

## General Education Submission Form

Electronic submissions are preferred.

A. GE component for which course is being proposed: Thinking Historically

B. Submitted by Sarah Skripsky on behalf of Kya Mangrum

C. Ideally, submissions should be discussed by the entire department prior to submittal.

**Chair has reviewed and approved the course.**

D. Course being proposed (please attach syllabus):

E. This course

- Has not been modified, but is being submitted to check its suitability
- Has had its syllabus rewritten to communicate the course's contribution to GE
- Has had its contents modified to address the relevant GE issues
- Is a new course designed to fulfill the GE requirement

F. This course is being submitted as

**A Template.** Applicable to courses with multiple sections which require only general training in the discipline. The submission should come from the department chair and should clearly identify what course content and what elements of the syllabus the department has agreed will common to all sections. Upon approval by the GE Committee, any course whose syllabus is determined by the department to meet the specifications of the template is approved to satisfy this area requirement. A copy of each syllabus should be forwarded to the G.E. committee for record keeping purposes.

**An Individual Course.** Applicable to courses requiring specialized training in the discipline or are typically offered by a particular instructor. The course should be resubmitted and reassessed in the event of a change in staffing or syllabus.

Statement of rationale:

(Include a list of the area objectives. After each objective, list several course activities (lectures, readings, assignments, etc.) that address it. If it is not completely obvious, explain how the activities relate to the objective. Please attach a copy of the syllabus which has been annotated to identify the corresponding activities. Electronic annotations are preferred. Please use the *comment* feature in Word to annotate electronic copies.)

## English 130: American Literature Survey—1619 to 1865

### Rationale for inclusion in the Thinking Historically GE Requirement

English 130 is a survey of U.S. literature from 1619 through 1865. In addition to assigning a number of primary texts often taught in Early U.S. History, the course is organized chronologically, and divided into four historical periods: the Colonial period, the Revolutionary period, the Early Republic period, and the Antebellum period. By considering the socio-political, cultural, technological, and religious contexts in which a text was written, read, circulated, and re-produced, students not only will come to understand the rich historical contexts of early American readers and writers, but also will gain a better understanding of writers' rhetorical and aesthetic choices.

This course invests in interdisciplinary inquiry, which serves Westmont's liberal arts mission as well as its General Education curriculum. Based on the kinds of questions, methodologies, and approaches that I have employed in my own interdisciplinary research, I have designed a course which encourages students to think both within and across the disciplines of literary studies and history. I have found that conversations across disciplines are often fraught with misunderstandings and disagreements. And yet, a great deal of exciting and productive scholarship is made possible when scholars work across disciplines. Assigning primary texts of both historical and literary merit helps students understand both the perils and the promises of interdisciplinary study.

Assigning secondary texts by a variety of historians and literary scholars offers students both the diverse interpretations and understandings garnered from both historical and literary study, and the great diversity within the various sub-disciplines of both fields. Moreover, in order to amplify the strengths of the course—a focus on what kinds of questions to ask, and why—I will seek out the disciplinary expertise of Westmont colleagues in the departments of History, English, and Religious Studies. Below, I provide more detailed information about how my course addresses the certification criteria for the Thinking Historically GE category.

### Certification Criteria

1. **Read primary sources historically – asking and answering basic questions about historical sources (historical context, author, audience, genre); drawing historical conclusions from the sources and assessing their reliability and usefulness; and reflecting on how their own background shapes their interpretation.**

English 130 introduces students to primary texts using the methodological approaches of both historians and literary scholars. I will introduce students to significant secondary sources in both the field of history and the field of literary studies. Each primary text will be paired with a secondary text in the fields of history and/or literature. Students will

close-read the primary text, before reading, summarizing, and analyzing each of the secondary texts. Some of this close-reading work will be done in class so that I can guide students towards more nuanced readings of both the primary and secondary texts.

Via lectures, discussions, in-class writing assignments, essays, and exams, students will practice summarizing the arguments in secondary sources. Students will also compare and contrast the arguments of secondary sources. Finally, students will synthesize the arguments of multiple secondary sources in support of their own extended research project on a topic of their choice.

