

## **Survey of American Literature**

### **AML 2070 Section 01G5**

Summer A 2013, MTWRF 2 (9:30 am -10:45 am) in TUR 2328

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Office: TUR####

Office Hours: TR 3 (11:00 pm -12:15 pm) and by appointment

#### **Course Description**

This course is designed to introduce students to some of the authors and issues of American literature. Students will read works that are representative of different periods and genres in U.S. literary history, exploring the relationship between the thematic and formalistic elements of these writings and their sociocultural and historical contexts. The course readings will begin with late eighteenth-century works on nation formation and continue through to late nineteenth-century poetry and fiction. My intention is to emphasize some of the productive intersections that arise when looking at these works dialogically. Specifically, the class will focus on issues of identity and subjectivity, asking students to construct and interrogate what it means to be an American both from the perspective of the literature and from their own vantage point as readers and writers in an American university.

This course will also teach students how to analyze literature and write critical arguments, concentrating on the process of creating well-researched, polished, and persuasive literary and cultural analyses. Frequent short writing assignments throughout the semester will assist students in developing a clear topic and scope in their writing, as well as honing their close reading skills. Two longer papers will provide students with the opportunity to develop their writing further with research and more comprehensive textual analysis. Conferencing and peer workshops for the extended papers will support the research and writing processes.

#### **Student Learning Outcomes**

On completion of the course, students will have learned and demonstrated their ability to:

- Identify, describe, and discuss the major themes of a literary work.
- Read intertextually and multi-directionally across social, cultural, and historical contexts to enrich their examination of a particular work and its place in an American literary history.
- Write a well-organized and developed argument that synthesizes academic research and provides appropriately formatted citations.

#### **Required Texts**

- *The Norton Anthology of American Literature*, (Volumes A and B). 8th Edition. New York: W. W. Norton and Company, 2011.

\*\*\*All other course readings will be made available through Sakai\*\*\*

## Assignments

All written assignments must be submitted on Sakai before noon of the day they are listed as due (see course reading schedule). Assignments should be uploaded either as Microsoft Word documents (.doc or .docx) or in Rich Text Format (.rtf) to the appropriate assignment box. Please title your files with your last name, first initial, and the title of the assignment (see below). All assignments should be written following Modern Language Association (MLA) or *The Chicago Manual of Style* formatting guidelines. Final drafts should be polished and presented in a professional manner along with appropriate citations and a works cited page.

- **Thematic Comparison Essay 1** (300 points) - 2500 words  
Choose a theme or trope from a literary text in the course that you found compelling. Then, select a piece from outside of the scheduled readings for the class that you believe employs the same theme or trope as your selected literary work. Your outside selection can be from the anthology or from any time period and composed in any medium provided that you have the instructor's approval. Write an essay that explores how these works use or investigate the same theme or trope. Be sure to answer the following questions in your paper: In what ways are they similar? In what ways do they differ? Overall, what do we learn about this theme or trope and its use by looking at these works in conjunction with one another that we could not learn from either one alone? You should consult your instructor early in the semester to discuss possible topics and directions for your research and writing.
- **Thematic Comparison Essay 2** (300 points) - 2500 words  
Choose a theme or trope we have discussed during the semester, and then select two literary works, each from a different century, that you believe employ this theme or trope. Write an essay that explores how these works use or investigate the same theme or trope. Be sure to answer the following questions in your paper: In what ways are they similar? In what ways do they differ? Overall, how does pairing these two works help us to understand their place in American literary history? You should consult your instructor to discuss possible topics and directions for your research and writing.
- **Writing Exercises** (5 at 60 points each) - 1000 words combined  
Over the course of the semester, you will be required to complete five writing exercises (minimum 200 words each). These exercises will guide your engagement with the course texts, often asking you to perform a close reading of a work or make a specific argument about it. These exercises should help prepare you to write the longer essays for the course.
- **Preparation, Participation, and Engagement** (100 points)  
You are responsible for attending all of our class sessions and for completing the course readings and assignments prior to the day they are listed below (see course attendance policy and reading schedule) unless otherwise indicated by the instructor. On days that the instructor lectures or your peers are presenting their work, you are expected to listen intently and are encouraged to ask questions and contribute helpful comments. During discussion periods, you should be respectful of and attentive to the ideas and readings of your peers, as well as offer your own thoughtful examinations of the reading. Discussions should be an open, engaging, and enjoyable dialogue in which the class listens and responds to one another with courtesy and care. Above all, be mindful of how you comport yourself and what you contribute to the course so that we can ensure this class is productive for both you and your peers.

