



**IDS 333-763**  
**Topics in American Studies**  
**Salem: Place, Myth, and Memory**  
26-30 July 2004

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### Course Description

Organized around a recently published collection of essays edited by the course instructors entitled *Salem: Place, Myth, and Memory*, this course challenges students to reconsider the notion of place, including the ways in which the local intersects with the national and the global. Throughout the course, we will return to a set of essential American Studies questions: What makes a place distinctive or unique? What is the role of place in the American experience, and in shaping American culture? Drawing on evidence from one place—Salem—a site that looms large in American history and culture, we will explore issues of myth and memory, and enshrinement and commemoration.

### Required Texts (Available in the college bookstore and online)

Conforti, Joseph A. *Imagining New England: Explorations of Regional Identity from the Pilgrims to the Mid-Twentieth Century* (Chapel Hill: The University of North Carolina Press, 2001).  
Morrison, Dane Anthony, and Nancy Lusignan Schultz, eds. *Salem: Place, Myth, and Memory*. (Boston: Northeastern University Press, 2004).  
Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Sixth Edition. (Chicago: University of Chicago Press, 1996.)

### Course Requirements

1. Participation 10%  
This grade is based on active engagement in all course discussions and activities.
2. Notebook 20%  
We encourage you to keep a detailed notebook of your experiences in this course. Entries can consist of responses to assigned readings, note taking on lectures attended, reactions to class discussion, thoughts about your developing capstone project, and sketches and photos of the sites we visit. This may be in paper or electronic form (BLOG).
3. Capstone Project 70%  
We are open to discussing varieties of the final project that you might wish to propose. You might produce, for instance, a course portfolio, an extensive lesson plan, a map essay, a website, or a documented research essay.

Grades will be based on your demonstration of what you have learned in this course. You will want to be sure to incorporate into your assignments and examinations the knowledge and skills you have learned in readings, lectures, and discussions. We will be happy to consult with you about topics.

An excessive number of absences will reduce your grade. In order to get the maximum benefit out of lectures and to participate in class discussions, plan to have each week's reading completed before we begin a new topic. Grades will be reduced for assignments turned in late.

### Equal Access Policy

Salem State College is committed to providing equal access to the educational experience for all students in compliance with Section 504 of the Rehabilitation Act and The Americans with Disabilities Act and to providing all reasonable academic accommodations, aids and adjustments. Any student who has a documented disability requiring an accommodation, aid or adjustment should speak with the instructor immediately. Students with disabilities who have not previously done so should

provide documentation to and schedule an appointment with the Office for Students with Disabilities and obtain appropriate services.