The syllabus is divided into four historical eras: the Colonial Period, the Revolutionary Period, the era of the Early Republic, and the Antebellum era. The first and second essays will focus on the Colonial and Revolutionary periods, while the third and fourth essays will focus on the Early Republic and the Antebellum periods. Each essay prompt will focus on events, themes, figures, and ideas specific to an era. For example, when writing about the Revolutionary period, students might be asked to write an essay about how Haiti's Declaration of Independence reveals some of the flaws extant in the conception of freedom both in the United States and throughout the Atlantic World. In such an essay, students would pull from their historical knowledge of the socio-political, cultural, and religious contexts of the late eighteenth century in order to compose an original argument. Other essay prompts might ask students to think critically about genre. For example, students might be asked to consider whether or not the generic conventions of the slave narrative add to or detract from the form's usefulness as a document of historical inquiry.

Students will also write weekly reflections on the course's readings, as well as on lectures and class discussions. In this way students will have frequent opportunities to reflect upon, analyze, and synthesize course content.

Our course's final exam will include content from all four historical eras. The final exam will be a mixture of short answer, identification, and essay questions. The course's final project is a semester-long project in which students are asked to conduct their own research on a topic of their choice. The final project requires that students situate their argument within the historical context of the U.S. between 1619 and 1850.

## **2. Identify the arguments of secondary sources and recognize differences in interpretation.**

I will pair multiple secondary sources with each of our primary readings. In class discussions, we will discuss the ways in which the writers of secondary sources assess evidence. We will also use lectures and class discussion to discuss how writers synthesize arguments.

In their final projects, students will draft annotated bibliographies in which they will practice identifying the key claims of secondary sources as well as the relationship of those sources to the rest of the field. The final project will also require students to

construct an argument that analyzes and synthesizes multiple primary and secondary sources.

Students will be prompted to summarize and analyze primary and secondary sources. This work will be assessed via class discussion and discussion posts. In discussion posts, students will be asked to write a one-sentence summary of a specific primary or secondary text, followed by two to three sentences of analysis, synthesis, or critical questions. This work will also be assessed via the final project.

**3. Articulate responsibly how the past is relevant for the present, drawing informed connections between their study of past events and their bearing on the present.**

Students will think about how to represent the past for a particular audience in our own time. After extensive research on a topic or text related to early America, students will use their research data to tell a story to a modern-day audience. In the creative portion of their final project, students are tasked with translating a critical argument into a contemporary medium for a non-academic audience (e.g., a children's book, short story, graphic novel, television show, film, TED talk, sermon, poem, song, play, or flash mob performance). This part of their final project should include a 2-3 page artist's statement in which students explain creative choices and how their adaptations speak to the contexts and concerns of specific contemporary audiences.

## English 130: Early American Literature

The past is never dead. It's not even past.

—William Faulkner, *Requiem for a Nun*

**Course Description:** This interdisciplinary course is organized at the intersection of two different fields of study: U.S. History and U.S. Literature. Both historians and literary scholars are committed to the close-reading of primary source materials. Both historians and literary scholars rely heavily on narrative as both an object of study and a means of transmitting research findings. And yet, the two fields sometimes widely differ on what counts as evidence, and what kind of critical analysis is desirable. Taking Faulkner's famous quote as inspiration, our course will explore how writers, critics, and historians all share an interest in a past that never dies.

In this course, we will pursue answers to questions such as: What sorts of questions do historians ask? Which kinds of methodologies do they use? What sorts of questions do literary scholars ask? What kind of methodologies do they use? How do the questions and methodologies employed by historians differ from the questions and methodologies employed by literary scholars? In what ways do the interests of historians and literary scholars converge and diverge? In our search for answers to these questions, we will compare and contrast how historians and literary scholars read the same texts for different purposes and with different questions in mind. For example, when we read texts like Jonathan Edwards's sermon "Sinners in the Hands of an Angry God," or Frederick Douglass's *Narrative of the Life of Frederick Douglass*, we will read each text from the points of view of both literary scholars and historians.

