

**UNIVERSITY OF FLORIDA**  
**LIT2000 INTRODUCTION TO LITERATURE**  
**SYLLABUS**  
**Fall 2022 (CLASS# 15283; SECTION 19CC)**

**Instructor Name:** Lillian Marie Martinez

**Course meeting times & locations:** MWF, Period 5 (11:45-12:35 p.m) in MAT 0051

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

**Course website:** Canvas

**Instructor Email:** martinez.lmarie@ufl.edu

**Course Pre-Requisite:** ENC 1101

**Course Description:**

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

Among the primary aims of this course is to help students develop the critical skill of analysis and interpretation. Students will also learn how formal and stylistic elements as well as historical context shape the meaning and significance of literature. By becoming more skillful readers of literature and its contexts, students become better readers of the worlds that literature addresses, develop their ability to decipher meaning from language, and better understand their own interactions with science, technology, media, commerce, and politics.

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

**Course Structure:**

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

**Course Objectives:**

In addition to gaining a deeper appreciation of the expressive potential of language and the varieties of literature, students will develop a broader cultural literacy and an understanding of the changing definition and role of literature in society.

Therefore, by the conclusion of the course it is expected that students will be able to:

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

### **General Education Designation:**

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.

### **Required Materials:**

- V.S. Naipaul, *Miguel Street*
- Marjane Satrapi, *Persepolis: The Story of a Childhood*
- Trung Le Ngyuyen, *The Magic Fish*
- Brian Selznick, *The Invention of Hugo Cabret*

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

### **Grade Distribution:**

- Attendance & participation/in-class discussion (10%)
- Participation in Course Discussion Board (20%)
- 1 Close Reading of a literary text or passage (15%)
- 1 Critical Analysis paper (25%)
- 2 take-home exams (15% each—30%)

### ***Attendance (5%) & Participation (5%)***

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

(<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a

class for any reason, you are responsible for informing yourself as to what was covered in class.

**Participation:** Students are expected to review the assigned readings before class. 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.

***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.

***Participation in Discussion Board (20%)***

Before each discussion section, students are required to contribute a question or an answer to on an online discussion forum.

***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.

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

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in one of the supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence. Students are not permitted to submit over 1,750 words.

***Take-Home Exams (15% each—30%)***

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 Sakai) and will be two hours in length. The exams will be comprised of 2 short answer and 1 short essay question based on readings, lectures, and discussion sections. Submitted exams will be assessed for evidence of collusion.

**Classroom Policies:**

- **Makeup Policy:** Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>) there will be no make-up option for the midterm, the final, or late assignments. The observance of religious holidays as well as student conferences and athletic events are accepted as official excuses. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact instructor on his or her return to classes.
- **Late Policy:** If a student is late to a class session by five or more minutes, he or she will be considered late. Such lateness distracts other students and the instructor and will affect the student’s final participation grade. Students will lose 0.5% from their final grade each time they arrive late.
- **Cell phone policy:** Students must turn cell phones to silent before coming to class. Each time a student’s cell phone rings or reach time that a student texts during class, 1% will be deducted from that student’s final grade. Students awaiting calls or texts for emergencies will need to inform the instructor prior to class that day to avoid deductions.

**Grading Scale (& GPA equivalent):**

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-93 (4.0)	92-90 (3.67)	89-87 (3.33)	86-83 (3.0)	82-80 (2.67)	79-77 (2.33)	76-73 (2.0)	72-70 (1.67)	69-67 (1.33)	66-63 (1.0)	62-60 (0.67)	59-57 (0)

**Note:** A minimum grade of C is required for general education credit. 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/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

Assignment specific rubrics will be included on each assignment’s Canvas page.

Each rubric will include assignment-specific expectations including (but not limited to) thesis, argumentation (e.g. evidence and analysis), style/language, and a conclusion.

