

English 40553: Studies in 19th-Century American Literature: Globalizing the Field

Instructor: Dr. Sarah Ruffing Robbins, Lorraine Sherley Professor of Literature

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Website and department webpage:

<https://sarahruffingrobbins.com/>; <https://addran.tcu.edu/view/sarah-ruffing-robbins>

Catalog Description of Course: Concentrated study of American literature, 1800-1899. Topics, genres, authors, and approaches will vary by semester. May be taken more than once for credit under different sub-headings. 3 credits. Prerequisites: [ENGL 10803](#), [ENGL 20803](#), and one 20000-level ENGL/WRIT course.

Guiding questions for this semester's offering, focused on transatlantic approaches:

- How does our understanding of "American" literature shift and expand when we recognize that, despite sometimes being a "national" enterprise, the cultural work of texts, authors, and reception actually operates in a global network, with much of that process being transatlantic?
- How does our understanding of a literary period like "the nineteenth century" shift and expand when we examine earlier forces shaping that era and, conversely, its many afterlives, including today's?
- How does "packaging" (American) literature—including in curricular frameworks like courses and anthologies—shape our views about its meaning and social impact?
- How can we contribute to knowledge-making about this field of study ourselves?



Required texts to purchase:

[Note: These texts were submitted to the TCU Bookstore in April, so they should be available there. It's fine to secure copies from other vendors; just be sure you acquire the editions listed here so you can follow along easily in class discussion and, for Seacole, will have the editor's intro and annotations. I provide links to help you identify the editions.]

Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands*, Penguin edition

- ISBN-10 : 0140439021; ISBN-13 : 978-0140439021

<https://www.penguinrandomhouse.com/books/297038/wonderful-adventures-of-mrs-seacole-in-many-lands-by-mary-seacole/>

E. Pauline Johnson, *Moccasin Maker* CreateSpace Independent Publishing Platform

Important note: This is a facsimile edition without scholarly context; thus, some language patterns and comments by white interlocutors will be points of strong critique in class.

- ISBN-10 : 1540459012; ISBN-13 : 978-1540459015

<https://www.amazon.com/Moccasin-Maker-Pauline-Johnson/dp/1540459012>

(This is a very inexpensive edition because it lacks scholarly framing materials.)

***Transatlantic Anglophone Literatures, 1776-1920* Edinburgh University Press, 2022**

- ISBN-10 : 1474429831; ISBN-13 : 978-1474429832

Here is one option for purchasing a copy: <https://tinyurl.com/yvtkb5bk>

Additional required-to-read texts, free online, linked to course projects:

1) Poe and “The Raven” as framed by transatlantic cultural arbiters

- a) Images and parallel text (in French) from the 1875 edition of “Le Corbeau” illustrated by Edouard Manet, translation by Stéphane Mallarmé

<https://www.gutenberg.org/files/14082/14082-h/14082-h.htm>

- b) Images from the Edmund Stedman/Gustave Doré 1884 edition of Poe’s *The Raven*, available on the Library of Congress website in PDF:

<https://www.loc.gov/resource/rbc0001.2003gen37813/?sp=25&st=pdf&pdfPage=11>

- c) Excerpt—“History” in the text commentary by British scholar-biographer John H. Ingram, within his 1885 London edition of *The Raven*, pp. “Preface” and 24-34.

<https://babel.hathitrust.org/cgi/pt?id=cool.ark:/13960/t3qv43f9p&view=1up&seq=9&skin=2021>

2) Excerpts and Images from Mark Twain, *King Leopold’s Soliloquy*

<https://babel.hathitrust.org/cgi/pt?id=hvd.32044014586663&view=1up&seq=3&skin=2021>

3) Images from Henry M. Stanley, *How I Found Livingstone: Travels, Adventures, and Discoveries in Central Africa (1913 edition; expansion of original 1871 edition)*

<https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t2t44kq42&view=1up&seq=9&skin=2021>

4) William Dean Howells’s “Editha”:

<https://babel.hathitrust.org/cgi/pt?id=umn.31951001232212c&view=1up&seq=250&skin=2021&q1=editha>

- 5) Reading from a list of primary text possibilities, as needed for the website publication project you’ll work on in a small-group team: TCU BOX:

<https://tcu.app.box.com/folder/164930685847>

- 6) At least one article-length piece of secondary criticism/scholarship about one of the authors and/or texts you work on in a small group, for a website publication [chosen with assistance from the instructor]



Breakdown of Your Grade—Writing, Quizzes/Tests and Presentations

I. Average of daily grades for quizzes and short in-class &/or online writing exercises: 10%

You may drop your lowest quiz/informal write-up score, including a 0 incurred if you miss class on an unannounced quiz/writing exercise day. Make-ups for missed quizzes/in-class exercises as they were originally set up are not allowed. See Sarah if you want to propose an alternative activity that will contribute to your classmates’ learning—one make-up allowed beyond the dropping of your lowest score.