Using key texts in early U.S. literature, we will gain a better understanding of the larger socio-political, cultural, and religious contexts of early U.S. history. And by thinking through how historical events and the writing of history (a.k.a. historiography) influenced not only what U.S. writers chose to write about, but also how writers write, and how readers read, we will uncover much about the nature (and limits) of narrative. In the process, we will develop a clearer sense of what counts as evidence and analysis in both fields, and how an interdisciplinary approach to the study of written and visual texts might provide satisfying answers to questions that might not be possible to answer in either field alone.

### **Required Books:**

**The majority of course readings will be made available via Canvas**

*Narrative of the Life of Frederick Douglass* (Norton, 2<sup>nd</sup> edition) by Frederick Douglass  
ISBN-13: 978-0393265446

*Colonial America: A Very Short Introduction* by Alan Taylor  
ISBN-13: 978-0199766239

**Learning Objectives, Modes of Instruction, and Methods of Assessment**

<b>Students will be able:</b>	<b>Instructional Activity</b>	<b>Assessment</b>
To comprehend, summarize, analyze, synthesize, and evaluate both primary and secondary texts (written and visual)	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To appreciate, assess, and analyze the aesthetic and rhetorical elements of a written text	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To gain a foundational knowledge of the events, figures, and ideas of the U.S. during the colonial and early republic eras as they relate to the fields of both history and literary history	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To understand how historians read, study, and write about primary documents and secondary texts	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam

	Read-Alouds	
To understand how literary scholars read, study, and write about primary and secondary texts	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To better understand how race, ethnicity, class, and gender shaped how U.S. readers and writers consumed, interpreted, and circulated written and visual texts	In-Class Writing Lecture Discussion (Small Group and Large Group)	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To recognize how race, ethnicity, class, and gender influenced: 1) writers' content and/or style; 2) readers' consumption and interpretation of written and visual texts; and 3) fictional characters' actions and/or motivations	In-Class Writing Lecture Discussion (Small Group and Large Group) Interview-an-Author	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To better understand the social, political, cultural, religious, and technological contexts in which mid-nineteenth-century U.S. writers wrote and readers read	In-Class Writing Lecture Discussion (Small Group and Large Group) Interview-an-Author	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To recognize and analyze the relationship between a written or visual text's	In-Class Writing Lecture	Rhetorical Analyses Annotated Bibliography

form and its content, particularly as it relates to questions of audience and purpose	Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Final Research Paper Midterm Exam
To make connections between U.S. Christian thought and the American literary tradition	In-Class Writing Lecture Discussion (Small Group and Large Group) Interview-an-Author Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam
To make connections between the Word of God and the American literary tradition	In-Class Writing Lecture Discussion (Small Group and Large Group) Writing Workshops Read-Alouds	Rhetorical Analyses Annotated Bibliography Final Research Paper Midterm Exam

### Grading Distribution

<b>5%</b>	Discussion Posts	50 points
<b>10%</b>	Class Participation and Class Attendance	100 points
<b>5%</b>	Essay #1 (Rough Draft and Final Draft)	50 points
<b>5%</b>	Essay #2 (Rough Draft and Final Draft)	50 points
<b>10%</b>	Essay #3 (Rough Draft and Final Draft)	100 points
<b>10%</b>	Essay #4 (Rough Draft and Final Draft)	100 points

20%	Final Exam	200 points
35%	<u>Final Project</u>	<u>350 points</u>
	Pre-proposal and “burning questions“	25 points
	Revised proposal and tentative bibliography	25 points
	Proposal (final) and annotated bibliography	100 points
	Rough Drafts	100 points
	Final Draft and Presentation	200 points

### Assessment

(Please turn in paper copies and digital versions of all written assignments. For writer’s workshop days, please bring three paper copies.)

**Discussion Posts**—Please post one or two questions and/or comments on Canvas every Sunday evening before 8:00 p.m. Discussion posts should offer a one-sentence summary of a specific text, followed by two to three sentences of analysis, synthesis, or critical questions.

**Weekly Reflection Papers**—Please write a one-page reflection on any of the week’s readings or discussions. The genre of the reflection paper is up to you. In other words, the reflection paper *could* be a formal close-reading, but it does not have to be; your reflection paper could be written in the form of a personal essay, a set of critical musings, a prayer. Unless otherwise noted, reflection papers are due in class **every Friday**.

