

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era

(Prof. Dr. F. Kelleter)

Study Questions for Session 1:

"Nationalism and Literature in the Eighteenth Century"

(Required Reading: Hartwig Isernhagen, "Die Kolonien des 18. Jahrhunderts" and Helmbrecht Breinig, Susanne Opfermann, "Die Literatur der frühen Republik," *Amerikanische Literaturgeschichte*, 2nd revised edition, ed. Hubert Zapf (Stuttgart: Metzler, 2004), 20-84. / Suggested Further Reading: Malcolm Bradbury, Richard Ruland, "Revolution and Independence," *From Puritanism to Postmodernism: A History of American Literature* (Harmondsworth: Penguin, 1991), 61-103 (i.e. chapter 3).)

1. The eighteenth century as an age of secularization and "enlightenment."
2. What is the meaning of "happiness" in Thomas Jefferson's *The Declaration of Independence*?
3. Eighteenth-century American literature as a colonial literature.
4. What is neoclassicism? Define some of its central aesthetic categories!
5. Neoclassicist aesthetics and the enlightened concept of nature.
6. The function(s) of literature (especially poetry) in the age of Enlightenment.
7. What is "the transformation of the public sphere" (Habermas) in the eighteenth century?
Define the role of newspapers, magazines, and clubs!
8. The relationship of politics and language in the eighteenth century.
9. Patriotism as an enlightened category in the eighteenth century.
10. Account for American literary and cultural nationalism in the revolutionary era!
11. Eighteenth-century American literature as a post-colonial literature.
12. Noah Webster and the function of language in American literary nationalism.
13. The literary public sphere in revolutionary America.
14. The search for a national American literature as a search for "material."
15. Discuss the achievements and limits of postcolonial theory for our understanding of eighteenth-century American literature!

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 2:

"Discourses and Ideologies of the American Revolution"

(Required Reading: Philip F. Gura, Francis Murphy, "American Literature, 1700-1820" (Introduction in *Norton*); from John Dickinson, *Letters from a Farmer in Pennsylvania*: "Letter I"; from *The Letters of John and Abigail Adams* (selections); Thomas Paine, from *The Age of Reason* (selections); Thomas Jefferson, from "The Autobiography of Thomas Jefferson" (selections). / Suggested Further Reading: Thomas Paine, from *Common Sense* (selections); Thomas Jefferson, from *Notes on the State of Virginia*: "Query XIX: Manufactures"; from Kelleter, *Amerikanische Aufklärung*, chapter 7 (381-429).)

1. The American Revolution as an event in social/political history and as an event in literary/cultural history.
2. Empiricism, Liberalism, and Deism as a common cluster of enlightened discourses.
3. Common Sense-philosophy, Republicanism, and Agrarianism as a common cluster of enlightened discourses.
4. Explain Locke's theory of knowledge in *An Essay Concerning Human Understanding*!
5. Intellectual and social consequences of Lockean empiricism.
6. Define the basic tenets of liberalism, paying particular attention to John Locke's *Two Treatises on Government* and Adam Smith's *The Wealth of Nations*!
7. The role of the government in economic liberalism.
8. Pacifism and economic liberalism.
9. Define deism as a Lockean philosophy, paying particular attention to Thomas Paine's *The Age of Reason*!
10. What are the chief concerns of the Scottish Enlightenment? Why are they important for our understanding of eighteenth-century intellectual history, especially in North America?
11. The influence of Shaftesbury on the eighteenth-century cult of sympathy and sensibility.
12. Why was the "age of reason" also an "age of feeling"?
13. The contribution of Bernard Bailyn, Gordon Wood, and J.G.A. Pocock to our understanding of the American Revolution.
14. Define the republican concept of *virtue*!
15. The influence of the British "country ideology" on American republicanism.
16. Eighteenth-century republicanism and classical antiquity.

17. Define the republican concept of *corruption*!
18. In how far is eighteenth-century republicanism (civic humanism) an enlightened / modern discourse?
19. Define the republican concept of *vigilance*!
20. Republican moments in the correspondence of John and Abigail Adams.
21. Jeffersonian Agrarianism in *Notes on the State of Virginia*.
22. Why was George Washington called "the American Cincinnatus"?
23. The role of the public sphere in republican agrarianism.
24. Interpret the opening paragraph of John Dickinson's *Letters from a Farmer in Pennsylvania*!

