Nature and Goals of the Course

The focus and organization of this course are conventional; the angle of vision is not. It is conventional, because I organized it by familiar genres (poetry, autobiography, fiction) and because we will be concentrating on an era in 19th-century American literature (1850-1855) and five authors (Emerson, Thoreau, Whitman, Hawthorne, and Melville) often depicted as the most important era in American literature and the most revered authors. The angle of vision is less conventional because we will be discussing the period and the authors through three contexts that raise questions about American literature: (1) a Web site that surveys American literature anthologies and histories from the early 19th-century to the present; (2) discussions of canon formation, especially as these arguments reached their peak during the 1980s; and (3) a series of pairings of well-known texts by the five celebrated authors and texts that either have only recently become part of the canon or are still "outside" the canon.

The use of the Web site, examinations of the canon discussion, and the pairings will help to raise questions about: (1) the literary, cultural, historical, and emotional values of the lesser-known works; (2) new ways to perceive literary "classics" and (3) literary criteria; and (4) aesthetic, ethical, ideological, and institutional implications of changing American literary canons (e.g., how readers, authors, editors, scholars, and publishers conceive of genres and literary canon formation).

Students who complete the readings and assignments successfully should leave the course with increased knowledge of the American literary “renaissance” period and an ability to address orally and in written form the issues and questions indicated above. (For assessment, see exams, paper, and approximate grading weights.)

Required Readings

www.uta.edu/english/roemer/ctt
Course Packet & reserve (CP: 19th-, 20th-, and 21st-century readings: canon formation, a bibliography, material relating to specific texts, and coyote in graphic novel form)

*The Night Chant* (on reserve; Washington Matthews' translation of parts of the Navajo Nightway, as presented by John Bierhorst)

Emerson’s "The Poet" (CP)

Whitman's "Song of Myself" and "Crossing Brooklyn Ferry (available in the Norton Critical *Leaves of Grass*)

Douglass's *Narrative of the Life of Frederick Douglass*

Jacob’s *Incidents in the Life of a Slave Girl*
Emerson's "Self Reliance" (CP)
Thoreau's Walden Viewing:
Hopi "Powaq-wuhti" (CP) "By This Song I Walk" (Navajo)
Hawthorne's "Young Goodman Brown" (CP) "Isaw" & "Natwaniwa (Hopí)
Stowe's Uncle Tom's Cabin Arrowboy & the Witches(Silko film)
Melville's Moby-Dick (Norton Critical Ed, Second Ed.)

Tentative Schedule: Topics, Readings, Exams, Paper

8/29 Introduction to the Course & Canon Formation Contexts; Instructor’s Self-Positioning; 19th-Century Proclamations

Readings: In CP: Emerson, Fuller, Thoreau, & Boyesen; "American Literature 1820-1865 (bibliography)

9/5 The Canon Wars of the 1980s

Internet: Browse: www.uta.edu/english/roemer/ctt
Readings: CP: pre-1980: Matthiesen; Warren, Brooks, Lewis
CP: the 1980's essays -- Lauter through Roemer
CP: post 1980s – Csicsila & Grossman
(Reserve): Krupnick, Donadio, Bauerlein & Wald

9/12 Chant Ways: Part I

Readings: Matthews' Night Chant in Bierhorst (reserve)
CP: map/diagram; Witherspoon, Natonabah, Faris
Internet: parentseyes.arizona.edu/wordsandplace (select: By This Song I Walk)
CP: the song text; and Roemer, “This Is Not a Poem. It’s My Life.”

9/19 Chant Ways Part II

Readings: Emerson's "The Poet" (CP); Whitman's "Song of Myself" and "Crossing Brooklyn Ferry"

9/26 Chant Ways Part III: Comparative Analyses: Poetry?/Chant?/Life Narrative?

