

ENGL 130

American Literature: Beginnings to 1865

Dr. Romo
Fall 2023

“There was a world before this. The things that I am going to tell about happened in that world... Hereafter you must tell these stories to one another – now listen.”

The Origin of Stories, Seneca Myth

Course Description: Hello and welcome to English 130 CRN 20244. This is a university-level course designed to introduce you to the literature and culture of the period of time usually termed “early American.” I place that term in quotation marks to draw attention to its constructed-ness, for lack of a better word, because the idea of America as a definitive entity did not exist for a large



Figure 1. *The Death of General Wolfe* by Benjamin West, 1770. Source: National Gallery of Canada

portion of this course’s temporal parameters, nor did every human living on this land mass call it such. As our course’s epigraph suggests, there was a world here before contact. Moreover, the idea of America constructed post-contact was a messy, complicated concept, influenced and contested by diverse groups of people during colonization, the establishment of the nation, and beyond. The literature from this course will highlight the diversity of early America, illustrating how disparate voices shaped and impacted the development of the United States. One of the reasons studying the formative literature of our nation is crucial is that to understand our present, we must understand our past. And as you will see, the intersections of literature, art, culture, and history are interrelated and mutually constitutive, which is another way of saying each is established in relation to the other. As a means to understanding this interrelationship, we will study Native American oral literature, texts associated with the European colonization of the Americas, writing from the colonial period, debates surrounding slavery, the American Revolution and Civil War, and the more familiar literary works of the nineteenth century, a period of time often referred to as the “American Renaissance.” By the end of the semester, you will have mastery of the following Student Learning Outcomes:

1. Interpret and evaluate works of American Literature
2. Critically analyze idea, form, and content in American Literature

Contact Information: My name is Dr. Alina Romo, and I am available by email Monday-Thursday 8-4, and I will do my best to answer you ASAP. After hours and Friday-Sunday, I will answer you, but less quickly. You may email me at: alina.romo@hancockcollege.edu. You may also reach my voicemail on Google Voice: (805) 316-1562 or call me in my office at extension 3518. I will return calls (or texts) within the timeframe detailed above.

Office Hours: My office hours are Tuesdays and Thursdays 12-2:30 in C-107. Office hours are a great way to forge relationships with your professors and get more help on materials you may not understand. I will also happily meet with you via Zoom during the above hours, as an alternative. You can access me through my **Personal Zoom Meeting Number, which is 439 680 0772**. To access this meeting, you will need to open Zoom outside of Canvas and, when prompted, click on the "join" icon. You will see a drop-down menu with the option to add a number. Paste my personal Zoom number listed above into that box and hit enter. I will have a "waiting room" activated so if I am working with another student, we won't be interrupted. If for any reason you have difficulty doing this, please email me and I will help walk you through the process. I am also available for one-on-one conferences, which we can schedule individually. Additionally, I have writing instruction hours on Monday and Wednesday mornings from 9-11 at the Writing Center in the ARC. I am always happy to help with your writing!

- My commitment to your academic success includes regular and substantive interaction within our asynchronous course. Our interactions can include the following:
 - Discussion board comments
 - Canvas messaging
 - Canvas announcements
 - Canvas comments and annotations
 - Email and / or text messages
 - Graded essays with personalized commentary
 - Office hours
 - Video or face-to-face conferencing

Course Requirements: This is a university-level, 3-unit course delivered wholly online with assignments due weekly. The course is asynchronous, so that means there are no set class meeting times and no Zoom lectures. Since the course is fully online, you have the ability to work at your own pace in many regards. I am here as your teacher and guide, supporting your own movements through the materials. I provide ample supplementary resources to enrich your reading of the primary texts. If you are unable to participate regularly, it is your responsibility to officially drop or withdraw from the course. Submission of the final paper is required to pass the class.

- **Attendance:** Be present! My contact information is listed above; use it and keep me informed of any emergencies or other problems that keep you from doing the work. Missing assignments add up quickly and can drastically affect your final grade, so please take your work seriously. If you know in advance that you are going to be unable to turn something in on time, try to turn in the assignments early.
 - NOTE: The last day to drop with a refund is August 26, to drop without a "W" is August 28, and to drop with a "W" is November 4.
- **Engagement:** Participating in class discussions, engaging with ideas, exchanging thoughts with fellow students and your professor—this is what learning is all about! Each discussion

post must include two responses to your classmates for full credit. Let's get a conversation going!

