

# AML 2410—Issues in American Literature and Culture: American Empire and Territories, Spring 2019

<b>Instructor:</b>	Ms. Rachel Hartnett
<b>Section:</b>	5700
<b>Meeting Times:</b>	MWF Period 7
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<b>Office Hours:</b>	Wednesday 9 AM - Noon, or by appointment

## COURSE DESCRIPTION AND OBJECTIVES

This course will focus on an important theme in the study of American literature and culture: empire. Many critics and citizens have argued that the United States of America is an inherently anti-imperial nation; however, this ignores the multitude of colonial enterprises and imperialistic tendencies of the U.S. While the founding fathers were resisting British colonial tyranny, American colonists were actively attempting to replace the indigenous population and settle tribal lands west of the Appalachian Mountains. The U.S. continued this removal of the native population, and began its wars of imperialism, in their drive for Manifest Destiny. The involvement of U.S. military forces in the coup of the Hawaiian monarchy, led by the American businessmen in Hawaii, marked the first external connection to imperialism for the United States. Despite the nation's decision to back independence-minded colonies of Spain in the Spanish-American War, it subsequently took over colonial authority for the Philippines, ignoring the budding First Philippine Republic. The U.S.'s imperialism shifted after World War II and began to be shaped through the use of foreign military bases, particularly in places like Japan and Germany. This only intensified during the Cold War, as the U.S. and the Soviet Union arose as true global powers. U.S. interference and manipulation in the economic and political affairs of the Caribbean as well as U.S. intervention in the Middle East are more recent examples that will be discussed. The U.S. still maintains sixteen territories throughout the world, most of which are unincorporated territories where the U.S. constitution only applies partially. Many critics would also argue that U.S. imperialism is most dangerous through its capitalistic, commodification, and cultural forms. This class will focus on how the ideas of imperialism and anti-imperialism intersect in American literature, and how the voices of those colonized by the U.S. have greatly impacted, changed, and shaped 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

- *The Lone Ranger and Tonto Fistfight in Heaven*, Sherman Alexie
- *In the Rogue Blood*, James Carlos Blake
- *Okinawa: Two Postwar Novellas*, Ôshiro Tatsuhiro & Higashi Mineo
- *The Sympathizer*, Viet Thanh Nguyen

## 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)	2/4
Long Critical Analysis Paper (1600-word minimum)	200 (20% of final grade)	3/22
Final Creative Assignment & Paper (1000-word minimum)	200 (20% of final grade)	4/24

## 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 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 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 1000-word paper presenting their methodology and the major themes or texts they were addressing.

\*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.

## COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is required and will be taken every day.
  - a. You are allowed four (4) absences without penalty. For every absence exceeding this, your final grade will drop by one letter grade. **If you miss six (6) classes, you will automatically fail the course.**
  - b. The University of Florida exempts from this policy only those absences involving university-sponsored events, such as athletics and band, religious holidays, military duty, and court-mandated responsibilities (e.g., jury duty or subpoena). Students who participate in athletic or extracurricular activities are permitted to be absent twelve (12) scholastic days per semester without penalty. A scholastic day is defined as any day on which regular class work is scheduled. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If you are absent, it is your responsibility to be aware of all due dates. If you

are absent due to a scheduled event, you are still responsible for turning assignments in on time.

- c. A note on tardiness: Students who enter class after roll has been taken are late, which disrupts the entire class. **Three instances of tardiness count as one absence. If you are more than 10 minutes late you will be marked as absent.**
- d. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Paper Format & Submission*: All papers will be submitted as MS Word (.doc/.docx) documents to E-learning. Other file types will not be accepted. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered, and follow MLA 8 guidelines.
4. *Late Papers/Assignments*: Unless an extension is granted before the due date, late assignments will be accepted with a 10% deduction for every day the paper is late. No late assignments will be accepted more than 5 days beyond the due date.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. 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.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *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.
10. *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>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom behavior and netiquette*: Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Additionally, emails to me must follow professional protocols of subject, grammar, and tone--including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
13. *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/>

## 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

1/7 – Syllabus; Introductions; Expectations

1/9 - Excerpts from American Indian Myths and Legends \*

1/11 – Christopher Columbus, “The Discovery of Prosperous Lands” \*

Thomas Jefferson, Selection from *Notes on the State of Virginia*, 1787 \*

Thomas Jefferson, “From Thomas Jefferson to William Henry Harrison, 27 February 1803” \*

### Week 2

1/14 – **Short Critical Response #1 Due**

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*, Intro. & p 1-82

1/16 – Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*, p 83-170

1/18 - Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*, p 170-end

### Week 3

1/21 – **No Class – Dr. Martin Luther King, Jr. Day**

1/23 – Louise Erdrich, “Jacklight,” “Indian Boarding School: The Runaways,” & “Dear John Wayne” \*

