

LIT 2000: INTRODUCTION TO LITERATURE

SPRING 2017, SECTION 17CB

MWF PERIOD 6, CBD 210

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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? Why do we read literature?* LIT 2000 introduces students to a diverse range of literary genres, from different national traditions and historical periods.

Among the primary aims of this course is to help students develop critical skills of literary 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.

1. Therefore, by the conclusion of the course students will be able to:
2. Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres.
3. 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.
4. Critically assess the variety of roles that literature has played historically and continues to play in the human experience.
5. Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

REQUIRED READINGS

The following texts can be purchased at the UF Bookstore or online (search for the text using the provided ISBN). Unless otherwise specified, these exact editions must be purchased.

Joyce, James. *The Dead*. Ed. Fasano Thomas. Claremont, CA: Coyote Canyon Press, 2015.
ISBN: 978-0979660795

Levi, Primo. *Survival in Auschwitz*. New York: Touchstone, 1996. ISBN: 978-0684826806

Morrison, Toni. *Beloved*. New York: Vintage International, 2004. ISBN: 978-1400033416

Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon, 2007.
ISBN: 978-0375714832

Shakespeare, William. *Macbeth*. New York: Simon & Schuster, 2003. ISBN: 978-0743477109

Note: The Canvas course page on [e-Learning](#) will allow you to access additional readings and resources, as well as submit your assignments and track your grades throughout the semester.

GRADE DISTRIBUTION

- Attendance & participation/in-class discussion (15%)
- 4 Brief Responses (20%)
- 1 Close Reading of a literary text or passage (20%)
- 1 Critical Analysis paper (25%)
- 1 Midterm Exam (20%)

1. **Attendance & Participation (15%)**

Attendance: Attendance is mandatory and will be taken daily. Late arrivals to class will count as half an absence. Students will lose 3% of their final grade for every absence after the third. Six absences result in a failure of the course. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's 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 and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

Participation: Students are expected to read the assigned readings before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade. You should come to class each day with a question or observation to raise during class discussion. You will submit one of these each week on the Discussions board on Canvas for credit. Also be certain to bring your texts to class every day—either electronic copies, print-outs, or books – and paper and pen or pencil with which to write.

2. **Brief responses (20%)**

Four times over the course of the semester students are required to write a brief (400 to 600 word) response to the week's reading.

These responses raise either *interpretive* or *critical* questions concerned with textual meaning. They comment on themes, figurative language and symbolism within the narrative. They also may make judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of interpretive and critical responses indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment. Students are also expected to comment on their peers' responses at least 5 times across the semester.

3. **Close Reading Assignment: 750 words (20%)**

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.

4. **Critical Analysis Paper: 1,200 words (25%)**

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

5. **Midterm Exam (20%)**

The midterm exam will be comprised of matching and short essay questions based on readings, lectures and discussion.

Note: I am always available to discuss your papers with you during the writing process, and it is my duty as your instructor to provide you with useful feedback on each assignment that you turn in. If you have any questions or concerns about your work, please feel free to contact me via e-mail, visit during office hours, or schedule an appointment with me.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

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>

Final Grade Appeals: Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Grade appeals may result in higher, lower, or unchanged final grade.

CLASSROOM POLICIES

Tardiness: Please do not come late to class; arriving late disrupts everyone. If you are more than 15 minutes late, you will be marked absent. Being tardy three times (five or more minutes late) will equal one absence.

Additionally, please note that roll call will be taken at the beginning of each class period; if you arrive late and do not inform me of your attendance at the end of the period, you will be marked absent.

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 may 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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Course Content: At times this semester we will be discussing literary works that may be disturbing, even traumatizing, to some students. If you ever feel the need to step outside during one of these discussions, you may do so without academic penalty. (You will, however, be responsible for any material that you miss and for any related assignments. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually.) If you ever wish to discuss your personal reactions to this material, either with the class or with me afterwards, I welcome such discussion as an appropriate part of our coursework.

Technology: Laptops and similar devices will be allowed for class-related use only on a provisional basis; they may be banned without warning at any time. Cell phones should be on silent and out of sight at all times. Disregard for this policy may result in dismissal, and accordingly absence, from the class.

