

Literature of the Early Americans: Colonial Period up to 1776
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Overview

I teach at the Pittsburgh High School for the Creative and Performing Arts (CAPA). Picture a school where young people thrive academically while they get professional training in dance, music, theatre, literary arts, and visual arts. The high school is an arts magnet school where students must submit a prepared application and partake in an on-site audition/interview. The school is located in a new, state of the art building in the Cultural District of the city. The school's mission is to provide every student (grades 9 – 12) with a comprehensive academic program rooted in a superior quality arts education experience that encourages excellence and success in their personal development as artists and cultural leaders. We are on a block schedule where students have 3 academic classes in the morning and 3 of their arts classes in the afternoon. Students obtain a new schedule at the start of the second semester.

This unit is designed for an 11th grade (honors or academic) American Literature course. The unit may be used as a brief introductory unit to *The Scarlet Letter* by Nathaniel Hawthorne and *The Crucible* by Arthur Miller. The unit may also serve as an introduction to Puritanism and the evolution of writings that evolved in this country as early settlers established colonies in the New England territories. Included you will find lessons on a series of readings that establish the understanding that writing was coming out of the early settlers. Even before 1776 with documents like *The Declaration of Independence* and *The United States Constitution*, a good number of writers were writing in the American colonies, and sometimes even about America, out of close knowledge and involvement. The lessons are designed to expose students to writers such as William Bradford, Anne Bradstreet, Cotton Mather, Jonathan Edwards, and Michel-Guillaume Jean de Crevecoeur.

Rationale

Traditionally, *The Scarlet Letter* is the novel with which I begin the course (American Literature) with and while I have found clever assignments and lessons to engage the students, there is always struggle. I have been searching for a more comprehensive way to introduce students to the writings of the early Americas but lacked a secure focus for doing so. This unit will serve as a survey of essays, letters, and poems that document the manner in which early American settlers were coping with their newfound land, society and culture.

The first American literature was created by the first people to live here – the Native Americans, who inhabited America thousands of years before the first Europeans arrived. When Christopher Columbus landed on a tiny Caribbean island in 1492, he called the inhabitants Indians because he thought he was near the East Indies. One of the first men to try to communicate with Columbus inadvertently cut his hand on Columbus' sword because he did not know what a sword was (Stratton 42). Such events – mistaken identity and injury – marked the first encounter between the native people of the Americas and the Europeans who were to come in increasing numbers over the next 500 years.

Although the first explorers' motivations for coming to the Americas were complex, many came for the reason people often seek out: a desire for fame and adventure. Not all motivations for coming to the Americas were selfish ones, however. Reports of the existence of people in the Americas stirred many to come and spread Christianity. "Others, such as the English Puritans, came seeking the religious freedom that they were denied in their homeland. This topic is one that students can connect to on a contemporary level as we explore the current immigration laws in this country. The tradition of writing about the exploration of a new place and what is encountered has continued up to the present day" (Stratton 43). It is important for students to gain a broader understanding of the establishment of this country and the interactions that occurred within these early settlements. Many records of these interactions still exist and provide insights into the past. Historical narratives are accounts of real-life historical experiences, given either by a person who experienced those events or someone who has studied or observed them. In many cases, the narratives are key historical documents,

In the late 15th century, Europeans began voyages by ship to the Americas and reported news of explorations and settlements. Many historical narratives of these times were survivors' tales, gripping adventure stories written down in the form of journals and letters. The use of vivid, sensory details makes historical narratives come to life.

When introducing information to students, I begin in the year 1620, when the Puritans survived a journey across the Atlantic in *The Mayflower* and landed at Cape Cod. In 1630, William Bradford (1590 - 1657), the Plymouth Colony's second governor, began writing *Of Plymouth Plantation*, a chronicle of his colony's experiences. This is Bradford's description of the colony's first winter: "The weather was very cold and it froze so hard as the spray of the sea lighting on their coats, they were as if they had been glazed" (78).

Bradford was born in Yorkshire England into a fervently Puritan family and neighborhood. His father died when he was an infant and his mother remarried almost immediately. He did not receive a university education; instead, he was brought up learning the art of the farming of the land. As a teenager he converted to Separatists principles and he crossed to the Netherlands in 1609 with a band of comrades (Stratton 87). These Separatists, unlike the majority of Puritans, believed that there was no hope of reforming the Church of England from within. They remained in Holland (mostly in Leiden) until 1620 when the Pilgrim Fathers sought to travel to the New World. They

reached the mainland at a place they called Plymouth. Bradford soon became the first governor of Plymouth Plantation and we re-elected annually for the better part of thirty years. His duties involved more than that title might imply today: he was chief judge and jury, superintended agriculture and trade, and made all allotments of land.

