

## LIT2000: INTRODUCTION TO LITERATURE

“Spirits, Specters, &amp; Revenants: The Literary Ghost Story”

LIT 2000  
Section 1A28 / Class #14555  
Fall 2024

## INSTRUCTOR CONTACT

Daun Fields

UF Department of English

Canvas inbox or email [dj.fields@ufl.edu](mailto:dj.fields@ufl.edu)

I respond to inquiries within 24 working hours, M-F 9am-5pm.

## CLASS MEETING TIME + LOCATION

M/W/F 1:55-2:45pm

MATHERLY 012

## OFFICE HOURS &amp; LOCATION

Mondays 3-5pm via Zoom or Turlington 4349

Use Canvas→Calendar→Appointments to reserve your time.

If you need a meetup outside my office hours, please email me.

## COURSE DESCRIPTION

Welcome to “Introduction to Literature”! This course is meant to equip you with the tools necessary to read, analyze, and write about literature in thoughtful and productive ways. It has two primary objectives: 1) to acquaint you with the conventions of short stories and novels (as well as the conventions of literary analysis), and 2) to hone your critical writing skills. This means that this course will be both reading and writing intensive; while we will spend a great deal of class time talking about things like plot and characterization, we will also discuss how to craft thesis statements and structure analytical arguments. By the end

of the semester, you will be familiar with a handful of classic and contemporary literary texts and the critical tools necessary to think and write about these texts.

Our section of LIT2000 is titled “Spirits, Specters, and Revenants: The Literary Ghost Story.” As the title suggests, our work this semester will revolve in important ways around the figure of the ghost. A favorite subject of writers throughout history and across the globe, ghosts have played an important role in both classic literature (think Dickens’ *Scrooge* or Henry James’s *The Turn of the Screw*) and popular entertainment (think *Scooby Doo* or the Netflix adaptation of *The Haunting of Hill House*). Why, we will ask, is this the case? Why are we so haunted by the idea of haunting? What does the figure of the ghost mean, and how can these meanings change across cultural and historical contexts? How do writers use the figure of the ghost to engage race, class, and/or gender (and intersections of these experiences) in texts? By the end of the semester, we will hopefully have tentative answers to these questions, and together we will be able to articulate these answers in a formal, academic way.

#### GENERAL EDUCATION OBJECTIVES

- ***This course confers General Education credit for Humanities (H).***
- To receive General Education (Gen Ed) credit, a student must receive a grade of C or higher.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

#### GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## REQUIRED TEXTS

Please purchase the **specific editions** listed below, as they include **required supplementary readings**.

- Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft, Tenth Edition*. University of Chicago Press, 2019.  
ISBN: 978-0226616698
- Due, Tananarive. *Ghost Summer: Stories*. Prime Books, 2015.  
ISBN: 978-1607014539
- Dickens, Charles. *A Christmas Carol and Other Christmas Books*. Oxford World's Classics, 2006. Introduction by Robert Douglas-Fairhurst.  
ISBN: 9780199536306
- James, Henry. *The Turn of the Screw*. Introduction by David Bromwich, Penguin Classics Paperback.  
ISBN: 978-0141439907
- Pichetshote, Pornsak and Aaron Campbell, *Infidel*. Introduction by Tananarive Due.  
ISBN: 978-1534308367

All other readings will be free in Canvas→Files. If purchasing any texts pose a financial hardship, please reach out to me.

We will have one TV episode during the course that is available to stream on Hulu or available to purchase on Amazon Prime Video for under \$5.

## WHERE TO GET TEXTBOOKS

UF Bookstore in the Reitz Student Union

Used & new online: Thriftbooks, AbeBooks, PangoBooks, Amazon

Libby App Free E-books & Audiobooks (Via the Alachua County Public Library)  
Support local: order through The Lynx (Gainesville bookstore specializing in Florida-banned books)

## ASSIGNMENTS

### **Close Reading Discussion Board Posts**

**(100 points total) (25 points each x 4 discussion boards)**

Four times throughout the semester, you will write and submit a discussion board post in which you will choose a passage from the next class meeting's reading and do a "close reading" of it. In your post, close read the passage focusing on a word, theme, or symbol.

Wrap up your post with a discussion question for the class. During class, you may be asked to briefly present your question and facilitate a class discussion.

Submit each response **prior** to the day of class by **11:59pm**. For example, if we are discussing *Inferno* on a Wednesday, you'll submit your post by 11:59pm on Tuesday.

### **Annotated Mixtape (or Watchlist) for a Character**

**(100 points)**

Students will choose a character from one of our previously read primary texts and curate an eight-song mixtape, or playlist, of songs that they feel represents the character. Annotations for each song will be 3-5 sentences long and describe why the song evokes the character. As an alternative, students may choose to create an annotated "watchlist" which uses movies or TV shows that evoke the character.