II. Test (objective + in-class essay-- possible topics provided ahead of test day): 20% Sept 20

III. Reflect-and-Forecast mini-essay: a tentative project proposal for web entry: 10% Oct 11

This “project proposal” responds to at least two of the primary texts available to use for the website project. For each text you address, you will give a very brief summary of the primary material’s content, propose (a) point(s) to focus on in presenting a headnote to online readers, and offer a brief rationale for why *you* want to work on this text for the small-group project.

IV. Individual **write-up on a secondary source OR image for group project:** 10% Oct 27

Notes: Dr. Robbins will assist your team in selection of appropriate secondary sources. For this assignment, you will write a short individual description and assessment addressing one source or one image that will inform your group’s preparation of a headnote for your website publication project of a primary text entry + annotations and commentary. This write-up will be your own response to the secondary source or image.

V. **Small-group website publication project:** 20% Dec 1

See separate assignment directions for this project. For examples from past students, visit the website: <https://teachingtransatlanticism.tcu.edu/sample-page/books/digital-anthology/>

VI. Individual “Exam” Project--Response/Analysis Writing: 20% Dec 15

You’ll submit a mini-portfolio including revisiting/revising some work you did previously for the course (i.e., some aspect of project #V above), along with a first-person self-assessment of your learning in the course, which could be revisited in relation to the guiding questions on page 1 of this syllabus. Sarah will provide specific suggestions for doing this task.

VII. **Participation** [Attendance, plus bonus points for participation extra credit options]: 10%

Basic attendance: 3.5 points per class period x 28 sessions = 98 score

NOTE: Missing 2 class sessions (and 7 points), you’d still have a low A (91, A-) grade. Additional options for extra participation credit: attending special events announced in advance; making pre-arranged “value-added” presentations in class; turning in extra write-ups shareable with classmates (all providing extra credit point options to a max 100 score.)



Assignments (whether writing or reading) are due at the beginning of class. If you don’t have an assigned piece of writing ready to turn in at the start of class, you should come ahead to class on time so as not to lose the opportunity to participate in shared learning activities—i.e., so as not to lose participation credit or miss an in-class graded activity. The late penalty will apply for any written work turned in after start-up of class, whether during class on the assigned due date or at the beginning of the next class meeting.

Grading Scale:

A+ = 98-100; A = 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83;

C+ = 78-79; C = 74-77; C- = 70-73; D+ = 68-69; D = 64-67;

D- = 60-63; below 60 = failing grade

Penalty for late work on major assignments: 5 points per class period late unless you make arrangements ahead of time for delayed submission.

Preliminary Schedule of Assignments and Activities



Some notes on using this draft schedule:

For each class meeting date listed, you should have *completed* the writing and/or reading listed for that day before you come to class. Typically, for each designated reading, you’ll find some indicators of topics to be discussed during class by logging on to the D2L “prep guide” for that session: think about those before, during and after your reading.

Check the course website regularly for any adjustments!

UNIT 1: FIGURES, GENRES, AND THEMES IN TRANSATLANTIC AMERICAN LITERATURE

Aug 23 and 25: How we conceive and represent 19th-c transatlantic culture

Getting started on course questions

Introducing the website project: sharing by graduate student members of web team

Doing initial reading around figures/authors and “big-picture” themes

Reading Poe transatlantically + Reading some website writings

- a) Images and parallel texts from the 1875 edition of “Le Corbeau” illustrated by Edouard Manet, translation by Stéphane Mallarmé

<https://www.gutenberg.org/files/14082/14082-h/14082-h.htm>

- b) Images from the Edmund Stedman/Gustave Doré 1884 edition of Poe’s *The Raven*, available on the Library of Congress website in PDF:

<https://www.loc.gov/resource/rbc0001.2003gen37813/?sp=25&st=pdf&pdfPage=11>

- c) Excerpt—“History” in the text commentary by British scholar-biographer John H. Ingram, within his 1885 London edition of *The Raven*, “Preface” and pp. 24-34.