## SALEM: PLACE, MYTH, AND MEMORY COURSE SCHEDULE

### I. SETTLING SALEM

**Monday July 26**

<b>8:30</b>	<b><u>Overview &amp; Introductions</u></b>	<b>Morrison &amp; Schultz</b>	<b>SB 206</b> (SSC est. 1854)
<b>9:00</b>	<b><u>A. The Power of Place</u></b>	<b>Morrison &amp; Schultz</b>	<b>SB 206</b>
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Morrison &amp; Schultz, both prefaces in <i>Salem</i></li> <li>• Schultz &amp; Morrison, "Myth, Memory, &amp; the Power of Place," in <i>Salem</i></li> <li>• Conforti, <i>Imagining</i>, Introduction</li> </ul>		
<i>Reflections</i>	<ul style="list-style-type: none"> <li>• One place comprehended can help us understand other places better.               <ul style="list-style-type: none"> <li>— Eudora Welty, "Place and Fiction"</li> </ul> </li> <li>• [H]uman weakness and strength, passion and policy, Man's tendencies, his aims and modes of pursuing them, his individual character and his character in the mass, may be studied almost as well here as on the theatre of the nations.               <ul style="list-style-type: none"> <li>— Hawthorne, "The Sister Years" (1838)</li> </ul> </li> <li>• The essays in this collection ask what Salem has meant to the families that came and never left, to the individuals who passed through on their way elsewhere, to those who called it home, or way station, or mecca, or port of call, or destination, or history. It tells stories of how people influence a place, and how a place influences people.               <ul style="list-style-type: none"> <li>— Morrison &amp; Schultz, Preface for the General Reader</li> </ul> </li> </ul>		
<i>Ruminations</i>	<ul style="list-style-type: none"> <li>• How do American Studies scholars interpret the meanings of place across time?</li> </ul>		
	<b><u>B. Salem as Religious Proving Ground</u></b>	<b>Morrison</b>	<b>SB 206</b>
<i>Readings</i>	<ul style="list-style-type: none"> <li>• White, "'Salem as Religious Proving Ground," in <i>Salem</i></li> <li>• Conforti, <i>Imagining</i>, Ch. 1</li> </ul>		
<i>Reflections</i>	<ul style="list-style-type: none"> <li>• . . . a great deal of innocent blood [has been shed] by proceeding upon unsafe principles in condemning persons for malefic witchcraft.               <ul style="list-style-type: none"> <li>— John Hale <i>A Modest Inquiry into the Nature of Witchcraft</i> (1697)</li> </ul> </li> <li>• . . . having the <i>Righteousness</i> of the Lord Jesus Christ pleading for us, <i>Goodness and Mercy</i> should follow us. . . .               <ul style="list-style-type: none"> <li>— Cotton Mather, <i>Wonders of the Invisible World</i></li> </ul> </li> <li>• The latitude of religious freedom has made religious sects mingle freely in these Towns. . . .               <ul style="list-style-type: none"> <li>— William Bentley, <i>Diary</i>, I, 253</li> </ul> </li> </ul>		
<i>Ruminations</i>	<ul style="list-style-type: none"> <li>• In what ways has religious belief and practice influenced the meaning of Salem-as-place across fourteen generations?</li> </ul>		
<b>10:00</b>	<b>Notebook Reflections</b>		
<b>10:30</b>	<b>Video: <i>Witch City</i></b>		
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Hill, "Salem as Witch City," in <i>Salem</i></li> </ul>		
<i>Ruminations</i>	<ul style="list-style-type: none"> <li>• What impressions of Salem as place are created by the documentary film approach of <i>Witch City</i>?</li> </ul>		
<b>11:30</b>	<b>Notebook Reflections</b>		
<b>12:00</b>	<b>Lunch Break/Explore Salem</b>		
<b>1:00</b>	<b><u>Walking Tour: Salem Architecture</u></b>	<b>John Goff, Salem Preservation, Inc.</b>	<b>Front of PEM</b>
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Goff, "Salem as Architectural Mecca," in <i>Salem</i></li> <li>• Conforti, <i>Imagining</i>, Ch. 1</li> </ul>		

- Reflections*
- There was a day, and not very long ago, neither, when I stood at my counting-room window, and watched the signal flags of three of my own ships entering the harbor, from the East Indies, from Liverpool, and from up the Straits. . . .  
— Nathaniel Hawthorne, "The Canterbury Pilgrims"
  - By looking distantly East--and then becoming an East Coast place to which others looked for inspiration, Salem both evolved an exceptional New England architecture and became a Mecca for architects seeking to raise the level of Colonial Revival style design throughout the United States.  
— John V. Goff, "Salem as Architectural Mecca"
- Ruminations*
- How does architecture help us to understand the concern, interests and culture of a place across generations?
- 3:00**      **Salem as Frontier Outpost**      **Dr. Emerson Baker, History, SSC**      **Pioneer Village (1930)**
- Readings*
- Baker "Salem as Frontier Outpost," in *Salem*
  - Conforti, *Imagining*, Ch. 1
- Reflections*
- . . . the pavements of the Main-street must be laid over the red man's grave.  
—Hawthorne, "Main-street"
  - It is difficult for us to imagine this community as contested ground, yet in the first half of the seventeenth century, Salem was such a place—a frontier in which natives and pioneers struggled for control.  
— Emerson Baker, "Salem as Frontier Outpost" in *Salem*. . . .
- Ruminations*
- How can the approach of an ethnohistorian—a historian who studies interactions between ethnic, racial, or even religious groups—help us to understand Salem as a place of confrontation and negotiation across generations?
- 4:00**      **Notebook Reflections**
- How have the approaches to place you have heard today influenced your thinking about the methodology you will use in your project?