### **Proposal for the Close Reading Analysis Paper**

**(50 points)**

The ~100 word proposal will contain your ideas for the Close Reading Analysis with Research. This should detail your tentative thesis and note at least one source with a description of the source and how you intend to use it in your paper.

### **Peer Review for the Close Reading Analysis**

**(30 points)**

### **Close Reading Analysis Paper**

**(200 points)**

This 1000-1250 word essay will be a close reading of a section of any one text on our syllabus that we have previously covered in class. In addition, you will support your analysis with two peer-reviewed, critical articles by scholars who have also written about your text.

## **Three Ideas for Final Project (25 points)**

### **Final Project Outline** **(25 points)**

### **Final Project** **(300 points)**

The final project will be a creative, multi-modal project that incorporates 1) a cultural artifact, 2) a written analysis of your artifact, and 3) a presentation of your project. This project is designed to continue to build on your good research skills and to encourage you to expand on ways that humans can interpret stories through the creation of cultural artifacts and materials.

Students may choose from *Infidel*, *The Turn of the Screw*, or *The Haunting of Hill House* for this Final Project.

#### **(Part 1, 125 points)- Cultural Artifact**

You will create a cultural artifact that serves as an interpretation of a theme, symbol, or another aspect of literature in one of the texts we read. It could be a physical artifact; it could be a digital project or presentation that accompanies and expands on your research ideas. Options for this include a video/short film, digital art, a digital map, a piece of physical art or craft, an installation, a planned event, or something else. This project is designed to encourage a creative interpretation of a literary work.

#### **(Part 2, 125 points)- Artifact Analysis Paper**

This essay will be a close reading of your cultural artifact and a theme, symbol, or another aspect of the text. It will contain two critical academic sources that engage your primary text.

#### **(Part 3, 50 points) Artifact Sharing**

Students will present their cultural artifact to the class at the end of the semester and facilitate a short Q&A session.

### **Syllabus Candy Quiz** **(10 points)**

**Reading Quizzes x 6**  
**(10 points each=60 points)**

**Active Participation**  
**(Written Agreement: 25 points/ Self-Assessment 50 points=total 65 points)**

Attendance and participation in discussions and group activities are *vital to your success* in this course. Students will work in small groups, engage in daily class discussions, and complete peer reviews.

As a group, we will create our own definitions and expectations of “participation.” As a general guideline, students should participate by offering points of view, raising questions, asking for clarification, participating in group activities, practicing listening, engaging in collegial conversation with each other, and writing when it is required.

You will create your own participation goals for the semester and you will assess your participation at the end of the course.

**Attendance**  
**(35 points)**

I take attendance each day. Like all discussion-based classes, showing up is the number one key to your success and the success of our group. Students who practice consistently showing up in discussion-based literature courses like ours get higher grades and gain more enjoyment from the community aspects of coursework—even if they self-identify as shy or have less experience in literature courses.

You are allotted **four class absences without question**. Please communicate with me if you will be absent but there is no need to clarify the reason for absence on your allotted days. I support your choice to take time for yourself if you need it.

Students are required to keep up with coursework and readings regardless of absences. *Work that cannot be made up due to excused or unexcused absences includes:* in-class reading quizzes, any in-class activities for points, and the Final Project Presentation.

Each additional absence past four will result in a **one-point deduction** from your total attendance grade. Use your allotted absences wisely, for emergencies, illness, or personal rest days, as you would for any job.

***Total Points: 1000***

## COURSE POLICIES

Completion Policy: Students must complete all assignments to receive credit for this course.

Punctuality: I take attendance each day at the beginning of class. Arriving on time to class is a way to show respect for your instructor and your peers. It's also a way to practice time management skills that will set you up for success in your chosen career path.

If you self-identify as a “late person,” please use this course to practice arriving five minutes before class. Please reach out if you need support with time management this semester.

Classroom conduct: All interactions in this class, between students or with the instructor, are expected to be courteous and professional with respect to the cultural diversity of our human UF community.

Late Papers/Assignments: Late assignments submitted *without an approved extension* will be penalized by **half a letter grade for each day past the submission deadline**. However, you may have a **48-hour extension** on any two assignments this semester *except the Final Project*. Please email me at least 24 hours in advance of the due date to request an extension.

One assignment resubmission: Students are allowed one assignment resubmission (except the Final Project) at the end of the course for a better grade. Assignment must be submitted before the last day of classes. I will not grade any assignment that has already earned a 90% or above, nor accept any resubmission if a student has an overall course grade of 90% or above in the last week of classes.

## ACADEMIC HONESTY & UF POLICIES

Academic Honesty Policy and Definition of Plagiarism: UF students are bound by The Honor Pledge. 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 is defined by the UF Student Honor Code: A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Using AI for any component of assignments.

