

UNIVERSITY OF FLORIDA
LIT2000 INTRODUCTION TO LITERATURE
SYLLABUS
Fall 2021

Instructor Name: Lillian Marie Martinez

Course meeting times & locations: MWF, Period 3 (9:35 a.m.-10:25 a.m.) in MAT 0051

Office Location & Hours: WF, Period 4 (10:40 a.m.-11:30 a.m.); Location TUR 4367

Course website: Canvas

Instructor Email: martinez.lmarie@ufl.edu

Course Pre-Requisite: ENC 1101

Course Description:

This course examines the unique and changing role literature has played in individuals' lives and in society. It is centered on three deceptively simple questions: What is literature? Why do we write literature? And why do we read literature? It introduces students to a range of literary genres, from different countries and historical periods.

Among the primary aims of this course is to help students develop the critical skill of analysis and interpretation. Students will also learn how formal and stylistic elements as well as historical context 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 interactions with science, technology, media, commerce, and politics.

*Since this course includes perspectives from marginalized voices, it is important we be mindful and engage in discussion with care and empathy.

Course Structure:

It is important that we take care of our health, in all aspects, in the coming months. The class schedule and assignments leave room for flexibility in order to accommodate unforeseen circumstances. Let us care for and support one another moving forward.

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 it is expected that 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:

- Toni Morrison, *Beloved*
- V.S. Naipaul, *Miguel Street*
- Neil Gaiman, *The Graveyard Book*
- Shaijla Patel, *Migritude*
- Marjane Satrapi, *The Complete Persepolis: The Story of a Childhood*
- Brian Selznick, *The Invention of Hugo Cabret*

**All other assigned texts will be made available through Canvas.*

Grade Distribution:

1. Attendance (5%) & Participation in in-class and online discussion (10%)
2. 2 Close Readings of a literary text or passage (10% each—20%)
3. 1 Question Synthesis (5%)
4. 1 Critical Analysis paper (25%)
5. 1 Multimodal Project (15%)
6. Midterm & Final (10% each—20%)

1. Attendance (5%) & Participation (10%)

Attendance: Attendance is mandatory and will be assessed by class roll. Students will lose 1% from their final grade for every unexcused absence. Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the 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.

Participation: Students are expected to review the assigned readings before class. Consistent participation in class discussions that demonstrated knowledge of the assigned readings will contribute to this portion of the final grade.

2. Close Reading Assignment: 750 words, (10% each—20%)

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. Students will have six opportunities to submit this assignment during the semester.

3. Question Synthesis, 200 words min. (5%)

Prior to each class, students will have the opportunity to pose two questions that critically engage with that day's reading within the appropriate discussion board on Canvas. These questions should be prefaced with the student's thinking—e.g. notes on how they came to this question and/or what portion of the text prompted this question. These questions will be referred to and discussed during class discussion. Students must complete this assignment at least once during the semester.

4. Critical Analysis Paper: 1,500 words min. (25%)

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in secondary research (this may include the course's supplemental readings). The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence. Students are not permitted to submit over 1,750 words.

These papers will be graded on a point scale of 1 to 10: 9-10, excellent; 8-8.9, good to very good; 7-7.9 average to good; 6-6.9, below average; below 6 is not a passing grade. All students, whatever their grade, will have the option to rewrite the essay.

5. Multimodal Project (15%)

A multimodal project includes multiple "modes" of communicating a message. While traditional papers typically only have one mode (text), multimodal projects include a combination of text, images, motion, or audio. Students will forward an argument about a text discussed in class. This argument might take the form in a comic, a video essay, a podcast, a short film, or a song. Details for each modality listed can be found in the assignment on Canvas. Students may propose a different "mode" to the instructor their project might take.

6. Midterm and Final (10% each—20%)

Method of assessment will be two on-line take-home exams (each exam is worth 10%, or together, 20% of the total grade). Each test is distributed on-line (via Canvas) and will be two hours in length. The exams will be comprised of two short answer and one short essay question based on readings, lectures, and discussion sections. Submitted exams will be assessed for evidence of collusion. Both exams will be posted to Canvas a week prior to their due dates.

