

LIT2000: INTRODUCTION TO LITERATURE

Fall 2022, #15286, Section 1A28

MWF, Period 7 (1:55pm - 2:45pm)

MAT0051

Gen Ed: (H)umanities

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Office/Hours: TBD

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 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.

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:

All texts provided by the instructor via the course website (Canvas).

COURSE POLICIES:

1. You should complete all viewings/readings and come to each class prepared to discuss in-depth and at-length.
2. **Attendance:** For information on university attendance policy, please see: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>
3. **Paper Format & Submission:** Papers should be submitted with standard, 1-inch margins, double spacing, and 12-point Times New Roman font. All papers will be submitted electronically, via Canvas.
4. **Late Papers/Assignments:** **There are absolutely no late paper submissions.** If you need an extension for an appropriate reason, come talk to me **in advance** of the due date.
5. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course (save things on a cloud server in case of severe computer issues). Save all returned, graded work until the semester is over.
6. **Academic Honesty and Definition of Plagiarism.** Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code>
7. **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 the instructor.
8. **For information on UF Grading policies,** see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. **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 by email given the current situation for UF Staff (cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
10. **Course Evaluations.** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://ufl.bluera.com/ufl/>
11. **Students who face difficulties completing the course or who are in need of counseling or urgent help** please contact 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/>

12. **Classroom Behavior and Netiquette:** You'll need your laptops in class on occasion, though I'll let you know which days you'll be needing them so that you can prepare in advance. What you get out of this class will directly result from the energy you put into it in the classroom, so please use the time in the classroom wisely. I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or class discussion. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we 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, being marked "absent" from the class.
13. **UF's policy on Harassment:** 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/>

ASSIGNMENTS:

Attendance and Participation – 10%

Attendance is mandatory and will be assessed by class roll or sign-up sheet. 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 complete and 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 or group discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

Reading Log (5%) / Discussion Posts – 15%

Reading Log: Over the course of the semester students will be asked to journal their thoughts while or after they read the assigned section, jotting down significant scenes, quotes, questions they have about the text, instances of literary techniques, etc. This running log will serve as “guidepost” for students to refer back to during class discussion, test review periods, and document their journey through the course.

Discussion Posts: Once a week students will post on Canvas and **read** and **respond** to **two** other classmates’ posts. In this first post, you will be asked to provide a significant scene, quote, plot point, theme, use of language or literary technique that you then comment on in the way that it “means” something for your understanding and/or reading of the text at hand. Put another way, you might address how your selection highlights the period, history, politics, ethics, culture, ideologies, etc., of the text and why/how it is important. In your second post (to your peers), read over what they have written and either expand on their point (such as where else we see whatever they’ve pointed out in the reading) or provide a (respectful) counter-analysis by providing your own evidence and argument. Remember: be civil.

Close Reading Paper – 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 minimum length is 750 words. The maximum length is 850 words. Going excessively under or over will significantly impact your grade.

Critical Analysis Paper – 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 minimum length is 1,500 words. The maximum length is 1,650 words. Going excessively under or over will significantly impact your grade.

Exams – 30%

Exam One: This online exam will be comprised of multiple choice, short answer, and a short essay section covering roughly Weeks 1-6.

Exam Two: This online exam will be comprised of multiple choice, short answer, passage matching, and a short essay section covering roughly Weeks 7-11.

Grading Distribution

Assignment	Points
Attendance and Participation	100
Reading Log/Discussion Posts	200
Close Reading Paper	150
Critical Analysis Paper	250
Exam One	150
Exam Two	150
<i>Assignments Total</i>	<i>1,000</i>

Grading Scale

A	4.0	94-100	940-1000
A-	3.67	90-93	900-939
B+	3.33	87-89	870-899
B	3.0	84-86	840-869
B-	2.67	80-83	800-839
C+	2.33	77-79	770-799

C	2.0	74-76	740-769
C-	1.67	70-73	700-739
D+	1.33	67-69	670-699
D	1.0	64-66	640-669
D-	0.67	60-63	600-639
E	0.00	0-59	0-599

Assessment Rubric

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

	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.

Course Schedule

Unit 1: What is Literature?

(8/23 – 9/30)

Week 1: Introduction: The Borders of Literature?

Thomas C. Foster, "Introduction: How to Read Literature Like a Professor" (pp 1-8)

Chimamanda Ngozi Adichie, The Danger of a Single Story (TED)

Week 2: Epic

Virgil (trans. Sarah Ruden), *The Aeneid*:

Book I

Book IV (excerpts: Lines 200-340)

Virgil (trans. Robert Fitzgerald), *The Aeneid*:

Book I (excerpts: Lines 1-46)

Book IV (excerpts: Lines 187-207)

Week 3: Drama

Lorraine Hansberry, *A Raisin in the Sun*

Introduction to Close Reading Assignment (Due Week 6)

Week 4: Poetry

Walt Whitman, "Song of Myself" (Stanzas 1-14)

Literary Terms Identification Hand-out Sheet and Practice

Week 5: Short Story

Flannery O'Connor, "A Good Man is Hard to Find" (pp 1-12)

Close Reading Practice (as Prep for Close Reading Exercise Due Week 6)

Week 6: Writing Prep and Review

Close Reading Exercise due Wednesday

Exam One due Friday

Unit 2: Why Do We Write (Literature)?

(10/2 – 11/3)

Week 7: Self-Expression/Self-Construction

Camara Laye, *The Dark Child*

Week 8: World Making

Tim O'Brien, *The Things They Carried*:

"The Things They Carried" to "The Man I Killed" (pp 1-83)

Week 9: Shaping Citizens: Moral Instruction Part One

Tim O'Brien, *The Things They Carried*:

"Ambush" to "The Lives of the Dead" (pp 83-143)

Week 10: Shaping Citizens: Moral Instruction Part Two

Steven Kaplan, "The Undying Uncertainty of the Narrator in Tim

O'Brien's *The Things They Carried* (1993)" (pp 1-11)

Susan Farrell, "Tim O'Brien and Gender: A Defense of *The Things They Carried*" (pp 1-21)

Week 11: Exploration and Discovery

Italo Calvino, *Invisible Cities* (excerpts):

Chapter 1 (pp 7-20)

Chapter 2 (pp 30-37)

Chapter 6 (pp 88-97)

Chapter 7 (pp 105-116)

Chapter 9 (pp 140-163)

Unit 3: Why Do We Read (Literature)?

(11/6 – 12/6)

Week 12: Review

Critical Analysis Planning Workshop

Exam Two due Friday

Week 13: Finding New Selves

Jennine Capó Crucet, *How to Leave Hialeah* (excerpts):

"Low Tide" (pp 87-100)

"How to Leave Hialeah" (pp 153-170)

Anjanette Delgado, *Home in Florida* (excerpt):

"Introduction: Home in Florida" (pp 1-10)

Week 14: Moving Beyond the Self (Thanksgiving Week)

Marianne Moore, "The Pangolin"

Week 15: New Ways of Seeing

Gene Luen Yang, *American Born Chinese*

Mark Newgarden and Paul Karasik, "How to Read Nancy" (pp 1-8)

Minh Lê and Andie Tong, *Green Lantern: Legacy #1* (excerpts, pp 1-10)

Week 16: Conclusion: Where to Now?

Gregory Currie, "Does Great Literature Make Us Better?" (pp 1-6)

Brent Orrell, "Are We Creating a STEM Dead End?" (pp 1-4)

Critical Analysis Paper due Wednesday

Note: I reserve the right to modify and/or change course schedule in order to meet the needs/goals of the course contingencies and/or student learning.