



**ENGL 4003-01W:  
COLONIAL AND EARLY  
AMERICAN LITERATURE**

**Fear and Loathing  
in Early America**

**FALL 2018**

**TUE/THU 12:30-1:45PM**

**ADAMSON HALL 115**

**DR. PATRICK M. ERBEN**

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**OFFICE HOURS: TUE/THU 11AM-12PM; 2PM-4PM;**

**AND BY APPOINTMENT**

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**COURSE DEN (SYLLABI, READINGS, HANDOUTS)**

**WEBSITE: [HTTP://WWW.WESTGA.EDU/~PERBEN/](http://www.westga.edu/~perben/) (ADDITIONAL MATERIALS)**



**Course Description and Course Goals:** This course descends deep into the many phobias that plagued early Americans: savagery and cannibalism, witchcraft and magic, fallen women and rebellious slaves, Catholics and Bavarian Illuminati, immigrants of all stripes, and the wilderness and its dreadful beasts and demons. As you can predict, we owe most of these fears to white, male, straight, European explorers and settler-colonists, who projected a host of vastly distorted ideas onto the indigenous people and the environment of the Americas, while equally fearing and seeking to purge deviance and transgression in their own midst. At each turn, we will examine both the dominant construction/paradigm as well as the flipped/subverted perspective of women and children, indigenous people, enslaved and freed Africans, gender non-conformists, and a variety of free-thinkers and malcontents who tested, challenged, and exploded the notion of white, male, Anglo-Protestant dominance and exceptionalism. So, if you really want to understand what's nagging our national psyche today, you have to go back to the beginnings!

Texts include, but are not limited to: Cabeza de Vaca, *Relación* (a tale of Spanish conquistadors who end up eating their own horses and each other); Hannah Webster Foster, *The Coquette* (an epistolary novel about a woman who just wants her independence while everyone else wants her to get married...and she gets some terrible advice through the "social media" of the day – letters!); Charles Brockden Brown, *Wieland, or the Transformation* (a novel about fake voices, foreign infiltration, a crisis in knowledge, murder, and so much more...); women's travel narratives; slave poetry; indigenous autobiographies; and the infamous court trials of a woman who dared to teach men in her own home and claimed direct communication from God – Anne Hutchinson (the original "nasty woman"). We will also read *There There* (Knopf, 2018), a recent novel by Native American writer Tommy Orange, to help us explore the connectivity between early America and current questions of American identity, indigeneity, American culture and citizenship, memory and art, etc.

In addition to helping us understand past and contemporary American culture better, this course will introduce you to the rich archive of early American letters, documents, maps, images, and material artefacts that's just waiting to be discovered – by you! We will try to make such documents (as well as images and artifacts) an integral part of our day to day conversations about early American literature, and I will also ask you to search for such documents yourself – spontaneously during small, in-class research units using digital media and, eventually, as part of your final research paper and multimodal presentations. In this course, therefore, you will learn important life and job skills, including original source research, document evaluation and analysis, multimodal content production and presentation, editing and publishing, as well as argumentative and expository writing.

A final and important word about pedagogy and methodology: of course, I will be the expert in the room and teach you a lot about early American literature; however, our approach will be inquiry-based, i.e. your learning depends on your engagement with the central course questions and our readings, your investigation of historical contexts and connections, and – most importantly – your active conversation with your peers in class.

**General Course Goals:**

- Students will become familiar with a range of literary works representing different genres from the colonial and early American period, understanding how these works are related to each other and to the historical literary traditions of European and world literature.
- Students will know the distinctive properties of literary expression in America during the colonial and early American period.
- Students will understand how social, political, economic, and historical conditions influence the production of literary works.
- Students will demonstrate in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of related material.
- Students will demonstrate their command of academic English and the tenets of sound composition by means of thesis-driven analytical prose.
- Students will learn to use discipline-specific computer technologies related to the study of language such as listservs, word processing, and internet research.

**Program Goals:**

- This course fulfills one of the departmental requirements for the completion of the English major.
- Students will develop the analytical, oral and written skills to pursue graduate study or careers in teaching, writing, business and a variety of other fields.
- Students will be able to define and pursue independent research agendas.
- This course contributes to the program goal of equipping students with a foundation in literary history and the issues surrounding literary study in contemporary culture.
- This course broadens students' desire and ability to take pleasure in their encounter with literature.