No other colonists in the history of the world were as intellectual as the Puritans. Between 1630 and 1690, there were as many university graduates in the northeastern section of the United States, known as New England, as in the mother country -- an astounding fact when one considers that most educated people of the time were aristocrats who were unwilling to risk their lives in wilderness conditions. The self-made and often self-educated Puritans were notable exceptions.

The colonists did share experiences that set them apart from those they left behind in England and Europe. These settlers had to adapt themselves to unfamiliar climates and crops; to deal with the Indians; to chart and survey, clear and plant and build and improvise. By the end of the colonial period, conditions were certainly less strange and much more comfortable. However, in those first few precarious years life was stark. Bradford outlines the plight of the Pilgrim Fathers in *Of Plymouth Plantation* (Chapter IX) landing at Plymouth Rock:

Being thus passed the vast ocean, and a sea of troubles before in their preparation (as may be remembered by that which went before), they had now no friends to welcome them nor inns to entertain or refresh their weather-beaten bodies; no houses or much less town to repair to, to seek for succour.

Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men—and what multitudes there might be of them they knew not. Neither could they, as it were, go up to the top of Pisgah to view from this wilderness a more goodly country to feed their hopes; for which way soever they turned their eyes (save upward to the heavens) they could have little solace or content in respect of any outward objects. For summer being done, all things stand upon them with a weather-beaten face...

Under these circumstances, the early colonists could not find leisure in either reading or writing politically correct literature. William Penn's advice at the time to prospective emigrants in 1685 was to "...be moderate in Expectations, count on Labour Before a Crop, and Coast before Gain" (Penn 143). His words do seem to apply to most of the colonial period as far as literature is concerned as well.

The Puritan definition of good writing was "that which brought home a full awareness of the importance of worshipping God and of the spiritual dangers that the soul faced on Earth. Puritan style varied enormously -- from complex metaphysical poetry to homely journals and crushingly archaic religious history. Whatever the style or genre, certain themes remained constant" (Heath 44). Life was seen as a test; failure led to eternal damnation and hellfire, and success to heavenly bliss.

Writing in their magazine, the *American Mercury* in 1925, H.L. Mencken and his friend George Jean Nathan defined Puritanism as “the haunting fear that someone, somewhere may be happy” (14). Or often relished in such jokes as: “When the Pilgrim Fathers landed, they fell upon their knees – and then upon the aborigines” (15). These critics derived much amusement from the Puritan’s scrutiny of God’s purposes. This period of time does note the absence of the play or the novel and the sparseness of Puritan poetry.

In an effort to explain the nature of Puritanism, I have often explained to students the link between Puritanism and capitalism: both rest on ambition, hard work, and an intense striving for success. Although individual Puritans could not know, in strict theological terms, whether they were saved and among the elect who would go to heaven, Puritans tended to feel that earthly success was a sign of election. Wealth and status were sought not only for themselves, but as welcome reassurances of spiritual health and promises of eternal life.

Additionally, the concept of stewardship encouraged success. The Puritans interpreted all things and events as symbols with deeper spiritual meanings, and felt that in advancing their own profit and their community's well being, they were also furthering God's plans. They did not draw lines of distinction between the secular and religious spheres: All of life was an expression of the divine will -- a belief that later resurfaces in Transcendentalism.

In recording ordinary events to reveal their spiritual meaning, Puritan authors commonly cited the Bible, chapter and verse. Like Jonathan Edwards (1703 – 1758) in “Sinners in the Hands of an Angry God.” This piece, while extremely volatile in tone, does employ this sense of religious doctrine.

Edwards was born in East Windsor, Connecticut and was educated at Yale. He remained at Yale (having graduated at sixteen) for further years of theological studies. In 1726 he joined his grandfather, Solomon Stoddard as congregational pastor in Northampton, Massachusetts. After his grandfather’s death, Edwards took sole charge, and in a series of powerful sermons pleaded for the revival of religious fervor, which actually took shape in “The Great Awakening.” Edwards, like British philosopher John Locke, believed that people must do more than comprehend religious ideas; we must be moved by them, we must know them experientially. The difference Edwards once stated was “like that between reading the word fire and actually being burned” (Marsden 11). His strict zeal and common practice of naming sinners from the pulpit (including children) eventually displeased the Northampton parishioners. In 1750 he was dismissed and exiled himself to his own teachings and writings in Stockbridge, MA. It was there that he received the plea to become president of The College of New Jersey (later called Princeton).

