

LIT 2000: Introduction to Literature, Section 17CB (Class #15488)

Spring 2019

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Course meeting times & locations: MWF, Period 6
(12:50-1:40 pm), CBD 0210

Course website: Canvas

Office location and hours: TUR 4315

Monday & Wednesday, 11:00 am-12 noon

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?* 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.

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

The following list of texts will have to be obtained by students:

Calvino, Italo. *Invisible Cities*.

Levi, Primo. *Survival in Auschwitz*.

Morrison, Toni. *Sula*.

Naipul, V.S. *Miguel Street*.

Rushdie, Salman. *East, West: Stories*.

Satrapi, Marjane. *Persepolis*.

Shakespeare, William. *The Merchant of Venice*. (The Arden edition is required.)

Some required texts are made available through Course Reserves as indicated in the class schedule below.

Note: With the exception of Shakespeare, you may get any edition of these texts. But please be sure that they are not abridged

GRADE DISTRIBUTION (see below for Assignment Description and Grading Scale)

- Attendance & participation/in-class discussion (15%) **150 points (75 mid-term + 75 end term)**
- 4 Brief Responses (20%) **200 points** (50 points each)
- 1 Close Reading of a literary text or passage (20%) **200 points**
- 1 Critical Analysis paper (25%) **250 points**
- 1 Midterm Exam (20%) **200 points**

COURSE POLICIES:

- 1. You must complete all assignments to receive credit for this course.**
- 2. Attendance:** Attendance is mandatory and will be taken daily. You may miss up to **three** 50 minute class periods without penalty. After three unexcused absences, you will receive a lowered course grade. **If you miss two full weeks of class (six 50 minute unexcused absences), you will automatically fail the course.** Absences will be excused only in accordance with UF policy. Acceptable reasons include illness (documentation required), 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.
Tardiness: Arriving **late** to class **three** times will count as one absence.
- 3. Paper Format & Submission:** Except for the Brief Responses, which will be submitted to the Discussion Boards on Canvas, all papers should be formatted per MLA standards (TNR 12, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file. Please note that failure of technology is not an excuse, so plan your time accordingly.
- 4. Late Papers/Assignments:** Papers that are submitted late will lose **ten percent** off their grade for each day that they are late. After three days, I will not accept late papers. Brief Responses will not be accepted late.
- 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. 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.
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, in the Department office (4008 TUR). 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. Policy on *classroom behavior*: Offensive remarks and behavior based on race, gender, ability, age or sexual identity, in written assignments or in class discussion will not be tolerated. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many 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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
13. *Netiquette*: You must turn cell phones to silent before coming to class. Cell phones may never be used in class. You may use laptops, e-readers, or tablets in class only to view texts under discussion. Students who violate this policy will receive an absence for the class period and may lose their right to use technology in the classroom.
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. *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.)

Class Schedule: MWF

The schedule is a guide and could change. *Always check for Canvas Announcements.*

<i>Week</i>	<i>Day/Date</i>	<i>Reading</i>	<i>Due</i>
<i>Unit I: What is literature?</i>			
1	M 1/7	Introductions	
	W 1/9	Stephen Greenblatt's "Culture" (<i>Course Reserves</i>)	
	F 1/11	Homer's <i>Odyssey</i> Book XIX, pgs. 424-425, translated by Emily Wilson (<i>Course Reserves</i>) https://www.nytimes.com/2017/11/02/magazine/the-first-woman-to-translate-the-odyssey-into-english.html https://poetshouse.org/event/epic-voices-emily-wilson-on-the-odyssey/	
Epic			
2	M 1/14	Homer's <i>Odyssey</i> Book XIX, pgs. 426-434	
	W 1/16	Homer's <i>Odyssey</i> Book XIX, pgs. 435-444	
	F 1/18	Emily Dickinson's "Wild Nights! - Wild Nights!," (https://www.poetryfoundation.org/poems/44087/wild-nights-wild-nights-269) "After great pain, a formal feeling comes," (https://www.poetryfoundation.org/poems/47651/after-great-pain-a-formal-feeling-comes-372) "Much Madness is divinest Sense" (https://www.poetryfoundation.org/poems/51612/much-madness-is-divinest-sense-620)	Response 1 due
Poetry			
3	M 1/21	<i>Holiday</i>	
	W 1/23	Sylvia Plath "Morning Song," (https://www.poetryfoundation.org/poems/49008/morning-song-56d22ab4a0cee) Fever 103" (https://www.poetryfoundation.org/poetrymagazine/poems/29479/fever-103)	
	F 1/25	Robert Browning, "My Last Duchess" (https://www.poetryfoundation.org/poems/43768/my-last-duchess) W. B. Yeats, "Adam's Curse," (https://www.poetryfoundation.org/poems/43285/adams-curse)	Response 2 due
Short story			
4	M 1/28	Alice Munro's "The Moons of Jupiter" (<i>Course Reserves</i>)	
	W 1/30	Flannery O'Connor's "A Good Man is Hard to Find" (<i>Course Reserves</i>)	
	F 2/1	Peer review of close reading due	
Drama			
5	M 2/4	<i>The Merchant of Venice</i> Act I	
	W 2/6	<i>The Merchant of Venice</i> Act II	Close reading due