**Required Texts:**

You need the exact editions listed below (you may buy them at the UWG bookstore or online). Please note that you will need these books in the order they are listed.

- Álvaro Núñez Cabeza de Vaca, *The Account: Alvar Nunez Cabeza de Vaca's Relación*. Arte Publico Press. ISBN: 978-1558850606.
- Tommy Orange, *There There*. Knopf. ISBN: 978-0525520375.
- Hannah Webster Foster, *The Coquette*. Broadview Press. ISBN: 978-1551119984.
- Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*. 978-0393932539.
- All other required texts listed on the Schedule below will be made available on Courseden and/or as hardcopy handouts.

Do not try to cobble together the readings from other sources; you will never have the exact selections and will never be on the same page during class discussions. **I will count each day you attend class without your required text as an absence.**

**Recommended Texts/Materials:**

- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. 8<sup>th</sup> edition (previous editions are acceptable). MLA style will be required for all papers turned in for this course.
- A handbook of literary terms (e.g. Holman/Harmon, *A Handbook to Literature*, or M.H. Abrams, *A Glossary of Literary Terms*).

## USEFUL LIBRARY DATABASES FOR SECONDARY RESEARCH:

Worldcat

MLA Bibliography

Project Muse

America: History & Life

JSTOR

Google Scholar [not a library database; materials identified here should be accessed through a library database, the UWG library, the USG catalog, or Interlibrary Loan]

## REQUIREMENTS AND GRADE BREAKDOWN: (see detailed descriptions in separate handouts!)

- Participation, In-class Research and Inquiry Based Workshops 15%
- Reading Quizzes (weekly multiple choice; open notes—closed book) 10%
- Short Analytical Paper (no secondary sources; 3 full pages minimum) 10%
- Contemporary Issue Paper 15%
- Archival Research Project and Multimodal Presentation 20%
- Research Project, including the following stages (graded separately)
  - Proposal and Annotated Bibliography 5%
  - Graded Draft 10%
  - Final Paper (8 full pages minimum) 15%

## COURSE REQUIREMENTS:

☞ **Participation, In-class Research and Inquiry Workshops:** In a course focused on conversations and inquiry-based learning, active participation is essential. I urge you to cultivate an engaged reading style, using underlining, marginalia, post-it notes to mark relevant pages, and notes. Classroom discussion will usually involve close readings, and I may ask you to support your comments with evidence from the text. I evaluate both the quality and quantity of your contributions, so less vocal students may excel through fewer, but thoughtful comments. At the beginning of the semester, I will help you prepare for your readings and classroom discussions by posting specific **reading questions** for each text on Courseden. I may restate these questions in class to guide discussion, and you may use them to cultivate active note-taking. We will also discuss what makes good questions that elicit debate, argument, and further investigation. Eventually, I will ask you to bring critical reading questions to class, which will be part of the required workload and participation grade.

In addition to readings and discussions, we will conduct various research workshops in class (individually and in groups); your performance in and contributions to these workshops will be part of your participation grade (this is also an excellent opportunity for students to shine who are otherwise more quiet in class discussions). We can discuss at any point during the semester how you are doing on your participation grade.

- ☞ **Quizzes:** I will ask you to complete regular pop-quizzes, testing general knowledge of the readings assigned for pre-viewing at home. Quizzes are multiple choice (10 questions = 100%; i.e. 10 correct answers = A, 9 correct answers = B, etc.) and are closed book only. There are NO make-up quizzes, except for students participating in previously arranged, official university business (such as athletic team events, debate team events, etc.). If you miss class, you also miss the quiz for that day, resulting in a grade of 0% for that quiz.
- ☞ **Short Analytical Paper (Close Reading):** This paper requires an *argumentative* thesis about one literary text, supported by close textual analysis (no secondary sources; minimum 3 full pages). The purpose of this assignment is to further hone your analytical writing skills that are in demand throughout your career as an English major as well as your later professions and/or graduate school

  - **Detailed assignment description to follow.**
- ☞ **Contemporary Issue Paper:** As the next step in the process of understanding and articulating why early American literature still matters for our own time, we will write a short paper that **a)** articulates an important question about current American culture (literature, politics, discourse, popular media/social media) and **b)** attempts to answer this question via our readings, discussions, and analyses of early American literature. How, in other words, does understanding the words and people of the American past help us understand *and* critique the present? We will prepare for this type of analysis and bridging by connecting the representation and self-expression of/by Native Americans in early American literature with Tommy Orange’s *There There*, a novel about Native Americans living in the urban environs of contemporary Oakland, CA.

