

**AML2410: American Ex-Patriates and the Literary Salon:
The Legacy of the Lost Generation**
Sections M104 (online) and 1615 (F2F)
Class #s 29925 (online) and 10527 (F2F)
Spring 2021

Instructor Name: Michelle Lesifko-Bremer

Course meeting times & locations: MWF Period 6 on Zoom URL:
<https://ufl.zoom.us/my/michellelb> (online) or in CBD 0224 (F2F)

Office Location and Hours: Wednesdays 2 – 4 pm or by appointment via Zoom (both sections)
<https://ufl.zoom.us/my/michellelb>

Course website: Canvas: <https://ufl.instructure.com/courses/419626>

Instructor Email: mlesifko@ufl.edu

Course Description:

In the 1920s, American authors like F. Scott Fitzgerald, Ernest Hemingway, and John Dos Passos moved abroad in search of a space to reflect on and critique the widespread corruption in their home country. In Gertrude Stein's infamous salon in Paris's Left Bank neighborhood, these ex-pats joined a Modernist community interested in producing art as a response to their collective disenchantment with a cultural moment defined by capitalist greed and outmoded ideologies.

In this course, we will read works inspired and influenced by this community of disenchanted artists in combination with historical, critical, and biographical texts that contextualize these artists' work in the period of post-WWI disenchantment. Students will write critical responses and close reading essays in an attempt to discover what role the expatriate salon played in novels and poetry from this period.

Finally, we will expand our reading to later 20th century and contemporary works by authors living abroad from their home countries. What artistic legacy did the ex-patriates of the Lost Generation leave for future ex-pat writers, like James Baldwin and Ta-Nehisi Coates, and for our generation's tumultuous cultural moment? By the end of the semester, we will have developed a working argument for the necessity of art as a means of cultural critique and an outlet for generational outrage and disappointment.

COVID Statement:

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, UF has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. If you are enrolled in a F2F

section of this class, you are required to send me proof of a negative COVID-19 test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID-19.

Also, if you are registered for a F2F section of this class and suspect you may have been exposed to COVID-19 you should report for testing immediately and observe an obligatory quarantine period. You can request testing at the UF Screen Test Protect website:
<https://coronavirus.ufhealth.org/screen-test-protect-2/>

You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section and I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please email me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

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 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:

To purchase:

- *Giovanni's Room* by James Baldwin
- *Between the World and Me* by Ta-Nehisi Coates
- *Tender is the Night* by F. Scott Fitzgerald
- *The Sun Also Rises* by Ernest Hemingway
- *A Moveable Feast* by Ernest Hemingway

Provided on Canvas:

- Excerpts from *Manhattan Transfer* by John Dos Passos
- Excerpts from *The Autobiography of Alice B. Toklas* by Gertrude Stein
- Supplemental materials (excerpts, essays, articles, et. al.)

Assignments (see below for Grading Rubric):

Writing:

- 12 Critical Responses (350 words each; 100 pts each): These weekly critical responses will respond to the week's reading and provide a framework for our course discussions. Each week, students will be provided with a critical question to consider regarding the text we are reading.
- Close Reading Essay Proposal (200 words; 25 pts): To prepare for your final project, you will write a proposal for your close reading essay that includes a clear articulation of your chosen critical question, a preliminary draft of your thesis statement, and specific references to sections of the texts you will consider.
- Close Reading Essay (1600 words; 300 pts): As a final project, students will choose text(s) to consider a critical question of their own choosing, in consultation with me, that examines commonalities and divergences between works by authors of the literary salon community.

Participation and Creative Projects:

- Class Participation (300 pts): You will earn class participation credit based on your preparedness and presence for active and mindful participation in Zoom workshops and designated Canvas discussions/activities.
- Creative Projects (200 pts): You will engage in creative projects—such as imitations of an author's work, flash fiction, and poems—throughout the semester as participants in

our own literary salon. You will receive detailed information and guidance about these projects before submission.

Assignment	Word Count	Points
Critical Responses (12)	350 each = 4200 total	100 each = 1200 total
Close Reading Essay Proposal	200	25
Close Reading Essay	1800	300
Class Participation	N/A	275
Creative Projects	N/A	200
Totals:	6000	2000

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* As my favorite fictional president, Jed Bartlet, said, “Decisions [and useful literary analyses] are made by those who show up.” However, life is especially unpredictable, so:

You are allowed **three** absences without explanation or excuse. Subsequent unexplained or unexcused absences will result in a penalty to your final grade. **If you accrue 6 unexcused absences, per department policy, you cannot pass the course.**

If extenuating circumstances prevent you from attending our synchronous or F2F meetings or from completing assignments, please contact me via email as soon as you are able. Together, we will devise a plan for completing your assignments and making up missed meetings.