	F 2/8	<i>The Merchant of Venice</i> Act III	
<i>Unit II: Why Write Literature?</i>			
Self-expression/Self Construction			
6	M 2/11	<i>The Merchant of Venice</i> Act IV and V	
	W 2/13	Primo Levi's <i>Survival in Auschwitz</i> "The Journey" to "Ka – Be"	
	F 2/15	<i>Survival in Auschwitz</i> "Our Nights" to "The Drowned and the Saved"	
World making			
7	M 2/18	<i>Survival in Auschwitz</i> "Chemical Examination" to "Kraus"	
	W 2/20	<i>Survival in Auschwitz</i> to "Die drei Leute vom Labor" to "The Story of Ten Days"	Response 3 due
	F 2/22	V.S Naipaul's <i>Miguel Street</i> "Bogart" to "The Coward"	
Shaping citizens			
8	M 2/25	<i>Miguel Street</i> "The Pyrotechnicist" to "Love, Love, Love Alone"	Mid-term exam due
	W 2/27	<i>Miguel Street</i> "The Mechanical Genius" to "How I left Miguel Street"	
	F 3/1	Jhumpa Lahiri's "Hell-Heaven" (<i>Course Reserves</i>)	
9	M 3/4	Spring Break	
	W 3/6		
	F 3/8		
10	M 3/11	<i>Sula</i> , discuss Morrison's essay "Rootedness: The Ancestor as Foundation" (<i>Course Reserves</i>)	
	W 3/13	<i>Sula</i>	
	F 3/15	<i>Sula</i>	
Exploration and discovery			
11	M 3/18	<i>Sula</i>	
	W 3/20	Italo Calvino's <i>Invisible Cities</i> Ch. 1-3	Response 4 due
	F 3/22	Italo Calvino's <i>Invisible Cities</i> Ch. 4-6	
<i>Unit III: Why Read Literature?</i>			
New Ways of Seeing			
12	M 3/25	Italo Calvino's <i>Invisible Cities</i> Ch. 7-9	
	W 3/27	Selections from Scott McCloud's <i>Understanding Comics</i> (<i>Course Reserves</i>), "Introduction" to <i>Persepolis</i>	
	F 3/29	<i>Persepolis</i> "The Veil" to "The Sheep"	
13	M 4/1	<i>Persepolis</i> "The Trip" to "The Dowry"	
	W 4/3	<i>Navigating the library website and identifying sources</i>	
	F 4/5	<i>Library research day</i>	
Finding New Selves/Moving Beyond the Self			

14	M 4/8	Naghbi and O'Malley, "Estranging the Familiar: 'East' and 'West' in Satrapi's <i>Persepolis</i> " (<i>Course Reserves</i>)	
	W 4/10	Salman Rushdie's <i>East, West</i> : "Good Advice Is Rarer Than Rubies", "The Free Radio"	
	F 4/12	<i>East, West</i> : "Yorick," "At the Auction of the Ruby Slippers"	
15	M 4/15	<i>Detailed outline of final paper due for peer review</i>	Outline due
	W 4/17	<i>East, West</i> : "The Harmony of the Spheres" "Chekov and Zulu"	
	F 4/19	<i>East West</i> : "The Courter"	
16	M 4/22	Peer review workshop on Critical Paper	Peer review
	W 4/24	L.D Burtnett: "Holding on To what makes us Human." <i>The Chronicle of Higher Education</i> (https://www.chronicle.com/article/Holding-On-to-What-Makes-Us/237381)	Critical paper due

Assignment Descriptions

1. Participation and In-Class Discussion

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 one typed question or observation to raise during class discussion and hand in at the end of class for credit. Note that the question and observation should be analytical and not merely factual; your question or observation should prompt discussion. 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. Participation in reviews, workshops and class activities are included in this grade.

2. Brief responses of 300 words

Four times over the course of the semester students are required to write a brief (300 word) response to the day's reading. These responses must be uploaded to Canvas as Discussion Board Posts BEFORE class the day on which they are due. See Canvas for detailed instructions on the Brief Responses prompt on each text and note the due dates and times on the Discussion Board Posts.

These responses should raise either *interpretive* or *critical* questions and comments that are 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 peer's responses at least 5

times across the semester. These comments need to be perceptive or reflective, not merely factual observations.

3. *Close Reading Assignment: 2-3 pages*

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. Consult detailed instructions on the Close Reading Assignment on Canvas.

4. *Critical Analysis Paper: 3-4 pages*

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. See detailed instructions for the paper on Canvas.

5. *Midterm Exam*

This take-home exam will be distributed on-line (via Canvas). The exam will be comprised of matching and short and medium essay questions based on readings, lectures and discussion. Submitted exams will be assessed for evidence of collusion.

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>