

# AML 2070: American Literature (Class 10557), Fall 2018

**Instructor:** Ms. Rachel Hartnett  
**Meeting Times:** T 2-3, R 3  
**Location:** Benton 0328  
**Email:** rhartnett@ufl.edu  
**Office:** TBD  
**Office Hours:** M & T 11:00 AM – 12:30 PM, or by appointment

## COURSE DESCRIPTION AND OBJECTIVES

This survey course serves as an introduction to well-known texts and authors of American literature, stretching from the 16<sup>th</sup> century to the present. Students will engage with graphic novels, poetry, short fiction, essays, governmental documents, and novels presented with their social, historical, cultural, racial, and economic context. The goal of this course is to broaden each student's understanding of American literature and deepen their understanding of the cultural, historical, and racial contexts that shaped American literature and American nationalism. It is also to illustrate that American literature is, and has always been, multicultural.

To guide our discussions and readings throughout the semester, we will grapple with the following questions: (1) What does it mean to be an American? (2) Is there such a thing as an American identity? (3) How do the contributions of artists and writers of color problematize or reconceptualize the American identity, in particular: normative notions of class, gender, race, nation/nationality, sexuality, and hierarchy/power? (4) How do these contributions decolonize, revise, or expand the U.S. literary canon and U.S. "high" culture? With these questions in mind, this class will attempt to sort through just a tiny portion of what can be considered "American Literature."

## 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).
- 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.

## REQUIRED TEXTS

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)—ISBN: 978-0486419312

Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1993)—ISBN: 978-0679745426

Kate Chopin, *The Awakening* (1899)—ISBN:978-0486277868

G. Willow Wilson, *Ms. Marvel Vol. 1: No Normal* (2014)—ISBN: 978-0785190219

Lin-Manuel Miranda, *Hamilton: An American Musical*, soundtrack (2015)—available for streaming on Spotify or free on YouTube

## ASSIGNMENTS (SEE BELOW FOR GRADING RUBRIC & GRADING SCALE):

| Assignment  | Points (Percentage)  | Due Date     |
|---|--|--------------|
| Participation (including attendance, discussion leading, pop quizzes, writing conferences, and other in-class activities) | 200 (20% of final grade)   | N/A          |
| Critical Response Papers<br>(Two, 1000 words each, 2000-word total)   | 100 points each, 200-point total<br>(10% each, 20% of final grade) | 9/13<br>11/1 |
| Midterm Critical Analysis Paper<br>(1500-word minimum)  | 200 (20% of final grade)   | 10/16        |
| Final Paper Prospectus (500-word minimum) & Annotated Bibliography  | 100 (10% of final grade)   | 11/15        |
| Creative Assignment:<br><i>Hamilton</i> -inspired rap   | 50 (5% of final grade)   | 11/29        |
| Final Research Paper<br>(2000-word minimum)   | 250 (25% of final grade)   | 12/4         |

\*All assignment instructions are available in Canvas.

## COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance and Punctuality Policies:*
  - You must handle gathering any notes, handouts, or assignments that you miss due to an absence. However, I am more than happy to answer any questions about missed material during office hours or during an appointment. I only grant

excused absences for university-approved reasons and religious holidays. If you will be missing class for either of these reasons, you must notify me at least 48 hours in advance. Moreover, if you're missing class for university-approved reasons, you must submit documentation for your absence(s) within a week of your absence.

- For any other missed classes, I do not make distinctions between excused and unexcused absences (this includes absences due to emergency and/or illness). You may miss four class sessions over the course of the semester without negatively impacting your final grade. Because this course meets for two blocks on Tuesdays and one block on Thursday, Tuesday absences will be counted as two absences.
  - In accordance with the University of Florida's policy (which can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>), **if a student misses more than five periods during a fall or spring semester, he or she will fail the entire course. Missing class on a double period counts as two absences.** Exceptions to this policy include 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 the instructor prior to the date that will be missed.
3. *Paper Format & Submission*: All papers will be submitted as MS Word (.doc/.docx) documents to E-learning. Final drafts 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 pages numbered, and follow MLA 8 guidelines. Be sure to staple papers before submitting hard copies.
  4. *Late Papers/Assignments*: Unless an extension is granted before the due date, late assignments will be accepted with a 10% deduction for every day the paper is late. No late assignments will be accepted more than 5 days beyond the due date. In-class reading quizzes cannot be made up.
  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/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
  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 (4008 TUR). 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>
  11. 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>

12. *UF's 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/>

## COURSE SCHEDULE (Tentative)

This schedule is 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 Canvas regularly for announcements and updates.

Readings marked with an asterisk (\*) are available on Canvas.

