

**UNIVERSITY OF FLORIDA**  
**LIT2000 – INTRODUCTION TO LITERATURE**  
**SYLLABUS**  
**Spring 2025**

**INSTRUCTOR INFORMATION:**

<b>Instructor</b>	Lindsey Scott
<b>E-Mail</b>	<a href="mailto:scottl1@ufl.edu">scottl1@ufl.edu</a>
<b>Office</b>	TUR 4323
<b>Office Hours</b>	TBA

**COURSE INFORMATION:**

<b>Section</b>	1LT3
<b>Class#</b>	24920
<b>Meeting Time</b>	T 5-6 (11:45-1:40)   R6 (12:50-1:40)
<b>Classroom</b>	T: TUR 2342   R: TUR 2349

**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.

This course fulfills three credit hours of [Humanities \(H\) requirements](#). Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify

and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. **A minimum grade of C is required for general education credit.**

*State Core Course Description:*

In this course, students will be assigned readings representative of a broad range of literary genres and cultures. These readings will cover a variety of literary movements and historical eras. The readings will include, but are not limited to, selections from the Western canon. Written analysis of literary works may be required. Students will be provided with opportunities to practice critical interpretation.

**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.

*State Core Student Learning Outcomes:*

5. Students will identify a variety of literary movements, historical eras, and/or cultural contexts.
6. Students will demonstrate critical thinking and analytical skills. Students will demonstrate an understanding of the basic principles and practices of America's constitutional republic.

## REQUIRED MATERIALS:

Students are responsible for acquiring the following texts:

- *Much Ado About Nothing* by William Shakespeare
- *Beloved* by Toni Morrison
- *Persepolis* by Marjane Satrapi

The following texts will either be provided on Canvas or have links provided in the syllabus schedule below:

- "What is Literature?" by Terry Eagleton
- "Who Gets to Decide What Belongs in the Canon?" by Wesley Morris
- *Inferno*, Cantos TBD by Dante
- "The Origins of the Fairytale" by Jack Zipes
- "Finette Cendron" by Marie Catherine de Aulnoy,
- "Cinderella or the Glass Slipper" by Charles Perrault
- "Introduction to Poetry" by Billy Collins
- "To S. M. A Young African Painter, On Seeing His Works" by Phyllis Wheatley Peters
- "My Last Duchess" by Robert Browning
- "kitchenette building" by Gwendolyn Brooks
- "Lesbos" by Sylvia Plath
- "Introduction to Short Fiction" by Karen Palmer
- "Bernice Bobs her Hair" by F. Scott Fitzgerald
- "There will Come Soft Rains" by Ray Bradbury
- "Crying in H Mart" by Michelle Zauner
- "The Dead" by James Joyce
- "The Tale of the Unknown Island" by Jose Saramago
- "The Fish," "Roosters," and "Pink Dog" by Elizabeth Bishop
- "Low Tide," "And In the Morning, Work," and "How to Leave Hialeah" by Jenine Capo Crucet
- "How to welcome and nurture the poets and painters of the future" by Helen Vendler

Many of these texts can also be found for free online in some form.

The texts which are translated may vary across editions, since some will be different translations of the original text. The translations noted above are the ones I will be teaching from.

Feel free to also check these books' availability on the UF Smathers Library website and the Alachua County Libraries website.

### **Grade Distribution:**

- Active Attendance & participation (10%)
- Reflection Letter (5%)
- 5 Annotations (10%)
- 1 Close Reading of a literary text or passage (15%)
- 1 Research Paper (25%)
- Take-home midterm (15%)
- Digital Adaptation or Interpretation/Creative Final Project (15%)
- Letter to a Future Student: (5%)

### **ASSIGNMENTS:**

#### ***Active Participation & Discussion (10%)***

This course has been framed on the assumption that discussion brings the following benefits (from Brookfield and Preskill):

- It helps students explore a diversity of perspectives.
- It increases students' awareness of and tolerance for ambiguity or complexity.
- It helps students recognize and investigate their assumptions.
- It encourages attentive, respectful listening.
- It develops new appreciation for continuing differences.
- It increases intellectual agility.
- It helps students become connected to a topic.
- It helps students learn the process and habits of democratic discourse.
- It affirms students as co-creators of knowledge.
- It develops the capacity for the clear communication of ideas and meaning.
- It develops habits of collaborative learning.
- It increases breadth and makes students more empathetic.
- It helps students develop skills of synthesis and integration.

