonoko*

**Week 4:**

**2/12 – Tuesday**

Aprha Behn, *Oroonoko*

**2/14 – Thursday**

from Thomas Southerne, *Oroonoko*

**Week 5:**

**2/19 – Tuesday**

Lady Mary Wortley Montagu, selected letters, “Epistle from Mrs. Yonge” (C)

Alexander Pope, “An Essay on Criticism” (C)

**2/21 – Thursday**

Jupiter Hammon, “An Evening Thought: Salvation by Christ, with Penetential Cries,” “An Address to Miss Phillis Wheatley” (C)

Phillis Wheatley, from *Poems on Various Subjects* (218-220)

**Week 6:**

**2/26 – Tuesday**

Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano* (140-148)

Mary Prince, *History of Mary Prince* (1131-1142)

**2/28 – Thursday**

John Adams and Abigail Adams, letters (61-63)

Philip Freneau, selected poems (198-201)

Joel Barlow, from “The Hasty Pudding” (227-229)

**3/1 – Friday**

**Explication Assignment due by 11:59 p.m.**

**Week 7:**

**3/5 – Tuesday**

Edmund Burke, from *Reflections on the Revolution in France* (22-32)

Mary Wollstonecraft, from *A Vindication of the Rights of Men* (375-384)

**3/7 – Thursday**

Charlotte Smith, from *Elegiac Sonnets*, 1, 3, 4, 7 (162-162); from *The Emigrants, A Poem* (166-179)

**Week 8:**

**3/12 – Tuesday**

**MIDTERM**

**3/14 – Thursday**

Mary Wollstonecraft, from *A Vindication of the Rights of Woman* (385-428)

**Week 9:**

**3/19 – Tuesday**

William Blake, from *Songs of Innocence* (265-268); from *Songs of Experience* (293-298)

**3/21 – Thursday**

Charles Brockden Brown, “The Difference Between History and Romance” (C), *The Memoirs of Mary Selwyn* (C)

**Week 10:**

**3/26 – Tuesday**

Susanna Rowson, *Charlotte Temple*, volume I

**3/28 – Thursday**

Susanna Rowson, *Charlotte Temple*, volume II

**3/29 – Friday**

**Research Proposal and Annotated Bibliography due by 11:59 p.m.**

**Week 11: SPRING BREAK!!!**

**Week 12:**

**4/9 – Tuesday**

Thomas Clarkson, from *An Essay on the Slavery and Commerce of the Human Species* (472-475)

Ottobah Cugoana, from *Thoughts and Sentiments* (322-324)

William Cowper, selected poems (55-58)

Hannah More, *Slavery, A Poem* (116)

**4/11 – Thursday**

Henry Wadsworth Longfellow, “The Slave’s Dream” (1506)

John Greenleaf Whittier, “The Hunters of Men,” “The Farewell of a Virginia Slave Mother,” “To William Lloyd Garrison” (C)

Frances Ellen Watkins Harper, “The Slave Mother,” “Bury Me in a Free Land,” “Bible Defense of Slavery” (C)

**Week 13:**

**4/16 – Tuesday**

William Wordsworth, “Advertisement” (618), “We Are Seven” (623-624), “Lines Composed a Few Miles Above Tintern Abbey” (638-640), “Preface” (skim 640-651) “Lucy Gray” (653-654),

“To Toussaint L’Overture” (266), “To Thomas Clarkson, On the final passing of the Bill for the Abolition of the Slave Trade, March, 1807” (668)  
Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (757-773)

**4/18 – Thursday**

John Keats, “Ode to a Nightingale” (1357-1359), “Ode on a Grecian Urn” (1359), “On First Looking into Chapman’s Homer” (1338), “La Belle Dame Sans Merci” (1340)

**Week 14:**

**4/23 – Tuesday**

Frederick Douglass, *Narrative of the Life of Frederick Douglass*, chapters 1-5

**4/25 – Thursday**

Frederick Douglass, *Narrative of the Life of Frederick Douglass*, chapters 6-11

**Week 15:**

**4/30 – Tuesday**

Nathaniel Hawthorne, “Roger Malvin’s Burial (1492-1502), “Young Goodman Brown” (C)

**11/29 – Thursday**

Edgar Allan Poe, “The Philosophy of Composition” (C), “To Science” (1508), “To Helen” (1513), “The Raven” (C)

**5/2 – Friday**

**Paper due by 11:59 p.m.**

**Week 16:**

**5/7 – Tuesday**

Ralph Waldo Emerson, “The American Scholar,” “Address on Emancipation in the British West Indies” (C)

Henry David Thoreau, “Civil Disobedience,” “Slavery in Massachusetts” (C)

**5/9 – Thursday**

Herman Melville, “Benito Cereno”

**5/16 – Thursday**

**FINAL EXAM 12:15-2:30 p.m.**

**Appendix A: Grading Policy**

The following statement has been adopted by the Department of English for inclusion in all syllabi: *In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms*

*its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.*

In written assignments for English 60, this scale is based on the following criteria:

**A** [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight that teaches the reader something new about the subject matter.

**B** [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

**C** [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

**D** [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

**F** = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

## Appendix B: Academic Honesty

“San José State University defines cheating as the act of obtaining credit, attempting to obtain credit, or assisting others to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means.”

“San José State University defines plagiarism as the act of representing the work of another as one’s own without giving appropriate credit, regardless of how that work was obtained, and submitting it to fulfill academic requirements.”

For full definition, see <http://www.sjsu.edu/senate/docs/F15-7.pdf>

## University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>