- **Required Texts/Books:** *The Norton Anthology: American Literature Beginnings to 1865, Shorter Tenth Edition, Volume 1* (ISBN: 9780393696837)
 - **Please make sure to either buy a new copy that comes with access to InQuizitive and Close Reading Workshops or purchase access to these digital resources separately via the information included in the email sent to the class.**
 - English 130 is the first semester of a year-long survey of American literature, which continues in English 131. I do not know which textbook the professor for English 131 will choose, so **please only purchase Volume 1** of the *Norton* and not the whole two-book set.
- **Grading:** A= 90-100% B= 80-89% C= 70-79% D = 60-69% F= 59% and below
- **Assignments:**
 - Discussion Board Posts: 300 pts.
 - Close Reading Workshops: 100 pts.
 - Quizzes: 130 pts.
 - Midterm Exam: 50 pts.
 - Final Exam: 50 pts.
 - Final Essay: 100 pts.
- **Plagiarism:** Academic dishonesty is, among other things, the act of taking credit for work or thoughts that are not your own. In some cases, academic dishonesty will earn you an F on an assignment; in other cases, it will earn you an F in this class. As you progress in your academic careers, academic dishonesty might even get you expelled from your university. Academic dishonesty comprises several acts of cheating. For example: Plagiarism is cheating. I need to be clear. If you read something online and then basically say the same thing in your own words, that is a paraphrase (an in-direct quote) which means it must be cited because it is a form of quotation. If you don't give credit where credit is due, that is cheating as you are taking someone else's ideas as your own. I am fully aware that there are any number of sources online that will let you read summaries of plot etc. If you are using these and don't cite them, you are cheating. And why do that to yourself? The whole point is to learn, and you can't do that by letting someone else, or some computer program, do the thinking for you. To that point, if you use AI, as in ChatGPT, to write your essays, that is also cheating. I expect a lot from my students because I know you are capable, and I want to help prepare you for the great and important things you are going to do in your lives. Don't lose your integrity over something like plagiarism, which can have life-long effects on your academic record. If you are unclear on how to properly cite your sources, please just email me or come ask me in office hours. I am here to teach you how to do it right so that you never have to worry about doing it wrong.

Accessibility: Allan Hancock College has a wonderful Learning Assistance Program (LAP) to help students with all varieties of learning challenges and/or disabilities. LAP offers academic and disability counseling, learning disability assessment and services, learning strategies and study skills training, adaptive technology and computer lab, and services for students who are deaf or hard of hearing, among others. If you think you may need their help, please look online: <https://www.hancockcollege.edu/lap/index.php>

Academic Resource Center (ARC): The Academic Resource Center located in Building L is an incredible resource for Hancock students. In the ARC you will find The Writing Center and The Tutorial Center; both resources are free and available to all students on campus.

- **The Tutorial Center** “provides free on-site group and one-on-one tutoring in most academic subjects for all AHC students who apply. All students receive one hour of tutoring per week for each class in which they are enrolled.” These sessions are facilitated by peer tutors. Students who are members of groups, like CANTRIO, EOPS, and LAP have even more free hours.
- **The Writing Center** “provides one-on-one writing support to all AHC students for any reading and writing assignment. The Writing Center also offers writing skills workshops, support materials, and computers for students to work on writing assignments. Students who wish to access the Writing Center’s services must enroll in the free, noncredit BASK 7015, CRN 20641 Reading and Writing Lab course. Students can enroll during their first visit to the center or in advance through myHancock.” We will also have an orientation that will walk you through how to do so. FYI: The Writing Center is staffed by AHC faculty, including me! Sessions are held both face-to-face in the ARC and in real-time in Zoom, which you can access through their homepage. The Writing Center also has a "chat" box that you can access during business hours if you have questions; the staff will help find you the answers you need. Here is a link to a video on how to access the Writing Center and what it offers: <https://www.youtube.com/watch?v=AZLHWW6bHpk>

Basic Needs: According to two recent studies cited by the [Association of American Colleges and Universities](#), food insecurity and housing insecurity are increasingly affecting college and university students. If you need help, please come speak with me as Allan Hancock College has several initiatives in place that can assist, including, for example, AHC's Basic Needs Program, which is used to help students who face a basic necessity insecurity. The main purpose of the program is to serve students who may be experiencing food insecurity, housing insecurity, and other emergency or crisis situations. All these areas play a crucial role on a student’s mental and physical well-being; assisting students with these necessities will help them to best focus their attention on their academic success. Below is the link to apply for *Emergency Funds* while at AHC. Don't drop out because you can't pay the bills; [apply for emergency funds](#) from the college and succeed! It is not difficult to apply, and I have had numerous students receive funds from the program over the last few semesters.