<https://babel.hathitrust.org/cgi/pt?id=cool.ark:/13960/t3qv43f9p&view=1up&seq=9&skin=2021>

Aug 30 and Sept 1: Transatlantic Poetry and Cultural Afterlives



Reading introductions and responses to Pauline Johnson and her poetry

Essay by an historian writing for *Canadian Geographic*: <https://tinyurl.com/yw83a3c4>

Essay by a literature scholar writing for an academic journal: <https://tinyurl.com/5n84p8kw>

Reading Phillis Wheatley Peters’ poetry and response texts

Original publication version:

<https://archive.org/details/poemsonvariousu00whea/page/n7/mode/2up>

Likely readings: “To the King’s Most Excellent Majesty. 1768,” “To Captain H-D, of the 65th Regiment,” “To a Lady on her coming to North America,” “A Farewell to America” and opening testimonials of authenticity here:

<https://babel.hathitrust.org/cgi/pt?id=uiuc.5618715&view=1up&seq=12&skin=2021>

Connecting texts:

An early twentieth-century edition:

<https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t05x25j8h&view=1up&seq=7&skin=2021>

Excerpts from an early biography and letters:

<https://babel.hathitrust.org/cgi/pt?id=emu.010001353748&view=1up&seq=11&skin=2021>

Eve Ewing response poem “1773” in *The 1619 Project*

https://archive.org/details/1619project/full_issue_of_the_1619_project/page/n41/mode/2up

Sept 6 and 8: Mary Seacole as Transatlantic, Transnational Figure

Wonderful Adventures of Mrs. Seacole in Many Lands (Penguin Classics edition, please!)

11-47 and 69-83 (skip 48-68); 110-144 and 153-171 (skip 144-53)

Sections of the introduction will be read via small-group assignments and synthesized for the whole class: xv-xxi top, early life; xxi-xxix top, race and gender; xxix-xxxvi-bottom, Crimea, xxxvi bottom-xlii, public response and later life. During class, we'll examine the "To the Reader" appendix.

Excerpt from a new biography, *In Search of Mary Seacole, the making of a cultural icon*:

<https://helenrappaport.com/mary-seacole-black-victorian-history/in-search-of-mary-seacole/>

Sept 13 and 15: 19th-c Narratives in Transatlantic, Transnational Contexts



Images from Stanley, Twain, and Howells narratives

Reading American presence in, and views of, Africa transatlantically

Images from Henry M. Stanley, *How I Found Livingstone: Travels, Adventures, and Discoveries in Central Africa* (1913 edition; expansion of original 1871 edition)

<https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t2t44kq42&view=1up&seq=9&skin=2021>

Excerpts and Images from Mark Twain, *King Leopold's Soliloquy* (1905)

<https://catalog.hathitrust.org/Record/100323437> {Click "full view."}

[See D2L/TCU Online for specific directions for skim-looks through the above texts.]

American Manhood and Transatlantic, Transnational Imperialism

William Dean Howells's "Editha" (originally published 1905)

<https://babel.hathitrust.org/cgi/pt?id=umn.31951001232212c&view=1up&seq=250&skin=2021&q1=editha>

Christopher F. Johnston (2012) 'A Man, So Very Nearly Perfect': William Dean Howells' 'Editha', the Spanish American War, and American masculinity in the late nineteenth century, *Journal of War & Culture Studies*, 5:3, 249-259, DOI: [10.1386/jwcs.5.3.249_1](https://doi.org/10.1386/jwcs.5.3.249_1) [in D2L]

Exploring Resistant Women Writers' Transnationally-Oriented Prose

Pauline Johnson prose from *Moccasin Maker*

"My Mother" Part I (15-29), "Catherine of the Crow's Nest" (72-87); "A Red Girl's Reasoning" (88-111), "A Pagan in St. Paul's Cathedral" (123-127), "The Nest Builder" (175-180)

Extra Credit options: "My Mother" II (30-44); III (45-57); IV (58-72)

In-class "Book History": view archival *Moccasin Maker*: <https://tinyurl.com/2p8vkrzb>

