

# LIT 2000: Introduction to Literature, Spring 2021

**LIT 2000: Introduction to Literature, Spring 2021**

**100% Online Enrolment: Class #30669, Section #M177**

**Face-to-Face Enrolment: Class #14665, Section #17B9, Classroom: MAT 0051**

**Instructor Name: Burcu Kuheylan**

**Course meeting times: MWF Period 3 (9.35 – 10.25 AM)**

**Zoom Office Hours: Mon./Wed., 10.30 – 11.30** (see Zoom meeting details below)

**Zoom Meeting Details: Meeting ID: 962 5472 2377 Passcode: 011665**

**Course website: Canvas**

**Instructor Email: [burcukuheylan@ufl.edu](mailto:burcukuheylan@ufl.edu)**

## 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. *This course confers H credit.*

## COVID-19 STATEMENT:

*This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.*

*I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, **if you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period.** <https://coronavirus.uflhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.*

*Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.*

*I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.*

## 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.

## READING MATERIALS

Note: Please make sure to acquire the following required texts, the ISBNs of which have been provided as part of book order details. Other required texts for the course will be provided via Canvas as PDF files.

Levi, Primo. *Survival in Auschwitz* [Purchase/Rent]

Camus, Albert. *The Stranger*. [Purchase/Rent]

Satrapa, Marjane. *Persepolis*. [Purchase/Rent]

Feel free to check these books' availability on [the UF Smathers Library website](#) and the [Alachua County Libraries website](#). However, bear in mind that library regulations under pandemic conditions might have changed significantly, unless the listed books become available in digital format.

Here is the website of a local book vendor, [Third House Books](#), where you can place your book orders.

Here are other, nation-wide book vendor alternatives for you to place your textbook orders with:

[Bookshop](#) (the latest, hippest, online book market for independent booksellers)

[AbeBooks.com](#) (second hand, affordable; potentially longer receipt time)

[Amazon Books](#)

**GRADE DISTRIBUTION** (see below for Assignment details and Grading Scale/Rubric)

- 4 Short Responses: **80 x 4 = 320 points (32%)**
- 6 Reading Quizzes: **50 x 6 = 300 (30%)**
- Attendance & participation: **200 pts (20%)**
- Close-reading draft & peer-review (**50 pts**) + revised final essay (**130 pts**) = **180 pts (18%)**

## COURSE POLICIES:

**Course Credit:** You must complete all *assignments*, study all materials made available (assigned readings, recorded/asynchronous sessions, PowerPoint presentations, etc.), and fulfill all expectations, including attendance in synchronous Zoom sessions, **in a timely manner** to receive credit for this course.

**Attendance:**

All class sessions will take place synchronously (through Zoom **OR** in-person, depending on your enrolment type). Please note, however, that students enrolled in f2f sessions or the instructor may have to quarantine due to their exposure to COVID-19. Both the instructor and all students are still responsible for (remotely) maintaining their participation in course activities unless their condition impedes such participation. In the latter case, a doctor's note or other relevant documentation is required.

- **You may miss only 5 classes without negatively impacting your final grade**, because you need to attend class to collect attendance and participation points. Bear in mind that attendance is %17 of your final grade.
- When/if you miss a session, it is your responsibility to find out what you've missed and attend the next session prepared. Contact a classmate or the instructor to find out what work you have missed. You are also responsible for observing all assignment, peer-review, and reading quiz due dates.
- Only students with documented excuses (such as an official, signed, and dated doctor's note with contact information) can request and be granted a makeup quiz or deadline extension without grade penalty. These exceptions include university-sponsored events and religious holidays. Informing your instructor that you'll be missing a synchronous session or a quiz is highly recommended to prevent potential issues.
- If you experience any **COVID-related hardships** which may obstruct your attendance in this class--unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access--please make sure to get in touch with me immediately so we can come up with a plan to minimize learning disruption and to ensure your success in this course.
- The attendance requirements listed above for this course, including exceptions for make-up exams, assignments, and other work are consistent with university policies, which can be found at this [website](#).

**Tardiness:** For remote participants and f2f students alike, I will be present for our sessions 5 minutes before their **official starting time, which is 9.35 AM**. You are advised to "arrive" a couple of minutes early to avoid being late, but our meetings will always start at exactly 9.35. You are strongly encouraged to **note the Zoom meeting ID and password for our course to avoid being late. Late arrivals and early departures (more than 5 minutes) will count as partial absences.** Please email me in advance if you have a valid excuse to partially miss a meeting. Being tardy three times a semester will cost you 10% of your participation points.

