

AML 2070: Survey of American Literature (section 0541), Spring 2018 **A Captive Nation**

Instructor Name: Cassidy Sheehan

Course Meeting Times & Location: MWF 3 in MAT 105

Office Location and Hours: R 3-4 in Turlington 4325

Course Website: Canvas

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Course Description: What do Puritans, enslaved Africans, UFO abductees, and Patty Hearst have in common? Much of their published writing draws on the same genre: the American captivity narrative. In this section of AML 2070, students will have the opportunity to read and discuss some of these texts, evaluating various authors' use of the captivity narrative and the genre's overall impact. Broadly defined, captivity narratives tell the story of a person taken captive by an unfamiliar, often hostile, and at times incomprehensible group of captors. The violent settler colonial history of the United States makes North America a ripe locale for this genre. This course will survey American captivity narratives beginning with the Puritan Mary Rowlandson's 1682 text—considered by many to be the first American bestseller—and ending with Mohamedou Ould Slahi's 2015 diary documenting his imprisonment at Guantánamo Bay—a modern-day national bestseller. Readings and class discussions will draw on diverse genres and forms including drama, poetry, film, the seduction novel, and the American Gothic. Taking into account the historical and cultural contexts of the authors, students of AML 2070 will explore a theme that has captivated American audiences for centuries.

Learning Outcomes:

At the end of the course, students will be able to:

- Identify key characteristics of American captivity narratives, recognize those characteristics in texts throughout American literature's history, and discuss why many American authors have chosen to use and adapt elements of captivity narrative
- Read texts critically with attention to an author's historical and cultural context
- Perform close-readings of texts from a variety of genres and forms and use close-readings to construct coherent arguments
- Find scholarly sources using databases, synthesize scholarly debates, and situate their own arguments in the context of scholarly debates

General Education Objectives:

This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).

- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6,000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- *Content:* Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- *Communication:* Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- *Critical Thinking:* Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

Women’s Indian Captivity Narratives ed. Kathryn Zabelle Derounian-Stodola
Slaves in Algiers by Susanna Rowson
Charlotte Temple by Susanna Rowson
The Coquette by Hannah Webster Foster
Incidents in the Life of a Slave Girl by Harriet Jacobs
Benito Cereno by Herman Melville
Guantánamo Diary by Mohamedou Ould Slahi, ed. Larry Siems (2017 restored edition)

See schedule for additional readings, which will be available on Canvas.

Course Assignments

Assignment	Words	Points Possible
Literary Analysis Essay	1,000	100
Compare and Contrast Essay	1,500	200
Researched Critical Essay	2,000	300
Quote Journals and Responses	1,500	300
Class Participation		100
Total	6,000	1,000

Literary Analysis Essay (1,000 words; 100 points): You will choose one text discussed in class and perform a close-reading. Make a claim about the author’s purpose for writing and how the author achieves her purpose. Use quotes and other evidence from the text to support your argument. Outside sources should not be used.

Compare and Contrast Essay (1,500 words; 200 points): You will choose two texts discussed in class and compare and contrast the captivity narrative elements found in each. Your argument

should center on why the differences and similarities in the two texts are present, taking into consideration each author's historical and cultural context. Cite textual evidence to support your claims. Use one to two scholarly sources to support your argument.

Researched Critical Essay (2,000 words; 300 points): You will choose one text discussed in class and develop an original critical argument about your interpretation of the text. Consult three to four academic sources to situate your argument in the context of a scholarly discussion. Use quotes from the text to support your argument.

Quote Journal and Responses (300 words each, 60 points each; 1,500 words total, 300 points total): You will complete five quote journal entries and responses over the course of the semester. For each journal entry, you will choose a brief passage (approximately five to ten sentences) from a text we discuss in class and conduct a close-reading of the passage. Journal entries should be approximately 200 words and in the form of a coherent paragraph with a topic sentence and quotes from the selected passage. Your journal entries will be posted on a Canvas discussion thread, where you will read and comment on at least one classmate's entry. Your response should be approximately 100 words and build on your classmate's entry in some way. To receive credit for the assignment and fulfill the word requirement, your journal entries and responses should not be free-responses; instead, they should be mini-arguments in which you make a claim and analyze textual evidence to support your claim. See the schedule for entry and response deadlines.

