➢ LIT 2000: Introduction to Literature ◁

''Even in this place one can survive, and therefore one must want to survive, to tell the story, to bear witness; and that to survive we must force ourselves to save at least the skeleton, the scaffolding, the form of civilization.'' ~ Primo Levi

''Books are a form of political action. Books are knowledge. Books are reflection.
Books change your mind.'' ~ Toni Morrison

''Fiction cannot recite the numbing numbers, but it can be that witness, that memory. A storyteller can attempt to tell the human tale, can make a galaxy out of the chaos, can point to the fact that some people survived even as most people died. And can remind us that the swallows still sing around the smokestacks.'' ~ Jane Yolen

Course Details

Instructor:	**Kathryn Hampshire**	**Course:**	**LIT 2000, Section #16569**
Email:	khampshire@ufl.edu	Mon & Fri:	Per. 7 (1:55-2:45pm) via Zoom
Contact via:	Canvas Inbox, email, & FAQ*	Wed:	Asynchronous via Canvas
Office Hrs:	By appt. & Wed. Per. 7 (Zoom)	Tech Needs:	Internet & webcam w/ mic

*There is an online discussion board on Canvas labeled ''Frequently Asked Questions'' where you can post any course-related queries so I can answer them publicly for anyone else who might wonder the same thing. required

➢ While I might not always reply immediately, you can count on getting a response to all emails within 24hrs; if you don't hear back by then, it's safe to assume that I didn't get your message. Likewise, I expect you to check your inboxes regularly and (if a response is necessary) get back to me at your earliest convenience. ◁

General Information

Course Description

This course examines the unique and changing role of literature 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? For answers, we will turn to diverse voices from various genres, countries, and historical periods. In a world growing more divisive despite our increased capacity for connection, listening to those whose experiences differ from our own is essential, and literature gives us the opportunity to do so without even having to leave our homes. By reading and discussing literature from diverse perspectives, this course seeks to forge connections across geographic, temporal, linguistic, and ideological distances.

Among our primary aims is developing the critical skill of analysis and interpretation. Students will learn how formal and stylistic elements as well as historical context shape a text's meaning and significance. By becoming more skillful readers of literature and its contexts, students will develop their ability to decipher meaning from language and better understand their own interactions with science, technology, media, commerce, and politics.

Course Outcomes

While gaining a deeper appreciation of language's expressive potential and literature's variety, students will develop a broader cultural literacy and an understanding of the changing definition and role of literature in society. By the course's conclusion, students will be able to:

- ➢ Demonstrate knowledge of specific literary works' content and the structures/conventions of different genres;
- ➢ Produce original, critical readings of literary texts, using different methods of interpretation and analysis, while identifying and interpreting formal and genre-related textual elements;
- ➢ Critically assess the roles literature has played historically and continues to play in the human experience; and
- ➢ Draw connections between texts' biographical, historical, and cultural contexts of authorship and reading.

A Note on Course Delivery & Our Current Circumstances

Although this course was originally supposed to be face to face, we will be meeting online instead due to the COVID-19 pandemic. This course will feature both synchronous discussions (via Zoom during scheduled class time) and asynchronous elements (via Canvas discussions and other self-paced tasks). For the most part, Mondays and Fridays will be synchronous, while Wednesdays will be asynchronous; see the course schedule below for details on what to expect each day. I will provide links to the Zoom discussions prior to each synchronous session.

Right now, we are collectively dealing with a lot: fighting the ongoing pandemic, protesting police brutality and racism against BIPOC (Black, Indigenous, & People of Color), struggling with financial instability, adapting to less-than-ideal learning environments, coping with mental and physical health concerns… the list goes on. It almost goes without saying that we are facing extraordinary and painful times, and these circumstances tend to disproportionately impact those who already face challenges to academic achievement.

Please know that I recognize that many of you are facing financial, emotional, and/or physical uncertainty right now, and while I may not be able to understand everything you are going through, it is my goal to listen, empathize, and support you to the best of my ability. As your instructor, it is my job to support you in your learning journey this semester; please reach out if you encounter (or are already dealing with) outside circumstances that impact your ability to learn and/or work, and together we will find the best path forward for you.

Class Accessibility and Inclusion

This course is designed to be a place where you (yes, you) are able to learn effectively—this includes those with mental, physical or cognitive disabilities, illness, injuries, visible or invisible impairments, personal/family circumstances, or any other condition that tends to negatively affect one's equal access to education. If you need any kind of reasonable (or even unreasonable) accommodation, please let me know and I'll try to make it happen.

