

University of Florida
Department of English AML 2070 : 10192
SURVEY OF AMERICAN LITERATURE

Instructor: K. Blasco Solér
Email: kblascosoler@ufl.edu
Office Hours: TBA
Location: via Zoom / by appt:

Class Location: Norman Hall Rm 1001
Days and Duration: Mon, Wed, Fri
Period 7 (1:55-2:45 PM)
Course Credits: 3 Credit Hours

Link: <https://ufl.zoom.us/my/kblascosoler>

To hear each other (the sound of different voices), to listen to one another, is an exercise in recognition. – bell hooks

COURSE DESCRIPTION

This class will survey American literature and narrative from the precolonial period through the present, largely structured chronologically. Throughout our class, we will read famous, well-known texts that are considered part of the Western canon and lesser-known texts or texts that are not often featured in general-education literature syllabi. The canon refers to the body of literature that is considered high-quality, artistic, and valued representations of American identity.

This section focuses on “American litanies” as a lens to deepen our experience of impassioned narratives that express uniquely American hopes and dreams, arguments and invectives, nightmares that still haunt us, and utopian re-visionary histories that change the way we see the past, ourselves, and possibilities for the future. We will explore the way these and other narratives take shape in myriad forms of literature, including Indigenous oral tradition, a significant amount of verse, embattled speeches, stirring essays, delirious spoken word, mind-bending short stories, novels that braid together historical events from multiple perspectives, graphic/image and text, a stage play adapted to film, and hybrid forms.

A large part of the course is devoted to building a discourse community, which includes fostering open discussion, the negotiation of mutual trust, and cultivating sociohistorical insight through individual and collective critical analyses. We will engage with texts in a measured and comprehensive way that addresses elements of historicity and literary movement, storytelling, and aesthetics. Considerable care will be taken with difficult content involving systemic and/or intimate violence and historical censorship. Naturally, there will be discussions about ideology, political movements and power, culture and race, socioeconomic class, gender, sexuality, etc., in the context of each reading and comparatively across time.

Prerequisites: ENC 1101 or test score equivalent.

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Identify a variety of American literary traditions, genres, coexistent perspectives and narrative themes spanning the precolonial era to the present
- Understand and engage in theoretical analyses that address literary movements, aesthetics, and sociohistorical context, including shifting cultural and political frames of reference
- Successfully procure, evaluate, and analyze secondary research in discussion and in formal writing that follows MLA style and citation guidelines

GENERAL EDUCATION LEARNING DESIGNATION: HUMANITIES (H)

Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. By the end of the course, students will be able to clearly and effectively communicate knowledge, ideas, and reasoning in written and oral forms appropriate to the subject area. See all General Education area objectives [here](#).

This humanities course contributes 6,000 words of composition toward the 24,000-word undergraduate University Writing Requirement (WR). You can find this designation in the official UF [Schedule of Courses](#), and further explanation is provided in the UF undergraduate catalog [here](#). The WR ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components. 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.

COURSEWORK

Required Texts

- Leslie Marmon Silko's *Ceremony* (novel, 1977)
- Toni Morrison's *Beloved* (novel, 1987)

These texts will be available via Library West Course Reserves and for purchase at the University Bookstore. All other readings will be provided via link or uploaded PDF in Canvas with the location indicated in the Online Schedule.

