

620:284 sec. 24 Fall 2004
Seminar in Literature:
Heretics, Witches, and Rogues:
Deviance in Early American Literature

Instructor: Dr. Anne Myles

Time: TTh 12:30-1:45

Room: Lang 11

Office: Baker 213

Phone: 273-6911

E-mail: anne.myles@uni.edu

Homepage: <http://fp.uni.edu/myles>

My home phone: 833-7094 (OK for weekends or emergency, before 10:30 p.m.; I'd prefer you to contact me via my office phone or e-mail otherwise)

Office hours: My regular office hours are Tuesday 2:00-3:30 and Wednesday 12:30-1:30. If these times don't fit your schedule, please contact me and we can arrange something else. I am frequently in my office at other times besides scheduled office hours; feel free to knock anytime you see my door cracked open.

Description:

This is a seminar in the interdisciplinary field of early American studies rather than "literature" as narrowly defined, although works of fiction will also be included. Rather than the traditional approach of emphasizing the canonical voices of various founding fathers and mothers, this seminar will approach early American society and writing from the perspective of otherness, disturbance, danger, and dissent, as we explore texts in which the "heretics, witches, and rogues" of the title are represented and/or represent themselves. Though we will bring our expertise as analysts of language and literature to bear on our readings, the kinds of issues we consider – and much of the scholarly work we will read – will be informed by concerns and methodologies of history, religious studies, gender studies, and sociology. The following six questions will be our points of orientation throughout the course, so please reread them periodically and keep them in mind:

1. How do we define "deviance," and what uses do characterizations of deviance serve in early modern society (or, for that matter, our own)? Conversely, can the experiences of "deviants" serve as a basis for social criticism of the dominant order?
2. How are ideas about religious order, political order, familial order, gender roles and behavior, sexuality, and language drawn on – and how do they map onto one another – in the literature of deviance emerging from Puritan New England and other early American contexts?
3. How, and for what ends, are people or groups deemed deviant represented in the writing of a dominant culture?

4. How, and to what extent, can people or groups deemed deviant create counter-representations in expressions that they themselves control?
5. How does the representation of deviance remain constant or change as we move from the deeply religious culture of 17th-century New England to the increasingly secularized public sphere of the 18th century?
6. How have images and counter-images of early American heretics, witches, and rogues – and the persecutions thereof – entered into the American literary tradition in the 19th and 20th centuries? How do these motifs continue to provide a way for Americans to think about their past and present?

Texts to Purchase:

These are the *required* texts; note that some optional texts are available in the bookstore, but not listed here.

- David Hall ed., *The Antinomian Controversy: A Documentary History*
- Frances Hill, ed., *The Salem Witch Trials Reader*
- Elizabeth Reis, *Damned Women: Sinners and Witches in Puritan New England*
- William Hill Brown and Hannah Webster Foster, ed. Carla Mulford, *The Power of Sympathy* and *The Coquette*
- Two photocopied reading packets. One should be available at the bookstore now, one (for later in the semester) is not yet available; I'll notify you when it is.

Required Work:

1. **Oral presentation on scholarship:** Early in the semester, you will sign up to be part of one of five groups that will present on different collections of scholarly materials related to various aspects of the course (see the syllabus and the separate handout I'll give you for dates and topics). Assigned presenters will be organized in a class panel where each will summarize and analyze one of the assigned articles or chapters, and comment on how it illuminates the class readings and connects to or contrasts to other secondary readings (either assigned to the whole class or other readings from the presentation group). This will lead to #2 below:
2. **Written analysis of scholarship:** Some time after your discussion panel takes place, you are required to turn in a 4-6 page paper that analyzes and compares scholarly sources from your assigned group. Let me be more specific: if you are a graduate student not in your first semester, you must deal with three of the assigned scholarly sources in your paper. If you are in your first semester of graduate work, you may elect to deal with only two sources, though you may do three if you wish. If you are an undergraduate in the class, you are required to write about only one scholarly source, but may do two sources if you wish, for 5 points extra credit.
3. **Discussion-leading:** Everyone will sign up to be a discussion leader for one day of class. This does not mean leading the discussion for the entire class, but just beginning the class (or beginning the discussion part of the class, since I may feel

it necessary to go over some things first) by talking about the ideas and/or questions the assigned readings raised for you, and indicating directions you think it would be useful to pursue; I hope you will also take an especially active role in the rest of the discussion. Undergraduates taking the class are not required to do discussion-leading, though they may choose to sign up if they wish.

