

**UNIVERSITY OF FLORIDA**  
**LIT2000 INTRODUCTION TO LITERATURE**  
**SYLLABUS**  
**Spring 2022**  
**Section 17CD**

**INSTRUCTOR INFORMATION:**

<b>Instructor</b>	<b>Mosunmola O. Adejo</b>
<b>Office</b>	<b>TBD</b>
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**COURSE INFORMATION:**

<b>Time</b>	Period 7
<b>Location</b>	MWF

**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.

**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.

### **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:**

**The required texts will be selected from the following:**

- Shakespeare, *The Merchant of Venice*
- Derek Walcott, *Omeros*, Book 1, chapters 1-2 & Book 3
- Robert Browning, "My Last Duchess"
- Fatou Diome, "La Preference Nationale"
- Camara Laye, *The Dark Child* or Svevo, *Confessions of Zeno* or Primo Levi, *Survival in Auschwitz*
- V.S. Naipaul, *Miguel Street*
- Toni Morrison, *Beloved*
- Aimee Phan's *We Should Never Meet*
- Marianne Moore, "The Pangolin"
- Gene Luen Yang, *American Born Chinese*
- Brian Selznick, *The Invention of Hugo Cabret*

**Explanation:** The texts should be purchased at the University Bookstore. You can also get online copies of the poems and the short stories via project Gutenberg or Poetry Foundation. Students are expected to purchase longer texts at the bookstore.

### **GRADE DISTRIBUTION:**

#### **Summary of grading**

- Attendance & participation/in-class discussion (10%)
- Participation in Canvas discussion board (20%)
- 1 Close Reading of a literary text or passage (15%)
- 1 Critical Analysis paper (25%)
- 1 Presentation and 2 discussion questions (15%)
- Final Project Proposal (5%)
- Final Project (10%)

### ***1. Attendance & Participation (10%)***

**Attendance:** Attendance is mandatory and will be assessed by class roll or sign-up sheet. 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. Each week will begin with a series of basic questions on the contents of the assigned readings. If students are unable to answer these questions, it will be assumed that they have not prepared the homework and will lose 1%. Consistent participation in class discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

### ***2. Participation in Canvas discussion board (20%)***

Before each discussion section, students are required to contribute an answer and a question to the discussion board. Discussion posts should be submitted 24 hours before the Monday class. To engage in the online discussion forum, students should respond to another student's post on Wednesday. They may also ask interpretive or critical questions at the end of their discussion posts. Students must ensure they engage with their peers' posts and be prepared to discuss those questions in class.

**Description of assignment:** *Interpretive* (or *Critical*) questions are open-ended and are concerned with textual meaning. They ask for opinions on themes, figurative language and symbolism within the narrative. They also ask for judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of Interpretive and Critical questions—which often use phrases such as "do you think" or "why do you suppose"—indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment.

### ***3. Close Reading Assignment: 750 words, 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. No outside sources may be used for this assignment.

**The Close Reading assignment is due during the 6<sup>th</sup> week of the semester**

### ***4. Critical Analysis Paper: 1,500 words, 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.

**The Critical Analysis assignment is due during the 13<sup>th</sup> week of the semester.**

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. Class presentation on one primary text: 10 minutes presentation with 2 discussion questions (15%)**

Each student is required to select a primary text and prepare a 10-minute power point presentation. The presenter will bring a minimum of 2 discussion questions to class to facilitate a broader reading of the text. The presenter should research the author's biography, historical or cultural contexts, characterization and setting and other topics that are relevant to the text.

Consider this as an opportunity to share your thoughts on the text. You may use videos, movie clips or any media reference that you consider relevant to your presentation. Basically, own your presentation.

*Post your presentation to the appropriate discussion board before your presentation day. This means the presenter will only submit their prepared handout/visual aid and discussion questions to the discussion board for the week. We will select primary texts during the first week of class.*

**6. Final Project Proposal (5%)** The project proposal is a short abstract of what the final project is about and how (the medium) the student intends to interpret the chosen text. If a student chooses to write a critical essay, they should indicate the theme(s) and the texts to be discussed.

