**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** EN 285: Survey of American Literature I

**Home Department:** English

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, x2711, ldomina@nmu.edu

**Expected frequency of Offering of the course** (e.g. every semester, every fall): Every Fall

**Official Course Status**: Has this course been approved by CUP and Senate? NO (under review)

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

1. Overview of the course content

The primary instructional goal of EN 285 is to expose students to a variety of major American literary works from the age of European exploration to the Reconstruction period (15th century to 1865) in relation to historical and literary contexts. In the course of their readings, students will study the emergence of American literature within new and established literary genres, major literary movements (such as Romanticism, Transcendentalism, and early Realism), and major themes and issues (Native sovereignty, European and American imperialism, religion, the Revolutionary War, slavery and abolition, Native American removal, women’s rights, industrialization, immigration, urbanization, and the Civil War). They should leave the course with a solid understanding of the breadth of American literature through the Civil War, its major figures and themes, and its relation to historical and literary contexts. This course provides important preparation for upper-division courses in American literature (which are more specialized in focus) and offers students of all majors an opportunity to consider important developments of American history and culture through one of the most significant modes of human expression (literature) across the nearly four centuries in which a new phenomenon known as American literature emerges and is established. Students will be encouraged to consider how American literature across this period comments upon, is shaped by, and engages a variety of significant cultural and historical developments—and how it helps us understand important issues in our own time.

1. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

**Critical Thinking Component:**

* **Evidence:** This course asks students to read, evaluate, and analyze a variety of texts in relation to literary and historical contexts. Students will regularly make arguments about literary texts and support those arguments using textual evidence. In the course of so doing, they must assess which evidence is appropriate, relevant, and sufficient to support their development of a coherent argument and analysis. This skill is fundamental to successful completion of EN 285 and will be evaluated through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.
* **Integrate:** This course asks students to engage in integrative thinking in at least three ways: 1) within texts, 2) across texts, and 3) between texts and contexts. In the first instance (within texts), students are asked to consider how literary form (the way a text is written) relates to literary content (what a text is about). In integrating form and content, students practice the primary task of literary analysis. In the second instance (across texts), students are asked to make connections between literary texts, considering form, content, and context, and, thereby, to ascertain the broad issues and movements that characterize the historical period under consideration. The survey form of this course, which covers a large number of authors and texts, requires students to make integrative claims that involve two or more literary works. In the third instance (between texts and contexts), students are asked to consider how literary works respond to or are shaped by historical contexts. In so doing, they work to understand that a literary text can only mean what it means in specific dynamics of creation and reception. These forms of integrative thinking will be assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.
* **Evaluate:** This course asks students to evaluate literary texts according to the principles and guidelines of one or more established modes of literary criticism. These modes might include practices of close reading, historical contextualization, feminist or antiracist critique, etc. Whichever approaches are undertaken, students will practice drawing conclusions about and articulating interpretations of literary works using the specific critical techniques. For example, a feminist approach to Frederick Douglass’s *Narrative* might yield a very different interpretation than a historical approach focused on the publication of different editions of the book; in either case, however, the student will be asked to follow the logical implications of the relevant critical approach to develop an informed and insightful argument about the text. Evaluation as an element of critical thinking will be assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.

