

# AML 2070: SURVEY OF AMERICAN LITERATURE

## Section 4085, MWF, period 6 (12:50-1:40)

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Office Hours: 1:40-

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On-line Syllabus available on Sakai Webpage

### Course Description

America has always longed for a unified, national past to which we can return. In recent times, we find many people lamenting the changing racial, ethical, and political climate, breeding either nostalgia for a time that never was or another place in which progress and creativity are nurtured, uninhibited by contemporary constraints. American literature, particularly those works composed between the two world wars, harbors potential to lay bare the harsh realities of so called "golden eras." In this course, we will read literary texts that explore the problems with common representations of other cultures, places, and times as ideal lifeworlds: the disturbing satire of future America in Schteyngart's *Super Sad True Love Story*, the tragedy of literary idealization in Nabokov's *Lolita*, T.S. Eliot's visions of a desiccated and neurotic Modern world, Fitzgerald's tragic tale of American lovers in France (*Tender is the Night*), Kay Boyle's portrait of the artist as a young woman (*Process*), Silko's innovative narrative of the tensions between two eras of American Indian culture and ritual brought on by World War II (*Ceremony*), and Arthur Phillips' novel about the lives of American expatriates in Budapest at the end of the Cold War, with Prague serving as the utopic site of the characters' desires and dreams (*Prague*).

This course can satisfy the UF Gordon Rule requirement for writing. For more information, see: <https://catalog.ufl.edu/uarad/current/advising/info/aordon.aspx>. The student learning outcomes for this course are as detailed in the Undergraduate Catalog at:

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<http://www.registrar.ufl.edu/catalog/policies/advisingqened.html#requirements>

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### Objectives and Outcomes

AML 2070 will teach students to

- Analyze various texts and sources with a critical mindset
- Read, write, and think clearly and concisely
- Develop essay-length arguments built around a core thesis
- Consider texts within a historical and literary context
- Synthesize various ideas and concepts over the semester into a final paper

## Required Readings

All of the books should be available through the UF campus bookstore, though I highly recommend considering sources like Amazon or other used book retailers to receive the best deals. Please ensure that you obtain complete copies of the texts specified by the ISBN numbers noted below and follow the reading schedule. They are listed in the order we will read them this semester, although some supplementary materials will accompany these required texts which I will distribute to you when necessary.

*Super Sad True Love Story*—Gary Schteyngart (9780812977868)

*Tender is the Night*—F. Scott Fitzgerald (9780684830506)

Process—Kay Boyle (9780252073960)

*Ceremony*—Leslie Marmon Silko (9780143104919)

*Prague*—Arthur Phillips (9780375759772)

## Grading Policies

The course is built around two major essays. The first essay, which requires an extended analysis of one novel, is worth 30% of the course grade. The second essay, which either develops a reading of two novels in conversation with one another **OR** an analysis of one novel (different from the novel explored in the first paper) with at least three peer reviewed secondary sources, is worth 40%. Each essay is roughly 1600 to 2400 words. Before each of the essays are due, you are to attend an individual meeting with me to discuss any main issues with the paper or questions surrounding the assignment. Failure to or attend the individual meeting will result in a grade penalty on the completed paper.

## Journals

These two core grades are supplemented by eight journal entries over the semester, one for each book/cluster of texts we read. Entries will be 350 to 500 words apiece, and altogether are worth 15%. Journals are due by noon on the day of the final discussion class about the given text. Journal entries should be typed in a Word document. Journal entries should explore some specific part of the text (which means quoting at least one passage). If I see that journal entries indicate that you have not read the text, you will receive a zero for that entry.

They cannot be made up, so make sure you remember to submit your entries on time.

## Reading Quizzes

An additional 10% is made up of five short reading quizzes, which may consist of either fact-based reading checks or short passage interpretations, given at random dates over the semester.

## Participation

The last 10% comes from participation in class discussion and activities.

Students may appeal a final grade by filling out a form available from Carla Blount, English Department Program Assistant; this may result in a higher, lower, or ultimately unchanged grade.