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 3:

"The Cultural Work of *The Federalist Papers* (1787/88)"

(Required Reading: Alexander Hamilton, "The Federalist No. 1"; James Madison, "The Federalist No. 10"; from Kelleter, *Amerikanische Aufklärung*, chapter 8.3 (500-533). / Suggested Further Reading: The Constitution of the United States, from Kelleter, *Amerikanische Aufklärung* chapter 8.2 (474-500) and 8.4 (533-46).)

0. What does it mean to speak of "the cultural work" of a given text?

I. Historical Background

1. The confederation after the war of independence: liberalism and republicanism as dominant ideologies.
2. The *Articles of Confederation*: basic principles.
3. The Continental Congress.
4. The "politics of liberty" and the role of the state legislatures.
5. American economy under the *Articles of Confederation*.
6. The significance of Shays' rebellion.
7. The significance of the Philadelphia Convention.

II. Alexander Hamilton: "Federalist No. 1"

1. The intention of *The Federalist*.
2. What is the textual and legal status of *The Federalist* in American politics?
3. Explain the term *federalist* and the name "Publius"!
4. Compare Hamilton's rhetoric in "Federalist No. 1" to Paine's rhetoric in *Common Sense* (formal analysis)!
5. Why is it important to analyze *The Federalist* as newspaper articles?
6. The relation of "liberty" and "government," according to Alexander Hamilton.

III. James Madison: "Federalist No. 10"

1. The text's argumentative development.
2. Madison's view of "factions."
3. The role of "property."
4. How does Madison's view of human nature influence his political vision?
5. The tension between "democracy" and "republicanism," according to James Madison.
6. Where would you situate *The Federalist* in terms of ideology? Pay particular attention to the employment (and possible modification) of liberalist and republican tenets!
7. Madison's "filtering principle" and its influence on the practice of representational democracy.
8. In how far is Madison's "principle of representation" connected to the constitutional system of "checks and balances"?
9. The question of the republic's territorial size. What is meant by an "extended republic"?
10. Media technology and modern nationalism in *The Federalist*.
11. In how far is Benedict Anderson's concept of an "imagined community" useful for a reading of *The Federalist*?
12. Madison and Hamilton's falling-out in the 1790s.

**Enlightenment and Nationalism: American Literature and Culture from the Revolution to
the Jacksonian Era**
(Prof. Dr. F. Kelleter)

Study Questions for Session 4:

**"Early American Drama: Royall Tyler's Tenuous Balancing of Federalism and Republicanism
in *The Contrast* (1787)"**

(Required Reading: Tyler, *The Contrast*.)

1. Drama and theater in revolutionary America
2. The *Contrast* as a comedy: Typical features.
3. The comedy of manners and the sentimental comedy.
4. Character constellation in *The Contrast*.
5. Telling names in *The Contrast*.
6. (American) stock-characters in *The Contrast*.
7. *The Contrast* as a (post)colonial play: Dedicate a close reading of the Prologue!
8. Identify and explain the "homespun" metaphor.
9. Contrasts in *The Contrast*.
10. The theme of travel in *The Contrast*.
11. The representation of France and Spain in *The Contrast*.
12. Masculinity in *The Contrast*.
13. Court ideology and Country ideology in *The Contrast*. What role does the (American) city play?
14. Generations in *The Contrast*.
15. Literary communication in the drama: Generic ways of employing language.
16. Language as speech: In how far is language used as a means of characterization in *The Contrast*?
17. Language as theme in *The Contrast*.
18. The theme of reading in *The Contrast*. Identify and explain Tyler's use of intertextual references!
19. The meaning of the term "sentimentalist" in *The Contrast*.
20. Sentimentality as theme and mode in *The Contrast*.
21. The meaning of the term "polite" in *The Contrast*.
22. Explain the importance of Lord Chesterfield!
23. The theater as theme in *The Contrast*.
24. The function of the meta-dramatic in *The Contrast*.
25. Interpret the final words of the play!
26. Inner-American contrasts in *The Contrast*: How does the play negotiate between the conflicting claims of "liberty" and "government" (classical republicanism and federalism)? Pay close attention to references to the Articles of Confederation and Shays's Rebellion!
27. *The Contrast* – a New York play?
28. American drama and theater after *The Contrast*: Further developments.

**Enlightenment and Nationalism: American Literature and Culture from the Revolution to
the Jacksonian Era**
(Prof. Dr. F. Kelleter)

Study Questions for Session 5:

"Competing Forms of Republican Poetry (1): Joel Barlow's *The Hasty Pudding: A Poem, in Three Cantos* (1793/96)"

(Required Reading: Barlow, *The Hasty Pudding*.)