The first Puritan colonists who settled New England exemplified the seriousness of Reformation Christianity. Known as the Pilgrims, they were a small group of believers who had migrated from England to Holland - even then known for its religious tolerance - in 1608, during a time of persecutions.

Like most Puritans, they interpreted the Bible literally. They read and acted on the text of the Second Book of *Corinthians*: "Come out from among them and be ye separate, saith the Lord." Despairing of purifying the Church of England from within, Separatists formed underground covenanted churches that swore loyalty to the group instead of the king. Seen as traitors to the king as well as heretics damned to hell, they were often persecuted. Their separation took them ultimately to the New World. The Puritans believed that repentance, like personal salvation, depended on the grace of God.

Puritans also valued family, life, community service, art and literature. So often students see Puritans as these black-clad moralists self-righteously proclaiming the values of only thrift and hard work. They were the first in the colonies to establish a printing press, free public grammar schools, and a college (Harvard). Many of the writers and works that we will study in this unit will serve as a survey of varying religious, social and physiological viewpoints.

To offer the female perspective in this genre, I introduce students to the poetic writings of Anne Bradstreet (1612 – 1672). When she was a young girl she wrote poems for her father and as she became a wife and mother continued to write. Unknown to her, her brother-in-law, John Woodbridge, brought with him to London a manuscript collection of her poetry and had the pieces printed there in 1650. "It was the first published volume of poems written by a resident in the New World and was widely read" (Spiller 145).

When she was sixteen she married Simon Bradstreet who had just earned his diploma from Cambridge University. Simon shared Anne's Puritan beliefs and the two had very similar upbringings. Very little is offered on her daily life, except that it was a "hard existence" (Spiller 149). Bradstreet was not a strong woman as she suffered from rheumatic fever as a child and this caused her to suffer from chronic fatigue as an adult. She did however, risk childbirth eight times. Her husband was the governor of the Bay Colony and in 1661 he went to England to renegotiate the Bay Company charter with Charles II. All of Simon's political responsibilities added to Anne's obligations as a mother and as a wife.

She wrote several entries of "Meditations" for her children. She is the first of many American poets to question religious doctrine. She only confirms God's existence by the beauty and natural wonder around her and wanted to convey this same sense to her children, through writings. What is most interesting about Bradford and what I try to convey to students is that she took the time to write about the world around her rather than about the world to come.

The greatest of all the Puritan historians was Cotton Mather and in his *Magnalia Christi Americana* (1702), he established the myth of a chosen people. By the time Mather undertook his history, the original Puritan community had vanished, leaving behind many to the land and fortunes but not to the sense of spirituality that once was. Mather saw himself as one of the last defenders of the "old New England way," and all the churches as under attack from new forces of secularism.

Puritans held the writing of history in high regard, for as heirs of Renaissance thought, they believed that lasting truths were to be gained by studying the lives of noble individuals. Mather, for example, urged students of the ministry to read not only early church historians but also the more classical historians such as Livy, Tacitus and Plutarch. Puritans saw all of human time as a progression towards the fulfillment of God's design on earth. It was thought to believe that pre-Christian history could be read and studied as Jesus' entry. They would often interpret key figures from the Old Testament as foreshadowings of Christ. This method of comparison is often called typology. It was Cotton Mather who said that John Winthrop was the Puritan Moses whose education has prepared him to fulfill the "noble design of carrying a colony of chose people into an American wilderness" (*On Witchcraft*)

To this day, the Puritan approach to the arts is typified by one of the most widely used books ever published (Spiller 4), *The New England Primer*. Often reissued, selling some five million copies (4), it led generations of children through the alphabet with a dogmatic set of mnemonic rhymes, from "In Adams fall/We sinned all" to "Zaccheus he/Did climb a tree/His Lord to see." Its purposefulness and instructive intent is typical of Puritan approach to style, content, and meaning; all concepts important for critical understanding and discussion in this unit.