Therefore, in order to access these benefits of discussion, **students are expected to read the assigned readings before class.** Of course, there are myriad reasons why participation may not look the same every day, which, in turn, will be considered.

Participation will also include the other work you do in class like participating in group annotations, answering end-of-class survey questions, completing creative activities and peer-review assignments, etc.

Also be certain to bring your texts to class every day—either electronic copies, print-outs, or books – and paper and pen or pencil with which to write.

***Reflection Letter, 1 page, (5%)***

At the beginning of the semester, you will submit a reflection letter in order to practice establishing and assessing individual writing goals for yourself. In this letter, you will briefly describe your history as a writer and what it would mean for you to succeed in this class. Additionally, please outline three (3) concrete, specific goals that you want to work towards during the course of this class. This letter does not need to be formal in tone, but should address your goals in complete sentences. Feel free to address these to yourself or to me, whichever feels more comfortable.

***Annotations (10%)***

**Five** times over the course of the semester students are required to participate in a brief annotation of the week's reading. **These annotations must be completed BEFORE class the day on which they are due.**

Students will use the software, Perusall, to create comments or annotations about a passage from our reading. You will be asked to create 5 comments per assignment. In general, you should be pointing our attention to three specific things and explaining why they draw your attention. Through Perusall you will also have the opportunity to see how your peers are responding to the same short text. One of your annotations may be in response to another classmate's comment, but the other two should be your own observations.

***Close Reading Assignment: 3-4 pages, 15%***

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 of a short passage. No outside sources may be used for this assignment.

***Research Paper: 4-5 pages, 25%***

This assignment asks students to combine close reading skills with critical

concepts or historical information introduced in one of the supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence.

***Midterm Exam (15% each)***

Method of assessment will be 2 on-line take-home exams (each exam is worth 15%, or together, 30% of the total grade). Take-home exams will be distributed on-line (via canvas) and will be two hours in length. The exams will be comprised of short answer *and short essay* questions based on readings, lectures and discussion sections.

Submitted exams will be assessed for evidence of collusion.

***Digital Adaptation or Interpretation/Creative Final Project (15%)***

You are required to reflect on some aspect of literature through a creative medium. Taking inspiration from a work we have read in class, you might create a podcast, video essay, a painting, a scrapbook, a graphic novel or use any other media form for your project. Other options for this project include a video essay, a digital presentation, a digital map outlining a timeline, a creative rendition, such as memes, TikTok video, or a Twitter thread. You will present your digital adaptation to the class. You will be introduced to digital writing tools during the course. You will need to include a one-page artist's statement on how your interpretation of the topic is original and significant.

***Letter to a Future Student: 1-2 pages (5%)***

Each student will reflect on their experiences in the course in the form of a letter to future students of this class. Possible questions to consider for this assignment include: what do you wish you had known at the start of this course that you know now? What strategies did you find helped you succeed in this course? What was difficult about this course? What will you take with you from this course?

**COURSE POLICIES:**

- **Completion policy:** You must complete all assignments to receive credit for this course.
- **Attendance policy:** Attendance is mandatory and will be taken daily. You will receive a lowered course grade after six 50-minute absences (or equivalent). Double-period classes count as 2 absences. Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely

(for emergencies, major illness) as you would for any job. You will fail the course if you accrue six 50-minute absences. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule: (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

- **Participation policy:** Participation with classmates is a crucial part of success in this class. Students interact in small group discussions and provide constructive feedback about their peers' writing during the peer reviews. For this reason, I ask that you approach each of your classmates with compassion and respect, keeping in mind that their lived experiences may differ greatly from yours. We will engage with classmates and texts from diverse cultural, economic, and ethnic backgrounds. Our classroom will provide a place to encounter and interact with diverse perspectives. I ask that you be open to this opportunity.  
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/>
- **Late Policy:** A class roll will be passed around at the beginning of class. If a student is late, he or she will have to sign the roll after class. 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 coming to class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade.
- **Paper Format & Submission:** Class assignments are to be submitted via Canvas, in .doc or .docx format. Papers in .pages format will not be accepted. Remember to convert your paper to .docx format before submitting it to Canvas if you are not writing in Microsoft Word.
- **Late Papers and Assignments:** Work submitted late without a previously-arranged extension will receive an automatic lowered score of one letter grade per day late.
- **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 missed exams. 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.

