

**AML 2410, Section 8974: Issues in American Literature and Culture**  
**“There’s No Place Like Home”: Domestic Narratives**  
**Tuesday, Period 7 (1:55-2:45 PM) and Thursday, Period 7 & 8 (1:55-3:50 PM)**  
**Meeting Location: WEIM (Weimer Hall), Room 1092**

**Instructor:** Andrea Krafft

**Office:** Burlington 4325

**Fall 2013 Office Hours:** Tuesday, Period 8 (3:00-3:50) and by appointment

**Email:** akrafft@ufl.edu

**Class Website:** <http://domesticity2410.wikispaces.com> (invitation only)

### **Course Description and Outcomes**

Well-known sayings such as “there’s no place like home” and “home sweet home” indicate a longstanding American investment in domesticity and family life. While many writers celebrate an idyllic image of the happy home, they just as frequently envision domestic space as a location that is under threat. This course will examine representations of domesticity in American literature published over the past 200 years. We will consider how literary works imagine the home and the family not only as sites of unity, but also as sources of instability and destruction. Central questions we will explore include: How does an author’s gender influence his or her view of domesticity? How do works about family life reflect historical shifts and regional values? How is the home often imagined as a metaphor for America as a whole? To answer these questions, we will read a wide selection of texts in a variety of genres, ranging from short stories to graphic novels.

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 this list does not include selected electronic and online texts. Please purchase the same edition (I have listed publisher names and ISBNs).

- Edith Wharton. *The House of Mirth*. Wordsworth Classics. ISBN: 9781840224191
- Ernest Hemingway. *In Our Time* (1925). Scribner. ISBN: 0684822768
- Arthur Miller. *Death of a Salesman*. Penguin Classics. ISBN: 9780141180977
- Toni Morrison. *Beloved*. Vintage. ISBN: 9781400033416
- Don DeLillo. *White Noise*. Penguin. ISBN: 9780140077025
- Robert Kirkman and Tony Moore, *The Walking Dead, Vol. 1: Days Gone Bye*. Image Comics. ISBN: 1582406723

**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

You can find affordable used and new copies of all textbooks on Amazon.com (you can enter the ISBN into the search bar to quickly find the right editions). I have also placed copies of all texts on reserve at Library West.

I am fine with you using Kindle editions of the required texts, but be mindful that Kindle versions often lack page numbers (which can make them challenging to cite when writing papers).

In addition to this list, we will be reading online texts and PDFs, which I will provide. When we are using an online text, please print it out and bring the hard copy with you to class, or bring it on a laptop or iPad.

### Assignments (See Schedule for Due Dates; See Websites for Individual Assignment Descriptions)

- **Reading Quizzes:** There will be frequent unannounced reading quizzes at the beginning of class about the content of the day's reading. These quizzes cannot be made up if you are late or absent. I will drop your lowest quiz grade.
- **4 Response Papers (500 words each):** 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 from the day's reading (don't just summarize!). You may address historical context, politics, aesthetics, etc.
  - **Paper Groups:** Each student will be assigned to one of three groups, which determine when your response papers are due.
  - You should post your response paper to the course website AND also submit it to ELearning by **8 A.M.** the day we are discussing the reading.
    - If you wish to attach an image or visual element to your response paper, you may do so. However, this is not required.
  - On days with multiple readings, you may choose which text(s) you discuss.
- **Small Group Class Presentation (presentation + visual element + 750 word paper):** Each of you will participate in a class presentation, in which you will tie the day's reading to its historical context, as well as raising keywords and questions about how the text relates to broader themes (issues of domesticity, gender, race, etc.). You will also locate a **visual element** that is pertinent to the day's text or themes. This visual element can be an advertisement, magazine cover, music video, short film, YouTube video, or other pertinent pop cultural or literary selection. I will provide you with some archives to search in.
  - This is a group project – each in-class presentation will have 2-3 members (there are 6 total presentations). It is your responsibility to organize the in-class presentation among yourselves.
  - Your visual element should not be an author photograph – think of the element as a related piece of pop culture or history that speaks to the issues in the text. Each group member must locate separate visual elements (e.g., a group with 3 members should have 3 visuals).
  - Each group member must **independently** write a 750 word paper analyzing the text (or texts) for that day. Think of this as an extended response paper, expanding the discussion of the text into historical and cultural themes. Think about how the text (or texts) for the day speak to a wider network of domestic issues.
  - If you use outside sources for this presentation, make sure to cite them.
  - I will circulate a panel sign-up sheet during class and post it on our class websites
  - You should post your visual element, paper, and discussion questions to the class wiki and submit these on ELearning by **9 PM** the day *before* the presentation. This gives me time to review your materials, as well as facilitating the sharing of information between group members.
- **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 3 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 (2000 words):** This paper will use reading(s) from class as well as secondary sources to propose and support an argument about a text (or texts) and its relation to a particular issue, movement, historical period, or theme related in some way to the course's content.
- **Creative Project (project + 750 word rationale):** At the end of this course, you will present a creative project of your choosing on one of the texts or themes from this course. This project can be a parody, play, song, video, display, or any other creative element. In addition to the creative element, you will submit a 750 word rationale that explains how your project relates to your chosen themes or text. This rationale should indicate critical thinking about your choices.

