

AML2070 – Survey of American Literature (Section 0211)

Instructor Name: Amanda Rose

Course meeting times & locations: ONLINE through Zoom | M, W, F | Period 2 (8:30am - 9:20am)
(Please note that M/F sessions will be asynchronous and W sessions will be synchronous.)

Office Location and Hours: ONLINE through Zoom | Wednesdays | Periods 4-5 (10:40am-12:35pm)

- I am also available by appointment. Please contact me through Canvas to schedule an online meeting time.

Course website: Canvas

Instructor Email: arose1@ufl.edu (please contact me through Canvas first and foremost)

How can we define and categorize American literature as a “national literature” when considering its dramatic transformation, beginning in the colonial era and continuing on into the present-day? Throughout this course, we will be reading a wide range American texts with an eye to understanding how each selected work may help to shine light upon the most prominent economic, political, and social tensions to have emerged throughout American history. How can American literature serve as a tool for better understanding the vast succession of historical shifts taking place in America between the seventeenth and twenty-first century? What does it mean to be an “American,” and how can American literature provide us with a clearer understanding of this nation’s people and culture? Additionally, we will seek to consider the formal qualities of each individual text (i.e. not simply what each novel is *about*, but also the *ways in which the story is told*) so to investigate the ways in which literature provides a means for understanding a particular national situation and historical moment, as well as how it becomes the site of possible solutions to historical tensions and conflicts.

Course Goals & Objectives:

Although we will read a wide range of authors, styles, and genres, particular patterns and themes will continually emerge throughout our readings. As we investigate the evolution of American literature throughout this semester, we will, as a class, aim to answer questions concerning:

- What does it mean to be an “American”? How can we define American literature? To what extent have these selected works been inspired/influenced by the historical conditions of the author’s present-day experiences, and, in turn, how can these selected works be understood as an inspiration for/influence for the future historical events to come?
- How do we define “freedom” and “liberty,” and how has our nation sought to continuously utilize the conception of “freedom” as a means for expressing particular political, economic, and cultural ideas throughout American history? How has American literature sought to better understand the role of the “individual” in relation to his/her larger culture and nation?
- How might we distinguish our contemporary historical moment from that of previous historical moments, and how should we differentiate American literature of the past from that of the present-day? What makes a literary work “modern” versus “postmodern”? How can an understanding of this nation’s *literary* history aid in our understanding of American history more generally?
 - What is the relationship of the United States to other nations and world affairs? How do our perceptions of reality (as individuals, as a culture, and as a nation) become affected by the ever-changing global shifts taking place across time and space? How do these selected texts

provide a particular vision of this nation's literature and history, and how might this vision come to influence our perceptions of the nation's history and present-day reality?

- How do these selected works serve as a tool for shining light on key struggles related to different racial, religious, and gender-based forms of discrimination throughout history? Whose voices have we privileged in literature and whose have we ignored?
- How has the genre of speculative fiction been utilized throughout history as a means for presenting particular social, political, and economic dilemmas? Why does the concept of "utopia" seem to repeatedly appear in American literature (in works of both fiction and nonfiction alike), and how do writers attempt to incorporate the concept of "utopia" as a means for expressing their own particular ideas? How can a narrative that is set in the future help to provide readers with unique insights into the historical conditions of the past and present-day?
 - Additionally, how might a work of fiction, an intentionally *unrealistic* representation of reality, provide readers with a deeper understanding of the real-world and/or a particular historical moment?

Covid Statement

I would like to begin by stating that I fully acknowledge the exceptional circumstances in which this class will be taking place. Due to these unique and unprecedented circumstances, I will aim to be as understanding, accessible, and flexible as I can be throughout this Fall semester.

This class will be comprised of a mix of asynchronous and synchronous learning (via Zoom), with instances of the latter explicitly identified in the **Course Schedule** section of this syllabus, and on Canvas. This format has been chosen after considering the various challenges of online instruction in general, as well as the specific challenges of teaching a literature and discussion-based class online.

Also, I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution.

UF Canvas Policy

Further, as announced in a recent policy update concerning Canvas use requirements, all Fall 2020 courses delivered through any means will be required to use the Canvas learning management system for at least the following purposes: Distributing and storing the course syllabus along with any syllabus updates, maintaining student grades, and regular communication with students. Additionally, this course will use Canvas as the main platform for posting announcements, providing access to course materials, and scheduling Zoom meetings.

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 6000 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.

Course Schedule:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Asynchronous class meeting (Video provided on Canvas)	Weekly Online Reading Responses submitted on Tuesday by 11pm	Synchronous class meeting (Zoom) Office Hours (10:40- 12:45)		a) Check for any class updates provided through Canvas b) Major Assignment Submissions are Due by 11pm	

- ❖ **Each Monday:** You will be expected to log onto Canvas and watch a weekly class video/lecture (each lecture will be roughly 50-minutes long).

