

LIT 3003- FORMS OF NARRATIVE: WRITING HISTORY (sec. 4H44), Summer B 2018

Instructor Name: Derrick King

Course meeting times & locations: MTWRF Period 6 (3:30-4:45pm), RNK 210

Office Location and Hours: Turlington 4103; Monday periods 4 and 5 and by appointment

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Course Description:

While it might seem that historical fiction and science fiction are polar opposites—one purports to describe life in the past while the other imagines life in the future—these genres share many of the same narrative techniques. Both require the author to create a fully realized world that differs in some fundamental way from the lived world of her readers.

This course will therefore juxtapose historical fiction with science fiction in order to investigate how literary narratives can represent “history” in the widest possible sense. Students will consider how texts about the past—such as the historical novel or autobiographical writing—share narrative techniques with speculative genres like the alternate history or dystopian fiction. Indeed, all these genres attempt to grapple with the historical specificity of the author’s present by contrasting it with another time period, either in the past or an imagined future. In particular, we will examine how these genres can challenge simple narratives of historical progress or decline by charting the complex relationships between the past, present, and future.

Students will consider questions like: how is historical fiction related to speculative genres like alternate histories and dystopian fiction? How can historical fiction avoid lapsing into an uncritical nostalgia for the past? Can narratives of the past and future help us to imagine a more just world?

Required Texts:

- Octavia Butler, *The Parable of the Talents* [1998] (Aspect Books) ISBN: 9780446675789
- Charles Chesnutt, *The Marrow of Tradition* [1901] (Dover Thrift) ISBN: 978-0486431635
- Phillip K Dick, *The Man in the High Castle* [1962] (Mariner Books) ISBN: 978-0547572482
- Anne Garréta, *Not One Day* [2002] (Deep Vellum Publishing) ISBN: 978-1941920541
- Joana Russ, *The Female Man* [1975] (Blue Streak) ISBN: 978-0807062999

Assignments

Attendance and Participation, 15%

Reading Quizzes, 15%

Panel Presentation, 15%

Short Position Paper (2 pages; due with your presentation), 20%

Critical Analysis (8 pages; due final week of class), 35%

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is mandatory and will be taken daily. You will lose 5% from your final grade after three unexcused absences. If you have more than four unexcused absences, you will automatically fail the course. Late arrivals to class will count as half an absence. Absences will be excused only in accordance with UF policy. Acceptable reasons, such as illness and religious holidays, are detailed here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/Attendance.aspx>. Should you miss a

class, you are still responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. *Paper Format & Submission*: All papers should be in .doc, .docx, or .rtf format and will be submitted via Canvas.
4. *Late Papers/Assignments*: All Papers must be submitted on time; late work will not be accepted. Failure of technology is not an excuse.
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/), 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. *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>
10. *Cell Phone and Computer Policy*: Students must turn cell phones to silent before coming to class. Cell phones may never be used in class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade. Students may use laptops, e-readers, or tablets in class only to view texts under discussion. A student who surfs the internet or uses Facebook, etc. in class will lose 1% from the final grade for each occurrence.

SYLLABUS

Note: you will be expected to have read all the texts listed on each day prior to that day's discussion.

Week One: Writing History

M 7/2	Introduction
T 7/3	Langston Hughes, "Let America be America Again" (Canvas)
W 7/4	No Class
R 7/5	<i>The Marrow of Tradition</i> , Chapters 1-7 (pp. 1-50); Sign up for Presentations
F 7/6	<i>The Marrow of Tradition</i> , Chapters 8-16 (pp. 51-99)

Week Two: Historical Fiction/ Autobiographical Writing

M 7/9	<i>The Marrow of Tradition</i> , Chapters 17-27 (pp. 100-153)
T 7/10	<i>The Marrow of Tradition</i> , Finish (154-End)
W 7/11	<i>Not One Day</i> , pp. 3-28
R 7/12	<i>Not One Day</i> , pp. 29-60
F 7/13	<i>Not One Day</i> , pp. 61-84

Week Three: Alternate Histories

M 7/16	<i>Not One Day</i> , pp. 85-end
T 7/17	Kim Stanley Robinson, "The Lucky Strike" (Available here)

W 7/18 *Man in the High Castle*, Chapter 1-4 (pp. 1-62)
R 7/19 *Man in the High Castle*, Chapter 5-7 (pp. 63-123)
F 7/20 *Man in the High Castle*, Chapter 8-11 (pp. 124-194)

Week Four: Parallel Worlds

M 7/23 *Man in the High Castle*, Finish (pp. 195-End)
T 7/24 *Female Man*, Parts 1-3 (pp. 1-56)
W 7/25 *Female Man*, Parts 4-5 (pp. 57-104)
R 7/26 *Female Man*, Parts 6-7 (pp. 105-156)
F 7/27 *Female Man*, Finish (pp. 157-End)

Week Five: Dystopian Fiction

M 7/30 *Parable of the Talents*, Prologue-Chapter 4 (pp. 1-79)
T 7/31 *Parable of the Talents*, Chapters 5-8 (pp. 80-152)
W 8/1 *Parable of the Talents*, Chapters 9-12 (pp. 153-218)
R 8/2 *Parable of the Talents*, Chapters 13-17 (pp. 219-306)
F 8/3 *Parable of the Talents*, Finish (pp. 307-End)

Week Six: Historical Fictions in other Media

M 8/6 No Reading; In Class Viewing: *Looking for Langston* (Isaac Julian, 1989)
T 8/7 No Reading; Discuss *Looking for Langston*
W 8/8 No Class; **Due: Critical Analysis Essay (Canvas) by 11:59pm**
R 8/9 No Reading; In Class Viewing: Janelle Monáe, *Dirty Computer: An Emotion Picture*
F 8/10 No Reading; Discuss *Dirty Computer*