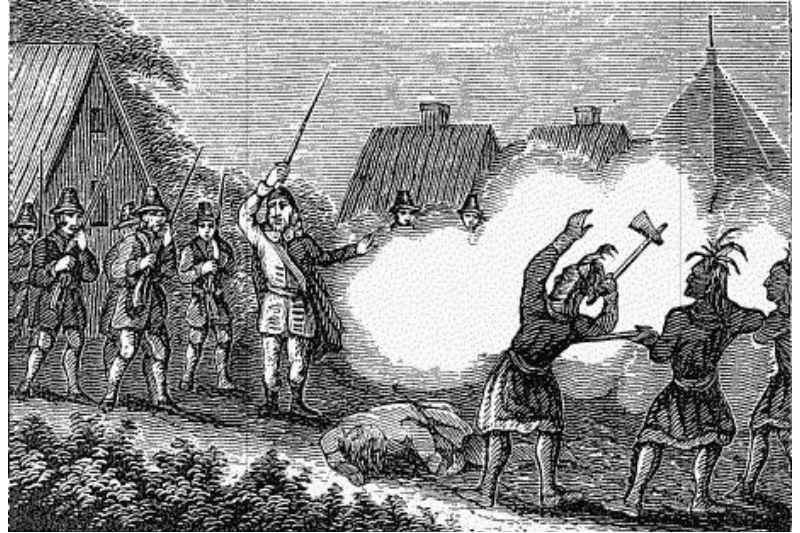


Survey of American
Literature to 1865
English 3360.02
CRN 82958
Fall, 2017--3 Credit
Hours



Instructor:

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Home phone: 281-298-1442 (no calls after 9 p.m.)
Cell: 713-823-3992 (no calls or texts after 9 p.m.)
Office Hours: 9-11 a.m. Tuesday/Thursday in Huntsville and by appointment
1:00-3:00 Wednesday in The Woodlands Center and by appointment

Class Meets: 11:00-12:20, Tuesday/Thursday in Room 318 of the Evans Building

Required Texts: *The Norton Anthology of American Literature*, Vol.A—9th edition
Moby-Dick by Herman Melville, Norton Critical Edition—2nd edition

Recommended Text: *MLA Handbook*—8th edition

Introductory Thoughts:

The University Catalogue describes this course as “[a] survey of themes, genres, and authors in American literary history from the period of exploration and settlement through the American Renaissance and the Civil War.” Any “survey course” suggests an aim to be inclusive—broad if not deep. But a survey is also about establishing borders and thereby finding points of connection. This course will not succeed in offering a total survey of the period, but it will instead work continually to establish connections. In particular, it will seek to show how the writings at the start of this period tie to the works that came to be seen as masterpieces around the end of the period. Indeed, I like to think of this class as a search for the points of connection—a search that will require both sound understanding of early texts and of a later text for them to connect to. This will be a challenging and at times seemingly hopeless quest, but in the end it will steer us toward a semester long encounter with the great White Whale of American literature: Herman Melville’s *Moby-Dick*—a text generally considered too massive and difficult for a course of this nature. But by weaving that novel throughout our semester, the class will find it both manageable (if white whales are ever manageable!) and accessible. Come December, each of us will have a tale to tell.

Course Description and Prerequisites

In short, this course will abandon the safe path of a purely chronological reading and instead ask students to find and build connections. It will constantly seek to find how early texts enlighten the reading of Melville's great work and how Melville's novel helps reveal the value of other American writings. This will require both a large amount of reading and an agile mind. It will require students to engage daily, but it will keep other, more formal responses to a minimum.

It will also ask that students make use of the terms for understanding literature that should be familiar from the **Prerequisites for the course**: the composition courses ENGL 1301 and 1302 and the at least one sophomore level literature course—either ENGL 2332 or ENGL 2333.

Course Objectives

In summary then, the course presents these three goals:

- **To broaden and deepen each student's knowledge of American literature and the ways literary works connect across time, in terms of both theme and style.**
- **To improve and hone the analysis skills of each student as those skills apply to literature.**
- **To engage students in debates about interpretations of specific works of American literature.**

Grading:

Of course, you're probably wondering, "How am I going to earn my grade for this class?" The best answer is by working hard, reading constantly, coming to class prepared, checking the *MLA Handbook*, and asking questions, questions, questions. However, the answer you are looking for is detailed below:



Exams

The course will have three exams. Two will occur during the semester at dates indicated on the daily schedule. The third exam will take place at the time scheduled for the final exam for this course. All three exams are of equal value, and they will all have the same format: a series of short identification prompts and an essay written outside of class. Collectively, they will determine **one fourth (25%)** of the grade for this course.