- **“Personal Hurricane” Policy:** Like it or not, unexpected and unwelcome weather events roll through Florida and disrupt our lives on occasion. Likewise, we can’t always anticipate the events that befall us in any given semester. For this reason, it is my policy to acknowledge a “personal hurricane” once a semester for each student with no questions asked. If unexpected circumstances affect your ability to attend class or meet a deadline, simply inform me about a “personal hurricane,” and we can work together to address any missed assignments.
  - **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-student-conduct-code/>
  - **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:
      - Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
      - 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.
    - University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at <https://sccr.dso.ufl.edu/students/student-conduct-code/>
- Important Tip:** You should never copy and paste something from the Internet without providing the exact location from which it came.
- A Note on AI:** Use of artificial intelligence (AI) is not permitted for any assignments for this course. Any assignment found to be written, developed, created, or inspired by AI is considered plagiarism and will receive an automatic grade of 0. In the interest



of full disclosure, Turnitin will automatically flag AI generated content and report it to me alongside other forms of plagiarism.

- **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.

For this to be an inclusive space, it is important that **all** students are able to access class content and course materials. If you have access needs—disability-related or otherwise—that will improve your engagement in the course, please reach out, and I will do my best to accommodate them.

- **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.
- **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; <https://counseling.ufl.edu/>).
- **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://gatorevals.aa.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://gatorevals.aa.ufl.edu/>.
- **Illness:** Please take your health and the health of our classroom community seriously. If you are sick, stay home! Use one of your excused absences.  
Call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated. 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.

## **GRADING SCALE (& GPA EQUIVALENT):**

<b>A</b>	<b>A-</b>	<b>B+</b>	<b>B</b>	<b>B-</b>	<b>C+</b>	<b>C</b>	<b>C-</b>	<b>D+</b>	<b>D</b>	<b>D-</b>	<b>E</b>
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)	63-66 (1.0)	62-60 (0.67)	59- (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/> <https://student.ufl.edu/minusgrades.html>

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## CLASS SCHEDULE

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

<b>Unit #1: What is Literature?</b>		
	T	<p><b>INTRODUCTION:</b> The Borders of Literature Introducing Syllabus &amp; Class Expectations</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• "Introduction: What is literature?," Terry Eagleton, <i>Literary Theory: An Introduction</i> (1983), pp. 1-15 and "Who Gets to Decide</li> </ul>

		What Belongs in the Canon?" by Wesley Morris	
	R	How do we read?  Martin Luther King Jr., "I have a dream" speech Text and audio: <a href="http://www.americanrhetoric.com/speeches/mlkhaveadream.htm">http://www.americanrhetoric.com/speeches/mlkhaveadream.htm</a>	Annotation #1
	T	<b>Lore Building: The Epic and The Fairytale</b> Intro: The Epic and <i>The Inferno</i>  Read: <ul style="list-style-type: none"> <li>• Dante, <i>Inferno</i>, Cantos TBD</li> </ul>	
	R	<i>Inferno</i> : Translations and Adaptations  Read/Listen:	
	T	Fairytales  Read: <ul style="list-style-type: none"> <li>• "The Origins of the Fairytale" (excerpts) by Jack Zipes</li> <li>• "Finette Cendron" by Marie Catherine de Aulnoy,</li> <li>• "Cinderella or the Glass Slipper" by Charles Perrault</li> </ul>	Annotation #2 Due @ 11:30
	R	Writing Workshop #1  Exit Discussion: How do you read a play?	
	T	Reading Plays and Reading Shakespeare  Read: <ul style="list-style-type: none"> <li>• <i>Much Ado About Nothing</i> Acts 1-3</li> </ul>	