Mental Health: The American College Health Survey has found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use are among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the semester are encouraged to contact Student Health Center Counseling (805) 922-6966 ext. 3212 for assistance, support, and advocacy. In the event of an emergency, please always call 911 first. Mental health support at AHC is free and confidential. <https://www.hancockcollege.edu/studenthealth/counseling.php>

Diversity and Inclusion: Diversity and inclusion are central to the core values of Allan Hancock College. Allan Hancock students, staff, and faculty “operate in a culture of mutual respect and lifelong learning, developing relationships among students and employees to enrich our collective appreciation for diverse ideas, thoughts, and experiences. Our culture is supported by a philosophy

that shared governance and academic freedom are primary vehicles in promoting excellence in all teaching, learning, and services through open and honest communication. [We recognize] that diversity in the academic environment fosters cultural awareness, mutual understanding and respect, harmony and creativity while providing positive images for all students.” [See https://www.hancockcollege.edu/about/mission.php](https://www.hancockcollege.edu/about/mission.php)

Intellectual Property: I hold the copyright to all my PowerPoints, presentations, handouts, writing assignments, syllabus, and any other materials I may distribute through the semester. **You may not share, circulate, or upload any of my materials anywhere without my express, written consent.** This includes uploads and shares to piracy sites like Coursicle etc. Additionally, students are not allowed to make any audio or visual recording of our class at any time with the exception of a documented need through the Learning Assistance Program.

Academic Freedom: Academic freedom and free speech are the cornerstones of our democracy and central to the tenants of higher learning. Questioning, encountering, challenging, discussing, thinking, and reflecting upon heterogeneous (different) ideas and beliefs will occur in this class. As a result, sometimes there will be disagreement among us. To disagree, however, does not necessitate animosity. Moreover, intentionally hurtful or hateful rhetoric should be discouraged in civil society: just because you can say something, doesn’t mean you should. As such, and in order to maintain an open classroom, I ask you to practice [empathy](#) and compassion while exercising your freedoms at the same time. It can be done. Difference is a power of great magnitude only if we remember and foster our shared humanity—

Schedule of Assignments

NOTE: All page numbers refer to the hard copy *Norton Anthology of American Literature, Beginnings to 1865, Shorter Tenth Edition*. The table of contents in the digital version clearly lists each work. If there is an * next to a reading, that may mean it is found in the digital version but not the hard copy of the shorter *Norton*. I will provide PDFs of these documents for those who only have the hard copy. The asterisk may also mean that the text is a supplemental text provided as a PDF or as a link to an outside source in Canvas.

Week	Unit One Readings: Beginnings to 1820	Assignments
1	<p>Introductory Module: Navigating the Class, Texts, and Resources</p> <ul style="list-style-type: none"> Read Introductory Module Instructions and familiarize yourself with the course format and resources. <p>Module One: Native American Literature and the Myth of North American</p> <ul style="list-style-type: none"> Beginnings to 1820 (pp. 3-25) Thomas Benjamin, From <i>The Atlantic World, Europeans, Africans, Indians and Their Shared History 1400-1900</i>, “Preface” and “Antecedents” Jason Farago, “The Myth of North America in One Painting” * 	<ul style="list-style-type: none"> Discussion Board Post: The Student Board (5 pts.) Due 8/15 InQuizitive: “How To” Tutorial (10 pts.) Due 8/15 Discussion Board Post: Beginnings and the Myth of North America (10 pts.) Due 8/17 Discussion Board Post: Native American Origin Stories, Tales, Oratory, and Poetry (10 pts.) Due 8/20