**7. Final Project (10%)**

Students will have the option to either write a 1000-word critical essay on one or more class themes OR produce a creative project that interprets one of the primary texts studied in the class. A proposal for the project should be sent to me 2 weeks before the end of the semester. The creative project should be a personal interpretation of one of the texts or a topic that interests you during the semester. Students may create scrapbooks, a short graphic novel (especially for poems), painting or any alternative media form. Students who choose the creative project must include a 300-500 artist's statement that explains the project and how the work adds to existing interpretations and critiques of the chosen text. **The Final Project assignment is due during the 16<sup>th</sup> week of the semester.**

**CLASSROOM POLICIES:**

1. You must complete all *assignments* to receive credit for this course
2. **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 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.
3. **Late Policy:** Latecomers receive partial absences, and must see me after class so I

know you attended

4. **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.
5. **Attendance:** 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. You will earn a lowered course grade if you accrue **four** absences. Ensure you attend all classes.
6. **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/>
7. **Paper Format & Submission:** Ensure you read all assignment instructions before attempting the assignment. Also, papers should be written using the MLA reference format. Papers should be written in 12-point font Times New Roman with double spacing.
8. **Late Papers/Assignments:** Late assignments will receive a zero grade. If the paper is late due to unforeseen circumstances, ensure you send an email to explain the situation. This should be done **before the due date**.
9. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
10. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" 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.

Definition of **plagiarism** from the current 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. 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.
- c. Submitting materials from any source without proper attribution.
- d. 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.

11. Students should maintain a respectful demeanor in class. Remember your colleagues and teacher are individuals from different backgrounds. Ensure you respond and criticize people's views with respect.
12. **Policy on environmental sustainability:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
13. 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.
14. [Students who are in distress or](#) who are in need of 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/>
15. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
16. *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.
17. *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://ufl.bluera.com/ufl/>

### Grading Scale (& GPA equivalent):

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

## Tentative Schedule

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

Week	Date	Readings/Themes/Activities	DUE
Week One	1/5/2021	<p><b><u>UNIT I INTRODUCTION: The Borders of Literature?</u></b></p> <ul style="list-style-type: none"> <li>Syllabus Review&amp; Course Introduction</li> <li>Presentation Tips and Writing a Literary Analysis Essay</li> </ul>	
	1/7/2021	<p><u>Reading:</u></p> <ul style="list-style-type: none"> <li>King, "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></li> <li>Examining Form, Context and the Reader's Response</li> </ul>	
			DISCUSSION Post ONE DUE January 9
		<b>Drama</b>	
Week Two	1/10/2021	<p><u>Reading:</u></p> <ul style="list-style-type: none"> <li>Shakespeare, <i>The Merchant of Venice</i></li> <li><i>Introduction/Presentation</i></li> </ul>	
	1/12/2021	<p>Shakespeare, <i>The Merchant of Venice</i></p> <ul style="list-style-type: none"> <li><i>Character Analysis Activity</i></li> </ul>	
	1/14/2021	Shakespeare, <i>The Merchant of Venice</i>	
		<b>Epic</b>	
Week Three	1/17/2021	January 17, 2021: Martin Luther King Jr. Day	DISCUSSION Post TWO DUE January 16
	1/19/2021	<p><u>Reading:</u></p> <ul style="list-style-type: none"> <li>Derek Walcott, <i>Omeros</i>, Book 1, chapters 1-2 &amp; Book 3</li> <li><i>Introduction/Presentation</i></li> </ul>	
	1/21/2021	<p>Derek Walcott, <i>Omeros</i>, Book 3</p> <ul style="list-style-type: none"> <li>Discussion and Activity</li> </ul>	
		<b>Poetry</b>	
Week Four	1/24/2021	<u>Reading:</u>	DISCUSSION Post THREE DUE January 23