I. Eighteenth-Century Neoclassicism and American Literary Nationalism

1. What is Augustan poetry? Name and explain its central features!
2. Discuss the function of neoclassicist aesthetics for American literary nationalism!
3. The national epic in eighteenth-century American literature.
4. Who were "the Connecticut Wits"? Explain their name and situate them in American cultural history!

II. Joel Barlow, *The Hasty Pudding*

1. The importance of J.A. Leo Lemay's reading of Barlow in *Early American Literature* (1982).
2. Interpret the poem's title and epigraphs!
3. *The Hasty Pudding* as a mock-epic.
4. Political radicalism and political satire in *The Hasty Pudding*.
5. Interpret lines 111-122!
6. Conflicting *personae* of the speaker (pay special attention to lines 57-62).
7. Joel Barlow's *The Hasty Pudding* and Alexander Pope's "The Rape of the Lock":
Structural Differences concerning the Mock-Epic Mode.
8. The occasion of the poem.
9. Republicanism, liberalism, and federalism in Barlow's poem: Situate *The Hasty Pudding* in American political discourse of the 1790s!
10. Interpret the references to France and the French Revolution in *The Hasty Pudding*!
11. Beyond the genre of mock-epic: *The Hasty Pudding* as affirmative national epic.
12. The significance of the "food"-metonymy.
13. Protestant work ethic and its implications for biblical exegesis in *The Hasty Pudding* (pay special attention to lines 190-200 and line 163). Find correspondences in Timothy Dwight's "The Flourishing Village"!
14. *The Hasty Pudding* and its influence on later developments in American poetry.

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 6:

"Competing Forms of Republican Poetry (2): Timothy Dwight, Phillis Wheatley, Philip Freneau"

(Required Reading: Dwight, from *Greenfield Hill*: "The Flourishing Village," "The Destruction of the Pequods" (selections); Wheatley, "On Being Brought from Africa to America," "To the University of Cambridge, in New England"; Freneau, "The Wild Honey Suckle," "The Indian Burying Ground." / Suggested Further Reading: Oliver Goldsmith, "The Deserted Village"; George Crabbe, "The Village" (selections); Wheatley, "On the Death of the Rev. Mr. George Whitefield, 1770.")

0. Discuss the meaning and implications of Jefferson's statement in his first inaugural address: "We are all Republicans, we are all Federalists."

I. Timothy Dwight, "The Flourishing Village" from *Greenfield Hill*

1. Puritanism and Enlightenment in Timothy Dwight's life and writing.
2. Why did Dwight write a deliberately derivative poem?
3. Compare the beginnings of Dwight's *Greenfield Hill* and Goldsmith's "The Deserted Village"!
4. Allusions to America in Goldsmith's poem.
5. Goldsmith's economic interpretation of "England's griefs" and Dwight's answer.
6. The contrast between Europe and America in *Greenfield Hill*.
7. The significance of the "clothing"-metaphor.
8. "The Flourishing Village": a Federalist poem?
9. George Crabbe's "The Village" as counter-point to both Goldsmith and Dwight.

II. Timothy Dwight, Phillis Wheatley, and the Question of Cultural Otherness

1. Timothy Dwight's interpretation of John Eliot in "The Destruction of the Pequods" (from *Greenfield Hill*).
2. The representation of Native Americans in Dwight's "The Destruction of the Pequods."
3. Compare Dwight's "The Destruction of the Pequods" to Phillis Wheatley's "On Being Brought from Africa to America"!
4. The significance of (neoclassical) form in Wheatley's poetry.
5. Can you detect a subversive voice in "On Being Brought from Africa to America"?
6. The postcolonial dilemma in Wheatley's "To the University of Cambridge, in New England."
7. The significance of evangelical Protestantism in Wheatley's obituary for George Whitefield.

III. Philip Freneau

1. Philip Freneau as a transitional figure between Neoclassicism and Romanticism.
2. Nature and culture in "The Wild Honey Suckle."
3. Beauty and death in "The Wild Honey Suckle."
4. "The Wild Honey-Suckle" as a "meditative" poem.
5. Neoclassical features of "The Wild Honey-Suckle".
6. The significance of the rhyme-pattern in "The Wild Honey-Suckle."
7. What is "dark" Romanticism?

8. Freneau's argument in "The Indian Burying Ground" concerning the relationship between reason and superstition.
9. Freneau's representation of Indian culture in "The Indian Burying Ground."
10. Political implications of "The Wild Honey Suckle" and "The Indian Burying Ground."