CRITERIA	A (4)	B(3)	C (2)	D(1)	E (0)
<b>Essay Purpose</b> Thesis (controlling idea), claim(s), ideas, focus, content	An original, focused thesis; filled with independent thinking	A focused thesis; mostly contains independent thinking	Recognizable thesis; thesis may be too broad or narrow; contains some independent thinking	Contains thesis but purpose is not always clear; little independent thinking	No clear purpose and/or often does not respond correctly to the assignment; fails to meet criteria including length requirements
<b>Development</b> Paragraph structure, paragraph focus, general strength of the rhetoric	Thesis is imaginatively, logically and precisely developed; strong analysis guides development; paragraphs are well structured and focused	Examples support the thesis in an orderly and logical fashion; ample analysis guides development; paragraphs are structured and focused	Thesis is sufficiently developed; adequate analysis guides development; paragraphs are structured but may not always be focused	Thesis is insufficiently developed; some analysis guides development; paragraphs are often inadequately structured and focused	Little/no development and/or often does not correspond to the assignment; fails to meet guidelines including length requirements citations, etc.
<b>Organization</b> Overall structure, introduction, conclusion, transitions	Well organized; contains artful transitions between sentences and paragraphs; an inviting lead draws the reader in; a satisfying conclusion wraps things up	Clearly and logically organized; transitions are often formulaic; introduction and/or conclusion work but may not be compelling	Organized; may contain predictable, mechanical sequence; transitions are sometimes weak; introduction and/or conclusion may be minimally satisfying	Some evidence of organization; organization may not be followed clearly; transitions are frequently weak; introduction and/or conclusion may be weak;	No apparent principle of organization; no apparent rationale for paragraphing; may not correspond to the assignment given
<b>Source Materials</b> Support, textual references, citations, details, examples, quotes	References to materials are significantly related to purpose; source materials support the controlling idea and provide rich details and examples	References to materials relate to purpose; source materials support the controlling idea and provide details and examples	References to materials are appropriate but may not always be related to purpose; although present, source materials may not contain adequate details and examples	Few references to materials; references may seldom relate to purpose; source materials may often lack adequate details and examples	No references to materials or references are irrelevant; may not correspond to the assignment given; may not contain proper citations, textual references or MLA/APA style
<b>Sentence Structure</b> Sentence fluency, paper flow, sentence clarity, sentence	Artful sentences that vary in length and structure create compelling writing and forceful rhetoric	Sentences vary in length and structure; sentences sometimes need to be recast for clarity of style	Very few errors in sentence structure; some variation in length and structure; a number of sentences need to be recast	Errors in sentence structure; little variation in length and structure; many sentences need to be recast	Frequent sentence structure errors; some errors may indicate a failure to understand the basic grammar of the sentence

variety					
<b>Diction</b> Word choice, voice, audience, clarity of language	Concrete, specific words used correctly; diction is distinctive and mature; no colloquialisms, clichés or trite expressions; language anticipates the audience's needs	Word choice is generally accurate; writer goes beyond automatic word choices to more precise and effective choices ; language meets the audience's needs	Word choice is generally correct; range of words is limited; in some cases the wording is abstract and imprecise; language sometimes does not meet the audience's needs	Vague, ordinary words; relies on clichés and Jargon; language often does not meet the audience's needs	Words that should be within the range of college students are misused or confused.
<b>Conventions</b> Grammar and mechanics; paper formatting, bibliography, works cited, overall MLA or APA form	Free of spelling, grammatical and mechanical errors; no MLA or APA style mistakes (includes formatting, page numbers, heading, header, and citations)	Few spelling, grammatical and mechanical errors; minor MLA or APA style mistakes (includes formatting, page numbers, heading, header, and citations)	Some spelling, grammatical, mechanical, and MLA or APA errors; errors in syntax, agreement, pronoun case and reference, spelling and punctuation	Major grammatical, mechanical, and MLA or APA errors (sentence fragments, run-on sentences, reference, spelling and punctuation)	Frequent grammatical, mechanical, other basic errors make comprehension difficult; incorrect MLA or APA form/

UF has recently instituted a plus/minus grade system. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

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

## Schedule of Classes and Assignments

Assignment dates are subject to change as the course progresses.. Major assignments and holidays are noted.

### COURSE ASSIGNMENTS AND READING SCHEDULE

#### WEEK OF AUG 19-23

August 21 - Introduction to course; syllabus presentation

August 23 - Intro to Reading Poetry/Close Reading, Wallace Stevens "The Snowman"

#### WEEK OF AUG 25-30

August 26 - *Super Sad True Love Story*, pgs. 1-71

August 28 - *Super Sad True Love Story*, pgs. 72-142

August 30 - *Super Sad True Love Story*, pgs. 143-196

#### WEEK OF SEPT 2 - 6

September 2 - LABOR DAY—no class

September 4 -*SuperSad True Love Story*, pgs. 197-270

September 6-*SuperSad True Love Story*, pgs. 270-331 (JOURNALS ON SSTLS DUE)