- b. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- c. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- d. Submitting materials from any source without proper attribution (not citing sources).
- e. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

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/>

Policy on environmental sustainability. When possible, I will use electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts.

## DISABILITY & ACCOMMODATIONS

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 your instructor early in the semester.

If you have learning accommodations, regardless of UF documentation, please communicate your needs to me via email at the beginning of the course.

## WELLNESS

Students who are in distress or who need 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/>



## FOOD RESOURCES

**UF Field & Fork:** free basic staples, bread, and frozen meats, as well as fresh seasonal produce from the Field & Fork Farm and Gardens. Bring your Gator 1 Card when you visit. <https://pantry.fieldandfork.ufl.edu/>

**Krishna Lunch:** Affordable vegetarian and vegan lunches in the Plaza 11am-1:00pm M-F and at Krishna House 11am-2pm <https://krishnalunch.com/>

## ILLNESS

If you are sick, please stay home! Use one or all of your four excused absences.

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.

## 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

**A- to A:** You did what the assignment asked for at a high-quality level, and your work shows originality and creativity. Work in this range demonstrates all the qualities listed below for a B; but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a verbal style or visual design, without error and/or infelicities.

**B- to B+:** You did what the assignment asked of you at a high-quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design. May contain a few errors and/or infelicities.

**C- to C+:** You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style and

visual design are straightforward but unremarkable.

**D- to D+:** You did what the assignment asked for at a low-quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern.

**E:** The assignment requirements were not met. If you gave an assignment an honest try and still received an ‘E,’ you may not be ready to succeed in this course.

For information on UF Grading policies, see:

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

*Grade Communications.* Any question regarding grades must be discussed either in person or via Zoom with the instructor. To protect your privacy, grades will not be discussed via email.

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

## COURSE SCHEDULE

**This schedule is subject to change.** See Canvas for the most up-to-date weekly schedule.

**WEEKLY TIME ALLOTMENT:** Allow about 6 hours/week for reading and writing outside of class for any three credit course. Allow about one hour of reading time per 30 pages of reading.

WEEK	MONDAY	WEDNESDAY	FRIDAY
<b>1: Introduction to Course</b>  <b>8/19-8/23</b>			ACTIVITY:  Welcome & Introductions  Turn on Canvas notifications for announcements

<p><b>2: Key Questions:</b></p> <p><b>What is Literature For?</b></p> <p><b>What is a Ghost?</b></p> <p><b>8/26-8/30</b></p>	<p>IN CLASS:</p> <p>Video: <a href="#">What Is Literature For?</a></p> <p>Video: <a href="#">Toni Morrison: On Censorship, Literacy, and Literature</a></p>	<p>READ:</p> <p><a href="#">Syllabus</a></p> <p>Participation Agreement Assignment</p> <p>IN CLASS:</p> <p>Syllabus Candy Quiz</p> <p>Discussion question: What is participation?</p>	<p>READ:</p> <p>Jeffery Kripal,</p> <p>“Introduction: Reimagining the Super in the Study of Religion” (FILES)</p>
<p><b>3: Plot &amp; Setting</b></p> <p><b>9/2-9/6</b></p>	<p>No Class</p> <p>(Labor Day)</p>	<p>READ:</p> <p>Janet Burroway, “Conflict, Crisis, and Resolution” (FILES);</p> <p><a href="#">Carmen Maria Machado, “Horror Story” in <i>Granta</i></a></p> <p>DUE:</p> <p>Participation Agreement</p>	<p>READ:</p> <p>Janet Burroway, “Fictional Place” (FILES);</p> <p><a href="#">Lauren Groff, “Ghosts and Empties” <i>The New Yorker</i></a></p> <p>Listen to Groff read her short story: <a href="#">Lauren Groff, "Ghosts and Empties"</a> (22 minutes)</p>
<p><b>4: Character &amp; Point of View</b></p> <p><b>9/9-9/13</b></p>	<p>READ:</p> <p><a href="#">“Writing Compelling Characters” (Purdue OWL)</a></p> <p><a href="#">Megan Giddings, “The Eleventh Floor Ghost”</a></p> <p>Rae X. Yan, "A Guide to Writing Argumentative Close-Reading Papers" (FILES)</p>	<p>READ:</p> <p>Janet Burroway, “Who Speaks?” (FILES)</p> <p>Ambrose Bierce, “The Moonlit Road” (FILES)</p>	<p>READ:</p> <p>Ellen L. Bassuk, “The Rest Cure” (FILES)</p> <p>Charlotte Perkins Gilman, “The Yellow Wallpaper” (FILES)</p>

