

Survey of American Literature

AML 2070-0541

Monday, Wednesday, Friday 3

McCarty Hall B 1108

Instructor:

Ashley Manchester

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Office: TUR 4212

Office Hours: Mondays 11-1 and by appointment

Course Description:

In this course, we will examine a wide array of American literature through a discussion of form, interrogating how the stylistic aspects of the texts influence the meanings created within. In doing so, we will look at poetry, novels, essays, short stories, memoirs, graphic literature, and speeches from Native America to the contemporary landscape. Additionally, we will situate each piece within its historical moment, calling attention to both the literary *Zeitgeist* of the time and the sociopolitical context in which each piece was created. Paying special attention to literature and constructions of marginalized groups in America, we will scrutinize the various ways that notions of “Americanness” are shaped and circulated, as well as how the nation’s cultural concerns and forms of literature have changed over time. Survey courses are, by their very nature, cursory and limiting. Therefore, we will pay particular attention to how and which forms, authors, and texts have become canonical and at what cost.

Learning Outcomes:

By the end of this course, you should be able to:

- Communicate a foundational basis of American literature
- Analyze and interpret both the form and content of various texts
- Situate texts within their American and global historical contexts
- Compose rhetorical arguments using primary texts and supplemental scholarship
- Utilize a thorough writing process that includes planning, drafting, and revising
- Evaluate the rhetorical arguments of the work of peers and other authors

Required Texts (in alphabetical order):

Butler, Octavia. *Dawn*. New York: Aspect, 1997. ISBN: 0446603775

Chopin, Kate. *The Awakening*. New York: CreateSpace, 2014. ISBN: 1503293181

Hawthorne, Nathaniel. *The Scarlet Letter*. New York: CreateSpace, 2015. ISBN: 1512090565

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper Perennial Modern Classics, 2006. ISBN: 0061120065

Spiegelman, Art. *Mans, vol. 1: My Father Bleeds History*. New York: Pantheon, 1986. ISBN: 0394747232

* All readings marked with a (C) are posted on Canvas under Files*

Course Requirements:

Assignment	Points/Percent of Grade	Requirements	Due Date(s)
Partner Presentation and Paper	Presentation: 30 pts. Paper: 30 pts. 60 pts./20%	25-30 minute presentation/ 500 word paper	Interspersed
8 Response Papers	5 pts. each 40 pts./13%	250 words each	Interspersed
Historical Situation Paper	First draft: 10 pts. Final draft: 65 pts. 75 pts./25%	4-5 pages/1500 words	First draft: Feb. 15 Final draft: Feb. 22
Form Analysis Paper	First draft: 10 pts. Final draft: 90 pts. 100 pts./33%	6-7 pages/2000-2500 words	First draft: Apr. 18 Final draft: Apr. 27
Attendance and Participation	25 pts./8%	N/A	N/A
Total: 300 points			

****A11 students *must* check their email and Canvas site daily****

****A11 assignment guidelines and rubrics are available on Canvas****

Grading Scale:

A	100-94%	C	<77-74%
A-	<94-90%	c-	<74-70%
B+	<90-87%	D+	<70-67%
B	<87-84%	D	<67-64%
B-	<84-80%	D-	<64-61%
c+	<80-77%	Failing	<61-0%

Late Work:

All assignments are due *via Canvas* prior to the start of class on the noted due date, with no exceptions! If an emergency occurs that affects your ability to complete your work, please notify me *as soon as possible*. If you fail to hand in an assignment, or hand it in late without prior arrangements, you will receive a zero on that assignment. I reserve the right to make exceptions on a case-by-case basis.

Attendance Policy:

It is crucial that you not only attend class, but also participate to the best of your ability. I will be taking attendance every class and anyone found to be signing the attendance sheet for another student will automatically forfeit their attendance points. If you are more than 15 minutes late for class, you will be counted as absent. You are allowed 3 absences from class without penalty. Any absences after the third will severely affect your final grade. Participation will be factored into your final attendance grade.

***It is imperative that you attend class on time and participate fully!**

UF Policy: 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.