4. **Midterm essay exam:** There will be a take-home essay exam in October. I haven't designed it yet and can't tell you about the exact format this far in advance, but it will probably involve a couple of broad questions, with choices for you in at least part of the exam as to which question(s) you answer and/or which texts you refer to. It will definitely ask you to display your understanding of the issues we have covered in the course up to that point, and to draw on both primary and secondary texts.

5. **Final essay:** I will talk about this plenty more in class, as I hope you'll be thinking about it from early on in the semester. There's a lot of flexibility here, but the essay will involve taking on either a text in addition to those we read in class (probably a later, more literary revision of themes of early American deviance), or reading the full text of something we read an excerpt of. It will also require research in scholarship and criticism. See the separate handout for more information.

In the final week of class, people will be assembled in several panels based on their essay topics, and will present a preliminary version of their argument to the rest of the class.

Grading, and policy for Incompletes:

Points toward your final grade will be calculated as follows:

Oral presentation on scholarship:	25 points
Written analysis of scholarship:	50 points
Midterm essay exam:	75 points
Final essay:	100 points
Seminar participation:	50 points (15 pts. for discussion-leading)
Total possible	<hr/> 300 points

Your semester grade will be calculated based on the following standard percentage scale out of the total points possible:

A	95%	B-	80%	D+	67%
A-	90%	C+	77%	D	64%
B+	87%	C	74%	D-	60%
B	84%	C-	70%		

If you are unable to complete all the work by finals week and wish to receive a grade of I (Incomplete) you must request this of me specifically by the beginning of finals week. However, I will *not* give Is to people who have vanished for much of the semester and make a sudden late reappearance. According to University policy, the last date you may drop the class and receive a W on your transcript is Friday, October 29.

Key Research Resources:

Rod Library has two key electronic databases for locating articles about literature: the MLA Bibliography and Expanded Academic ASAP (not as complete on literary criticism as MLA but some broader coverage, and has some articles available in full-text). For early American studies, you should also be checking America: History and Life, which will get you to work by historians that is often equally or more useful.

I recommend using my Early American Resources page, <http://fp.uni.edu/myles/amlit.htm> as a starting point for exploring relevant web materials.

Deadlines:

Work is due on/by the date specified. It may be handed in any time up to 5 p.m. on that day – if you don't have it with you in class, leave it in either the box on my office door or my Baker 117 mailbox. If you can't make it to campus I will accept e-mail submissions (as Word attachments), though I prefer a hard copy if possible. There will be subtractions from your grade for late work, increasing with the length of time the paper is late. In those cases I will give the paper a "merit grade" which lets you know how I responded to the paper in itself, and the official "recorded grade" which factors in the lateness. I am willing to negotiate extensions requested at least one class in advance, preferably more. Even if a piece of work is very late, it is always better to turn it in than not turn it in; I won't refuse it and will always give you some credit.

Format for Submitting Class Work:

All written work must be submitted in an appropriate professional format. I recommend Times Roman 12-pt. font (as in this syllabus) or something similar. Essays should be double-spaced; block quotations may be single-spaced

You are expected to use correct MLA style for internal citations of sources and Works Cited pages. As a graduate student in English you should own the MLA style guide (we all need refreshers on the fine points). Most writers' handbooks, and countless websites, also cover MLA style conventions in more or less detail.

If you have questions about the correct format for quoting or citing a particular source (early American materials can be tricky), please ask.