**Human Expression Component:**

* **Knowledge of the Role of the Aesthetic:** This course asks students to demonstrate a clear understanding of how varying literary styles, genres, and conventions are used in a broad swath of American literary texts. Students will learn to identify and analyze aesthetic techniques in individual literary works, to recognize similarities and differences across literary works, and to understand why major literary movements developed specific aesthetic techniques in response to both literary and historical contexts. The study of the aesthetic in relation to historical context is especially important in helping students learn how literary expression is a significant means by which human beings express, understand, and share their experiences. Knowledge of the role of the aesthetic will be assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.
* **Innovative Thinking:** This course asks students to express both creativity and experience through a variety of activities that demonstrate innovative thinking. Literary analysis always involves both understanding other perspectives and developing a creative and original interpretation that draws upon textual evidence, critical context, and creative thinking. The survey format of this class introduces students to a wide variety of perspectives and expressions of human experience. Students in this class must demonstrate an accurate understanding of these perspectives while drawing upon their own experiences (personal, academic, intellectual, historical, etc.) to ask questions and develop interpretations of texts in ways that are relevant to the shared context in which we read. Success in this class requires more than the recitation of important texts, themes, and movements; rather, students must add their own perspective to the lively mix of ideas this course presents to them. Innovative thinking will be assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.
* **Acknowledging Contradictions:** This course regularly asks students to identify, analyze, and evaluate contradictions within the American literary tradition and to integrate their knowledge of these contradictions in their written and oral work. The survey format of the course exposes students to a wide variety of artistic and intellectual perspectives, including many that are in contradiction with each other. For example, in addressing the theme of American identity, white writer and naturalist Henry David Thoreau views and employs techniques that are quite different from those expressed and employed by African-American memoirist Harriet Jacobs. There are many such conflicts recorded in American literature between the 15th century and 1865, whether historical, cultural, political, intellectual, or aesthetic; a major function of the course is to identify and evaluate these conflicts as they are engaged in literary texts. Furthermore, the task of literary criticism also involves identifying contradictions within literary texts. For example, the form of a literary work might, at times, be in conflict with its expressed intention, as in the case of subtle sexist language in a text that purports to be egalitarian, or the case of a text that expresses a traditional point of view but employs innovative formal techniques. Students’ ability to evaluate either type of contradiction will be assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and/or monitoring of class discussions.

**The following are examples of various means of assessment for both Critical Thinking and Human Expression:**

**Reading Journal Entries**

Students document passages from the assigned readings and record their thoughts, including questions, critical analysis, and connections made within and across the assigned reading. The focus is on direct textual analysis in preparation for class discussion and more formal writing assignments or exams in which evidence will be used to support complex arguments. Through this task students demonstrate their ability to evaluate textual **evidence**, employ **evidence** in making arguments, **integrate** textual elements and contexts, and **evaluate** texts according to literary critical techniques. They also demonstrate their knowledge and understanding of the significance of textual forms (i. e., the **aesthetic**), employ their experience and creativity in analyzing the text (i. e., **innovative thinking**), and address **contradictions** within and across texts. This assignment, therefore, provides an ongoing means of assessment for **all Critical Thinking and Human Expression dimensions**.

**Close Reading Assignments**

In response to specifically designed writing prompts, students write a focused analysis of a single passage, theme, or formal element from a text on the assigned reading list. The close reading includes extensive analysis of literary form (the **aesthetic**), in addition to analysis of content and context. Synthesizing all three elements requires **integrative** and **innovative** thinking, as well as **evaluation** of the text according to a specific literary critical practice (i. e., “close reading”). Students must use **evidence** from the text to support their claims about it. Although not a requirement, the close reading might also productively **acknowledge** **contradictions** within the text (e. g., between form and content), between the text and other texts from the period (e. g., in their response to a historical issue), or between the text and its context (e. g., in its critique of a historical issue). This assignment provides a reliable means of assessment for **all Critical Thinking elements and two Human Expression dimensions.**

**In Class Writing**

Students respond to prompts on assigned readings. The focus is on direct textual analysis, in preparation for class discussion and more formal writing assignments or exams in which evidence will be used to support complex arguments. Over the course of the semester, students demonstrate, through this task, their ability to evaluate textual **evidence**, employ **evidence** in making arguments, **integrate** textual elements and contexts, and **evaluate** texts according to literary critical techniques. They also demonstrate their knowledge and understanding of the significance of textual forms (i. e., the **aesthetic**), employ their experience and creativity in analyzing the text (i. e., **innovative thinking**), and address **contradictions** within and across texts. This assignment, therefore, provides an ongoing means of assessment for **all Critical Thinking and Human Expression dimensions**.

**Exams**

Students are given two or more exams throughout the semester (typically a midterm and a final) designed to test their understanding of the material. Success is determined by the student’s ability to demonstrate a working knowledge of literary forms, concepts, themes, terminology, and historical/cultural contextualization, as well as their application to the texts on the assigned reading list. The exams include a variety of question formats—short answer, passage identification and analysis—as well as an essay question focused on the most recent course readings and topics. **Specific questions relate to specific dimensions of the Critical Thinking and Human Expression components**. For example, students might be asked to identify key literary techniques in a quoted passage (**aesthetic**), explain key historical forces behind literary movements (**integrate**), analyze a new text according to what they know about the period they have studied (**innovative thinking**), and write an essay that explains how two literary texts respond differently to a historical issue (**all dimensions**).

