

**AML 2070, SECTION 03A5: Survey of American Literature**  
**Belonging and Alienation: Thinking About American Identity**  
**Monday / Wednesday / Friday, Period 7 (1:55-2:45 PM)**  
**Meeting Location: CHE, Room 0316**

**Instructor:** Andrea Krafft

**Office:** Turlington 4409

**Fall 2012 Office Hours:** Mondays 3:30-4:30, Thursdays 1:30-2:45, and by appointment

**Email:** akrafft@ufl.edu

**Class Website:** <http://americanlitfall2012.wordpress.com/>

### Course Description and Outcomes

In this survey course, we will examine a broad selection of poetry, short fiction, novels, and drama by American authors, ranging from the mid-19<sup>th</sup> through late 20<sup>th</sup> century. A major consideration in this course will be how these texts relate to their particular literary and historical contexts. By the end of the course, you should understand some representative movements of American literary history including Transcendentalism, Romanticism, Modernism, and Postmodernism.

We will also encounter some recurring thematic concerns, including (but not limited to) questions of race, gender / sexuality, and regional identity. Some central questions of the course will be: To what extent is an individual part of America? Who occupies the margins of the national imagination? How does a sense of belonging or alienation affect the form of a text?

Beyond developing an understanding of and, hopefully, an appreciation for, American literature, you will also spend considerable time working on essays and writing assignments in this course. We will focus on critical writing, with the goals of improving your ability to correct errors in grammar, mechanics, usage, and style. This course should also help you to join scholarly research with your own critical perspective.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>.

### Required Texts

I have listed the texts in reading order, although we will be using the course packet throughout the semester. Please purchase the editions listed below (I have provided publisher names and ISBNs).

- Course packet (available at Orange and Blue Textbooks)
- Nathaniel Hawthorne. *The Blithedale Romance* (1852). Penguin. ISBN: 9780140390285
- Henry James. *The Turn of the Screw* (1898). Dover Thrift. ISBN: 0486266842
- Ernest Hemingway. *In Our Time* (1925). Scribner. ISBN: 0684822768
- Nella Larsen. *Passing* (1929). Norton Critical. ISBN: 0393979164
- Nathanael West. *Miss Lonelyhearts and The Day of the Locust* (1933). New Directions. ISBN: 0811218228
- Tennessee Williams. *A Streetcar Named Desire* (1947). New Directions. ISBN: 0811216020
- Kurt Vonnegut. *Slaughterhouse-Five* (1969). Dell. ISBN: 0440180295
- Rosmarie Waldrop. *A Key Into the Language of America* (1994). New Directions. ISBN: 0811212874

**Recommended Text:** Janet E. Gardner. *Writing About Literature With 2009 MLA Update: A Portable Guide*. 2<sup>nd</sup> ed. Bedford St. Martins. ISBN: 9780312607579

Some text selections will be available online – I will indicate when this is the case. When we are using an online text, please print it out and bring the hard copy with you to class.

All textbooks are available at Orange & Blue Textbooks, (309 NW 13th Street, across from Krispy Kreme). Orange & Blue will have some books available at their store, but I recommend that you order your books online at <http://shop.obtbooks.com/>. You can also find affordable used copies (except for the course pack) on Amazon.com (you can enter the ISBN into the search bar to quickly find the right editions).

**Presentation Groups:** Each student will be assigned to one of four groups, which determine when your response papers and discussion questions are due. Group members may choose to discuss readings and strategies together before class. However, this is not required, and your work will be graded individually.

### Assignments (See Class Schedule for Due Dates)

- **4 Short Response Papers (375 words each, minimum):** You will write four short response papers about any aspect of a given day's reading. These papers should be analytical in nature and demonstrate critical thinking, rather than reflecting your personal feelings about the text. Support your argument by quoting, paraphrasing, or summarizing the day's reading (but don't just summarize!). You may address historical context, politics, aesthetics, etc. These papers are intended as a means for further thinking and to promote discussion about the reading. They are not intended to be burdensome and will be graded primarily on richness of thought. However, you should still edit these papers for mechanics and grammar as you would with a longer essay.
- **6 Discussion Questions (2 per blog post):** Three times during the semester, you will pose critical questions about the day's reading. **On our class website, by 10 PM the night *before* class,** you must post **2 questions** about the reading. These questions should ideally be open-ended and not have any "correct" answer. I may bring up these questions during class time (hence the deadline being the night prior to class).
- **Literary Analysis Paper Proposal (300 words):** This proposal for your literary analysis paper will include a brief description of the question and text(s) to be addressed, and a brief summary (abstract) of the paper as it is provisionally envisioned.
- **Literary Analysis Paper (1500 words):** This will be an extended, argumentative analysis of at least one and at most two of the class readings for the semester.
- **Research Prospectus with Tentative Abstract and Annotated Bibliography (500 words):** This proposal for your research paper will include a brief description of the question and text(s) to be addressed, an annotated list of at least 4 sources (secondary texts) located during preliminary research that possibly may be cited in the paper, and a brief summary (abstract) of the paper as you envision it at this point in the process.
- **Research Paper (2200 words):** This paper will use reading(s) from class as well as secondary sources to propose and support an argument about a text, issue, author, movement, historical period, or other issue related in some way to the course's content and themes.

