

**UNIVERSITY OF FLORIDA**  
**LIT2000 INTRODUCTION TO LITERATURE**  
**SYLLABUS Fall 2015**

**INSTRUCTOR INFORMATION:**

<b>Instructor</b>	Sean Printz
<b>Office</b>	Turlington 4335
<b>Office Hours</b>	Wednesdays 12:40-2:45 pm or by appointment
<b>E-Mail</b>	<a href="mailto:coyotedreams@ufl.edu">coyotedreams@ufl.edu</a>

**COURSE INFORMATION:**

<b>Time</b>	Period 3, MWF
<b>Location</b>	MCCB G108

**COURSE PRE-REQUISITE:** ENC 1101

**COURSE DESCRIPTION:**

This course examines the role literature has played in individuals' lives and in society. It is centered on three questions: What is literature? Why do we write literature? And why do we read literature? It introduces students to a range of literary genres, from different countries and historical periods.

Among the primary aims of this course is to help students develop the critical skill of analysis and interpretation. Students will also learn how formal and stylistic elements as well as historical contexts shape the meaning and significance of literature. By becoming more skillful readers of literature and its contexts, students become better readers of the worlds that literature addresses, develop their ability to decipher meaning from language, and better understand their own relationship to science, technology, media, commerce, and politics.

**COURSE OBJECTIVES:**

In addition to gaining a deeper appreciation of the expressive potential of language and the varieties of literature, students will develop a broader cultural literacy and an understanding of the changing definition and role of literature in society.

Therefore, by the conclusion of the course students will be able to:

1. Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres.
2. Produce original, critical readings of literary texts, using different methods of interpretation and analysis, while identifying and interpreting formal and genre-related elements in the texts.
3. Critically assess the variety of roles that literature has played historically and continues to play in the human experience.
4. Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

### **REQUIRED MATERIALS:**

- Virgil, *Aeneid*, Book I (link and PDF)
- Shakespeare, *The Merchant of Venice* (bookstore)
- Jorge Luis Borges, “The Aleph” and Alice Munro, “The Moons of Jupiter”
- Ama Ata Aidoo *Our Sister Killjoy* (bookstore)
- Toni Morrison, *Beloved* (bookstore)
- Italo Calvino, *Invisible Cities* (bookstore)
- Sherman Alexie, *Absolutely True Diary of a Part Time Indian*
- Camara Laye, *The Dark Child: An Autobiography of an African Boy* (bookstore)
- Majane Satrapi, *Persepolis*
- James Joyce, “The Dead”
- Elizabeth Bishop, “The Fish,” “Roosters,” and “Pink Dog”
- other short reading and poetry listed on schedule (link on syllabus)
- ARES refers to the UF library’s electronic reserves

The Michael Radford/Al Pacino film of *The Merchant of Venice* is available here and on reserve in the library:

[https://ufl.instructure.com/files/25001824/download?download\\_frd=1](https://ufl.instructure.com/files/25001824/download?download_frd=1)

### **ADDITIONAL MATERIALS:**

For access to literary terms, I am providing a link to *A Glossary of Literary Terms*:

[https://ufl.instructure.com/files/25001252/download?download\\_frd=1](https://ufl.instructure.com/files/25001252/download?download_frd=1)

Please consult this glossary for definitions of literary terms (such as genre, metaphor, allusion, or symbol, to name a few) when they arise in class or in assignments.

Also, please note that many of the materials listed with links on the syllabus also appear under “Files” on Canvas in full text.

## GRADE DISTRIBUTION:

### Summary of grading

- Attendance & participation/in-class discussion (10%)
- Participation in Course Wiki (20%)
- 1 Close Reading of a literary text or passage (15%)
- 1 Critical Analysis paper (30%)
- 1 Take-home exam (25%)

#### **1. Attendance & Participation (10%)**

**Attendance:** Attendance is mandatory and will be assessed by class roll or sign-up sheet. Students will lose 1% from their final grade for every unexcused absence. Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.

**Participation:** Students are expected to review the assigned readings before class. Each week will begin with a series of basic questions on the contents of the assigned readings. If students are unable to answer these questions, it will be assumed that they have not prepared the homework and will lose 1%. Consistent participation in class discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

#### **2. Participation in Course Wiki (20%)**

For each week, students are required to contribute to a class wiki. This will come in a variety of formats, including a question/answer format, the creation of a character guide on a text, or a discussion of particular theoretical constructions with relation to the text. These assignments will be assigned on the first day of the week.

#### **3. Close Reading Assignment: 750 words, 15%**

This assignment will test student skills in close reading, especially as that skill pertains to works of poetry and short fiction. Students will be expected to analyze a text carefully and develop an argument regarding the whole of the text through a close reading. No outside sources may be used for this assignment.

**The Close Reading assignment is due during the 5<sup>th</sup> week of the semester**

#### **4. Critical Analysis Paper: 1,500 words, 30%**

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in one of the supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence.

**The Critical Analysis assignment is due during the 15<sup>th</sup> week of the semester.**

These papers will be graded on a point scale of 1 to 10: 9-10, excellent; 8-8.9, good to very good; 7-7.9 average to good; 6-6.9, below average; below 6 is not a passing grade. All students, whatever their grade, will have the option to rewrite the essay.