Provided Texts

- Joy Harjo’s speech “Ancestors: A Mapping of Indigenous Poetry and Poets” (2015) along with an audiovisual recording of the ancient Diné prayer “The Beauty Way” (passed through countless generations via oral tradition)
- A wide variety of selected poems spanning the 18th to 21st Centuries by: Phillis Wheatly, Anne Bradstreet, Edgar Allen Poe, Emily Dickinson, Walt Whitman, Langston Hughes, Robert Frost, Cecilia Vicuña, Theodore Roethke, Allen Ginsberg, Audre Lorde, Sherwin Bitsui, Hua Nguyen, Cody-Rose Clevidence, Kazim Ali, Ronaldo V. Wilson, dg nanouk okpik, and Roque Salas Rivera.
- Excerpt of Cotton Mather’s *The Wonders of the Invisible World* (essay, 1693)
- William Apess’ “An Indian’s Looking Glass for the White Man” (essay, 1833)
- Excerpt of Henry David Thoreau’s “Civil Disobedience” (essay, 1849)
- Frederick Douglass’ “What to the Slave is the Fourth of July?” (speech, 1852)
- Charlotte Perkins Gilman’s *The Yellow Wall-Paper* (short fiction, 1892)
- Excerpt of W.E.B. DuBois’ *The Souls of Black Folk* (essays, 1903)
- Excerpt of Muriel Rukeyser’s *The Book of the Dead* (narrative poem, 1938)
- Miné Okubo’s *Citizen 13660* (graphic memoir, 1940)
- Excerpt of James Baldwin’s *The Fire Next Time* (essays, 1963)
- Gloria Anzaldúa’s “How to Tame a Wild Tongue” (essay, 1987)
- Film adaptation of Tony Kushner’s *Angels in America* (stage play, 1991)
- Excerpt of Poupeh Missaghi’s *Trans(re)lating House One: A Novel* (2020)

WRITTEN ASSIGNMENTS

Process Notes (250 words each, 2 x 25 pts = 50 pts)

At the start of the course, students will write a brief (one page) note about their individual reading experiences from childhood to adulthood. Questions to consider: Do you enjoy reading? Has this changed over time and why? Do you read the news, online or in-print features or essays, poetry, novels, books, comics, manga, webtoons, etc.? Are you a lover of film and know scenes by heart? Do you pay attention to scripts, plays, or music lyrics? Describe how your experience of literature has reflected and/or changed your identity. At the end of the course, students will evaluate their engagement in class discussion and in written assignments. It is an opportunity to identify texts or ideas that stood out as inspiring and/or challenging, key shifts in thinking, and writerly choices during the draft and revisionary phases of writing (to be submitted with the Final Portfolio).

In-Class Presentation (500 words, 1 x 50 pts)

Students will choose one of the assigned texts and give a brief presentation about the text and its author during the week/class period that the text is assigned for discussion. Presentations should be fewer than 10 mins with or without A/V and provide important context for discussion—biographical, historical or sociopolitical, aesthetic, and any impact/legacy for future generations and literary movements. Presenter will prompt the start of discussion with a question/provocation. Your notes (2 pages) should be typed up roughly in MLA format (double-spaced, no citations necessary) and submitted via Canvas after completion for written credit.

Reading Responses (500 words each, 4 x 100 pts = 400 pts)

Students will select four of the assigned texts and submit a 2 page response for each via Canvas. Responses may include affective, descriptive, and critical content addressing form, genre, storytelling, and style, etc. They must include quoted material from the text. These responses do not require citation or outside sources (exception: see AI policy). Written responses help develop close reading and analytical skills and prepare us for active in-class discussion. Therefore, responses should be submitted by midnight the night before a text is scheduled for discussion. Late responses are not permitted. All responses should be submitted by Fall Break.

Academic Essays (1,500 words each, 2 x 250 pts = 500 pts)

Twice during the latter part of the semester, students will write a formal essay focusing on a primary assigned OR Recommended Reading (see page 9). The essay must include a clear thesis supported by primary and secondary evidence (from 1-2 outside sources such as a peer-reviewed journal article and an interview from a reputable literary publication). Essays should be about 6 pages in length (at least 1,500 words). In the interest of writerly freedom and fairness, first drafts of academic essays are never graded. These are opportunities for growth as writers. Consider it a labor-based contract to start wherever you are. First drafts undergo peer review for helpful feedback. The instructor will also provide line editing and global commentary that students can use toward revision. Polished drafts will be submitted with the Final Portfolio for grading.