1. Describe the target audience (level, student groups, etc.)

This is a lower-division survey course intended for General Education students and English majors alike; any student interested in American literature, history, and/or culture—or in literary, humanities, or cultural studies, in general—is the target audience for EN 285. General Education students are encouraged to take this course at any point in their studies. No specialized knowledge of or experience with American literature is required; rather, any student who is prepared for college-level reading and writing is prepared for this course. The only prerequisite is successful completion of EN 111 College Composition (or cognate course). English majors should take this course (or its sister course, EN 286 Survey of American Literature II) early in their studies because it provides a useful foundation for more focused and challenging upper-division courses in American literature.

1. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

This course fulfills an American Literature Survey requirement in the newly designed English major (currently under review by CUP).

1. Provide any other information that may be relevant to the review of the course by GEC

The course cap is 25 students. EN 285 is being submitted for GEC review along with EN 286 Survey in American Literature II. Both are new courses currently under review by CUP. They each provide a much-needed option for students interested in American literature who are not prepared for an upper-division literature course. (To this point, American literature has only been offered at the 300 level.) They also provide a crucial foundation in American literature for English majors.

**PLAN FOR LEARNING OUTCOMES
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | **Task Type: Students will compose multiple** **reader responses/journal entries, answer exam questions, and/or compose essays** that analyze course materials to support an interpretation or argument or that pose questions with academic rigor. Students may also participate in **class discussion** using the same skills. The *Evidence* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75%  |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type: Students will compose multiple reader responses/journal entries, answer exam questions, and/or compose essays** through which they synthesize textual elements, relate texts to contexts, and/or integrate multiple texts in an informed and logical manner.The *Integrate* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type: Students will compose multiple reader responses/journal entries, answer exam questions, and/or compose essays** through which they interpret and analyze course materials according to literary critical practices taught and modeled in class. The *Evaluate* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |

**PLAN FOR LEARNING OUTCOMES
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type: Students will compose multiple** **reader responses/journal entries, answer exam questions, and/or compose essays** through which they identify and analyze specific literary techniques in relation to historical and literary context. The *Aesthetic* dimension is assessed via assignment-specific rubrics.**Frequency:** atleast 3 times**Overall Grading Weight:** 20-40%**Expected Proficiency Rate:** 75% |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type: Students will compose multiple reader responses/journal entries, answer exam questions, and/or compose essays** through which they draw upon their own creativity, their growing experience with American literature, and their knowledge of others’ perspectives to develop original interpretations of and/or introductions to literary texts. The *Innovative Thinking* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 2 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | **Task Type: Students will compose multiple reader responses/journal entries, answer exam questions, and/or compose essays** through which they address multiple approaches to a literary work, different perspectives expressed by different literary works, and/or contradictions with a specific literary text. The *Acknowledging contradictions* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 2 times**Overall Grading Weight:** 20-40% **Expected Proficiency Rate:** 75% |

**Sample Syllabus**

**EN 285: Survey of American Literature I**

Dr. Sandra Burr

Office: Jamrich 3252

Office Phone: 906-227-1650

NMU e-mail: sburr@nmu.edu

Office Hours: TBD

**Bulletin Description**

A survey of American literature from the age of European exploration to the Reconstruction period, concentrating on major figures and texts and on the development of modern literary issues.

Prerequisite: EN 111 with a grade of “C” or better, HON 101, or EN 109 with a grade of “B” or better.

Credits: 4

**Course Description**

In this class, we will study American literature from the age of European exploration to the Reconstruction period (15th century to 1865), paying special attention to how American identity has been understood and expressed by American writers up to the end of the Civil War. The texts we read in this course focus on identity as a porous form of belonging, community, duty, and responsibility or, as the case may be, of exclusion, violence, and genocide in a world both deeply familiar and increasingly alien to Native nations, terrifying and exhilarating to European explorers and settlers, and surreal and all-too-real to Africans and African Americans.

Our task in this course is to ask how major literary works across nearly four centuries use, question, and challenge identity to create a new literary phenomenon called American literature. We will pursue this question across new and established literary genres, major literary movements (Romanticism, Transcendentalism, early Realism), and major themes and issues (Native sovereignty, European and American imperialism, religion, the Revolutionary War, slavery and abolition, Native American removal, women’s rights, industrialization, immigration, urbanization, and the Civil War).