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 7:

"Nationalist Agrarianism, Vanishing Indians: Philip Freneau, William Cullen Bryant, and the Jeffersonian Legacy"

(Required Reading: Freneau, "The Indian Student, or Force of Nature"; William Cullen Bryant, "The Prairies." / Suggested Further Reading: François Marbois, "Journey to the Oneidas.")

1. The relationship of tradition and land acquisition in enlightened philosophy (you may want to consult Thomas Jefferson's *A Summary View of the Rights of British America*).
2. Enlightened philosophies of land acquisition: John Locke and the theory of the *vacuum domicilium*. What does Locke mean when he says, "In the beginning, all the world was America"?
3. The legal status of Native Americans after the war of independence: What is the doctrine of preemption? (You may want to consult Berkhofer, *The White Man's Indian*.)
4. The cultural work of the *Northwest Ordinance*.
5. The representation of Native Americans in the writings of Thomas Jefferson (see, for example, *Notes on the State of Virginia* and his "Second Inaugural Address")
6. Why did Jefferson's philanthropist policy of assimilation fail?
7. The representation of Indian cultures in François Marbois' "Journey to the Oneidas."
8. Cultural hybridity in François Marbois' "Journey to the Oneidas."
9. Define the cultural image of "the vanishing Indian"!
10. What does Renato Rosaldo mean by "imperialist nostalgia"?
11. In how far is Philip Freneau's "The Indian Student" an example of the "vanishing Indian"-topos?
12. The representation of Western civilization in Freneau's "The Indian Student".
13. Freneau's concept of history and society in "The Indian Student."
14. Nature and culture in Freneau's "The Indian Student."
15. Interpret the final two stanzas of Freneau's "The Indian Student," paying particular attention to the term "native shades"!
16. William Cullen Bryant's "The Prairies" as a Romantic poem.
17. Frame and course of argument in William Cullen Bryant's "The Prairies."
18. Poetic form and political content in William Cullen Bryant's "The Prairies."
19. Bryant's theory about the mound-builders in "The Prairies."
20. The theme of transience in William Cullen Bryant's "The Prairies."
21. Nationalist Agrarianism and American political discourse in the early nineteenth century: The significance of the Louisiana Purchase.
22. What is a "Free Soiler"? In how far can this political mentality be detected in Bryant's "The Prairies"?
23. Romanticizing Indian authenticity and the question of racism.
24. The American Indian as a Transnational Fantasy in nineteenth-century Western literature.

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 8:

"The Beginnings of Identity Politics: Olaudah Equiano's *Interesting Narrative* (1789) and William Apess's "An Indian's Looking-Glass for the White Man" (1833)"

(Required Reading: Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (selections); Apess, "An Indian's Looking Glass for the White Man.")

I. Olaudah Equiano

1. Olaudah Equiano's *Interesting Narrative* as a prototype of the African American slave narrative.
2. Interpret the title of Equiano's book!
3. Cultural hybridity in Equiano's *Interesting Narrative*.
4. Assess the consequences of Vincent Carretta's speculations about Equiano's nativity!
5. Olaudah Equiano's *Interesting Narrative* and "the black Atlantic" (Gilroy).
6. What makes an African(-American)'s autobiography different from other autobiographies?
7. Olaudah Equiano's *Interesting Narrative* and DuBois's concept of "double consciousness."
7. Interpret Equiano's address to the members of the British parliament (in the beginning of his book, not included in the *Norton* selections)!
8. Interpret the practice of naming in Equiano's book (especially in the book's title)!
9. Pronouns in Equiano's *Interesting Narrative*.
10. The role of religion in Equiano's *Interesting Narrative*.
11. The theme of assimilation in Equiano's *Interesting Narrative*.
12. The postcolonial dilemma in Equiano's *Interesting Narrative*.
13. The plot of Equiano's *Interesting Narrative*.
14. Economic principles and liberalist ideologies in Equiano's *Interesting Narrative*.
15. Why did Equiano support the British colonization project in Sierra Leone?
16. Narrator and character (protagonist) in Equiano's autobiography.

II. William Apess

1. Samson Occom as a forerunner of William Apess.
2. William Apess's literary *oeuvre*.
3. How do you account for Apess's fascination with King Philip?
4. Is Apess's "Looking-Glass" an example of "antagonistic affirmation"?
5. Religious and political discourses in Apess's "Looking-Glass." Which specific discourses does Apess call upon?
6. What is the key-term of Apess's "Looking-Glass"? Explain its significance!
7. The relationship of identity politics and Christian universalism in Apess's "Looking-Glass."
8. Explain the significance (and historical background) of Apess's theory of Indians as a Hebrew people!
9. The semantics of *black* and *white* in Apess's "Looking-Glass." Pay close attention to the author's rhetorical strategies!
10. Interpret the final sentence of Apess's "Looking-Glass"!