The Final Portfolio

The contents of the Final Portfolio include an MLA-style title page along with the two revised academic essays and the final process note—all in one Word doc. The Final Portfolio may also include a creative writing piece (poem, essay, short story, digital adaptation, etc.) for 10 points of extra credit. Instructor feedback on creative work will be provided following finals week or during office hours. The Final Portfolio is due the last day of Finals Week, Friday, December 12, at 10:00 AM (via Canvas submission).

GRADING

All assignments (with the exception of the two academic essay final drafts) will be given full points for completion. This includes process notes, reading responses, and in-class presentations. Creative work is voluntary and not graded. Here are essential areas of focus for drafting and revising the two graded academic essays (see also the grading rubric).

The Four Cs (Clarity, Coherence, Cohesion, and Concision)

Questions to consider: Does the essay offer a nuanced understanding of the primary text? Is the writing clear? How strong is the thesis statement and its key ideas/argument(s)? Are the introduction, body, and conclusion sections comprehensive? Does the essay follow a particular logic? Is there adequate evidence in the form of directly quoted and paraphrased material (textual evidence from primary sources and secondary sources such as critical academic journals, books, additional author interview from a reputable lit pub, etc.)? How is the essay articulated by its structure—overall, at the level of the paragraph, the line, the phrase, and/or individual word choice? Are transitions recognizable by the use of headings and topic sentences? Do paragraphs echo the intentions mapped out in the introduction? Does anything seem disjointed or lacking synthesis? Does the essay have a sound conclusion that reiterates the essay's thesis? Is the essay concise? Is there attention to grammar, spelling, and punctuation? Finally, is the paper formatted according to MLA style conventions? (See [UF Libraries](#) and [Purdue Owl MLA Style](#) resources.)

Explanation of Grading Rubric

A-level essay: Meets or exceeds the assignment requirements. The paper goes beyond in-class discussion and has a thesis statement that is original, clear, and thoughtfully articulated. The main argument(s) are supported by critical analysis and sufficient evidence (primary and secondary). Sections/paragraphs build toward the argument. The overall essay maintains the four Cs (clarity, coherence, cohesion, and concision). Textual evidence is appropriately quoted and/or paraphrased and synthesized following sound logic that circles back to the thesis and objectives indicated in the introduction. The paper uses varied sentence structure and college-level diction. The writing is, for the most part, free of grammatical errors and adheres to MLA formatting.

B-level essay: Meets most of the assignment requirements. The paper includes a thesis, but the argument(s) and/or wording may be lacking in one or more of the four Cs (see above). There may be too many ideas that muddy the essay's overall thesis. Paragraphs refer to argument(s), but do not necessarily offer strong connections between the primary text and the writer's thesis or the intentions set out in the introduction. The paper does not analyze the text as in-depth as the "A" paper. There is a strong conclusion, but the essay may include vague or meandering

language on occasion with a few grammatical and/or other mechanical errors. The writer has improved upon the rough draft by addressing areas of concern indicated via peer and instructor feedback. MLA formatting is mostly correct.

C-level essay: Follows some of the assignment requirements. The introduction does not have a fully developed thesis or set of objectives. The essay may rely on descriptive content (i.e. a book report or review) rather than critical analysis (with an argument and supporting evidence) or the analysis may be too superficial. Paragraphs do not echo the essay's thesis statement and/or objectives. The writing is disorganized with unintentional paragraph structure. Primary and/or secondary evidence is insufficient to prove the writer's argument(s) and/or are not from reputable academic sources. Conclusion lacks clarity or does not restate the essay's thesis. There are repeated errors in grammar, spelling, punctuation, and MLA style (indicating that much or all of the feedback provided was ignored).

D-level and below essay: The essay is missing or does not meet the assignment requirements. The paper lacks a thesis statement and formal analysis. There is woefully insufficient or absent textual and/or secondary evidence. The final draft includes a marked disregard for the four Cs, including grammar and mechanics, and does not follow MLA formatting. Any feedback, if provided, was ignored.

