

**AML 4242, Studies in 20th-Century American Literature:
"So Satisfying a World": The Artist in American Culture, 244B, Fall 2017**

Instructor Name: Rebecca McNulty

Course meeting times & locations: Turlington 2306, T 5-6, R 6

Office Location and Hours: TUR 4212, Tuesdays 1:45-2:45, Thursdays 11:30-12:30 and by appointment

Course website: Canvas

Instructor Email: rlmcnulty@gmail.com

Course Description:

In *Walden Two*, B. F. Skinner writes, "We will never produce so satisfying a world that there will be no place for art." This course will attempt to answer the question of who and what is an artist in American culture. We will examine the American artist through the standard lenses of music, art, drama, and literature, while paying particular attention to female artists, artists in the LGBT+ community, and artists of color. We will also expand our exploration to consider artists in politics, film, technology, war, and other times of disaster. Course readings will both consider and displace traditional notions of the American artist by reaching from F. Scott Fitzgerald and Maya Angelou to Eve Ensler's *The Vagina Monologues* and Lin-Manuel Miranda's *Hamilton*. We will compare fictional artists with their creators, all while working to narrow the definition of the American artist and working to postulate theories on the nature and implications of her work.

This course will also include theoretical explorations of what the artist means to 20th-century American culture. We will examine the artistic production of our contemporary moment that were unavailable in the first half of the century, when the period of literary Modernism seriously began to explore the character of the artist. Over the course of the semester, we will attempt to track the artist through her Modernist roots--and into her new position in contemporary American culture.

Required Materials:

Angelou, Maya: *I Know Why the Caged Bird Sings* (1969)

Barth, John. *Lost in the Funhouse*. (1968)

Crowley, John: *Engine Summer* (1979)

Ensler, Eve: *The Vagina Monologues* (1996)

Fitzgerald, F. Scott: *This Side of Paradise* (1920)

Johnson, James Weldon. *Autobiography of an Ex-Colored Man* (1912)

Hamilton, Original Cast Recording (2015)

Skinner, B.F.: *Walden Two* (1948)

Stein, Gertrude. *Tender Buttons* (1914)

Provided Course Materials:

Barth, John. "The Literature of Exhaustion" (1967)

Barthes, Roland. Excerpts from *Mythologies*. (1957)

Bloch, Ernst. "A Philosophical View of the Detective Novel" (1965)

----- "A Philosophical View of the Novel of the Artist" (1965)

Butler, Judith. "Imitation and Gender Insubordination" (1990)

Elliot, T.S. "The Wasteland." (1922)

Foucault, Michel. "This is Not a Pipe" (1968)

Frost, Robert. "Design" (1922)

----- "The Gift Outright" (1941)

----- "The Road Not Taken" (1916)
Glueck, Grace. ART REVIEW; What Modernism Meant In Black Artists' World (2003)
Greenberg, Clement. "Modernist Painting" (1961)
Hughes, Langston. Excerpts from Good Morning Revolution: Uncollected Social Protest Writings (1973)
----- "I, Too." (1926)
----- "Let America Be America Again." (1936)
Irigaray, Luce. "The Power of Discourse and the Subordination of the Feminine" (1977)
----- "This Sex Which is Not One" (1985)
Jameson, Frederic. "The Historical Novel Today, or, Is It Still Possible?" (2013)
----- "Postmodernism and Consumer Society" (1985)
Lang, Fritz. *Metropolis*. (1927)
Marchand, Roland. Excerpts from *Advertising and the American Dream* (1985)
Plath, Sylvia. "Viciousness in the Kitchen." (1950-62)
Pound, Ezra. "A Retrospect." (1918)
Rich, Adrienne. "Twenty-One Love Poems." (1974-77)
Sontag, Susan. "Melancholy Objects" (1977)
Strand, Paul. *Manhatta*. (1921)
Žižek, Slavoj. "The Act of Killing and the Modern Trend of 'Privatising Public Space'" (2013)
Zelazny, Roger. "A Rose for Ecclesiastes" (1963)

Assignments (see below for Grading Rubric) 1000 possible points:

Class Participation: 100 points:

I evaluate class participation on the following criteria: being ready for class on time (notes out, ready to begin); paying attention during lectures and presentations; respectfully participating in class; fully engaging in class discussion, without texting, checking phone or email, or other digital distractions; staying awake in class!; etc. You begin class with all possible points and lose points for specific infractions. You are encouraged to check in with me if you ever have questions about ways to improve your participation.