11. Discuss the limits and achievements of antagonistic assimilation! Does the idea of a "postcolonial dilemma" do justice to the critical operations of Equiano and Apess?

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
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Study Questions for Session 9:

"The Sentimental Novel in America: Susanna Rowson's *Charlotte Temple* (1791) and Hannah Webster Foster's *The Coquette* (1797)"

(Required Reading: from Rowson, *Charlotte Temple*: "Preface," chapters 1, 6-7, 14-15, 17-18, 20, 22, 25-28, 32-35; from Foster, *The Coquette*: Letters 1-6, 8, 11-13, 15, 18, 21-22, 25, 36, 42-43, 48, 57, 61-62, 70-74. / Suggested Further Reading: from Kelleter, *Amerikanische Aufklärung*, chapter 12 (708-66); Foster, *The Coquette* in its entirety.)

I. Studying the Novel

1. The novel as a popular and as a modern genre.
2. The novel: Early generic self-reflections. Inform yourself about novelistic discourse in the eighteenth century (you may want to consult Fluck, *Das kulturelle Imaginäre*)!
3. The function of subtitles in early novels.
4. The meta-literary in early novels.
5. Which of the early novel subgenres are particularly important for American literature?

II. The Sentimental Novel

1. The influence of Shaftesbury on the sentimental novel.
2. Typical plot patterns in early sentimental novels.
3. Social antagonisms in the sentimental plot.
4. Is there a sentimental "ideology"? How would you summarize it?
5. The importance and influence of Samuel Richardson's *Pamela*.
6. Structural differences between Richardson's *Pamela* and Richardson's *Clarissa*.

III. Susanna Rowson, *Charlotte Temple* (1791)

1. Analyze the introduction of the protagonist in *Charlotte Temple*!
2. Define and explain the narrative perspective in *Charlotte Temple*!
3. Protagonist and antagonist in *Charlotte Temple*.
4. Characterize and explain voice and persona of the narrator in *Charlotte Temple*!
5. Republican values in *Charlotte Temple* (pay particular attention to the feminization of the term *virtue* and to the ideal of republican motherhood).
6. The tension between innocence and ignorance in *Charlotte Temple*.
7. The function of Emily Beauchamps in *Charlotte Temple*.
8. The theme of communication in *Charlotte Temple*.
9. Reading and writing as themes in *Charlotte Temple*.
10. Interpret Charlotte's deathbed-scene in the novel. Why is the deathbed-scene a standard element in sentimental novels? Can you detect meta-literary elements in *this* deathbed-scene?
11. Interpret the author's "Introduction" to the novel. What authorial role does Susanna Rowson construct for herself?
12. The implied reader in *Charlotte Temple*.
13. Inform yourself about the eighteenth- and nineteenth-century reception of Rowson's novel! *Charlotte Temple* as an example of modern popular culture?

IV. Hannah Webster Foster, *The Coquette* (1797)

1. The epistolary form of *The Coquette*. Compare to *Charlotte Temple*!
2. In how far is Mikhail Bakhtin's theory of novelist discourse applicable to *The Coquette*?
3. Eliza as (sentimental) character: Compare to *Charlotte Temple*!
4. The function of mentor characters in *The Coquette*.
5. Republicanism and communitarianism in *The Coquette*.
6. The relationship of implied author, epistolary narrators, and protagonist in *The Coquette*.
7. Interpret Mrs. Wharton's social analysis of marriage!
8. What does Jürgen Habermas mean by "zwangloser Zwang des besseren Argumentes"?
In how far is this enlightened idea of a non-compulsory compulsion present in *The Coquette*?
9. The rhetoric of sensibility and sympathy in *The Coquette*.
10. Further developments of the sentimental formula in American literature and culture.

**Enlightenment and Nationalism: American Literature and Culture from the Revolution to
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Study Questions for Session 10:

"American Gothic: Charles Brockden Brown's *Wieland, or The Transformation: An American Tale* (1798)"

(Required Reading: from Brown, *Wieland*: chapters 1-3, 6, 9, 11, 13, 16-17, 19, 22, 27. / Suggested Further Reading: Brown, from *Edgar Huntly*: "To the Public"; *Wieland* in its entirety.)

