

AML 2070: Survey of American Literature



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Campus Availability: 4335 Turlington Hall
Hours: W 10:30-12:30, or by appointment

Fall 2014, Sec. 1626
Class: MAT 0006
MWF, Period 3
9:35-10:25

Course Description:

If we ask ourselves: “what texts comprise American literature, when does this corpus actually begin, and what changes does it undergo through the centuries?” our investigation will likely challenge some of our historical, ideological, or rhetorical assumptions regarding how we initially conceive of America and what America actually is. These questions imply that investigating America’s *literary* legacy may change the way we see our past, and also how we might envision a more democratic future – and this our goal for the course.

Our survey of literature from America will start with the first encounters between Native Americans and non-English speaking Europeans, noting how the growth of the British colonies marked a gradual shift to English as America’s literary language. We will then explore the voices and idioms of American writing, moving quickly through particular time periods, noting their major political, cultural, and aesthetic shifts. Along the way, our goal is to examine how this literature reveals both faith in and skepticism toward what being “American” means.

This course will also invite you to consider approaching the texts through a few well-known critical methods such as race theory, feminism, formalism, and Marxism. These methods will show how there is always “more than one way to interpret a text,” and familiarizing yourself with their terms will give you the confidence to do so in your own writing. Additionally, we will spend time in workshops during class to ensure that your critical writing abilities will benefit your college career, no matter what major you pursue.

Required Texts:

Book Title	Author	Edition	ISBN
<i>The Norton Anthology to</i>	Nina Baym (Ed.)	W. W. Norton & Company	9780393918854

<i>American Literature (Shorter Eighth Edition)</i>			
<p>All other readings marked with an asterisk (*) will be available on Sakai as PDFs. You are expected to <i>print out PDFs</i> and bring them to class.</p>			

Assignments and Grade Breakdown: the following assignments and attendance/daily participation factor toward 1,000 total points. **Points**

Response Papers (500-700 words each) 200

Throughout the semester, choose 4 texts from our syllabus (*each from a different a class meeting and at least one response every 4 weeks*) and respond to those texts in a critical fashion, either through close-reading or situating them in their historical context using secondary sources. Post your responses to our Sakai message board and also bring a copy to class so that we can develop our discussion around them. *The response must be submitted before we have discussed in class the part of the text you wrote about.*

Essay 1: Synthesized Research Paper (1000-1,300 words) 200

This essay will be a short researched paper on any two literary texts on our syllabus. The primary goal is to synthesize some of the major ideas or aspects of the two texts, whereby you formulate an original argument about what looking at these two texts together shows. (A rubric and detailed instructions will be provided when the assignment is introduced).

300

Essay 2: Final Research Paper (3,000-3,300 words)

This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more texts. It must be on a text not used for Essay 1, but it can be a further development of a response paper. (A rubric and detailed instructions will be provided when the assignment is introduced).

In-Class Presentation on Researched Critical Essay (6-8 minutes) 150

The presentation will allow you to present your Researched Critical Essay to the class in a conference-like setting with your peers. (A rubric and detailed instructions will be provided when the assignment is introduced).

Daily Participation (50), Discussion Leading (50), Quizzes (50)

- The majority of class time will be spent reading, analyzing, and discussing the assigned texts and learning in workshops about writing and researching. For these reasons, daily and engaged participation is a priority in this course. Your participation will be

monitored keenly to ensure that the seminar dynamic characterizes our sessions. All students should participate every day in some fashion, whether through offering points of view, raising questions, asking for clarification, and of course, writing when it is required.

- At least once this semester, you will be selected to lead the discussion on one of our texts or provide an overview to the time period for about 6-8 minutes.
- There will be a quiz every 4 weeks to ensure your objective and interpretive knowledge of the texts.

Outcomes:

150

- Exhibit a strong sense of the American literary tradition from the late 1400s to the twentieth century.
- Be able to make historical, literary historical, critical or theoretical statements about the texts you’ve read, and be able to support those statements.
- Have refined your basic writing skills, including drafting, proofreading, editing, and composing a polished final product.
- Know how to use proper MLA documentation style.

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

General Grading Criteria:

I will evaluate and provide feedback on students’ written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and format style. I will also evaluate students’ use of sources on assignments that require them.

Grade Appeals:

For this course, students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Please note that grade appeals may result in a higher, unchanged, or lower final grade.

General Education Guidelines:

Students must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C). To receive the 6,000-word University Writing Requirement credit

(E6), papers must meet minimum word requirements totaling 6000 words. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

The instructor will evaluate and provide feedback on students' written assignments regarding the following: 1) the depth of critical inquiry, the execution and sophistication of theses and arguments, and the level of researched evidence supporting arguments made, 2) the content, organization and coherence of this work, 3) and its style, clarity, grammar, punctuation, and mechanics. This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Plagiarism:

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

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):

- 1) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- 2) Submitting a document or assignment which in whole or in part is identical or substantially similar to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007
<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should never copy and paste something from the Internet without also providing the exact location from which it came.