E-mail: This is an English class, and as such all emails should follow the rules for standard grammar. To maintain an atmosphere of professional communication, you should also include a subject title, an appropriate salutation, and a signature that includes your name in any e-mail that you send.

In-Class Work: Participation is crucial to the success of this class. You will work in small groups and participate in group discussions, writing workshops, reviews, and other in-class activities. You must come prepared each day: have on hand the textbook and printouts of or digital access to any additional readings, any notes you have taken on the readings, paper to write on, and a writing utensil. You must be present for all in-class activities to receive credit for them. In-class work cannot be made up. You are expected to contribute constructively to each class session;

this is difficult to do if you do not keep up with the readings and come prepared to class with the necessary materials.

Assignment Submissions: Assignments are due before the beginning of class on the assigned deadline, unless otherwise indicated. Late papers will not be accepted. Failure of technology is not an excuse.

All papers will be submitted in an accepted electronic file format (.doc, .docx, .rtf) on Canvas; no other formats are permitted. Your papers must be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.

Assignment Maintenance Responsibilities: You are responsible for maintaining 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 resubmission of papers or a review of graded papers, it is your responsibility to have and to make available this material.

Writing Studio: The University Writing Studio (formerly the Writing Center) is located in Tigert 302 and is available to all UF students. Students have the opportunity to work one-on-one with a consultant on issues specific to their own particular development. Because the Writing Studio's aim is to help students become more effective writers, they do not simply proofread or edit documents. They can, however, assist students to become better proofreaders and editors of their own work.

Plagiarism: Plagiarism is a **serious violation** of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. 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, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should **never** copy and paste something from the Internet without providing the exact location from which it came.

All acts of plagiarism will result in **failure of the assignment** and may result in **failure of the entire course**. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

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.hr.ufl.edu/eeo/sexharassment.htm>

Sexual Assault and Harassment: Title IX of the U.S. Higher Education Amendments of 1972 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. Recent guidelines issued by the U.S. Department of Education state that these protections apply also to transgendered individuals. 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.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

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>.

Schedule of Classes and Assignments

This schedule is only a guide and is subject to change; please check your e-mail and Canvas regularly for updates.

Additional supplemental resources may be added throughout the semester to enhance our understanding of the core readings.

Most readings will be accompanied by a short biography or other contextual reading linked on the “Weekly Schedule” on Canvas that you will be responsible for as well.

Assignments and readings are due the day they are listed on the syllabus, not the following day.

Readings not from the list of required textbooks will be linked on the “Weekly Schedule” page on Canvas.

Note: Readings marked with “*” are common to all LIT 2000 sections taught through the English department this semester.

Unit 1: What is Literature?

Week 1 (Jan. 2 – 6)

M: Holiday Break (No Class)

W: Course Introduction; Syllabus Overview

F: Terry Eagleton, “What is Literature?”
Stephen Greenblatt, “Culture”

Week 2 (Jan. 9 – 13)

M: Dante’s *Inferno*, Introduction and Cantos I-IV
(<http://www.italianstudies.org/comedy/index.htm>)
Interactive Dante’s *Inferno* – look at “Dark Wood,” Gate of Hell” and “Circle 1”
(<http://danteworlds.laits.utexas.edu/index2.html>)

W: Dante’s *Inferno*, Cantos V, XVI, and XXXII-XXXIV
Interactive Dante’s *Inferno* – look at “Circle 2” and “Circle 9”

F: William Shakespeare, *Macbeth* Act 1*
Barbara A. Mowatt, introductory materials in *Macbeth* (p. ix-liv)

Week 3 (Jan. 16 – 20)

M: Martin Luther King, Jr. Day (No Class)

W: *Macbeth*, Acts 2-3

F: *Macbeth*, Acts 4-5

Week 4 (Jan. 23 – 27)

M: Thomas De Quincey, “On Knocking at the Gate in *Macbeth*”
Overview and analysis of “The Scottish Play” on stage and in film

W: Robert Browning, “My Last Duchess”
George P. Landow, “Dramatic Monologue: An Introduction”

F: Emily Dickinson, select poems

Week 5 (Jan 30. – Feb. 3)

M: Flannery O'Connor, "A Good Man is Hard to Find"
"Southern Gothic and the Grotesque" handout

W: Jorge Luis Borges, "The Aleph"

F: **Close Reading Workshop; Close Reading Draft Due**

Unit 2: Why Write Literature?