Grading Scale:

A	92.5 - 100%
A-	89.5 - 92.4%
B+	86.5 - 89.4%
B	82.5 - 86.4%
B-	79.5 - 82.4%
C+	76.5 - 79.4%
C	72.5 - 76.4%
C-	69.5 - 72.4%
D+	66.5 - 69.4%
D	62.5 - 66.4%
D-	59.5 - 62.4%
E	0 - 59.4%

See the UF "[Grades and Grading Policies](#)" for information on how UF assigns grade points. *Remember: A minimum grade of C is required for General Education credit.*

DISCOURSE COMMUNITY EXPECTATIONS

Check-Ins, Presentations, and Open Discussion

At the start of each class period, someone will offer a prompt for check-in. This can be an idea that connects the readings to our modern lives, or it can be an unrelated question, found language/object, video or meme that brings us together and helps us decompress. Consider keeping a notebook to record ideas as they occur. Afterward, we'll move into the student-led presentation. The presenter will provide a prompt for open discussion. Lastly, there will be a moment for questions and pertinent course information. The 50-minute class format does not allow time for a formal break, but there will be opportunities to stretch, breathe, laugh, etc.

Please be mindful that this is not a lecture course. The curriculum is generally student-centered and the instructor is there to facilitate and provide additional context and guided questions as needed. Also keep in mind that students (and authors) come from diverse socioeconomic and cultural backgrounds. Some of the texts we discuss engage in controversial topics, opinions, outdated or problematic phrasing and/or terminology, and may include language considered by some to be profane or sacrilegious. One or more of the readings may be actively banned in K-12 Florida schools for these reasons. Diversified student backgrounds combined with provocative texts require that we demonstrate the utmost respect and graciousness in the presence of opposing views.

Our duty as readers and writers is not to settle on whether a text is subjectively good or bad or right or wrong, but to fathom its depths and understand it as much as we can—thereby developing not only critical analytical skills but also empathy for others. Disrespectful and/or aggressive behavior, as determined by the instructor, will result in dismissal and absence for the day. If at any point a student wishes to opt out during check-in or an aspect of text discussion for the purposes of self-care, such decisions will not incur instructor retaliation and should be respected by peers. However, disruptive patterns of lateness and unrelated use of devices that continue beyond first warning will prompt dismissal. Be kind and attentive to presenters and offer encouraging words/ body language whenever possible. Please make certain that your phones and tablets are silenced and out of sight when not being used for the purposes of presentation or class discussion.

Close Reading and Listening

Read with intention. Do not read hastily or neglect texts and rely on summaries and third-party notes or unassigned films. You will lose important details that we may discuss in class. Develop a reading routine. This is important, because we will be reading more than 1,000 pages this semester. Take notes and bring those and your text to class. For people who struggle with reading on the page, audiobook formats of the required text's edition, when available, are permitted and encouraged. Text-to-talk technologies are also available for those with sensory processing difficulties. Page counts are capped at about 50 pages per class period (150 pages per week) and are often well below this to ensure that close reading is achievable with a full-time courseload.

DISCOURSE COMMUNITY EXPECTATIONS (CONT'D)

Comprehensive Critique

Thoughtful class discussion about each text should pertain to multiple elements of historicity, storytelling, and style. Participants should consider historical events and timelines, literary movements, politics, and attitudes that shaped critical/creative expressions during the era in which the text was conceived and published. Aspects of storytelling may include (but are not limited to) literary genre, formal structure and organization, story arc, subplots, temporality, transitions, character development and relationships, backstory and psychological subtext, power dynamics, endings and resolutions, use of specific diction and figurative language (allegory/symbolism, simile, metaphor, etc.), passages that evoke emotion or memory or sensations in the body, meaning and purpose, and intended audience. At the beginning of the course, we will hold a brief primer on basic critical literary theory. Class discussion will explore how different kinds of rhetoric are leveraged and/or subverted by a text's narrative(s).