	<ul style="list-style-type: none"> • Native American Oral Literature including Stories of the Beginning of the World, Trickster Tales, Oratory, and Poetry (pp. 29-44) • “The Navajo Creation Story” * • A Seneca Tale: “The Origin of Stories” * 	<ul style="list-style-type: none"> • Unit One Introduction Quiz: Beginnings to 1820 (20 pts.) Due 8/20
2	<p>Module Two: Early Contact, Conquests, and the Contact Zone</p> <ul style="list-style-type: none"> • Mary Louise Pratt, “Arts in the Contact Zone” * • Thomas Benjamin, From <i>The Atlantic World, Europeans, Africans, Indians and Their Shared History 1400-1900</i>, “Conquests” * • Christopher Columbus, <i>Letter of Discovery</i> and <i>Letter to Ferdinand and Isabella</i> (pp. 45-53) • Bartolomé de las Casas, From, <i>An Account, Much Abbreviated, of the Destruction of the Indies</i> * • Álvaro Nuñez Cabeza de Vaca, From <i>The Chronicle of the Navárez Expedition</i> (pp. 53-62) • Hernán Cortés, From <i>Second Letter to the Spanish Crown</i> * • John Smith, From <i>The General History of Virginia</i> and <i>A Description of New England</i> (pp. 62-78) 	<ul style="list-style-type: none"> • Discussion Board Post: Contact and Conquests (10 pts.) Due 8/24 • Discussion Board Post: Writing from the Contact Zone (10 pts.) Due 8/27
3	<p>Module Three: Colonial Settlements and the Puritans</p> <ul style="list-style-type: none"> • William Bradford, From <i>Of Plymouth Plantation</i> (pp. 79-100) • John Winthrop, “A Model of Christian Charity” (pp. 101-113) • Either the <i>Bay Psalm Book</i> or <i>The New England Primer</i> • Ann Bradstreet, From <i>The Tenth Muse</i>, “The Prologue,” and “Contemplations;” From <i>Several Poems</i>, “The Author to Her Book,” “Before the Birth of One of Her Children,” “To My Dear and Loving Husband,” “In Memory of My Dear Grandchild Elizabeth Bradstreet” and “Here Follows Some Verses upon the Burning of Our House” and “To My Dear Children” (pp. 120-135) 	<ul style="list-style-type: none"> • Discussion Board Post: Governors and Preachers (10 pts.) Due 8/31 • Discussion Board Post: Puritan Textual Crafts (10 pts.) Due 9/3 • Close Reading Workshop: Anne Bradstreet, “To My Dear and Loving Husband” (20 pts.) Due 9/3
4	<p>Module Four: Cotton Mather, America’s Original Sin, and the Salem Witch Trials</p> <ul style="list-style-type: none"> • Cotton Mather, “The Wonders of the Invisible World” (pp. 165-171) • Salem Witch Trials Documentary Archive* • From <i>The Mather Project</i>, Biography * • Ibram X. Kendi, From <i>Stamped from the Beginning</i>, “Part I. Cotton Mather” * 	<ul style="list-style-type: none"> • Discussion Board Post: Cotton Mather, Puritan Divine (10 pts.) Due 9/7 • Discussion Board Post: Cotton Mather and American's Original Sin (10 pts.) Due 9/10
5	<p>Module Five: Captivity and Assimilation</p> <ul style="list-style-type: none"> • Mary Rowlandson, <i>A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (pp.138-150) • Samson Occom, <i>A Short Narrative of My Life</i> and Hymns (pp. 265-274) and From <i>An Account of the Montauk Indians on Long Island</i> (pp. 282-283) 	<ul style="list-style-type: none"> • Discussion Board Post: Mary Rowlandson's Captivity Narrative (10 pts.) Due 9/14 • Discussion Board Post: Samson Occom, Assimilation, and the Fragments of History (10 pts.) Due 9/17 • Quiz: Mary Rowlandson, <i>A Narrative of the Captivity and</i>