## II. MARITIME SALEM

**Tuesday July 27**

- 8:30**      **Overview**      **Morrison & Schultz**      **Salem Athenaeum**
- 9:00**      **Salem as Athenaeum**      **John Adams/Dane Morrison**      **Salem Athenaeum**
- Readings*
- McKenzie, "Salem as Athenaeum," in *Salem*
  - Conforti, *Imagining*, Ch. 2-3
- Reflections*
- Some have voyaged to the East Indies or the Pacific, and most have sailed in Marblehead schooners to Newfoundland; a few have been no farther than the Middle Banks, and one or two have always fished along the shore; but...they have all been christened in salt water, and know more than men ever learn in the bushes. . . .  
— Hawthorne, "The Village Uncle"
  - This in formal learning and vocational knowledge, Salem emerged in the Early Republic as a center of renewed energy, insight, and innovation that had profound influences upon the nature, growth, and character of American natural sciences in the nineteenth century.  
— Matthew McKenzie, "Salem as Athenaeum"
- Ruminations*
- How can a "new social history" approach help us to understand the importance of the everyday lives of ordinary people in one place across generations?
- 10:00**      **Notebook Reflections**
- 10:30**      **Salem as Entrepot**      **David Goss, Gordon College**      **Salem Athenaeum**
- Readings*
- Booth, "Salem as Enterprise Zone," in *Salem*
  - Conforti, *Imagining*, Ch. 2-3
- Reflections*
- While we fancy ourselves going straight forward, and attaining, at every step, an entirely new position of affairs, we do actually return to something long ago tried and abandoned, but which we now find

etherealized, refined, and perfected to its ideal.

—Nathaniel Hawthorne, *The House of the Seven Gables*

- Salem was among the most glamorous and exciting seaports in the young nation, famous for its intrepid sailors and far-sailing ships, and for the sights, sounds, and aromatic smells of its waterfront, for the beauty of its streets and parks, the excellence of the architecture of its mansions and public buildings, for the immensity of its wharves, and the wealth and taste of its merchants.

— Robert Booth, "Salem as Enterprise Zone"

- Ruminations*
- How can a business history approach help us to understand the importance of a place as an "enterprise zone" across generations?

**11:30 Notebook Reflections**

**12:00 Salem as Citizen of the World Downtown Center**

*Readings*

- Morrison, "Salem as Citizen of the World," in *Salem*

- Conforti, *Imagining*, Ch. 2-3

*Reflections*

- I thought of my own Town Pump in old Salem. . . . when I once grasped the handle, a rill gushed forth that meandered as far as England, as far as India besides tasting pleasantly in every town and village in our country.

— Nathaniel Hawthorne, letter from Florence, June 1858

- The long voyages and extended stays required in maritime commerce meant that Salem would be not only a place transformed by contact with the East, but also a place transferred.

— Dane Anthony Morrison, "Salem as Citizen of the World"

- Ruminations*
- How can a global or world history approach help us to understand the changes to the meaning of a place as a result of immigration and emigration?

**1:00 Lunch break/Explore Derby Wharf Area**

**2:00 Walking Tour: Salem Maritime National Historic Site SMNHS (1938)**

**4:00 Notebook Reflections**

**III. SALEM AND THE WORLD Wednesday July 28**

**8:30 Overview Morrison & Schultz Downtown Center**

**9:00 Dane Morrison and Kimberly Alexander**

*Readings*

- Schultz and Morrison, both Prefaces, in *Salem*

*Reflections*

- The essays in this collection ask what Salem has meant to the families that came and never left, to the individuals who passed through on their way elsewhere, to those who called it home, or way station, or mecca, or port of call, or destination, or history. It tells stories of how people influence a place, and how a place influences people.

— Morrison & Schultz, Preface for the General Reader

- The interdisciplinary methodology of American Studies, combining the perspectives of history, literary studies and the arts, offers a promising means through which we can understand how knowledge of a particular place can lead to broad comprehension of the local and the national. From this perspective, the American experience can be seen in microcosm as Salem's experience.

— Morrison & Schultz, Preface for Instructors and Students

- Ruminations*
- How do we use local materials to construct an image of Salem as historically significant place?