Proofread your paper carefully! Numerous typos and other errors you could easily have fixed make you look careless or indifferent and will detract from your grade, probably

more than one or two honest mistakes in syntax will. Computer spell-checkers have their limits, and will drive you too crazy to use at all if you have quotations from a text with irregular early modern spelling.

Also, be sure to save all your work on a disk, both completed papers and important writing in progress. Or, every time you stop working, e-mail yourself a copy of your paper as an attachment, and save these e-mails. On occasion papers do get misplaced during the grading process – or your computer may crash. Don't let this become a crisis!

Attendance policy:

Attendance is expected and required; this is a graduate seminar, and your active participation is of the essence. Simply showing up is far from the whole of participation, but it is, obviously, the indispensable starting point. Legitimate reasons for missing class include your own illness; a death or medical emergency in your immediate family; your required attendance at an official University-sponsored event; or dangerous driving conditions. If one of these pertains to you, please notify me by e-mailing me or leaving a message on my office voice-mail, if possible before the class you will miss. Should I need to cancel class for some reason, I will e-mail all class members if I possibly can. (In case of very bad weather, i.e. significant snow or ice, if you don't hear from me and the University is open, assume class is being held, but I'll be understanding if you can't make it.)

If a situation arises that will cause you to miss a number of classes, notify me as soon as you reasonably can so that we can discuss how we will handle it. If you are going through a personal or family crisis that wreaks havoc with your ability to participate in the class, I strongly urge you to withdraw from it: see the reading and assignment schedule for the last date this semester on which you may withdraw with a "W." Every semester a few students have problems and ask for Incompletes: in my experience few of them ever complete their coursework later. You will spare yourself and me future headaches by not getting yourself into this situation. There is no stigma attached to withdrawing from a course.

Academic Ethics:

All students are expected to abide by the University's official policy on academic ethics. You can review this policy at <http://www.uni.edu/pres/policies/301.html>. If you have any question about what would constitute plagiarism in relation to your use of a particular source, please consult with me or, if I am not available, with another faculty member. Keep a record of the sources you consult while doing research for a piece of writing; you should be able to retrieve all sources consulted if an issue should arise.

Reading and Assignment Schedule
(subject to revision, with notice)

August

I. Introduction: “Modells” of Puritan Deviance

- T 24 Introduction. Reading assigned for first class (xeroxes): John Winthrop, extracts from *Journal* (1633-48); Nathanael Ward, from *The Simple Cobbler of Aggawam in America* (1647).
- Th 26 Thomas Hooker, “The Danger of Desertion,” (Farewell Sermon) (1641); Kai Erikson, Introduction from *Wayward Puritans: A Study in the Sociology of Deviance*; Jane Kamensky, “The Sweetest Meat, the Bitterest Poison,” from *Governing the Tongue: The Politics of Speech in Early New England*.
- T 31 Anne Bradstreet, “To My Dear Children” (1660s); Elizabeth Reis, *Damned Women: Sinners and Witches in Puritan New England*, chap. 1(book); Mary Beth Norton, Introduction from *Founding Mothers and Fathers: Gendered Power and the Forming of American Society*; recommended, Lyle Koehler, “Unwomanly Women,” from *A Search for Power: The ‘Weaker Sex’ in Seventeenth-Century New England*.

September

- Th 2 John Winthrop, “A Modell of Christian Charitie” (1630), available at <http://history.hanover.edu/texts/winthmod.html>; Samuel Danforth, “The Cry of Sodom Enquired Into” (1674); Michael Wigglesworth, from the *Diary* (1653-55); Michael Warner, “New English Sodom,” from *Queering the Renaissance*; recommended, Ed Ingebretsen, “Wigglesworth, Mather, Starr: Witch-Hunts and General Wickedness in Public” from *the Puritan Origins of American Sex*.

