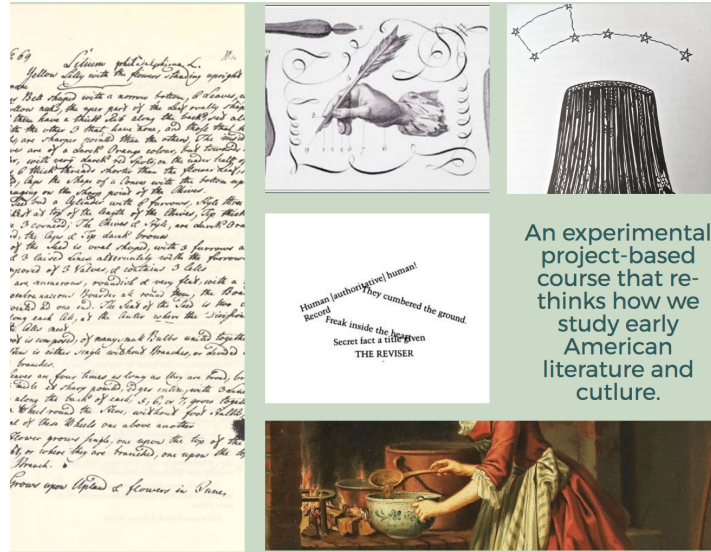


ENGL 4510: Early American Experiments Spring 2018, Southern Utah University



Section Info:

MWF 12:00-12:50; BC 201

Instructor: Dr. Julie McCown

Instructor Email: juliemccown@suu.edu

Office: Braithwaite Center 303B

Office Hours: Tuesdays & Thursdays 10:00am 1:00pm, and by appointment

Course Description:

How did people in early America create and respond to literary texts? How do people in the 21st century engage with early American literature and culture? How do you as English majors study early American literature? This experimental class will encourage you to consider and participate in ways of thinking and engaging with early American texts that move beyond traditional academic practices. In other words, we won't be following the expected class format of reading books, discussing them, and writing a final research essay. Instead, we will experiment with different ways of "doing literary studies" and explore how these experiments promote rigorous and meaningful ways of reading and thinking about literature.

Over the semester we will experiment in five broad areas, completing mini-projects in each area. You will then develop one of the mini-projects into a larger final project. These mini-projects include keeping commonplace books, participating in recitation and reading circles, reading and creating alternative forms of scholarship, engaging in living history and food history, and transcribing and encoding early American manuscripts and creating born-digital projects on early American literature. In addition to actually doing these projects, you will reflect on how these activities alter or change both the way you experience and analyze literature.

No prior experience or expertise in any of the project areas is required. You only need a willingness and curiosity to try new things!

Required Texts:

Early American Writing (Penguin Classics) - Edited by Giles Gunn

The Birth-mark - Susan Howe

The Way to Rainy Mountain - N. Scott Momaday

Recommended Text:

HTML & CSS: Design and Build Websites - Jon Duckett

Learning Outcomes:

Communication: Students develop and express ideas and will be able to do so in a variety of ways, namely in writing, by speaking, visually, kinesthetically, through design or aurally.

Students will complete projects involving various forms of communication including papers, reflective essays, transcriptions presentations, websites, oral recitations.

Critical Thinking: Students demonstrate disciplined processes of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

Students will evaluate and analyze different alternative methods of literary study, especially the study of early American texts and literature.

Digital Literacy: Students strategically and responsibly employ appropriate technologies to explore, create, collaborate, and organize in a digital context.

Students will gain experience and knowledge in the field of Digital Humanities and how it can be applied to the study of literature.

Creative Thinking: Students combine or synthesize existing ideas, images, or expertise in original ways, as well as think, react, and work in an imaginative way.

Students will complete a variety of projects that involve thinking, reacting, and working in imaginative ways.

Assignments:

Mini-projects

1: Commonplace books

We will be making commonplace books in class. Throughout the semester, you will record quotes and your thoughts from readings assigned in class and readings in the *Early American Writing* book. This project will begin at the start of the semester, but you won't turn in your commonplace book until the beginning of April.