If you have a diagnosis, you can request accommodations by contacting the Students with Disabilities Office, which will provide documentation you can give your professors to ensure accommodations in all of your courses. If you don't have a diagnosis or accommodation letter, no worries – we can still chat via Zoom or email about how to make sure you are able to fully access the space, content, and experience of this course.

Course Texts: What to Purchase/Rent & What's Free Online or on Canvas

Required Texts to Acquire

➢ Yolen, Jane. *The Devil's Arithmetic.* New York, Puffin Books, 1988. ISBN: 0140345353
➢ Levi, Primo. *Survival in Auschwitz.* New York, Collier Books, 1961. ISBN: 0020343108
➢ Morrison, Toni. *Beloved.* New York, Vintage International, 2004. ISBN: 1400033411
➢ Yang, Gene Luen. *American Born Chinese.* New York, Square Fish and First Second, 2006. ISBN: 9780312384487
➢ Foer, Jonathan Safran. *Extremely Loud and Incredibly Close.* New York, Mariner Books, 2005. ISBN: 9780618329700

Required Texts Available for Free Online

➢ Aristophanes. *Lysistrata*
➢ Alighieri, Dante. *Inferno* (Cantos I, V, & XXVI ~ all available on the Digital Dante website)

➢ Heaney, Seamus. ''Digging,'' ''Punishment,'' ''Blackberry-Picking,'' & ''Death of a Naturalist'' (compiled in one PDF on Canvas)
➢ Morrison, Toni. ''Recitatif''
➢ Picture Book Read-Along Videos: Wiviot, Meg. *Benno & the Night of the Broken Glass*, Alexander, Kwame. *The Undefeated*, & Tan, Shaun. *The Arrival*

Critical Readings Available for Free Online or on Canvas

➢ Eagleton, Terry. ''Introduction: What is Literature?''
➢ Alexie, Sherman. ''Why the Best Kids Books Are Written in Blood''
➢ Kidd, Kenneth. '''A' Is for Auschwitz: Psychoanalysis, Trauma Theory, and the 'Children's Literature of Atrocity''' excerpts (Canvas PDF)
➢ ''Chapter 9: Literary Criticism and Literary Theory'' from *Literature: A Portable Anthology*, 3rd ed., & other brief theory excerpts/guiding questions (Canvas PDF)
➢ McCloud, Scott. *Understanding Comics: The Invisible Art* (Introduction & Chapter 2)
➢ Currie, Gregory. ''Does Great Literature Make Us Better?''

Recommended Text: Graff, Gerald & Cathy Birkenstein. *They Say I Say*, any edition.
➢ Not assigned, but an excellent writing resource – a favorite of mine from undergrad!
➢ Available for free online, but consider getting a cheap used copy for future reference

➢ All other texts will be provided either as links or as PDFs via Canvas. ◄

Assignments & Grading Policies

Online Discussion Boards (12 x 10pts each = 120pts total)

While Mondays and Fridays for this class will meet synchronously via Zoom, Wednesdays will be asynchronous usually through online discussion boards (ODBs) on Canvas. Specific guidelines will vary (see each ODB's description in Canvas for details), but the basic requirements are to submit **one original post** (200-250 words) and **two responses** to peer posts (100-150 words each).

Posting at least one of the three counts for your ''attendance'' on that day, but the only way to achieve maximum points is to do all three and make it clear that you are doing so thoughtfully, contributing meaningfully to the conversation. For guidance on how to do this, consult *They Say I Say*. There is the possibility of earning extra credit points on some boards by adding more responses to peer posts; I will indicate when this is available in the ODB description on Canvas.

Close Reading Papers (400-500 words; 3 x 50pts each = 150pts total)

Each unit will ask you to write one close reading paper (CRP) about a specific work (*Lysistrata* in Unit 1, *Survival in Auschwitz* in Unit 2, and *American Born Chinese* in Unit 3). For these short assignments, you will select a single quote and demonstrate how that passage is emblematic of or significant to the entire work. For *Lysistrata*, you will choose a line or two of dialogue; for *Survival in Auschwitz*, you will choose one phrase or sentence and discuss it in relation to the chapter in which it appears; for *American Born Chinese*, you will select either a single panel or a short series of panels, and your analysis will be of both the text and the art together based on the McCloud readings from *Understanding Comics.* We will discuss these further prior to each assignment, but some basic guiding questions appear below:

First, contextualize the quote: where does it appear? Is this a quote from a character or narration? What happens before and after this moment? Then, close read the quote itself: what is the significance of the author's word choice here? What potential symbolic meaning does this quote evoke? Does this quote serve as foreshadowing in any way? Finally, connect this quote to the rest

of the text and its broader messages: why did you select this quote as key to understanding the rest of the work? What does this quote illuminate about diverse experiences? How is this passage related to the text's themes?