**Essays #1 —4** —A 2-3 page close-reading of any of the written texts that we have read. Please follow MLA or Chicago formatting. While Essays #1 and #2 will focus on developing strong arguments, Essays #3 and #4 will assess both the strength of your arguments, and the sophistication of your prose style.

**Midterm Exam**—The midterm exam will consist of identification questions (about historical figures, concepts, and events, in addition to questions about literary genre and form). Please bring a green book on the day of the exam. Questions for the midterm will include information from our readings, viewings, class discussions, and lectures on any material through week six.

**Final Project**— Your final project consists of two sections: one creative and one critical.

In the critical portion, you will write a 10-12 page research paper using interdisciplinary research methods. You may write about any event that occurred before 1850. You may also focus your analysis on any literary text written before 1850. Your essay should focus on a single primary source as well as the historical context in which it was written.

In the creative part of the assignment, you will translate your critical argument into a different medium for a non-academic audience (e.g. children's book, short story, graphic novel, television show, film, TED talk, sermon, poem, song, play, or flash mob performance). This part of your final project should include a 2-3 page artist's statement in which you explain why you made the creative choices you made, and how your adaptation speaks to the contexts and concerns of a contemporary audience.

Please be sure to begin working on your final project early in the semester, and note the following due dates.

**Pre-Proposal and List of "Burning Questions"—Due date:**

A paragraph long proposal of both the creative and critical sections of your final project. You should also turn in a list of questions that you're interested in answering in your final project.

**Revised Pre-Proposal and Tentative Bibliography— Due date:**

A one- to two-page proposal together with a list of citations for at least 25 possible sources—primary or secondary—that you could possibly use for your final paper.

**Revised Proposal and Annotated Bibliography— Due date:**

A revised one- to two-page proposal, together with an annotated bibliography with at least 10-12 sources. Both the work of literary scholars and historians should be represented in your annotated bibliography.

**Rough Draft #1 —Due date:**

A complete rough draft of both the critical and creative components of your project, as well as a rough draft of your three-minute presentation.

**Rough Draft #2—Due Date:**

A complete rough draft of both the critical and creative components of your project, as well as a rough draft of your three-minute presentation.

**Final Draft (together with recent rough drafts) and Presentation—Due date:**

Depending on the "spine"—literary or historical—in which you choose to house your work, you will use either MLA or Chicago style.

### How to approach course readings

In our class, you will read a lot. I also ask that you read each text carefully. Given that these two actions might feel in conflict with one another, I offer the following suggestions:

- 1) **Skim** the text before you sit down to read it. Get a rough sense of its structure and its style.
- 2) **Read** the entire text.
- 3) While you are reading, **take notes**. What catches your eye and/or captures your imagination? Take note of the words, imagery, passages that confuse or concern you. Consider the writer's use of rhetorical tools, repetition, syntactical patterns, allusions, contradictions, or paradoxes. Write your notes in the margins of the book itself and/or in a notebook.
- 4) When you find something that you do not understand or something that you find particularly interesting, **re-read** it. Now, read it again. (And if needed, read it again and again).
- 5) If you find a passage to be particularly interesting or challenging, **read it out loud**.
- 6) **Pace yourself**. I ask that you do your best to read all of the texts. You should not, however, feel as though you need to close-read and re-read *everything*. Save your closest attention and best analytical energy for that which you do not understand or want to understand more about.
- 7) **Ask for help**. Feel free to come and visit me in office hours if you need help, or if you want to talk with someone about something that interests you. You could also organize study groups where you and your fellow students read the texts together.

### How to approach the written assignments

- 1) **Start early**. Keep in mind that writing is a process. Begin the process of brainstorming, researching, drafting, revising, and editing as early as you can.
- 2) **Revise. Revise. Revise**. Revision is different than editing. When you revise, you check for cohesion, coherence, and clarity as it relates to issues of style and argumentation.

The revision process is typically the longest and most demanding part of any writer's process. Setting aside sufficient time and energy for revision is a critical component of

the writing process. When you revise, you should assess the effectiveness of the larger structures of your writing (sections and paragraphs) as well as the effectiveness of smaller structures (sentences, clauses, and phrases). Also, be certain to think critically about the effectiveness of your argument—both the internal logic of your overall argument as well as the effectiveness of your choice and use of evidence.