Style and Formatting of Written Submissions

Written submissions must be uploaded via Canvas assignment and presented in MLA Style (with a heading or title page that features the writer's name, submission date, title for the piece, page numbers, etc.—all typed, double-spaced, and in legible 12-point font). Upload Word documents to Canvas for assignment submissions and peer reviews. These requirements are for accessibility and support our writerly discourse community.

Attendance and Participation

Every student must contribute ideas and be actively engaged in this course. Even the shyest among us will be called upon to speak. Due to the discussion-intensive class structure, attendance is mandatory. Although attendance and participation are not graded (to foster an open community that honors everyone's own style of learning, expression, and lived experience), *missing more than four class periods may result in failure of the course unless extenuating circumstances are promptly and appropriately documented in writing (by a doctor, coach, etc.)*. There is no specific makeup or remote work available for in-class, ungraded peer reviews. However, students' essay drafts will still be evaluated by the instructor. For student-led presentations: it is the student's responsibility to email the instructor well ahead of time if a presentation needs to be reassigned/rescheduled. A creative writing option for extra credit is available as needed (see The Final Portfolio).

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies found in the [Catalog](#). See the end of the syllabus for more UF policy information.

DISCOURSE COMMUNITY EXPECTATIONS (CONT'D)

Recommended Reading

Not required. These are provided for alternative selection of primary sources for academic essays #1 and #2—and beyond the confines of this semester. For collections of poetry and very longform novels, feel free to choose 1-3 poems or the first ~200 pages of the novel as the subject of your essay. If it is a book of essays, select one as the subject of your analysis.

- *My Antonia* by Willa Cather (novel)
- *The Awakening* by Kate Chopin (short story)
- *Their Eyes Were Watching God* by Zora Neale Hurston (novel)
- *Do Androids Dream of Electric Sheep?* by Philip K. Dick (novel)
- *The Joy Luck Club* by Amy Tan (novel)
- *The Color Purple* by Alice Walker (novel)
- *Garments Against Women* by Anne Boyer (lyric prose)
- *Alive: New and Selected Poems* by Elizabeth Willis
- *Selected Poems: 1950-2012* by Adrienne Rich
- *You Are Here: Poetry in the Natural World* edited by Ada Limón
- *Infinite Jest* by David Foster Wallace (very-longform novel)
- *Mason & Dixon* by Thomas Pynchon (very-longform novel)
- *House of Leaves* by Mark Danielewski (experimental/ergodic novel)
- *Fun Home: A Family Tragicomic* by Alison Bechdel (graphic novel)
- *Bluets* by Maggie Nelson (hybrid memoir/prose)
- *Fates and Furies* by Lauren Groff (novel)
- *In the Dream House* by Carmen Maria Machado (experimental prose/novel)
- *Maus* by Art Spiegelman (serial graphic novel)
- *You Ask Me to Talk About the Interior* by Carolina Ebeid (poems)
- *A Confederacy of Dunces* by John Kennedy Toole (satiric novel)
- *The Handmaid's Tale* by Margaret Atwood (horror novel)
- *Bad Feminist: Essays* by Roxane Gay
- *Never Cry Wolf* by Farley Mowat (eco-memoir)
- *In the Current Where Drowning is Beautiful* by Abigail Chabitnoy (poems)
- *Braiding Sweetgrass* by Robin Wall Kimmerer (essays)
- *All Art is Ecological* by Timothy Morton (essays)
- "Poetry is Not a Luxury" by Audre Lorde (essay)
- *The Light Pirate* by Lily Brooks-Dalton (climate fiction)
- *A People's History of the United States* by Howard Zinn (essays)
- *Harriet Tubman: Live in Concert* by Bob the Drag Queen (hybrid novel)

SCHEDULE

This schedule is a preliminary guide and subject to change. An updated Online Schedule will be available via Canvas after the start of the semester.