	R	Discuss play and selected clips (in class) Read: <ul style="list-style-type: none"> <li>• <i>Much Ado About Nothing</i> Act 4-5</li> </ul>	
	T	Foundations of Poetry Read: <ul style="list-style-type: none"> <li>• "Introduction to Poetry" by Billy Collins;</li> <li>• Phyllis Wheatley Peters, "To S. M. A Young African Painter, On Seeing His Works;"</li> <li>• Robert Browning, "My Last Duchess;"</li> <li>• "kitchenette building" by Gwendolyn Brooks;</li> <li>• "Lesbos," Sylvia Plath</li> </ul>	Annotation #3 Due @ 11:30
	R	Emily Dickinson Deep Dive & The Art of Parody Read: <ul style="list-style-type: none"> <li>• Mary Oliver "Reading Poetry" and "Imitation"</li> <li>• Emily Dickinson (selected poems TBD)</li> </ul>	
	T	Short Fiction: The Short Story Read <ul style="list-style-type: none"> <li>• "Introduction to Short Fiction" by Karen Palmer and F. Scott</li> <li>• Fitzgerald "Bernice Bobs her Hair"</li> <li>• Ray Bradbury, "There will Come Soft Rains"</li> </ul>	
	R	Writing Workshop #2	<b>CLOSE READING ASSIGNMENT DUE @ 11:59</b>

	<b>Unit #2: Why Do We Write?</b>		
	T	<b>Self-Expression/Self-Construction:</b> Personal Narratives  Read: <ul style="list-style-type: none"> <li>Zora Neale Hurston, "How it Feels to be Colored Me" and James Baldwin, "My Dungeon Shook"</li> </ul>	
	R	Personal Narratives  Read/Listen: <ul style="list-style-type: none"> <li>"Crying in H Mart" by Michelle Zauner</li> <li><i>This American Life</i> episode TBD</li> </ul>	
	T	Midterm Review	
	R	<b>Shaping Citizens: Moral Instruction</b>  Read: <ul style="list-style-type: none"> <li>Toni Morrison, <i>Beloved</i> ch. 1-10</li> </ul>	<b>MIDTERM TAKE-HOME Exam Due</b>
	T	Toni Morrison Intro  Class Discussion: <i>Beloved</i>  Read: <ul style="list-style-type: none"> <li><i>Beloved</i>, Ch. 11-20</li> </ul>	Annotation #4 Due @ 11:30
	R	Class Discussion: <i>Beloved</i>  <b>Read:</b> <ul style="list-style-type: none"> <li><i>Beloved</i>, Ch. 21-28 (End)</li> </ul>	
	T	<b>SPRING BREAK</b>	

	R	<b>SPRING BREAK</b>	
	<b>Unit #3: Why Do We Read?</b>		
	T	<b>World Making (Cosmopoiesis)</b>  <b>Read:</b> <ul style="list-style-type: none"> <li>James Joyce, "The Dead"</li> </ul>	
	R	Writing Workshop # 3	<b>CRITICAL ANALYSIS PAPER DUE FRIDAY</b>
	T	<b>Finding New Selves</b>  <b>Read:</b> <ul style="list-style-type: none"> <li>"Low Tide," "And In the Morning, Work," and "How to Leave Hialeah" by Jennine Capó Crucet</li> </ul>	
	R	Writing Workshop #4	
	T	<b>Exploration &amp; Discovery:</b>  <b>Read:</b> <ul style="list-style-type: none"> <li>"The Tale of the Unknown Island" by José Saramago</li> </ul>	Annotation #5 Due @ 11:30
	R	<b>Moving Beyond the Self</b>  <b>Read:</b> <ul style="list-style-type: none"> <li>Elizabeth Bishop, "The Fish," "Roosters," and "Pink Dog"</li> </ul>	
	T	<b>New Ways of Seeing</b>  <b>Read:</b> <ul style="list-style-type: none"> <li>Marjane Satrapi, <i>Persepolis</i>, 1: The Story of a Childhood</li> </ul>	
	R	<b>Class Discussion: <i>Persepolis</i></b>  <b>Read:</b>	

		<ul style="list-style-type: none"> <li>• <b>Persepolis, 2: The Story of a Return</b></li> </ul>	
	Conclusion: Where to now?		
	T	<b>Informal Presentation: Digital Adaptation or Interpretation</b> <b>Read:</b> <ul style="list-style-type: none"> <li>• “How to welcome and nurture the poets and painters of the future,” Helen Vendler,</li> </ul>	<b>DUE: Digital Adaptation or Interpretation @ 12 p.m.</b>