Final Grade Appeals:

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant (4008 Turlington Hall).

Technology Policy:

Since you are required to fully participate in this course, which largely depends on class discussion, you will ONLY be allowed to use laptops or other computing devices for note-taking or class purposes. If you choose to use a computer during class, be prepared to show me your notes at any time. Anyone found using their laptops for purposes other than class activities will be asked to leave class and will forfeit their attendance points.

Statement of Composition (C) and Humanities (H) Credit:

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

Statement of Writing Requirement:

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing.and.math.requirement.aspx>

Statement of Student Disability Services:

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

Statement on Harassment:

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment see: <http://www.hr.ufl.edu/eo/sexharrassment.htm>

Safe Space Policy:

Each of us brings a unique perspective to the classroom that enriches the learning experience for everyone. This classroom will be constructed as a safe space where all voices are heard and respected. Language and actions that compromise this goal by harassing, disrespecting, or promoting violence against any group or individual will not be tolerated. This includes blatant rudeness directed toward the professor or any other student present or not. To that end, I will ask anyone who disrupts the safe space to leave the classroom.

Statement on Academic Honesty:

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/student.honor.code.aspx>

****Under no circumstance will any academic dishonesty be tolerated. If you are found plagiarizing in any way, you will receive a penalty of a failing grade on your assignment and, upon my review, be reported to the university.**

Course Schedule: **Subject to Revision**

INTRODUCTIONS

WEEK ONE:

Wed., Jan. 6

-Introductions and syllabus overview

Fri., Jan. 8

-Why do we study literature?
-Establishing vocabulary

NATIVE AMERICA AND EUROPEAN COLONIALISM

WEEK TWO:

Mon., Jan. 11

-Introduction to Native American and Colonialist Literature
-The Iroquois Creation Story (C)
-The Navajo Creation Story (C)

Wed., Jan. 13

-Winnebago, Sioux, and Navajo Trickster Tales (C)
DUE: RESPONSE PAPER #1

Fri., Jan. 15

-Tecumseh - Speech to the Osages (C)
-Samson Occom - From *A Short Narrative of My Life* (C)
-Pontiac - Speech at Detroit (C)

WEEK THREE:

Mon., Jan. 18 - NO CLASS

Wed., Jan. 20

- John Heckewelder - From *History, Manners, and Customs of the Indian Nations* (C)
- Thomas Paine - From *III. Thoughts on the Present State of American Affairs* (C)

Fri., Jan 22

- Judith Sargent Murray - *On the Equality of the Sexes* (C)
- DUE: RESPONSE PAPER #2**

ABOLITIONISM, ROMANTICISM, and THE GOTHIC

WEEK FOUR:**Mon., Jan. 25**

- Introduction to Romanticism, Transcendentalism, and the Gothic
- Emily Dickinson - "A *Wounded Deer*—leaps highest" and "Because I could not stop for Death" (C)

Wed., Jan. 27

- Harriet Jacobs - Selections from *Incidents in the Life of a Slave Girl* - up to "The Jealous Mistress" (C)
- GROUP PRESENTATION (MEMOIR)**

Fri., Jan. 29

- Harriet Jacobs - Selections from *Incidents in the Life of a Slave Girl* - up to "A Perilous Passage in the Slave Girl's Life" (C)
- Sojourner Truth - "Ain't I a Woman" speech (C)

WEEK FIVE:**Mon., Feb. 1**

- Washington Irving - "The Legend of Sleepy Hollow" (C)
- GROUP PRESENTATION (SHORT STORY)**

Wed., Feb. 3

- Edgar Allen Poe - "The Raven" and "Annabel Lee" (C)
- DUE: RESPONSE PAPER #3**

Fri., Feb. 5

- Nathaniel Hawthorne - *The Scarlet Letter*, chapters 1-8

WEEK SIX:**Mon., Feb. 8**

- Nathaniel Hawthorne - *The Scarlet Letter*, chapters 9-12

Wed., Feb. 10

- Nathaniel Hawthorne - *The Scarlet Letter*, chapters 13-18
- DUE: RESPONSE PAPER #4**