II. Heretics

- T 7 Hall, *Antinomian Controversy*, Introduction + chapters 1, 3, 4 (pp. 60-62 most important); Philip Gura, Prologue from *A Glimpse of Sion’s Glory: Puritan Radicalism in New England, 1620-1660*.
- Th 9 *Antinomian Controversy*, chap. 9 (“The Examination of Mrs. Anne Hutchinson at the Court in Newtown”); Marilyn J. Westerkamp, “Puritan Patriarchy and the Problem of Revelation,” *Journal of Interdisciplinary History* 23 (1993): 571-95
- T 14 *Antinomian Controversy*, chap. 10 (“A Report on the Trial of Mrs. Anne Hutchinson at the Church in Boston”), chap. 11 (“Proceedings against the Exiles”); read ahead for next class.

- Th 16 *Antinomian Controversy* chap. 8 (John Winthrop, “A Short Story of the Rise, reigne, and Ruine of the Antinomians, Familists, and Libertines”); Amy Schragger Lang, “A Masterpiece of Women’s Wit,” from *Prophetic Woman: Anne Hutchinson and the Problem of Dissent in the Literature of New England*.
Presentations on scholarship 1: Readings of Hutchinson/Antinomianism
- T 21 Background on Quakerism and New England Quaker Martyrology (packet); Mary Dyers’ letters, link from *Notable Women Ancestors* site <http://www.rootsweb.com/%7Enwa/dyer.html> [print them out]; Anne G. Myles, “From Monster to Martyr: Re-Presenting Mary Dyer,” *Early American Literature* 36.1 (2001), full text available online via Expanded Academic ASAP.
- Th 23 Quaker martyrs, continue with Martyrology extracts. Also read George Bishop, from *New England Judged* (1661), in *Salem Witch Trials Reader*, 37 ff. Michele Lise Tarter, “Quaking in the Light,” from *A Centre of Wonders: The Body in Early America*. You might also want to look at the early materials available at *Quaker Women, 17th-19th centuries*, <http://www.users.globalnet.co.uk/~helfrich/>
- T 28 Hawthorne, “Mrs. Hutchinson,” <http://scarlet.nsc.mass.edu/hawthorne/mrsh.html> and “The Gentle Boy,” <http://www.eldritchpress.org/nh/tgb.html>
Presentations on scholarship 2: Readings of Hutchinson and Hawthorne

III. Witches

- Th 30 Hill, *Salem Witch Trials Reader* (hence *SWTR*), chap. 1 (3-25); additional brief extract from *The Malleus Malleficarum* (1484) (packet); Reis, *Damned Women*, Introduction and chap. 2. Familiarize yourself with the cast of characters (click bullets for more info, links): <http://jefferson.village.virginia.edu/salem/people.html#>; start familiarizing yourself with the site <http://etext.virginia.edu/salem/witchcraft/>

October

- T 5 Reis, *Damned Women*, chap. 3; court records for Bridget Bishop, Sarah Good, Sarah Osburn, Martha Carrier, available at <http://etext.virginia.edu/salem/witchcraft/texts/transcripts.html> -- it is easiest to use the Name Index link on that page. (I will probably assign different people focus on one record in particular.) Along with their records, take a look at Cotton Mather’s *Wonders of the Invisible World*, especially the chapters on Bishop and Carrier; transcription here: <http://etext.lib.virginia.edu/salem/witchcraft/texts/>; you can see original here: <http://etext.virginia.edu/salem/witchcraft/speccol/cmather/table/>

Th 7 Reis, *Damned Women*, chap. 4; court records for Rebecca Nurse, Mary Esty/Easty (spelling varies across sources), online (see above).

Presentations on scholarship 3 (interpretations of Salem)

T 12 *SWTR* chap. 5 (George Burroughs records) and Reis, chap. 5, Epilogue. You will also be assigned to read *one* of the following works, all of which take a critical stance to the trials, and to come prepared to discuss the author's position and rhetoric:

- Increase Mather, *Cases of Conscience Concerning Evil Spirits* (1693)
<http://etext.virginia.edu/salem/witchcraft/speccol/mather/mather.html>
- Robert Calef, *More Wonders of the Invisible World* (1700),
<http://etext.lib.virginia.edu/toc/modeng/public/Bur5Nar.html>
- John Hale, *A Modest Enquiry into the Nature of Witchcraft* (1702), readable transcription here: <http://etext.lib.virginia.edu/toc/modeng/public/Bur6Nar.html>, original here: <http://etext.virginia.edu/salem/witchcraft/archives/ModestEnquiry/>

Take-home midterm distributed

Th 14 *SWTR* pp. 299-305 (Elaine Breslaw on Tituba), pp. 353-363 (Longfellow, from "Giles Corey of Salem Farms"), plus read at least one other fictional extract of your choice from chap. 7.