### Grading Scale

The weights for grading are as follows:

- Participation, Pop Quizzes, and Class Activities: 10%
- Response Papers: 20% total (5% each)
- Discussion Questions: 10% total (3 1/3% each)
- Literary Analysis Paper Proposal: 5%
- Literary Analysis Paper: 20%
- Research Prospectus with Abstract and Bibliography: 10%
- Research Paper: 25%

A	90 or above	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	E	59 or below
C	73-76		

## Grading Rubric for Papers

A brief overview of how I arrive at the grades for all major assignments is below. I will review this overview in more detail closer to your major assignments.

In each paper, I will be looking at:

- 1) Content: How strong is your argument, development, and support?
- 2) Organization: How well-structured are your paragraphs? Do your overall ideas flow well?
- 3) Mechanics: How frequently do you make errors in grammar, style, and spelling?

You should strive to excel in all three areas.

An **A paper** may benefit from some minor improvements in content, organization, and mechanics, but all three areas are strong, and the essay is strongly argued, supported, and well-written. The paper may have a few minor grammar and mechanics issues, but they do not distract from the flow and clarity of the paper.

A **B paper** needs substantial revision. Overall, the paper is solid, but major improvements in one key area will significantly strengthen the paper.

A **C paper** has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B papers.

A **D paper** does not yet demonstrate the basic lower division writing expectations. The paper has major issues in content, organization and / or mechanics.

An **“E”** is usually reserved for students who do not do the assignment or fail to attend class. However, an **“E”** may also be given if an essay blatantly ignores instructions or has major problems in all three areas of evaluation.

Please note that the above rubric is not exact.

If you have a question about a grade you receive on an assignment, please feel free to discuss it with me during office hours (or make an appointment).

## Final Grade Appeals

Students may appeal a final grade by filling out a form available in the English Department, 4008 Turlington Hall, from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

## Course Policies

### Absence and Tardiness

Because of the participatory nature of this course, prolonged absences, including absences for medical reasons, will not be excused. Students who miss more than **six** class periods **cannot** pass the course.

All members of the class are expected to adhere to official UF time. For this reason, if you are late, this will count as **½ an absence**. If you are more than 10 minutes late, I will mark you as absent.

If you are absent, it is still your responsibility to make yourself aware of all due dates. I also recommend borrowing another student's notes for the day, or discussing the missed class with me during office hours. You are still responsible for turning assignments in on time. In-class assignments cannot be made up.

If you must miss class because of university-sponsored athletics, music or theater, please let me know about these absences at least 1 week ahead of time. I will allow you to make up missed work, but prolonged absences cannot be excused.

## Preparation

Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time. I also suggest scheduling your time carefully so you can always complete the reading assignment.

I may have unannounced reading quizzes during class time, so don't miss any readings.

## Participation

Being present in the classroom is not enough to succeed in this class. While I may lecture on occasion, many classes will rely on your questions and comments relating to our texts and assignments. If you are frequently quiet during class, I may call on you.

If you sleep during class or are not present mentally in the classroom, I may mark you as absent.

## Electronic Devices – Cell Phones, Laptops, iPads, Etc.

Out of courtesy to myself and your fellow classmates, turn off or your cell phones or set them to silent mode during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket – if I see you texting or surfing the web, I may ask you to leave, resulting in an absence.

Laptops, iPads and other electronic devices must remain off or closed during class time. I may allow use of these devices during specific activities, which I will announce. If you need to use an electronic device for the purposes of accessing a text for the course, or for disability purposes, you must have my approval to use electronics beforehand. Anyone who does not have my permission will be asked to put his or her electronic device away.

## Assignment Submission

Papers and written assignments are due, in hard copy, at the beginning of class time on the day listed on the syllabus (unless specified otherwise).

If your printer fails or you miss class, I will accept an electronic copy for the purposes of meeting a deadline.