### Week 1

- 8/23 - Review syllabus, expectations, and assignments  
 Cultural Identity Exercise: Social Identity Wheel  
**Extra credit opportunity (10-pt max): Write 500-word cultural identity reflection**

### Week 2

- 8/28 – Excerpts from *American Indian Myths and Legends* \*
- 8/30 – Christopher Columbus, “The Discovery of Prosperous Lands” \*  
 Benjamin Franklin, “Remarks Concerning the Savages of North America” \*

### Week 3

- 9/4 – Louise Erdrich, “Jacklight,” “Indian Boarding School: The Runaways,” & “Dear John Wayne”  
 Sherman Alexie, [“What You Pawn I Will Redeem”](#)
- 9/6 – Deborah A. Miranda, Excerpt from *Bad Indians: A Tribal Memoir* \*

### Week 4

- 9/11 – Thomas Jefferson, [Declaration of Colonial Rights](#) (1774)  
 Thomas Jefferson, Declaration of Independence (1776) \*  
 Hamilton/Madison/Jay, Excerpt from *The Federalist Papers* \*
- 9/13 – **Critical Response Paper #1 Due**  
 Frederick Douglass, “What to the Slave is the Fourth of July?” \*

### Week 5

- 9/18 – Harriet Jacobs, Incidents in the Life of a Slave Girl, Preface, Introduction by the Editor, & Chapters 1-11

9/20 – Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters 12-end

### **Week 6**

9/25 – Phillis Wheatley, “On Being Brought from Africa to America,” “Thoughts on the Works of Providence,” “To His Excellency General Washington” \*

Anne Bradstreet, “In Honour of that High and Mighty Princess Queen Elizabeth of Happy Memory,” “The Prologue,” & “Verses upon the Burning of our House”

9/27– W.E.B. DuBois, Excerpt from *The Souls of Black Folk* \*

James Weldon Johnson, Excerpt from *The Autobiography of an Ex-Coloured Man* \*

### **Week 7**

10/2 – Richard Dyer, “The Matter of Whiteness” \*

George Lipsitz, Excerpt from *The Possessive Investment in Whiteness* \*

10/4 – Toni Morrison, *Playing in the Dark*, Part 1

### **Week 8**

10/9 – Toni Morrison, *Playing in the Dark*, Parts 2 & 3

10/11 – Edgar Allan Poe, “The Gold-Bug” \*

### **Week 9**

10/16 – **Midterm Critical Analysis Paper Due**

Kate Chopin, *The Awakening*, Chapters 1-24

10/18 – Kate Chopin, *The Awakening*, Chapters 25-end

Joyce Dyer, “Reading *The Awakening* with Toni Morrison” \*

### **Week 10**

10/23 – Guy Garcia, “Frazer Avenue” \*

Judith Ortiz-Cofer, “American History” \*

10/25 – Maxine Hong Kingston, “Shaman” from *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* \*

### **Week 11**

10/30 – Emma Lazarus, “The New Colossus” \*

Rudyard Kipling, “The White Man’s Burden: The United States & The Philippine Islands, 1899” \*

Liliuokalani, Excerpt from *Hawaii’s Story by Hawaii’s Queen* \*

**11/1 – Critical Response Paper #2 Due**

[Japanese-American Concentration Camp Haikus](#)

Lawson Fusao Inada, Excerpts from *Legends from Camp: Poems* \*

Viet Thanh Nguyen, “Our Vietnam War Never Ended” \*

**Week 12**

**11/6** – G. Willow Wilson, *Ms. Marvel, Vol. 1: No Normal*

Moustafa Bayoumi, “Racing Religion” \*

**11/8** – G. Willow Wilson, *Ms. Marvel*, Issue #12 \*

**Week 13**

**11/13** – Gwendolyn Brooks, “The Lovers of the Poor,” “A Bronzeville Mother Loiters in Mississippi. Meanwhile, a Mississippi Mother Burns Bacon,” “The Last Quatrain of the Ballad of Emmett Till,” “RIOT,” “Speech To The Young: Speech To The Progress-Toward,” “We Real Cool,” & “The Mother” \*

**11/15 – Final Paper Prospectus and Annotated Bibliography Due**

Langston Hughes, “Let America Be America Again,” “I, Too,” & “Democracy” \*

**Week 14**

**11/20 – No Class: Instructor at Conference**

Visit “I, Too, Am America: Photographs of the Civil Rights Era” (Harn Museum Exhibit)

**Short Response on Exhibit Due**

**11/22 – No Class: Thanksgiving Break**

**Week 15**

**11/27** – Lin-Manuel Miranda, *Hamilton: An American Musical*

Assorted clips from the show \*

**11/29 – *Hamilton*-Inspired Rap Due**

[Hamilton’s America documentary](#)

Ibram X. Kendi, Excerpt from *Stamped from the Beginning: The Definitive History of Racist Ideas in America* \*

**Week 16**

**12/4 – Final Paper Due**

Course Evaluations; final questions

**Extra credit opportunity (10-pt max): In-class performance of Hamilton-inspired rap**

**12/6 – No Class: Reading Days**

### 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   |

### ASSESSMENT RUBRIC

|                            | SATISFACTORY   | UNSATISFACTORY  |
|----------------------------|--|---|
| 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 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.   |