English 205: Genre is a lower-division requirement for the English major (although it is open to all UO undergraduates). English majors must take two of the Genre courses, the first is a pre-req. or co-req. for ENG 303, the first part of the Foundations of the English major series. ENG 205 does not satisfy the Arts & Letters Group/Area of Inquiry requirement.

Course delivery and technical requirements:
For Fall 2020 this and most other UO courses are designated as Remote instruction. This means we will not meet in person but will have regular class meetings, twice a week, using Zoom. These virtual meetings and all other class communication are managed on the Canvas site. Log into canvas.uoregon.edu using your DuckID to access our class. It appears as 205/205 because two CRNs have been merged.

If you have questions about accessing and using Canvas, visit the Canvas support page. Canvas and Technology Support also is available by phone or live chat. Announcements and emails sent through the Canvas site are archived there and automatically forwarded to your UO email, and can even reach you by text.

Course Materials
Three books have been ordered through the UO Duckstore:

- *The Falcon* by John Tanner Penguin $14.50
- *Room* by Emma Donahue Back Bay Books $12.50

Please order these in time to read the first assignment from *American Captivity Narratives* ahead of our first meeting on September 30. The other two books we will read beginning in week 7. A number of additional assignments are posted on the Canvas site as PDFs.

Students are advised to obtain the books and read them on paper, and to use bookmarks and highlighters to make annotations on the pages. For every class meeting, students should have the books and other readings (such as the 12 study guides) in print and at hand. Your computer will be occupied with the zoom meeting, and the assigned readings should be on paper.

Course Description
In this extraordinarily difficult time, we in Oregon face a pandemic, catastrophic wildfires, political protests, and a divisive political election campaign. This course does not address these problems directly, but it does involve the study of stories by people who faced enormous fear and uncertainty. Captivity takes a narrator away from the social support structures of family, home, language, law, and culture, and often replaces these with a new family, social order, and authority figures. The texts we will read are filled with trauma and travel. The first three narratives we will read for this course include graphic scenes of cannibalism, torture, death, and other extreme suffering. These works were written amid brutal wars of religion and colonial conquest. Captivity narratives often use the shock value of violence in an ideological context, but also sometimes glorifies the suffering of some victims while ignoring the plight of others. Students should be prepared to read these scenes, and to engage in respectful and ethical dialogue about the history that informs our contemporary world and its geopolitical conflicts. Issues we hear about in today’s news: refugees and migration, terrorism, religious and ethnic conflict, are told using discourses that were created in
part by Captivity narratives. You will also find in these readings compelling and sympathetic narrators; strong and courageous people you may come to admire or to disdain.

The captivity narrative genre emerged around 1500, the same era when Columbus sailed across the Atlantic to America, the first printed books were published and the Protestant Reformation began in southern Germany, and Muslim empires controlled southern Spain and much of southeastern Europe. For more than five hundred years captivity narratives have been used as propaganda in religious and geo-political conflicts among the sects of the Abrahamic religions: Catholic, Protestant, Muslim, Jewish as well as the Gentile or Heathens who existed potentially outside biblical history. Genres that justify religious violence, notably martyrdom and hagiography, are closely related to the captivity genre. Some have called the Captivity Narrative a quintessentially Protestant genre. That is inaccurate—Catholic hagiography and African slave narratives also belong in the genre—but it did articulate many of the key features of Protestant individualism, even as it drew upon foundational texts of the Abrahamic religions, especially the Psalms and the story of Daniel.

Accessibility:
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center at 541-346-1155 or uoaec@uoregon.edu.

Learning Objectives:
In this course students should learn to recognize and understand:
- How the captivity narrative genre developed from historical contexts of religious and imperial warfare and conflict
- How genres of religious writing (Hagiography, Conversion Narrative) contribute to the captivity narrative genre
- How to locate the use of key tropes and devices in narrative non-fiction, including allusion and allegory
- How the captivity narrative genre continues to structure the representation of geopolitical events such as terrorism and kidnapping

Requirements and Assignments:
- Complete the reading assignments as listed in the four modules on Canvas
- Join the virtual meetings on zoom, and participate in the breakout group discussions
- Read the 12 study guides, which are 1-2 page handouts that provide context for the readings and define key terms we will use for the course. Be able to apply the key terms and concepts presented in the study guides to the course readings.
- Complete the 10 assignments: either quizzes or worksheets worth 5 points each.
- Two essays, worth 15 points each
- Discussion board posts, 10 points (ten posts across the term will earn 10 points)
- Attendance and participation, 10 points (attendance at virtual class meeting is .5 pts)

As the university community adjusts to teaching and learning remotely in the context of the COVID-19 pandemic, course requirements, deadlines, and grading percentages are subject to change. I will be mindful of the many impacts the unfolding events related to COVID-19 may be having on you. During this unusual time, I encourage you to talk with me about what you are experiencing so we can work together to help you succeed in this course.
Barring a specific need for adjustment, graded work due in this course on Tuesdays and Fridays at 11 pm (although there are not assignments due every Tuesday and Friday).—I hope this regular deadline simplifies what you need to keep in mind about the routine of the course.