  - **Detailed assignment description to follow.**
- ☞ **Archival Research Project and Multimodal Presentation:** An important part of entering the conversation about the early American past and its resonance and relevance for our own historical moment is to delve into the archive (textual, visual, physical, aural/oral, etc.) and find the evidence that has been forgotten, suppressed, misrepresented, and marginalized — because facts *do* matter! For this assignment, then, you will learn how to unearth a forgotten text/object/artifact and introduce its relevance to contemporary questions and debates via a multimodal class presentation.

  - **Detailed assignment description following.**
- ☞ **Research Paper:**

The research paper should ideally emerge as the culmination of a semester-long process of reading, discussing, analyzing, researching, and writing. Thus, I encourage (but do not ultimately require) that you further develop the questions you discussed for the “Contemporary Issue Paper” and the “Archival Research Project and Multimodal Presentation.” The contemporary issue identified earlier could drive the argument and stakes of your research paper; the archival research could ground it—

along with the texts primary texts we read and additional scholarly research—in evidence. The goal of the assignment, in other words, is to demonstrate your skills in building a sustained argument in a well-developed and rhetorically effective essay, incorporating and showcasing semester-long debates, readings, and inquiries.

Thus, your research paper will constitute original **undergraduate research** (identified by the GA Board of Regents as a high-impact practice in higher education) and allow you to present your work at undergraduate research conferences such as NCUR (National Council on Undergraduate Research), the Sigma Tau Delta annual convention, the English Department Undergraduate Research Conference, as well as UWG's Honors Day; you should also consider submitting your work to *LURe*, our department's very own undergraduate research journal.

**Detailed assignment to follow.**

## **COURSE POLICIES:**

**ATTENDANCE AND DEADLINES:** Regular and timely attendance is **MANDATORY**. You have two (4) allowed absences. Each additional absence will result in a full letter grade deduction from your *final* course grade (A to B, B to C, etc.). All absences will be treated the same (i.e. no distinction between excused and unexcused absences). Thus, you do not need to turn in a doctor's note or any excuses for absences, email me, or call me about your absence. Everyone is responsible for signing an attendance list circulated at the beginning of every class meeting. If you arrive late, it is your responsibility to request the attendance list at the end of class. Failure to sign up on the attendance list may be counted as an absence for that day. Absences will also result in a grade of 0% for any missed quizzes; no quizzes can be made up. Also, tardiness may result in a missed quiz, which cannot be made up later in the class.

In case of absence, you are responsible for keeping up with all assignments, readings, and in-class work. **I do not make lecture notes etc. available to students who missed class** (please get in touch with a fellow student). Powerpoint presentations will be posted on my website, but class discussion, other lectures, and blackboard/whiteboard notes also constitute material that will be relevant to the papers and exams. I can only accept late work if you discussed the issue with me ahead of time. All exceptions and acceptance of excuses are completely at my discretion.

**TARDINESS:** A roll book will circulate at the BEGINNING of class. Everyone who is late will be noted as tardy. **Three (3) "tardies" will result in one (1) absence!**

**PLAGIARISM:** There are different forms of plagiarism, from blatant theft of entire papers to negligence in acknowledging a source in your writing. However, you will be held responsible for any form of plagiarism—whether intentional or not. Consequences and responses to plagiarism are at the discretion of the instructor. Please pay specific attention to the English Department's site on plagiarism:

[www.westga.edu/academics/coah/english/plagiarism.php](http://www.westga.edu/academics/coah/english/plagiarism.php). I expect all out-of-class work to abide by MLA Format (See: *MLA Handbook for the Writers of Research Papers*) for proper documentation of sources (primary and secondary).