Week 1 *Welcome*

- Friday, 8/22: Introductions, review of syllabus & Canvas course, presentation selections, Assigned: Process Note about your experience of literature (Due Friday 8/29)

Week 2 *Indigenous Oral Tradition, Colonial Fervor, and Kept Religious Feeling*

- Monday, 8/25: Check-in, collective reading of Joy Harjo's "[Ancestors](#)" speech and video of "The Beauty Way" Diné prayer, brief intro to critical literary theory and the week ahead
- Wednesday, 8/27: *Come to class having read* Cotton Mather's "[Enchantments Encountered](#)" (Sections I-VII) from *The Wonders of the Invisible World*, check-in, presentation, prompted and open discussion, Q&A as needed
- Friday, 8/29: Phillis Wheatly's "[On Imagination](#)" and Anne Bradstreet's "[Contemplations](#)," check-in, presentation, prompted and open discussion, Q&A
Due: Process Note (submit via Canvas before midnight)

Week 3 *American Dread, Exquisite Reclusion, and Democratic Exuberance*

- Monday, 9/1: ***IMPORTANT*** No class due to UF Holiday—Labor Day
- Wednesday, 9/3: Edgar Allen Poe's "The Raven" and Emily Dickinson's "I Felt a Funeral, in My Brain" and "'Hope' is the Thing with Feathers" (in Canvas Course Reserves), check-in, presentation, prompted and open discussion, Q&A as needed
- Friday, 9/5: Walt Whitman's "Song of Myself" (in Canvas Course Reserves), check-in, presentation, prompted and open discussion, Q&A as needed
Weekend Reminder: Begin reading Okubo's Citizen 13660 for discussion in two weeks

Week 4 *Alienation, "Quiet Desperation," and Emancipation*

- Monday, 9/8: Apess' "[An Indian's Looking Glass for the White Man](#)" and Thoreau's "[Civil Disobedience](#)," check-in, presentation, prompted and open discussion, Q&A
- Wednesday, 9/10: Perkins Gilman's *The Yellow Wall-Paper*, check-in, presentation, prompted and open discussion, Q&A as needed
- Friday, 9/12: Douglass' "[What to the Slave is the Fourth of July?](#)" check-in, presentation, prompted and open discussion, Q&A as needed

Week 5 “*Liberty and the Pursuit*” for All, War Efforts, Collateral Damage

- Monday, 9/15: Excerpt of W.E.B. DuBois’ “[The Souls of Black Folk](#),” check-in, presentation, prompted and open discussion, Q&A as needed
 - Wednesday, 9/17: Excerpt of Muriel Rukeyser’s [The Book of the Dead](#), check-in, presentation, prompted and open discussion, Q&A as needed
 - Friday, 9/19: Miné Okubo’s *Citizen 13660* (in Canvas Files), check-in, presentation, prompted and open discussion, Q&A as needed
- Weekend Reminder: Begin reading Toni Morrison’s *Beloved* for discussion in ~two weeks

Week 6 *Renaissance, Revolution, and Elegiac Raving*

- Monday, 9/22: Langston Hughes’ “[Harlem](#)” and excerpt of James Baldwin’s *The Fire Next Time* (in Canvas Course Reserves), check-in, presentation, prompted and open discussion, Q&A as needed
 - Wednesday, 9/24: Vicuña’s “[Silence is in Ruins](#)” and Roethke’s “The Far Field” (in Canvas Files), check-in, presentation, prompted and open discussion, Q&A as needed
 - Friday, 9/26: *In-class* reading of Allen Ginsberg’s “Howl” (audio recording), check-in, presentation, prompted and open discussion, Q&A as needed
- Weekend Reminder: Try to be halfway through Toni Morrison’s *Beloved*

Week 7 *Prejudicial Agenda and Angelic Mythopoeia*

- Monday, 9/29: Announcements, in-class film screening of Kushner’s “Millenium Approaches,” *Angels in America* (2004 HBO version), no presentation/discussion
 - Wednesday, 10/1: Announcements, in-class film screening of Kushner’s “Millenium Approaches,” *Angels in America* (2004 HBO version), no presentation/discussion
 - Friday, 10/3: Check-in, presentation, and discussion of Kushner’s “Millenium Approaches,” *Angels in America* (2004 HBO version), Q&A as needed
- Weekend Reminder: Finish up Toni Morrison’s *Beloved* for discussion on Monday