Objectives

There are many objectives I would have for students involved in this curriculum unit. I would hope they would discover new authors and in the process come to enjoy some very different types of writing that they had so far discovered. This would, of course, lean to the communication standard asking students to use a variety of methods to make sense of complex texts.

Students would also be expected to respond orally to the texts, sharing with the class their take on why any work has been considered persuasive or impressionable. As we do this, we must clarify who we are as readers, and why the background, gender, etc. of each individual tends to influence his/her response to any literature. Making certain that students are aware that there is no one objective analysis of a work, is terribly important in giving them a sense of both the validity of their own readings, and, in some cases, why their reading is so heavily influenced by who they are, that they have lost a sense of the original writer. Not only is the standard of effective group communication addressed here, but also so is the unwritten one of coming to know ourselves more clearly.

It is important that students begin to understand this period of our country's history in an effort to understand their own place in American culture and society. A piece of writing is a direct reflection of the times and voice of a particular group of people. In many early American writings, Puritan thought set the foundation for other movements of literature such as Romanticism and Transcendentalism. Even F. Scot Fitzgerald's quest for the American Dream stems from this period of literary history.

Within much of the writing, students will get a sense of the writer's particular take on an issue. This is especially true with narratives. While the writer is afforded the right to any

opinion, so students must come to understand where bias exists and where statements inconsistent with the evidence might be present. This concept of making critical judgments is one of the central communication standards.

Strategies

The strategies I offer for this curriculum project have been proven effective when working with artists from CAPA High School. The students are writers, dancers, actors, artists, vocalists, and musicians who spend three hours a day devoted to their art form. Each individual student brings a world of artistic perceptions to the table based on their focused study of art whether it is writing, painting, or singing. Many of the strategies presented are designed to allow artistic freedom but yet adhere to a strict disciplined process for the groups of artists to follow.

It is helpful to first discuss ideas that are essential for creating a classroom that pushes its students to discover, interpret, perceive, and respond to their own learning, and then I will elaborate on the design and the implementation of this curriculum project. These are strategies that have proven effective for me and many of my colleagues working with arts centered curricula.

Discover, Interpret, Perceive, and Respond

Allowing students the opportunity to discover, interpret, perceive and respond moves away from the traditional image of a classroom and allows students to engage in their own learning. The days of quiet orderly classroom no longer take precedence in classroom where teachers engage their students actively in learning. Students demonstrate added enthusiasm in active classrooms and are more likely to retain knowledge when the learning has engaged them in its acquisition. The students become stakeholders in their education and this drive for knowledge impacts the classroom with positive results.

Discover

Students must be actively involved in the discovery of knowledge. Actively engage them in their own learning. Begin to hold your students accountable for engaging in classroom discussions. Hold students responsible for presenting information to the class. Begin to think of yourself as the resource person. You are there to guide your students to learning.

Interpret/Perceive

With discovery comes interpretation and perception as students become engaged in their own learning. Allowing students the opportunity to interpret and perceive means to make meaning of this newly found discovery: the knowledge. Students need to explore new concepts or ideas before they can truly take ownership. Merely reading or hearing about them once in class will not suffice. Students must be provided opportunities that they can process knowledge in terms of their own life or experiences. Class discussions, journal entries, reaction papers, conferences all allow students to interpret knowledge. Processing the information and sharing their ideas will allow students to better grasp new ideas or concepts that they have discovered in the classroom.

Respond

Given the opportunity to discover, interpret, and perceive students will amaze you when it is time to respond. Hold the students up to high expectations and clearly state your expectations. The student work will surpass your wildest expectations. Students are much more inclined to produce when they have a vested interest in this work. Hidden talents or skill are likely to surface and your students will think learning is enjoyable.

Classroom Activities

This section contains a series of lessons for each of the following selections:

- from *Of Plymouth Plantation*, William Bradford
- from *What is an American?*, Michel-Guillaume Jean de Crevecoeur
- Various Poems, Anne Bradstreet
- from *Sinners in the Hands of an Angry God*, Jonathan Edwards

Introduction

The unit is designed as pre-reading for *The Scarlet Letter*, so I begin by surveying what the students already know about Puritans, Pilgrims and the early American settlers. I begin by asking students to brainstorm as many adjectives or descriptive phrases they associate with word PURITAN. For lower level learners this can be accomplished with a traditional K-W-L chart. Once students have compiled a list, they share responses as I document their responses on the board for all to see. Many responses will be misconceptions or associations from Thanksgiving. As the lesson progresses and their knowledge expands, we will come back to the list to compare/contrast in with new knowledge.