The above course-specific attendance policy is in keeping with the UF attendance policy, which can be found at <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>:

“Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed

legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence.

Students cannot participate in classes unless they are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.

If a student does not participate in at least one of the first two class meetings of a course or laboratory in which they are registered, and they have not contacted the department to indicate their intent, the student can be dropped from the course. Students must not assume that they will be dropped, however. The department will notify students if they have been dropped from a course or laboratory.

The university recognizes the right of the individual professor to make attendance mandatory.

After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.”

3. Please arrive to our synchronous Zoom or F2F meetings at least 5 minutes early (10:35 am or earlier) so that we can all connect and test video and sound or arrive in the classroom and be ready to begin exactly at 10:40 am. **Three late arrivals** (more than 5 minutes and without advanced notice) **will count as one absence. Late arrivals to class will affect your participation grade.**
4. *Classroom Behavior:* Be respectful and attentive to your colleagues and to me during class discussions. In particular, be respectful of your colleagues’ diverse backgrounds, perspectives, and beliefs. Listen and respond to others as you would like to be listened and responded to—for me, that means substantive, respectful responses that respect your colleagues’ preparation and analysis.

In both our synchronous Zoom meetings and F2F meetings, please be focused on our class and refrain from using cell phones, doing online shopping, and completing other work during our time together. Any technology or other limitations should be discussed with me via email or office hours in advance.

I recommend, but don’t require, that you plan to attend Zoom meetings with your camera on and in a physical space that prepares you for professional academic engagement (i.e., not lying down in your bed) and that is free of distractions from family, roommates, pets, etc. This recommendation is based on what I have learned while using Zoom professionally over the past year.

5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/about/title-ix-rights/>
6. *Paper Format & Submission*: All assignments should be typed in **12 pt font and double-spaced** with standard margins (Please: I am old and wear glasses and cannot comfortably read less than 12 pt font!). All critical writing **should follow MLA style guidelines**. Submit all assignments on Canvas as specified in each assignment's instructions.
7. *Late Papers/Assignments*: Acceptance of late papers/assignments will be at my discretion and dependent on circumstances. **Here, as with absences, advance notice is highly preferred.**
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

As specified by the current UF Student Honor Code: A Student must 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

In short, show respect to yourself, your colleagues, and me by submitting original work earnestly and honestly produced by you for all assignments. **If you use previously written work as inspiration for a creative project, notify me before submission.**
Turn-It-In will be enabled for all assignments.

10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

11. *Students who are in distress* or who are in need of counseling or urgent help: please contact 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/>

If you are experiencing unmanageable stress or other emotional or physical distress during the semester, please **ask me for help finding resources**. In addition to teaching you to read and analyze literary texts, I am committed to helping you succeed in a rigorous academic environment and to introducing you to the myriad resources for mental, physical, and emotional help and for time- and stress-management available at UF.

12. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *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. To request a grade appeal form, please email Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online:
<https://evaluations.ufl.edu/evals/Default.aspx>
15. *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.)

Syllabus and Schedule:

See table on next pages.