Week 8 “*Several Hauntings*,” *Reservation*, and *Exile*

- Monday, 10/6: Toni Morrison’s *Beloved*, check-in, presentation, discussion, Q&A
 - Wednesday, 10/8: Excerpt of Sherwin Bitsui’s *Floodsong* (in Canvas Files), check-in, presentation, discussion, Q&A as needed
 - Friday, 10/10: Excerpt of Hoa Nguyen’s *A Thousand Times You Lose Your Treasure* (in Course Files), check-in, presentation, discussion, Q&A as needed
- Weekend Reminder: Begin Reading Silko’s *Ceremony* for discussion in two weeks

Week 9 *Ceremonies and Capacities for Healing: Part I*

- Monday, 10/13: Gloria Anzaldua's "How to Tame a Wild Tongue" (in Course Files), check-in, presentation, prompted and open discussion, Q&A as needed
- Wednesday, 10/15: Cody-Rose Clevidence's "[AGATE/ALGAE]" (in Course Files), check-in, presentation, prompted and open discussion, Q&A as needed
- Friday, 10/17: ***IMPORTANT*** No class due to UF Holiday—Homecoming
Weekend Reminder: Continue reading Silko's Ceremony for discussion next Friday

Week 10 *Ceremonies and Capacities for Healing: Part II*

- Monday, 10/20: Kazim Ali's "[Ramadan](#)," check-in, presentation, discussion, Q&A
- Wednesday, 10/22: Mary Oliver's "[Wild Geese](#)," check-in, presentation, discussion, Q&A
- Friday, 10/24: Leslie Marmon Silko's *Ceremony*, check-in, presentation, discussion, Q&A
Weekend Reminder: Select a text for essay #1 (and read it if we haven't)

Week 11 *Longing and Survival*

- Monday, 10/27: Robert Frost's "[Escapist—Never](#)" and "[Fire and Ice](#)" check-in, presentation, prompted and open discussion, Q&A as needed
- Wednesday, 10/29: Audre Lorde's "[A Litany for Survival](#)" and Louise Gluck's "[The Wild Iris](#)" (text available in Canvas Files), check-in, presentation, discussion, Q&A
- Friday, 10/31: ***IMPORTANT*** UF Library West Research Demo (date subject to change), meet in Library West, Room TBA
Weekend Reminder: Draft Essay #1 due for Peer Review next Wednesday

Week 12 *Writing Workshop, Peer Review, and Student-Teacher Conferences*

- Monday 11/10: Essay #1 Drafting Workshop
- Wednesday 11/12: Essay #1 Peer Review Workshop
- Friday, 11/14: ***IMPORTANT*** Student-Teacher Conferences held via Zoom (No Class Today) signup via Canvas link TBA
Due: Essay #1 (submit via Canvas before midnight)
Weekend Reminder: Begin selecting text for Essay #2 (and read it if we haven't)

Week 13 *Returning and Never Able to Return OR Utopian Re-Visionary History*

- Monday, 11/17: Ronaldo V. Wilson's "[UPON Grief and Grievance: Art and Mourning in America . . .](#)," check-in, presentation, prompted and open discussion, Q&A as needed

- Wednesday, 11/19: Excerpt of Poupeh Missaghi's *Trans(re)lating House One* (in Canvas Files), check-in, presentation, prompted and open discussion, Q&A as needed
Due: Last possible Reading Response by Thursday night before midnight
- Friday, 11/21: Selected poems by dg nanouk okpik (in Canvas Files) and [Roque Salas Rivera](#), check-in, presentation, prompted and open discussion, Q&A as needed
- *Alternatively:* We can take the week to listen and respond to: Bob the Drag Queen's *Harriet Tubman: Live in Concert* (Audiobook format, 2025)
Reminder: Begin Essay #2 research and drafting this week