2: Digital Humanities: Transcribing and Digitizing texts

For this project, you will transcribe either a portion of Rebecca Woolsey Lloyd's diary or a story from *The School Gazette* (two archival documents we will examine and discuss in class). You will then create a web page that presents your transcription via HTML and CSS code.

3: Creative Nonfiction Responses to Early America

For this project area, you have two choices: either write an autobiographical history in 3 voices like Momaday's *The Way to Rainy Mountain* that contains at least two three-voice sections (cultural, community, or family storytelling; historical or factual descriptions; personal memory); OR, write a 5-page paper over Howe and Momaday that analyzes how do Howe and Momaday utilize personal experiences and creative writing to engage with historical sources.

4: Recitation and Performance

This project involves memorizing and performing a work from *Early American Writing*. The work must be at least 350 words, and it can be either poetry or prose. You will sign-up for a piece early in the semester. After everyone has signed-up, I will distribute a list of the works that will be performed, and everyone will be required to read all of those works. At the end of March, you will recite/perform your memorized piece for the class.

5: Living History - Recipe Report

For this project, you will research a recipe from the early/colonial America time period and attempt to make recipe. Afterwards, you will write an account of the process that will include why you chose that recipe, challenges or issues you had, and include at least one application of the ideas/arguments in the Tigner/Carruth, McWilliams, or Handler/Saxton readings. If the recipe you made is edible, you can bring it to class on 3/19.

Reflective Essay

The Reflective essay will take stock of your experiences of the five mini-projects. It will consist of a 1-2 page reflection for each of the 5 project areas (5-10 pages total). In reflecting on each project, use the following questions as a guide for structuring your essay: What was your overall impression of each project? Did the project change how you thought of English studies? If so, how? If not, why not? Did it change how you read/study/think about literature? Provide specific examples to illustrate your impressions. You can either add to this essay throughout the semester as we complete each project, or wait until the end to write all reflections at once.

Final Project

For your final project, you will choose one of the 5 project areas to either expand and develop your mini-project or create a new project in that area. (It's also possible to combine project areas into a larger final project). You are free to pursue more personalized interests, or stick to stuff we've covered in class. The final project can be done either by yourself or in groups (max 3 people in a group). The final project will be a significant expansion of what you did in the mini-project. You will need to write out a brief proposal and discuss your project with me for it to be approved. The final three weeks of class will be reserved for in-class work on your projects

Grading:

60% Mini-projects

12% Commonplace book

12% DH Transcription/Website

12% Creative Nonfiction Response to Early America

12% Recitation/Performance

12% Recipe Report

15% Reflective Essay

25% Final Project

Final grades calculated as follows: A=90-100%, B=80-89%, C=70-79%, F=69% and below.

Attendance:

You can miss up to 4 classes with no penalty. Starting with your 5th absence, 3 points will be deducted from your final grade for each class missed.

Late work:

You will turn in all of your major assignments online. It is your responsibility to make sure that your submission goes through, which means going back after you have uploaded your assignment to double check that it is there. Computer problems are not a valid excuse for late or missing work. If you are having trouble uploading an assignment from your home computer, go to the library and upload it from there. Plan ahead.

Major assignments that are turned in late will be deducted 10% for each 24-hour-period after the stated deadline. In-class work, response papers, and weekly check-ins cannot be made-up.

Extensions are negotiable. If you anticipate needing more time for an assignment, you must get in touch with me at least two days before the assignment is due. Together we will arrive at a later due date. I will hold you to that new due date and deduct points if you miss it. Do not email me the day before something is due to ask for an extension; I will refuse. Plan ahead. I reserve the right to refuse extensions.

Etiquette:

The way you comport yourself during the semester has a substantial effect on your ethos, or credibility. Please take the following etiquette guidelines into account:

1. No laptops, smartphones, tablets, or e-readers in class unless they are being used exclusively for classroom purposes (pulling up readings, papers, etc.). The latest research indicates that despite our belief that we are good at multitasking, learning suffers significantly when it is interrupted by digital media. Habitual unauthorized use of any electronic device during class may result in you being asked to leave the class to prevent disruptions for other students. Check out these two articles if you're interested in the research:

<http://www.sciencedaily.com/releases/2014/04/140424102837.htm>

<http://www.newyorker.com/tech/elements/the-case-for-banning-laptops-in-the-classroom>

2. Visit me during office hours, make an appointment outside of office hours, or email me for questions and help. Please seek help ahead of time.

