

# LIT2000: Introduction to Literature

LIT2000 (Section 1A35, Class 16588, FA20)

T:2 (Asynchronous) / T:3 (9:35-10:25a, Zoom) / R:3 (9:35-10:25a, Zoom)

Room: ONLINE (100%)

Course Website: Canvas

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OH: T/R: 4 10:40-11:30a, Zoom); And by appointment

Course Platforms: Canvas, Zoom

**COVID-19 Announcement:** Although this course will take place **fully online**, it is only a *partially asynchronous* class for Fall 2020. We will be holding Zoom discussions on **Tuesdays and Thursdays, Period 3 (9:35-10:25a)** which will count for Attendance (see Attendance Policy below). The exceptions to this are School Holidays (see UF's 2020-2021 Academic Calendar). Your Participation Grade (see Assignments and Grading Scheme below) is tied not only to your contributions to the Course Website (Canvas) *but also* to the contributions made during our Zoom discussions. Additionally, all office hours will be done digitally either in Zoom or by Email. Because we are in a state of contingency as a result of our current moment of uncertainty I realize that there may be emergencies as well as additional, unexpected hardships that may occur throughout the semester which may affect personally affect your ability and performance in this course. By all means I ask you to honestly communicate any accommodations you may need *as soon as you are able*, and that you maintain an open and respectful line of communication. This will allow me to make a suitable arrangement and ensure that you are not overburdened during these especially trying times. If necessary, I will also be able to point you into the direction of additional outreach and aid if at all possible.

## 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? LIT2000 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.

*This course confers H credit.*

## 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.

## GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

1. **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
2. **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## REQUIRED MATERIALS

**None (All texts have been made accessible by the Instructor on the Course Canvas)**

### **Course Texts**

Homer (trans. Robert Fagles), *The Odyssey* (1997)  
Seamus Heaney, *Poems*  
Lorraine Hansberry, *A Raisin in the Sun* (1959)  
Bryan Washington, *Lot: Stories* (2019)  
Toni Morrison, *Beloved* (1987)  
Jamaica Kincaid, *A Small Place* (1988)  
Layli Long Soldier, *Whereas* (2017)  
Gene Luen Yang, *American Born Chinese* (2006)  
Shailja Patel, *Migritude* (2008)  
Claudia Rankine, *Citizen* (2014)  
Tim O'Brien, *The Things They Carried* (1990)  
Kaiu Shirai and Posuka Demizu, *The Promised Neverland* (2016-2020)

## COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: As this is a *mostly* asynchronous course, the only time attendance “will count” will be during our Tuesday and Thursday **Period 3 (9:35-10:25a)** sessions. You are allowed up to six **periods** of unexcused absences. If you reach seven absences you will fail the course. Arriving late to “class” two times will amount to one unexcused absence. More information about UF’s attendance policy may be found here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
3. *Paper Format & Submission*: Papers should be submitted with standard, 1-inch margins, double spacing, and 12-point Times New Roman font. All papers will be submitted electronically, via Canvas.
4. *Late Papers/Assignments*: There are *absolutely no* late paper submissions. If you need an extension for an appropriate reason, come talk to me in advance of the due date.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course (save things on a cloud server in case of severe computer issues). 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. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *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 by email given the current situation for UF Staff (cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *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>.
11. 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>
12. *Classroom Behavior and Netiquette*: You’ll need your laptops in class on occasion, though I’ll let you know which days you’ll be needing them so that you can prepare in advance. What you get out of this class will directly result from the energy you put into it in the classroom, so please use the time in the classroom wisely.
13. *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-equitydiversity/resources/harassment/>
14. *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.

## ASSIGNMENTS

### Participation and Discussion 2x100 = 200 points

As this is a literature course, you are **expected to complete** the reading as well as take adequate notes in order to contribute to class discussion whether synchronously or asynchronously. A participation grade will be given **twice** in the semester: once during the midterm (100 points) and once at the end of the semester (100 points) for a total of 200 points.

### Brief Responses and Peer Responses 5x40 + 10x5 = 250 points

#### *Brief Responses*

Over the course of the semester you will be required to write **five** brief (300-500 word) responses to the day/week's reading. Each is worth a total of 40 points and is due on specified days (see Course Schedule below). These five responses should also open up questions for discussion on the text in question. These are worth a total of 200 points.

These responses raise either *interpretive* or *critical* concerns with textual meaning. They comment on themes, use of language, and symbolism within the narrative. They also may make judgements 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" or "simply "wrong" answers. Rather, a "successful" response is a compelling one: a student's judicious use of evidence and solid reasoning are essential in supporting their analysis/judgement, and ultimately, their point of view.

#### *Peer Responses*

As part of this assignment, you will also be **required** to read your peers' responses as well as **respond** to them 10 times across the semester. These responses should be insightful and make connections—either to things that you have noticed in your own reading or something that might help 'build upon' their own interpretation of the text. Each response is worth 5 points, all together, worth 50 points.