Attendance and Absences:

For this seminar style course, daily attendance and engaged participation is required. You are allotted up to 3 absences for this semester. But be sure to email me to let me know if you'll be absent. Every absence exceeding the allotted 3 will lower your final grade by a third (Example: A to an A-, B+ to a B, and so on). Exceptions to the allotted 3 absences include severe personal or familial illness (doctor's note may be required), severe weather, court-imposed absences, religious holidays, or university-sponsored events such as athletics, band, or debates. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

12-Day Rule for Athletes: Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty. (A scholastic day is any day on which regular class work is scheduled.)

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

For detailed attendance policies, see the UF Undergrad Catalogue here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Classroom Behavior:

Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Differences in 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.

Electronic Devices:

All cell-phone use is strictly prohibited during class; your phones must be set to silent ring. Computers may only be used to view class-related documents if it is necessary; I will let you know when computers are allowed. Students should not be connecting to the internet at any time during class unless instructed.

In-Class Work:

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted.

Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up.

Paper Maintenance Responsibilities:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Mode of Submission:

All papers will be submitted as MS Word (.doc) documents to E-learning/Sakai. Final

drafts should be polished and presented in a professional manner. All papers should conform to the MLA style: papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Be sure to staple any papers submitted in class.

Students with Disabilities:

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

Schedule of Classes and Assignments

Please note that the daily schedule is subject to change. When changes occur, I will notify you beforehand. Complete the readings and assignments listed below before class on the day on which they are listed.

Texts marked with an asterisk (*) are available on our Sakai homepage.

----Week 1----	-----Week 1-----	----Week 1----
Date	Assignments and Daily Activities	Due Dates
Aug. 25	(Unit 1: Pre-Printing Press – Americans and First European Encounters) -Syllabus Review -Introductions -Introduction to American Literature and its historical development	
Aug. 27	-The Iroquois Creation Story -Samuel de Champlain: <i>Voyages of Champlain</i> , “The Iroquois” -Christopher Columbus: <i>Letter</i> , “First Voyage, 1493,” “Fourth Voyage, 1503)	
Aug. 29	-Alvar Nunez: <i>The Relation of Alvar Nunez Cabeza de Vaca</i> -Hernan Cortes: <i>Second Letter to the Spanish Crown</i> - <i>Writing Workshop: writing analytically about literature</i>	
----Week 2----	-----Week 2-----	----Week 2----
Sept. 1	(Unit 2: The British are Coming, and the English Language) Holiday – No Class!	
Sept. 3	-John Smith: <i>The General History of Virginia</i> -William Bradford: <i>Of Plymouth Plantation</i> , CH. IX, X, XI, and XXIII	
Sept. 5	-John Winthrop: “A Model of Christian Charity”	

	-Roger Williams: "A Key into the Language of America" - Introduce Essay 1	
-----Week 3-----	-----Week 3-----	-----Week 3-----
Sept. 8	-Anne Bradstreet: "The Prologue," "Contemplations," "The Author to Her Book" -Mary Rowlandson: "A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson"	
Sept. 10	-J. Hector Crevecoeur: <i>Letters</i> , "What is an American," "Charles-town; Slavery; Physical Evil; A Melancholy Scene" -Thomas Paine: <i>Common Sense</i> , "Thoughts on the Present State of American Affairs"	
Sept. 12	-Olaudah Equiano: <i>The Interesting Narrative of the Life of Olaudah Equiano</i> , CH. I-VII - <i>Writing Workshop: how to synthesize the ideas of two texts or sources</i>	
-----Week 4-----	-----Week 4-----	-----Week 4-----
Sept. 15	(Unit 3: Into Post-Independence and the Rise of American Literary Voices) -Phillis Wheatley, poems, pp. 403-410	
Sept. 17	-Washington Irving: "Rip Van Winkle" - Quiz 1	
Sept. 19	-James Fenimore Cooper: <i>The Last of the Mohicans</i> -William Cullen Bryant: "Thanatopsis" and "The Prairies" - <i>Writing Workshop: conducting research, UF Libraries</i>	Response 1 Due
-----Week 5-----	-----Week 5-----	-----Week 5-----
9/22	-Ralph Waldo Emerson: <i>Nature</i> , CH. I-IV -Henry Wadsworth Longfellow: "A Psalm of Life," "The Slave's Dream," "My Lost Youth"	
9/24	-Edgar Allen Poe: "The Raven," "Annabel Lee," "The Fall of the House of Usher"	
9/26	-Harriet Jacobs: <i>Incidents in the Life of a Slave Girl</i> , pp. 819-834 -Frederick Douglass: <i>Narrative</i> , CH. I, VI, VII, IX, and X	

