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## LIT 2000: INTRODUCTION TO LITERATURE, FALL 2019 SECTION 2744, CLASS 17584

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INSTRUCTOR: Nicole Green

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CLASS MEETING TIME: MWF Period 4 (10:40 pm – 11:30 am)

COURSE WEBSITE: Canvas

OFFICE: TBD

OFFICE HOURS: MW 11:30-12:30

LOCATION: CBD 210

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### COURSE DESCRIPTION

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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. *This course confers H credit.*

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### COURSE OBJECTIVES

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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.
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## REQUIRED MATERIALS

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- Dante, *Inferno*, Cantos I & XXVI;
- Shakespeare, *The Merchant of Venice*
- Camara Laye, *The Dark Child*
- Toni Morrison, *Sula*
- Jonathan Swift, *Gulliver's Travels*
- Ama Ata Aidoo, *Our Sister Killjoy*
- Marjane Satrapi, *Persepolis*
- Brian Selznick, *The Invention of Hugo Cabret*

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## GRADE DISTRIBUTION (see below for Grading Scale)

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

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## COURSE POLICIES

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1. You must complete all *assignments* to receive credit for this course.
  2. **Attendance:** Attendance is mandatory and will be taken daily. **If you miss two full weeks of class (6 unexcused absences), you will automatically fail the course.** Arriving late to class three times will count as one absence. 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.
  3. **Paper Format & Submission:** All papers should be formatted according to MLA standards (Times New Roman, 12 font, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file.
  4. **Late Papers/Assignments:** Late papers/assignments are acceptable if arranged ahead of time with the instructor. Otherwise, papers that are submitted late will lose ten percent off their final 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.
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6. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students.
  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 early in the semester.
  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:* Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.
  11. *Students in Distress.* Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional *support*: 352-392-1575, or contact them online: <https://counseling.ufl.edu>
  12. *Classroom and digital etiquette.* This classroom affirms diversity, including but not limited to race, gender, sexual orientation, (dis)ability, and intersections therein. Because this is a discussion-based course, students should be willing to approach their peers with an open mind, in class and online. Many of the works we will work with contain potentially difficult material; where possible, content warnings will be provided, so that students can be prepared to engage with our texts appropriately.
  13. *UF’s Policy on Sexual Harassment.* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
  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. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.
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## ASSIGNMENT DESCRIPTIONS

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### **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. 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***

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 BEFORE class the day on which they are due.

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 peer's responses at least 5 times across the semester.

### **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.

### **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.



## 5. Midterm Exam

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

## 6. 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>

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## SCHEDULE

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**Readings and Assignments are due by the start of class time on the date listed.**

This schedule may be subject to change – refer to Canvas for the most up to date schedule.

### UNIT ONE: WHAT IS LITERATURE?

#### Week One: Introduction

*(Due on the day listed)*

Wednesday 8/21	Syllabus and Course Overview	
Friday 8/23	Terry Eagleton, "What is Literature?"	

#### Week Two: Epic

Monday 8/26	Dante, Inferno, Cantos I and III	
Wednesday 8/28	Dante, Inferno, Cantos XXVI	
Friday 8/30	Shakespeare, The Merchant of Venice, Acts 1-2	

Week Three: Drama

Monday 9/2	NO CLASS- HOLIDAY	
Wednesday 9/4	Shakespeare, The Merchant of Venice Acts 3-4	
Friday 9/6	Shakespeare, The Merchant of Venice, Act 5	

Week Four: Poetry

Monday 9/9	Dickinson, "Wild Nights! - Wild Nights!"	
Wednesday 9/11	Dickinson, "I heard a Fly buzz - when I died," and "Because I could not stop for Death"	Response #1 Due
Friday 9/13	Langston Hughes, "Theme for English B," "Harlem" (What happens to a dream deferred)	

Week Five: Short Story

Monday 9/16	Flannery O'Connor, "A Good Man is Hard to Find"	
Wednesday 9/18	Ryunosuke Akutawaga, "In a Bamboo Grove"	
Friday 9/20	Peer Review	Close Reading Rough Draft Due for Peer Review Workshop

UNIT TWO: WHY WRITE LITERATURE?