Class Participation (100 points): Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities, as well as online discussion. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Missing a peer review will result in a 10% deduction from the final grade of the essay.

Course Policies:

Assignments: You must complete all assignments to receive credit for this course.

Attendance: You must attend class to succeed in this course. You may miss three periods without penalty. After three absences, each subsequent absence will result in a letter-grade deduction from your final grade. **Six absences will result in failure of the course.** If you arrive after the beginning of class, you will be counted tardy. Latecomers receive partial absences and must see me after class so I know you attended. **You are responsible for keeping track of your absences.**

Absences related to university-excused events (religious holidays, athletic competition, professional conferences, etc.) must be discussed with the instructor prior to the date that will be missed. When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed. If you are absent, you are still responsible for turning assignments in on time. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with

university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Paper Format: All papers must be in 12-point Times New Roman or Arial font, double-spaced with 1-inch margins, and every page should include your name and a number. If a source has been used in a paper, it must be cited on a Works Cited page. All papers should be in MLA format with a header and an appropriate title.

Paper Submission: Every paper will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to Canvas by the due date and time. Save and submit all papers in Canvas using the following file name: lastname2070nameofassignment (Sheehan2070LiteraryAnalysis).

Late Papers/Assignments and Extensions: Late assignments will lose a letter grade for each day they are late. I will consider a request for an extension if you ask me at least three days before the assignment is due and provide relevant documentation.

Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Academic Honesty and Plagiarism. **Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students.** Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. 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.

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Disability Resource Center: Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>), which will provide appropriate documentation to give the instructor.

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

Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>.

Classroom Behavior and Netiquette: The instructor expects all students to contribute constructively to each class session. Please keep in mind that 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.

Laptops and smartphones can be productive tools during class discussion, group work, and in-class writing. Additionally, many of the texts we will read this semester can be found online. However, if I notice you using your computer or phone for something that is not class-related during class, I will mark you as absent for that day.

Canvas and Email: Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.

Counseling and Wellness Center: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>.

UF Policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>.

Writing Studio: The University Writing Studio is located in Tigert 302 and is available to all UF students. The Writing Studio is an excellent resource for you to get feedback at any stage in your writing process and improve your writing skills. **Visit the Writing Studio website for more information and to make an appointment:** <https://writing.ufl.edu/writing-studio/>.

SCHEDULE

Assignments and readings are due by class time on the date listed.

Subject to change—refer to Canvas for updates

WK	DATE	READING/VIEWING MATERIAL	DUE
*		<i>Unit 1: Early Captivity Narratives</i>	
1	M 1/8	Syllabus overview; introductions	
	W 1/10	Declaration of Independence (Canvas)	Discussion #1
	F 1/12	Pearce, “The Significances of the Captivity Narrative” (Canvas); Intro to Literary Analysis	Discussion #2
2	M 1/15	<i>Martin Luther King Jr. Day—No Class</i>	
	W 1/17	Rowlandson, “The Sovereignty and Goodness of God,” <i>Women’s Indian Captivity Narratives (WICN)</i> pp. 7-23	