Sept 20

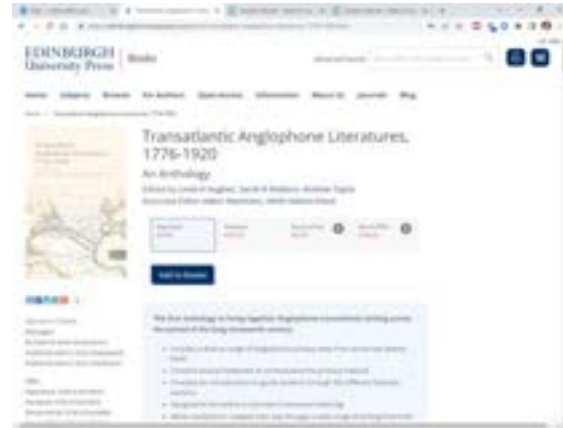
9/20: Test in class [Note: You'll complete and turn in the objective portion first, then have the remainder of the class period for essay-writing from a set of potential topics provided to you in the previous week.]

UNIT 2: ANTHOLOGIZING TRANSATLANTIC AMERICAN LITERATURE

Sept 22: Introduction to print anthology

Read the introduction to the anthology (everyone)

Read one of the section introductions (assigned to "reading pairs" ahead of class time)



Note: For specific entries to read in each section of the print anthology, go to the preparation guide for individual weeks and class sessions in TCU Online/D2L. THANK YOU to each student small group whose members selected our readings for each of the thematic sections below, choosing from anthology entries for each theme. Of course, you may check out other entries as optional additional reading in thematic sections of the anthology.

Sept 27 and 29: 'Abolition and Aftermath' excerpts



Below deck on a slave ship from Africa



From Nevinson's "new slavery" journalism

For September 27:

Phillis Wheatley, poem to Dartmouth (15-16)

Wilberforce, excerpt from *An Appeal* (22-25)

Mary Prince, excerpt from *The History of Mary Prince* (26-31)

Frederick Douglass, 'Preface' (33-36)
William Wells Brown, 'London Anti-Slavery Speech' (44-48)
'Affectionate Letter' and responses (49-57)
'Dramatic Readings by a Coloured Native of Philadelphia' (57-60)

For September 29:

'Abolition of Slavery by the Cherokee Indians' (75-77)
Fisk Jubilee Singers—song lyrics (78-79)
Celestine Edwards, introduction for *Lynch Law* by Ida B. Wells (82-85)
Henry W. Nevins, excerpt from 'The New Slave-Trade' (85-90)
W. E. B. DuBois, 'Returning Soldiers' (90-92)

Also for September 29, **for a quiz grade**, post a written response (in the googledoc provided) to ONE of the questions provided in your preparation guide for this class session.

Oct 4: 'Business and Industry' and 'Science and Technology'



Image from Seacole's autobiography



Laying the transatlantic telegraph

Read both section introductions: BIL: 159-165 and ST: 556-60

'Business and Industry' entries:

'An African Work Song', 165ff.
'Periodical Literature of the North American Indians', 182ff.
Andersen, 'The Little Match Girl', 190ff. [SR]
Parton, From 'Bridget As She Was, and Bridget As She Is', 217ff. [SR]

"Science and Technology" entries:

"Letter from Dr. Franklin," 561ff.
"Nineteenth-Century Responses to Cholera Epidemics," 576ff.
Blackwell, From *Pioneer Work in Opening the Medical Profession*, 615ff.
Muir, From *The Story of My Boyhood and Youth*, 626ff.

OCTOBER 6: Fall Break

Oct 11 and 13: Reading for Your Project; 'Religion and Secularism'

For October 11—Writing assignment due

Response/prospectus essay due on at least two primary text options for the web project [This write-up produces a 10% stand-alone grade for each of you; see directions in TCU Online]

For October 13: ‘Religion and Secularism’ entries

Read the section introduction.

Wheatley, ‘On Being Brought from AFRICA to AMERICA’, 405ff.

Priestley, From ‘Preface’ to *The Present State*...., 488ff.