- 3) **Talk** with other people about your writing. You can ask readers to read your work or talk with you about your work at any point in the writing process.
- 4) **Come prepared** for Writer’s Workshops. We will have scheduled writing workshops in class. Take care that the quality of the drafts that you submit to writer’s workshop are as strong as you can make them. Also, take time to thoughtfully assess both the strengths and the weaknesses of your peers’ drafts.
- 5) **Make an appointment with the Writer’s Corner.** Take advantage of the opportunity to talk with and receive writing advice from a peer tutor.

## Classroom Policies

### **Class Participation**

Positive class participation requires that: you have read the assigned texts carefully, that you bring your text to class with you, that you add to class discussions either in the context of the class discussion or in your Discussion Questions and Weekly Reflections, and that you work hard to listen closely and attentively to your peers.

### **Writing Support**

“Writers' Corner is a creative space where student writers can find friendly “test readers” as they develop projects for professors, employers, and others. Tutors support peers as they mature into more skillful and confident writers. Tutorials are free of charge; come visit us in Voskuyl Library 215. Clients with appointments get first priority; drop-ins are also welcome. Make an appointment using WOnline at”: <https://westmont.mywconline.com/>

### **Library Resources**

Please be sure to visit the Library’s Research Help desk to get help finding sources.

### **Office of Disability Services**

“Students who have been diagnosed with a disability are strongly encouraged to contact the Office of Disability Services as early as possible to discuss appropriate

accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Office of Disability Services. These accommodations may be necessary to ensure your equal access to this course. Please contact Sheri Noble, Director of Disability Services. (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website for more information": [http://www.westmont.edu/\\_offices/disability](http://www.westmont.edu/_offices/disability)

### **Academic Integrity**

Please read Westmont College's Academic Integrity policy.

[http://www.westmont.edu/\\_offices/provost/plagiarism/academic\\_integrity\\_policy.html](http://www.westmont.edu/_offices/provost/plagiarism/academic_integrity_policy.html)

Any instance of plagiarism or academic dishonesty will be reported to the Vice Provost's office.

### **Take a Professor to Lunch**

Consider making use of the "[Take a Professor to Lunch](#)" program. Get to know professors by inviting them to lunch at the DC (Dining Commons).

### **Electronic Devices**

Your use of laptops and tablets should add to your ability to learn the material and contribute to classroom discussions. Any other use is, of course, discouraged.

### **Course Calendar**

#### **Colonial Period**

**1619—1763**

#### **Week One**

##### **Primary**

Excerpts from *Hamilton, A Musical* by Lin-Manuel Miranda

Creation Stories from the Cherokee, Chumash, Inuit, Navajo, Taino, and Wampanoag Nations

##### **Secondary**

Excerpts from *The Cambridge Introduction to Narrative* by H. Porter Abbott

"The Value of Narrativity in the Representation of Reality" by Hayden White

*Colonial America: A Very Short Introduction* by Alan Taylor

## Week Two

### Primary

Poems from *The Tenth Muse Lately Sprung Up in America* by Anne Bradstreet

“Sinners in the Hands of an Angry God” by Jonathan Edwards

Excerpts from the *Salem Witch Trials: Documentary Archive and Transcription Project*  
<http://salem.lib.virginia.edu/home.html>

Excerpts from American Broadsides and Ephemera, American Antiquarian Society  
<https://www.americanantiquarian.org/american-broadsides-and-ephemera>

### Secondary

Excerpt from *Good Wives: Image and Reality in the Lives of Women in Northern New England* by Laurel Thather Ulrich

Excerpts from *Good Wives, Nasty Wenches, and Anxious Patriarchs: Gender, Race, and Power in Colonial Virginia* by Kathleen Brown

Excerpts from *Satan & Salem: The Witch Hunt Crisis of 1692* by Benjamin C. Ray

## **Revolutionary Period**

**1764-1779**

## Week Three

### Primary

“Declaration of the Rights of Man and of the Citizen”