**Course Etiquette:** I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity, in assignments, peer-review comments, or in synchronous Zoom meetings. 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. Thank you in advance for maintaining a safe, peaceful, and respectful learning environment that honors the word *university*.

**Discussion Work:** Be prepared each meeting day with 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 to receive full credit for participating in class discussions. Discussion work cannot be made up.**

**Technology Use:** Under COVID-19 conditions, we all rely on technology to accomplish our academic goals. It's still imperative that we do not over-use or abuse our technical tools at the expense of our learning. Make sure to show up on time and to turn cell phones to silent mode in advance. You may, of course, use laptops, e-readers, or tablets to view texts under discussion but please do not use your devices for texting.

chatting, virtual shopping, or web-surfing. Remember that your computer's camera will be on, even if your sound/mic may be off when you're not participating.

**Paper Format & Submission:** All assignments, including the Short Responses, will be submitted under Assignments on Canvas. They should be formatted per MLA 8<sup>th</sup> edition standards (TNR 12, double-spaced, one-inch margins, MLA header/pagination, and MLA citations, if applicable) and submitted to the assignment on Canvas as a .doc or .docx file. **Please note that failure of technology is not an excuse for missing or late assignments, so plan your time accordingly.**

**Late Papers/Assignments:** Assignments 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.

**Paper Maintenance Responsibilities:** None – All papers and assignments must be submitted online, through Canvas "Assignments." Only MS Word and PDF files will be accepted and all submitted assignments will go through the plagiarism detection tool of Canvas, TurnItin.

**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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. 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.

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!

**Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester.

**Wellness/Counseling:** 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/>

**Harassment:** 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/>

**Grading Policies:** For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**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, at [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

**Course Evaluations.** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://ufl.bluera.com/ufl/>

### **Assignment Descriptions (with color code):**

#### **1. Short responses (4x8 = 32% of final grade)**

Four times over the course of the semester students are required to write a brief (350--500 word) response to the readings covered that week. **These responses must be submitted on Canvas Discussions by midnight (11.59) on the date 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.

#### **2. Reading Quizzes (5x6 = 30% of final grade)**

Since reading constitutes the most important part of your coursework and determines your chances of participation, this course duly emphasizes its weight in the grade distribution. You **MUST** complete all assigned readings in a timely fashion to succeed. You will accordingly take 6 closed-book reading quizzes in total, on the dates listed in the course calendar below. **Only students with an official or documented excuse (such as a doctor's note) can request and be granted makeup quizzes.**

#### **3. Participation in Discussion (20% of final grade)**

Attending class will automatically secure for you 20% of your final grade **IF YOU:**

- Do NOT miss more than 5 classes;
- And participate **at least once** in each class discussion in a meaningful way;

Kick-starting discussions, offering observations, bringing complex passages to the attention of class, as well as raising productive questions are all forms of acceptable participation. **Asking questions about assignment details DO NOT count as participation.** You're strongly advised to highlight passages of interest and take notes while you complete the assigned readings so you can have a reference point for participation. Also make sure to have a copy of the text we're covering close at hand when we discuss it; we'll be performing close-readings of passages together.

#### **4. Close Reading Assignment: 3-4 pages (5% peer review + 13% final paper = %18)**

This assignment will test student skills in close reading, especially as that skill pertains to works of epic, 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. The use of outside sources is neither required nor

encouraged for the completion of this assignment. Students will receive an assignment sheet that details expectations, necessary steps, and examples.

### MAIN GRADING CATEGORIES

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader’s understanding or severely undermine the writer’s credibility.

### GUIDE TO LETTER GRADES

**A** Excellent. Strong and interesting thesis and argument; introduction that generates interest; clear organization and subclaims (also known as topic points); paper further communicates the structure and logic of its argument through use of transitional words or phrases; consistent diction; smooth integration of textual evidence; consistent analysis of evidence; proper use of citation system (MLA) if outside sources are included; few mechanical errors; conclusion that ends the paper gracefully. “A” papers are outstanding.

**B** Good. Strong and interesting thesis and argument; introduction that tries to generate interest; most subclaims are clear and the organization is generally effective; textual evidence generally, but not always, well integrated; some mechanical and proofreading errors; conclusion that tries to close the paper but may only do so through summary; some uneven use of citation system; “B” papers are papers that express a solid argument but do so less consistently than those awarded an “A”.