Classroom Policies:

- **Makeup Policy:** Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>) there will be no make-up option for the midterm, the final, or late assignments. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact instructor on his or her return to classes.
- **Late Policy:** If a student is late to a zoom conference by five or more minutes, he or she will be considered late. Such lateness distracts other students and the instructor

and will affect the student's final participation grade. Students will lose 0.5% from their final grade each time they arrive late.

- **Cell phone policy:** Students must turn cell phones to silent before attending Zoom class.

Grading Scale (& GPA equivalent):

| A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | E |
|-----------------|-----------------|-----------------|----------------|-----------------|-----------------|----------------|-----------------|-----------------|----------------|-----------------|--------------|
| 100-93 (4.0) | 92-90 (3.67) | 89-87 (3.33) | 86-83 (3.0) | 82-80 (2.67) | 79-77 (2.33) | 76-73 (2.0) | 72-70 (1.67) | 69-67 (1.33) | 66-63 (1.0) | 62-60 (0.67) | 59-50 (0) |

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/UGRD/academic-regulations/grades-grading-policies/>

Academic Honesty: Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of the assignment in question and/or the course. For University of Florida's honor code, see: <https://sccr.dso.ufl.edu/policies/student-honor-code-studentconduct-code/>

Accommodations for Students with Disabilities Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<https://disability.ufl.edu/>) for information about available resources for students with disabilities.

Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).

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/about/title-ix-rights/>

Online Course Evaluation: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

COVID-19 Practices: In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.



- According to University practices, you are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators. ○

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

- Hand sanitizing stations will be

located in every classroom. ○ The University encourages us to respond to the weekly Screen, Test, and Protect questionnaire. For more information about this questionnaire and its subsequent results, as well as other frequently asked questions about Screen, Test, and Protect, please visit [UF Health's website](https://www.ufhealth.org).

- If you are sick, University guidelines say you should stay home and selfquarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. 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](https://www.ufhealth.org) for more information. ○ Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. ○ If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

Class Schedule

Students should note that the schedule is a guideline and may change.

UNIT I – WHAT IS LITERATURE?

WEEK 1 INTRODUCTION

M 8/23 Syllabus Review

W 8/25 Terry Eagleton, “What is Literature?” (pp. 1-7)

F 8/27 Terry Eagleton, “What is Literature?” (Continued) (pp. 8-14)

Emily Dickinson, “Because I could not stop for Death—”

Dickinson, Ep. 1 (“Because I could not stop”) (Excerpt)

WEEK 2 POETRY

M 8/30 Emily Dickenson, “The Soul selects her own Society,” “I heard a Fly buzz - when I died,” & “I dwell in Possibility”

W 9/1 Robert Browning, “My Last Duchess” **F**

9/3 Dante, *Inferno* (Canto I)

Myths & Monsters, Ep. 1 “Heroes and Villains” (Excerpts)

WEEK 3 EPIC

M 9/6 Holiday

W 9/8 Dante, *Inferno* (Canto XXVI)

F 9/10 Dante, *Inferno* (Canto XXXIV)

CLOSE READING EXERCISE DUE ON MONDAY, 9/13

WEEK 4 DRAMA

M 9/13 Lorraine Hansberry, *A Raisin in the Sun* (Act I)

W 9/15 Lorraine Hansberry, *A Raisin in the Sun* (Act II)

Langston Hughes, “Harlem”

F 9/17 Lorraine Hansberry, *A Raisin in the Sun* (Act III)

Ntozake Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* (Excerpts)

WEEK 5 SHORT STORY

M 9/20 Flannery O'Connor, “A Good Man is Hard to Find”

W 9/22 Ryunosuke Akutawaga, “In a Bamboo Grove”

Akira Kurosawa, *Rashōmon* (1951)

F 9/24 Lesley Nneka Arimah, “Who Will Greet You At Home”

The New Yorker, Interview, “Lesley Nneka Arimah on Imagining a Universe of Handcrafted Babies”

CLOSE READING EXERCISE DUE ON MONDAY, 9/27

UNIT II – WHY DO WE WRITE?