Essay 1 (750-1000 words; 100pts)

For your first major essay, choose one of the fictional texts we read in Unit 1 and make an argument as to how it invites readers to think more complexly about those different from the self. Think about how it evokes empathy, includes diverse voices and perspectives, presents nuanced characters, and/or asks readers to question their own implicit biases. Your analysis should focus on how the text utilizes various literary elements, such as: character development, plot structure, symbolism, figurative language, setting, allusions, imagery, point(s) of view, etc.

Essay 2 (1000-1500 words; 200pts)

In this essay, you will engage with a field of literary theory in order to dig deeply into a text of your choosing (any assigned fictional reading except for the work on which you focused for Essay 1). You will select a type of literary theory from a list of those we discuss in class; the type of theory you use will depend on the work about which you're writing and what you're interested in investigating about that work.

This may sound intimidating at first, but the short assigned reading about literary theory will provide you with essentially a list of prompts/questions under various themes. We will also discuss how to do this at length in class. This paper will not permit external sources besides the primary text; the focus is not on what others have said about the work of literature, but rather on your perspective of how a particular theory can help us see beyond a text's surface.

Annotated Bibliography (25pts)

In preparation for Essay 3, you will compile an annotated bibliography of potential sources that could be beneficial in your analysis of a selected text. This annotated bibliography should contain between 5-10 sources; if you are still deciding between two works for the final essay, you can use this assignment to find sources for each to help you see the different conversations in which you could be entering.

Each entry should consist of: the article's citation in MLA format, a brief summary of the article's main points and thesis statement or central argument, and an analysis of how this source would be useful to you in your own analysis of the work. It is not necessary for you to read the entirety of the articles you select for this assignment, or for Essay 3 for that matter; I encourage you to focus mostly on identifying the authors' thesis statements in their introductions (and perhaps conclusions), then considering how their argument relates to your own reading of the work. We will discuss how to do this kind of research and read this kind of text in class.

Essay 3 (1500-2000 words; 300pts)

This final essay combines everything you've practiced in the previous two essays with the knowledge you gained from the annotated bibliography. You will make an original argument about your selected text (any fictional work from this semester except for the ones you chose for either previous essay) and how it connects to the broader theme of providing insight into diverse perspectives (although this connection does not need to be the focus of your argument).

You should incorporate a theoretical framework into your analysis, as well, similar to how you did in Essay 2: again, you will identify a theory (essentially, a theme) that is interesting to you within that text, consider the questions/prompts included in the assigned reading on theory, and then try

to answer that question while also taking into account what a few other people have said about it (i.e., the thesis statements/central arguments from the articles in your annotated bibliography).

Peer Reviews (3 x 15pts each = 45pts total)

For each of the three major essays this semester, you will provide constructive feedback to another student in the form of a peer review. You will submit your full rough draft (i.e., a fully-written but not necessarily polished) of your essay a few days prior on Canvas; I will then send you and your partner each other's drafts along with a peer review worksheet. Then, before midnight on the peer review deadline, you will need to submit both the filled-out peer review worksheet and the draft with your annotations (comments and/or track changes) to Canvas and to the writer.

Your grade will reflect how useful, constructive, thoughtful, thorough, and kind your feedback is; we will discuss strategies for giving constructive criticism in class, and you can also find further guidance by looking up ''how to give constructive writing feedback'' online.

Attendance/Participation (50pts)

At the end of the semester, your attendance and participation will factor into your final grade. See the Attendance and Participation section of the syllabus for more information on the expectations in this department.

Syllabus Quiz (10pts)

You will take a quiz early in the semester to show comprehension of this syllabus. This quiz is open syllabus, meaning you can have the syllabus in front of you while you take it, and there is no set time limit from start to completion, but there is a set deadline by which you must have it submitted on Canvas; see course schedule below and quiz page on Canvas for details.