1/25 – Discussion of essay format, MLA 8, & grading expectations

### Week 4

1/28 – Reginald Horsman, “The Northwest Ordinance and the Shaping of an Expanding Republic” \*

1/30 - **Peer Review of Short Critical Analysis Paper**

2/1 – James Carlos Blake, *In the Rogue Blood*

## Week 5

### **2/4 - Short Critical Analysis Paper Due**

James Carlos Blake, *In the Rogue Blood*

2/6 - James Carlos Blake, *In the Rogue Blood*

2/8 - Theodore Roosevelt, "The Winning of the West: The English Speaking Peoples" \*  
Richard Slotkin, "Introduction: The Significance of the Frontier Myth in American History" \*

Frederick Jackson Turner, "The Significance of the Frontier in American History" \*

## Week 6

### **2/11 – No Class – Instructor at a Conference**

Seth Rockman, "The Unfree Origins of American Capitalism"

2/13 - Class Visit to Harn Exhibit: "I, Too, Am America: Civil Rights Photographs by Steve Schapiro" (2:00-2:35 pm)

### **2/15 – Short Critical Response #2 Due**

Emma Lazarus, "The New Colossus" \*

Julian Go, "The Provinciality of American Empire" \*

## Week 7

2/18 - Liliuokalani, Excerpt from *Hawaii's Story by Hawaii's Queen* \*

2/20 – Gary Pak, "The Valley of Dead Air" & "The Watcher of Waipuna" \*

2/22 - Michael Puleolo, "Something in the Wind" \*

Haunani Kay Trask, Excerpt from *A Native Daughter* \*

## Week 8

2/25 - Rudyard Kipling, "The White Man's Burden: The United States & The Philippine Islands, 1899" \*

Selections from *Liberty Poems, 1900* \*

2/27 - Mary Helen Fee, Excerpt from *A Woman's Impression of the Philippines* \*

### **3/1 – Short Critical Response #3 Due**

Jane Haggis, "White Women and Colonialism: Towards a Non-Recuperative History" \*

## Week 9

**No Class – Spring Break**

## Week 10

**3/11** – *Okinawa: Two Postwar Novellas*: “Introduction” & “Cocktail Party”

**3/13** – *Okinawa: Two Postwar Novellas*: “Child of Okinawa”

**3/15** – **No Class – Instructor at a Conference**  
**Electronic Peer Review Due by 11:59 PM**

## Week 11

**3/18 - Long Critical Analysis Paper Due**

Lawson Fusao Inada, Excerpts from *Legends from Camp: Poems* \*

**3/20** - Catherine Lutz, “Introduction: Bases, Empire, and Global Response” \*

**3/22** – Nora Okja Keller, Excerpt from *Fox Girl* \*

## Week 12

**3/25** – Henry Heller, “Introduction” to *The Cold War and Imperialism: A Global History, 1945-2005* \*

Prasenjit Duara, “The Cold War and the Imperialism of Nation-States” \*

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

Viet Thanh Nguyen, *The Sympathizer*, p 1-89

**3/29** – Viet Thanh Nguyen, *The Sympathizer*, p 90-193

## Week 13

**4/1** – Viet Thanh Nguyen, *The Sympathizer*, p 194-294

**4/3** – Viet Thanh Nguyen, *The Sympathizer*, p 295-end

Viet Thanh Nguyen, “Our Vietnam War Never Ended” (In *The Sympathizer*)

**4/5** – [The Andrew Sisters](#), “[Rum and Coca-Cola](#)”

Ralph de Boissiere, *Rum and Coca-Cola*, Part 1 \*

## **Week 14**

**4/8** – Ralph de Boissiere, *Rum and Coca-Cola*, Part 2 \*

**4/10** - Ralph de Boissiere, *Rum and Coca-Cola*, Part 3 \*

**4/12** – Mohamedou Ould Slahi, Excerpt from *Guantánamo Diary* \*

[“Mohamedou Slahi Released from Guantánamo after 14 Years Without Charge or Trial”](#)

## **Week 15**

**4/15** – **Short Critical Response #5 Due**

Lin-Manuel Miranda, [\*In the Heights\*](#)

**4/17** - Continue discussion of [\*In the Heights\*](#)

**4/19** – **Peer Review of Final Project and Paper**

## **Week 16**

**4/22** – Richard Pells, “Who’s Afraid of Steven Spielberg?” \*

**4/24** – **Final Creative Assignment & Paper Due**

Presentations of Final Projects

**4/26** – **No Class – Reading Days**