Panel Presentation and Mini Conference Paper: (800-1200 words) 200 points:
(100 pts for Panel Presentation; 100 pts for paper)

Students will each participate in a class panel, where they will create a set of keywords and a question about the assigned texts for that day. Each panel day will include assignments of at least one work of fiction and one work of critical theory. Please note that some days may contain more than one option, but students are only responsible for, and should not exceed, writing about one piece of critical theory as it considers one work of fiction.

Students will prepare a statement ranging from a page to a page and a half -- Times New Roman, 12 point, double-spaced -- in response to the topic of the day, which they will post to Canvas Discussions by 7 PM on the day before the panel will take place.

Before the assigned panel date, each student will also be responsible for creating a list of three keywords and one broad question that will inform the panel statement on which she or he will present. In class, each panelist will read her or his statement, followed by the panelists asking each other questions. We will then open the panel to the class for questions and comments. In addition to

the paper, students will locate a single, mute, visual element that is pertinent to the day's discussion or text – this can be an advertisement, magazine cover, film screenshot, or any other visual element. Panelists will submit their keywords, question, and visual element with their papers to Canvas so that we can show them as they read their statements.

Students do not need to get together with their fellow panelists prior to class but are welcome to do so. I will circulate a panel sign-up sheet during class and online.

Midterm Paper (4-6 Pages) 200 pts:

This paper will consist of a thematic analysis of one of the texts we are reading for class. The essay will incorporate at least two critical sources that speak to similar issues and themes students are exploring on their own. Students will consider the ways in which criticism can help to build an original argument on the text. As always, students are encouraged to consult with me before beginning the writing process.

Final Paper Prospectus, 100 points:

In this brief document, students will establish which text (or texts) they will write about for their final papers and construct a rough sketch of their intended arguments. Students will include a brief summary of the research courses that will support and overall argument.

Final Paper (10-12 pages) 400 points:

In this essay, students will use the skills we have built throughout the course and in previous essays. This paper should have a strong, clear, and creative argument about a text of their choosing and should consult at least three critical sources. This assignment should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of the student's own critical thinking and understanding of the course theme.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* After four 50-minute absences, students will lose 50 points from their final course grades. After 6 50-minute absences (two full weeks of class) students will automatically fail the course. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays will be exempt from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Students are responsible for keeping track of their own attendance record. The instructor is not responsible for informing students of their attendance record; however, students are encouraged to ask the student for the number of absences they have accrued should they have any concerns.

Please note that this is a Tuesday/Thursday class, so absences during the Tuesday double block will count for two 50-minute class periods.

Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Note: If students are absent, it is their responsibility to make themselves aware of all due

dates. If absent due to a university-sponsored event, students are still responsible for turning assignments in on time.

3. *Tardiness*: Students who enter class after the start of class are late and are marked as tardy. Three instances of tardiness count as one absence. Tardiness disrupts the class and is unprofessional, so make it a habit to be in your seat when class begins.
4. *Paper Format & Submission*: Students will submit essays BOTH as a hardcopy in class and through Canvas.
Hardcopies must be stapled before submission. A full letter grade will be deducted from every un-stapled paper (an A will become a B) and it is your responsibility to find a stapler before class; one will not be provided for you.
 - Because I use the reviewing feature in Microsoft Word, papers must be saved in a Word-compatible format, generally .doc or .docx, or .rtf.
 - Students should save your papers using your last name and the assignment name as the filename. For example: mcultyexplication.doc
 - Submit through the assignment tab by attaching the document to the assignment page.
 - If you are experiencing technical difficulty with the website, print a hard copy of the paper and bring to class and/or email me your assignment. However, you will still need to attach the assignment once the website is running again.
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. *Grading and Course Credit Policies*: Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will be failed. Do not rely on your instructor for copyediting, even on drafts.
8. 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.
9. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
11. *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>
12. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. Common courtesy is mandatory in our classroom. Silence all cell phones, pagers, alarms, and so on when you enter the classroom; unexpected noises interrupt everyone's concentration. *If a student is found text messaging in class, he or she will be asked to leave and will receive an absence for the day.* Sleeping, holding private conversations, and reading other material are also inappropriate behaviors during class time. *Students will not need to use a laptop for this class for anything but assigned texts, so please put it away before class begins and take it out only for accessing Canvas or Course Reserves.* Disciplinary action (dismissal

from the classroom, grade deduction, and beyond) will be taken if a student disrupts the learning environment in any way.

14. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
15. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
16. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
17. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS

Tentative Course Schedule

(Readings are due on the day that they appear. Readings are subject to change.)

