

**LIT 2000, Introduction to Literature**  
**Class #15810, Section 19CC**  
([State Core General Education](#) - Humanities)

**Instructor:** Elijah Drzata (Elijah, Eli, Mr. Drzata) (he/him/his)

**Course meeting times & locations:** MWF, Period 5, 11:45 AM-12:35 PM, Matherly Hall (MAT) 0051

**Office Location and Hours:** W 12:50 PM-1:50 PM / TH 12:30-1:30 PM location TBD

Zoom option available: <https://ufl.zoom.us/j/94940302738>; Meeting ID: 949 4030 2738

**Course website:** Canvas

**Email:** [sdrzata@ufl.edu](mailto:sdrzata@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.*

**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:**

**Students should purchase the following texts:**

- ◆ Primo Levi, *Survival in Auschwitz*
- ◆ James Joyce, "The Dead"
- ◆ Toni Morrison, *Beloved*

- ◆ Salman Rushdie, *East, West: Stories*
- ◆ Marjane Satrapi, *Persepolis*
- ◆ Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

Note: While you may purchase any edition of these texts, please be sure that they are not abridged.

The following texts will be available on Canvas (though you may purchase them):

- ◆ Dante, *Inferno* (Cantos I and XXVI)
- ◆ William Shakespeare, *Macbeth*
- ◆ Langston Hughes, “Shakespeare in Harlem” & “Harlem” (What happens to a dream deferred)
- ◆ Flannery O’Connor, “A Good Man is Hard to Find”
- ◆ Ryunosuke Akutawaga, “In a Bamboo Grove”
- ◆ Italo Calvino, *Invisible Cities*
- ◆ José Saramago, “The Tale of the Unknown Island”
- ◆ And scholarly essays/secondary readings

**Grade Distribution** (see below for Grading Scale):

- ◆ Participation and in-class discussion (10%)
- ◆ Quizzes (10%)
- ◆ 4 Brief Responses (20%)
- ◆ 1 Close Reading of a literary text or passage (15%)
- ◆ 1 Critical Analysis paper (25%)
- ◆ 1 Midterm Exam (20%)

### **Description of Assignments:**

1. Participation and In-Class Discussion: Students are expected to read the assigned readings before class. Consistent participation in class discussions, demonstrated knowledge of the assigned readings, and in-class activities will also contribute to this portion of the final grade. You should come to class with questions or observations to raise during class discussion and/or post to the appropriate discussion board on Canvas for credit. Discussion boards on Canvas will count towards some (though not all) participation credit. Lastly, be certain to bring your texts to class every day—either electronic copies, print-outs, or books—and paper or computer to take notes.
2. Quizzes: Multiple choice and brief response quizzes will be based on reading materials and assigned on a weekly basis.
3. 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. Peer responses are also required. Groups will be formed and assigned particular readings for these responses. These responses must be uploaded to the appropriate Canvas discussion board the day on which they are due. Check discussion board for guidelines
4. 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.

5. *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.
6. *Midterm Exam*: This exam will be distributed online (via Canvas). The exam will be comprised of matching and short essay questions based on readings, lectures, and discussions. Submitted exams will be assessed for evidence of collusion.

### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Like all lecture-discussion courses, this one needs you! You are allowed five unexcused absences—use them wisely as you would for any job. You will fail the course if you accrue six unexcused absences. You will earn a lowered course grade if you accrue four unexcused absences. Excused absences are exempt from this policy and included absences due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to quarantine or illness, I may require a signed doctor's note or confirmation from UF Screen, Test, & Protect. Students are responsible for updating their UF-required Screen, Test, & Protect status. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive, or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.

Latecomers receive partial absences and must see me after class so I know you attended. Being tardy three times constitutes one absence.

View UF's attendance policy for more info:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. *Classroom behavior and netiquette*: We are all human and want to be treated with respect, empathy, and kindness. We may have difficult discussions throughout this course, so please be mindful of voicing your opinions and the affect they may have on others' wellbeing, including my own. Harassment, discrimination, hate speech, and bullying not be tolerated. Some (if not most) of the concepts and realities we will discuss are new to many, and that is perfectly okay and why we are here—to learn. We will work to have open dialogues. This applies to our in-person and online classroom environments. Cell phones may not be used during class unless approved by the instructor.
4. *Paper Format & Submission*: Please submit all assignments as a Word file on Canvas (doc, docx). I will ask you to resubmit if you do not submit a Word file. UF offers students desktop and cloud versions of Microsoft Office (PowerPoint, Word, Excel, etc.) for free. *I highly recommend* using the desktop version of Word, as the cloud version does not include all necessary formatting features You can download Word for free here: <https://it.ufl.edu/services/gatorcloud-microsoft-office-online>
5. *Late Papers/Assignments*: Extensions will be given sparingly. If you need more time for any reason throughout this course, please reach out to me within a reasonable time of the deadline so we can work out a solution. If you do not communicate with me *beforehand*, then you will be

penalized *at least* -5 points for late work. Students who have an excused absence will be provided with a reasonable amount of time to make up work. Unexcused absences do not qualify for makeup work.