**CLASSROOM ETIQUETTE:** *NB: Before you read the following, keep in mind that I wouldn't have to address these issues if they hadn't caused problems in the past.* I expect everyone to be ready to work at the beginning of class. This means in particular having ALL reading materials assigned for that day as well as any tools for note-taking on hand and ready to use. You MAY bring drinks and/or non-smelly or non-noisy food to class. Most importantly: Be respectful toward the opinions, ideas, and personal identity of all members of our class! **The following actions will result in an immediate dismissal from class and result in an absence for that day (and may result in the administrative withdrawal from the course):**

- Using the internet, email, or social media on a personal laptop (you may use a laptop for note-taking)
- using any other electronic devices, such as smart phones, etc. In particular, I am allergic to students text-messaging during class. Please turn off any of these devices *before* class.
- sleeping or even acting like you're sleeping (e.g. putting your head on your desk)
- disruptive behavior, such as interrupting other students or the instructor while they're speaking, insulting or disparaging the opinions of other students, etc.

**UWG EMAIL POLICY:** University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

**DR. ERBEN'S E-MAIL ETIQUETTE:**

- All messages must include a subject line
- All messages must include an address line (e.g. "Dear Dr. Erben")
- Use polite and appropriate language, as well as reasonably edited prose (i.e. complete sentences, correct spelling, etc.)!
- No text-messaging language and abbreviations.
- Always sign your name!

**ACCESSIBILITY SERVICES:** Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility

Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services.

**CENTER FOR ACADEMIC SUCCESS:** The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or [cas@westga.edu](mailto:cas@westga.edu)

**UNIVERSITY WRITING CENTER** ([www.westga.edu/academics/coah/writing/](http://www.westga.edu/academics/coah/writing/)): The University Writing Center assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or [writing@westga.edu](mailto:writing@westga.edu). Please also consult the very useful page of student writing resources compiled by the University Writing Center: [www.westga.edu/academics/coah/writing/writing-resources-undergrad.php](http://www.westga.edu/academics/coah/writing/writing-resources-undergrad.php).

**CREDIT HOUR POLICY:** The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

**UNIVERSITY OF WEST GEORGIA HONOR CODE:** At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG. Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the

person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook.

**HB 280 (Campus Carry):** UWG follows University System of Georgia (USG) guidance: [http://www.usg.edu/hb280/additional\\_information#](http://www.usg.edu/hb280/additional_information#). You may also visit our website for help with USG Guidance: <https://www.westga.edu/police/campus-carry.php>.

### TENTATIVE COURSE SCHEDULE

- All changes are at the discretion of the instructor and will be announced in class and through email (please check your UWG email regularly for any updates, and make sure your inbox is not full!).
- Important: All assignments, including readings, are to be completed for the date listed in the schedule!
- Other reading assignments may be added during the semester and will be made available electronically on Courseden and/or as paper handouts.

DATE	THEMES AND READING/VIEWING ASSIGNMENTS	DUE DATES
Thu 8/16	<b>Introductions and syllabus.</b> Slide show and image analysis: Seeing the New World from Europe: Early Representations of America	
Tue 8/21	<b>THEME 1: Colonization, Conquest, Resistance, and Indigeneity in Early American Literature</b> <b>Read:</b> Cabeza de Vaca, <i>Relación</i> , "Introduction" through Chapter 14.	
Thu 8/23	<b>Read:</b> Cabeza de Vaca, <i>Relación</i> , Chapter 15-end.	
Tue 8/28	<b>Read:</b> John Smith (handout); William Bradford (handout).	
Thu 8/30	Video clips (in-class viewing): <i>The New World</i> and <i>We Shall Remain</i> ; intro/instructions to Short Analytical Paper.	
Tue 9/4	<b>Read:</b> Mary Rowlandson (handout for introduction; full text: <a href="https://www.gutenberg.org/files/851/851-h/851-h.htm">https://www.gutenberg.org/files/851/851-h/851-h.htm</a> ); Hannah Dustan (handout).	
Thu 9/6	<b>Read:</b> Samson Occom, "A Short Narrative of My Life" (handout); William Apess, "An Indian's Looking-Glass for the White Man" and "A Eulogy on King Philip" (handouts).	
Tue 9/11	<b>Read:</b> Tommy Orange, <i>There There</i> , pp. 3-78.	<b>Short Analytical Paper due.</b>