PowerPoint Presentation

Each student will prepare a PowerPoint presentation related to one of the poets in the Norton Anthology text for the class or one of the poets read via Blackboard for the class—excluding assigned texts. Each presentation will include a series of visual images related to the selected poem and a musical soundtrack that coordinates with the images. A detailed assignment follows later in the syllabus. These presentations will be posted on Blackboard but not presented in class. This assignment will determine **one eighth (12.5%)** of a student's grade for the course.

Papers

Students are required to write two papers related to our study of Melville's novel *Moby-Dick*. While I will evaluate and grade both papers, only the grade for the second paper will affect a student's course grade. The first paper will be written while we are in the process of reading the novel, and the second will be written once the novel is completed. A specific detailed assignment for both papers is included later in this syllabus. The grade on the second paper will determine **one half (50%)** of a student's grade for the course.

Quizzes and participation

Each student is required to take a quiz over the contents of this syllabus and some basic literary terms. The quiz already posted on Blackboard, may be done with the syllabus in hand. Other quizzes will be given throughout the course, and they will be based on readings for the day of the quiz. Also, students may, from time to time, accept “participation assignments” given out orally in class. These assignments and quizzes will be worth between 10 and 15 points each. These quizzes and assignments are acceptable only on days that a student attends class, and they must be submitted in class. No late or make-up work on these quizzes and assignment will be accepted. At the end of the term, I will add up the points each student has earned on quizzes and participation assignments. The total number will determine a quiz/participation grade based on a 100 point-scale (90-100+ = A; 80-89 = B; etc.) The collective quiz/participation grade will determine **one eighth (12.5%)** of the grade for this course.

Attendance Policy

To help insure everyone gets a leg up on the exams, I offer a positive inducement for attendance. Everyday a student attends a **complete** class session, that student earns one extra credit points that is added to his or her next exam. At the same time, students should realize that failure to attend class will have negative results. Excessive absences will not be tolerated. They discourage other students and me. Anyone missing more than **four** days of class will see a lowering of their course grade by a minimum of one letter. Beginning with the fifth absence, the course grade will drop one letter for each absence. Students who are away due to University business (travel with a University sports team or arts group, for example) **MUST** give the instructor a written note from the group sponsor to avoid being penalized. Absences due to illness or family issues should be verified through the Dean of Student Life office (see below) to avoid being penalized.



Missed Exams / Late Paper Policy

Students who miss an exam for any reason should contact the instructor immediately. In cases involving illness or family crises, I will ask the student to have the reason for the absence verified by the Dean of Student Life Office before rescheduling an exam. In other cases—weather, car problems, stupidity, etc.—I will do my best to accommodate students, **but all such cases are matters of grace and mercy, not right.** No absence will be excused unless the Dean of Student Life office verifies the reason for your absence. Again, students are always welcome to discuss specific issues with me, but they need to realize I will refer all rulings on the validity of excuses to the Dean of Student Life office.

My general policy is **not to accept late papers** unless encouraged to do so by the Dean of Student Life office. However, I define late as any time after 10 p.m. on the day the paper is due, and students may e-mail me a Microsoft Word attachment of their paper before that deadline—with a hard copy given to me later if it is needed—in order to meet the deadline.

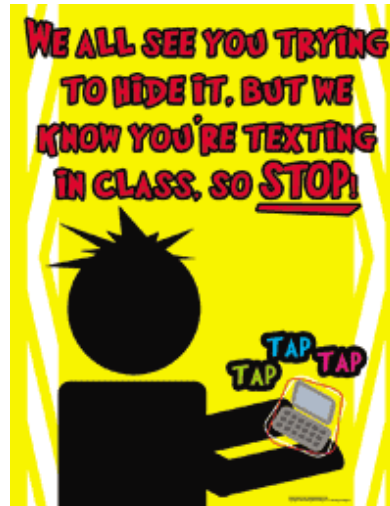
Please note: any student who has major problems fulfilling the requirements of the course (family crisis; unexpected health issues; severe emotional turmoil) should contact the office of John Yarabeck, Dean of Students. That office is located in Suite 215 of the Lowman Student Center. The phone number is 936-294-1785. Students may also check out their website, especially this page: http://www.shsu.edu/~slo_www/absence.html. This office will help you deal with all your instructors and makes it unnecessary for you to bring me documentation concerning such crises.