However, I will not provide you with grades or comments until I receive a paper copy.

Technology failure is not an excuse for a late assignment. If Sakai is not functioning properly when you attempt to submit a paper, you can always send me an email attachment. Always back up your papers on a flash drive or on a cloud service, such as Dropbox.

When a long paper is late, I will reduce its final grade by 8%; an additional 8% will be deducted for every additional day the assignment is late (including weekends).

## Academic Paper Format

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

- Double-spaced
- 12 point, Times New Roman font
- 1 inch margins, on all sides
- MLA style headers with page numbers
- MLA style citations

For help with MLA format, find a copy of the *MLA Handbook* in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

When submitting an electronic copy of an assignment, submit them in .doc or .rtf format via Sakai (or email, when specified). **Staple** hard copies (and make sure your name is on all pages).

**Plagiarism**

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. 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):

- a) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b) Submitting a document or assignment which in whole or in part is identical or substantially identical 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>>)

I have a zero tolerance policy for plagiarism. If you plagiarize, you will fail the assignment. You may also fail the class and be reported to the University. Always cite your sources.

### **University Policies**

**Statement of Composition (C) and Humanities (H) Credit.**

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-requirements.aspx>

**Statement of Writing Requirement (WR):** 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/gordon.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.dso.ufl.edu/sccr/sexual/>

**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: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

## Class Schedule

**Please Note:** This schedule is subject to change. If changes occur, I will notify you ahead of time.

The following schedule lists reading and written assignments **on the days they are due**, except for discussion questions, which are due by **10 PM the night before class meets**.

**Don't forget about your 1 wildcard response paper**

CP = course packet; Page numbers for reading assignments will be announced

### Week 1: Course Introduction; Transcendentalism

**W 8/22:** Introductions, Syllabus Review and Course Policies

**F 8/24:** Walt Whitman, "Song of Myself" (CP)

### Week 2: Transcendentalism and American Romanticism

**M 8/27:** Walt Whitman, "Song of Myself" (CP), Sample response paper (Online)

How to write a short response paper

**Discussion Questions:** Group 1 (1/3)

**W 8/29:** Nathaniel Hawthorne, *The Blithedale Romance*

**F 8/31:** Nathaniel Hawthorne, *The Blithedale Romance*

**Response Papers:** Group 2

### Week 3: American Romanticism, Continued

**M 9/3: NO CLASS – LABOR DAY HOLIDAY**

Read Nathaniel Hawthorne, *The Blithedale Romance*

**W 9/5:** Nathaniel Hawthorne, *The Blithedale Romance*

**Discussion Questions:** Group 3 (1/3)

**F 9/7:** Nathaniel Hawthorne, *The Blithedale Romance*

**Response Papers:** Group 4

### Week 4: Gothic and Ghost Stories

**M 9/10:** Henry James, *The Turn of the Screw*

**W 9/12:** Henry James, *The Turn of the Screw*

**Response Papers:** Group 1

**F 9/14:** Henry James, *The Turn of the Screw*

**Discussion Questions:** Group 2 (1/3)

### Week 5: Modernism

**M 9/17:** Ernest Hemingway, *In Our Time*

**W 9/19:** Ernest Hemingway, *In Our Time*

**Response Papers:** Group 3

**F 9/21:** Ernest Hemingway, *In Our Time*

**Discussion Questions:** Group 4 (1/3)

### Week 6: Modernist Poetry and the Harlem Renaissance

**M 9/24:** Ezra Pound, selection from *A Retrospect*, "The Return," "In a Station of the Metro," and "Canto I;" T.S. Eliot, "The Hollow Men" and "Preludes;" Amy Lowell, "The Captured Goddess" (CP)

**W 9/26:** Wallace Stevens, “Thirteen Ways of Looking at a Blackbird,” “Anecdote of the Jar” and “The Snow Man;” William Carlos Williams, “Danse Russe,” “The Rose,” and “The Red Wheelbarrow;” H.D. “Hermes of the Ways” and “Sea Rose” (CP)

On writing a literary analysis paper

**Discussion Questions:** Group 1 (2/3)

**Response Papers:** Group 2

**F 9/28:** Langston Hughes, “I, Too,” “The Weary Blues,” “Jazzonia,” and “The Negro Artist and the Racial Mountain;” Claude McKay, “The Harlem Dancer,” “America,” and “Harlem Shadows;” Countee Cullen, “Heritage” (CP)