Presentations on scholarship 4 (recent interpretations of Salem, esp. racial dimension)

T 19 "The Crucible" (1996), film in class; *SWTR* 383-390 (Arthur Miller, "Why I Wrote *The Crucible*"); this week you may also wish to explore the materials on the play here: <http://www.17thc.us/index.php?id=20>

Th 21 "The Crucible" (1996) film in class

Take-home midterm due

IV. Rogues

(Criminals, Rakes, Coquettes, Counterfeiters and Cross-Dressers...)

T 26 Cotton Mather, from *Pillars of Salt, Monuments of Grace* (1699); *The Declaration and Confession of Esther Rodgers* (1702) (packet); Jodi Schorb, "Uncleanliness is Next to Godliness: Sexuality, Salvation, and the Early American Woman's Execution Narrative," from *The Puritan Origins of American Sex*

Th 28 *A Short Account of the Life of John ***** Alias Owen Syllavan* (1756); *The Life, Last Words, and Dying Speeches of Levi Ames* (1773).

F 29 *Last day to drop course without an "F"*

November

- T 2 Extract from *Memoirs of Stephen Burroughs* (1798, 1811)
Presentations on scholarship 5: more on sexuality and deviance in early America
- Th 4 I'll be away at a conference; no class. Work on your assignment for next class.
- T 9 *Stephen Burroughs*, continued; Daniel Williams, "In Defense of Self: Author and Authority in the *Memoirs of Stephen Burroughs*." *Early American Literature* 25.2 (1990): 96-122. Start reading *The Coquette*.
Final paper proposal and preliminary bibliography due
- Th 11 Hannah Webster Foster, *The Coquette* (1797); read Carla Mulford's introduction to the volume (at least by next class).
- T 16 *The Coquette*, continued.
- Th 18 Extract from Herman Mann, *The Female Review: Life of Deborah Sampson* (1797, 1866); Alfred F. Young, Prologue from *Masquerade: The Life and Times of Deborah Sampson, Continental Soldier* (NY: Knopf, 2004).
- T 23 Sampson continued; Judith Hiltner, "'The Example of Our Heroine': Deborah Sampson and the Legacy of Herman Mann's *The Female Review*," *American Studies* 41.1 (2000): 93-113.
- Th 25 Thanksgiving
- T 30 Class meeting for final thoughts, end-of-semester organization; I reserve the right to assign an additional brief reading. Individual conferences about final papers will begin today and continue through the week.

December

- Th 2 *No class meeting*; individual conferences continue.
- T 7 Panel presentations on final papers
- Th 9 Panel presentations on final papers
- Th 16 Exam Period 3:00-4:50 p.m.; final papers due by 5 p.m.

Seminar Paper Guidelines/Suggestions

The culmination of your participation in the course is a seminar paper of around 15-20 pp. (around 10-15 for undergraduates taking the course). This will be an independent project drawing on the understanding you have gained of issues and representations of deviance in early American literature, exploring the representation of deviance in a work we did not examine in class (or did not examine fully).

Real early American texts are difficult and specialized to work with, requiring fuller mastery of context than you can readily achieve in a busy semester, and many of them do not lend themselves to the kinds of literary analysis you know how to do. And I know that for a non-specialist they're not always so exciting to read. Hence, my suggestion is that you choose a later work of American literature that picks up some of the issues we'll be discussing, and that you approach it specifically as a *literary revision* of early American themes.