- ❖ **Each Tuesday:** You will be expected to submit a literary analysis (i.e. discussion post) on Canvas, which either:
 - a) responds to my weekly discussion prompt (a minimum of 200 words), or
 - b) includes a mini “multi-genre” submission, as well as a detailed explanation of this submission and what it attempts to communicate about the selected text (a minimum of 150-200 words).

**You will also be expected to comment on two of your classmate’s posts (which will be due by Thursday of each week).

- ❖ **Each Wednesday:** We will be meeting for a synchronous class discussion through **Zoom**. Most of the class-time on Wednesdays will be dedicated to discussing each week’s assigned readings as a class. Occasionally, students will also be broken up into smaller groups and asked to discuss the readings together. .

- Additionally, I will be available for office hours every Wednesday (online) from 10:40-12:35.

- ❖ **Each Friday:** Although we will not be meeting for class on Fridays, you are required to check our Canvas page for critical class information/weekly updates. (In other words, although you are expected to be checking your UF email/our Canvas page on a regular basis, you are required to login on Canvas every Friday and check for a class update).

**Please keep in mind that this is a tentative plan for our course which may vary based upon our class needs. For this reason, you may not schedule other classes or activities during any of our MWF session hours during this semester.

- For example, if I find that we should be dedicating more time for discussing a text collaboratively, I may decide that we should schedule (or begin scheduling) a synchronous class on Mondays (something which will be communicated at least a week before the designated time).

Essential Tools Throughout the Semester



A Computer



Wifi



**A Webcam and
Microphone**



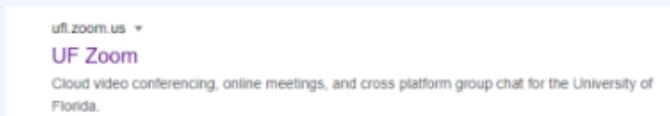
Access to Canvas



Note that Zoom is automatically available to you as a UF student



Wordpress
Note that you will need to sign up for this site



Other Digital Tools for this Course:

- Google Drive/ Google Docs - if you do not have a Gmail account (AKA a Google Drive), please sign up (as you will be reminded to do during our first week of class).
- TBA (a specific web link which lists key digital resources will be supplied to you via Canvas)

Required Texts:

- All required texts will be supplied digitally via Canvas.

Grades:

- Attendance and Participation: 100 points
- Essay #1: 150 points
- Essay #2: 250 points
- Multi-genre Project: 200 points
- Final Portfolio: 300 points

=Total: 1,000 points

Assignment Descriptions:

- Participation:
 - a) Each Wednesday, we will discuss the weekly readings as a class. During this weekly synchronous class meeting, I will expect all students to participate and contribute to the discussion.

**Students will also occasionally be broken up into smaller literary groups throughout the semester. Although these will often be synchronous group discussions, you will have the option to either; a) communicate through Zoom (with a video/microphone), or b) communicate through Zoom Chat (via the Zoom breakout rooms). Keep in mind that both options will allow me to document the conversations taking place (whether this be a text-based conversation or a video conference).
 - b) Students will be expected to store and save all notebook notes taken throughout the semester (whether these notes are handwritten or digital). At the end of the semester, students will be expected to submit a collection of these notes with their final portfolio.

- Introductory Assignment and Survey, due on Friday at 11pm (Week 1)
 - **On Friday by 11pm, please...**
 1. Complete my short survey (provided through Canvas), and
 2. Submit either:
 - a. an introductory video which introduces yourself to the class. I will be posting my own introductory video as well! (please view the assignment page on Canvas for more specific instructions)
 - b. a link to your Wordpress "Introduction Page" (which will require you to signup for Wordpress)
 - **Finally, by Monday, Sept. 7th by 8:30 am, please...**
 3. Be sure that you have printed out this week's assigned readings. Then please submit pictures of your *handwritten* text notes and annotations on Canvas (by Monday, September 7th at 8:30am)

- Reading Process Research Report (Week 2)
 - **Due Friday, September 11th by 11pm (on Canvas)**

- Online Weekly Responses: each week, you will be asked to submit a short literary analysis in response to *one* of our weekly readings. Each week, you may either...
 - a) Respond to the specific writing prompt(s) that I provide (200-250 words minimum)
 - b) Create a "multi-genre" project, and then write 150-200 words explaining what you created, why you made the particular creative choices you did, and how this product aims to provide some form of "literary analysis" of the chosen text.