Classroom Manners / Department

It may seem strange to have a section on a syllabus about manners and classroom behavior, but my experience in the classroom suggests otherwise. Students need to remember that a class is a community, and a community requires recognition of the need for each of us to limit claims of “our rights” in order to make the best possible experience for everyone. In *Talk to the Hand*, Lynne Truss writes,

Manners are based on an idea of empathy, of imagining the impact of one’s own actions on others. They involve doing something for the sake of other people that is not obligatory and attracts no reward. In the current climate of unrestrained solipsistic and aggressive self-interest, you can equate good manners not only with virtue but with positive heroism. (14)

I don’t offer here a list a rules but a call to be heroic. Avoid such things as keeping your cell phone’s ringer on, neglecting to bathe for a week, eating food while the rest of the class feels their stomachs rumbling, or shooting your fellow students for any reason whatsoever. Conduct private conversations in a low tone of voice or save them for outside the classroom. Don’t put me or anyone else in the class on e-mail lists that send out cute pictures and jokes unless you are asked to do so. Be open to good-natured teasing but be willing to confront privately anyone—me or another student—if the line is crossed into insult. Most of all be respectful of others’ time. Here’s another piece of advice from Truss that is particularly relevant to this class: “The writer who neglects spelling and punctuation is quite arrogantly dumping a lot of avoidable work onto the reader, who deserves to be treated with more respect” (23).



Legal Matters the University Requires Me to Include:

These are policies that cover the University as a whole. For a more detailed discussion of the items below, go to this link: www.shsu.edu/syllabus. The University also has a written code for student conduct and discipline. It can be found in full at this link: <https://netreg.shsu.edu/mirror/codeofconduct.html>. Here are my understanding of the most important of these matters:



- **ACADEMIC DISHONESTY/PLAGIARISM:**

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work that is to be submitted, plagiarism, collusion and the abuse of resource materials. In an English Class, plagiarism is always a potential problem. The best definition of plagiarism is taking either the words or ideas or another person—a scholar, a fellow student, the professor for the class—and in writing presenting those words and ideas as if they are your own. The defense against plagiarism is documentation in correct MLA bibliographic format and style. For a complete listing of the university policy on Academic Dishonesty, see: [Dean of Student’s Office](#).

- **STUDENTS WITH DISABILITIES POLICY:**

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should

register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

- **Religious Holidays:**

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20....” A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: </dept/academic-affairs/documents/aps/students/861001.pdf>

- **Visitors in the Classroom:**

Unannounced visitors to class must present a current, official SHSU identification card to be permitted into the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom. This policy is not intended to discourage the occasional visiting of classes by responsible persons. Obviously, however, the visits to a particular class should be occasional and not regular, and it should in no way constitute interference with registered members of the class or the educational process.

- **Instructor Evaluations:**

Students are strongly encouraged to complete a course/instructor evaluation form toward the end of the semester. These evaluations are done electronically, and the University will notify students when the system is open to receive their evaluations.

- **Classroom Rules of Conduct:**

The Code of Student Conduct and Discipline is found at the following link:

<https://www.shsu.edu/students/guide/dean/codeofconduct.html>. I expect students to show respect for

everyone in the classroom—the instructor, students, guests—through both words and actions. I ask students not to do other work during class, to place cell phones on silent mode, and to put away other distractions: social media devices, newspapers, a photo of your significant other in scanty clothes, etc. If something else needs your attention during class time, don't come to class.