6. *Academic Honesty and Definition of Plagiarism:* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. I take plagiarism seriously, and most of your assignments will be run through the plagiarism tool “Turnitin.” Please reach out to me as much as needed regarding questions of plagiarism—it is better to be safe than sorry and I am here to help. 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, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester.
8. *Grade Appeals:* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount (cblount@ufl.edu), Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. *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>
10. 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: <https://counseling.ufl.edu/>.
11. *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:  
<https://titleix.ufl.edu/about/title-ix-rights/>.
12. *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.)

### Grading Scale:

A	4.0	94-100	940-1000	C	2.0	74-76	740-769
A-	3.67	90-93	900-939	C-	1.67	70-73	700-739
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	84-86	840-869	D	1.0	64-66	640-669

B-	2.67	80-83	800-839	D-	0.67	61-63	610-639
C+	2.33	77-79	770-799	E	0.00	0-60	0-609

**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>

### **Guide to Letter Grades:**

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.

**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.

**Class Schedule**  
(subject to change):

<b>UNIT ONE: What Is Literature?</b>		
<b>Week 1 - Intro</b>		
8/23 M	Syllabus & Course Overview	<b>HW:</b> Read syllabus and practice navigating Canvas site; bring any questions on Wednesday
8/25 W	Navigating course and getting to know each other	<b>HW:</b> Read Terry Eagleton, "What is Literature"
8/27 F	<b>Discuss:</b> Eagleton essay	<b>HW:</b> Read Dante's <i>Inferno</i> Cantos I and XXVI
<b>Week 2 - Epic</b>		
8/30 M	<b>Discuss:</b> the Epic, Dante Alighieri, and <i>The Divine Comedy</i>	<b>HW:</b> Read Dante, <i>Inferno</i> , Cantos I
9/1 W	<b>Discuss:</b> Dante, <i>Inferno</i> , Cantos I	<b>HW:</b> Read Dante, <i>Inferno</i> , Cantos XXVI
9/3 F	<b>Discuss:</b> Dante, <i>Inferno</i> Cantos XXVI	<b>HW:</b> Read Shakespeare, <i>Macbeth</i> , Acts 1-3 + "Understanding Drama" excerpt
<b>Week 3 - Drama</b>		
9/6 M	<b>Holiday—No Class</b>	
9/8 W	<b>Discuss:</b> Understanding Drama + Shakespeare, <i>Macbeth</i> , Acts 1-3	<b>HW:</b> Read <i>Macbeth</i> , Acts 4-5
9/10 F	<b>Discuss:</b> Shakespeare, <i>Macbeth</i> , Acts 4-5 + adaptations	<b>HW:</b> Read "Understanding Poetry" and Langston Hughes, "Ballad of the Landlord"
<b>Week 4 - Poetry</b>		
9/13 M	<b>Discuss:</b> Understanding Poetry + Langston Hughes	<b>HW:</b> Read "Harlem" and "Theme for English B"
9/15 W	<b>Discuss:</b> Langston Hughes poems	<b>HW:</b> Read "How it Feels to be Colored Me" excerpt