**C** Satisfactory. Thesis or argument satisfactory but one or the other needs further work; introduction states thesis but does not generate interest; pattern of problems with mechanics or proofreading; insufficient analysis of evidence; little or no conclusion; summary instead of analysis; some body paragraphs may not support the thesis; organization can be improved; subclaims state facts instead of announcing point to be developed; “C” papers are satisfactory but need further polishing to make their arguments persuasive.

**D** Weak. Thesis and argument weak; extensive factual and mechanical errors; organizational pattern that makes essay difficult to follow; failure to fulfill a major component of the assignment.

**F** Not passing. Paper is not completed; contains plagiarized material or fails to fulfill the requirements of the assignment.

**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>

**COURSE CALENDAR**

Note: Readings and assignments are subject to change. Pay attention to Canvas and Zoom-session announcements.

	Readings and Due Dates
	<i>Unit I: What is Literature?</i>
	Week One: Introductions and Warm-up
M, 1/11	Introductions, Syllabus and Course Overview

W, 1/13	Terry Eagleton's "What is Literature?" (PDF) + Complete Online Activity based on reading (by 8 PM >> CNVS >> Discussions)
F, 1/15	Discussion on Eagleton's "What is Literature?" + Study related PowerPoint (PP)
	<b>Week Two: Literary Genres &amp; the Epic</b>
M, 1/18	University Holiday—No class in session
W, 1/20	An Overview of Literary Genres
W, 1/22	Homer's <i>Odyssey</i> , Book XIX – Odysseus and Penelope (PDF)
	<b>Week Three: Epic Continued (Homer's <i>Odyssey</i>, Book XIX)</b>
M, 1/25	Discussion on Homer's <i>Odyssey</i> , Book XIX
W/ 1/27	Discussion on Homer's <i>Odyssey</i> , Book XIX
F, 1/29	Intro to Luigi Pirandello's <i>Six Characters in Search of an Author</i> (PDF) Discussion with a focus on historical background and ACT I
	<b>Week Four: Drama – Blurred Boundaries: Fiction and Reality</b>
M, 2/1	<b>Complete Reading Quiz I on Pirandello's <i>Six Characters</i></b> (entire play, by 11.59 PM) Discussion on Pirandello's <i>Six Characters</i> (focus on ACT II)
W, 2/3	Discussion on Pirandello's <i>Six Characters</i> (focus on ACT III)
F, 2/5	Final discussion on Pirandello's <i>Six Characters</i>
	<b>Week Five: Poetry – Blurred Boundaries – Public/External vs. Private/Internal</b>
M, 2/8	Read & Discuss T.S. Eliot's "Tradition and the Individual Talent" (PDF)
W, 2/10	Discuss T.S. Eliot's "The Love Song of Alfred J. Prufrock" (PDF) <b>Bonus:</b> Check out Julian Peters' comic adaptation of "Prufrock" <a href="#">here</a> (recommended; NOT required)
F, 2/12	Final discussion on Eliot's "Prufrock" <b>Submit Response I (Homer, Pirandello, Eliot) by 11.59 PM &gt;&gt; CNVS Assignments</b>
	<b>Week Six: The Short Story – The Clash of Worlds, Systems, and Values</b>
M, 2/15	Discussion on Flannery O'Connor's "A Good Man Is Hard to Find" (PDF)
W, 2/17	Discussion on O'Connor's "A Good Man Is Hard to Find" (continued) <b>Recommended Reading:</b> Paul Elie's – " <a href="#">How Racist Was Flannery O'Connor?</a> " (from the June 22, 2020 issue of <i>The New Yorker</i> )
F, 2/19	Final discussion on O'Connor's "A Good Man Is Hard to Find"