Optional Revision Assignment (new grade replaces essay's original score)

At the end of the semester, you will have the opportunity to revise either Essay 1 or Essay 2 based on the feedback you received; your revised paper's new grade will replace the score you originally earned. If you decide to pursue revising a paper, I encourage you to talk it over with me during office hours so we can make a plan to earn you back as many points as possible!

However, the main point of this assignment is not just to boost your grade; it's also designed to demonstrate how much you've grown as a writer throughout the semester and illustrate the importance of revising in the ongoing writing process. In addition to the revised paper, you'll need to submit a brief reflection in which you discuss your approach to revising, the changes you made, and what you noticed about your writing during the process.

➤ Assigned work for this course reflects the Carnegie I standard of at least two hours of work outside of class for each contact/credit hour, here indicating an average of at least six hours of outside work for this three credit hour class. ◄

Point Break-Down Summary		
Assignment Type	**Quantity/Frequency**	**Points**
Online Discussion Boards	Twelve x 10pts each	120
Close Reading Papers	Three x 50pts each	150
Essays	Three (100 + 200 + 300)	600
Annotated Bibliography	One	25
Peer Reviews	Three x 15pts each	45
Attendance/Participation	One holistic score	50
Syllabus Quiz	One	10
Total		**1000**

Grading, Feedback, & Course Credit Policies

Although letter grades are rarely a comprehensive measure of a student's efforts or progress in their learning, I recognize the importance of them for students to keep track of "where they're at" and "how they're doing" in their coursework. More important than the letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback on your assignments that are intended not only to help you understand the grade you received, but also to help you improve on future assignments and grow as a critical reader and writer. You will receive this feedback through Canvas, and I encourage you to read it carefully and talk to me about anything you don't understand; I will show you how to access my comments after I've graded the first major assignment.

While the turnaround time for grades for each assignment will vary slightly based on their length and complexity, I will usually get feedback to you (points, comments, etc.) within a couple days for minor assignments (ODBs & peer reviews) , and within about a week for major assignments (CRPs & essays). If there is a significant deviation from this timeline, I will be sure to let you know in advance so you know when to expect your feedback!

This course follows the standard grade scale for the University of Florida, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by simply moving the decimal over one to the left (e.g., 1000pts = 100%; 200pts = 20%; 30pts = 3%). Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment.

Grading Scale

Letter	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
GPA	4.00	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0.00
Percent	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Points	930-1000	900-929	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599

For the major writing assignments in this course (the three close-reading papers and the three essays), here is a general guideline for understanding the meaning of each letter grade:

➤ *A:* Exceeds expectations in nearly all categories of assessment; offers a thoughtful, unique perspective on the text; contains sufficient textual evidence with insightful explication of all quotes; contains few (if any) mechanical errors.
➤ *B:* Meets expectations in nearly all categories of assessment; offers a decently creative perspective on the text; contains adequate textual evidence, although there may be either a bit too much or too little and/or the explication could use some work; contains a handful of mechanical errors.
➤ *C:* Meets most expectations for assessment but falls short of several; offers a surface-level reading of the text; contains either very little or far too much textual evidence with little to no explication; contains frequent mechanical errors, suggesting a lack of proofreading.
➤ *D:* Meets few (if any) expectations for assessment; offers no real substantive reading of the text; either offers zero textual evidence or contains more quoted text than your own original writing; mechanical errors that significantly impede readability.
➤ *E:* Does not address the assignment requirements at all; automatic grade for plagiarism.
➤ A letter grade modified with a plus or minus indicates that the work is either on the high or low end of that letter grade's expectations, respectively.

You will receive further guidance on the expectations for individual assignments when we discuss them in class (see course schedule below for when each major assignment gets introduced in the "topic" column).

Schedule

Unit One: What is Literature?