	<p>IN CLASS:</p> <p>Discussion Board Orientation: Close Reading</p>		
<p><b>5: Theme &amp; Afrofuturism</b></p> <p><b>9/16-9/20</b></p>	<p>READ:</p> <p>Tananarive Due, “Ghost Summer” in <i>Ghost Summer: Stories</i></p> <p>Rone Shavers, “Afrofuturism” (FILES)</p>	<p>READ:</p> <p>Tananarive Due, “Ghost Summer”</p>	<p>VIEW ON YOUR OWN FOR DISCUSSION IN CLASS:</p> <p>“Trini 2 De Bone” <i>Atlanta</i> (33 minutes)</p>
<p><b>6: Writing the Close Reading Analysis</b></p> <p><b>9/23-9/27</b></p>	<p>RE-READ:</p> <p>Rae X. Yan, "A Guide to Writing Argumentative Close-Reading Papers" (FILES)</p> <p>IN CLASS:</p> <p>Close Reading Analysis with Research assignment orientation</p> <p>SUGGESTED WORKFLOW:</p> <p>Expand a discussion board post for your close reading</p> <p>or</p> <p>Compose a close reading of your selected passage in a primary text</p>	<p>IN CLASS:</p> <p>Peer review assignment orientation</p> <p>Researching with reliable sources</p> <p>MLA Citation style</p> <p>SUGGESTED WORKFLOW:</p> <p>Choose and read secondary sources</p> <p>Create Works Cited page</p> <p>Drafting (800-1000 words by Friday 11:30am)</p>	<p>IN CLASS:</p> <p>In-Class Peer Review</p> <p>DUE:</p> <p>Draft (800-1000 words) due by 11:30am for in-class peer review</p> <p>Peer Review Document, 11:59pm</p>
<p><b>7:</b></p> <p><b>9/30-10/4</b></p>	<p>READ:</p> <p><i>Infidel</i> (Introduction through Ch. 1)</p>	<p>READ:</p> <p><i>Infidel</i> (Ch. 2 through Ch. 3)</p>	<p>READ:</p> <p><i>Infidel</i> (Ch. 4 through Afterword)</p>

		DUE: Close Reading Analysis, 11:59pm	
<b>8: Victorian Spiritualism</b>  <b>10/7-10/11</b>	READ: Martha Banta "Henry James and 'The Others'" (FILES)	READ: Henry James, <i>The Turn of the Screw</i> (pp. 3-24)	READ: Henry James, <i>The Turn of the Screw</i> (pp. 24-50)
<b>9: Victorian Spiritualism</b>  <b>10/14-10/18</b>	READ: Henry James, <i>The Turn of the Screw</i> (pp. 50-84)	READ: Henry James, <i>The Turn of the Screw</i> (pp. 84-113) Makenzie Beckstead, "Examining Gothic Queerness in Henry James' <i>The Turn of the Screw</i> " (FILES)	<i>NO CLASS</i>  <i>(HOMECOMING)</i>
<b>10: The Mixtape</b> <b>Intro to <i>A Christmas Carol</i></b>  <b>10/21-10/25</b>	READ: Annotated Mixtape Assignment  IN CLASS: Mixtape Workshopping	READ: Robert Douglas Fairhurst, "Introduction" in <i>A Christmas Carol</i>	Asynchronous Class (no in-person class)  WORKFLOW: Annotated Mixtape Read Dickens for Monday  DUE: Annotated Mixtape Assignment by 11:59pm
<b>11: Victorian Spiritualism</b>  <b>10/28-11/1</b>	READ: <i>A Christmas Carol</i> p. 9-42	READ: <i>A Christmas Carol</i> p. 42-63	READ: <i>A Christmas Carol</i> p. 63-83
<b>12: Final Project Workshopping</b>	READ: Final Project Assignment	READ:	Asynchronous Class (no in-person class):

<b>11/4-11/8</b>	DUE: Submit three Ideas for Final Project Assignment by 11:59pm	Outline: Final Project Assignment IN CLASS: Outline Final Project DUE: Final Project Outline by 11:59pm	Draft close reading for Final Project
<b>13: Final Project Workshopping</b>  <b>11/11-11/15</b>	<i>NO CLASS</i>  <i>(VETERAN'S DAY)</i>	IN CLASS: Drafting & creating Final Project	IN CLASS: Drafting & creating Final Project
<b>14 Final Project Workshopping &amp; Presentations</b>  <b>11/18-11/22</b>	Artifact Presentations	Artifact Presentations	Artifact Presentations DUE: Submit Final Project to Canvas by 11:59pm
<b>15 FALL BREAK</b>  <b>11/25-11/29</b>	<i>No Class</i>	<i>No Class</i>	<i>No Class</i>
<b>16 Presentations</b>  <b>12/2-12-6</b>	Artifact Presentations	Artifact Presentations (Last Day of Class) DUE: Reflection Letter: Active Participation, 11:59pm	<i>No Class</i>  (UF Reading Days)