Re-readings: Assignments for Chant Ways I & II
Take-Home Exam Distributed

10/3 Take-Home Exam Turned In

10/3 Life Narratives: Part I

Readings: Douglass, Narrative; Jacob's Incidents;
CP: Roemer. “This Is Not a Poem. It’s My Life”

10/10  Life Narratives: Part II

       Readings: Emerson's "Self-Reliance" (CP); Thoreau's *Walden*

10/17  Live Narratives: Part III: Comparative Analysis

       Re-readings: Assignments from Life Narratives Parts I & II
       Take-Home Distributed

**10/24 Take-Home Exam Turned In**

10/24  Short Fictions: Comparative Analysis

       Readings: "Poowak Wuhti" (CP); Jaskoski’s "Witch Lady Story" (CP);
       Hawthorne's "Young Goodman Brown" (CP)
       Internet: parentseyes.arizona.edu/wordsandplace (lisaw [coyote])
       Reserve: “Mai and the Cliff-Dwelling Birds” graphic novel form)
       Film: *Arrowboy and the Witches* (Stolen Rain) (Leslie Marmon Silko)

10/31  Long Fictions: Part I

       Reading: Stowe's *Uncle Tom's Cabin*

11/7,14  Long Fictions: Part II

       Reading: Melville's *Moby-Dick*; “Melville and the Canon” (CP);
       selections from Contexts and Criticism in the Norton Critical 2nd. Ed.

**11/16 (Friday) Research Paper Prospectus Due (sent in doc not doc.x)**

11/19(Monday) Comments in Prospecti Sent

11/21  No Class Meeting

11/28  Individual Conferences on Papers

12/5  Long Fictions: Part III, Comparative Analysis

       Re-reading: Assignments from Long Fictions Parts I & II
       Review for Final

**12/7 (Friday) Papers Due**

12/12  Final Exam; Research Papers Returned
Examinations
The two take-home exams and the in-class final will consist of one or more essay questions relating to the goals of the course. Length limits for the take-home exams will be indicated. A study sheet for the final will be distributed on December 5th. The first take-home will cover the chant ways section; the second will cover the Life Narratives. In part I of the final, the question(s) will focus on the short and long fictions; the study sheet will identify the issues from “Nature and Goals” that will be addressed in part II.

The two questions that define my grading criteria are: (1) How well did the student focus on the question(s) asked? (2) How well did he or she use relevant examples from the primary sources and (where relevant) critical readings to build convincing arguments?

Paper
Due: December 7; length: 3,500-4,500 words (approx. 15-18 pages, plus works cited pages). Because of the nature of this course, I would certainly welcome comparative papers that examine the implications of pairing "classic" and lesser-known works appearing during the American literary renaissance. The selection of texts is critical. If the two texts are too dissimilar, you make end up writing two papers stitched together in contrived ways. Yet the two must be different enough to raise questions about different functions, aesthetics, audiences, etc. of literature. If you wish you may also focus on one author, or a comparison of two well-known or two lesser-known texts, or an issue that involves comparing several texts by several authors. Whichever approach you take it will be important to consider the scope, focus, and methodology (see “prospectus” below). A paper with an overly narrow focus can turn redundant; an overly broad paper can become superficial; a paper utilizing an inappropriate critical approach can become contrived.

Conceive of the paper as (a) personal/original idea(s) that is being tested in the context of a critical conversation. Begin the writing process with your own arguments and ideas about the text(s). Formulate a tentative thesis; even plot out tentative argumentative strategies and organization. Then, using relevant print and Internet scholarly and critical sources (my favorite bibliographic guide is still American Literary Scholarship) see how your arguments stand up to the critics’ views. This process may involve modifying your thesis and arguments, arguing against particular critics, and/or using them to support (an give authority to) your thesis.

To help you through this process, I am requiring a prospectus for the paper modeled on our Department’s thesis and dissertation prospectus formats:

1. Thesis / Significance (short paragraph): indicate the text or texts selected for examination; define the primary argument(s) claim(s), or question(s); indicate the significance of your focus and thesis (i.e., address the “So what” question?).
2. Feasibility (short paragraph): Is it possible to address this thesis adequately in a fifteen–to eighteen-page research paper and in a one-semester course? Does our library or do other Metroplex libraries or interlibrary loan or the Internet have the resources you will need. (Note: the Central Library no longer has a specific Multicultural Collection, but the library does have extensive holdings in this subject area.)
3. Method (short paragraph): identify the critical approach(es) to interpretation that you will use. Indicate why these are appropriate for your focus and your thesis.
4. Tentative Organization (brief outline): In a few sentences justify how you will order the paper. (Remember, an order of increasing importance is often effective.)
5. Preliminary Bibliography (short-title list of the most important secondary sources you have found so far).

