

# AML2070 Section 1626: Survey of American Literature

Meeting Time/Place: MWF Period 3/LIT 0237

Instructor: Mandi Reed (mandijreed@ufl.edu)

Office Hours: W 4 – 5 (TUR 4409)

## Course Description and Goals

Welcome! AML 2070 is an introduction to writings figured as “American Literature”—an expansive body of work that we could never possibly hope to cover in a single semester. That said, this section of AML 2070 will focus primarily on representations of womanhood and femininity in American novels, poetry, short stories, and scholarship. Using a feminist lens, we will explore the ways in which this literature has been and continues to be political: how it creates, and often imposes, “norms,” and how these norms shape selfhood in the context of the so-called American experience. We will rigorously examine what is meant by the phrase “American Literature,” understanding that, as feminist scholars have pointed out, the experience of being American varies according to gender, race/ethnicity, class, age, and education. Reflecting that variety, the texts chosen for this class will cover a wide range of genres, modes, historical periods, subjects, and “literariness” that deal with womanhood, femininity, and the female experience in some way.

There will be a lot of reading and writing in this course; that is the nature of a “survey” class. But we will also spend a lot of time discussing our readings and writings. Most class periods will be characterized by the seminar setting: abundant discussion on your part, minimal lecturing on mine. You are not here to learn a list of facts and dates from me that can be regurgitated on an exam. Rather, we are here to explore the ways in which events, places, and historical moments inform our interpretations of American literature. To that end, I am particularly interested in *your* ideas and analyses—what you can do with a topic, what you see in a text or group of texts that has gone unnoticed. How will we, to borrow a phrase from poet and scholar Adrienne Rich, “re-vision” these texts?

The goals of this course are, first and foremost, to deepen our understanding of the political nature of American literature, considering how this literature interacts with and is shaped by the cultural contexts in which it is written, and how this in turn directly impacts selfhoods enmeshed in the experience of being American. Secondly, we will hone our skills of analysis as we read critically, respond thoughtfully, and seek insight through scholarship and criticism. Students will communicate their analyses and interpretations of the literature through close-readings, class discussions, and critical essays.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### Course Objectives

By the end of the course, you should be able to

- Close-read and analyze texts thoroughly and efficiently
- Read critically and ask informed, critical questions
- Interrogate previously fixed categories, ideals, and hierarchies
- Plan, draft, revise, and edit a paper
- Summarize, analyze, and synthesize academic sources
- Accurately cite and incorporate sources
- Produce a solid, well-supported and thoroughly thought out argument
- Organize your ideas efficiently
- Seamlessly incorporate research into your analysis
- Critique and revise your own writing
- Give written and oral feedback to peers
- Write clear and concise sentences
- Understand proper punctuation

### Required Texts:

These are the preferred editions for this course, all of which should be available on Amazon for cheap. You may purchase a different edition if you like (i.e., older editions, electronic versions, etc.), as long as the edition is complete and unabridged. Please note, however, that if you choose to do so your page and/or chapter numberings will likely vary from the paperback copies I will use in class.

- “The Yellow Wallpaper” by Charlotte Perkins Gilman **ISBN-10:** 1558611584
- *The Bostonians* by Henry James, **ISBN-10:** 0140437665
- *The Great Gatsby* by F. Scott Fitzgerald, **ISBN-10:** 0743273567
- *The Bell Jar* by Sylvia Plath, **ISBN-10:** 0060837020
- *The Left Hand of Darkness* by Ursula K. Le Guin **ISBN-10:** 0441007317
- *Stitches* by David Small **ISBN-10:** 0393338967
- *Twilight* by Stephenie Meyer **ISBN-10:** 0316015849

## List of Assignments

### **10 Response Papers (200 words each, 200 points total)**

Throughout the semester, you will be expected to write and submit 10 brief papers that respond to a reading of your choice. These papers should analyze the readings and address larger concerns brought to mind by the source material. To receive credit, response papers must be submitted *prior* to the class period in which we will discuss the primary text. If you are late to class, you should not expect that your paper will be accepted. *Please note:* The last day to submit response papers is Monday, November 23..

### **Essay 1: Close-Reading/Analysis (1,000 words, 200 points)**

This essay will be a close reading of any text on our syllabus which appears on or before the end of Week 6. Your close reading and analysis should take the form of an academic argument; as such, your thesis should be thoughtful, original, and clear. For this essay, all evidence needed to support your thesis should come from the primary text. No outside sources are permitted in this paper.