	- <i>Writing Workshop: formatting MLA style</i>	
-----Week 6-----	-----Week 6-----	-----Week 6-----
Sept. 29	-Walt Whitman: <i>Leaves of Grass</i> , “One’s-Self I Sing,” Shut Not Your Doors,” “Facing West from California’s Shores”; <i>By the Roadside</i> , “When I Heard the Learn’d Astronomer”	
Oct. 1	-Herman Melville: “Bartleby, the Scrivener”	
Oct. 3	-Emily Dickinson: pp. 1189-1214 (selected poems for each student) <i>Writing Workshop: in-text citations</i>	
-----Week 7-----	-----Week 7-----	-----Week 7-----
Oct. 6	(Unit 4: Post-Civil War, Realism, Naturalism) -Henry James: “Daisy Miller: A Study” pp. 1511-1526 -Excerpt from <i>The Art of Fiction</i> , p. 1738 -Peer Review on Essay 1	
Oct. 8	-“Daisy Miller: A Study” pp. 1527-1549	
Oct. 10	- Kate Chopin: <i>The Awakening</i> , CH. 1-15	Essay 1 Due
-----Week 8-----	-----Week 8-----	-----Week 8-----
Oct. 13	- <i>Awakening</i> , CH. 16-27	
Oct. 15	- <i>Awakening</i> . CH. 28-39 -Quiz 2	
Oct. 17	No Class – Homecoming!	Response 2 Due
-----Week 9-----	-----Week 9-----	-----Week 9-----
Oct. 20	(Unit 5: Twentieth Century, Modernism, Postmodernism) -Mina Loy: “Feminist Manifesto” -Amy Lowell: “The Captured Goddess,” “Venus Transiens,” “Modonna of the Evening Flowers”	
Oct. 22	-Robert Frost: “Mending Wall,” “After Apple-Picking,” “The Road Not Taken,” “Stopping by the Woods on a Snowy Evening”	

Oct. 24	-Carl Sandburg: "Chicago," "Fog," "Grass" -Wallace Stevens: "The Snow Man," "The Emperor of Ice Cream," "Thirteen Ways of Looking at a Blackbird" -Introduce Final Research Essay	
----Week 10----	-----Week 10-----	----Week 10----
Oct. 27	-William Carlos Williams: "Portrait of a Lady," "Spring and All," "The Red Wheelbarrow" -Ezra Pound: "Portait d'une Femme," "In a Station of the Metro"	
Oct. 29	-Marianne Moore: "Poetry," "The Paper Nautilus," "The Mind is an Enchanting Thing" -Zora Neale Hurston: "How it Feels to be Colored Me"	
Oct. 31	-William Faulkner: "A Rose for Emily" <i>Writing Workshop: writing a longer research paper</i>	
----Week 11----	-----Week 11-----	----Week 11----
Nov. 3	-F. Scott Fitzgerald: <i>The Great Gatsby</i>	
Nov. 5	- <i>Gatsby</i>	
Nov. 7	- <i>Gatsby</i>	
----Week 12----	-----Week 12-----	----Week 12----
Nov. 10	- <i>Gatsby</i>	
Nov. 12	- <i>Gatsby</i> -Quiz 3	
Nov. 14	- <i>Gatsby</i>	Response 3 Due
----Week 13----	-----Week 13-----	----Week 13----
Nov. 17	(Unit 6: Since 1945) -Tennessee Williams: <i>A Streetcar Named Desire</i> , Scenes 1-5	
Nov. 19		

	- <i>Streetcar</i> , Scenes 6-11	
Nov. 21	-Anne Sexton: "The Starry Night," "Sylvia's Death" -Adrienne Rich: "Storm Warnings," "Diving Into the Wreck" -Sylvia Plath: "Morning Song," "Daddy" -Peer Review on Final Research Essay	
----Week 14----	-----Week 14-----	----Week 14----
Nov. 24	-Thomas Pynchon: <i>The Crying of Lot 49</i> , pp. 1-60 -Student Presentations	
Nov. 26	Thanksgiving – No Class!	
Nov. 28	Thanksgiving – No Class!	
----Week 15----	-----Week 15-----	----Week 15----
Dec. 8	- <i>Lot 49</i> , pp. 61-120 -Quiz 4 -Student Presentations	
Dec. 10	- <i>Lot 49</i> , pp. 121-180 -Student Presentations	Response 4 Due
	Final Research Essay due on Monday, December 15th at 12:00 noon	