*Although this is not a composition course, standard use of English is expected.*

### Close Reading Paper 1 x 150 = 150 points

This short (2-3 pages) paper has students practice the skill of close reading—analyzing a snippet of text carefully and thoughtfully to develop an argument that is representative of the whole text. This assignment is worth a total of 150 points and restricts the use of outside sources (research).

*Although this is not a composition course, standard use of English is expected.*

### Critical Analysis Paper 1 x 200 = 200 points

This slightly longer (3-5 pages) has students combine close reading skills with critical concepts or historical information introduced in class or supplemental readings. The student will develop a strong conceptual argument supported by evidence—both textual and contextual—as well as a solid analysis. This assignment is worth a total of 200 points and is designed for students to incorporate necessary contextual support (via research) for their argument.

*Although this is not a composition course, standard use of English is expected.*

### Midterm Exam 1 x 200 = 200 points

This exam will be administered online and will be comprised of multiple choice, identification, and short response questions based on readings, lectures, discussions on course content from the first half of the semester (Weeks 1-9). Submitted exams will be assessed for evidence of collusion. This exam is worth a total of 200 points and **must** be turned in by the deadline (see Course Schedule below).

### Extra Credit

Depending on class performance, extra credit assignments **may** be assigned per instructor's judgement. These might take the form of additional **Brief Responses** or similarly designed assignments.

### GRADING SCHEME

Assignment	Points
<b>Participation and Discussion</b>	
<i>Midterm</i>	100
<i>End of term</i>	100
<b>Participation and Discussion Total</b>	<b>200</b>
<b>Brief and Peer Responses</b>	
<i>Response 1</i>	40
<i>Response 2</i>	40
<i>Response 3</i>	40
<i>Response 4</i>	40
<i>Response 5</i>	40
<i>Peer Response 1</i>	5
<i>Peer Response 2</i>	5
<i>Peer Response 3</i>	5
<i>Peer Response 4</i>	5
<i>Peer Response 5</i>	5
<i>Peer Response 6</i>	5
<i>Peer Response 7</i>	5
<i>Peer Response 8</i>	5
<i>Peer Response 9</i>	5
<i>Peer Response 10</i>	5
<b>Brief and Peer Responses Total</b>	<b>250</b>
<b>Papers</b>	
<i>Close Reading</i>	150
<i>Critical Analysis</i>	200
<b>Papers Total</b>	<b>350</b>
<b>Exams</b>	
<i>Midterm Exam</i>	200
<b>Exams Total</b>	<b>200</b>
<b>Assignments Total</b>	<b>1,000</b>

### GRADING SCALE

A	4.0	930+	B	3.0	830-869	C	2.0	730-769	D	1.0	630-669
A-	3.67	900-929	B-	2.67	800-829	C-	1.67	700-729	D-	0.67	600-629
B+	3.33	870-899	C+	2.33	770-799	D+	1.33	670-699	E	0.00	0-599

**IMPORTANT:** Course grades have two components. To receive **(H)**umanities requirement credit, a student must receive a grade of **C** or higher.

## ASSESSMENT RUBRIC

The instructor will evaluate and provide feedback on the student’s written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to the individual assignment may be delivered throughout the semester. View this rubric as a guide for expectations—papers are graded holistically.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<p><b>Thesis and Argumentation</b></p> <p><i><u>Failure to provide a thesis will result in a 0 paper.</u></i></p>	<p>Thesis is clear, specific, and presents a thoughtful, critical, engaging, and creative interpretation. Argument fully supports the thesis both logically and thoroughly and effectively uses sources.</p>	<p>Thesis is clear and specific, but not as critical or original. Shows insight and attention to the text under consideration. May have gaps in argument’s logic.</p>	<p>Thesis is present but not clear or specific, demonstrating a lack of critical engagement to the text. Argument is weak or ill-thought out, missing important details or making logical leaps with little support.</p>	<p>Thesis is vague and/or confused, demonstrates a failure to understand the text. Argument lacks any logical flow and does not utilize any source material.</p>
<p><b>Use of Texts/Sources</b></p> <p><i><u>Failure to use the primary text/sources will result in a 0 paper.</u></i></p>	<p>Primary and secondary texts are well incorporated, utilized, and contextualized throughout.</p>	<p>Primary and secondary texts are incorporated and utilized but not contextualized as neatly or as significantly.</p>	<p>Primary and secondary texts are mostly incorporated and utilized but are not properly contextualized (“quote dropping”).</p>	<p>Primary and secondary texts are absent.</p>
<p><b>Style and Tone</b></p>	<p>Proper academic style and tone is maintained at all times. No second person, slang, colloquialisms, or idioms are used.</p>	<p>Proper academic style and tone is maintained for the majority of the paper with a few instances where the writer slips up.</p>	<p>Academic style and tone are present but there are large instances of informal writing throughout.</p>	<p>Mostly informal thorough out.</p>
<p><b>Grammar and Mechanics</b></p> <p><i><u>More than 10 errors on a single page will result in a 0 paper.</u></i></p>	<p>No errors.</p>	<p>A few errors.</p>	<p>Some errors.</p>	<p>Many errors.</p>