#### WEEK OF SEPT 9-13

September 9 - Lolita (PDF), "forward" and sections 1-10 of Part 1

September 11 - Lolita, sections 11-20 of Part 1

September 13—CLASS CANCELLED DUE TO CONFERENCE

#### WEEK OF SEPT 16-20

September 16 - Lolita, Sections 21-End of part 1

September 18 -Nabokov's "Postscript" to Lolita (JOURNALS ON *LOLITA* DUE)

September 20 -T.S. Eliot, "Tradition and the Individual Talent"

#### WEEK OF SEPT 23-27

September 23 - *Tender is the Night*, Book 1, Chapters 1-10

September 25 - *Tender is the Night*, Book 1, Chapters 11-19 (end book 1)

September 27 - *Tender is the Night*, Book 2, Chapters 1-10

#### WEEK OF Sept 30 - October 4

September 30 -*Tender is the Night*, Book 2, Chapters 11-23 (end book 2)

October 2- *Tender is the Night*, Book 3, Chapters 1-7

October 4 - *Tender is the Night*, Book 3, Chapters 7-13 (JOURNALS ON *TENDER* DUE)

#### WEEK OF OCT 7-11

October 7 - Essay Worksheet DUE, Share ideas

October 9 - CLASS CANCELLED: individual paper meetings to discuss essay worksheet

October 11 - in-class workshop over first essay

WEEK OF OCT 14-18

October 14 - T.S. Eliot, "The Love Song of J. Alfred Prufrock"

October 16-T.S. Eliot, *The Wasteland* (Parts I, II)

October 18-T.S. Eliot, *The Wasteland* (Parts III-V) (ESSAY 1 DUE)

WEEK OF OCT 21-25

October 21 - Kay Boyle, *Process* "Introduction" (JOURNALS ON ELIOT DUE)

October 23 - Kay Boyle, *Process* Chapters 1-9

October 25 - Kay Boyle, *Process*, Chapters 10-18

WEEK OF OCT 28-NOV 1

October 28 - Leslie Martnon Silko, *Ceremony*

October 30 - Leslie Martnon Silko, *Ceremony*

November 1- Leslie Marmon Silko, *Ceremony*

WEEK OF NOV 4-NOV 8

November 4 - Leslie Marmon Silko, *Ceremony* (*Journals on Ceremony* DUE)

November 6 -Arthur Phillips, *Prague*

November 8 - Arthur Phillips, *Prague*

WEEK OF NOV 11-15

November 11—Arthur Phillips, *Prague*

November 13 - Arthur Phillips, *Prague*

November 15 - Arthur Phillips, *Prague*

WEEK OF NOV 18-22

November 18 - Introduction to Academic Research tools/Library

November 20 - Discuss second essay topics

November 22 - Second Essay worksheet due, discussion

WEEK OF NOV 25-30

November 25 - second paper meeting, set up individual times

November 27 - THANKSGIVING BREAK

November 29 - THANKSGIVING BREAK

WEEK OF DEC 2-7

December 4 - last day of class; final notes and discussion

FINAL PAPERS DUE WEDNESDAY, DECEMBER 12 BY 5:00 PM

NO LATE ASSIGNMENTS ACCEPTED

## Classroom Policies

### Attendance

Students are allowed three absences without grade penalty. The fourth absence results in the deduction of a letter grade, and each continued absence will reduce the student's course grade by one further letter. The sixth absence results in an automatic failure of the course. If a student arrives late to class, they will be marked tardy; two tardies are equivalent to one absence. Students *must* keep track of their absences over the semester. Failure to do so may result in greatly reduced final averages.

### Preparation

As previously mentioned, papers and drafts are due at the beginning of class on the date assigned. Unapproved late papers *will not* be accepted. Ensure that you provide enough time for yourself to complete any necessary printing or editing before the class.

All papers must be turned in to Sakai along with a hard copy in class. This is to prevent plagiarism as well as provide an online database for your work. Instructions will be provided in-class at the necessary time. Papers must be in 12-point Times New Roman font and double-spaced with 1 inch margins. Be sure to staple papers before submitting hard copies.

Students will be expected to attend a paper conference with me before each due date. These conferences are intended to aid in the creation of a strong, coherent thesis to drive the paper and to clarify any questions you may have about the assignment. They are NOT optional. Failure to attend the conference time will result in an automatic letter grade deduction from the paper being conferenced.

### Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

All students are required to abide by the Student Honor Code. For more information about academic honesty, including these definitions of plagiarism and unauthorized collaboration, see: <http://WWW.dso.ufl.edu/SCCr/honorCOdes/honorCOde.php>

### Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

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## Harassment

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/studentguide/studentconductcode.php#s4041>

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