		<i>Restoration of Mrs. Mary Rowlandson</i> (20 pts.) Due 9/17
6	Module Six: An Emerging Nation <ul style="list-style-type: none"> Ethnographic and Naturalist Writings Intro (p. 275) Sarah Kemble Knight, From <i>The Private Journal of a Journey from Boston to New York in the Year of 1704</i> (pp. 276-281) Benjamin Franklin, “Remarks Concerning the Savages of North America” (pp. 185-188, 197-200) J. Hector St. John de Crèvecoeur, From <i>Letters from an American Farmer</i> (pp. 288-304) Thomas Paine, From <i>Common Sense</i> and <i>The Crisis</i> (pp. 305-319) Alexander Hamilton and James Madison, From <i>The Federalist</i> (pp. 328-337) Thomas Jefferson, From <i>The Autobiography</i> and <i>The Declaration of Independence</i> (pp. 320-328) Ibram X. Kendi, From <i>Stamped from the Beginning</i>, “Part II. Thomas Jefferson” * 	<ul style="list-style-type: none"> Discussion Board Post: Ethnographic and Naturalist Writing (10 pts.) Due 9/21 Discussion Board Post: Independence and Governance for All? (10 pts.) Due 9/24
7	Module Seven: Voices from the Middle Passage <ul style="list-style-type: none"> Thomas Benjamin, From <i>The Atlantic World, Europeans, Africans, Indians and Their Shared History 1400-1900</i>, “Uprooted” * Olaudah Equiano, From <i>The Interesting Narrative of Olaudah Equiano or Gustavas Vassa, the African, Written by Himself</i> (pp. 338-384) Phyllis Wheatly, From <i>Poems on Various Subjects, Religious and Moral</i>, “On Being Brought from African to America,” “To the Right Honourable William, Earl of Dartmouth,” “To the University of Cambridge,” “To S.M. a Young African Painter on Seeing His Works,” and “To His Excellency General Washington” (pp. 399-409) 	<ul style="list-style-type: none"> Discussion Board Post: Uprooted (10 pts.) Due 9/24 Discussion Board Post: Poetry and Resistance (10 pts.) Due 9/28 Quiz: Olaudah Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavas Vassa, the African, Written by Himself</i> (20 pts.) Due 9/24 Close Reading Workshop: Phillis Wheatley, “On Being Brought from Africa to America” (20 pts.) Due 9/28
8	Module Eight: Native American Negotiation and Resistance <ul style="list-style-type: none"> Introduction (pp. 425-426) Cannassatego, “Speech at Lancaster” (pp. 426-428) Pontiac, “Speech at Detroit” (pp. 429-431) Logan, From “Chief Logan’s Speech” (pp. 431-432) Cherokee Women, “To Governor Benjamin Franklin” (p. 433) Tecumseh, “Speech to the Osages” (pp. 434-436) 	<ul style="list-style-type: none"> Discussion Board Post: Orality and Resistance (10 pts.) Due 10/1 Midterm Exam (50 pts) Due 10/5
Week	Unit Two Readings: 1820-1865	Assignments
9	Module Nine: An American Renaissance (Short Fiction and Poetry) <ul style="list-style-type: none"> Introduction, American Literature 1820-1865 (pp. 439-457) Washington Irving, “Rip Van Winkle” (pp. 461-477) Nathaniel Hawthorn, “Young Goodman Brown” and “The Birth-Mark” (pp. 600, 617-626, 643-654) Edgar Allan Poe, “The Fall of the House of Usher,” “The Tell-Tale Heart,” and “The Black Cat” (pp. 660-664, 678-691, 691-695, 695-701) 	<ul style="list-style-type: none"> Discussion Board Post: What Is the American Renaissance? (10 pts.) Due 10/8 Discussion Board Post: American Gothic (10 pts.) Due 10/12 Unit Two Introduction Quiz: 1820-1865 (20 pts.) Due 10/8 Close Reading Workshop: Nathaniel Hawthorne, “The Birth-Mark” (20 pts.) Due 10/12