		<ul style="list-style-type: none"> <li>Robert Browning, "My Last Duchess" and Andrew Marvell's "To His Coy Mistress"</li> <li><i>Introduction/Presentation</i></li> <li>The Dramatic Monologue</li> </ul>	
	1/26/2021	Robert Browning, "My Last Duchess" and Andrew Marvell's "To His Coy Mistress" <ul style="list-style-type: none"> <li>Comparative Analysis</li> </ul>	
	1/28/2021	Robert Browning, "My Last Duchess" and Andrew Marvell's "To His Coy Mistress" <ul style="list-style-type: none"> <li>Contemporary Interpretation</li> </ul>	
<b>Short Story</b>			
Week Five	1/30/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>Fatou Diome, "La Preference Nationale"</li> <li><i>Introduction/Presentation</i></li> </ul>	Planning for Research Argument Paper Draft
	2/2/2021	Fatou Diome, "La Preference Nationale" <ul style="list-style-type: none"> <li>Thematic Analysis</li> </ul>	
	2/4/2021	Fatou Diome, "La Preference Nationale" <ul style="list-style-type: none"> <li>Discussion and Activity</li> </ul>	
<b>Writing</b>			
Week Six	2/7/2021	<b>CLOSE READING EXERCISE DRAFT</b>	
	2/9/2021	<b>CLOSE READING EXERCISE DRAFT</b>	
	2/11/2021	<b>CLOSE READING EXERCISE DRAFT</b>	CLOSE READING PAPER (Using ARCGIS Storymap) DUE 2/11/2021
<b><u>UNIT II - WHY DO WE WRITE?</u></b>			
Week Seven	2/14/2021	<b>Self-Expression/Self-Construction:</b> <u>Reading:</u> <ul style="list-style-type: none"> <li>Camara Laye, <i>The Dark Child</i></li> <li><i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post FOUR DUE February 13
	2/16/2021	Camara Laye, <i>The Dark Child</i> <ul style="list-style-type: none"> <li>Masculinity in the novel</li> </ul>	
	2/18/2021	Camara Laye, <i>The Dark Child</i> <ul style="list-style-type: none"> <li>Discussion and Activity</li> </ul>	

<b>World Making (Cosmopoiesis)</b>			
Week Eight	2/21/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• V.S. Naipaul, <i>Miguel Street</i></li> <li>• <i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post FIVE DUE February 20
	2/23/2021	V.S. Naipaul, <i>Miguel Street</i> <ul style="list-style-type: none"> <li>• Thematic Analysis</li> </ul>	
	2/25/2021	V.S. Naipaul, <i>Miguel Street</i> <ul style="list-style-type: none"> <li>• Discussion and Activity</li> </ul>	
<b>Shaping Citizens: Moral Instruction I</b>			
Week Nine	2/28/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• Toni Morrison, <i>Beloved</i> Part I</li> <li>• <i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post SIX DUE February 27
	3/2/2021	Toni Morrison, <i>Beloved</i> Part I <ul style="list-style-type: none"> <li>• Thematic Analysis</li> </ul>	
	3/4/2021	Toni Morrison, <i>Beloved</i> Part I <ul style="list-style-type: none"> <li>• Discussion and Activity</li> </ul>	
<b>Spring Break</b>			
Week Ten		March 5-12 Spring Break	
<b>Shaping Citizens: Moral Instruction II</b>			
Week Eleven	3/14/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• Toni Morrison, <i>Beloved</i> Part II and III</li> <li>• <i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post SEVEN DUE March 13
	3/16/2021	Toni Morrison, <i>Beloved</i> Part II and III <ul style="list-style-type: none"> <li>• Thematic Analysis</li> </ul>	
	3/18/2021	Conference and Check-in	
<b>UNIT III WHY DO WE READ?</b>			
Week Twelve	3/21/2021	<b>Exploration &amp; Discovery:</b> <u>Reading:</u> <ul style="list-style-type: none"> <li>• Selected Stories from Aimee Phan's <i>We Should Never Meet</i>*</li> <li>• <i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post EIGHT DUE March 20
	3/23/2021	Selected Stories from Aimee Phan's <i>We Should Never Meet</i> *	