**10:30 Notebook Reflections Morrison & Schultz**

**11:00 Tour: Crowninshield-Bentley House Dr. Kimberly Alexander, Consultant, Historic Preservation Crowninshield-Bentley (1727)**

<b>12:00</b>	<b>Lunch break/Explore Salem</b>		
<b>1:00</b>	<b>Self-tour: Maritime Culture Gallery</b>		<b>Peabody Essex Museum</b>
<b>2:00</b>	<b>Self-tour: American Fancy Exhibit</b>		
<b>3:00</b>	<b>Self-tour: Asian Export Art Gallery</b>		
<b>4:00</b>	<b>Notebook Reflections</b>	<b>Morrison &amp; Schultz</b>	<b>SSC Downtown Center</b>

**IV. IMAGINING SALEM****Thursday July 29**

<b>8:30</b>	<b>Overview</b>	<b>Morrison &amp; Schultz</b>	<b>House of the Seven Gables</b> (c. 1669; ren. 1890)
<b>9:00</b>	<b><u>Salem as Historic Site</u></b>	<b>Dr. Lorinda Goodwin, Boston University</b>	
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Goodwin, "Salem's House of the Seven Gables as Historic Site," in <i>Salem</i></li> <li>• Conforti, <i>Imagining</i>, Ch. 5</li> </ul>		
<i>Reflections</i>	<ul style="list-style-type: none"> <li>• But as for the old structure of our story, its white-oak frame, and its boards, shingles, and crumbling plaster, and even the huge, clustered chimney in the midst, seemed to constitute only the least and meanest part of its reality. So much of mankind's varied experience had passed there--so much had been suffered, and something too, enjoyed— that...it was itself like a great human heart, with a life of its own, and full of rich and somber reminiscences. — Nathaniel Hawthorne, <i>The House of the Seven Gables</i></li> <li>• Every property has a history--many histories—but they seldom extend (unless deeply scrutinized and broadly considered) in importance beyond the owner's family to also become the stories of a city, a colony, a nation, in the way that the House of the Seven Gables does. — Lorinda B. R. Goodwin, "Salem's House of Seven Gables as Historic Site"</li> </ul>		
<i>Ruminations</i>	<ul style="list-style-type: none"> <li>• How can the interpretation of artifacts help us to understand the changes to the meaning of a place across generations?</li> </ul>		
<b>10:00</b>	<b>Notebook Reflections</b>		
<b>10:30</b>	<b><u>The House as Architecture</u></b>	<b>Alexandria Mason, Preservationist</b>	
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Mason, handout</li> <li>• Conforti, <i>Imagining</i>, Ch. 5</li> </ul>		
<b>11:30</b>	<b>Notebook Reflections</b>		
<b>12:00</b>	<b>Working Picnic: <u>Salem as Hawthorne's Creation</u></b>	<b>Nancy Schultz</b>	
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Schultz, "Salem as Hawthorne's Creation," in <i>Salem</i></li> <li>• Press, "Salem as Crime Scene," in <i>Salem</i></li> <li>• Conforti, <i>Imagining</i>, Ch. 4</li> </ul>		
<i>Reflections</i>	<ul style="list-style-type: none"> <li>• [B]y my control over light and darkness, I cause the dusk, and then the starless night, to brood over the street; and summon forth again the bellman, with his lantern casting a gleam about his footsteps, to pace wearily from corner to corner, and shout drowsily the hour to drowsy or dreaming ears. — Nathaniel Hawthorne, "Main-street"</li> <li>• The writer's gift to his readers—and to other writers who followed him—was this populous picture of Salem—truly, the capital city of what Henry James called the "haunted world of Hawthorne's imagination." — Nancy Lusignan Schultz, "Salem as Hawthorne's Creation"</li> </ul>		
<i>Ruminations</i>	<ul style="list-style-type: none"> <li>• How does literature help to shape our conceptions of a place across generations?</li> </ul>		
<b>1:30</b>	<b>Gallery Tour</b>	<b>Kim Mimnaugh</b>	<b>Winisky Gallery, SSC</b>
<i>Readings</i>	<ul style="list-style-type: none"> <li>• Photography, in <i>Salem, passim</i></li> </ul>		

*Reflections* • [It is these qualities that the photography of Kim Mimnaugh, featured throughout the collection, asks us to recall, also, as part of the Salem experience . . . . In her images of Salem, with its Chinese balustrades and colonial breakwaters, its Dominicans and docents, Mimnaugh reminds us that the vitality of place is a matter of how the present uses its past.