Week 14 *Have a Wonderful Fall Break!*

- ***IMPORTANT*** No class this week, 11/24-28, due to UF Holiday—Thanksgiving

Week 15 *Wrapping Up and Celebration*

- Monday, 12/1: Essay #2 Drafting Workshop, Walk-and-Talk, if time
- Wednesday, 12/3: Final Day of Class! Essay #2 Peer Review and Celebration
- Friday, 12/5: ***IMPORTANT*** No Class (Reading Period)

Week 16 *Finals Week (No Class—Re-Visionary Period)*

- By Monday, 12/8: Expect Essay #2 Draft instructor feedback via Canvas
- Monday-Thursday: Opportunity to revise Essays #1 and #2 and complete Process Note
- Due Friday, 12/12, by 10AM: The Final Portfolio (submit one Word doc via Canvas)

CALENDAR OF ASSIGNMENTS AND LONGFORM NOVEL DISCUSSIONS

Month	Day	Time	Assignment
August	29	Before Midnight	First Process Note
September	19	In Class	Discussion of Okubo's <i>Citizen 13660</i> (237 pp)
October	6	In Class	Discussion of Morrison's <i>Beloved</i> (321 pp)
October	26	In Class	Discussion of Silko's <i>Ceremony</i> (243 pp)
November	12	Before Class	Essay #1 Peer Review Draft
November	14	Before Midnight	Essay #1 Revised Draft for Instructor
November	20	Before Midnight	Have all four Reading Responses submitted
December	3	Before Final Class	Essay #2 Peer Review / Draft for Instructor
December	12	Before 10 AM	The Final Portfolio (all in one document)

Additional Considerations: Student-Led Presentation TBA

UNIVERSITY POLICIES

For the most up-to-date information, see the UF policies page [here](#).

Students Requiring Accommodation

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. The accommodations process may be more complicated than you realize. If there are obstacles to receiving accommodations, feel free, but not obligated, to share those with the instructor.

UF Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

1. The email they receive from GatorEvals
2. Their Canvas course menu under GatorEvals
3. The central portal at <https://my-ufl.bluera.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party-note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code / Student Conduct Code.

Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Dr. Margaret Galvan (margaretgalvan@ufl.edu, (213) 804-1409). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 352-392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 352-392-1261).

RESOURCES AVAILABLE TO STUDENTS

Health and Wellness

- U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, [352-392-1575](tel:352-392-1575), or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call [352-392-1575](tel:352-392-1575) for information on crisis services as well as non-crisis services.
- Student Health Care Center: Call [352-392-1161](tel:352-392-1161) for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- University Police Department: Visit [UF Police Department website](#) or call [352-392-1111](tel:352-392-1111) (or 9-1-1 for emergencies).
- UF Health Shands Emergency Room / Trauma Center: For immediate medical care call [352-733-0111](tel:352-733-0111) or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit [UF Health Emergency Room and Trauma Center website](#).
- GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call [352-273-4450](tel:352-273-4450).

Academic Resources

- E-learning technical support: Contact the [UF Computing Help Desk](#) at [352-392-4357](tel:352-392-4357) or via e-mail at helpdesk@ufl.edu.
- [Career Connections Center](#): Reitz Union Suite 1300, [352-392-1601](tel:352-392-1601). Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call [866-281-6309](tel:866-281-6309) or email ask@ufl.libanswers.com for more information.
- [Teaching Center](#): 1317 Turlington Hall, Call [352-392-2010](tel:352-392-2010), or to make a private appointment: [352-392-6420](tel:352-392-6420). Email contact: teaching-center@ufl.edu. General study skills and tutoring.
- [Writing Studio](#): Daytime (9:30am-3:30pm) at 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) AND Evening (5:00pm-7:00pm) at 1545 W. University Ave (Library West, Rm. 339). Up to two sessions per week for brainstorming, formatting, and writing papers in
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).