Week 6 (Feb. 6 – 10)

M: Toni Morrison, *Beloved*, Part I (Foreword - p.59)
Claudia Dreifus, "CHLOE WOFFORD Talks about TONI MORRISON"
Close Reading Due

W: Morrison, *Beloved* (p.60-124)

F: Morrison, *Beloved* (p.125-195)

Week 7 (Feb. 13 – 17)

M: Morrison, *Beloved Part II* (p.199-277)

W: Morrison, *Beloved, Part III* (p.281-end)

F: Midterm Review

Week 8 (Feb. 20 – 24)

M: Midterm Exam

At least 2 Brief Responses should be completed by this date

W: Primo Levi, *Survival in Auschwitz*, Author's Preface - "Our Nights" (p.9-64)

F: Levi, *Survival in Auschwitz*, "The Work" - "The Events of Summer" (p.65-122)

Week 9 (Feb. 27 – Mar. 3)

M: Levi, *Survival in Auschwitz*, "October 1944" - "The Story of Ten Days" (p.123-173)
Philip Roth, "A Conversation with Primo Levi"

W: James Joyce, *The Dead* (p.3-51 up to the sentence beginning "Gabriel had not gone to the door with the others...")

"Joyce's Dublin: An Exploration of 'The Dead'" by the University College Dublin Humanities Institute

(<http://www.joycesdublin.ie/>)

F: Joyce, *The Dead* (p.51 – end)

Week 10 (Mar. 6 – 10)

M: Spring Break (No Class)

W: Spring Break (No Class)

F: Spring Break (No Class)

Unit 3: Why Read Literature?

Week 11 (Mar. 13 – 17)

M: Miguel de Cervantes, *Don Quixote*, "The Author's Preface," Chapters I-IV

(http://www.online-literature.com/cervantes/don_quixote/)

Tim Drake, "Scientific Revolution," "*Don Quixote*: Science, Sanity & The First Novel," and "Useful Fictions"

W: Cervantes, *Don Quixote*, Chapters V-X

F: Cervantes, *Don Quixote*, "Dedication of Part II," Chapters I-IV

Week 12 (Mar. 20 – 24)

M: D.H. Lawrence, "Fish"

W: W.B. Yeats, "Sailing to Byzantium" and "The Second Coming"
"Modernism" at *The Literature Network*

(<http://www.online-literature.com/periods/modernism.php>)

F: Sylvia Plath, "Lady Lazarus" and "Ariel"

"On 'Lady Lazarus'" at *Modern American Poetry*

(http://www.english.illinois.edu/maps/poets/m_r/plath/lazarus.htm)

"On 'Ariel'" at *Modern American Poetry*

(http://www.english.illinois.edu/maps/poets/m_r/plath/ariel.htm)

Week 13 (Mar. 27 – 31)

M: Salman Rushdie, "The Prophet's Hair" (East)
Terry Eagleton, "Deadly Fetishes" (a review of *East, West*)

W: Rushdie, "At the Auction of the Ruby Slippers" (West)

F: Rushdie, "Chekov and Zulu" (East/West)

Week 14 (Apr. 3 – 7)

M: Library/Research Workshop

W: Scott McCloud, selection from *Understanding Comics*
Tim Martin, "How Comic Books Became Part of the Literary Establishment"

F: Marjane Satrapi, *The Complete Persepolis* (Introduction - "The Sheep," p.1-71)*
"In Pictures: The Iranian Revolution" at *BBC News*
(http://news.bbc.co.uk/2/shared/spl/hi/pop_ups/04/middle_east_the_iranian_revolution/html/1.stm)

Week 15 (Apr. 10 – 14)

M: Satrapi, *Persepolis* ("The Trip" - "The Dowry," p.72-153)

W: Satrapi, *Persepolis* ("The Soup" - "The Veil," p.155-246)

F: Satrapi, *Persepolis* ("The Return" - "The End," p.246-341)

Week 16 (Apr. 17 – 21)

M: Critical Analysis Draft Due; Peer Review

W: Critical Analysis Due
Gregory Currie, "Does Great Literature Make Us Better?"