Wk.	*Date*	*Topic/In Class*	*Reading to Complete for Today*	*Assignment Due*
1	{M} Aug. 31	Zoom: Course introduction	None	Sign up for conferences
	{W} Sept. 2	Online discussion + Individual conf.	Terry Eagleton: "Introduction: What is Literature?"; Watch Crash Course: "How and Why We Read"	Attend individual conf.; Intro ODB
	{F} Sept. 4	Zoom: Drama & *Lysistrata*	Watch Crash Course: "What is Theater?"; Project Gutenberg Foreword to Aristophanes' *Lysistrata*; Start reading the script (from the beginning through the scene with the inspection of the Spartan women)	Contribute to "Netiquette"/ Behavior Expectations draft
2	{M} Sept. 7	Labor Day (no class)	None (or finish up anything you didn't get to from Friday's reading)	None
	{W} Sept. 9	Online discussion	*Lysistrata* cont'd (read until you get to the Gates of the Akropolis scene); Watch Crash Course: "Greek Comedy, Satyrs, and Aristophanes"	*Lysistrata* ODB
	{F} Sept. 11	Zoom: *Lysistrata* & CRP intro	*Lysistrata* cont'd (read from Gates of Akropolis through the scene containing the wool metaphor); Watch scene clip: Swearing off men	Syllabus Quiz
3	{M} Sept. 14	Zoom: *Lysistrata* & poetry intro	*Lysistrata* cont'd (finish reading the rest of the script); Watch scene clip: Myrrhine's Seduction	None
	{W} Sept. 16	Online discussion	Seamus Heaney: "Digging," "Punishment," "Blackberry-Picking," & "Death of a Naturalist" (Canvas PDF)	Heaney's Poetry ODB
	{F} Sept. 18	Zoom: Irish poetry	Heaney's poems cont'd	*Lysistrata* CRP
4	{M} Sept. 21	Zoom: Epic & *Inferno*	Explore the Digital Dante website; read Dante Alighieri: *Inferno*, Canto I	None
	{W} Sept. 23	Online discussion	*Inferno* cont'd, Canto V; Explore this map of Dante's circles of hell	*Inferno* ODB
	{F} Sept. 25	Zoom: *Inferno* & peer review process intro	*Inferno* cont'd, Canto XXVI	None
5	{M} Sept. 28	Zoom: Short fic. & stereotypes	Toni Morrison: "Recitatif"	Essay 1 rough draft
	{W} Sept. 30	Peer review: Essay 1	Read assigned peer paper & fill out review worksheet	Peer review (to Canvas & writer)
	{F} Oct. 2	Zoom: . theory intro	No reading; focus on Essay 1	**Essay 1 final draft**

Unit Two: Why Do We Write?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
6	{M} Oct. 5	Zoom: Theory intro; trauma, identity, & self-construction	Chapter on literary theory excerpts (Canvas PDF); Primo Levi: *Survival in Auschwitz* (Preface, pp. 5-6)	None
	{W} Oct. 7	Online discussion	*Survival in Auschwitz* cont'd (''On the Bottom,'' pp. 18-32)	Trauma writing ODB
	{F} Oct. 9	Zoom: Literacy amidst trauma	*Survival in Auschwitz* cont'd (''The Drowned and the Saved,'' pp. 70-91)	None
7	{M} Oct. 12	Zoom: Allusions, *Survival,* & the *Inferno*	*Survival* cont'd (''The Canto of Ulysses,'' pp. 99-105); Review Dante's Canto XXVI	None
	{W} Oct. 14	Online discussion	Jane Yolen: *The Devil's Arithmetic* (Ch. 1-3, pp. 3-21)	*Survival* vs. *Devil* ODB
	{F} Oct. 16	Zoom: Trauma lit. for children & *Devil*	*The Devil's Arithmetic* cont'd (Ch. 4-8, pp. 22-64); Read Alexie's ''Why the Best Kids Books are Written in Blood''	None
8	{M} Oct. 19	Zoom: *Devil* cont'd	*The Devil's Arithmetic* cont'd (Ch. 9-14, pp. 65-121)	None
	{W} Oct. 21	Online discussion	*The Devil's Arithmetic* cont'd (Ch. 15-19, pp. 122-166/end)	Children's lit. of atrocity ODB
	{F} Oct. 23	Zoom: Essay 2 intro	Read Kidd's '''A' is for Auschwitz'' article excerpts (Canvas PDF); Watch *Benno & the Night of the Broken Glass* read-along	*Survival in Auschwitz* CRP
9	{M} Oct. 26	Zoom: Difficult transitions	Toni Morrison, Beloved (Foreword, pp. xiii-xix)	None
	{W} Oct. 28	Online Discussion	Watch Crash Course: ''Slavery, Ghosts, and Beloved''; Toni Morrison, *Beloved* (start Part I, pp. 1-59)	Literature about Slavery ODB
	{F} Oct. 30	Zoom: *Beloved*	Toni Morrison, *Beloved* (continue Part I, pp. 60-124)	Mid-term feedback eval/survey
10	{M} Nov. 2	Zoom: *Beloved* cont'd	*Beloved* cont'd (finish Part I, pp. 125-195)	None
	{W} Nov. 4	Online discussion	*Beloved* cont'd (start part II, pp. 197-235)	*Beloved* ODB
	{F} Nov. 6	Zoom: Ghosts & magical realism	*Beloved* cont'd (finish Part II, pp. 236-277)	Essay 2 rough draft
11	{M} Nov. 9	Zoom: Memory, healing, & literary activism	*Beloved* cont'd (Part III, pp. 279-322/end); Watch *The Undefeated* read-along video; Read assigned peer paper & fill out review worksheet	Peer review (to Canvas & writer)
	{W} Nov. 11	Veterans Day (no class work)	No additional work; finish up revisions on Essay 2 based on peer review	**None**
	{F} Nov. 13	Zoom: Literary research intro	No reading; focus on Essay 2	**Essay 2 final draft**