Week Six: Self Expression/Construction

Monday 9/23	Maria Popova, <a href="#">"The Six Motives of Creativity: Mary Gaitskill on Why Writers Write."</a>	Close Reading Final Draft Due
Wednesday 9/25	Camara Laye, <i>The Dark Child Introduction-Chapter 4</i>	
Friday 9/27	Camara Laye, <i>The Dark Child, Chapters 5-8</i>	

Week Seven: World-Making

Monday 9/30	Camara Laye, <i>The Dark Child, Chapters 9-12</i>	
Wednesday 10/2	Jhumpa Lahiri, "Hell-Heaven"	
Friday 10/4	NO CLASS-HOMECOMING	

Week Eight: Shaping Citizens



Monday 10/7	Midterm Exam	Midterm Exam Due
Wednesday 10/9	Toni Morrison, <i>Sula</i> , Beginning - 1922	
Friday 10/11	Toni Morrison, <i>Sula</i> , 1923 - 1937	

Week Nine: Shaping Citizens,  
Continued

Monday 10/14	Toni Morrison <i>Sula</i> , 1939 – 1965, Morrison, “Romancing Slavery,” Origin of Others. (Canvas)	Response #2 Due
Wednesday 10/16	Jonathan Swift, <i>Gulliver’s Travels</i> , Book I	
Friday 10/18	Jonathan Swift, <i>Gulliver’s Travels</i> , Book IV	

Week Ten: Exploration and  
Discovery

Monday 10/21	Library Day in Smathers Special Collections Research Room (2 <sup>nd</sup> Floor), Baldwin Library of Historical Children’s Literature	
Wednesday 10/23	Dan Cohen, “The Books of College Libraries Are Turning into Wallpaper” (Canvas)	
Friday 10/25	Jackie E. Stallcup, “Inescapable Bodies, Disquieting Perception: Why Adults Seek to Tame and Harness Swift’s Excremental Satire in <i>Gulliver’s Travels</i> ” (Canvas)	

UNIT THREE: WHY READ  
LITERATURE?

Week Eleven: Exploration and  
Discovery

Monday 10/28	Ama Ata Aidoo, <i>Our Sister Killjoy</i>	Response #3 Due
Wednesday 10/30	Ama Ata Aidoo, <i>Our Sister Killjoy</i>	
Friday 11/1	Ama Ata Aidoo, <i>Our Sister Killjoy</i>	

Week Twelve: Finding New Selves

Monday 11/4	Scott McCloud, <i>Understanding Comics</i> , Chapters 2, 3, and 9 (Canvas)  Bring <i>Persepolis</i> to Class	
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	Guest Lecture- Remus Jackson	
Wednesday 11/6	Marjane Satrapi, <i>Persepolis</i> , Introduction – “The Sheep”	
Friday 11/8	Marjane Satrapi, <i>Persepolis</i> , “The Trip” – “The Dowry”	

Week Thirteen: New Ways of Seeing

Monday 11/11	NO CLASS- HOLIDAY	
Wednesday 11/13	Brian Selznick, <i>The Invention of Hugo Cabret</i> , Part 1	Response #4 Due
Friday 11/15	Brian Selznick, <i>The Invention of Hugo Cabret</i> , Part 2	

Week Fourteen: New Ways of Seeing Continued

Monday 11/18	Selznick, <i>The Invention of Hugo Cabret</i> , Film Clips	
Wednesday 11/20	Catherine Butler, “ <a href="#">Why It’s Time to Take Children’s Literature Seriously.</a> ” <a href="#">The Conversation.</a> ”	
Friday 11/22	Critical Analysis Workshop	

Week Fifteen: The Writing Process

Monday 11/25	Peer Review	Rough Draft of Critical Analysis Due for Peer Review Workshop
Wednesday 11/27	NO CLASS-HOLIDAY	
Friday 11/29	NO CLASS-HOLIDAY	

Week Sixteen: Conclusion

Monday 12/2	L.D. Burnett, “ <a href="#">Holding on to What Makes Us Human</a> ”	
Wednesday 12/4	Course Wrap-Up/Reflection	Critical Analysis Final Draft Due