1. The Gothic novel and the sentimental novel: relationship, development.
2. The Gothic novel as an eighteenth-century genre.
3. Edmund Burke's concept of the sublime and the Gothic novel.
4. Typical settings and plot-elements in the Gothic novel.
5. The Gothic novel as a bourgeois genre.
6. Stages of development of the Gothic mode.
7. Specifically American contributions to the genre.
8. Is Charles Brockden Brown's *Wieland* a Gothic novel?
9. The importance of Charles Brockden Brown for American literature.
10. Interpret Charles Brockden Brown's "Preface to *Edgar Huntly*"!
11. Transnational Models and National Differences: Explain the Meaning of Brown's subtitle "An American Tale"!
12. Character constellation in *Wieland* and the "mental divisions of the age" (Jay Fliegelman).
13. Calvinism, Republicanism, and Empiricism in *Wieland*.
14. Clara's role as narrator in *Wieland*.
15. The function of Carwin in *Wieland*.
16. Interpret Brown's subtitle "The Transformation"!
17. Brown's critique of Lockean epistemology in *Wieland*.
18. In how far is *Wieland* a novel about "the psychological and historical meaning of America" (Jay Fliegelman)?
19. The function of chapter 27 in Brown's *Wieland*!

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Study Questions for Session 11:

"Early American Humor: From Hugh Henry Brackenridge to Washington Irving"

(Required Reading: from Brackenridge, *Modern Chivalry*: Book I, "Introduction," chapters 1-5, Book IV, chapters 2, 4, 5, Book V, chapter 1; from Irving, *The Sketch Book of Geoffrey Crayon*: "The Author's Account of Himself," "Rip van Winkle." / Suggested Further Reading: from Irving, *The Sketch Book*: "The Legend of Sleepy Hollow.")

I. Hugh Henry Brackenridge

1. Brackenridge and the American Revolution.
2. Brackenridge's literary career.
3. Inform yourself about Brackenridge's account of the Whisky Rebellion in *Incidents of the Insurrection in the Western Parts of Pennsylvania, in the Year 1794* (1795)! Discuss this book as an early example of frontier and Western literature!
4. Strategies of humor in *Modern Chivalry*: Dedicate a close formal analysis to selected passages (especially in the "Introduction")!
5. Brackenridge's literary models.
6. Characterize the two protagonists of *Modern Chivalry*!
7. The function of the "Reflections."
8. Brackenridge's view of American democracy in *Modern Chivalry*: Where would you situate the narrator of *Modern Chivalry* in the party conflicts of the late eighteenth / early nineteenth century?
9. The role of the narrator.
10. Define the picaresque novel, using *Modern Chivalry* as an example!

II. Washington Irving

1. Irving's importance for American literature.
2. The importance of *Salmagundi* magazine.
3. Fictionality and self-referentiality in *A History of New York. From the Beginning of the World to the End of the Dutch Dynasty. By Diedrich Knickerbocker* (1809).
4. The structure of *The Sketch Book of Geoffrey Crayon, Gent.* (1819).
5. The use of personae in "Rip Van Winkle" and *The Sketch Book*.
6. The function of the frame in "Rip van Winkle" (consider the entire *Sketch Book*).
7. Is "Rip Van Winkle" a short story?
8. Washington Irving's authorial persona in "The Author's Account of Himself."
9. America and Europe in "The Author's Account of Himself."
10. "Rip van Winkle" as social satire.
11. The theme of "liberation" in "Rip Van Winkle."
12. Mock-heroic humor in "Rip Van Winkle."
13. Concepts of "time" in "Rip Van Winkle."
14. Neoclassicism and romanticism in "Rip van Winkle."

**Enlightenment and Nationalism: American Literature and Culture from the Revolution to
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Study Questions for Session 12:

"A Storied Land: The Western Fictions of James Fenimore Cooper"

(Required Reading: from Cooper, *The Pioneers*: chapters 2-3; from *The Last of the Mohicans*: selections from chapters 17 and 33. / Suggested Further Reading: Cooper, *The Pioneers* or *The Last of the Mohicans* in its entirety; Frederick Jackson Turner, "The Significance of the Frontier in American History.")