- Essay #1: This juxtaposition essay will be a total of 1,000 words and you will be choosing from a list of prompts provided on Canvas.
 - Due Friday, Oct 9th at 11pm (on Canvas)
- Essay #2 (Final Essay): This essay will be a total of 1,500 words, and you will be choosing from a list of prompts provided on Canvas.
 - Due on Friday, Nov 13th at 11pm (on Canvas)
- Multi-Genre Project: For this MGP, you will be providing a literary analysis of **one** chosen text through the use of five different genres, ultimately creating five final products (or, “completed genres”) in total. When choosing your five genres, you will need to consider how each genre form/medium provides a unique means for communicating your particular ideas (i.e. you must consider both the freedoms and limitations associated with each available genre and how they will aid you in your particular literary analysis). Finally, along with each individual genre submission, you will also be providing detailed reflections explaining your choices, creative experience/process, and general goals for providing a deliberate and unique literary analysis.
 - Final MGP due on Friday, Dec 11th by 11pm
- Final Portfolio Submission: All of the assignments you have completed throughout this semester are to be combined and organized in an order of your choosing. You will also include a thorough final reflection (five pages) considering your experiences and progress throughout the semester.
 - Your portfolio submission will be a final opportunity for both of us to take a look at your hard work throughout the semester (and to assess your overall efforts throughout this course). I believe that this holistic grading approach will be the best way for me to encourage experimentation and risk-taking in your writing; and, at the same time, this final collection of documents will be a great incentive for you to work hard and show a thorough commitment to learning/understanding the material we cover throughout the semester.
 - While I will be grading **all** of the material that you provide in this portfolio, this final assignment will provide you with an opportunity to defend your work. You will also have the opportunity to edit any/all of your weekly submissions for this portfolio. (More TBA)
 - Final portfolio submissions due on Wednesday, Dec. 16th by 11pm
- Extra Credit: Students may choose to watch **one** film adaptation (either: *Arrival* or *Minority Report*) and then submit a response on Canvas which compares/contrasts the text and the film.

Course Policies:

1. You must complete all major assignments in order to receive credit for this course.
2. Attendance: Attendance is mandatory and will be taken daily. You are allowed up to three unexcused absences. If you miss more than six class periods, you will automatically fail the course.
(Please also review the UF Attendance Policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>)

Additionally, considering this semester's unique circumstances, keep in mind that communication is key. If you plan on missing a class period, please reach out to me ahead of time and let me know.

3. Paper Format & Submission: All papers will be submitted on Canvas. Papers should be double-spaced and written in MLA format.
4. Late Papers/Assignments: Please contact me individually if you have submitted or will submit a late assignment; depending on the reason, I may deduct points or refuse to accept the assignment.
Again, I will be more lenient with students who reach out to me and attempt to communicate their problems/concerns ahead of time.
5. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester.
8. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. 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 (email: cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
10. 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>

*Note: UF has announced that the Homecoming holiday has been moved from October 2 to December 24. Therefore, October 2 (Friday) will now be considered a regular class day.

Weekly Class Schedule:		
	Assigned Readings	Major Assignments
Week 1 Aug 31th (Mon)- Sept 4th	Monday: - Thomas Paine, <i>Common Sense</i> , 1776 a) Part 1 (pages 1-35) b) Common Sense Part 2 (pages 2-3)	Complete a) the Introduction Assignment, and b) the introduction survey (due on Friday, 11pm)