3. Please be sure your emails have both a salutation and a closing. And you may benefit from reading this column on appropriate email etiquette:

<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

Plagiarism:

What is plagiarism?

Plagiarism is presenting another person's ideas or words as one's own. Plagiarism occurs when a writer quotes, paraphrases, or summarizes another person's work without crediting his/her sources. Plagiarism occurs whether the text quoted is a book, article, website, Wikipedia, a reader's guide like Cliffs Notes or Spark Notes, another student's paper, or any other source. An entire essay is considered fraudulent even if only a single sentence is plagiarized. Also, please

note that plagiarism has nothing to do with intent. If you do not properly credit your sources, you have plagiarized, whether or not you meant to.

How can I avoid plagiarism?

1. Develop your own opinions and ideas whenever you write papers or exams. Resist the temptation to look to online reading guides, analyses, or summaries for inspiration; it's way too easy for the language you read and ideas you're exposed to to seep into your own writing.
2. As you work on your research paper, take good notes, being sure to keep your ideas about the primary text and the ideas of your interlocutors (i.e., your sources) separate.
3. Whenever you refer to another person's ideas or words, use proper citation to give them credit. This can mean either paraphrasing an author's ideas and indicating that you are doing so in your prose (e.g., writing, "As Brook Thomas has argued," and following that opener with a statement of his argument in your own words) or citing a source directly via quotation (e.g., "As Brook Thomas writes, 'xxxxxxxxxxxxxxxxx'"). Because most English classes will require you to use MLA citation guidelines, the MLA Handbook for Writers of Research Papers is a recommended text for this course.

What are the consequences of plagiarism?

If I suspect you of plagiarism, I will contact you so that we can discuss my concerns. You will then have the opportunity to either accept or deny responsibility for plagiarism. Students who commit plagiarism will most likely receive a reduced grade, possibly a zero, for the fraudulent assignment. (I assess the academic penalty on a case-by-case basis.)

Syllabus as Contract:

This syllabus is more than a list of what you need to do; it's also a contract, a list of obligations and responsibilities that each of us takes on at the beginning of the semester. By reading this syllabus and deciding to stick with the course, you are consenting to the policies outlined above and promising to uphold your end of the bargain. I am promising a few things, too. As your instructor, I will:

1. Always start class on time, as I know your time is valuable.
2. Always end class on time, as I know you have places to be.
3. Grade your work within two weeks of it being turned in.
4. Hold office hours every week and advise you well ahead of time of any changes to them.
5. Be respectful of your opinions and open to your questions.

University Policies:

Academic Integrity: Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood Policy 6.33 Academic Integrity and the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights.

ADA Statement: Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the

Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

Emergency Management Statement: In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at: <https://www.suu.edu/ad/em/>.

HEOA Compliance statement: The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at: <https://www.suu.edu/heoa/index.html>.

Disclaimer: Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor. In the event that there are changes to the syllabus, I will notify you both in-person and electronically.

Course Schedule:

Week 1

M 1/8

Course intro

W 1/10

Commonplace books

Read: Smyth, "Commonplace Book Culture" (on Canvas)

F 1/12

Diaries: Martha Ballard

<http://dohistory.org/diary/>

<https://diaryindex.com/digitized-diaries/>

Week 2

M 1/15

No class - MLK day

W 1/17

Making commonplace books

F 1/18

Diaries: Sarah Woolsey Lloyd

Read: Susan Scott Parrish, "Rummaging/In and Out of Holds" (on Canvas)
<http://www.reed.edu/handwriting/#>

Week 3

M 1/22

Digital Humanities intro

Read: Matthew Kirschenbaum, "What is Digital Humanities and What's It Doing in English Departments?"; Tom Scheinfeldt, "Why Digital Humanities is 'Nice'"