Unit Three: Why Do We Read?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
12	{M} Nov. 16	Zoom: Reading comics; last CRP intro	Scott McCloud: *Understanding Comics* (Intro & Ch2); Gene Luen Yang: *American Born Chinese* (pp. 1-52)	Sign up for conferences
	{W} Nov. 18	Online discussion	*American Born Chinese* cont'd (pp. 53-130)	*American Born Chinese* ODB
	{F} Nov. 20	Zoom: Visual narratives of alienation & belonging; Essay 3 intro	*American Born Chinese* cont'd (pp. 131-233/end); Explore anti-Chinese & anti-Japanese propaganda posters; Watch *The Arrival* read-along video	None
13	{M} Nov. 23	Individual conferences	Start reading *Extremely Loud & Incredibly Close*	*American Born Chinese* CRP
	{W} Nov. 25	Thanksgiving Break (no class)	No additional reading or assignments; focus on enjoying your break! Keep reading Foer's book in the meantime.	
	{F} Nov. 27	Thanksgiving Break (no class)		
14	{M} Nov. 30	Zoom: New ways of seeing	Jonathan Safran Foer: *Extremely Loud & Incredibly Close* (pp. 1-207)	Annotated Bibliography
	{W} Dec. 2	Online discussion	*Extremely Loud & Incredibly Close* cont'd (pp. 208-261)	*Extremely Loud & Incredibly Close* ODB
	{F} Dec. 4	Zoom: Neuro-diversity & age	*Extremely Loud & Incredibly Close* (pp. 262-326/end)	None

Unit Four/Conclusion: Where to Now?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
15	{M} Dec. 7	**Last Zoom discussion**	Gregory Currie: "Does Great Literature Make Us Better?"	Essay 3 rough draft
	{W} Dec. 9	Peer review: Essay 3	Read assigned peer paper & fill out review worksheet	Peer review (to Canvas & writer)
	{F} Dec. 11	Reading Day (no class)	No additional reading, assignments, or discussions; focus on Essay 3 & the optional essay revision.	
16	{M} Dec. 14	Finals Week (no class)	**Essay 3 final draft & revision assignment both due by midnight;** all late assignments must be submitted by this point as well in order to receive any credit.	
	{W} Dec. 16	Finals Week (no class)	None	Final reflection ODB

> ➤ This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in a class Zoom meeting, but check our Canvas page daily for potential updates. ◄

Course Policies

Deadlines & Mode of Submission

All assignments, discussion boards, papers, and essays are due to the corresponding submission portal on Canvas by midnight (11:59pm) on the date listed on the course schedule (see above). I do accept late submissions, although there is a penalty of one letter grade per day late; for example, turning in a 100pt assignment one day late would incur a -10pt penalty to whatever

grade it would have received, whereas a 10pt assignment two days late would be deducted two points from its score. Please submit all documents in the form of Microsoft Word (doc/docx) files or raw text files (rtf) because Canvas isn't a huge fan of other document types (e.g., Pages).

Although I would encourage you to try to stick to all assigned deadlines because they are designed to keep you on track and prevent work from piling up, I do understand that sometimes life throws you a curveball and it ends up being impossible to do your best work due to those circumstances. For this reason, I allow each of you one extension of 48hrs on any assignment, no questions asked; the only requirement I have is that you let me know before the deadline that you would like to use your extension on that particular assignment. For instance, if an essay is due by midnight that Friday, you would just need to email me before 11:59pm that night notifying me that you're using your extension on that assignment; if you do that, your new deadline would be that Sunday by 11:59pm. Do not wait until after a deadline has passed to request an extension. If you have any questions about this policy, feel free to ask!