On Tuesday, November 9 you should turn in proposal and preliminary bibliography for your seminar paper. The proposal, which need be no more than a page, should indicate what text you're planning to work on and what your focus or approach will be, as clearly as you know at this stage. The bibliography should include a minimum of six relevant secondary sources (books, book chapters, or articles). If the title of the item makes it evident how it bears on your project, the item does not have to be annotated, but if it does not, you should annotate the item with a couple of sentences explaining its content and relevance.

Here are some works that I think could work well for seminar papers. The list is not meant to be exhaustive.

Susanna Haswell Rowson, *Charlotte Temple* (1794). This is an 18th-C. seduction novel you may already be familiar with. It has many issues in common with *The Coquette*, which we'll read in class. There's a lot of good scholarship on it. You also have William Hill Brown's *The Power of Sympathy*, which could work, though I find it a somewhat weak and incoherent novel.

Catharine Maria Sedgwick, *Hope Leslie, or Early Times in the Massachusetts* (1827). This is a pretty long novel, but fun, fast reading. Almost every kind of deviance we consider in the class shows up here – from a progressive, woman-centered perspective. It's got a strong Native American theme, too. There's quite a bit of good scholarship on it. The challenge here will be deciding on a focus!

Nathaniel Hawthorne, *The Scarlet Letter* (1850). What can I say? The problem here is that there's an almost overwhelming amount of scholarship, and it's not easy to say something new. But if you anticipate teaching this novel regularly, this would be an excellent opportunity to understand it better than most teachers do. Or, you could work on "The Gentle Boy," which we probably won't exhaust in class.

Arthur Miller, *The Crucible* (1953). We'll watch the film in class, but won't get into the text itself. This is, of course, the big daddy of literary treatments of Salem. Another text that gets taught in secondary schools.

Maryse Condé, *I, Tituba, Black Witch of Salem* (1992). A postcolonial treatment of this mysterious historical figure. I'm not an expert on this novel, but there seems to be quite a bit of

scholarship critical of its handling of historical sources. This could be a good choice if you're interested in multicultural/feminist/postcolonial studies, literary theory, etc.

Elizabeth George Speare, *The Witch of Blackbird Pond* (1953) (children's lit.) The "witch" is an old Quaker woman. This won the Newbery Medal and is considered a children's classic, I believe.

Ann Rinaldi, *A Break With Charity* (1992) (children's lit.) A fictional treatment of the Salem events, from a young girl's perspective.

I have no real background in children's literature, but if that's something you're interested in (especially if you've taken the course in it), either of these texts would be as productive to work with as a novel for adults.

Into contemporary poetry? There's a brand new collection of poetry out about Salem: Nicole Cooley, *The Afflicted Girls* (2004). Supposedly well-researched and well-written.

Other later literary works on Salem – see the various excerpts in the *Salem Witch-Trials Reader* for ideas. The trick for many of these will be getting your hands on a copy of the text, as many of these works are out of print. If not available in Rod, many may be available through ILL. Or online, if you can stand it.

I do not mean to dissuade you from working on early texts, if that's something you want to pursue. I would, in fact, urge you to consider going in this direction if you're thinking of going on for a PhD in English, American Studies, or something similar. Please consult with me individually early on if you're inclined in this direction, so we can talk about what you're interested in and choices of texts that might work for you.

A few possibilities:

Further criminal narratives from the *Pillars of Salt, Monuments of Grace* anthology (which I have, or you can easily obtain through ILL).

Something from *The Female Marine and Related Works: Narratives of Cross-Dressing and Urban Vice in America's Early Republic* (early 19th-C. texts; I have it or easy to get)

More of Herman Mann on Deborah Sampson Gannett
More of Stephen Burroughs

More on early Quaker writing

More on particular texts emerging from Salem events

On another note, it could be an interesting project to explore how the (bad, or at least nonscholarly-popular) biographies of Anne Hutchinson or Mary Dyer handle these women's lives and transform the fragmented sources into coherent, quasi-literary narratives.

Again, let me know what aspects of all this you're drawn to, and we can talk about the possibilities.....