### **Essay 2: Researched Critical Essay (3,000 words, 400 points)**

This essay will be a formally researched, original, and critical analysis in which you examine one or more of the literary text(s) we have read this semester through a particular theoretical, historical, or critical lens. As in Essay 1, this paper should take the form of an academic argument and include an insightful and original thesis. In addition, you must support your thesis with textual evidence and scholarly research.

### **Attendance/Daily Participation (200 points)**

The majority of our time in class will be spent reading, analyzing, and discussing the assigned texts and learning in workshops on writing and researching. For these reasons, daily and engaged participation is a priority in this course. In other words, in this class we will learn from the collective, and active participation (or lack thereof) will directly affect your grade. All students should participate every day in some fashion, whether through offering points of view, raising questions, asking for clarification, and/or writing when it is required. Participation points may also be awarded in the form of reading quizzes.

<b>Assignment</b>	<b>Points</b>
Response Papers (10 x 20 points each)	200
Essay 1: Close Reading/Analysis	200
Essay 2: Researched Critical Essay	400
Participation	200
<b>Total</b>	<b>1000</b>

## Grading Scale and Rubric

### Grading Scale

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

### Grading Rubric

Each assignment has its own requirements, but for each paper I will evaluate:

1. content, including argument, development, and support
2. organization, including paragraph structure, overall flow of ideas, transitions
3. mechanics, including grammar, spelling, and style.

#### A PAPER

An A-paper has a strong thesis and makes a coherent and original argument. It follows the assignment, is well-organized, communicates ideas clearly, and there are (almost) no mechanics mistakes. It meets and/or exceeds the assignment requirements.

#### B PAPER

A B-paper does the same things as an A-paper, but is somewhat lacking in one area: perhaps organization is lacking (either on the paragraph level or in the essay as a whole), the writer provided insufficient evidence or analysis of the evidence, or there are myriad mechanics mistakes.

#### C PAPER

The C-paper follows the assignment, but is lacking in two of the areas mentioned above (content, organization, mechanics). Usually, a C-paper also needs to try and move beyond a superficial engagement with the text.

#### D PAPER

The D-paper either does not follow the assignment, is lacking in all three areas, or both.

#### E PAPER

The E-paper is reserved for essays that are not turned in, or for work that is plagiarized.

For more information on Grading Policies at UF, see  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## Course Policies

### **Participation and Attendance**

As stated above, regular attendance and active participation are crucial to your success in this course. Class participation includes contributing to class discussions; coming to class on time, prepared with books and homework; preparing for in-class activities; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively to each class session. *Please note: if you are observed texting, accessing social media sites, doing work for a different course, or otherwise engaging in any behavior not directly related to class discussion, participation points will be deducted from your grade without warning or notice.*

In this course we will follow a strict attendance policy. If you miss more than six periods during the term, **you will fail the entire course**. The university exempts from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, absences will have a negative impact on grades.

*Please Note:* If you are absent, it is your responsibility to make yourself aware of all due dates and required work. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

*Tardiness:* Being late is disruptive, so try to always be on time. Three incidents of tardiness will count as one absence. Moreover, if you are late on the day an assignment is due, the instructor reserves the right to consider your assignment late and therefore subject to the late-work policy.

### **Classroom Conduct**

Keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Any use of electronic devices not related to classroom learning: phones, tablets, iPods, etc. are disruptive and will not be tolerated. Please turn them off and keep them out of sight.

### **Assignment Maintenance Responsibilities**

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is your responsibility to have and to make available this material.

### **Late Work Policy and Mode of Submission**

I do not accept late work. All papers will be submitted as MS Word (.doc or .docx) documents to E-learning/Sakai **before** class as well as a stapled hard copy on the designated due date. I may

consider extenuating circumstances, but you must contact me *at least twenty-four hours before the assignment is due*.

All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and numbered pages. Format your assignments according to MLA standards.

### **Final Grade Appeals**

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant in Department of English. Grade appeals may result in a higher, unchanged, or lower final grade.

### **University Policies General Education**

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### **Statement of Composition (C) and Humanities (H) Credit**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### **Statement of Writing Requirement**

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

### **Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

### **Statement Concerning Sexual Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

### **Statement Concerning Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

## Statement Concerning Academic Honesty

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 15 Aug. 2007

<<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>>)

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

## Course Schedule

This schedule is tentative and subject to change throughout the semester. All assignments and readings are due the day they are listed. Make sure to check your e-mail and Sakai regularly for announcements and updates.