— Morrison & Schultz, "Introduction: Salem Enshrined"

*Ruminations* • How do photography and other forms of representation help to shape our conceptions of a place across generations?

**2:30** **Salem as the Nation's Schoolhouse** **Rebecca Noel, Plymouth State U.** **SB 206**

*Readings* • Noel, "Salem as the Nation's Schoolhouse," in *Salem*  
• Conforti, *Imagining*, Ch. 4

*Reflections* • As the two children grew apace, it behooved their strange guardian to take some thought for their education. So far as little Elsie was concerned, however, he seemed utterly indifferent to her having any instruction, . . . . but carelessly allowed her to gather up the crumbs of such instruction as he bestowed on her playmate, Ned. . . .

— Nathaniel Hawthorne, "Dr. Grimshawe's Secret"

• When education in Salem is considered through the theme of place, it is clear that the town itself was a school. . . . The town's emergent cosmopolitan nature enriched Salem childhoods with an informal education that was global in scope, Salem offered lively lessons to stimulate the mind.

— Rebecca R. Noel, "Salem as the Nation's Schoolhouse"

*Ruminations* • How does the history of education in one place help to understand the changing meanings of that place across generations?

**4:00** **Notebook Reflections**

**V. WRITING SALEM**

**Friday July 30**

**8:30** **Gallery Showing** **On Your Own** **Central Campus**

Pequot Mill Strike

*Readings* • Chomsky, "Salem as Global City," in *Salem*  
• Morrison & Schultz, both prefaces in *Salem* (review)  
• Schultz & Morrison, "Myth, Memory, & the Power of Place," in *Salem* (review)

*Reflections* • In my daily walks along the principal street of my native town, it has often occurred to me, that, if its growth from infancy upward, and the vicissitude of characteristic scenes that have passed along this thoroughfare during the more than two centuries of its existence, could be presented to the eye in a shifting panorama, it would be an exceedingly effective method of illustrating the march of time.

— Nathaniel Hawthorne, "Main-street"

• Few visitors to Salem venture much beyond Derby Square's witch shops, the Peabody Museum's East Asian galleries, or Pickering Wharf's pricey antique dealers. Indeed, why would tourists want to see the vacant shell of what had been the world's largest textile mill, or the run-down tenements of the Point that once housed generations of French Canadian, Irish, and Polish mill workers? Today, these same triple-deckers are filled with the aromas of Dominican cooking, and the cadences of Spanish fill the streets. On warm summer evenings, neighbors of all ages gather in the streets to dance to Caribbean rhythms. The history of the Point has not been written, yet this is too is the history of Salem.

— Aviva Chomsky, "Salem as Global City"

*Ruminations* • How does labor and immigration history help to understand the changing meanings of a place across generations?

**9:30** **Overview** **Morrison & Schultz** **SB 206**

**10:00** **Poetry Reading** **J. D. Scrimgeour, SSC English**

*Readings* • Scrimgeour, "Coda: Montage of Brick and Water," in *Salem*  
• Conforti, *Imagining*, Ch. 6 and Epilogue

*Reflections* • Scrimgeour's Salem is a city of broken promises, of groaning consequences, of forlorn meanderings, of dirty air and stagnant water, of remembrance and remorse, recalling Hawthorne's ambivalence about his birthplace. In Scrimgeour's hands, the city's enshrining event, the unshakeable Witch Trials, darkens every day in Salem.

— Morrison & Schultz, "Introduction: Salem Enshrined"

*Ruminations* • How do contemporary artists help to shape our conceptions of a place?

**11:00**      **Working Lunch/Workshop**

*Workshops*      Graduate                      Schultz  
                         Undergraduate                      Morrison

*Readings*      • Turabian, *A Manual for Writers*

**1:00**      **Institute Ends**

**September 1:  
Projects Due**