## COURSE SCHEDULE

8/31 – 9/4

**Week 1, Introduction: What is Literature?**

Terry Eagleton, "What is Literature?" (1-14);

Kelly J. Mays, "What is Literature?" (1-10)

9/7 (Holiday) – 9/11

**Week 2, Beginnings: Epic and Mythology**

Homer, *The Odyssey*, Book I (1-500)

*Myth & Monsters*, Episode 1: "Heroes and Villains" (excerpts)

9/14 – 9/18

**Week 3, Beginnings: Poetry**

Seamus Heaney, "Digging", "Blackberry-Picking", "Casualty", "Death of a Naturalist"

**DUE: Brief Response #1 (*A Raisin in the Sun*) on Canvas by Monday morning (9/21, @7:59am)**

9/21 – 9/25

**Week 4, Beginnings: Drama**

Lorraine Hansberry, *A Raisin in the Sun*

**DUE: Brief Response #2 (*Lot: Stories*) on Canvas by Monday morning (9/28, @7:59am)**

9/28 – 10/2 (HC 10/2-3)

**Week 5, Beginnings: Short Story**

Bryan Washington, *Lot: Stories* ("Lockwood" 1-6, "Alief" 7-22, "Shepherd" 43-62)

10/5 – 10/9

**Week 6, Writing: Shaping Citizens**

Toni Morrison, *Beloved* (1-63)

**DUE: Brief Response #3 (*Beloved*, Part 2) on Canvas by Monday morning (10/12, @7:59am)**

10/12 – 10/16

**Week 7, Writing: Shaping Citizens**

Toni Morrison, *Beloved* (64-199)

10/19 – 10/23

**Week 8, Writing: Shaping Citizens**

Toni Morrison, *Beloved* (200-273)

**DUE: Close Reading #1 (*Beloved*) on Canvas by Monday morning (10/26, @7:59am)**

10/26 – 10/30

**Week 9, Writing: Self Expression/Self Construction & Midterm**

Jamaica Kincaid, *A Small Place*

Teresia K. Teaiwa, "bikinis and other s/pacific n/oceans"

**DUE: Midterm on Canvas by Monday morning (11/2, @7:59am)**

11/2 – 11/6

**Week 10, Reading: Self Expression/Self Construction**

Tim O'Brien, *The Things They Carried* ("The Things They Carried", 1-25; "Speaking of Courage", 131-148; "Notes", 149-154; "The Lives of the Dead" 213-233)

11/9 – 11/13 (11/11 Holiday)

**Week 11, Reading: Finding New Selves**

Gene Luen Yang, *American Born Chinese*;

Mark Newgarden and Paul Karasik, "How to Read Nancy"

**DUE: Brief Response #4 (*Citizen* or *Migritude*) on Canvas by Monday morning (11/16, @7:59am)**

11/16 – 11/20

**Week 12, Reading: Moving Beyond the Self**

Shailja Patel, *Migritude* (i-v, 1-35)

Claudia Rankine, *Citizen* (5-19, 139-161)

**11/23 – 11/27 (11/25-11/28 Holiday)**

**Week 13, Writing: World Making**

Layli Long Soldier, *Whereas* (“*Ĥe Sápa*” 6-10, “*Steady Summer*” 31-33, “*Tókhaĥ’an*” 34, “38” 49-53, “*Introduction*”, 57, (1) *Whereas* Statements: 61, 62, 64, 74, 75-76, 77)

**11/30 – 12/4**

**Week 14, Reading: New Ways of Seeing**

Kaiu Shirai and Posuka Demizu, *The Promised Neverland* (Chapters 1-23)

**DUE: Brief Response #5 (*The Promised Neverland*, Ch. 24-37) on Canvas by Monday morning (12/14, @7:59am)**

**12/7 – 12/9 (12/10-12/11 Reading Days)**

**Week 15, Reading: New Ways of Seeing**

Kaiu Shirai and Posuka Demizu, *The Promised Neverland* (Chapters 24-37)

Sophie Gilbert, “*Learning to Be Human*”;

C.P. Cavafis, “*Ithaka*” (Performed by Alexia Paraskeva)

**12/14 – 12/18 Final Exams**

**Week 16, Dead Week**

**DUE: Critical Analysis Paper on Canvas by Friday night (12/18, @11.59pm)**

**IMPORTANT:** I reserve the right to adjust the schedule/assignments as needed to accommodate course goals and to better meet student needs.