**Grading Scale**

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**Academic Integrity:**
The [University Student Conduct Code](#) defines academic misconduct, which includes unauthorized help on assignments and examinations and the use of sources without acknowledgment. Academic misconduct is prohibited at UO. I will report misconduct to the Office of Student Conduct and Community Standards—consequences can include failure of this course. I will ask you to certify that your exams/papers are your own work. Exams are administered in Canvas and untimed. I have designed them with the expectation that you will have access to course materials and the Internet when you take them—and that’s just fine. I will be looking to see evidence of critical thinking and your ability to put the concepts we’re working on into action in response to the exam prompts.

**Academic Disruption due to Campus Emergency:**

“In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.”

**Schedule of Readings and Assignments:**

**Module 1: Captivity and Colonization in the Atlantic Empires, 1550-1650**

**Week 1:** Hans Staden

Sept. 28: Yom Kippur, no class. Read study guide #1: Genre and Form in Literature
Watch Panopto lecture about the illustrations to Staden’s book

Sept. 30: Hans Staden in *American Captivity Narratives* (ACN) 18-58; Study Guide #2: Cannibalism, Taboo, and Communion”
Assignment due Oct 2 : practice worksheet and discussion post about Hans Staden

**Week 2:** Mary Rowlandson

October 5: Read Rowlandson, *The Sovereignty and Goodness of God* in ACN 127-154; Study guide #3: Debating Mary Rowlandson
Worksheet #1 due Oct. 6: Debating Mary Rowlandson

October 7: Read Rowlandson, ACN 155-176, Psalm 137
Worksheet #2 due Oct 9th: Biblical Allegories in Rowlandson

**Week 3-4:** Captivity as Martyrdom, Captivity as Romance
October 12: Isaac Jogues and Jean de Brébeuf in ACN 91-126; Study Guide #4 “Mutual Misrecognition”
Worksheet #3 due Oct 13th: Martyrdom and Imitatio Christi

October 14: Juan Ortiz and John Smith in ACN 59-90; Study guide #5: “Intentional Captivity of the Truchements”
Optional secondary reading: Andrew Newman, Allegories of Encounter chapter 3

October 19: Miguel de Cervantes, “the Captive’s Tale” in Don Quixote vol. 1 chapters 39-41; study guide #6 “From Mediterranean to Atlantic World”
Worksheet #4 due Oct 20th: The Romance of Conquest

Module 2: The Black Atlantic in the 18th century


October 26: Read John Marrant in ACN 198-224; Study Guide #7 “Black Atlantic Methodist Captivity/Slave Narrative”
Worksheet #5 due Oct. 27th: Biblical Literacy in Marrant’s narrative
Optional Secondary Reading: Allegories of Encounter chapter 5

October 28: Olaudah Equiano in ACN 225-257; Study guide #8 “Allegory and Intertextuality”
Assignment due Oct 30th: First Essay on Captivity Narratives in the News

Nov. 2: “The Life of Omar ibn Said” (1831); Benjamin Franklin “On the Slave Trade”

Module 3: The Indigenous Great Lakes, 1750 to 1830

November 4th: Read James Smith’s narrative in ACN 258-297 (not the entire chapter)

November 9th: John Smith ACN, 298-326; Study guide #9 “The Literacy Frontier”
Worksheet #6 due Nov. 10: James Smith

November 11th: Read John Tanner, The Falcon chapters 1-5; study guide #10 “The amanuensis and the as-told-to captivity narrative”

November 16th: John Tanner chapters 6-8
Worksheet #7 due Nov. 17th: watch film “Cree Hunters of Mistassini” (1974)

November 18th: Tanner chapters 9-11; study guide #11: “John Tanner’s conversion to Ojibwa religion”

November 23rd: Tanner chapters 12-15
Worksheet #8 due Nov. 24th: Redemption and Reintegration

Module 4: Modern Revisions of the Captivity Narrative
November 25th: Geronimo in ACN 410-443; study guide #12: “Captivity as Testimony”

November 30: Read the first 50% of Emma Donoghue’s *Room*

December 2: finish *Room*
Worksheet #9 due December 4th: Christian motifs in Donoghue’s *Room*
December 10th: Final essay due by 11 pm

List of Study Guides
1. “Genre and Form in Literature”
2. “Cannibalism, Taboo, and Communion”
3. “Debating Mary Rowlandson”
4. “Mutual Misrecognition in Colonial Encounters”
5. “Truchements: the Intentional Captives”
7. “Black Atlantic Methodist Captivity/Slave Narratives”
8. “Allegory and Intertextuality in Captivity Narrative”
9. “Literacy Frontier and James Smith”
10. “The amanuensis and the as-told-to captivity narrative”
11. “John Tanner’s conversion to Ojibwa religion”
12. “Autobiography as Testimony”