Both in: *Debates in the Digital Humanities* (<http://dhdebates.gc.cuny.edu/>)

W 1/24

Workshop on coding (**we will either be in our normal classroom and you will bring your own laptop to class, OR, we will be relocated in a computer lab somewhere on campus)

Read: Introduction, Guidelines for Editors of Scholarly Editions, A Summary of Principles, and Dino Buzzetti and Jerome McGann, "Critical Editing in a Digital Horizon"

Find these in: *Electronic Textual Editing* (http://www.tei-c.org/About/Archive_new/ETE/Preview/)

F 1/26

Coding workshop, continued

Week 4

M 1/29

In-class work on DH mini-project - gazette or Woolsey Lloyd transcription

W 1/31

In-class work on DH mini-project - gazette or Woolsey Lloyd transcription

F 2/2

In-class work on DH mini-project - gazette or Woolsey Lloyd transcription

Week 5

M 2/5

Recitation and performance mini-project - introduce and discuss

Read: Leithauser, "Why We Should Memorize" (on Canvas)

W 2/7

Read: Hedrick, "Parlor Literature" (on Canvas)

F 2/9

Read: Howe, Introduction and *Submarginalia*, pp 1-42

Week 6

M 2/12

Read: Howe, Incloser and Quasi-Marginalia, pp 43-87

W 2/14

Read: Howe, *The Captivity and Restoration of Mrs. Mary Rowlandson*, pp 89-130

F 2/16

Read: Howe, *These Flames and Generosities of the Heart* and *Talisman* Interview, pp 131-181
(focus mainly on 131-153)

Week 7

M 2/19

No class - President's Day

W 2/21

Read: Momaday, Prologue, Introduction, *The Setting Out* (pp 3-41)

F 2/23

Read: Momaday, *The Going On*, *The Closing In*, Epilogue (43-89)

Week 8

M 2/26

Due: DH mini-projects: present and discuss projects

W 2/28

Mini-project: Creative Nonfiction Responses to Early America

F 3/2

Mini-project: Creative Nonfiction Responses to Early America

Week 9

M 3/5

Living History

Read: Tigner and Carruth, "Introduction: Genealogies and Genres of Food Studies" from
Literature and Food Studies

<https://books.google.com/books?id=tRtADwAAQBAJ&lpg=PP1&dq=Literature%20and%20Food%20Studies&pg=PP1#v=onepage&q&f=false>

The Compleat Housewife - <https://quod.lib.umich.edu/e/evans/N04107.0001.001?view=toc>

W 3/7

Read: McWilliams, "'How Unripe We Are': Intellectual Construction of American Foodways" (on Canvas), Amelia Simmons, *American Cookery* (on Canvas)

Recipes

F 3/9

Read: Handler and Saxton, "Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in 'Living History'" (on Canvas)

Review: https://wp.nyu.edu/early_american_cookbooks/2016/10/26/handwritten-recipes/
Recipes

Due: Creative Nonfiction Project

Week 10

Spring Break - no class 3/12, 3/14, 3/16

Week 11

M 3/19

Due: Recipe Report

W 3/21

No class: Dr. McCown in Albuquerque at C19 Conference

F 3/23

No class: Dr. McCown in Albuquerque at C19 Conference

Week 12

M 3/26

Recitations of works from *Early American Writing*

W 3/28

Recitations of works from *Early American Writing*

F 3/30

Recitations of works from *Early American Writing*

Week 13

M 4/2

In-class work on final projects

Due: Project proposals

W 4/4

In-class work on final projects

F 4/6

Due: Commonplace books

In-class work on final projects

Week 14

M 4/9

In-class work on final projects

W 4/11

In-class work on final projects

F 4/13

In-class work on final projects

Week 15

M 4/16

In-class work on final projects

W 4/18

In-class work on final projects

F 4/20

In-class work on final projects

Week 16

M 4/23

Presentations of Final Projects

W 4/25

Last day of class

Presentations of Final Projects

Final Projects Due

Reflective Essay due