I also offer students the following three quotations from three different American writers:

“These are Gardens of the Desert, these
The unshorn fields, boundless and beautiful,
For which the speech of England has no name...”
- Williams Cullen Bryant

“Why should we not also enjoy an original relation to the universe? America is a poem in our eyes.” - Ralph Waldo Emerson

“And the things are as I think they are
And say they are on the blue guitar.”
- Wallace Stevens

I find these quotations are strong pieces worthy of discussion as to how meaning offers a unique and clever perspective to impressions. You may want to use all of the pieces and there are often times when you can connect these writers’ words to the content of other selections.

Lesson 1: William Bradford

It is useful to begin this lesson with two maps (see appendix 1 and 2). The first I give to

students is of the Massachusetts Bay and explain the areas to which English and Spanish people settled in this country. The second is a map that depicts the countries in Europe to better familiarize students with the countries from which these settlers came. I have found that the brief geographical lesson serves to be of help throughout the unit.

I begin by offering notes regarding a small group of English people who called themselves Pilgrims sailed on the Mayflower for the New World. Among the hundred or so people were close to forty Separatists. These were individuals who had been persecuted in England and Holland for their beliefs. They had decided to start a colony in the New World where they could be free to worship as they pleased. The voyage took sixty-six days. Although the Pilgrims were supposed to establish their new colony in Virginia, the Mayflower was blown off course and landed in what we know today as Massachusetts.

The first shelter was born on Christmas Day. Weakened from the voyage and lacking provisions, the pilgrims experienced a brutal first winter at Plymouth and close to half of the colonists died in the first few months. Several years later the governor of the colony, William Bradford, wrote an account entitled *Of Plymouth Plantation* from which we will examine some excerpts.

This is also a good time to introduce the literary concepts of subjective and objective writing. Like all historians, Bradford attempted to relate the events of a particular period of time as accurately and objectively as possible. When writing is objective, an author steps back from the subject and describes it matter-of-factly, without passing judgment. Subjective writing is more personal and opinionated. I offer students this information to encourage them to determine whether or not Bradford is being entirely objective or are there instances of subjectivity.

Bradford's piece is divided into several chapters and there are plenty of sections to share with students that will offer them a sampling of content and style. I use "The Safe Arrival at Cape Cod," "Compact with the Indians," and "The First Thanksgiving." I tend to read the first section aloud and allow the students to read the remaining two sections silently or for homework.

Questions for Discussion and Analysis

1. Which details of Bradford's narrative are the most vivid and/or memorable to you? Cite specific passages and explain your response.
2. Before reading these selections you listed images that came to mind when you thought about Puritans. What similarities and differences are there between your images and Bradford's descriptions?
3. What are your impressions of William Bradford? What traits do you think he possessed? Consider to what extent his feelings enter into his telling of this story (subjective or objective), his references to God, and his role as voyager, governor, and explorer?
4. Describe the relationship between the Pilgrims and the Algonquian Indians.

Lesson 2: Michel-Guillaume Jean de Crevecoeur

As students begin to explore writings of early Americans it is helpful for them to begin to define the word American. I begin by offering open-ended questions such as what is an American? What does an American sound like? Look like? Act like? As a class it is possible to come up with a working definition of an American based upon the manner in which the students answered the above questions. This definition should be organic and malleable as they explore different pieces of writing from this unit.

Bradford wrote of the settlers who fled England due to religious persecution. Consider that in the mid 1700s there were those who left Europe to escape war and an oppressive cast system. Many people, especially the poor, came to make a new life, to become wealthy, or simply to own land. Some of these were men who had no future in Europe because of a traditional system in which only the eldest son inherited his father's title, money, goods, and land. Younger sons were left to find their own way to social rank and wealth.

In *What is an American?* Crevecoeur contrasts America and Americans with Europe and Europeans. I usually just distribute an excerpt of the piece that can be found in the McDougal Littell Anthology entitled *The Language of Literature: American Literature* (290 -291). You may choose to use the entire essay or simply an excerpt.

While reading it's helpful to ask students of the impressions they get from Crevecoeur's essay? What are some of the most convincing arguments that Crevecoeur makes regarding his preference to America over Europe? Why does Crevecoeur feel that America must be a "new man"?