10	<p>Module Ten: An American Renaissance (Non- Fiction)</p> <ul style="list-style-type: none"> • Ralph Waldo Emerson, “Nature,” “The American Scholar,” “Self-Reliance,” “The Poet,” and “Each and All” (pp. 500-579) • Henry David Thoreau, “Resistance to Civil Government,” From <i>Walden, or Life in the Woods</i> (pp. 879-969) 	<ul style="list-style-type: none"> • Discussion Board Post: National Identity and Emerson (10 pts.) Due 10/15 • Discussion Board Post: National Identity and Thoreau (10 pts.) Due 10/19
11	<p>Module Eleven: An American Renaissance (Poetry)</p> <ul style="list-style-type: none"> • Edgar Allan Poe, “The Raven” and “Annabel Lee” (pp. 664-668) • William Cullen Bryant, “Thanatopsis,” “To a Waterfowl,” and “The Prairies” (pp. 486-493) • William Apess, “An Indian’s Looking-Glass for the White Man” (pp. 494-499) • Henry Wadsworth Longfellow, “A Psalm of Life,” “The Slave Singing at Midnight,” and “The Jewish Cemetery at Midnight” (pp. 655-659) 	<ul style="list-style-type: none"> • Discussion Board Post: American Gothic in Poetry (10 pts.) Due 10/22 • Discussion Board Post: National Identity and Poetry (10 pts.) Due 10/25 • Close Reading Workshop: Edgar Allan Poe, “The Raven” (20 pts.) Due 10/25
12	<p>Module Twelve: Women’s Rights and Women Writing</p> <ul style="list-style-type: none"> • Introduction (pp. 727-728) • Sarah Louisa Purvis, “[We Are Thy Sisters]” (pp. 728- 729) • Catherine E. Beecher, From <i>A Treatise on Domestic Economy</i> (pp. 729-732) • Elizabeth Cady Stanton, From <i>History of Woman Suffrage</i> (pp. 733-737) • Sojourner Truth, “Speech to the Women’s Rights Convention in Akron, Ohio, 1851” (pp. 737-738) • Caroline Stansbury Kirkland, From <i>A New Home—Who Will Follow?</i> (pp. 738-742) • Harriet Farley, From <i>Suicide</i> (pp. 742-746) • Fanny Fern (Sarah Willis Parton) From <i>Fern Leaves from Fanny’s Portfolio</i>, “Aunt Hetty on Matrimony,” “Fresh Leaves,” and “A Law More Nice Than Just” (pp. 746 -751) • Margaret Fuller, “The Great Lawsuit: Man versus Men. Woman versus Women” (pp. 754-765) 	<ul style="list-style-type: none"> • Discussion Board Post: Woman’s Suffrage (10 pts.) Due 10/29 • Discussion Board Post: Don’t Forget the Ladies (10 pts.) Due 11/2
13	<p>Module Thirteen: Slavery, Race, and the Making of American Literature</p> <ul style="list-style-type: none"> • Introduction (pp. 766-767) • Thomas Benjamin, From <i>The Atlantic World, Europeans, Africans, Indians and Their Shared History 1400-1900</i>, “Bondage” * • Thomas Jefferson, From <i>Notes on the State of Virginia</i> (pp. 767-770) • David Walker, From <i>David Walker’s Appeal, in Four Articles, Together with a Preamble, to the Colored Citizens of the World...</i> (pp. 770-774) • Samuel E. Cornish and John B. Russwurm, “To Our Patrons” (pp. 774-777) • William Lloyd Garrison, “To the Public” (pp. 778-780) 	<ul style="list-style-type: none"> • Discussion Board Post: Perspectives on Bondage (10 pts.) Due 11/5 • Discussion Board Post: Abolitionist Writing (10 pts.) Due 11/9 • Quiz: Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i> (20 pts.) Due 11/9

	<ul style="list-style-type: none"> • Sarah Louisa Forten Purvis, “The Slave Girl’s Farewell” (pp. 780-782) • Angelina E. Grimké, From <i>Appeal to the Christian Women of the South</i> (pp. 782-785) • James M. Whitehead, “Stanzas for the First of August” (pp. 785-787) • Martin R. Delany, From <i>Political Destiny of the Colored Race on the American Continent</i> (pp. 787-789) • Harriet Jacobs From <i>Incidents in the Life of a Slave Girl</i> (pp. 830-878) 	
14	<p>Module Fourteen: An American Renaissance (Novella)</p> <ul style="list-style-type: none"> • Herman Melville, <i>Benito Cereno</i> (pp. 1158-1214) 	<ul style="list-style-type: none"> • Discussion Board Post: Close Reading Melville Part One (10 pts.) Due 11/12 • Discussion Board Post: Close Reading Melville Part Two (10 pts.) Due 11/16
15	<p>Module Fifteen: Writing from a Land Divided</p> <ul style="list-style-type: none"> • Abraham Lincoln, “Address Delivered at the Dedication of the Cemetery at Gettysburg” and “Second Inaugural Address” (pp. 723-726) • Frederick Douglass, “What to the Slave is the Fourth of July?” (pp. 970-974, 1040-1043) • Francis Ellen Watkins Harper, “Eliza Harris,” “Bury Me in a Free Land,” and “Learning to Read” (pp. 1215-1219) • Songs and Poems from the Civil War (pp. 1278-1290) 	<ul style="list-style-type: none"> • Discussion Board Post: Lincoln and a New United States (10 pts.) Due 11/19 • Discussion Board Post: Black Literature in White America (10 pts.) Due 11/24 (NOTE DUE DATE) • Close Reading Workshop: Frederick Douglass, “What to the Slave Is the Fourth of July?” (20 pts.) Due 11/24 (NOTE DUE DATE)
16	<p>Module Sixteen: Project Week</p> <ul style="list-style-type: none"> • Use this week to work on your final project. I can meet with you individually if you want or need guidance. 	<ul style="list-style-type: none"> • Final Exam (50 pts.) Due 11/30
17	<p>Finals Week Module: Final Project Due</p>	<ul style="list-style-type: none"> • Discussion Board Post: What Have You Learned? (5 pts.) Due 12/7 • Submit Final Project Due 12/7