

Survey in American Literature
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AML 2070 – 310 CBD
MWF 6 (12:50-1:40)
Office Hours: MWF 11-noon and By Appointment
Office Turlington 4361

Syllabus

Course Description

The poem, plays, novels and short stories we will read in this course all share a common theme: the trials and tribulations of Americans dreaming of a better life. These dreams, of course, are characteristic of the ideals that the Founding Fathers set forth that guaranteed that “all men are created equal” and share a common inalienable right to the “pursuit of happiness.” American history and literature has demonstrated that these rights are not equal. In our reading of the selected literature from the nineteenth and twentieth centuries, we will begin to formulate a more complex understanding of the American Dream and its barriers founded upon racial and ethnic discrimination, class hierarchy, and gender inequality.

Course Objectives

Writing about literature increases our understanding of the complexities that abound in textual discourse. Complexity will be a key word as we unearth the cultural depths of literary works and discover alternative meanings in the patterns, social concerns, tensions, and themes particular to the texts we are surveying. Our analysis of literature will encompass a range that reaches from the local spaces of the text to the global spaces of the greater society. Your writing about literature in this class will evidence this range as you develop the skills to observe literary nuances in relation to their wider cultural, social, or political significances.

Required Texts

The Norton Anthology of American Literature, Shorter Seventh Edition, Vol. 2. ISBN: 0393930556
Toni Morrison, *Sula*. Vintage. ISBN: 9781400033430
Edith Wharton, *House of Mirth*. Norton Critical Edition. ISBN: 9780393959017
Rebecca Harding Davis, *Life in the Iron-Mills*. Bedford Cultural Edition. ISBN: 9780312133603

Online Materials

E-Learning: log in at: <http://lss.at.ufl.edu>.
Oxford English Dictionary. Access via UF libraries. www.oed.com.
OWL at Purdue Handbook: <http://owl.english.purdue.edu/owl/>

Schedule of Assignments

Week 1 (1/7-1/9)

W Syllabus and Course Outline
Introduction to American Literature

F Harriet Jacobs, “The Slave Who Dared to Feel Like a Man,” from *Incidents in the Life of a Slave Girl* (1862) [[Download PDF](#) and Print pages 33-48]

Week 2 (1/12-1/16)

M W.E.B. Du Bois, from *The Souls of Black Folk* (1903) [Read Chapter I [online](#) or in Norton 553]

W “The American Dream and the American Negro” (1965), James Baldwin v. William Buckley [[Read](#) online]

F **Online Forum

Week 3 (1/19-1/23)

M *Martin Luther King, Jr. Holiday*

W Zora Neale Hurston, “How It Feels to Be Colored Me” (1928) [Norton 982 or [online](#)];
Maya Angelou, “Phenomenal Woman” (1978) [[Read](#) and [Listen](#)];
Sweet Honey in the Rock, “There Were No Mirrors in My Nana’s House” [[Read](#) and [Listen](#) (select song from the list provided)]

F Alice Walker, “In Search of Our Mothers’ Gardens” (1974) [Read [online](#)]

Week 4 (1/26-1/30)

M **Online Forum

W Toni Morrison, *Sula* (1973)

F Toni Morrison, *Sula* (1973)

Week 5 (2/2-2/6)

M Fanny Fern, “Sewing Machines” and “The Working-Girls of New York” [*Iron-Mills* 156-59]

W Anon., “Factory Life—Romance and Reality” (1847) and “My Experience as a Factory Operative” (1867) [*Iron-Mills* 169-74]

F **Group Work / Conferences

Week 6 (2/9-2/13)

M Rebecca Harding Davis, *Life in the Iron-Mills* (1861)

W Longfellow, “The Village Blacksmith” (1842) and Holmes, “A Rhymed Lesson” (1846) [*Iron-Mills*]

F ****PROJ Proposal: Submit on E-Learning Discussion Board by 5pm**

Week 7 (2/16-2/20)

M **Group Work / Conferences

W Readings Selected and Presented by Group A (Southern Literature)

F Readings Selected and Presented by Group B (Native Americans)

Week 8 (2/23-2/27)

M Readings Selected and Presented by Group C (American Poets)

W Readings Selected and Presented by Group D (Transcendentalism)

F ****PROJ Revision: Submit on E-Learning Discussion Board by 5pm**

Week 9 (3/2-3/6)

M Readings Selected and Presented by Group E (Beat Generation)

W Readings Selected and Presented by Group F (Dark Romanticism)

F ****PROJ Final: Submit on E-Learning Assignments by 5pm**

Week 10 (3/9-3/13)

M *Spring Break*

W *Spring Break*

F *Spring Break*

Week 11 (3/16-3/20)

M **no class

W Herman Melville, "The Tartarus of Maids" (1855) [*Iron-Mills* 176-88]

F Abraham Cahan, "A Sweatshop Romance" (1898) [Norton 485]

Week 12 (3/23-3/27)

M **Online Forum

W Arthur Miller, "Death of a Salesman" (1949) [Norton 1286]

F **Online Forum

Week 13 (3/30-4/3)

M Edith Wharton, *House of Mirth* (1905)