Paper Maintenance Responsibilities

Make sure to keep digital files of all versions of your papers and assignments, including a downloaded version with my feedback from Canvas, for your records. Consider numbering your drafts so you can keep track of which document is the earliest versus newest version. This will ensure that you submit the correct paper as the final draft; it will also be useful if you choose to do the optional revision assignment at the end of the semester.

Attendance & Participation

Although this is an online class, attendance is still mandatory, and active participation is even more important in order to get the most out of this course. Attendance and participation will look a bit different depending on the different ''meeting'' types:

Zoom Discussions	Online Discussion Boards	Individual Conferences
➢ Join meeting on time. ➢ If you are comfortable with it and/or able to do so, keep webcam on'. ➢ Be present for the full class time (bathroom breaks are an obvious exception). ➢ Try to participate in the conversations regularly (including via chat); at the very least, practice active listening. ➢ Adhere to behavior expectations (see below).	➢ Post one original response to the prompt (200-300 words). ➢ Post two replies to peer posts (100-200 words). ➢ Replies should go beyond simply agreeing with what's already been said. ➢ A single contribution (post or reply) counts as ''attendance'' but will be ineligible for full points. ➢ All contributions should exhibit your thoughtful engagement with the topic and discussion thus far.	➢ Sign up for a conference time slot before midnight on the sign-up deadline. ➢ Join meeting on time. ➢ Have any prep work (which we will discuss ahead of time & will be listed on the sign-up sheet) ready to go. ➢ Participate actively. ➢ If anything comes up that impinges on your original time slot, let me know as soon as possible so we can reschedule.

That being said, you may miss up to one week of Zoom meetings with no penalty to your grade; since we meet synchronously twice a week, that means you only have two unexcused absences for the semester. However, I strongly encourage you to only use these in an emergency— attendance is one of the strongest indicators of student success. Absence is not an excuse for incomplete assignments; your work will still be due to Canvas on the specified deadline.

Also, please note that being on time for Zoom discussions is vital since delayed entries into the chat will cause further delays that will minimize what we are able to accomplish together. For this reason, three late attendances will equal one absence. A student missing two weeks of class meetings (four Zoom absences total, not necessarily in a row) will receive an automatic failure.

Discussion Behavior Expectations

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some 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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Behavior expectations for online interactions, often known as ''netiquette'' within online learning, will be essential to ensuring a positive, productive learning environment. Because this will most directly affect you and will depend on your collective needs/expectations, we will collaboratively write a brief behavior expectation policy for our Zoom and ODBs during the first week of class.

Course Evaluations

Students are expected to provide constructive 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 gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period open, and can complete evaluations through the email from GatorEvals, in their Canvas menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

> *Plagiarism:* A student shall not represent as the student's own work all or any portion of the work of another. 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.

Keep in mind that plagiarism can also include submitting your own previous work from another class as new work for a current course unless you have received explicit permission from the instructor to include such prior writing in a new assignment. It is also possible to plagiarize without copying any words directly from someone else's work: if you mimic someone else's argument or just change words out for synonyms, you are still plagiarizing their ideas even if you are using your own words. Whenever paraphrasing someone else's ideas, make sure to include a citation so you are clearly distinguishing between your ideas and those of other writers.

In addition to the section on plagiarism, UF students are responsible for reading, understanding, and abiding by the entire Student Honor Code: sccr.dso.ufl.edu/students/student-conduct-code/.

➤ *Pro Tip:* Never copy & paste something from the Internet without providing the exact location from which it came. ◄

Other Course Policies

1. **Assignment Completion Requirement:** You must complete all assignments to receive credit for this course.

2. **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/
3. **UF Grading Policies:** https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx
4. **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. Grade appeals may result in a higher, unchanged, or lower final grade.
5. **Course 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://evaluations.ufl.edu/evals/Default.aspx
6. **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.)

Campus, University, & Online Resources

Writing Assistance

I strongly encourage you to take advantage of the free services offered through the University Writing Studio! Tutors are available to work with you by appointment at any stage of your process, from brainstorming to final revisions. When working on written work for this class (or any other, for that matter), consider seeking assistance from the University Writing Studio and online resources like the Purdue OWL website.