1. James Fenimore Cooper's fame in Europe.
2. What are "Fenimore Cooper's literary offences" (Mark Twain)?
3. Cooper as myth-maker.
4. Elements and categories of Western frontier fiction.
5. What are "the Leatherstocking novels"? Describe and explain the sequence of novels in the context of their original dates of publication!
6. Other novelistic genres in the oeuvre of James Fenimore Cooper.
7. Cooper's critique of Jacksonian democracy. (You may want to consult *The American Democrat*.)
8. Captivity plot, sentimental plot, and initiation plot in the Leatherstocking novels.
9. Are the Leatherstocking novels best read in the order of their appearance or in the order of the events told? Does it make a difference?
10. Structural features of the historical novel. In how far are the Leatherstocking novels "historical novels"?
11. Plot patterns in *The Pioneers*.
12. The conflicting discourses of restoration and settlement in *The Pioneers*.
13. Is *The Pioneers* a pioneering novel? If so, how?
14. Cooper's vision of social organization in *The Pioneers* (compare to the novels of Walter Scott).
15. The function of Natty Bumppo in *The Pioneers*.
16. Why has Natty Bumppo become a mythical character? Consider chapter III of *The Pioneers* (the slaughter of the pigeons).
17. Natty Bumppo as the type of frontiersman in *The Last of the Mohicans*: Why has this character (type) proven so attractive to the nineteenth-century literatures of North American and Europe?
18. Interpret the ending of *The Last of the Mohicans*, paying close attention to the interaction of Hawkeye and Chingachgook, and to the final speech by Tamenund.
19. Describe and try to account for the good Indians / bad Indians-dichotomy in Cooper (especially *The Last of the Mohicans*)!
20. Read *The Pioneers* against the background of Frederick Jackson Turner's "The Significance of the Frontier in American History" (1893)!
21. Further developments of the historical novel in American literature.

Enlightenment and Nationalism: American Literature and Culture from the Revolution to the Jacksonian Era
(Prof. Dr. F. Kelleter)

Study Questions for Session 13:

"The South and Slavery: John Pendleton Kennedy's *Swallow Barn* (1832/51) and *The Confessions of Nat Turner* (1831)"

(Required Reading: Thomas Jefferson, from *Notes on the State of Virginia*: selections from "Query XVI: Laws"; Kennedy, from *Swallow Barn*: "A word in advance from the Author to the Reader" (Preface to the 1851-edition), "Introductory Epistle", chapters 1, 2, 7, 18, 31, 46-48; selections from *The Confessions of Nat Turner*).

1. The rhetoric of slavery during the American Revolution.
2. Southern and Northern understandings of slavery after the American Revolution.
3. The significance of Turner's Rebellion.
4. Religious argument and motivation in *The Confessions of Nat Turner*.
5. Earlier slave insurrections, Atlantic models.
6. Interpret Thomas Jefferson's discussion of black assimilation in *Notes on the State of Virginia*!
7. Romantic racism and scientific racism.
8. What is the "planter legend"? (You may want to consult William R. Taylor, *Cavalier and Yankee*.)
9. Discuss *Swallow Barn* as an early example of the Southern plantation romance! What are forerunners, what later examples?
10. In how far is Kennedy's split cultural identity (between South and North) reflected in the narrative situation of *Swallow Barn*?
11. Identify traditions of humorous writing in *Swallow Barn*! Pay particular attention to the influence of Washington Irving!
12. Discuss *Swallow Barn* as a local color-novel!
13. Frank Meriwether as the type of the Southern gentleman.
14. Discuss *Swallow Barn* as a *romance* of the South!
15. Comment on the representation of John Smith in the novel!
16. Beyond local color: *Swallow Barn* as a work of regionalism. (Pay particular attention to the 1851-preface!)
17. Negotiating between Northern modernity and Southern provincialism: Describe the conflict between liberalism and the Republican tradition (civic humanism) in Kennedy's text!
18. Identify traces of John C. Calhoun's political philosophy in the *Swallow Barn*! What is the narrator's attitude to Southern secessionist philosophies?
19. Characterize the representation of slavery in *Swallow Barn*! What is the implied author's attitude toward abolitionism?
20. Characterize the representation of slaves in *Swallow Barn*.
21. Why was the novel re-issued in 1851? Why is this a watershed year in the Northern-Southern divide over slavery?
22. The importance of William Lloyd Garrison for the Northern anti-slavery movement(s).

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**Barbara Buchenau's STUDY QUESTIONS FOR SESSION 14:
After 1830: The Fireside Poets (Longfellow, Whittier) and the Poetry of Sentimental
Reform (Sigourney, Smith, Osgood)**

Required Reading: Henry Wadsworth Longfellow, "The Slave's Dream" and excerpts from *The Song of Hiawatha*; John Greenleaf Whittier, *Snow-Bound: A Winter Idyl*; Lydia Huntley Sigourney, "The Cherokee Mother" (*), "Fallen Forests" (*), "Drinking Song" (*), "Indian Names" (*).