Date	Week	Readings	Assignments Due on Canvas by 11:59 pm
1/11 – 1/15	Week One: Introduction and <i>A Moveable Feast</i>	Monday Reading: Syllabus Review Wednesday Reading: <i>A Moveable Feast</i> Friday Reading: <i>A Moveable Feast</i>	N/A
1/18 – 1/22	Week Two: <i>A Moveable Feast</i> and historical background	Monday Reading: N/A – no class for MLK, Jr. Day Wednesday Reading: <i>A Moveable Feast</i> Friday Reading: Historical background handout (on Canvas)	Tues 1/19 (to accommodate the Monday holiday): Critical Response #1
1/25 – 1/29	Week Three: <i>The Sun Also Rises</i>	Monday Reading: N/A Wednesday Reading: <i>The Sun Also Rises</i> Friday Reading: <i>The Sun Also Rises</i>	Mon 1/25: Critical Response #2
2/1 – 2/5	Week Four: <i>The Sun Also Rises</i>	Monday Reading: <i>The Sun Also Rises</i> Wednesday Reading: <i>The Sun Also Rises</i> Friday Reading: <i>The Sun Also Rises</i>	Mon 2/1: Critical Response #3
2/8 – 2/12	Week Five: Excerpts from <i>Manhattan Transfer</i> & <i>The Autobiography of Alice B. Toklas</i>	Monday Reading: Handouts on Modernism (on Canvas) Wednesday Reading: Excerpts from <i>Manhattan Transfer</i> (on Canvas) Friday Reading: Excerpts from <i>Manhattan Transfer</i> (on Canvas)	Mon 2/8: Critical Response #4 Friday 2/12: Hemingway-Inspired Creative Project
2/15 – 2/19	Week Six: Excerpts from <i>Manhattan Transfer</i> & <i>The Autobiography of Alice B. Toklas</i>	Monday Reading: Excerpts from <i>The Autobiography of Alice B. Toklas</i> (on Canvas) Wednesday Reading: Excerpts from <i>The Autobiography of Alice B. Toklas</i> (on Canvas) Friday Reading: N/A	Mon 2/15: Critical Response #5
2/22 – 2/26	Week Seven: <i>Tender Is the Night</i>	Monday Reading: <i>Tender Is the Night</i> Wednesday Reading: <i>Tender Is the Night</i> Friday Reading: <i>Tender Is the Night</i>	Mon 2/22: Critical Response #6 Friday 2/26: Dos Passos- or Stein-inspired Creative Project
3/1 – 3/5	Week Eight: <i>Tender Is the Night</i>	Monday Reading: <i>Tender Is the Night</i> Wednesday Reading: <i>Tender Is the Night</i> Friday Reading: <i>Tender Is the Night</i>	Mon 3/1: Critical Response #7
3/8 – 3/12	Week Nine: <i>Giovanni's Room</i>	Monday Reading: Baldwin articles (on Canvas) Wednesday Reading: Baldwin articles (on Canvas) Friday Reading: <i>Giovanni's Room</i>	Mon 3/8: Critical Response #8 Friday 3/12: Fitzgerald-inspired Creative Project

3/15 – 3/19	Week Ten: <i>Giovanni's Room</i>	Monday Reading: <i>Giovanni's Room</i> Wednesday Reading: <i>Giovanni's Room</i> Friday Reading: N/A	Mon 3/15: Critical Response #9
3/22 – 3/26	Week Eleven: <i>Between the World and Me</i>	Monday Reading: Coates articles (on Canvas) Wednesday Reading: Coates articles (on Canvas) Friday Reading: <i>Between the World and Me</i>	Mon 3/22: Critical Response #10 Friday 3/26: Close Reading Essay Proposal
3/29 – 4/2	Week Twelve: Conferences	Monday Reading: N/A: Individual Conferences Wednesday Reading: N/A: Individual Conferences Friday Reading: N/A: Individual Conferences	Friday 4/2: Baldwin or Coates-inspired Creative Project
4/5 – 4/9	Week Thirteen: <i>Between the World and Me</i>	Monday Reading: <i>Between the World and Me</i> Wednesday Reading: <i>Between the World and Me</i> Friday Reading: N/A	Mon 4/5: Critical Response #11 Friday 4/9: Revised Creative Project post
4/12 – 4/16	Week Fourteen: Poems and Creative Projects Salon	Monday Reading: Supplemental poems packet (on Canvas) Wednesday Reading: Supplemental poems packet (on Canvas) Friday Reading: your colleagues' creative projects	Monday 4/12: Critical Response #12
4/19 – 4/21	Week Fifteen: Creative Projects Salon & Goodbyes	Monday Reading: your colleagues' creative projects Wednesday Reading: N/A	Wednesday 4/28: Close Reading Essay Due

Grading Scale:

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.00

Grading Rubrics:

Above all else, I expect you to seriously undertake any work required for this course and to always demonstrate a sincere and earnest attempt to produce your best effort. I will make my specific expectations for individual assignments clear to you when the assignments are introduced.

For critical responses and the close reading essay, I will provide detailed grading rubrics on Canvas that are tailored to each specific assignment. Critical writing that demonstrates an honest

engagement with the text, addresses the assignment's critical question thoroughly, follows MLA style guidelines, and is free of grammatical/typographical errors will allow you to succeed in this course.

Class participation points will be awarded each week based on your preparation for and engagement with the course material, including both assigned readings and your colleagues' critical responses when required. **I expect you to come to F2F and Zoom meetings prepared for thorough, substantive, and engaged discussion**, and I will show you the same respect by being well-prepared, too.

Please ask me for clarification on any assignment instructions, criteria for evaluation, or course policies at any time during the semester.