## Grading Scale

The weights for grading are as follows:

- Participation: 10%
- Reading Quizzes: 10%
- Response Papers: 20% total (5% each)
- Class Presentation: 15%
- Research Paper Proposal and Annotated Bibliography: 10%
- Research Paper: 20%
- Creative Project: 15%

A	93 or above
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	59 or below

## Grading Rubric for Papers

This is a brief overview of how I arrive at grades for your papers. Please note that this rubric is not exact.

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.

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 in the Department of English. 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, I will not excuse prolonged absences, including absences for medical reasons. Students who miss **more than 6** class periods **will automatically fail** the course. Please note that missing a double period class (Thursday), counts as **2 absences**. I do not distinguish between excused and unexcused absences.

Prolonged absences will affect your quiz average, since I do not allow you to make up missed in-class assignments. In addition, prolonged absences will affect your participation grade as follows:

5 absences: 10% off participation grade

6 absences: 20% off participation grade

7 absences: Automatic failure of the overall course

If you are absent, please make yourself aware of all due dates and turn in assignments on time. I also recommend borrowing another student's notes for the day, or discussing what you missed during office hours.

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.

All members of the class are expected to adhere to official UF time. I begin class on time, at 1:55. For this reason, if you are late, this will count as **a partial absence**. Being late 3 times will equal **one absence**. If you are more than 10 minutes late, I will mark you as absent.

### 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 assignments.

### 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.

We will be using a large number of electronic texts, so I will allow the use of laptops and iPads in the classroom **only on days when we have an electronic text**. That being said, do not use your electronic device for purposes outside of class work, as this will result in me asking you to leave and an absence for the day.

## Emails and Office Hour Appointments

Since this is an English class, please make sure that all your emails to me reflect proper spelling and etiquette. Make sure that you use the subject line, and please include proper salutations and a signature with your name.

I check my email frequently, but please be mindful that it can take me up to 24 hours to reply, especially during busy times and weekends. Also, please note that I may not respond to emails sent after midnight.

If you want to discuss paper drafts or assignment feedback, office hours will probably work better than email communications. If you have a scheduling conflict with my current office hours, please email me some possible dates *at least 24 hours* ahead of time. Please note that my scheduled office hours are first come, first serve.

## Assignment Submission

Papers and written assignments are due, via electronic copy, in .doc or .docx format, either the day before or the day of class, depending on the assignment type. Your assignment is still due if you plan to miss class.

Technology failure is not an excuse for a late assignment. If ELearning is not functioning properly when you attempt to submit a paper, you can always send me an email attachment or bring a hard copy of the paper to class. Always back up your papers on a flash drive or on a cloud service, such as Dropbox. I also recommend saving into a word file anything that you post on the class wiki.

## Late Assignments

Timeliness is important for our assignments, especially since many of them will be key parts of our class discussions. My lateness policy for assignments varies by the assignment type. My policies are as follows:

- Response Papers
  - If your response paper is late (i.e. submitted after **8 AM**), I will reduce it to a maximum possible grade of **C**.
- Class Presentation
  - You cannot make up the in-class portion of this assignment, so do not sign up for a presentation when you know that you will miss class.
  - I will reduce the grade for your written component by 10% for each day that it is late.
  - I will reduce the grade for your visual element by 5% for every **hour** it is submitted late.
  - Remember that the paper and visual element are both due by **9 PM** the day *before* your class presentation.
- Research Paper Proposal and Research Paper
  - I will reduce the assignment grade by 10% for each day that it is late. I will deduct an additional 10% for every additional day the assignment is late, including weekends.
- Creative Project
  - You cannot make up the in-class presentation element of this assignment, so make sure that you are here for the presentation day. If you know that you have to miss that day, we can make arrangements for you to present on an alternative day (but we need to discuss this ahead of time).
  - The creative element is due in its final form on presentation day.
  - I will reduce the grade for your written component by 10% for each day that it is late. I will stop accepting the written component of this assignment on Friday, December 13.

