

## AML 2410—Issues in American Literature and Culture: Literature of U.S. Military Bases

<b>Instructor:</b>	Rachel Hartnett
<b>Class Number:</b>	23765
<b>Meeting Times:</b>	MWF Period 8 (3:00 PM - 3:50 PM)
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<b>Office Hours:</b>	Wednesday 9:00 AM - 11:00 AM, or by appointment

### COURSE DESCRIPTION AND OBJECTIVES

As Catherine Lutz describes in her book, *The Bases of Empire*, the world is being increasingly defined by “the global omnipresence and unparalleled lethality of the U.S. military, and the ambition with which it is being deployed around the world” (1). Whether it is ambition or security policy, the U.S. foreign military presence takes the form of “over 190,000 troops and 115,000 civilian employees [...] massed in 909 military facilities in 46 countries and territories” where the “U.S. military owns or rents 795,000 acres of land” (Lutz 1). These bases exist as the front lines for U.S. expansion and the ability to wage war over long distances while simultaneously serving as a major cost to the U.S. U.S. military installations in foreign countries are often claimed to be economic boons to the surrounding areas; they also supposedly protect the host nation and its economic interests—including trade. This, while possibly true in the short term, ignores the overwhelming security, economic, political, and symbolic power these bases bring to the U.S.

This course will be an introduction to the literatures produced from U.S. military bases abroad. These military installations will thus span multiple sites and periods of U.S. imperialism: from the military takeover of Hawai’i in 1893, the U.S. occupation and control of the former Spanish colonies after the Spanish-American War, the American military build-up of Trinidad and the occupation of Okinawa during World War II, U.S. bases built during the Korean War, and military installations post-9/11 in Afghanistan as well as Guantánamo Bay in Cuba. We will be analyzing literature that presents mainstream and popular culture representations, as well as those that represent the counter-narrative of American military and imperialism. By including sites both previously and currently occupied by the U.S. military, our texts will fall under the purview of a global 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

- *Lost Kingdom: Hawaii's Last Queen, the Sugar Kings, and America's First Imperial Adventure*, Julia Flynn Siler
- *Okinawa: Two Postwar Novellas*, Ôshiro Tatsuhiro & Higashi Mineo
- *M\*A\*S\*H* (season 1)
- *Fox Girl*, Nora Okja Keller
- *Apocalypse Now* (film)
- *The Watch*, Joydeep Roy-Bhattacharya
- *Guantánamo Diary: Restored Edition*, Mohamedou Ould Slahi

## ASSIGNMENTS

Assignment	Points (Percentage)	Due Date
Participation (including attendance & other in-class activities)	200 (20% of final grade)	N/A
Peer Reviews (3) (Must be in class to get points)	20 points each, 60-point total (2% each, 6% of final grade)	Various
Short Critical Responses (5) (500-words each)	50 points each, 250-point total (5% each, 25% of final grade)	Various
Short Critical Analysis Paper (900-word minimum)	90 (9% of final grade)	2/10
Long Critical Analysis Paper (1600-word minimum)	200 (20% of final grade)	3/16
Final Creative Assignment & Paper (1000-word minimum)	200 (20% of final grade)	4/22

## SHORT CRITICAL RESPONSES

Scattered throughout the semester are five (5) Short Critical Responses. These responses must be at least 500 words in length and address the text we will be discussing in class the day the response is due. These should include no secondary research but should be a critical consideration of that day's text, especially within the context of previous readings or the class as a whole. **Responses must include quotations from within the text and therefore require both textual support (with in-text citations) and a Works Cited page.**

## SHORT CRITICAL ANALYSIS PAPER

The Short Critical Analysis Paper is a thoughtful, critical analysis of a text that focuses on significant details or patterns in order to develop a deep, precise understanding of the text's form, craft, meanings, or themes. This paper will be a sustained close reading (without any outside sources or research) of any one text on our syllabus (read before the due date). **You must use quotations from the text to support your claims. Your paper must be at least 900 words and contain both textual support (with in-text citations) and a Works Cited page.**