9/17 F	<b>Discuss:</b> Langston Hughes poems + “How it Feels to be Colored Me”  Introduce Close Reading assignment + Brief Responses	<b>HW:</b> Read “Understanding Fiction” and Flannery O’Connor, “A Good Man is Hard to Find”  Start Close Reading Assignment
<b>Week 5 - Short Stories</b>		
9/20 M	<b>Discuss:</b> “Understanding Fiction” + Flannery O’Connor, “A Good Man is Hard to Find”	<b>HW:</b> Read Ryunosuke Akutawaga, “In a Bamboo Grove” + “Related Commentary” excerpt
9/22 W	<b>Discuss:</b> Ryunosuke Akutawaga, “In a Bamboo Grove” + excerpt	<b>HW:</b> Read “Why I Write Short Stories” and “Related Commentary” excerpt  <b>Group A O’Connor &amp; Akutawaga Brief Responses DUE by 11:59 PM</b>
9/24 F	<b>Discuss:</b> O’Connor and Akutawaga in conversation + excerpts	<b>HW:</b> Read Primo Levi, <i>Survival in Auschwitz</i> , Ch. 1-7  <b>Group A peer responses for O’Connor &amp; Akutawaga DUE by 11:59 PM</b>  <b>Close Reading Review— DUE by 11:59pm</b>
<b>UNIT TWO: Why Write Literature?</b> Subthemes: Self Expression/Self Construction, World Making, Shaping Citizens, Exploration & Discovery		
<b>Week 6 - Self-Expression/Self-Construction</b>		
9/27 M	<b>Discuss:</b> Levi, <i>Survival in Auschwitz</i> , Ch. 1-7	<b>HW:</b> Read <i>Survival in Auschwitz</i> , Ch. 8-13
9/29 W	<b>Discuss:</b> Levi, <i>Survival in Auschwitz</i> , Ch. 8-13	<b>HW:</b> Read <i>Survival in Auschwitz</i> , Ch. 14-17  <b>Group B Brief Responses for <i>Survival in Auschwitz</i> DUE by 11:59 PM</b>

10/1 F	<b>Discuss:</b> Levi, <i>Survival in Auschwitz</i> , Ch. 14-17	<b>HW:</b> James Joyce, “The Dead”  <b>Group B peer responses for <i>Survival in Auschwitz</i> DUE by 11:59 PM</b>
<b>Week 7 - World Making</b>		
10/4 M	<b>Discuss:</b> James Joyce, “The Dead”	<b>HW:</b> Read “Related Commentaries” excerpts  <b>Group A Brief Responses for “The Dead” DUE 10/5 by 5:00 PM</b>
10/6 W	<b>Discuss:</b> James Joyce, “The Dead” + excerpts	<b>Group A peer responses for “The Dead” DUE by 11:59 PM</b>
10/8 F	<b>Homecoming—No Class</b>	<b>HW:</b> Read Toni Morrison, <i>Beloved</i> , Foreword-pg. 100
<b>Week 8 - Shaping Citizens</b>		
10/11 M	<b>Discuss:</b> Toni Morrison, <i>Beloved</i> , Foreword-pg. 100	<b>HW:</b> Read <i>Beloved</i> , pg. 100-195
10/13 W	<b>Discuss:</b> Toni Morrison, <i>Beloved</i> , pg. 100-195	<b>HW:</b> Read <i>Beloved</i> , pg. 199-256 and “The Dilemma of Being American as A Consequence of Ethnic Segregation in Toni Morrison’s <i>Beloved</i> ” by Novia Sekar Ayuningtyas, et al.  <b>Group B Brief Responses for <i>Beloved</i> DUE by 11:59 PM</b>
10/15 F	<b>Discuss:</b> Toni Morrison, <i>Beloved</i> , pg. 199-256 + “The Dilemma of Being...”	<b>HW:</b> Read <i>Beloved</i> , pg. 256-end  <b>Group B peer responses for <i>Beloved</i> DUE by 11:59 PM</b>
<b>Week 9 - Exploration &amp; Discovery</b>		
10/18 M	<b>Discuss:</b> Toni Morrison, <i>Beloved</i> , pg. 256-end  Introduce midterm	<b>HW:</b> Read José Saramago, “The Tale of the Unknown Island”