Fri., Feb. 12

-Nathaniel Hawthorne - *The Scarlet Letter*, chapters 19-end

REALISM

WEEK SEVEN:

Mon., Feb. 15

-Peer revising for Historical Situation paper

DUE: FIRST DRAFT OF HISTORICAL SITUATION PAPER

Wed., Feb. 17

-Introduction to Realism

-Selections from *The Yellow Kid* comics (C)

-Stephen Crane - "Behold, the grave of a wicked man" (C)

Fri., Feb. 19

-Mary E. Wilkins Freeman - "A New England Nun" (C)

WEEK EIGHT:

Mon., Feb. 22

-Kate Chopin - *The Awakening*, chapters 1-12

GROUP PRESENTATION (NOVEL)

-DUE: HISTORICAL SITUATION FINAL PAPER

Wed., Feb. 24

-Kate Chopin - *The Awakening*, chapters 13-26

Fri., Feb. 26

-Kate Chopin - *The Awakening*, 27-end

WEEK NINE:

Mon., Feb. 29 - NO CLASS - SPRING BREAK

Wed., Mar. 2 - NO CLASS - SPRING BREAK

Fri., Mar. 4 - NO CLASS - SPRING BREAK

MODERNISM and THE HARLEM RENAISSANCE

WEEK TEN:

Mon., Mar. 7

-Introduction to Modernism and the Harlem Renaissance

-e.e. Cummings - "she being Brand" (C)

Wed., Mar. 9

-T.S. Eliot - "Tradition and the Individual Talent" (C)

GROUP PRESENTATION (ESSAY)

DUE: RESPONSE PAPER #5

Fri., Mar. 11

-Willa Cather - "Paul's Case" (C)

WEEK ELEVEN:

Mon., Mar. 14

-Zora Neale Hurston - *Their Eyes Were Watching God*, chapters 1-5

Wed., Mar. 16

-Zora Neale Hurston - *Their Eyes Were Watching God*, chapters 6-10

Fri., Mar. 18

-Zora Neale Hurston - *Their Eyes Were Watching God*, chapters 11-15

WEEK TWELVE:

Mon., Mar. 21

-Zora Neale Hurston - *Their Eyes Were Watching God*, chapters 16-end

Wed., Mar. 23

-Film

Fri., Mar. 25 - NO CLASS (Prof. at conference)

CONTEMPORARY AMERICAN LITERATURE

WEEK THIRTEEN:

Mon., Mar. 28

-Introduction to Contemporary Literature

-Art Spiegelman-*Maus* (vol. 1), chapters 1-3

GROUP PRESENTATION (GRAPHIC LIT)

DUE: RESPONSE PAPER #6

Wed., Mar. 30

-Art Spiegelman-*Maus* (vol.1), chapters 4-end

Fri., Apr. 1

-Sylvia Plath-"Daddy" (C)

-Anne Sexton - "Ringing the Bells" (C)

GROUP PRESENTATION (POETRY)

WEEK FOURTEEN:**Mon., Apr. 4**

-James Baldwin - "Notes of a Native Son" (C)

DUE: RESPONSE PAPER #7**Wed., Apr. 6**-Octavia Butler - *Dawn*, part I: "Womb"**Fri., Apr. 8**-Octavia Butler - *Dawn*, part II: "Family"**WEEK FIFTEEN:****Mon., Apr. 11**-Octavia Butler - *Dawn*, part III: "Nursery"**Wed., Apr. 13**-Octavia Butler - *Dawn*, part IV: "The Training Floor"***DUE: RESPONSE PAPER #8*****Fri., Apr. 15 - NO CLASS (Prof. at conference)****WEEK SIXTEEN:****Mon., Apr. 18**

-Peer revising for Form Analysis paper

DUE: FIRST DRAFT OF FORM ANALYSIS PAPER**Wed., Apr. 20**

-Wrap-up

FINAL PAPERS DUE: April 27 by noon via Canvas