Students in Distress

For guidance during distressing situations, especially right now during the pandemic, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Please refer to the following list of resources available to you on campus and remotely:

➢ *U Matter We Care:* http://umatter.ufl.edu, umatter@ufl.edu, (352) 294-2273 (CARE)
➢ *Dean of Students:* dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261
➢ *Counseling and Wellness Center:* counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575
➢ *Field and Fork Pantry:* fieldandfork.ufl.edu/, located near McCarty B, (352) 294-2208
➢ *Student Health Care Center:* shcc.ufl.edu/, multiple locations, (352) 392-1161

Counseling and Wellness Center (CWC)

The CWC believes that the college years are a time for change, growth, inquiry, and development. They strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over. Their services include short-term counseling, group, and couples' therapy as well as consultation, crisis services, outreach, referrals, self-care, and more.

If you feel like these services could benefit you, consider contacting them at (352) 392-1575 or on their website to set up an appointment: https://counseling.ufl.edu/services/. They also offer crisis support for those in need of immediate assistance: https://counseling.ufl.edu/services/crisis/.

Other Mental Health Resources

- ➢ *National Resources*
  - ⬥ Any emergency, including mental health: 911
  - ⬥ National Suicide Prevention Hotline: 1-800-273-8255
  - ⬥ Spanish-Language National Suicide Hotline: 888-628-9454
  - ⬥ Deaf or Hard of Hearing National Suicide Hotline: 800-799-4889
  - ⬥ Asian LifeNet 24hr Hotline (offering Cantonese, Mandarin, Japanese, Korean, Fujianese): 1-877-990-8585
  - ⬥ LGBTQ+ Hotline: Call 866-488-7386 or text 202-304-1200
  - ⬥ Crisis Text Line (24/7): text HOME to 741741
- ➢ *Local Resources*
  - ⬥ Alachua County Crisis Center: 352-264-6789
  - ⬥ Counseling and Wellness Center (CWC): 352-392-1575 (NOTE: You can call the CWC or walk into the CWC office WITHOUT an appointment if you experience a mental health crisis.)
- ➢ *Further Information*
  - ⬥ Urgent Services at the CWC: https://counseling.ufl.edu/services/crisis/
  - ⬥ Trevor Project (LGBTQ+ support): https://www.thetrevorproject.org
  - ⬥ Suicide Warning Signs: https://www.sprc.org/about-suicide/warning-signs

Covid-19 Resources & Help

- ➢ *General Updates:*
  - ⬥ University of Florida Health Updates: http://www.ufl.edu/health-updates/
  - ⬥ Center for Disease Control: https://www.cdc.gov/coronavirus/2019-ncov/index.html
- ➢ *Financial Assistance:*
  - ⬥ *City of Gainesville Cares:* https://www.cityofgainesville.org/GNVCares.aspx
  - ⬥ *Aid-a-Gator:* https://www.sfa.ufl.edu/aidagator/
  - ⬥ *Needy Meds One-Stop COVID-19 Resource Center:* https://www.needymeds.org
  - ⬥ *HealthWell Fund for COVID-19 Ancillary Costs:* https://www.healthwellfoundation.org/fund/covid-19-fund
- ➢ *Pandemic-Related Mental Health Resources:*
  - ⬥ National Alliance on Mental Illness COVID-19 Guide: https://www.nami.org/covid-19-guide
  - ⬥ Anxiety & Depression Association of America Coronavirus Anxiety – Helpful Tips & Resources: https://adaa.org/finding-help/coronavirus-anxiety-helpful-resources
  - ⬥ American Psychological Association Guide to Finding Local Mental Health Resources during the COVID-19 Crisis: https://www.apa.org/topics/covid-19/local-mental-health
- ➢ Resources for Masks:
  - ⬥ *Request free Floridian-made masks here (one of many groups offering these; search Facebook for free mask groups in your area on Facebook):* https://docs.google.com/forms/d/e/1FAIpQLScLeVF8knynQK01it2XzfoJHTU3R7KajVLo6NbA4ttaXwIY6A/viewform
  - ⬥ *Center for Disease Control DIY cloth face coverings guide:* https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html
- ➢ *Surgeon General explains how to make a face mask:* https://www.youtube.com/watch?v=tPx1yqvJgf4