Grading criteria: I'm expecting engaging, coherent, and convincing papers in which you can articulate your thesis and its significance and support your arguments with pertinent examples from the primary source(s) and by placing those arguments convincingly within the contexts of relevant criticism. Basic writing skills will, of course, also be taken into consideration.

Approximate Grading Weights
The two take-home exams (30%; 15% each); the final exam (25%); the paper (45%). See also “Encouragement” below.)

Gentle Warnings
(1) University policies do not allow professors to drop students for excessive absences; however, in this class for every two unexcused absences, the semester grade drops by a half grade. (This policy indicates the importance of the group "reports.") (2) If you must withdraw from the class, be sure to follow Graduate School and University procedures. Otherwise your grade may appear as an F. (3) Plagiarism and other forms of academic dishonesty will be handled according to University policies. (For a discussion of plagiarism, see the Graduate School's Thesis and Dissertation Manual available online and chapter 2 of the MLA Handbook. (4) Under normal circumstances, no e-mailed or late take-home exams, final exams, or papers will be accepted.

Encouragements
Improvement: significant improvement will encourage me to weigh an early grade less heavily than indicated above. Class participation, especially in the group "reports" can improve semester grades. Typically at the beginning or end of each class, I will divide the class into small groups and assign a question or issue related to the next week's readings to each group. The responses to these questions are key elements in the class's learning experience. Hence it is appropriate to reward students who contribute effectively to the group responses to the questions.

I am very willing to accommodate students with disabilities. Early in the semester, they should present their authorized documents from appropriate University offices. Students needing academic or personal counseling should consult the English Graduate Advisor and, if necessary, the Office of University College Programs (817-272-6107)

Course Packet Contents
Canon Formation Readings (will be supplemented with brief handouts)

1  “The American Scholar” (1837), Emerson
10 "American Literature" (1846), Fuller
15 "Reading" from Walden (1854), Thoreau
19 "The American Novelist and His Public" (1886) from Literary and Social Silhouettes (1894), Boyesen
29 "Method and Scope" from American Renaissance (1941), Matthiessen
35 "A National Literature" (1973), Warren, Brooks, Lewis
47 "Introduction" from Reconstructing American Literature (1983), Lauter
55 "Integrity of Memory" (1985), Kolodny
64 "American Things / Literary Things" (1985), Spengemann
77 "But Is It Any Good??" from Sensational Designs (1985), Tompkins
88 "Designing Readers" (1988), Margolis
92 "Preface" from Reconstructing American Literary History (1986), Bercovitch
95 "Literary History Without Sexism" (1987), Buell
102 "Preface / Introduction" from Columbia History of the United States (1988), Elliott
113 "Introduction from Beneath the American Renaissance (1988), Reynolds
118 "Preface" from Closing of the American Mind (1988), Bloom
121 "Preface" from Cultural Literacy (1988), Hirsch
125 "Reconstructing the American Canon" (1989), Roemer

Reading Relating to Specific Texts

142 [excerpts] Navajo May and Diagrams from South Corner of Time (1980), Evers; and "Cosmological Order" (1988), Griffin-Pierce
143 "Beautifying the World" (1977), Witherspoon
146 "By This Song I Walk" (1981), English translation from a performance by Natonabah
146a "This is Not a Poem It’s My Life: Navajo Singing Identities“ (2012) Roemer
147 "Conclusions” from The Nightway (1990), Faris
151 "The Poet" (1844), Emerson
159 "Self-Reliance” (1841), Emerson
168 “Poowak Wuhti” from The Holy Way (1986), Sevillano
173 "The Witch Lady Story” (1990), Jaskoski
184 "Young Goodman Brown” (1835), Hawthorne
189 “Melville Climbs the Canon” (1994), Lauter
203 [excerpt from] Canons by Consensus (2004), Csicsila
224 [excerpt from] Reconstituting the American Renaissance (2003), Grossman