WEEK 6 SHAPING CITIZENS

M 9/27 Samuel May, *The Fugitive Slave Law, and Its Victims* (Synopsis of Law & Margaret Garner Case)

Toni Morrison, *Beloved* (1-50) (Pt. 1)

W 9/29 Toni Morrison, *Beloved* (51-101) (Pt. 1)

F 10/1 Toni Morrison, *Beloved* (101-195) (Pt. 2) Toni

Morrison Interview (1987)

WEEK 7 SHAPING CITIZENS

M 10/4 Sojourner Truth, “Ain’t I A Woman?”

Toni Morrison, *Beloved* (199-277) (Pt. 2)

W 10/6 Toni Morrison, *Beloved* (281-324) (Pt. 3)

F 10/8 Holiday

MIDTERM DUE MONDAY 10/11

WEEK 8 SHAPING CITIZENS

M 10/11 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 1-12)

W 10/13 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 13-24)

F 10/15 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 25-36)

Norman Ferguson, T. Hee, and Wilfred Jackson, *Pinocchio* (1940) (Excerpts)

CLOSE READING EXERCISE DUE ON MONDAY, 10/18

WEEK 9 WORLD-MAKING

M 10/18 V.S. Naipaul, *Miguel Street* (“Bogart,” “The Thing Without A Name,” “His Chosen Calling”)

W 10/20 V.S. Naipaul, *Miguel Street* (“The Coward,” “The Maternal Instinct,” and “Love, Love, Love, Alone”)

F 10/22 V.S. Naipaul, *Miguel Street* (“The Blue Cart,” “The Mechanical Genius,” “Hat,” and “How I Left Miguel Street”)

WEEK 10 SELF-EXPRESSION & SELF-CONSTRUCTION

M 10/25 Neil Gaiman, *The Graveyard Book* (Ch. 1-2)

W 10/27 Neil Gaiman, *The Graveyard Book* (Ch. 3-5)

F 10/29 Neil Gaiman, *The Graveyard Book* (Ch. 6-8)

Neil Gaiman and P. Craig Russell, *The Graveyard Book Graphic Novel* (Excerpts)

CLOSE READING EXERCISE DUE ON MONDAY, 10/25

UNIT III *WHY DO WE READ?*

WEEK 11 EXPLORATION & DISCOVERY

M 11/1 Shaun Tan, *The Arrival* (Excerpts)

W 11/3 Shaijla Patel, *Migritude* (I. Migritude)

F 11/5 Shaijla Patel, *Migritude* (I. Migritude)

WEEK 12 MOVING BEYOND THE SELF

M 11/8 Scott McCloud, *Understanding Comics* (Introduction & Ch. 2)

W 11/10 Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Veil”-“The Sheep”)

F 11/12 Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Trip”-“The Dowry”)

CLOSE READING EXERCISE DUE ON MONDAY, 11/8

WEEK 13 FINDING NEW SELVES

M 11/15 Nick Sousanis, *Unflattening* (Ch.1-3, 6)

W 11/17 Marjane Satrapi, *Persepolis: The Story of a Return* (“The Soup”-“The Croissant”)

F 11/19 Marjane Satrapi, *Persepolis: The Story of a Return* (“The Veil”-“The End”)

WEEK 14 THANKSGIVING BREAK

M 11/22 Conferencing

WEEK 15 NEW WAYS OF SEEING

M 11/29 Brian Selznick, *The Invention of Hugo Cabret* (Part 1, Ch.1-12)

W 12/1 Brian Selznick, *The Invention of Hugo Cabret* (Part 2, Ch. 1-6)

F 12/3 Brian Selznick, *The Invention of Hugo Cabret* (Part 2, Ch.7-12)

Martin Scorsese, *Hugo* (2011)

CLOSE READING EXERCISE DUE ON MONDAY, 12/6

WEEK 16 CONCLUSION: WHERE TO NOW?

M 12/6 Analysis Paper Roundtable

W 12/8 Gregory Currie, "Does Great Literature Make Us Better?"

http://opinionator.blogs.nytimes.com/2013/06/01/does-great-literature-make-us-better/?_r=0
(Links to an external site.)

**FINAL EXAM DUE ON FRIDAY, 12/10 CRITICAL ANALYSIS PAPER DUE
ON FRIDAY, 12/13**