	F 1/19	Rowlandson, "The Sovereignty and Goodness of God," <i>WICN</i> pp. 23-40	Quote Journal Entry #1
3	M 1/22	Rowlandson, "The Sovereignty and Goodness of God," <i>WICN</i> pp. 40-51	
	W 1/24	Mather, "The Devil Discovered," <i>The Wonders of the Invisible World</i> , pp. 80-91 in PDF (Canvas) Dustan, "A Notable Exploit," <i>WICN</i> pp. 58-60	Quote Journal Response #1
	F 1/26	Panther, "Panther Captivity," <i>WICN</i> pp. 86-90; Venn Diagram activity (part one)	
4	M 1/29	Godfrey, "An Authentic Narrative of the Seminole War," <i>WICN</i> pp. 217-234 Ross, "Our Hearts are Sickened" (Canvas)	
	W 1/31	Library visit; Browse: http://web.uflib.ufl.edu/spec/pkyonge/sem.html	
	F 2/2	Peer Review—Literary Analysis	Literary Analysis (draft)
		<i>Unit Two: Captivity Narratives for the New Republic</i>	
5	M 2/5	Susanna Rowson, <i>Slaves in Algiers</i> , Preface-Act II	Literary Analysis (final)
	W 2/7	Rowson, <i>Slaves in Algiers</i> , Act III-Epilogue	
	F 2/9	Susanna Rowson, <i>Charlotte Temple</i> , Preface-Ch. 3	
6	M 2/12	Rowson, <i>Charlotte Temple</i> , Ch. 4-Ch.19; Intro to Compare and Contrast essay	
	W 2/14	Rowson, <i>Charlotte Temple</i> , Ch. 20-end	
	F 2/16	Hannah Webster Foster, <i>The Coquette</i> , Letter 1-Letter 21	Quote Journal Entry #2
7	M 2/19	Foster, <i>The Coquette</i> , Letter 22-Letter 44	
	W 2/21	Foster, <i>The Coquette</i> , Letter 45-Letter 65	Quote Journal Response #2
	F 2/23	Foster, <i>The Coquette</i> , Letter 66-end	
8	M 2/26	Charles Brockden Brown, <i>Edgar Huntly</i> , pp. 115-134 (Canvas)	
	W 2/28	Venn Diagram activity (part two)	
	F 3/2	Peer Review—Compare and Contrast Essay	Compare and Contrast Essay (draft)
9	M 3/5	<i>Spring Break—No Class</i>	
	W 3/7	<i>Spring Break—No Class</i>	
	F 3/8	<i>Spring Break—No Class</i>	
10	M 3/12	Herman Melville, <i>Benito Cereno</i>	Compare and Contrast Essay (final)

	W 3/14	Melville, <i>Benito Cereno</i> , re-read novella	
	F 3/16	Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Preface-Chapter 8	Quote Journal Entry #3
11	M 3/19	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Chapter 9-Chapter 18	
	W 3/21	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Chapter 19-27; Intro to Researched Critical Essay	Quote Journal Response #3
	F 3/23	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Chapter, 28-35	
12	M 3/26	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Chapter 35-end	
	W 3/28	Harriet Elizabeth Prescott Spofford, "Circumstance" (Canvas)	
	F 3/30	Conferences	Quote Journal Entry #4
		<i>Unit 3: The Future of Captivity Narratives</i>	
13	M 4/2	Charlotte Perkins Gilman, "The Yellow Wallpaper" (Canvas)	
	W 4/4	Anne Sexton, "Housewife"; Sylvia Plath, "Lesbos"; Gwendolyn Brooks, "Kitchenette Building" (Canvas)	Quote Journal Response #4
	F 4/6	Patty Hearst newspaper articles: Turner, "Granddaughter of Hearst Kidnapped by 3"; Winchester, "Patty Hearst Caught," Gross, "Full Circle: The New Life of Patty Hearst," O'Neill, "Patty Hearst Defies Gag Order in '70s Bomb Case," Findley, "A Symbionese Family Reunion" (Canvas)	
14	M 4/9	Slahi, <i>Guantánamo Diary</i> , Chapter 1	Researched Critical Essay: Annotated Bibliography + Outline
	W 4/11	Slahi, <i>Guantánamo Diary</i> , Chapter 2-3	
	F 4/13	Slahi, <i>Guantánamo Diary</i> , Chapter 4-5	Quote Journal Entry #5
15	M 4/16	Slahi, <i>Guantánamo Diary</i> , Chapter 6-7	
	W 4/18	Louise Erdrich, "Captivity" (Canvas)	Quote Journal Response #5
	F 4/20	Venn Diagram activity (part three)	
16	M 4/23	Peer Review—Researched Critical Essay	Researched Critical Essay (draft)
	W 4/25	Course wrap-up: evaluations and reflection	
	F 4/27	<i>Reading Day—No Class</i>	
*	M 4/30	<i>Exam Week—No Class</i>	Researched Critical Essay (final)

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

General Education Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range,	Papers contain so many mechanical or grammatical errors that they impede the reader's

	papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	understanding or severely undermine the writer's credibility.
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