	<b>Week Seven: The Short Story – The Clash of Worlds, Systems, and Values</b>
M, 2/22	Discussion on James Joyce’s “The Dead” (PDF) <b>Complete Online Reading Quiz II on O’Connor + Joyce’s “The Dead”</b> (11.59 PM).
W, 2/24	Discussion on James Joyce’s “The Dead” (continued)
F, 2/26	Final Discussion on O’Connor and Joyce: bring all your questions
	<b>Week Eight: Writing Instruction</b>
M, 3/1	PowerPoint Instruction: “How to formulate arguments/theses?”
W, 3/3	<b>Online Close-Reading Peer-Review</b> — Submit 1 <sup>st</sup> draft by 1 PM + provide revision feedback for 3 peers’ drafts by 11.59 PM (CNVS >> Assignments)
F, 3/5	Instruction on Revision Tips and Strategies Finish reading Primo Levi’s <i>Survival in Auschwitz</i> by Monday
	<b><i>Unit II: Why Do We Write?</i></b>
	<b>Week Nine: All-too-Human – Bearing Witness &amp; the Memoir</b>
M, 3/8	Introduction to and discussion on Levi’s <i>Survival in Auschwitz</i> (pages 1-64) <b>Complete Online Reading Quiz III on Levi’s <i>Survival</i></b> (by 11.59 PM)
W, 3/10	Discussion on Levi’s <i>Survival in Auschwitz</i> (pages 1-64) <b>Submit (revised) final close-reading essay by 11.59 PM (Canvas &gt;&gt; Assignments)</b>
F, 3/12	Discussion on Levi’s <i>Survival in Auschwitz</i> (up to page 122) Finish reading Albert Camus’s <i>The Stranger</i> by Wednesday
	<b>Week Ten: All-too-Human – the Damned and the Condemned</b>
M, 3/15	Discussion on Levi’s <i>Survival in Auschwitz</i> (up to the ending) <b>Response #2 (O’Connor, Joyce, Levi) due by 11.59 PM (Canvas &gt;&gt; Assignments)</b>
W, 3/17	Wrap up Levi’s <i>Survival</i> + Introduce Albert Camus’s <i>The Stranger</i>
F, 3/19	Discussion on Albert Camus’s <i>The Stranger</i> <b>Complete Online Reading Quiz IV on Albert Camus’s <i>The Stranger</i></b> (by 11.59 PM)
	<b><i>Unit III: Why Read Literature?</i></b>
	<b>Week Eleven: “Make it Strange!” – The Existential Novel</b>
M, 3/22	Discussion on Camus’s <i>The Stranger</i> (continued) Post your questions or passages of interest on Camus’s <i>The Stranger</i> (CNVS Disc.)
W, 3/24	Discussion on Camus’s <i>The Stranger</i> (continued)

F, 3/26	Final Discussion on Camus's <i>The Stranger</i>
	Week Twelve: "Make it Strange!" – Animal Poems
M, 3/29	Discussion on Marianne Moore's "The Pangolin" (PDF)
W, 3/31	Discussion on Elizabeth Bishop's "Pink Dog" (PDF) <b>Bonus:</b> Check out Patricia Piccinini's " <a href="#">The Young Family</a> " & her other "species-blurring" artwork in <a href="#">her website</a> .
F, 4/2	Discussion on Wallace Stevens' "Thirteen Ways of Looking at a Black Bird" (PDF) <b>Response #3 on Camus, Moore, Bishop, Stevens due by 11.59 PM (Assignments)</b> Finish reading Marjane Satrapi's <i>The Complete Persepolis</i> by Monday
	<b><i>Unit IV: Literature as Universal Register</i></b>
	Week Thirteen: Politics of Belonging – Coming of Age in Global Women's Fiction
M, 4/5	Discussion on Marjane Satrapi's <i>The Complete Persepolis</i>
W, 4/7	Discussion on Marjane Satrapi's <i>Persepolis</i> <b>Complete Online Reading Quiz V on Satrapi's <i>Persepolis</i></b> (by 11.59 PM)
F, 4/9	Discussion on Marjane Satrapi's <i>Persepolis</i> Until Monday, finish reading selections from J. Capó Crucet's <i>How to Leave Hialeah</i> (PDFs): "Noche Buena" + "Low Tide" + "And In the Morning, Work" + "How to Leave Hialeah."
	Week Fourteen: Politics of Belonging – Coming of Age in Global Women's Fiction
M, 4/12	Final discussion on Satrapi's <i>Persepolis</i> Post your question on Jennine Capó Crucet's stories (CNVS Disc., by 8 PM)
W, 4/14	<b>Complete Reading Quiz VI on J. Capó Crucet's</b> "Noche Buena" + "Low Tide" + "And In the Morning, Work" + "How to Leave Hialeah" (by 11.59 PM) Discussion on Crucet's "Noche Buena"
F, 4/16	Discussion on Crucet's "Low Tide"
	Week Fifteen: Politics of Belonging – Coming of Age in Global Women's Fiction
M, 4/19	Discussion on Crucet's "And in the Morning, Work"
W, 4/21	Discussion on Crucet's "How to Leave Hialeah"
F, 4/23	[READING DAY] <b>Response #4 on Satrapi and Crucet due by 11.59 PM &gt;&gt; Assignments</b>