W Olive Schreiner, [Sex-Parasitism] (1911) [*Mirth* 293-95] and Charlotte Perkins Gilman, [Women and Economics] [*Mirth* 288-93]

F ****PROJ2 Proposal: Submit on E-Learning Discussion Board before 5pm**

Week 14 (4/6-4/10)

M **Online Forum
W Thorstein Veblen, [Conspicuous Leisure and Conspicuous Consumption] (1899) [*Mirth*
264-71]
F Edith Wharton, *House of Mirth* (1905)

Week 15 (4/13-4/17)

M ****PROJ2 Revision: Submit on E-Learning Discussion Board before 5pm**
W Charlotte Perkins Gilman, “The Yellow Wall-paper” (1892) [Norton 508]
F Sylvia Plath, “Lady Lazarus” (1962), and “Daddy” (1962) [Norton 1478, 1480]

Week 16 (4/20-4/22)

M **Online Forum
W Adrienne Rich, “Snapshots of a Daughter-in-Law” (1963), “Diving into the Wreck”
(1972) [Norton 1446, 1450]

****PROJ2 Final: Submit on E-Learning Assignments before 5pm**

** Final Grades Available on ISIS: **

Distribution of Assignments and Grades

Project 1: Literary Analysis, 1500 words, 25%
Project 2: Documented Literary Analysis, 1500 words, 25%
Group Presentation, 1500 words, 20%
Online Forum: 1500 words total, 20%
Participation: 10%

Grading Scale

A	4.0	(3.67-4.0)
B+	3.5	(3.34-3.66)
B	3.0	(2.67-3.33)
C+	2.5	(2.34-2.66)
C	2.0	(1.67-2.33)
D+	1.5	(1.34-1.66)
D	1.0	(.67-1.33)
E	0	(0-.66)

Survey of American Literature

Course Policies

General Education Learning Outcomes

You must pass this course with a grade of C or better to receive 6,000-word Gordon Rule credit (E6) and satisfy the CLAS requirement of a second course in Composition (C). If you are not in CLAS, check the catalog or with your advisor to see if your college has other writing requirements. This course satisfies Composition (C) and Humanities (H) requirements according to the catalog description:

Composition (C)

Writing is one of the most important skills students need to communicate effectively during their professional careers and lives. Composition courses focus on methods of writing, conventions of standard written English, reading and comprehension skills, and techniques in production of effective texts for readers in varied situations. "C" designated courses are writing-intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement.

Humanities (H)

The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products -- in words, sounds, paint, stone, metal, and many other media -- in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment. Humanities courses address major intellectual, cultural, and aesthetic achievements. Students consider questions of ultimate meaning and study human activities, artifacts, and values in the context of the ages in which they were produced.

Attendance and Participation

One of the ways we learn to write and become critical thinkers is through dialogue with other individuals whose experiences and perspectives vary widely from our own. Our class size is generously limited in order to facilitate this interaction and therefore you are expected to maintain an active presence in every class period. As such, your participation will be evaluated on the following key components: attendance, preparedness, and overall engagement with the course. More than three absences may indirectly impact your academic performance and directly impact your Participation grade; more than six absences may result in failure. One absence is counted for each class period missed, therefore absences on days with double class periods count as two absences. Only excessive absences due to official participation in university-sponsored activities may be excused with proper documentation.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Please refer to university policy on diversity under “Relations Between People and Groups” at www.registrar.ufl.edu/catalog/policies/students.html#conduct. Please familiarize yourself with school policy regarding harassment at <http://www.aa.ufl.edu/aa/affact/harass/>.

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 who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honesty

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://www.registrar.ufl.edu/catalog/policies/students.html>. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. For more detail, visit <http://www.dso.ufl.edu/judicial/procedures/academicguide.php>. Plagiarism is a serious violation of the Student Honor Code. You commit plagiarism when you present the ideas or words of someone else as your own. Remember, *you are responsible* for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

Submitting all or part of someone else's work as if it is your own.

“Borrowing,” without crediting the source, any of the following:

Any part of song lyrics, poetry, or movie scripts

Any part of another person's essay, speech, or ideas

Any part of an article in a magazine, journal, newspaper

Any part of a book, encyclopedia, CD-ROM, online WWW page, etc.

Any idea from another person or writer, even if you express that idea in your own words.

“Borrowing” verbatim text without enclosing in quotation marks and citing the source.

Making “duplicate submissions” of assignments - that is, submitting work in one class that you also submit in another class

“Collaborating” or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment. (However, you may receive general advice from tutors, writing lab instructors, or OWL staff.)

Failing to cite sources, or citing them improperly.

Graded Materials

You 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 re-

submission of papers or a review of graded papers, it is your responsibility to have and make available this material.

Challenging a Grade

If you disagree with any *individual grades* assigned over the course of the semester, please address your concerns by making an appointment to meet with me in my office. If you are in disagreement with me on your *final grade*, please contact me at the beginning of the following term to schedule an appointment to meet with me in my office. If after discussing your final grade with me you remain dissatisfied, you may express your challenge on a form in the English Department Office (4012 Turlington). The form and accompanying course material will be given to the Director of Writing Program Administration for further action. A review committee may decide to raise, lower, or keep the originally assigned grade. This decision is final. The material submitted will remain on file in the English Department Office.