**Required Texts**

*The Concise Heath Anthology of American Literature*,Volume I: *Beginnings to 1865*

**Course Learning Objectives and Assessment**

* Demonstrate ability to read broadly in American literature from the age of European exploration to 1865
	+ Assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and monitoring of class discussions
* Demonstrate knowledge of major literary movements and issues of the period
	+ Assessed through journal entries, specific assignments, response papers, specifically designed quiz and test questions, and monitoring of class discussions
* Demonstrate ability to effectively analyze texts from the period in relation to literary and historical contexts
	+ Assessed through journal entries, specific assignments, specifically designed quiz and exam questions, and monitoring of class discussions

**Course Requirements**

**Actively attend and participate in class discussions**.  **15 percent of semester grade**

EN 285is a discussion-intensive course. Your responsibility is to read all assigned material, to be prepared to discuss it in class, and to discuss it in class. Frequent absences and extremely late arrivals/departures will affect your grade. **Regular attendance** is defined as four or fewer absences. Contributions to class discussion are evaluated on frequency, thoughtfulness, creativity, and relevance. Listening well, asking questions, and showing respect for others are highly valued.

A Regular attendance + outstanding contribution to discussion

B Regular attendance + very good contribution to discussion

C Regular attendance + satisfactory contribution to discussion

D Irregular attendance and/or poor contribution to discussion

F Minimal attendance and/or nonexistent contribution to discussion

**Complete and turn in journal.** See separate assignment sheet.

**15 percent of semester grade**

**Complete and submit regular reading quizzes. 15 percent of semester grade**

Quizzes are based on the required reading to date and will occur at the beginning of class sessions after roll call. Accuracy and specificity matter.

**Complete and submit assignments. 15 percent of semester grade**

Throughout the semester, you will complete assignments meant to help you understand or grapple with pertinent course objectives. For each completed and submitted assignment, you will receive a “**1**.” At semester’s end, I’ll assign a grade that derives from the number of assignments that you have completed. For instance, **if** I assign 7 tasks, then the grade break-down would be as follows:

 Completed 7/7 tasks: A Completed 4 or fewer/7 tasks: F

 Completed 6/7 tasks: B

 Completed 5/7 tasks: C

**Complete and submit in-class tests. 40 percent of semester grade**

Tests are based on the readings and the material covered in class, including discussions, handouts, film viewing, and podcast/song listening. The questions will be short and long answer in form. Specificity and accuracy in your answers matter because they reveal the depth of your knowledge and understanding.

**Extra Credit: Campus/Community Event Response Paper**

* Attend an academic or cultural event on campus or in the community.
* Type a 1-page, single-spaced response paper describing the event and connecting it in some way to our course.
* Each extra-credit paper will be counted as a quiz.

**Grading will be as follows:**

A 94% and above C- 70–73%

A- 90–93% D+ 68–69%

B+ 88–89% D 64–67%

B 84–87% D- 60–63%

B- 80–83% F 59 percent and below

C+ 78–79%

C 74–77%

**Course Policies**

* **Please set cell phones on mute/vibrate. Limit laptop use to taking notes or looking up class material.**
* **Respect and Courtesy in Discussions:** Respect and courtesy are required in all discussions for this course. Keep negative judgments about your classmates to yourself. Channel your energy instead toward steering the discussion in a direction that you think would be helpful or fruitful.
* **Instructor illness** may occur. In the event that I miss 2 or more consecutive days of class, I will e-mail the class an assignment to be completed outside of class and turned in once class resumes. This assignment will count toward your semester grade in the class attendance and participation category.
* **Late Work** should be avoided strenuously. See policy immediately below:

* **Late/Make-up Work** is allowed if your situation is valid, reasonable, and documented. It is your responsibility to provide documentation and to ask what the make-up work may be. Students with terminal illnesses, students with terminally ill or disabled children, and students who are caretakers of elderly and/or ailing family members can make arrangements with me for the semester, given the particularities of your situations.
* **MLA Style:** MLA is the standard formatting style for English majors and minors and for literature professionals and thus is the formatting style required in this class. You’ll need to use this style in nearly every English literature class you take and, quite possibly, for specific writing courses as well.
* **Citing Sources in MLA Style:** In this course I’ll be asking you 1) to incorporate quotations or other information that *doesn’t originate in your brain* in written assignments, and 2) to cite the pertinent sources of those quotations or that information. **To cite means** **to quote, name, refer to, paraphrase, or describe the printed or virtual place/source in which you have found specific wording, images, sounds, or other material. In MLA style, you must** **cite your source both within a) the body of the piece you’re writing, and b) a section/page called *Works Cited*, which requires a full bibliographic citation for each source.**

**For online assistance with MLA style (8th edition, 2016), see the Purdue Online Writing Lab (OWL) via the following hyperlink or a Google search:**

<https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html>

* **Plagiarism in any assignment, essay, exam, quiz, and/or course project includes**
	+ Using an idea or language from an outside source without attributing credit.
	+ Using an outside source as an outline or template without attributing credit.
	+ Copying or paraphrasing another student’s essay or other unpublished source.
	+ Copying or paraphrasing published sources (essays, books, websites, etc.) without using quotation marks and/or without attributing credit.
	+ Buying or borrowing a paper to turn in as your own or as part of your own.
	+ Allowing someone else to write or rewrite portions of your work.

**If you plagiarize, you will fail this course, the Dean of Students will place a letter in your permanent file, and you will be charged with “Academic Dishonesty” under the Student Code.**

**Disability Services**

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**Veteran Services**

If you are a veteran and need assistance with your benefits or are experiencing complications with your education due to military-service-connected issues, contact the Veteran Resource Representative in 2101 Hedgcock (227-1402 or mrutledg@nmu.edu). The Veteran Resource Representative can advocate for you before the Veterans Administration and can also help you solve any veteran-specific issues you may have.

**Course Schedule**

*Weeks 1–4: Identities Crash in North America*

*UNIT ONE:*  Beginnings to 1700

**Literary Forms:** Indigenous creation/emergence tales and poetry, travel literature, history, poetry, captivity narrative, witchcraft trials account

**Issues**: Native sovereignty, European imperialism, religion, slavery and abolition, Medieval mind vs. modern mind

**Authors**: Zuni, Seneca, Anishinaabe Ojibway, Lenape-Delaware nations; Christopher Columbus, Álvar Nunez Cabeza de Vaca, Samuel de Champlain, John Smith, Adriaen van der Donck, William Bradford, Anne Bradstreet, Mary Rowlandson, Cotton Mather

*Weeks 5–8: Competing Identities, Competing Visions*

*UNIT TWO:*  18th Century

**Literary Forms**: journal, autobiography, epistolary narrative, statement of separation, essay, poetry, epistolary novel

**Issues**: Enlightenment, Great Awakening, slavery and abolition, women’s education, Revolutionary War and nationalism

**Authors**:Jonathan Edwards, John Woolman, Samson Occom, Benjamin Franklin, J. Hector St. John de Crèvecoeur, Thomas Jefferson, Judith Sargent Murray, Phillis Wheatley, Hannah Webster Foster, Lemuel Haynes

*Weeks 9–12: Defining American Literature’s Identity*

*UNIT THREE:*  Early 19th Century

**Literary Forms and Movements**: poetry, letter, essay, slave narrative, novel, short story; Romanticism, Transcendentalism

**Issues**: American imperialism, forced Native American removal, social reform and social protest, slavery and abolition, women’s rights, early industrialization, immigration, defining “American” literature

**Authors**: Jane Johnston Schoolcraft, Cherokee nation and Anglo nation, Washington Irving, Margaret Fuller, Henry David Thoreau, Lydia Maria Child, Frederick Douglass, Harriet Beecher Stowe, Caroline Lee Hentz, Harriet Jacobs, Frances E. W. Harper, Nathaniel Hawthorne, Edgar Allan Poe, Frances Sargent Locke Osgood

*Weeks 13–15: Identities Asunder*

*UNIT FOUR:*  Civil War Era

**Literary Forms and Movements:** short story, speech, poetry, novel; early Realism

**Issues:** Slavery and abolition, industrialization, urbanization, westward expansion, Civil War

**Authors**: Rebecca Harding Davis, Abraha