Wk	Day	Reading/Viewing Material	Due
1	T 8/22	Introduction to Course Paul Strand's <i>Manhatta</i> (1921) Fritz Lang's <i>Metropolis</i> (1927) Suggested: Begin reading <i>Autobiography of an Ex-Colored Man</i>	
	R 8/24	In-class writing on "The Artist" Read: Read: T.S. Eliot, <i>The Wasteland</i> Pound, Ezra. "A Retrospect."	
2	T 8/29	Introduction to the <i>Künstlerroman</i> and Commercial Adaptation Read: Bloch, Ernst. "A Philosophical View of the Detective Novel" and "A Philosophical View of the Novel of the Artist" Frost, Robert. "Design." ----- "The Gift Outright." ----- "The Road Not Taken."	
	R 8/31	Introduction to Literary Modernism Read:	

		Elliot, T.S. "The Love Song of J. Alfred Prufrock" Greenberg, Clement. "Modernist Painting." Marchand, Roland. Excerpts from <i>Advertising and the American Dream</i> .	
3	T 9/5	Race and Artistry Panel Example Read: Johnson, James Weldon. <i>Autobiography of an Ex-Colored Man</i> Jameson, Frederic. "The Historical Novel Today, or, Is It Still Possible?"	
	R 9/7	<i>Autobiography of an Ex-Colored Man</i>	
4	T 9/12	Gender and Artistry Read: Barthes, Roland. Excerpts from <i>Mythologies</i> . Butler, Judith. "Imitation and Gender Insubordination." Stein, Gertrude. <i>Tender Buttons</i> Plath, Sylvia. "'Viciousness in the Kitchen."	Panel 1
	R 9/14	<i>Tender Buttons</i> Irigary, Luce. "This Sex Which is Not One"	
5	T 9/19	<i>Tender Buttons</i> Parody Exercise	
	R 9/21	Midterm Assignment	
6	T 9/26	The Romantic Artist Read: Fitzgerald, F. Scott: <i>This Side of Paradise</i> Sontag, Susan. "Melancholy Objects."	Panel 2
	R 9/28	<i>This Side of Paradise</i>	Due: Midterm Introduction
7	T 10/3	<i>This Side of Paradise</i> Midterm Roundtable Read: Rich, Adrienne. "Twenty-One Love Poems."	
	R 10/5	Midterm Discussion	Midterm Paper
8	T 10/10	The Utopian Artist Read: Skinner, B.F.: <i>Walden Two</i> Foucault, Michel. "This is Not a Pipe."	Panel 3
	R 10/12	<i>Walden Two</i>	

9	T 10/17	<i>Walden Two</i>	
	R 10/19	Final Paper Assignment Barth, John. "The Literature of Exhaustion"	
10	T 10/24	The Post-Modern Artist Read: Barth, John. <i>Lost in the Funhouse</i> .	Panel 4
	R 10/26	<i>Lost in the Funhouse</i> .	
11	T 10/31	Happy Halloween! The Alien Artist Read: Zelazny, Roger. "A Rose for Ecclesiastes." (1963) Žižek, Slavoj. "The Act of Killing and the Modern Trend of 'Privatising Public Space'" (2013)	Panel 5
	R 11/2	No Class: Rebecca to WFC Suggested: Begin <i>I Know Why the Caged Bird Sings</i>	Final Paper Prospectus
12	T 11/7	The Responsive Artist Read: Angelou, Maya: <i>I Know Why the Caged Bird Sings</i> . Glueck, Grace. ART REVIEW; What Modernism Meant In Black Artists' World Hughes, Langston. Excerpts from <i>Good Morning Revolution: Uncollected Social Protest Writings</i> ----- "I, Too." ----- "Let America Be America Again."	Panel 6
	R 11/9	<i>I Know Why the Caged Bird Sings</i> .	
13	T 11/14	The Technological Artist Read: Crowley, John. <i>Engine Summer</i> Jameson, Frederic. "Postmodernism and Consumer Society."	Annotated Bibliography
	R 11/16	<i>Engine Summer</i>	Panel 7
14	T 11/21	Final Paper Roundtable	
	R 11/23	Thanksgiving: No Class	
15	T 11/28	The Female Artist Read: <i>The Vagina Monologues</i> Read: Irigaray, Luce. "The Power of Discourse and the Subordination	Panel 8

		of the Feminine."	
	R 11/30	<i>The Vagina Monologues</i>	
16	T 12/5	The Political Artist Listen to: <i>Hamilton</i> Final Paper Check in	
17	M 12/11	Final Papers Due Monday, December 11 by Noon	Final Papers