Many critics have noted that when Crevecoeur writes, "Here individuals of all nations are melted into a new race," he anticipates the "melting pot" metaphor commonly used to describe America. I often ask students if they think "melting pot" is a good metaphor for this country. If not, what are some other metaphors that can be used? This is also a perfect opportunity to compare the manner in which immigrants are treated today in the United States. How similar are the motives of the 18th century immigrants and today's immigrants to the United States?

If time permits, I often insert a small creative writing exercise that allows students to use Crevecoeur's essay as a model for writing their own What is a Pittsburgher? Or What is an East Coaster? Imagining that they are writing a letter to someone who is not familiar with the city.

Lesson 3: Anne Bradstreet

After a brief introduction of Bradstreet's life is important to emphasize that she was not only the first female American poet, but also the first American poet. Poetry in 17th century New England was almost exclusively devotional in nature and was highly seen as recommended reading for the Puritan community. Based on the pieces that students have already examined, I often pose questions regarding what might set Bradstreet's poem apart from other Puritan verse?

I tend to use the following three poems: “To My Dear and Loving Husband,” (below) “A Letter to Her Husband, Absent upon Public Employment,” “The Prologue,” and “The Author to her Book” In class we work through the rhyme and meter of the piece and then for homework students are assigned to read the other pieces. It is helpful for a comparative discussion of Bradstreet as well as allowing students to critically respond to the nature of her writings in comparison with Puritan philosophy.

“To My Dear and Loving Husband”

If ever two were one, then surely we.
If ever man were loved by wife, then thee;
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee, give recompense.
Thy love is such I can no way repay,
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere
That when we live no more, we may live ever.

I tend to draw students to the following stylistic concepts in the piece:

1. Notice how the first three lines begin with “if”. How does this add to the meaning of the lines? What does the “if” do to the meter and iambic rhythm of the piece?
2. For whom is this poem intended? If students say her husband, direct them to the phrase “ye women”.
3. What does she mean by the line: “Or all the riches that the East doth hold.”?
4. Examine the paradox Bradstreet proposes in “we may live ever”. How does this connect to the Puritan idea of predestination? Does she use any other paradoxes in other poems? How is this an effective device for her?
5. In some of her pieces, Bradstreet employs great irony. Why does she use this device and whom is she often mocking?

Lesson 4: Jonathan Edwards

Edwards is a perfect end to the unit and a remarkable way to introduce the Puritan religious doctrine that appears in *The Scarlet Letter* and *The Crucible*. Close to one hundred years after a group of Puritans came to colonial America for religious freedom, some Puritans felt that their congregations had grown to complacent. To bring back the passion and fervor that the early settlers had, Jonathan Edwards and other Puritan ministers led a movement called The Great Awakening. This time period occurred in New England from 1734 – 1750.

In one of his most famous essays, “Sinners in the Hands of an Angry God,” Edwards warned his congregation that being church members would not automatically save them from damnation. Through an immense amount of persuasive techniques, he demanded that each member of the parish had to experience a transforming moment or epiphany in

which they felt the grace of God. While students may already be familiar, this is a good time to review persuasive rhetoric so that students may identify the strategies that Edwards uses in the piece.

I often use the excerpt found in the McDougal Littell Anthology, any portion of the sermon is useful. The piece is meant to be read aloud so I will often select one of the actors in the class to read the speech. I will model one stanza aloud and ask for volunteers to read as well.

When working with this piece, I recommend stopping periodically and posing some or all of these discussion questions:

1. Notice the repetition of the word “nothing”. Why would Edwards choose to repeat this word?
2. Persuasive writing must anticipate the counter-arguments of his audience. What idea(s) is Edwards refuting in this passage?
3. What are some of the emotional passages (words and phrases) that Edwards uses in the piece? How and why are these effective word choices?
4. What is the irony associated with Edwards and this piece based upon what you already know of early American settlers?
5. Compare Edwards’ view with God and those religious ideas expressed in Bradstreet’s pieces.
6. Does Edwards appeal to ethos, pathos or logos? Locate passages to support your responses.

Annotated Bibliography/Works Cited

Applebee, Arthur N., Andrea B. Bermudez, Sheridan Blau, Rebekah Caplan, and Peter Elbow, eds. *The Language of Literature*. New York: McDougal Littell, 2002.