- **Study Tips:**

The best way to succeed in this course is to attend regularly having read the assigned work for that day. Ask questions—particularly about terminology and approaches that are unclear. Schedule a time to meet with the professor at some point in the term—preferably early in order to get a better sense of his personality. If you need help with reading, writing, or other study assistance, you should take advantage of the resources listed below:

The SAM Center

The Student Advising and Mentoring Center, also known as the SAM Center, offers a wide variety of services for the students of Sam Houston State University. We offer academic advisement and enrichment services to all undergraduate and graduate students. The SAM Center is a resource dedicated to helping students adjust to academic life at Sam Houston State University. Services available include career testing, aid with time management, and study skills. The center has grown rapidly since we've been open and with new programs being offered, our students are taking more advantage of our resources. With a great faculty and staff, all students are encouraged to look into any of the programs we have available. The SAM Center is located in Academic Building 4 (AB4) on the second floor, room 210. AB4 is located on the corner of Bowers Blvd. and Ave. I. For more information, go to http://www.shsu.edu/~sam_index.html. Or call one of the numbers listed below:



Toll Free: (866) 364-5211
Houston Area: (281) 657-6432
Phone: (936) 294-4444
Fax: (936) 294-1149

The Academic Success Center

You may know this better as either the SHSU Writing Center or the SHSU Reading Center, but these have been merged to form a comprehensive, one-stop source for aid. The Academic Success Center offers a variety of academic support including peer tutoring programs for writing, math/statistics, and reading skills. There is also an online writing lab and a supplemental instruction program. It is open 8 am to 7 pm, Monday-Thursday, 8 am to 3pm on Friday, and 2 to 7 pm on Sunday. Appointments are made by calling 936-294-3680. Further information is on our website, www.shsu.edu/asc.



Have a question or concern about class policy or rules?

ASK THE PROFESSOR!

But try to avoid waiting until the last minute. A little thought ahead of a deadline goes a long way toward success.



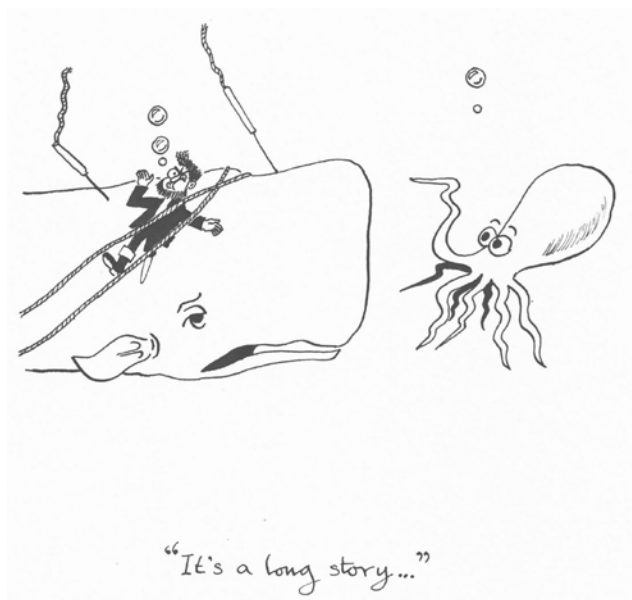
Schedule of Assigned Readings:

BELOW IS THE DAILY CALENDAR FOR READINGS AND WORK STUDENTS SHOULD PREPARE AND BRING TO CLASS. WITH A CLASS THAT MEETS ONLY ONCE A WEEK, THE ASSIGNMENTS FOR EACH WEEK ARE SIGNIFICANT. GETTING BEHIND IS A BAD OPTION!

- Thursday, 8/24** Welcome to Class; the Syllabus; The Work of Reading
From *Moby-Dick*: “Etymology” and “Extracts” On **Blackboard**
- Tuesday, 8/29** Columbus, “Letter of Discovery” (for 8th edition readers, see Blackboard version)
The Iroquois Creation Story
Excerpts from *The Winnebago Trickster Cycle* (No. 23, 24, 25)
From *Moby-Dick*: Chapters 1-3
- Thursday, 8/31** Bradford: *Of Plymouth Plantation*: Chapters 4, 9, 10, 11, 12, 32
From *Moby-Dick*: Chapters 4-5
- Tuesday, 9/5** Winthrop, “A Model of Christian Charity”
From *Moby-Dick*: Chapters 6-9
- Thursday, 9/7** Bradstreet: “The Prologue”
“The Author to Her Book”
“Before the Birth of One of Her Children”
“In Memory of My Dear Grandchild Elizabeth Bradstreet...”
“Here Follow Some Verses upon the Burning of Our House...”
“As Weary Pilgrim”
From *Moby-Dick*: Chapters 10-14
- Tuesday, 9/12** From *Moby-Dick*: Chapters 15-25
- Thursday, 9/14** **Exam One**
- Tuesday, 9/19** Edwards: “Personal Narrative”
From *Moby-Dick*: Chapters 26-27
- Thursday, 9/21** Edwards: “Sinners in the Hands of an Angry God”
From *Moby-Dick*: Chapters 28-31
- Tuesday, 9/26** Occom: *A Short Narrative of My Life* (8th ed. readers, see Blackboard version)
Red Jacket: “Reply to the Missionary Jacob Cram” **Blackboard**
Tecumseh: “Speech to the Osages”