Thu 9/13	<b>Read:</b> Tommy Orange, <i>There There</i> , pp. 79-155. Introduction (in class) to Contemporary Issue Paper.	
Tue 9/18	<b>Read:</b> Tommy Orange, <i>There There</i> , pp. 157-end.	
Thu 9/20	Contemporary Issue Paper workshop.	
Tue 9/25	<b>THEME II: “Nevertheless, She Persisted:” Women and Gender in Early America.</b> In-class viewing (selections from): “The Witches Curse” (PBS <i>Secrets of the Dead</i> ); <i>Three Sovereigns for Sarah</i> ; “Author Stacy Schiff Discusses the Salem Witch Trials” ( <a href="https://www.pbs.org/video/metrofocus-author-stacy-schiff-discusses-salem-witch-trials/">https://www.pbs.org/video/metrofocus-author-stacy-schiff-discusses-salem-witch-trials/</a> ); <i>Salem</i> (WGN TV-show)	<b>Contemporary Issue Paper due.</b>
Thu 9/27	<b>Read:</b> Lucy Terry, “Bars Fight” (handout); Jupiter Hammon, “An Address to Miss Phillis Wheatley,” (handout); Phillis Wheatley (handout).	
Tue 10/2	<b>Read:</b> Anne Hutchinson trial proceedings (handout); Linda Kerber (handout); Judith Sargent Murray, “On the Equality of the Sexes” (handout); <i>Coquette</i> edition, Appendix C: The Education of Young women.	
Thu 10/4	<b>FALL BREAK—NO CLASSES</b>	
Tue 10/9	Online class: Introduction to <b>Archival Research Project and Multimodal Presentation</b>	
Thu 10/11	ENGLISH DEPARTMENT UNDERGRADUATE RESEARCH CONFERENCE (10:30am-6:00pm)—Mandatory attendance for class at Conference panels (program will be circulated).	
Tue 10/16	<b>Read:</b> Hannah Webster Foster, <i>The Coquette</i> , “Introduction,” letter I-XXIII.	
Thu 10/18	<b>Read:</b> Hannah Webster Foster, <i>The Coquette</i> , letter XXIV-end.	
Tue 10/23	<b>Read:</b> William Hill Brown, <i>Ira and Isabella: Or the Natural Children, A Novel</i> [really a short novella; on Courseden]	
Thu 10/25	In-class Workshop: Archival Research Project and Multimodal Presentation.	
Tue 10/30	<b>THEME III: Xenophobia, Foreign Meddling, and the Crisis in American Identity</b> <b>Read:</b> from Norton Critical Edition, <i>Wieland</i> , Sources and Contexts: John Robison, “Proofs of a Conspiracy,” Timothy Dwight, “The Duty of Americans, at the Present Crisis,” Charles Brockden Brown, “Letter to Thomas Jefferson.” The Modern Critical Revival: Bryan Waterman, “The Illuminati Scare, Social Authority, and Brown’s Fiction.”	

Thu 11/1	<b>Read:</b> Brown, <i>Wieland</i> , "Introduction," chapters TBA.	
Tue 11/6	<b>Read:</b> Brown, <i>Wieland</i> , "Introduction," chapters TBA.	
Thu 11/8	<b>Read:</b> Brown, <i>Wieland</i> , "Introduction," chapters TBA. Introduction to final research paper.	
Tue 11/13	Multimodal Presentations	<b>Archival Discovery and Multimodal Presentation</b>
Thu 11/15	Multimodal Presentations	<b>Archival Discovery and Multimodal Presentation</b>
Tue 11/20	<b>Thanksgiving recess; no class.</b>	
Thu 11/22	<b>Thanks giving recess; no class.</b>	
Tue 11/27	In-class draft workshop.	<b>Research Paper Proposal &amp; Annotated Biblio.</b>
Thu 11/29	In-class draft workshop.	
Tue 12/4	Peer Review session.	<b>Research Paper Draft due.</b>
Thu 12/6	<b>Last day of class. Final paper workshop.</b>	
Thu, December 13, 1pm	Please note that this is our scheduled final exam date, but we will not meet. Rather, use this period to complete your Final Research Paper.	Final Research Paper due in a portfolio folder (including proposal, annotated bibliography, and draft in a clearly labelled portfolio pocket folder) at my office, TLC 2239.