10/20 W	<b>Discuss:</b> José Saramago, "The Tale of the Unknown Island"	<b>HW:</b> Group A Brief Responses for "The Tale of the Unknown Island" DUE by 11:59 M
10/22 F	<b>Discuss:</b> José Saramago, "The Tale of the Unknown Island" + course overview in preparation for midterm	<b>HW:</b> Read Italo Calvino, <i>Invisible Cities</i> , Ch. 1-3  <b>Group A peer responses for "The Tale of the Unknown Island" DUE by 11:59 M</b>  <b>Midterm Exam DUE by 11:59pm</b>
<b>Week 10 - Exploration &amp; Discovery, Continued</b>		
10/25 M	<b>Discuss:</b> Italo Calvino, <i>Invisible Cities</i> , Ch. 1-3	<b>HW:</b> Read <i>Invisible Cities</i> , Ch. 4-6
10/27 W	<b>Discuss:</b> Italo Calvino, <i>Invisible Cities</i> , Ch. 4-6	<b>HW:</b> Read <i>Invisible Cities</i> , Ch. 7-9  <b>Group B Brief Responses for <i>Invisible Cities</i> DUE by 11:59 PM</b>
10/29 F	<b>Discuss:</b> Italo Calvino, <i>Invisible Cities</i> , Ch. 7-9	<b>HW:</b> Read Salman Rushdie, <i>East, West: Stories</i> , "East" section  <b>Group B peer responses for <i>Invisible Cities</i> DUE by 11:59 PM</b>
<b>UNIT THREE: Why Read Literature? Week 12-16</b> Subthemes: Finding New Selves/Moving Beyond the Self, New Ways of Seeing		
<b>Week 11 - Finding New Selves/Moving Beyond the Self</b>		
11/1 M	<b>Discuss:</b> Salman Rushdie, <i>East, West: Stories</i> , "East" section	<b>HW:</b> Read <i>East, West: Stories</i> , "West" section  <b>Group A Brief Responses for Rushdie DUE on 11/2 by 5:00 PM</b>

11/3 W	<b>Discuss:</b> Salman Rushdie, <i>East, West: Stories</i> , “West” section	<b>HW:</b> Read <i>East, West: Stories</i> , “East, West” section
11/5 F	<b>No Class</b>	<b>Group A peer responses for Rushdie DUE by 11:59 PM</b>
<b>Week 12 – New Ways of Seeing</b>		
11/8 M	<b>Discuss:</b> Salman Rushdie, <i>East, West: Stories</i> , “East, West” section	<b>HW:</b> Read Marjane Satrapi, <i>Persepolis</i> pg. 1-53 + <i>Understanding Comics</i> excerpt by Scott McCloud
11/10 W	<b>Discuss:</b> Marjane Satrapi, <i>Persepolis</i> pg. 1-53 + <i>Understanding Comics</i>	<b>HW:</b> Read <i>Persepolis</i> pg. 54-102
11/12 F	<b>Discuss:</b> Marjane Satrapi, <i>Persepolis</i> pg. 54-102	<b>HW:</b> Read <i>Persepolis</i> pg. 103-153 + “Gutters” chapter from Sousanis’s <i>Unflattening</i>  <b>Group B Brief Responses for Persepolis DUE by 11:59 PM</b>
<b>Week 13 – Writing Workshop</b>		
11/15 M	<b>Discuss:</b> Marjane Satrapi, <i>Persepolis</i> pg. 103-153 + “Gutters” chapter	<b>HW:</b> Read L. D. Burnett, “Holding On to What Makes Us Human” and Gregory Currie, “Does Great Literature Make Us Better?”  <b>Group B peer responses for Persepolis DUE by 11:59 PM</b>
11/17 W	<b>Discuss:</b> Essays + Introduce Critical Analysis Assignment	<b>HW:</b> Read “A Guide to Writing about Literature” excerpts
11/19 F	Writing Workshop	
<b>Week 14 – Conferences</b>		
11/22 M	Conferences	<b>HW:</b> Read Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> , pg. 1-120
11/24 W	<b>Holiday—No class</b>	

11/26 F	<b>Holiday—No class</b>	
<b>Week 15 – New Ways of Seeing</b>		
11/29 M	<b>Discuss:</b> Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> , pg. 1-120  Introduce Critical Analysis Paper	<b>HW:</b> Read <i>Extremely Loud and Incredibly Close</i> , pg. 121-186
12/1 W	<b>Discuss:</b> Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> , pg. 121-186	<b>HW:</b> Read <i>Extremely Loud and Incredibly Close</i> , pg. 187-233
12/3 F	<b>Discuss:</b> Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> , pg. 187-233	<b>HW:</b> Read <i>Extremely Loud and Incredibly Close</i> , pg. 234-326  Work on Critical Analysis Paper
<b>Week 16 – New Ways of Seeing, Continued</b>		
12/6 M	<b>Discuss:</b> Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> , pg. 234-326  Movie adaptation	<b>HW:</b> Read Helen Vendler, “How to Welcome and Nurture the Poets and Painters of the Future” and Mark Edmundson, “The Ideal English Major”  Work on Critical Analysis Paper
12/ 8 W	Last day reflections	<b>HW:</b> Work on Critical Analysis Paper
12/10 F	<b>Reading day—no class</b>	<b>HW:</b> Critical Analysis Paper due 12/13 by 11:59 PM
12/13 M	<b>Critical Analysis Paper due by 11:59 PM</b>	