- From *Moby-Dick*: Chapter 32
- Thursday, 9/28** Franklin: “The Way to Wealth”
The Autobiography—part 2 only (pages 519-530 in 9th edition; pages 531-542 in 8th edition)
 From *Moby-Dick*: Chapter 33-35
- Tuesday, 10/3** Woolman: *The Journal of John Woolman* (8th ed. readers, see Blackboard version)
 Crèvecoeur, *Letters from an American Farmer*—letters 3 and 9 only
 From *Moby-Dick*: Chapters 36-37
- Thursday, 10/5** Jefferson, Excerpt from *The Autobiography of Thomas Jefferson*
 Hamilton, *The Federalist*, No. 1
 From *Moby-Dick*: Chapters 38-43
- Friday, 10/6** **FIRST PAPER DUE**
- Tuesday, 10/10** Equiano, Chapters 1, 2, 3, 4, 5, 7
 From *Moby-Dick*: Chapters 44-45
- Thursday, 10/12** Freneau: “The Indian Burying Ground”
 “To Sir Toby”
 Wheatley, “On Being Brought from Africa to America”
 “To the University of Cambridge, in New England”
 “On the Death of the Rev. Mr. George Whitfield”
 From *Moby-Dick*: Chapters 46-50
- Tuesday, 10/17** Tyler, *The Contrast* (Acts 1 and 2)
 From *Moby-Dick*: Chapters 51-53
- Thursday, 10/19** Tyler, *The Contrast* (Acts 3-5)
 From *Moby-Dick*: Chapters 54-57
- Tuesday, 10/24** From *Moby-Dick*: Chapters 58-68
- Thursday, 10/26** **Exam Two**
- Tuesday, 10/31** Irving, “Rip Van Winkle” **9th edition or Blackboard**
 “Palace of the Alhambra” **Blackboard**
 “Legend of the Arabian Astrologer” **Blackboard**
 From *Moby-Dick*: Chapters 69-71
- Thursday, 11/2** Bryant, “To a Waterfowl” **Blackboard**
 Emerson, “Each and All” and “Brahma” **Blackboard**
Thoreau, “With the Circuit of this Plodding Life” **Blackboard**
 From *Moby-Dick*: Chapters 72-75
- Tuesday, 11/7** Hawthorne: “Young Goodman Brown” **Blackboard**
 Poe: “The Fall of the House of Usher” **Blackboard**

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| | From <i>Moby-Dick</i> : Chapters 76-80 |
| Thursday, 11/9 | From <i>Moby-Dick</i> : Chapters 81-94 |
| Tuesday, 11/14 | From <i>Moby-Dick</i> : Chapters 95-113 |
| Thursday, 11/16 | From <i>Moby-Dick</i> : Chapters 114-end |
| Friday, 11/17 | LAST DAY TO SUBMIT Powerslide Presentations |
| Tuesday, 11/21 | Whitman: “Out of the Cradle, Endlessly Rocking” Blackboard “The Wound-Dresser” Blackboard “A Noiseless Patient Spider” Blackboard |
| Thursday, 11/23 | Thanksgiving Holiday—no class |
| Tuesday, 11/28 | Dickinson: Poem 260 (“I’m Nobody”) Poem 320 (“There’s a Certain Slant of Light”) Poem 339 (“I Like a Look of Agony”) Poem 359 (“A Bird Came Down the Walk”) Poem 446 (“This was a Poet”) Poem 591 (“I heard a Fly Buzz”) Poem 656 (“I Started Early Took my Dog”) Poem 1096 (“A Narrow Fellow in the Grass”) Poem 1108 (“The Bustle in the House”) Poem 1263 (“Tell All the Truth”) |
| Thursday, 11/30 | <i>Moby Dick</i> and American Literature: no assigned reading |
| Friday, 12/1 | SECOND PAPER DUE |
| Thursday, 12/7 | Final Exam tentatively at noon |