This anthology of American literature is an invaluable tool and is the approved text for the Pittsburgh Public Schools. It ranges from the early colonial period to more contemporary works. For the purpose of this unit it contains excerpts of Bradford, Penn, Bradstreet and Edwards. It also contains an extensive literary and historical timeline that is helpful for students.

Bradford, William. *Of Plymouth Plantation*. Chicago: The Vision Forum, Inc., 1999. 78.

For me it was helpful to examine all of the chapters of Bradford's work. This edition also contains an immense amount of historical notes that are helpful when deciphering some of the antiquated references.

Bradstreet, Anne, and Robert Hutchinson. *To My Husband and Other Poems*. Philadelphia: Dover Publications, 2000.

This collection of Bradstreet's work is extensive. The "Meditations" are contained in their entirety and demonstrate the beauty of Bradstreet as a mother. You will also find many other poems and historical notes to use with students. I found the biographical notes useful as well.

Crosby, Sara. "Sympathy in American Literature: American Sentiments From Jefferson to the James: an Article From: Early American Literature." *Early American Literature* (2006): 379-382. ProQuest Information and Learning. 5 June 2006.

This article presents a more sympathetic display of literary history. It was interesting to learn the direct parallels between the development of this country and the development of literature. Crosby makes interesting points on Penn, Jefferson, and Thomas Paine.

Edwards, Jonathan, Wilson H. Kimnach, and Kenneth P. Minkema. *The Sermons of Jonathan Edwards : A Reader*. 6th ed. New Haven: Yale UP, 1986.

As an editor to the text, Kimnach offers amazing analysis and discussion of Edwards work. He offers biographical information, detailed analysis of each sermon, prolific vocabulary analysis, and a rich discussion of rhetoric. There are some critical essays in the back of the text that you may distribute to students for further analysis.

Emerson, Everett H. *Major Writers of Early American Literature*. Madison: University of Wisconsin P, 1976.

This book offered me an concise survey of writers and helped me to determine which I would introduce to students. There are biographical studies on each author as well as discussion questions after each selection.

Marsden, George M. *Jonathan Edwards: a Life*. New Haven: Yale UP, 2003.

Edwards was a fascinating man and Marsden offers a detailed biographical analysis. His tone is a bit critical of Edwards and blames much of his problems and excommunication on a torrid family history.

Mather, Cotton. *On Witchcraft*. New York: Dover Publications, 2005.

I have often distributed samples of Mather's work to students as pre-reading material for *The Crucible*. The language is archaic and requires an immense amount of deciphering.

Middlekauff, Robert. *The Glorious Cause*. New York: Oxford UP, USA, 1982.

This book is an extensive and highly detailed of early American history. The piece is extremely detailed and helps to clarify fact from fiction when it comes to this period of history. It is well written and offers interesting anecdotes and unknown historical facts.

Mulford, Carla, Angela Vietto, and Amy E. Winans. *Early American Writings*. New York: Oxford UP, USA, 2002.

An anthology of writings that presents writers such as Bradford, Thomas Morton, John Winthrop, Bradstreet, and Edward Taylor. The anthology is organized chronologically and also provides detailed biographical information on each writer.

Penn, William, and Edwin P. Bronner. *The Papers of William Penn: William Penn's Published Writings, 1660-1726 : an Interpretive Bibliography*. Philadelphia: University of Pennsylvania P, 1986.

Penn's early writings of aphorisms for children are reminiscent of the *New England Primer*. The text is a primary source that offers an interesting insight into the early Quaker settler.

Schmidt, Gary D. *William Bradford: Plymouth's Faithful Pilgrim*. New York: Wm. B. Eerdmans Company, 1998.

Schmidt offers a clear and concise biography and analysis of Bradford's work. The text is helpful in deciphering some of Bradford's early writings.

Spiller, Robert E., Willard Thorp, Thomas H. Johnson, Henry S. Canby, and Richard M. Ludwig. *Literary History of the United States*. 3rd ed. New York: The McMillan Company, 1963. 72-217.

I found this text extremely useful in offering a clear connection between early Puritan writings and all other genres in American Literature. These authors make connections that are helpful in mapping out the evolution of this literary genre.

Seelye, John D. *Prophetic Waters : the River in Early American Life and Literature*. New York: Oxford UP, USA, 1977.

This book is an extensive collection of writings, some of which I had not seen. Writers such as Roger Williams, William Byrd and Samuel Sewall are just a few. I enjoyed the introduction that uses the metaphor of water throughout New England, Pennsylvania and Virginia for the writings of that time period.