## Academic Paper Format

All papers 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/>).

Save your files as “Last name”, “Assignment Name,” e.g. Krafft, Response Paper 1, in .doc or .docx format.

### **Assignment Originality and Plagiarism**

You must produce original material for all papers in this course – you should not re-use materials that you have written for other courses. This also applies to material within the class – you cannot re-use a response paper for a class presentation, nor can you repeat material from a response paper wholesale in your research paper. However, you may expand on *ideas* from your shorter papers in the longer paper.

Plagiarism is a serious violation of the student honor code (<http://www.dso.ufl.edu/sccr/process/student-conduct-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 including but not limited to those found on the internet, 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)

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/generatl-educationrequirements.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.**

Remember that response papers are due at **8 AM** the day of class. Class presentation written and visual components are due online by **9 PM** the night *before* class meets (this should always fall on a Wednesday night).

**ER** = electronic reading

### Week 1: Course Introduction

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

### Week 2: From Companionate Marriage to Gothic Homes – 19<sup>th</sup> Century Selections

**T 8/27:** Washington Irving, “The Wife” (1820) (ER)

Sarah Wentworth Apthorp Morton, “Stanzas to a Husband Recently United” (1823) (ER)

Discussing close reading strategies

**Th 8/29:** Edgar Allan Poe, “The Fall of the House of Usher” (1839) and “The Haunted Palace” (1839) (ER)

Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892), “Why I Wrote ‘The Yellow Wallpaper’” (1913), and “Turned” (1911) (ER)

Sample Response Paper

How to write a response paper

### Week 3: The Marital Marketplace – Edith Wharton

**T 9/3:** Edith Wharton, *The House of Mirth* (1905) Book I, chapters 1-4 (page 3-45 in my edition)

Discuss class presentation assignment

Distributing class presentation sign-up sheet

**Th 9/5:** Edith Wharton, *The House of Mirth* (1905), Book I, chapters 5-15 (pages 45-158 in my edition)

→**Response Papers:** Group 1 (1/4)

→**Response Papers:** Group 2 (1/4)

### Week 4: Edith Wharton, continued

**T 9/10:** Edith Wharton, *The House of Mirth* (1905), Book II, chapter 1-4 (pages 159-202 in my edition)

→**Response Papers:** Group 3 (1/4)

**Th 9/12:** Edith Wharton, *The House of Mirth* (1905), Book II, chapter 5-end (pages 202-289 in my edition)

→**Class Presentation #1**

### Week 5: Modernist Women and the Harlem Renaissance

**T 9/17:** Edna St. Vincent Millay, “I Think I Should Have Loved You Presently” (1922) and “I, Being Born a Woman and Distressed” (1923) (ER)

Dorothy Parker, “Big Blonde” (1929) (ER)

→**Response Papers:** Group 1 (2/4)

**Th 9/19:** Claude McKay, “The Harlem Dancer” and “Harlem Shadows” (1917) (ER)

Jean Toomer, “Karintha,” “Becky,” and “Blood-Burning Moon” (1923) (ER)

Zora Neale Hurston, “Sweat” (1926) (ER)

→**Class Presentation #2**

Discussing research paper proposal assignment

**Week 6: Fathers and Sons – William Faulkner and Ernest Hemingway**

**T 9/24:** William Faulkner, "Barn Burning" (1939) (ER)

→**Response Papers:** Group 2 (2/4)

**Th 9/26:** Ernest Hemingway, selections from *In Our Time* (1925): "On the Quai at Smyrna" (pg. 11-12), Chapter I (pg. 13), "Indian Camp" (pg. 15-19), Chapter II (pg. 21), "The Doctor and the Doctor's Wife" (pg. 23-27), Chapter III (pg. 29), "The End of Something" (pg. 31-35), Chapter VI (pg. 63), "A Very Short Story" (pg. 65-66), Chapter VII (pg. 67), "Soldier's Home" (pg. 69-77), Chapter IX (pg. 83), "Mr. and Mrs. Elliot" (pg. 85-88), Chapter X (pg. 89), "Cat in the Rain" (pg. 91-94), Chapter XIII (pg. 113), "My Old Man" (pg. 115-129)

→**Response Papers:** Group 3 (2/4)