Suggested Further Reading: Elizabeth Oakes Smith, selections from *The Sinless Child* (*); Frances Sargent Osgood, "The Hand that Swept the Sounding Lyre (A Dirge)" (*), "Reminiscences of Poe" (*), "Passion" (*), "Alone" (*).

I. Fireside Poetry and Sentimental Reform:

1. Poetry conceptualized as a popular genre versus poetry as a genre that does not attract wide audiences; poetry as a public and a private form of expression and communication
2. What is sentimental poetry? Name and explain its central features!
3. What is romantic poetry? Name and explain its central features!
4. Discuss the function of sentimental aesthetics for American literary nationalism.
5. The national epic in nineteenth-century American literature.
6. Who were "the Fireside Poets"? Explain their name and situate them in American cultural history!
7. The Seneca Falls Convention of 1848 and the expanding role of women in national politics
8. Discuss the politics of sentimental reform, pay particular attention to its contradictory potential to work towards greater social justice and towards indirect support of racism and social inequality
9. The aesthetics and the politics of empathy (you might want to look at Ezra Tawil's *Racial Sentiment*)
10. Van Wyk Brooks and the idea of a usable past
11. F.O. Matthiessen's *The American Renaissance* and the critique of the Fireside poets

II. Henry Wadsworth Longfellow:

12. The model of communication in poetry.
13. The various layers of communication in the introduction to *The Song of Hiawatha*
14. The lyrical I and the lyrical thou in the introduction to *The Song of Hiawatha*
15. Edgar Allan Poe's critique of Longfellow and the "Little Longfellow War"
16. *The Song of Hiawatha* as lyric poetry
17. *The Song of Hiawatha* as epic poetry
18. *The Song of Hiawatha* and Native American oral traditions
19. *The Song of Hiawatha* and the Finnish *Kalevala*
20. *The Song of Hiawatha* and Henry Rowe Schoolcraft's ethnographic work

21. Longfellow, nativism, and the creation of a usable past

III. John Greenleaf Whittier:

22. The symbolic impact of fire and light in *Snow-Bound*
23. Discuss the title as a paratextual commentary on generic choices and on historical contexts (the end of slavery)
24. Whittier's abolitionist background and the absence of politics in *Snow-Bound*
25. *Snow-Bound* as idyll and as pastoral
26. Intertextuality in *Snow-Bound*
27. *Snow-Bound* as a commentary on transcendentalist approaches to nature
28. Reading and literature in *Snow-Bound*
29. Draw a map of the characters and their reading habits
30. Which tale does each character contribute to the evening? What are the correlations between each tale and the reading habits of its respective author?
31. The tales told and the news heard as the roads open up again
32. What is the function of the snow bondage?

IV. Lydia Huntley Sigourney:

33. Discuss Sigourney's career as a paradigmatic example of the difficulties, the potentials and the pitfalls of writing in a gendered public sphere
34. Sigourney as "the Sweet Singer of Hartford" (Gordon Haight)
35. Sigourney as political writer
36. public poetry as *littérature engagée*
37. the vanishing Indian in Sigourney's poetry
38. "The Cherokee Mother" as a commentary on Jackson's Indian Removal Policy
39. the language of disappearance in "Indian Names"
40. the lyrical thou in "Indian Names"
41. wit in "Drinking Song"
42. religious language in "Fallen Forests"
43. stanzaic structure in "Fallen Forests"

V. Elisabeth Oakes Smith:

44. Discuss the angel-in-the-house metaphor.
45. At which price is the "woman as a purifying presence"-ideal promulgated?
46. Elisabeth Oakes Smith and the Second Great Awakening
47. Elisabeth Oakes Smith and the feminization of American culture (Ann Douglas)
48. The *inner light* rhetoric in *The Sinless Child*
49. Raptures and revivals in *The Sinless Child*
50. The meaning of the veil in *The Sinless Child*
51. The structure of the text, the function of the headlines
52. The *stain* as a product of socialization
53. Discuss the tension between companionship and passion, sense and the senses in *The Sinless Child*

VI. Frances Sargent Osgood:

54. Osgood's flirtation with Edgar Allan Poe
55. the elusive style of Osgood
56. Osgood's contribution to sentimental poetry
57. the gothic in Osgood's poetry
58. "Alone" and Emersonian "self-reliance"
59. semantic fields in "Alone"
60. "The Hand that Swept the Sounding Lyre" and Edgar Allan Poe's "The Raven"
61. Osgood's commentary on a socially restrictive literary sphere