**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/>

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

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

**UF's Policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/about/title-ix-rights/>

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

## **Class Schedule**

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

### **UNIT I – WHAT IS LITERATURE?**

#### ***WEEK 1 INTRODUCTION***

**W 8/24** Syllabus Review

**F 8/26** Chimamanda Ngozi Adichie, “The Danger of a Single Story”

#### ***WEEK 2 EPIC***

**M 8/29** Virgil’s *Aeneid*, Book I

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

**W 8/31** Virgil’s *Aeneid*, Book II-III (Excerpts)

**F 9/2** Virgil’s *Aeneid*, Book IV

#### ***WEEK 3 POETRY***

**M 9/5** Holiday

**W 9/7** Emily Dickenson, “The Soul selects her own Society,” “I heard a Fly buzz - when I died,” & “I dwell in Possibility”

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

#### ***WEEK 4 DRAMA***

**M 9/12** William Shakespeare, *The Merchant of Venice* (Act I-II)

**W 9/14** William Shakespeare, *The Merchant of Venice* (Act III-IV)

**F 9/16** William Shakespeare, *The Merchant of Venice* (Act V)

*The Merchant of Venice* (1973) (Excerpts)

*The Merchant of Venice* (2004) (Excerpts)

#### ***WEEK 5 SHORT STORY***

**M 9/19** Flannery O'Connor, “A Good Man is Hard to Find”

**W 9/21** Ryunosuke Akutawaga, “In a Bamboo Grove”

Akira Kurosawa, *Rashōmon* (1951) (Excerpts)

**F 9/23** Chimamanda Ngozi Adichie, “Introduction,” *The Best Short Stories 2021*

*The Best Short Stories 2021* (Excerpts)

#### ***WEEK 6 REVIEW***

**M 9/26** Thesis Writing

**W 9/28** Practical Close Reading Practice

**F 9/30** Unit in Review

**CLOSE READING DUE 9/30**  
**TAKE-HOME EXAM DUE 10/3**

**UNIT II – WHY DO WE WRITE?**

***WEEK 7 SELF-EXPRESSION/SELF-CONSTRUCTION***

**M 10/3** Neil Gaiman, *Coraline* (Ch. 1-6)  
**W 10/5** Neil Gaiman, *Coraline* (Ch. 7-13)  
**F 10/7** Homecoming

***WEEK 7 WORLD-MAKING (COSMOPOEISIS)***

**M 10/10** V.S. Naipaul, *Miguel Street* (Ch. 1-7)  
**W 10/12** V.S. Naipaul, *Miguel Street* (Ch. 8-12)  
**F 10/14** V.S. Naipaul, *Miguel Street* (Ch. 13-17)

***WEEK 9 SHAPING CITIZENS: MORAL INSTRUCTION***

**M 10/17** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 1-6)  
**W 10/19** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 7-12)  
**F 10/21** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 13-18)

***WEEK 10 SHAPING CITIZENS: MORAL INSTRUCTION***

**M 10/24** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 19-24)  
**W 10/26** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 25-30)  
**F 10/28** Carlo Collodi, *The Adventures of Pinocchio* (Ch. 31-36)  
Norman Ferguson, T. Hee, and Wilfred Jackson, *Pinocchio* (1940) (Excerpts)

**TAKE-HOME EXAM DUE 10/31**

**UNIT III WHY DO WE READ?**

***WEEK 11 EXPLORATION & DISCOVERY***

**M 10/31** Shaun Tan, *The Arrival* (Excerpts)  
**W 11/2** Italo Calvino, *Invisible Cities* (Excerpts)  
**F 11/4** Italo Calvino, *Invisible Cities* (Excerpts)

***WEEK 12 MOVING BEYOND THE SELF***

**M 11/7** Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Veil”-“The Sheep”)  
Scott McCloud, *Understanding Comics* (Introduction)  
**W 11/9** Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Trip”-“The Dowry”)  
Scott McCloud, *Understanding Comics* (Ch. 2)  
**F 11/11** Holiday

**WEEK 13 FINDING NEW SELVES**

**M 11/14** Nick Sousanis, *Unflattening* (Excerpts)

Trung Le Ngyuyen, *The Magic Fish*

**W 11/16** Trung Le Nguyen, *The Magic Fish*

**F 11/18** Trung Le Ngyuen, *The Magic Fish*

*M 11/21 Critical Analysis paper Conferencing*

**11/23-26 THANKSGIVING BREAK**

**WEEK 14 NEW WAYS OF SEEING**

**M 11/28** Brian Selznick, *The Invention of Hugo Cabret* (Part 1, Ch.1-12)

**W 11/30** Brian Selznick, *The Invention of Hugo Cabret* (Part 2, Ch. 1-6)

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

Martin Scorsese, *Hugo* (2011) (Excerpts)

**WEEK 15 CONCLUSION: WHERE TO NOW?**

**M 12/5** Returning to Chimamanda Ngozi Adichie, “The Danger of a Single Story”

**W 12/7** Gregory Currie, “Does Great Literature Make Us Better?”

**CRITICAL ANALYSIS PAPER DUE ON MONDAY, 12/12**