## 5. Take-home exam (25%)

Method of assessment will be 1 on-line take-home exam. The take-home exam will be distributed on-line (via Sakai) and will be two hours in length. The exam will be comprised of short answer *and short essay* questions based on readings, lectures and discussion sections.

Submitted exams will be assessed for evidence of collusion.

### Grading Scale (& GPA equivalent):

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-93 (4.0)	92-90 (3.67)	89-87 (3.33)	86-83 (3.0)	82-80 (2.67)	79-77 (2.33)	76-73 (2.0)	72-70 (1.67)	69-67 (1.33)	63-66 (1.0)	62-60 (0.67)	59- (0)

**Note:** A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

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

<http://www.isis.ufl.edu/minusgrades.html>

**\*\*\*Please note: all written assignments other than the in-class exam must be handed in typed and double spaced on white paper. You can print up to 250 pages a semester free of charge in the computer lab of the Reitz Union (ground floor). \*\*\***

### CLASSROOM POLICIES:

- **Makeup Policy:** Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>), there will be no make-up option for missed exams or late assignments. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact instructor on his or her return to classes.
- **Late Policy:** A class roll will be passed around at the beginning of class. If a student is late, he or she will have to sign the roll after class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 0.5% from their final grade each time they arrive late.
- **Cell phone policy:** Students must turn cell phones to silent before coming to 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.
- **Sexual Assault and Harassment:** Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here:  
[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/addressing\\_sexual\\_misconduct/reporting\\_sexual\\_misconduct/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/)  
<http://www.counseling.ufl.edu/cwc/>

<http://www.counseling.ufl.edu/cwc/interpersonal-violence>  
<http://www.counseling.ufl.edu/cwc/group-listings>  
<http://gatorwell.ufsa.ufl.edu/programs/strive>  
[http://www.police.ufl.edu/wp-content/uploads/2014/10/UPD-Safe-Campus-2014\\_Rev10-15-14.pdf](http://www.police.ufl.edu/wp-content/uploads/2014/10/UPD-Safe-Campus-2014_Rev10-15-14.pdf)

**Academic Honesty:** Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of the assignment in question and/or the course. For University of Florida's honor code,

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

**Accommodations for Students with Disabilities** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.

**Counseling and Mental Health Resources:** Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).

**Online Course Evaluation:** Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

## CLASS SCHEDULE

Students should note that the schedule is a guideline and may change; students are responsible for all changes made to the syllabus and all changes announced in class, even if they are absent on the day of the announcement. It is each student's responsibility to keep up with the readings and all assignments.

### UNIT 1: WHAT IS LITERATURE?

#### WEEK 1 Aug 24-28

**Aug 24:** Introduction

**Aug 26:** Italo Calvino, "Why Read the Classics"

<http://www.nybooks.com/articles/archives/1986/oct/09/why-read-the-classics/>

**Aug 28:** Stephen Greenblatt, "Culture"

<http://www.westga.edu/~mmcfar/Culture.pdf>

#### WEEK 2 Epic Aug 31-Sept 4

**Aug 31:** Virgil, *Aeneid*, Book I Lines 1-417 (Finish on "She Directs him to Dido's Palace")

[www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.htm](http://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.htm)

**Sept 2:** Virgil, *Aeneid*, Book I Lines 418-756 and Robert Lowell, *Falling asleep while reading the Aeneid*

[www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.htm](http://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.htm)

and <http://www.poetryfoundation.org/poem/178940>

Also read Dorothy Parker's "Penelope"

<http://writersalmanac.publicradio.org/index.php?date=2012/08/15>

**Sept 4:** Shakespeare, *The Merchant of Venice* Act 1

#### WEEK 3 Drama Sept 7-11 (Holiday Sept 7, no class)

**Sept 9:** Shakespeare, *The Merchant of Venice* Act 2

**Sept 11:** Shakespeare, *The Merchant of Venice* Act 3

#### **WEEK 4 Poetry Sept 14-18**

**Sept 14:** Shakespeare, *The Merchant of Venice* Act 4

View film of *The Merchant of Venice*:

<https://drive.google.com/file/d/oBxAxagnQogUINFhOVFNTb1ZsamM/>

**Sept 16:** Billy Collins Introduction to Poetry

<http://www.poetryfoundation.org/poem/176056>

Robert Browning, "My Last Duchess"

<http://www.poetryfoundation.org/poem/173024>

**Sept 18:** Christina Rossetti, "Goblin Market"

<http://www.poetryfoundation.org/poem/174262>

#### **WEEK 5 Poetry and Short Stories Sept 21-25 (Close Reading Due in Class September 25<sup>th</sup>)**

**Sept 21:** Sherman Alexie, "How to Write the Great American Indian Novel"

<http://www.poemhunter.com/poem/how-to-write-the-great-american-indian-novel/>

Dominique Christina and Denice Frohman "No Child Left Behind"

<https://www.youtube.com/watch?v=RHSqUyi6GUU>

Guante "Ten Responses to the Phrase 'Man Up'"