## LONG CRITICAL ANALYSIS PAPER

The Long Critical Analysis Paper will be a critical analysis of any one text on our syllabus (listed before the essay's due date). Use your close reading as the foundation and a critical lens for your thesis statement. For this assignment, you will need a formal, finalized thesis that should gesture to a bigger pattern, theme, or meaning in the text. Your position must be insightful and arguable. In your essay, support your thesis with evidence from the text and from 1 scholarly research source on your text. **Your paper must be at least 1600 words and include 1 scholarly article, textual support (with in-text citations), and a Works Cited page.**

## FINAL CREATIVE ASSIGNMENT & PAPER

For their final assignment, students will produce a creative project of some kind that engages with at least one of the texts or overarching themes we have discussed during the semester. (This could be a song, an art project, a movie, a digital project, a database system, etc. The choices are limitless!) Students will also submit a paper presenting their methodology and the major themes or texts they were addressing. **Your paper must be at least 1000 words and contain both textual support (with in-text citations) and a Works Cited page.**

\*More detailed assignment instructions and grading rubrics are available in Canvas.

## 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.

Grades are determined by the degree which each individual paper demonstrates – and surpasses – each category deemed satisfactory. “A” grades are earned by demonstrating outstanding critical effort and engagement with the text(s). Each writing assignment contains a detailed rubric that outlines elements of success for the categories of: Introduction and Thesis Statement, Body Paragraphs and Organization, Literary Analysis, Language Style/Voice, and Mechanics.

## COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Because of the participatory nature of this course, attendance is crucial. **You have up to 4 absences that you can take without penalty.** Students who miss six or more

class periods will fail the course (although the twelve-day rule, laid out below, is the one case for exceptions). It is your responsibility to keep track of your absences.

5 absences: 5% off final course grade

If you are absent, please make yourself aware of all due dates and turn in assignments on time. Please check with your classmates to obtain notes for the day you missed. All members of the class are expected to adhere to official UF time. If you are frequently absent this will also negatively affect your participation grade in the course. Students are expected to bring the required reading for the day to class with them. If a student recurrently fails to bring the reading (in print or electronic format), you may be marked as absent. For the official University policy on absences, please refer to

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

3. *Tardiness:* Each tardy arrival to class counts as 1/3 of an absence (so 3 tardies equal 1 absence). If you are frequently late this will also negatively affect your participation grade in the course.
4. *Classroom Behavior and Etiquette:*
  - a. Due to the nature of this course, sensitive topics may arise either in the reading or in class discussion. Every student is expected to be respectful to other students and the instructor. Any rude, profane, or disruptive behavior will result in you being asked to leave class for the day
  - b. Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time.
  - c. You should use computers, laptops, and e-readers for course-related activities only. Checking Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade or you being asked to leave class for the day. You can, however, use an approved device to take notes or view course readings (if you prefer not to print electronic readings).
5. *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/>
6. *Paper Format:* All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:
  - Double-spaced
  - 12 point, Times New Roman font
  - 1-inch margins, on all sides
  - MLA style headers with page numbers
  - MLA (8<sup>th</sup> edition) style citations
7. *Paper Submission:* Papers and written assignments are must be submitted to Canvas, in .doc or .docx format, before class on the date indicated on the syllabus. (Not having Word is not

an excuse since all UF students have access to free copies of Office 365 ProPlus. This can be downloaded at <http://www.it.ufl.edu/gatorcloud/free-software-downloads-office-365-proplus/get-o365-proplus/>.)

8. *Late Papers/Assignments*: Papers submitted late will receive a deduction of one full letter grade per day. Papers submitted more than 3 days late will earn an E. I will consider exceptions in exceptional circumstances.
9. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>
11. 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.
12. *Students who are in distress or* who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. *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.
15. *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>
16. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)
17. *Accessibility of films*. Each visual text for this semester is on course reserves through Library West. You can view these online [here](#) or simply provide your course number to the circulation desk at Library West to pick up the items. The films can be checked out for 3 days at a time. You are welcome to watch the films in any way available to you – many of the films are available through online streaming. However, you are responsible for accessing and viewing these films prior to class on the date they are listed.

## TENTATIVE COURSE SCHEDULE

All assignments and readings are due the day they are listed.