Paper Assignments for ENGL 3360.02 Fall 2016

As stated earlier in this syllabus, every student must write two papers for this course, both of them on Herman Melville's novel *Moby-Dick*. The grade of the first paper will not affect a student's grade for the class. Rather, it will serve as a guide to help the student write a strong second paper—something everyone should want since the grade for that paper will determine one-half a student's course grade. Moreover, paper one will form a significant part of paper two as the assignment below explains.

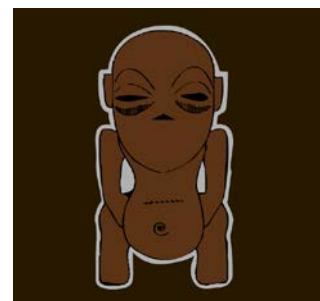
Paper One:

At its heart, *Moby-Dick* is a novel about four strange characters whom Melville seeks to reveal to his readers through images, symbols, description, dialogue, allusion, and other various literary devices. His technique is to layer these devices throughout his narrative controlled by the voice of his narrator, Ishmael. These four characters are: Ishmael, Queequeg, Ahab, and the great whale itself, Moby-Dick.

For PAPER ONE paper, students need to focus on only two of these characters: Ishmael and Queequeg. Students will need to analyze the text's elements, draw on (and cite if used) discussion in class, and, **if desired**, use scholarly commentary from either the Norton Critical Edition of the novel assigned for class or from other **books in the Sam Houston State University library**. Students should keep in mind what character is: not just a person's job, ethnicity, or physical appearance, but their inner nature—their personality or psychic self. Moreover, writers, in creating the personalities of their characters are responding to audience expectations of certain types (a writer who puts Nazis in a story generally expects the audience to dislike Nazis) and they are interested in issues that have importance in the literature of their culture (a writer from the pre-civil rights American South, for instance, would likely be interested in race, ethics, law, and regional history). So students in analyzing these two characters in *Moby-Dick* should show awareness of the stereotypes and the issues that recur in American literature throughout its history prior to the Civil War. Thus, as students understand these two characters, they become able to make claims about Melville's themes or ideas in his novel.

Thinking about all these things, students will aim to create a thesis that follows one of the patterns below:

- ❖ An analysis of the characters Ishmael and Queequeg in Melville's *Moby-Dick* underscores the importance of the idea of extraterrestrial life in the universe and supports



the sense of superiority of aquatic life to human civilizations—ideas that place Melville’s novel at the heart of American literature’s beliefs and concerns.

- ❖ American literature’s historic encouragement with radical Zoroastrianism lies at the heart of Melville’s *Moby-Dick* and is communicated by his portrayal of Ishmael and Queequeg as an effeminate prodigal son and a culturally sophisticated gourmet who, between them, have no interest in tolerance, justice, or mercy.
- ❖ Though literary critics have often stressed the importance of the theme of obsession in Melville’s *Moby-Dick*, an analysis of Ishmael and Queequeg challenges such claims; with Ishmael revealed as highly ordinary and Queequeg as exceptional only in his romantic inclinations, the novel suggests that Melville endorses the plain style of the Puritans and the Romanticism of early Native literature.

BEWARE! All of these thesis statements are terribly inaccurate! You will have to find your own ideas, but when you do, those ideas should fit into a form similar to the three illustrated here.