Stratton, Eugene A. *Plymouth Colony: Its History and People*. Ancestry.Com, 1997.

An extensive history text that presents a plethora of information regarding the establishment of the Massachusetts Bay Colony and its inhabitants.

Appendix/Content Standards

Appendix 1

Massachusetts Bay Colony



Appendix 2:
Europe



Appendix-Content Standards

A. Arts and Humanities

9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual Arts

- A. Elements and Principles in each Art Form
- B. Demonstration of Art Form
- C. Vocabulary Within Each Art Form
- D. Styles in Production, Performance, and Exhibition
- E. Themes in Art Forms
- F. Historical and Cultural Production, Performance, and Exhibition
- G. Function and Analysis of Rehearsals and Practice Sessions
- H. Safety Issues in the Arts
- I. Community Performances and Exhibitions
- J. Technologies in the Arts
- K. Technologies in the Humanities

9.2 Historical and Cultural Context

- A. Context of Works in the Arts
- B. Chronology of Works in the Arts
- C. Styles and Genres in the Arts
- D. Historical and Cultural Perspectives
- E. Historical and Cultural Impact on Works in the Arts
- F. Vocabulary for Historical and Cultural Context
- G. Geographic Regions in the Arts
- H. Philosophical Context in the Arts
- I. Historical Differences in the Arts
- J. Traditions Within the Arts
- K. Common Themes in Work in Art

9.3 Critical Response

- A. Critical Processes
- B. Criteria
- C. Classifications
- D. Vocabulary for Criticisms
- E. Types of Analysis
- F. Comparisons
- G. Critics in the Arts

9.3 Aesthetic Response

- A. Philosophical Studies
- B. Aesthetic Interpretation

- C. Environmental Influences
- D. Artistic Choices

B. Communication Standards

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of techniques to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use this information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes including to narrate, inform, and persuade in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes, bias and recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure, and use.
8. All students compose and make oral presentations for each academic area of study that are designed to inform, persuade, and describe.

C. History Standards

Four Standard Statements within the Academic Standards for History: An Overview	
<p>Political and Cultural Contributions of Individuals and Groups</p> <ul style="list-style-type: none"> • Inhabitants (cultures, subcultures, groups) • Political Leaders (monarchs, governors, elected officials) • Military Leaders (generals, noted military figures) • Cultural and Commercial Leaders (entrepreneurs, corporate executives, artists, entertainers, writers) • Innovators and Reformers (inventors, philosophers, religious leaders, social change agents, improvers of technology) 	<p>How Continuity and Change Have Influenced History</p> <ul style="list-style-type: none"> • Belief Systems and Religions (ideas, beliefs, values) • Commerce and Industry (jobs, trade, environmental change, labor systems, entertainment) • Innovations (ideas, technology, methods and processes) • Politics (political party systems, administration of government, rules, regulations and laws, political and judicial interpretation) • Transportation (methods of moving people and goods over time, transportation routes, circulation systems) • Settlement Patterns and Expansion (population density and diversity, settlement types, land use, colonization) • Social Organization (social structure, identification of social groups, families, groups and communities, education, school population, suffrage, civil rights) • Women’s Movement (changing roles of women, social and political movements, breaking barriers, role models)
<p>Primary Documents, Material Artifacts and Historical Places</p> <ul style="list-style-type: none"> • Documents, Writings and Oral Traditions (government documents, letters and diaries, fiction and non-fiction works, newspapers and other media, folklore) • Artifacts, Architecture and Historic Places (historic sites and places, museums and museum collections, official and popular cultural symbols, material culture) 	<p>Conflict and Cooperation Among Social Groups and Organizations</p> <ul style="list-style-type: none"> • Domestic Instability (political unrest, natural and man-made disasters, genocide) • Ethnic and Racial Relations (racism and xenophobia, ethnic and religious prejudices, collective and individual actions) • Immigration and Migration (causes of population shifts, xenophobia, intercultural activity) • Labor Relations (strikes and collective bargaining, working conditions over time, labor/management identity) • Military Conflicts (causes, conduct and impact of military conflicts, wars and rebellions)
<p><i>Each standard statement above outlines its respective standard descriptors. Each standard descriptor suggests content that may be addressed. These are not all encompassing and local planned instruction is not limited to these examples.</i></p>	