→**Class Presentation #3**

Suggestions for locating and annotating sources

**Week 7: The Nuclear Family in Crisis – Arthur Miller**

**T 10/1:** Arthur Miller, *Death of a Salesman* (1949), Act I (page 1-51 in my edition)

→**Response Papers:** Group 1 (3/4)

**Th 10/3:** Arthur Miller, *Death of a Salesman* (1949), Act II through end (page 52-112 in my edition)

→**Class Presentation #4**

Writing a strong thesis statement

**Week 8: Discontented Women and Desperate Housewives – Mid-Century Selections; Prospectus Due**

**T 10/8:** Carson McCullers, "A Domestic Dilemma" (1951) and "The Haunted Boy" (1955) (ER)

**Th 10/10:** Sylvia Plath, selected poems (ER): "Lady Lazarus," "Cut," "Lesbos," "Daddy," and "The Munich Mannequins"

**\*\*\*Bring a complete draft of your research prospectus and annotated bibliography to class (2 copies)\*\*\***

**\*\*\*Friday, October 11: Research prospectus due electronically by 5:00 PM\*\*\***

**Week 9: The (Racially) Haunted House – Toni Morrison**

**T 10/15:** Toni Morrison, *Beloved* (1987), page 3-59 in my edition

Begins with: "124 was spiteful"

Ends with: "the shadows of three people still held hands."

**Th 10/17:** Toni Morrison, *Beloved* (1987), pages 60-173 in my edition

Begins with: "A fully dressed woman walked out of the water."

Ends with: "that she didn't like the look of at all. At all."

→**Response Papers:** Group 2 (3/4)

→**Response Papers:** Group 3 (3/4)

**Week 10: Toni Morrison, continued**

**T 10/22:** Toni Morrison, *Beloved* (1987), pages 174-235 in my edition

Begins with: "When the four horsemen came"

Ends with: "thoughts of the women of 124, unspeakable thoughts, unspoken."

→**Response Papers:** Group 1 (4/4)

**Th 10/24:** Toni Morrison, *Beloved* (1987), page 236-end  
Begins with: "Beloved, she my daughter"  
Ends with: "Certainly no clamor for a kiss. Beloved."  
→**Class Presentation #5**  
Discussing paper organization

**Week 11: Research Paper Week**

**T 10/29:** Paper Questions and Peer Review Activities; Discussion of Revision  
\*\*\*Bring a complete draft of your research paper to class (2 copies)\*\*\*

**Th 10/31:** CLASS CANCELED FOR MANDATORY CONFERENCE APPOINTMENTS

\*\*\*Friday, November 1: Research paper due electronically by 5:00 PM\*\*\*

**Week 12: Apocalypse at Home – Don DeLillo**

**T 11/5:** Don DeLillo, *White Noise* (1985), chapter 1-11 (page 1-53 in my edition)

**Th 11/7:** Don DeLillo, *White Noise* (1985), chapter 12-21 (page 54-163 in my edition)  
→**Response Papers:** Group 2 (4/4)  
Discussing final project

**Week 13: Don DeLillo, continued**

**T 11/12:** Don DeLillo, *White Noise* (1985), chapter 22-28 (page 167-219 in my edition)  
→**Response Papers:** Group 3 (4/4)

**Th 11/14:** Don DeLillo, *White Noise* (1985), chapter 29-end (page 220-326 in my edition)  
→**Class Presentation #6**

**Week 14: Domesticity and Zombies – *The Walking Dead***

**T 11/19:** Robert Kirkman and Tony Moore, *The Walking Dead, Volume 1: Days Gone Bye* (2003), beginning through Rick and Lori's discussion at camp (ends with a close up of Rick saying "...I haven't had time to be scared").

**Note:** *The Walking Dead* does not have page numbers, so I have indicated the section to read with quotations from the text  
Review of final project requirements

**Th 11/21:** Robert Kirkman and Tony Moore, *The Walking Dead, Volume 1: Days Gone Bye* (2003), read from panel of Rick, Carl and Lori asleep in the tent through the end  
Possible in-class screening: *The Walking Dead*, Season 1, Episode 1 (2010)

**Week 15: Final Project Presentations**

**T 11/26:** \*\*\*Final Project Presentations\*\*\*

**Th 11/28:** NO CLASS – THANKSGIVING

**Week 16: Final Project Presentations and Course Conclusion**

**T 12/3:** \*\*\*Final Project Presentations\*\*\*  
Last day of class

\*\*\*Monday, December 9: Written Rationale of Creative Project due electronically by 5:00 PM\*\*\*