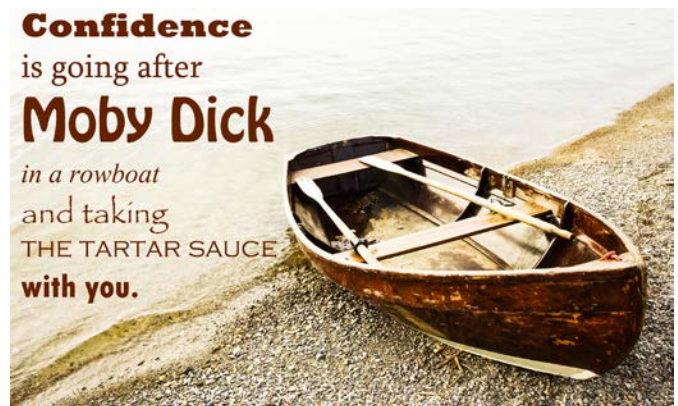
In evaluating the paper, I will focus on each of the following:

- ❖ Does the paper have a thesis that fits the assignment?
- ❖ Does the paper have an organization that follows or grows out of the thesis?
- ❖ Does the paper show and practice knowledge of the ways literary elements work in writing?
- ❖ Does the paper show evidence of thought and research prior to writing?
- ❖ Is the paper mechanically sound: free of grammatical and typographical errors as well as following MLA format for the paper itself and for any documentation required in the paper?

I STRONGLY encourage students to meet with me well ahead of the due date to go over their thesis statements and organizations for the paper. BE AWARE that I expect students to limit their analysis of the novel to its first 32 chapters—though they **must** show familiarity with at least the first 20 chapters.

This paper is due NO LATER than Friday, October 6. It may be submitted to me during a class session before that date or submitted to me on that date as a Microsoft Word attachment to an e-mail.

Enjoy your fishing in this rich work of American literature!



Paper Two:

This paper builds on and actually incorporates the work you did for paper one. It does so by adding to your analysis of Ishmael and Queequeg an analysis of the novel's two other main characters: Captain Ahab and the whale itself. Your goal in analyzing these two new characters is the same as your analysis goal for paper one: to discover the personality, the inner nature, the psychic self that defines who and what these characters are and to find the connection via these traits to ideas and beliefs that are prevalent in the American literature tradition up to 1850.

For some students, the study of Ahab and the whale will contradict the ideas they found when they studied only Ishmael and Queequeg, and those students will need to adjust their thinking a bit to fit all four characters. For others, the study of Ahab and the whale will merely confirm their conclusions about the novel's ties to earlier American ideas, and they will largely focus on expanding and strengthening their arguments. For still others, the study of Ahab and the whale will add new insights that are simply different and show that Melville is placing ideas into a vibrant whirlwind that forms the plot of the novel. Whatever is true in your case, you will want to include as much of paper one in this paper as you can, adding the new analysis and insights. This means, of course, that your paper will substantially grow in size, but the good news is that it will not all be new writing. And the old writing will have already been commented on and problems pointed out, making the task here one of building on your own past experience.

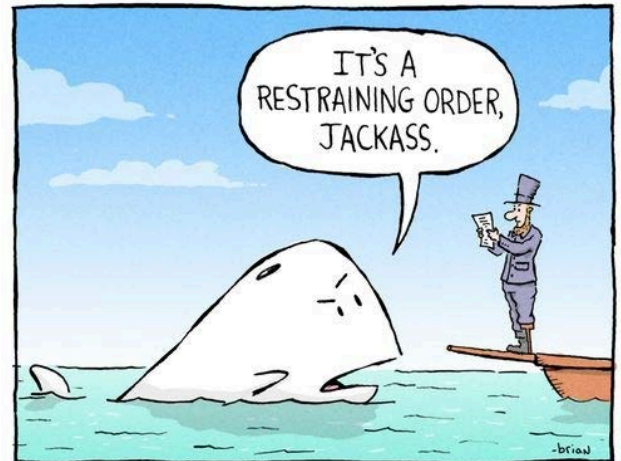
Of course, I do expect students to show knowledge of the entire novel—not just the first chapters. I will especially appreciate students who find ways to draw on the novel's many "informational" chapters where Ishmael seems to forget he is telling a story and, instead, merely lectures us about whales and whaling. But your task is to use what makes the most sense to you.

In the end, you will want a well-constructed paper with a thesis that looks similar to the models I gave for paper one with the inclusion of the two additional characters. Thus if a student had formed the first model thesis seen in the assignment for paper one, for paper two, it might look something like this:

- ❖ An analysis of the four major characters in Melville's *Moby-Dick*—Ishmael, Queequeg, Ahab, and the Whale--underscores the importance of the idea of extraterrestrial life in the universe and supports the sense of superiority of aquatic life to human civilizations—ideas that place Melville's novel at the heart of American literature's beliefs and concerns.