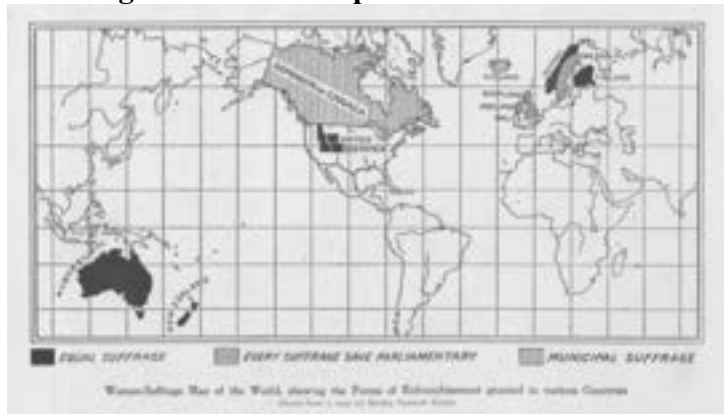
Jameson, From ‘Religious Opinions’ in *Winter Studies and Summer Rambles*, 508ff.

Youth’s Companion, ‘Irish Jim’, 519ff. [SR]

Hutchinson, From ‘The Fifth Gospel’, *Gospel According to Darwin*, 541ff.

Select ONE additional primary text from the section, based on your own interests. Read and prepare a BRIEF summary and/or response.

Oct 18 and 20: “Suffrage and Citizenship” and “Nationalism and Cosmopolitanism”



For October 18: “Suffrage and Citizenship” entries

Dessalines, From *The Haitian Declaration of Independence*, 641 ff.

Chapman, ‘The Times that Try Men’s Souls’, 650ff.

Douglass, From ‘What to the American Slave Is Your 4th of July?’, 666ff.

Harper, ‘Maceo’, 682ff.

Bonnin/Zitkala-Ša, ‘Editorial Comment’, 699ff. [SR]

Also: Read the section introduction.

Select ONE additional primary text from the section, based on your own interests. Read or skim and prepare a BRIEF summary and/or response.

For October 20: “Nationalism and Cosmopolitanism” entries

Emerson, ‘Result’ From *English Traits*, 432ff.

Browning, ‘A Curse for a Nation’, 438ff.

Kipling, ‘The White Man’s Burden’, 457ff.

Parker, From ‘The American Indian in the World Crisis’, 466ff. [SR]

Also: Read the section introduction.

Select ONE additional primary text from the section, based on your own interests. Read or skim and prepare a BRIEF summary and/or response.

Oct 25 and 27: “Migration, Settlement, and Resistance” & Applied Research



Frontispiece for *Roughing It in the Bush*



Political cartoon stereotyping Irish immigrants

For October 25: Migration, Settlement, and Resistance entries

Joseph Brant, ‘Speech of Captain Brant to Lord George Germain’, 323ff.

Campbell, ‘The Emigrant’, 332ff.

Moodie, From *Roughing It In The Bush*, 354ff. [SR]

McNabb, ‘The Life Story of an Irish Cook’, 374ff.[SR]

Also: Read the section introduction.

For October 27: Writing assignment due:

Your individual write-up on a secondary source supporting your website project and/or on an image that you’d like to incorporate in your project. See TCU Online for specific directions.

Nov 1 and 3: Travel and Tourism & Art, Aesthetics, and Entertainment

For Nov 1: "Travel and Tourism" entries

Dickens, From *American Notes*, 714ff.[SR]

Nancy Prince, From *A Narrative of the Life and Travels*, 731ff.

Clemens/Twain, From *Innocents Abroad*, 746ff.

Langston Hughes, ‘The Negro Speaks of Rivers’, 767ff.



HMS Beagle—ship for Darwin’s research travels

Note: You’ll have in-class working time on 11/1 with your group for part of the class session.

For Nov 3: ‘Art, Aesthetics, and Entertainment’ entries



Oscar Wilde as photographed by Napoleon Sarony

Irving, From 'English Writers on America', 108ff.

Douglass, 'Dempster', 119ff.

'Buffalo Bill and the Wild West', 134ff. [SR]

Symonds, From *Walt Whitman*, 153ff.

Nov 8 and Nov 10: 'Family and Domesticity' & Writing Workday

Note: During class on 11/8, you'll have time for a short touch-base with your team to ensure that you have a plan for a team meeting during class time on November 10. No class 11/10.

For Nov 8: 'Family and Domesticity' entries

Two Jamaican Songs from *West India Customs and Manners*, 251ff. [SR]

Nineteenth-Century Transatlantic Dickensian Christmas Narratives, 257-259,
skimming Rinder rather than reading closely (Rinder-259ff)

Seacole, Christmas excerpt from *Wonderful Adventures of Mrs. Seacole*, 275ff. [skim-SR]

Piatt, 'Two Sabbath Parties', 300ff.



