

AML 2070 AMERICAN LITERATURE:
AMERICAN INTERIORITIES
SECTION 10485 FALL 2018

Instructor Name: Vincent Wing

Course Meeting Time and Location: MWF 9th per. (4:05-4:55 p.m.), TURL 2305

Office Location and Hours: TBD

Instructor Email: vxwing15@ufl.edu

Course Description:

“As I stood in contemplation of the garden of the wonders of space, I had the feeling that I was looking into the ultimate depths, the most secret regions of my own being; and I smiled, because it had never occurred to me that I could be so pure, so great, so fair!” (Milosz's *L'amoureuse initiation*, p. 64, quoted in Gaston Bachelard's *The Poetics of Space*).

What is this mysterious relationship between “the wonders of space” and our “ultimate depths”? How do particular spaces – be they quaint, vast, or terrifying - impact our inner worlds? In literature, the processes of the mind are often written into the setting of the text – for instance, poignant descriptions of the room around a character may mirror or explore her psychological state of imprisonment. In this course, we will examine a range of American literary texts and discuss how interior physical spaces (such as rooms in houses) and psychological spaces complement one another. We will also investigate how American psychologies expand into the exterior world to consider spaces such as city and landscape. Through these readings, we will address pertinent questions of race, gender, and sex and how they reveal psychological realities essential to American history and experience.

Over the course of the semester, we will consider themes such as domesticity, madness, gendered notions of hysteria, liminal space, the uncanny, and the grotesque as well as genres and forms such as psychological realism, Gothic Horror, editorials, the postmodern novel, confessional poetry, and the short story.

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 includes multiple forms of effective writing; different writing styles, approaches, and formats; and various methods to adapt writing to different audiences,

purposes, and contexts. Students will learn to organize complex arguments in writing by using thesis statements, claims and evidence, and logic analysis.

- 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:

This class 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> .

At the end of this course, students will be expected to achieve 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 developing reasoned solutions to problems.

Required Texts

Baldwin, James. *Giovanni's Room*. (ISBN: 978-0345806567)

Brooks, Gwendolyn. *Maud Martha*. (ISBN: 978-0883780619)

Cather, Willa. *The Professor's House*. (ISBN: 978-0679731801)

James, Henry. *The Turn of the Screw*. (ISBN: 978-0393959048)

Pynchon, Thomas. *The Crying of Lot 49*. (ISBN: 978-0060913076)

West, Nathanael. *The Day of the Locust*. (ISBN 978-0811218221)

All other readings will be made available as PDFs on Canvas.

Course Policies:

1. You must complete *all assignments* to receive credit for this course. You are expected to be prepared for every class, including completing all reading and writing assignments on time.
2. **Attendance:** Attendance is mandatory and will be taken daily. If you exceed three unexcused absences, you will lose 5% off your final grade for each additional unexcused absence. If you miss two full weeks of class (6 unexcused absences), you will automatically fail the course. Arriving late to class three times will count as one absence.

- Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule: (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).
3. **Paper Format and Submission**: All papers must be in 12-point Times New Roman font, double-spaced, and follow other MLA formatting and citation guidelines. All assignments will be submitted on Canvas.
 4. **Late Papers/Assignments**: Papers and drafts are due at the beginning of class. Extensions can be negotiated in advance of deadline; late papers will not be accepted. Failure of technology is not an excuse.
 5. **Paper Maintenance Responsibilities**: Keep duplicate copies of all work submitted in this course. Save all returned and/or graded work in this course 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: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
 7. 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.
 8. For information on UF Grading Policy, see: <https://catalog.ufl.edu/ungrad/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>.
 11. Students who face difficulty 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/cwcDefault.aspx>
 12. **Cell Phones and Laptops**: Cell phones must be silenced or on vibrate at the beginning of class. Laptops are permitted for educational purposes only.
 13. UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>. 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 with controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

Assignments

Assignment	Words	Points Possible
Literary Analysis Essay	1,000	100
Compare and Contrast Essay	1,500	200
Critical Research Paper	2,000	300
Analytical Reading Responses (4)	1,200	240
Annotated Bibliography	300	60
Class Participation		100
Total	6,000	1,000

Literary Analysis (1,000 words; 100 points): You will choose one text discussed in class and perform a close-reading of that text, incorporating investigation of the formal elements to build your argument. You must use quotes and other evidence from the text to support your argument. Outside sources should not be used.

Compare and Contrast Paper (1,500 words; 200 points): You will choose two texts discussed in class and compare and contrast a particular theme or aspect of the texts you've chosen. 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 two to three scholarly sources to support your argument.

Critical Research Paper (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 and academic sources as well as close-reading to support your argument.

Annotated Bibliography (300 words, 60 points): You will select your three to four sources for the Critical Research Paper and then write a paragraph for each source that details both your source's argument and main points as well as how you will incorporate it into your paper. You may also include quotations following each paragraph that highlight what in the source you wish to use, though this will not count towards the 300 words required of this assignment.

Four Analytical Reading Responses (1,200 words total/300 words each, 240 points total/60 points each): You will write four reading responses total, with one due roughly every three weeks of the semester. You are responsible for posting your response to the discussion board on Canvas anytime within this three-week span, but you must write your response for the reading before our discussion of that reading in class. (In other words, if you choose to write on a few chapters of a novel we're reading for Wednesday, you must post your response prior to our class session on that Wednesday).