		<ul style="list-style-type: none"> <li>• “Miss Lien”, “We Should Never Meet” and, “Visitors</li> </ul>	
	3/25/2021	<ul style="list-style-type: none"> <li>• “Gates of Saigon”, “Emancipation” and “Motherland”</li> </ul>	
		<b>Moving Beyond the Self</b>	
Week Thirteen	3/28/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• Marianne Moore, “The Pangolin”</li> <li>• <i>Introduction/Presentation</i></li> </ul>	
	3/30/2021	Marianne Moore, “The Pangolin” <ul style="list-style-type: none"> <li>• Discussion and Thematic Analysis</li> </ul>	
	4/1/2021	<b>Working on CRITICAL ANALYSIS PAPER</b>	<b>CRITICAL ANALYSIS PAPER DUE APRIL 1</b>
		<b>Finding New Selves</b>	
Week Fourteen	4/4/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• Selected chapters from Scott McCloud's <i>Understanding Comics</i></li> </ul>	DISCUSSION Post NINE DUE April 3
	4/6/2021	Gene Luen Yang, <i>American Born Chinese</i> <ul style="list-style-type: none"> <li>• <i>Introduction/Presentation</i></li> </ul>	
	4/8/2021	Gene Luen Yang, <i>American Born Chinese</i> <ul style="list-style-type: none"> <li>• Discussion and Activity</li> </ul>	<b>Final project Proposal</b>
		<b>New Ways of Seeing</b>	
Week Fifteen	4/11/2021	<u>Reading:</u> <ul style="list-style-type: none"> <li>• Brian Selznick, <i>The Invention of Hugo Cabret</i></li> <li>• <i>Introduction/Presentation</i></li> </ul>	DISCUSSION Post NINE DUE April 10
	4/13/2021	Brian Selznick, <i>The Invention of Hugo Cabret</i> <ul style="list-style-type: none"> <li>• <i>Discussion and Activity</i></li> </ul>	
	4/15/2021	<ul style="list-style-type: none"> <li>• Conference and Check-in</li> </ul>	
		<b>Conclusion: Where to now?</b>	
Week Sixteen	4/18/2021	<u>Reading:</u> Choose ONE of the following essays <ul style="list-style-type: none"> <li>• The Ideal English Major, Mark Edmundson.</li> </ul>	

		<a href="http://chronicle.com/article/The-Ideal-English-Major/140553/">http://chronicle.com/article/The-Ideal-English-Major/140553/</a> <ul style="list-style-type: none"> <li>• Does Great Literature Make Us Better? Gregory Currie. <a href="http://opinionator.blogs.nytimes.com/2013/06/01/does-great-literature-make-us-better/?_r=0">http://opinionator.blogs.nytimes.com/2013/06/01/does-great-literature-make-us-better/?_r=0</a></li> <li>• How to welcome and nurture the poets and painters of the future, Helen Vendler, <a href="http://harvardmagazine.com/2012/11/writers-and-artists-at-harvard">http://harvardmagazine.com/2012/11/writers-and-artists-at-harvard</a></li> </ul>	
	4/20/2021	<b>Presentations</b>	<b>Goodbye and FINAL PROJECT DUE April 20</b>

## RUBRIC

**A Insightful:** You did what the assignment asked for at a high quality level, with care and precision, and your work shows originality and creativity. Work in this range shows 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 style. Work in the “A” range is not only correct and intriguing, but also illuminating. Since careful editing and proofreading are essential in writing, papers in the A range must be free of most typos and grammatical or mechanical errors.

**B Proficient:** You did what the assignment asked of you at a high-quality level. Work in this range is competent, thoughtful, and considered, but it needs revision. To be in the “B” range, an essay must be complete in content, be well organized, and show special attention to style. A paper in the “B” range has few typos, grammatical or mechanical errors.

**C Satisfactory:** You did what the assignment asked of you and demonstrated that you have a generalized comprehension of the ideas/films/essays you’re working with. Work in this range needs significant revision, but it is complete in content and the organization is logical. Diction may be imprecise or unclear. The style is straightforward but unremarkable.

**D Poor:** You did what the assignment asked of you at a poor-quality level. Work in this range needs significant revision. The content is often incomplete and/or the organization is hard to discern. Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Ideas/texts are oversimplified. Work in this range may have no thesis statement or may stray significantly from the thesis throughout the essay. Attention to style is often nonexistent or uneven.

E An E is usually reserved for people who don't do the work, or don't come to class, or those who have plagiarized. However, if your work shows little understanding of the needs of the assignment or demonstrates that you put little effort in completing it, you will receive a failing grade.