Illustration for Charles Dickens' *A Christmas Carol*

For Nov 10: Writing workday

Planning and Working in Teams: Rather than meeting as a whole class on 11/10, you will use this session to work with your website project team.

UNIT 3: Reflections and Assessments

Nov. 15 and 17: Continued Workshopping and Revising of Projects

For Nov 15: Annotations; Planning for Headnotes and Images

Provide status-of-project check-ins
Workshop annotations and plans for headnotes
Present at least one image you plan to include

For Nov 17: Headnotes and Images

Present drafted headnotes incorporating secondary sources
Workshop toward revisions
Preparing Image Citations and Checking Resolution Quality

Nov. 22 and 24—no class meetings: THANKSGIVING BREAK

Nov 29 and Dec 1: Project Presentations

Tuesday 11/29: Several teams/students present finished website projects to the whole class
Thursday, 12/1: Several teams/students present finished website projects to the whole class

December 6

Thursday 12/6—Informal in-class writing and workshopping for individual exam portfolios



**Note special, university-assigned time for exam:
Thursday, December 15, 2:00 p.m.
Turn in your exam materials via D2L.**

Exam: Your final writing assignment—which produces your individual exam grade—is due for electronic submission at the registrar-assigned time for the exam period, on or before Dec. 15 at 2:00 p.m. Projects handed in after 2:00 p.m. incur a late penalty of 5 points (5 if handed in anytime later that day, 10 points if handed in between 11:59 p.m. that day and noon on Dec. 16). NO projects can be accepted after noon on Dec. 16, due to the registrar's required turn-in deadline for instructors to submit final grades. If you cannot turn in a completed project by then, you should either submit whatever you have ready OR send an email to Sarah, no later than 11 a.m. on Dec., 16, requesting an incomplete for the course and providing a rationale. Thank you!

Native Land Acknowledgement

TCU acknowledges the many benefits, responsibilities, and relationships of being in this place, which we share with all living beings. We respectfully acknowledge all Native American peoples who have lived on this land since time immemorial. TCU especially acknowledges and pays respect to the Wichita and Affiliated Tribes, upon whose historical homeland our university is located.

For more on TCU's land acknowledgement, go to this webspace:
<https://tinyurl.com/58kun4hj>

I hope you will visit TCU's Native American Monument, installed near Jarvis Hall on October 15, 2018. The monument celebrates and acknowledges all Native peoples who have lived in this region. A key statement on the monument notes "This ancient land, for all our relations," also stated in Wichita: ti?i hira:r?a hira:wis hakitata:rira:rkwe?ekih.

This phrase reflects that all living beings inhabiting this land—humans, animals, birds, insects, fish, plants, rocks, rivers, and all else—are connected and related. The Wichita and Affiliated Tribes, as well as other Native Americans, have been living in the region now known as north Texas for hundreds of years, and their ancestors for much longer than that. Through their ancient connection to this land, these peoples developed ways of living here in a positive, beneficial, and respectful manner. This acknowledgment honors their success in living with this ancient land and puts our knowledge—the knowledge produced and learned at TCU—in the context of this ancient land.

Multi-faceted Diversity in the Classroom

One goal central to our classroom community is to be sensitive to all kinds of diversity and associated strategies we can cultivate to support inclusive excellence. For example, we want to be aware that practices honoring neurodiversity would include supporting any student confronting a shutdown, burnout, or meltdown linked to neurodivergent bodymind. Likewise, students confronting stresses associated with their or their family members' status as recent or longtime immigrants should find this classroom a safe space of support. Also, anyone facing economic pressure should not hesitate to request support in securing required texts. (Along those lines, many readings for the course freely available in TCU D2L; access to that webspace for the class will extend at least a week beyond the timeframe of the semester and thereby allow alumni/ae of the course to secure copies of readings later. Consider taking some time soon after the semester ends to download optional readings and other materials you may not have secured during the semester.)

Pronouns and Identity

Names and pronouns are deeply personal. Making assumptions about them can cause harm. In this class, we will respectfully use whatever name and pronouns peers, authors, and community members ask us to use. If we make a mistake, we will respectfully correct ourselves.

For additional COURSE POLICIES AND GUIDING PRINCIPLES, from TCU and your instructor, see online syllabus on D2L.