In terms of the content of the post, you must engage directly with some theme or aspect of the reading, relying on citations to build your analysis. This means that your post must have an

argument that you develop. Provided that your post is analytical in tone and content, you may reflect on connections you notice between the text and our contemporary world or other texts you've read. Some questions that may be useful when drafting these posts include: What was interesting, provocative, or troubling about the content of that reading assignment? What are your feelings about a particular character, plot development, or the author's use of literary devices? How does the reading relate to our contemporary culture?

Class Participation (100 points): Participation is an essential part of success in this class. Students will be expected to participate in class discussion, work in small groups and participate in group discussions, peer reviews, and other in-class activities. Students must be present for all in-class activities to receive credit for them.

Tentative Course Schedule

READING SCHEDULE

Note: you will be expected to have read the texts listed on each day prior to that day's discussion. Also, reading selections are subject to change.

	Monday	Wednesday	Friday
Week One (8/20)		Syllabus and Course Overview	Nathaniel Hawthorne, "Young Goodman Brown" (1835); Anne Bradstreet, "The Flesh and the Spirit" (1650)
Week Two (8/27)	Edgar Allan Poe, "Ligeia" (1838) ; Sigmund Freud, "The Uncanny" (1919)	Poe, "The Fall of the House of Usher" (1839)	Anne Bradstreet, "The Prologue" (1650) ; "Upon the Burning of Our House" (1666)
Week Three (9/3)	No Class – Labor Day	Rebecca Harding Davis, "Life in the Iron Mills" (1861)	Herman Melville, "Bartleby the Scrivener" (1853) <u>Final Day for Response #1</u>
Week Four (9/10)	Catharine Maria Sedgwick, "Cacoethes Scribendi" (1830); Harriet Prescott Spofford, "Circumstance" (1860); Fanny Fern, "Male Criticism on Ladies Books" (1857); Fanny Fern, "Mrs. Stowe's Uncle Tom" (1853) (optional)	Kate Chopin, "Desiree's Baby" (1894); Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892)	Henry James, <i>The Turn of the Screw</i> (1898) (beginning-V)
Week Five (9/17)	Henry James, <i>The Turn of the Screw</i> (1898) (VI-XV)	Henry James, <i>The Turn of the Screw</i> (1898) (XVI-end)	Willa Cather, <i>The Professor's House</i> (1925) pp. 1-53 <u>Literary Analysis Due</u>
Week Six (9/24)	Willa Cather, <i>The Professor's House</i> (1925) pp. 54-113	Willa Cather, <i>The Professor's House</i> (1925) pp. 114-155	Willa Cather, <i>The Professor's House</i> (1925) pp. 157-202 <u>Final Day for Response #2</u>
Week Seven (10/1)	Willa Cather, <i>The Professor's House</i> (1925) pp. 203-end	William Faulkner, "A Rose for Emily" (1930) Flannery O'Connor, "Some Aspects of the Grotesque in Southern Fiction"	Nathanael West, <i>The Day of the Locust</i> (1939) pp. 59-103
Week Eight (10/8)	Nathanael West, <i>The Day of the Locust</i> (1939) pp. 103-149	Nathanael West, <i>The Day of the Locust</i> (1939) pp. 149-end	Shirley Jackson, "The Lottery" (1958)
Week Nine (10/15)	James Baldwin, <i>Giovanni's Room</i> (1956) pp. 3-43	James Baldwin, <i>Giovanni's Room</i> (1956) pp. 44-71	James Baldwin, <i>Giovanni's Room</i> (1956) pp. 71-118
Week Ten (10/22)	James Baldwin, <i>Giovanni's Room</i> (1956) pp. 118-end	Ann Petry, "The Bones of Louella Brown" (1971) W.E.B Du Bois, "Strivings of the Negro People" (1897)	Richard Wright, "The Man Who Lived Underground" (1942/1945) <u>Final Day for Response #3</u>

Week Eleven (10/29)	<u>Compare/Contrast Essay: Peer Review and Workshop</u>	Anne Sexton, “The Exorcists” (1960); “The Double Image” (1960) <u>Compare/Contrast Essay Due</u>	No Class – Homecoming
Week Twelve (11/5)	Sylvia Plath, “Tulips” (1961) ; Anne Sexton, “Unknown Girl in the Maternity Ward” (1960); (Optional) Anne Sexton, “Sylvia’s Death” (1966)	Sylvia Plath, “Daddy” (1962); “The Applicant” (1962)	Gwendolyn Brooks, <i>Maud Martha</i> (1953) pp. 1-55; “kitchenette building” (1963)
Week Thirteen (11/12)	No Class – Veterans Day observed	Gwendolyn Brooks, <i>Maud Martha</i> (1953) pp. 56-126	Gwendolyn Brooks, <i>Maud Martha</i> (1953) pp. 126-end <u>Final Day for Response #4</u>
Week Fourteen (11/19)	<u>Introduction of Critical Research Paper</u>	No Class – Thanksgiving	No Class – Thanksgiving
Week Fifteen (11/26)	Thomas Pynchon, <i>The Crying of Lot 49</i> (1966) pp. 1-30 <u>Annotated Bibliography due</u>	Thomas Pynchon, <i>The Crying of Lot 49</i> (1966) pp. 31-79	Thomas Pynchon, <i>The Crying of Lot 49</i> (1966) pp. 80-119
Week Sixteen (12/3)	Thomas Pynchon, <i>The Crying of Lot 49</i> (1966) pp. 120-end	<u>Research Paper Workshop</u>	No Class – Reading Day
Finals Week (12/10)	<u>Critical Research Paper due December 10th</u>		