(Fri)	<p>Wednesday:</p> <ul style="list-style-type: none"> a) Thomas Paine, "The American Crisis," 1783 b) The Declaration of Independence, 1776 <p>*Note: This week (and this week only), I would like you to print out these assigned readings and mark/annotate them <u>by hand</u>. When you finish, please take a picture of these marked pages and submit the pictures on Canvas.</p>	<p>*c) Please print out these texts and submit pictures of your <i>handwritten</i> text annotations (by Monday, September 7th)</p> <p>*Please create a Google (Gmail) account if you do not already have one</p>
<p>Week 2</p> <p>Sept 7 (Mon)- Sept 11 (Fri)</p>	<p>Fredric Douglas, "What to the Slave Is the Fourth of July?," 1852</p> <p>Excerpts from:</p> <ul style="list-style-type: none"> - <i>Narrative of William W. Brown, a Fugitive Slave</i> By William Wells Brown, (110), 1847 <p>REREAD Thomas Paine, "The American Crisis," 1776</p>	<p>Complete Reading Process Research Report assignment (submissions due on Friday, Sept 11th, 11pm)</p>
<p>Week 3</p> <p>Sept 14- Sept 18</p>	<p>Nathaniel Hawthorne, "Young Goodman Brown," (16 pages), 1835</p> <p>Edgar Allan Poe, "The Masque of the Red Death," (6 pages)</p> <p>Edgar Allan Poe, "The Fall of the House of Usher" (roughly 20 pages)</p> <p>Edgar Allan Poe, "The Black Cat" (12 pages)</p> <p>Charlotte Perkins Gilman, "The Yellow Wallpaper" (10 pages) (1882)</p>	<p>Beginning this week and continuing on throughout the semester ...</p> <ul style="list-style-type: none"> - We will begin submitting weekly discussion posts, <u>due every Tuesday night by 11pm</u>
<p>Week 4</p> <p>Sept 21- Sept 25</p>	<p>Selected Poems (TBA)</p> <ul style="list-style-type: none"> - (Including poems by Langston Hughes) <p>MLK's "The Other America" (Grosse Pointe High School, March 1968)</p>	<p>Submit Essay #1 Proposal/ Outline on Wednesday by 8:30am, Sept. 23</p>
<p>Week 5</p> <p>Sept 28- Oct 2</p>	<p>H.P. Lovecraft, "The Call of Cthulhu," (30 pages), 1928</p> <p>George S Schuyler, "The Negro Art Hokum," 1926</p>	<p>Conferences (Reflection due on Wednesday for conference meeting)</p>
<p>Week 6</p> <p>Oct 5- Oct 9</p>	<p>Ursula K. Le Guin, Introduction to <i>The Left Hand of Darkness</i>, (4 pages), Introduction added in 1976</p> <p>The Call of Cthulhu Graphic Novel</p>	<p>Essay #1 due Friday 11pm, Oct. 9th</p>
<p>Week 7</p> <p>Oct 12- Oct-16</p>	<p>Philip K. Dick, "Minority Report" (30 pages), 1956</p> <p>Kurt Vonnegut, "Unready to Wear," (6 pages), 1956</p>	<p>Essay #2 Proposal due Wednesday, by 8:30am</p>

	Kurt Vonnegut, "Harrison Bergeron," (14 pages), 1961	
Week 8 Oct 19- Oct 23	Selected Manifestos (TBA) Including "The Futurist Manifesto"	
Week 9 Oct 26- Oct 30	Pamela Zoline, "The Heat-Death of the Universe" (15 pages) 1967 Joanna Russ, "When it Changed" (7 pages), 1972 John Sladek, "New Forms," 1968	Submit Essay #2, Draft #1 on Wednesday, by 8:30am
Week 10 Nov 2- Nov 6	Begin Ursula Le Guin, <i>The Word for World is Forest</i> (189 pages), 1972	Conferences on Wednesday
Week 11 Nov 9- Nov 13 *Holiday: Wednesday, November 11th	Complete Ursula Le Guin, <i>The Word for World is Forest</i> (189 pages), 1972 Excerpts from... - Alexis Shotwell's <i>Against Purity: Living Ethically in Compromised Times</i> , 2016 Suggested Reading: - Excerpts from Donna Haraway's <i>Staying with the Trouble: Making Kin in the Chthulucene</i> , 2016	Essay #2 due by Friday 11pm, Nov 13th
Week 12 Nov 16- Nov 20	Don DeLillo's "Human Moments in WWII" (12 pages), 1983 Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" Excerpts from... - David Harvey, "Freedom's Just Another Word..." 2005 Suggested Reading: H. G. Wells's <i>Anticipations of the Reaction of Mechanical and Scientific Progress Upon Human Life and Thought: An Experiment in Prophecy</i> (1901) (https://www.gutenberg.org/files/19229/19229-h/19229-h.htm) - (Anticipating what the world would be like in the year 2000)	Multi-genre Project proposal due Wednesday by 11pm
Week 13 Nov 23- Nov 27	- Begin Yuri Herrera's <i>The Transmigration of Bodies</i>	

*Thanksgiving: Wednesday, Nov 25th to Saturday, Nov 28th		
Week 14 Nov 30- Dec 4	- Complete Yuri Herrera's <i>The Transmigration of Bodies</i>	One-On-One Conferences on Wednesday (Please include a minimum of 2 genres for discussion/review)
Week 15 Dec 7- Dec 11 *Reading Days: Thursday, Dec 10th and Friday, Dec 11th	Vanana Singh, <i>The Woman Who Thought She Was a Planet</i> (2008) - "Hunger" - "Tetrahedron" - Singh's "Speculative Manifesto" Gregory Feeley, "Thirteen Ways of Looking at a Dinosaur" (17 pages), (1993)	Final Multi-genre Presentations on Wednesday Final MGP Submissions due Friday, Dec 11th by 11pm **13 ways reacts to - New wave alternative views of world - Our interpretations of historical moments in history and meanings behind concepts like freedom
Finals Week Dec 14- Dec 18		Portfolios due on Wednesday, December 16th by 11pm

General Grading Assessment Rubric for Papers:

	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.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Course 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