\*\*\*Note: Word counts do not include footnotes, endnotes, and works cited pages\*\*\*

## Course Policies

- *Attendance* is mandatory. You are, however, allowed up to three unexcused absences. Missing more than the allotted three class periods will result in a full letter grade drop for every subsequent absence thereafter. Upon missing six class periods, you will automatically fail the course. Absences related to university-sponsored events, religious holidays, family emergencies, and health issues are considered excused provided that the instructor receives official documentation regarding the absence. Additionally, tardiness will not be tolerated. For every three class periods that you arrive late, you will incur one absence that will count towards your allotted three unexcused absences.
- *Grading* for this course will be rigorous. Assignments that exhibit a disregard for spelling, grammar, formatting and citation guidelines, instructions, or a general carelessness in the writing will not receive a passing grade.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

### 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

You must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling a minimum of 6,000 words to receive credit for writing 6,000 words.

NOTE: a grade of "C-" will not confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

## Additional Policies

- The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>
- UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>
- All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

## Course Schedule

### Week 1 (5/13):

- M** Course Introduction
- T** American Literature 1700-1820, Introduction & Timeline  
J. Hector St. John Crèvecoeur, selections from *Letters from an American Farmer* (1782)  
- Letters III and IX
- W** J. Hector St. John Crèvecoeur, selections from *Letters from an American Farmer* (1782)  
- Letters X and XII
- R** Hannah Webster Foster, *The Coquette* (1797)
- F** Hannah Webster Foster, *The Coquette* (1797)  
**Writing Exercise 1 Due**

### Week 2 (5/20):

- M** Hannah Webster Foster, *The Coquette* (1797)
- T** Charles Brockden Brown, selections from *Edgar Fluntly* (1799)  
- Chapter 4 and 5
- W** Charles Brockden Brown, selections from *Edgar Fluntly* (1799)  
- Chapter 6 and 7
- R** Charles Brockden Brown, selections from *Edgar Fluntly* (1799)  
- Chapter 8
- F** American Literature 1820-1865, Introduction & Timeline  
Washington Irving, *The Legend of Sleepy Flollow* (1820)  
**Writing Exercise 2 Due**

### Week 3 (5/27):

- M** **Memorial Day-No Class**
- T** Edgar Allan Poe, select works:  
- "The Philosophy of Composition" (1846) on Sakai  
- "The Effect of Rhyme" (1846) on Sakai  
- "Sonnet—To Science" (1829)  
- "The Raven" (1845)  
- "The Bells" (1849) on Sakai
- W** Edgar Allan Poe, select works:  
- "On the Prose Tale" (1842) on Sakai  
- "On the Design of Fiction" (1845) on Sakai  
- "The Murders in the Rue Morgue" (1841) on Sakai

R Nathaniel Hawthorne, "The Birthmark" (1843)

F Nathaniel Hawthorne, "Rappacini's Daughter" (1844)

**Writing Exercise 3 Due**

Week 4 (6/3):

M Conferences

T Herman Melville, "Benito Cereno" (1855)

W Herman Melville, "Benito Cereno" (1855)

R Herman Melville, "Benito Cereno" (1855)

F **Peer Review**

**Writing Exercise 4 Due**

Week 5 (6/10):

M Conferences

**Thematic Comparison Essay 1 Due**

T Lydia Maria Child, select works

- "Slavery's Pleasant Homes: A Faithful Sketch" (1843) on Sakai

- "Hilda Silfverling" (1846) on Sakai

W Harriet Beecher Stowe, selections from *Uncle Tom's Cabin* (1852)

-Chapter I, III, VII, IX, and XIV

R Harriet Beecher Stowe, selections from *Uncle Tom's Cabin* (1852)

- Chapter XX, XXVI, XXX, XXXI, and XL

F Harriet Jacobs, selections from *Incidents in the Life of a Slave Girl* (1861)

**Writing Exercise 5 Due**

Week 6 (6/17):

M Kate Chopin, *Désirée's Baby* (1893)

T Ralph Waldo Emerson (1803-1882) - Selections TBA

Henry Wadsworth Longfellow (1807-1882) - Selections TBA

W Walt Whitman (1819-1892) - Selections TBA

Emily Dickinson (1830-1886) - Selections TBA

R **Peer Review**

F Course wrap-up

**Thematic Comparison Essay 2 Due**