**Note: Items that appear with an asterisk (\*) are available as PDFs and can be found on e-Learning (Resources tab).**

### *Introductions and Critical Perspectives*

**Week 1:** August 24 – 28

M Introductions / Review syllabus, expectations, and assignments

W Judith Fetterley, *from* "Introduction: On the Politics of Literature" (1978)\*

F Discussion: Why Feminism?

Drop/Add ends at 11:59 pm

### *Historical Contexts*

**Week 2:** August 31 – September 4

M Early Feminists and their Influences Handout\*

W Margaret Fuller, *from* "Woman in the Nineteenth Century" (1845)\*; Coventry Patmore, *from* "The Angel in the House" (1851)\*

F Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); Ann Stiles "The Rest Cure, 1873-1925" at [http://www.branchcollective.org/?ps\\_articles=anne-stiles-the-rest-cure-1873-1925](http://www.branchcollective.org/?ps_articles=anne-stiles-the-rest-cure-1873-1925)

**Week 3:** September 7 – 11

M LABOR DAY: NO CLASS

W Henry James, *The Bostonians*; review Fetterley, “Introduction”

F Henry James, *The Bostonians*; Assign Close Reading/Analysis

**Week 4:** September 14 – 18

M Henry James, *The Bostonians*

W Henry James, *The Bostonians*

F Henry James, *The Bostonians*

“America is female; to be American is male”: *Womanhood and the Self*

**Week 5:** September 21 – 25

M F. Scott Fitzgerald, *The Great Gatsby*; review Fetterley, “Introduction”

W *The Great Gatsby*, cont.

F *The Great Gatsby*, cont.

**Week 6:** September 28 – October 2

M F. Scott Fitzgerald, *The Great Gatsby*

W Discussion: Second-Wave Feminism (Handout)\*

F H.D. “Sheltered Garden” at <http://www.poetryfoundation.org/poem/177770>

### CLOSE READING/ANALYSIS DUE

*Body Issues, Becoming “Other”*

**Week 7:** October 5 – 9

M Sylvia Plath, *The Bell Jar*

W *The Bell Jar*, cont.

F *The Bell Jar*, cont.

**Week 8:** October 12 – 16

M *The Bell Jar*, cont.

W Joyce Carol Oates, “Where Are You Going, Where Have You Been?” (1966)

[https://www.d.umn.edu/~csigler/PDF%20files/oates\\_going.pdf](https://www.d.umn.edu/~csigler/PDF%20files/oates_going.pdf)

F Ursula K. Le Guin, *The Left Hand of Darkness*

Boundaries Reimagined

**Week 9:** October 19 – 23

M *The Left Hand of Darkness*, cont.

W *The Left Hand of Darkness*, cont.

F *The Left Hand of Darkness*, cont.



**Week 10:** October 26 – 30

M *The Left Hand of Darkness*, cont.

W *The Left Hand of Darkness*, cont.

F Toni Morrison, “Recitatif” (1983)\*

**Week 11:** November 2 – 6

M Adrienne Rich, *from* “When We Dead Awaken: Writing as Re-Vision” (1971)\*

W Adrienne Rich, “Diving into the Wreck” (1973)\*

F HOMECOMING: NO CLASS

**Week 12:** November 9 – 13

M Catch up and Review, Assign Researched Critical Essay

W VETERAN’S DAY: NO CLASS

F Overview: Post-Feminist, Feminist Backlash, or Third Wave? Handout\*

*Post-Feminist, Feminist Backlash, or the So-Called “Third Wave”?*

**Week 13:** November 16 – 20

M Stephenie Meyer, *Twilight*

W *Twilight*, cont.; *from* Ananya Mukherjea, “Team Bella: Fans Navigating Desire, Security, and Feminism”\*

F *Twilight*, cont.; *from* Hila Shachar, “A Post-Feminist Romance: Love, Gender and Intertextuality in Stephenie Meyer’s *Twilight* Saga”\*

**Week 14:** November 23 – 27

M *Twilight* wrap-up

**LAST DAY TO SUBMIT RESPONSE PAPERS**

W THANKSGIVING: NO CLASS

F THANKSGIVING: NO CLASS

**Week 15:** November 30 – December 4

M David Small, *Stitches*; Lauren Jae Gutterman, “Another Enemy Within: Lesbian Wives, or the Hidden Threat to the Nuclear Family in Post-War America”\*

W *Stitches*, cont.

F *Stitches*, cont.

**Week 16:** December 7 – 9

M Wrap-up + evaluations

**W RESEARCHED CRITICAL ESSAY DUE**