<https://www.youtube.com/watch?v=QFoBaTkPgco>

Elizabeth Acevedo "Hair"

[https://www.youtube.com/watch?v=OsvS78Nw\\_yY](https://www.youtube.com/watch?v=OsvS78Nw_yY)

**Sept 23:** Jorge Luis Borges, "The Aleph"

<http://www.phinnweb.org/links/literature/borges/aleph.html>

**Sept 25:** Alice Munro, "The Moons of Jupiter"

[https://ufl.instructure.com/files/25148191/download?download\\_frd=1](https://ufl.instructure.com/files/25148191/download?download_frd=1)

#### **WEEK 6 Sept 28-Oct 2**

**Sept 28:** Sherman Alexie, *Absolutely True Diary of a Part Time Indian* (Read from "Black-Eye-of-The-Month Club" to "Rowdy Sings the Blues")

**Sept 30:** Sherman Alexie, *Absolutely True Diary of a Part Time Indian* (Read "How to Fight Monsters" to "Rowdy Gives me Advice about Love")

**Oct 2:** Sherman Alexie, *Absolutely True Diary of a Part Time Indian* (Read “Dance, Dance, Dance” to “Valentine Heart”)

**WEEK 7 Oct 5-9**

**Oct 5:** Sherman Alexie, *Absolutely True Diary of a Part Time Indian* (Read “In Like a Lion” to “Talking about Turtles”)

**Oct 7:** James Joyce, “The Dead” [http://www.online-literature.com/james\\_joyce/958/](http://www.online-literature.com/james_joyce/958/)

**Oct 9:** Camara Laye, *The Dark Child*. Chapters 1-3

**UNIT 2: WHY DO WE WRITE?**

**WEEK 8 Oct 12-16**

**Oct 12:** Camara Laye, *The Dark Child*. Chapters 4-6

**Oct 14:** Camara Laye, *The Dark Child* Chapters 7-9

**Oct 16:** Camara Laye, *The Dark Child* Chapter 10-12

**WEEKS 9 Oct 19-23**

**Oct 19:** Toni Morrison, *Beloved*. Pages 1-45

**Oct 21:** Toni Morrison, *Beloved*. Pages 46-91

**Oct 23:** Toni Morrison, *Beloved*. Pages 92-136

**WEEKS 10 Oct 26-30 Take home exam Due Monday Nov 2nd**

**Oct 26:** Toni Morrison, *Beloved*. Pages 137-183

**Oct 28:** Toni Morrison, *Beloved*. Pages 184-230

**Oct 30:** Toni Morrison, *Beloved*, Pages 231-End of Book. **Review, Take home exam due Monday Nov 2<sup>nd</sup>.**

**UNIT 3: WHY DO WE READ?**

**WEEK 11 Nov 2-6 (Homecoming, Nov 6 No Class)**

**Nov 2:** S. T. Coleridge, “Kubla Khan”

<http://www.victorianweb.org/previctorian/stc/kktext.html>

Italo Calvino, *Invisible Cities*. Read Sections 1 and 2

**Nov 4:** Italo Calvino, *Invisible Cities*. Read Sections 3 and 4

**WEEK 12 Nov 9-13 (Holiday Nov 11, No Class)**

**Nov 9:** Italo Calvino, *Invisible Cities*. Read Sections 5 through 7

**Nov 13:** Italo Calvino, *Invisible Cities*. Read Sections 8 through 9 (to end of text)

**WEEK 13 Nov 16-20**

**Nov 16:** Ama Ata Aidoo *Our Sister Killjoy*. Pages 1-44

**Nov 18:** Ama Ata Aidoo *Our Sister Killjoy*. Pages 45-90

**Nov 20:** Ama Ata Aidoo *Our Sister Killjoy*. Pages 90-134

**WEEK 14 Nov 23-27 (NOV 25-27: NO CLASS, THANKSGIVING)**

**Nov 23:** Elizabeth Bishop, “The Fish,” “Roosters,” and “Pink Dog”

“The Fish”: <http://www.poets.org/poetsorg/poem/fish-2>

“Roosters”: <http://www.poetryfoundation.org/poem/177905>

“Pink Dog”: <http://www.poetryatlas.com/poetry/poem/2261/pink-dog.html>

**WEEK 15 Nov 30-Dec 4 CRITICAL ANALYSIS DUE IN CLASS ON Friday, Dec 4**

**Nov 30:** Satrapi *Persepolis*. Read “The Veil” through “The Heroes.”

**Dec 2:** Satrapi *Persepolis*. Read “Moscow” through “The Key.”

Dec 4: Satrapi *Persepolis*. Read “The Wine” through “The Dowry.”

**WEEK 16 Dec 7-11**

**Dec 7:** “Why Read the Classics” by Italo Calvino and then compare:

**Dec 9:** Gregory Currie, “Does Great Literature Make Us Better?”

[http://opinionator.blogs.nytimes.com/2013/06/01/does-great-literature-make-us-better/?\\_r=0](http://opinionator.blogs.nytimes.com/2013/06/01/does-great-literature-make-us-better/?_r=0)