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

### Week 1

1/6 – Syllabus; Introductions; Expectations

1/8 – **No Class: Instructor at a Conference**  
Amy Kaplan, “Left Alone with America” \*  
**Guided reading questions due by 11:59 PM**

1/10 – **No Class: Instructor at a Conference**  
Julian Go, “The Provinciality of American Empire” \*  
**Guided reading questions due by 11:59 PM**

### Week 2

1/13 – Discussion of essay format, MLA 8, & grading expectations  
Answering question of last week’s readings

1/15 – Catherine Lutz, “Introduction: Bases, Empire, and Global Response” \*

1/17 – Eric Fattor, “Introduction: The American Empire and the Weaponization of Entertainment” \*

### Week 3

1/20 – **No Class – Dr. Martin Luther King, Jr. Day**

1/22 – Haunani Kay Trask, Excerpt from *A Native Daughter* \*

1/24 – **Short Critical Response #1 Due**  
Blue Hawaii (film)

### Week 4

1/27 – Finish Discussion of *Blue Hawaii*

1/29 - *Lost Kingdom*: Introduction, Preface, & Part I

1/31 – *Lost Kingdom*: Part II

## Week 5

2/3 – *Lost Kingdom*: Part III & Epilogue

2/5 – Peer Review of Short Critical Analysis Paper

2/7 - *Okinawa: Two Postwar Novellas*: Preface & Introduction  
*Islands of Protest*: Introduction \*

## Week 6

2/10 – Short Critical Analysis Paper Due  
[\*Madame Butterfly\*](#) (opera/film)

2/12 – Finish Discussion of [\*Madame Butterfly\*](#)

2/14 – *Okinawa: Two Postwar Novellas: Cocktail Party*

## Week 7

2/17 – *Okinawa: Two Postwar Novellas: Child of Okinawa & Afterword*

2/19 – Mark Gillem, Excerpt from *America Town: Building the Outposts of Empire* \*  
Katharine H. S. Moon, Excerpt from *Sex Among Allies* \*

2/21 – Short Critical Response #2 Due  
M\*A\*S\*H: Episodes 1-1, 1-2, 1-5 & 1-17

## Week 8

2/24 - *Fox Girl*: Prologue & Chapters 1-4

2/26 - *Fox Girl*: Chapters 5-11

2/28 – *Fox Girl*: Chapters 12-17 & Epilogue

## Week 9

No Class – Spring Break

## Week 10

3/9 – Susan Jeffords, Excerpt from *The Remasculinization of America* \*

3/11 – Peer Review of Long Critical Analysis Paper

3/13 – *Apocalypse Now* (film)

### Week 11

3/16 - **Long Critical Analysis Paper Due**

Finish Discussion of *Apocalypse Now*

3/18 – [\*Green Dragon\*](#) (film)

3/20 – **No Class: Instructor at a Conference**

Mimi Thi Nguyen, Excerpt from *The Gift of Freedom* \*

**Online Discussion Post Due at 11:59 PM**

### Week 12

3/23 – Lila Abu-Lughod, Excerpt from *Do Muslim Women Need Saving?* \*

Discussion of popular representations of the U.S. military in the Middle East

3/25 – [\*Antigone\*](#)

3/27 – **Short Critical Response #4 Due**

*The Watch*: Antigone, Lieutenant, & Medic

### Week 13

3/30 – *The Watch*: Ismene, Second Lieutenant, & First Sergeant

4/1 – *The Watch*: Lieutenant's Journal & Captain

4/3 – Nicholas Mirzoeff, "Invisible Empire: Visual Culture, Embodied Spectacle, and Abu Ghraib" \*

### Week 14

4/6 – **Short Critical Response #5 Due**

*Guantánamo Diary*: Timeline of Detention, Note on the Text, The End of the Story, & Chapter 1 (pages 1-32)

4/8 - *Guantánamo Diary*: Chapter 1 (pages 32-69) & Chapter 2

4/10 – *Guantánamo Diary*: Chapters 3-4

### Week 15

4/13 – *Guantánamo Diary*: Chapter 5-6

4/15 - *Guantánamo Diary*: Chapter 7 & Author's Note

4/17 – **Peer Review of Final Project and Paper**

**Week 16**

4/20 – Final Discussions  
Complete Course Evaluations

4/22 – **Final Creative Assignment & Paper Due**  
Presentations of Final Projects

4/26 – **No Class – Reading Days**