“The Declaration of Independence of the United States of America”

“The Haitian Declaration of Independence”

Excerpts from *Letters from an American Farmer* by J. Hector St. John de Crevecoeur

“On the Equality of the Sexes” by Judith Sargent Murray

Thomas Paine, Excerpts from *Common Sense*

Poems from Phillis Wheatley

Excerpts from Thomas Jefferson’s *Notes on the State of Virginia*

Secondary

Excerpts from *The Many Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic* by Peter Linebaugh and Marcus Rediker

Excerpts from *Empires of the Atlantic World: Britain and Spain in America, 1492-1830* by J.H. Elliott

**Week Four**Primary

Excerpts from *The Autobiography of Benjamin Franklin* by Benjamin Franklin

Excerpts from *The Interesting Narrative of the Life of Olaudah Equiano* by Olaudah Equiano

Excerpts from *The Sovereignty and Goodness of God* by Mary Rowlandson

Secondary

Excerpts from *Many Thousands Gone: The First Two Centuries of Slavery in North America* by Ira Berlin

Excerpts from *Regeneration through Violence* by Richard Slotkin

**Early Republic****1780—1830****Week Five**Primary

*Wieland: Or, the Transformation: An American Tale* by Charles Brockdon Brown

Secondary

Excerpts from *The History of Gothic Fiction* by Markman Ellis

**Week Six**Primary

*Wieland: Or, the Transformation: An American Tale* by Charles Brockdon Brown

Secondary

Excerpts from *Gothic America: Narrative, History, and Nation* by Teresa A. Goddu

**Week Seven**Primary

Excerpts from *The Last of the Mohicans* by James Fenimore Cooper

Excerpts from *Hope Leslie* by Catharine Sedgwick

Secondary

Excerpts from *Changes in the Land* by William Cronon

*Playing Indian* by Philip J. Deloria

**Week Eight**Primary

Excerpts from *A Son of the Forest and other Writings* by William Apess

Excerpts from *Indian Nullification of the Unconstitutional Laws of Massachusetts Relative to the Marshpee Tribe Or, The Pretended Riot Explained*

Secondary

“Aesthetics of Survivance” by Gerald Vizenor

Excerpts from *Beyond Conquest: Native Peoples and the Struggle for History in New England* by Amy E. Den Ouden

**Ante-bellum Era****Week Nine**Primary

Excerpts from *A History of The Life and Voyages of Christopher Columbus* by Washington Irving

Excerpts from *The Sketchbook of Geoffrey Crayon, Gent* by Washington Irving

Secondary

“Washington Irving’s Place in American Literature” by Edwin W. Bowen

“Trading Stories: Washington Irving and the Global West” by Stephanie LeMenager

**Week Ten**Primary

Excerpts from *Nature* by Ralph Waldo Emerson

“Civil Disobedience” and Excerpts from *Walden* by Henry David Thoreau

Secondary

Excerpts from *Literary Transcendentalism: Style and Vision in the American Renaissance* by Lawrence Buell

**Week Eleven**

Primary

Poems and Short Stories by Edgar Allan Poe

Secondary

“Absolute Poe: His System of Transcendental Racism” by Maurice S. Lee

Excerpts from *The Poetics and Politics of the American Gothic: Gender and Slavery in Nineteenth-Century American Literature* by Agnieszka Soltysik Monnet

**Week Twelve**

Primary

Short Stories by Hawthorne

Excerpts from Melville (early novel)

Secondary

Excerpts from *The Pacific Muse: Exotic Femininity and the Colonial Pacific* by Patty O'Brien

**Week Thirteen**

Primary

*Narrative of the Life of Frederick Douglass* by Frederick Douglass

Secondary

Excerpt from *Scenes of Subjection* by Saidiya Hartman

Excerpt from David Blight

**Week Fourteen**

Primary

Excerpts from *The Wide, Wide World* by Susan Bogert Warner

Secondary

Excerpt from *Sensational Fictions* by Jane Tompkins

**Week Fifteen**Primary

Poems by Emily Dickinson

Secondary

*Women Writers and Poetic Identity: Dorothy Wordsworth, Emily Bronte, and Emily Dickinson* by Margaret Homans