**Discussion Questions:** Group 3 (2/3)

### **Week 7: The Harlem Renaissance**

**M 10/1:** Nella Larsen, *Passing*

**W 10/3:** Nella Larsen, *Passing*

**Response Papers:** Group 4

**F 10/5:** Nella Larsen, *Passing*

**Response Papers:** Group 1

### **Week 8: Late Modernism**

**M 10/8:** Nathanael West, *Miss Lonelyhearts*

**\*\*\*Due: Literary Analysis Paper Proposal\*\*\***

**W 10/10:** Nathanael West, *Miss Lonelyhearts*

Thoughts about outlining and paper preparation

**Discussion Questions:** Group 2 (2/3)

**Response Papers:** Group 3

**F 10/12: CLASS CANCELED FOR MIDTERM CONFERENCE APPOINTMENTS**

### **Week 9: Confessional Poetry; American Drama**

**M 10/15: Paper Questions and Peer Review Activities**

**Due: Bring a complete draft of your paper to class**

**W 10/17:** Sylvia Plath, “Daddy,” “Lady Lazarus,” “The Applicant,” “Fever 103°,” “Electra on Azalea Path,” and “Cut” (CP)

**F 10/19:** Tennessee Williams, *A Streetcar Named Desire*

**\*\*\*Due: Literary Analysis Paper, via electronic copy by 4 PM\*\*\***

### **Week 10: American Drama**

**M 10/22:** Tennessee Williams, *A Streetcar Named Desire*

**Discussion Questions:** Group 4 (2/3)

**W 10/24:** Tennessee Williams, *A Streetcar Named Desire*

**F 10/26:** Tennessee Williams, *A Streetcar Named Desire*, Sample Response Paper (online)

Thinking about integrating context and sources

### **Week 11: The Grotesque and Science Fiction**

**M 10/29:** Flannery O’Connor, “A Good Man is Hard to Find” and “The Life You Save May Be Your Own” (CP)

**Discussion Questions:** Group 1 (3/3)

**W 10/31:** Shirley Jackson, “The Lottery” and Gayle Whittier, “The Lottery as Misogynist Parable” (online)  
Annotation activity and finding sources

**F 11/2:** Ray Bradbury, “There Will Come Soft Rains” and “The Veldt” (CP)  
Reviewing annotated bibliographies  
**Response Papers:** Group 2 - Integrate historical context or an outside source

**Week 12: Postmodernism**

**M 11/5:** Kurt Vonnegut, *Slaughterhouse-Five*

**W 11/7:** Kurt Vonnegut, *Slaughterhouse-Five*  
**Discussion Questions:** Group 3 (3/3)  
**Response Papers:** Group 4 - Integrate historical context or an outside source

**F 11/9: NO CLASS – HOMECOMING**  
Read Kurt Vonnegut, *Slaughterhouse-Five*

**Week 13: Postmodernism, Continued**

**M 11/12: NO CLASS – VETERANS DAY**  
Read Kurt Vonnegut, *Slaughterhouse-Five*

**W 11/14:** Kurt Vonnegut, *Slaughterhouse-Five*  
**Response Papers:** Group 1 - Integrate historical context or an outside source

**F 11/16:** Kurt Vonnegut, *Slaughterhouse-Five*  
On writing a research paper

**Week 14: Immigrant Perspectives**

**M 11/19:** Maxine Hong Kingston, “No Name Woman” (CP)  
Reviewing MLA style and citation  
**Discussion Questions:** Group 2 (3/3)

**W 11/21: NO CLASS – THANKSGIVING BREAK**

**F 11/23: NO CLASS – THANKSGIVING BREAK**

**Week 15: Immigrant Perspectives Meet Native-American Perspectives**

**M 11/26: Small Group Work and Classmate Feedback**  
**\*\*\*Due: Final Paper Prospects and Annotated Bibliography\*\*\* (Bring 3 hard copies)**

**W 11/28:** Rosmarie Waldrop, *A Key Into the Language of America*  
**Response Paper:** Group 3 - Integrate historical context or an outside source

**F 11/30:** Rosmarie Waldrop, *A Key Into the Language of America*  
Thoughts on how to integrate research with your own ideas  
**Discussion Questions:** Group 4 (3/3)

**Week 16: Returning to the Native American; Course Wrap-Up**

**M 12/3:** Sherman Alexie, “What You Pawn I Will Redeem” (CP)

**W 12/5: Paper Peer Review Day; Final Class Meeting**  
**\*\*\*Due: Working draft, in hard copy, of your final paper for classmate feedback\*\*\***

**\*\*\*Monday, December 10: Final paper is due electronically by 4:00 PM\*\*\***