My guess is that most students will want to be more revising of their thought than this example suggests, but I leave that to each student's wisdom and ability. I would not be surprised to see a thesis such as this:

- ❖ An analysis of Ishmael and Queequeg in the first half of *Moby-Dick* might well lead to the conclusion that the novel underscores the importance of the idea of extraterrestrial life



MOBY DICK'S "PLAN B"

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in the universe and supports the sense of superiority of aquatic life to human civilizations, but adding Ahab and the Whale into the analysis shows *Moby-Dick* is a novel about unresolved and unresolvable conflicts since they suggest human uniqueness and greatness; by embedding this conflict in his novel, Melville makes it a reflection of the sense that by 1865, America and Americans were still struggling to define who and what they are.

In evaluating the paper, I will focus on the same criteria as I did for paper one. They are:

- ❖ Does the paper have a thesis that fits the assignment?
- ❖ Does the paper have an organization that follows or grows out of the thesis?
- ❖ Does the paper show and practice knowledge of the ways literary elements work in writing?
- ❖ Does the paper show evidence of thought and research prior to writing?
- ❖ Is the paper mechanically sound: free of grammatical and typographical errors as well as following MLA format for the paper itself and for any documentation required in the paper?

Again, I STRONGLY encourage students to meet with me well ahead of the due date to go over their thesis statements and organizations for the paper. Do be sure to show me that you've read the entire book.

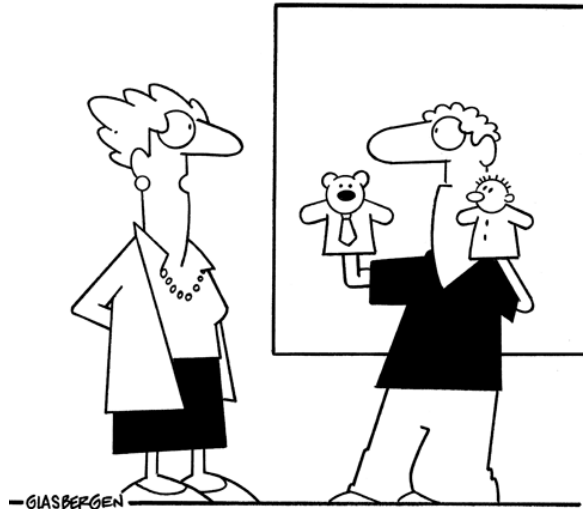
This paper is due NO LATER than Friday, December 1. It may be submitted to me during a class session before that date or submitted to me on that date as a Microsoft Word attachment to an e-mail.

Please take this assignment seriously. Allow yourself to be challenged and to grow. If a student is serious about accepting a challenge and experiences growth in the process, grades always take care of themselves.

Happy Whaling!



and Whale Oil.
2,000 GALLONS Spring pressed
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“Any chance you could learn PowerPoint before your next presentation, Jim?”

PowerPoint Project

Although many of us may be reluctant to let anyone know, most of realize that art is about effect. Like a fun house at a carnival, a work of art—even a literary one—seeks to create a mood and feelings. In a great work of art, this mood and feeling is bound

tightly to the work’s meaning. This project asks students to explore that idea by using a simple creative project to respond to a work of art—specifically to a poem.

So what exactly do you have to do?

1. Select a poem—a relatively short poem of no more than 20 lines is best—that is found in the *Norton Anthology of American Literature*, Vol. A or by a poet we are reading whose work is posted on Blackboard. However, you cannot use a poem scheduled to be studied by this class.
2. Create a PowerPoint where each of the poem’s lines appears on a screen in the presentation.
3. Illustrate the lines by finding images that help explain what the lines mean to you, how they affect you.
4. Find a musical accompaniment that will play during the presentation.
5. Be sure it works and send it to as an e-mail attachment.

I’ve created a model for this assignment that is on Blackboard. It is based on an Anne Bradstreet poem: **Do not use this poem.** Also, try to put the presentation in kiosk mode so that it plays automatically when I open it up.

This assignment is worth **one-eighth** of each student’s course grade, and it is due no later than **Friday, November 17.**