
LIT2000: Introduction to Literature

Fall 2024

Instructor: Kaylee Lamb

Class No.: B310

Section No.: 1A24

Meeting Time: MWF Period 3 (9:35-10:25
am)

Office Hours: Mondays 11-1 PM, or by
appointment

Office Location: TUR 4315

Course Website: Canvas

Instructor Email: Kaylee.lamb@ufl.edu

Humans achieve their “fullest realization” of their “humanity in such an art and product of the imagination as literature—and here I use the term literature in its broadest sense. This is admittedly a moral view of the question, but literature is itself a moral view, and it is a view of morality.” (Pulitzer Prize winner N. Scott Momaday (Kiowa))

Course Description

This course examines literature's unique and changing roles in individuals' lives and 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 you to ranges of literary genres, from different countries and historical periods.

This course helps you develop the critical skill of textual interpretation. You will also learn how formal and stylistic elements as well as historical context shape the meaning and significance of literature. By becoming better readers of literature and its contexts, you become better readers of the worlds that literature addresses. That is, you develop your ability to decipher meaning from language, and better understand your *own* interactions with science, technology, media, commerce, and politics.

Course Objectives

In addition to gaining a deeper appreciation of the expressive potential of language, you will better understand the changing roles and uses of literature in society.

Therefore, by the end of the course you will be able to:

1. Demonstrate knowledge of specific literary works as well as the structures and conventions of literary genres.
2. Produce original, critical analyses of literary texts, using different methods of interpretation, while identifying formal and genre-related elements in the texts.

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3. Critically assess the roles literature has played historically and continues to play in the human experience.
 4. Connect literary texts to their biographical, historical, and cultural contexts.

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. You 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.

Assignments

- Attendance and Participation (15%)
- One Brief Response Posted on Canvas (10%)
- Close Reading Assignment (25%)
- DH Project (25%)
- Critical Analysis Paper (25%)

Attendance and Participation

Attendance: Attendance is mandatory and will be monitored 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. Acceptable reasons include illness, religious holidays, military obligations, and the twelve-day rule. Reasons for excused absences must be communicated with me ahead of time, or within three days afterward in case of unexpected events. After four unexcused absences, each subsequent unexcused absence will result in a letter-grade deduction from your final grade (5 absences: 5% off final course grade, 6 absences: 10% off final course grade). Seven unexcused absences will result in the automatic failure of the overall course. For the official University policy on absences, please refer to:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Participation: You are expected to review the assigned readings before class. Each week will begin with a series of fundamental questions on the contents and the analysis of the assigned readings. The answers you give to these questions, consistent participation in class discussions, and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. Suppose students are unable to interact with their peers or the instructor's questions/responses. In that case, it will be assumed that the student has not read the material, and points will be taken from overall participation. . 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.

One Brief Response Posted on Canvas (300-500 words)

Starting from week five, each student is required to write a brief (300-500 words) response to one of the readings. These responses are due by 11:59 PM on the night before class. I will assign each student their reading on week three and will provide more instructions about expectations for the format and the content of those responses. Students who have not been assigned a response to the reading that week must read the response's paper before each class as they are expected to draw on textual evidence to support or challenge the response's main argument as part of class participation.

Close Reading Assignment (600-750 words)

This assignment will test students' 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 by 11:59 PM on October 11th

DH Visit Project

Digital Humanities, often shortened to "dh," is a highly collaborative area of scholarship at the intersection of digital technologies and humanities disciplines. Practitioners in this field are sometimes known as "digital humanists". They usually collaborate with experts in other disciplines to create work grounded in humanistic inquiry and technical proficiency with a blend of qualitative and quantitative analyses drawn from fields such as media studies, social sciences, and applied sciences.

Questions to Consider for Visit:

- What do scholars/students have to gain from the field of the digital humanities?
- In what ways does the DH differ from other fields?
- What are some major debates currently in the field of DH? How can we address these?
- What are the advantages and disadvantages of the digital humanities?

Students can expect to submit a small reflection on their visit to the DH archive (300 words); however, the bulk of this assignment relies on exploring public DH projects and offering an analysis of said projects (700 words). While this report will be organized in an essay format, students should answer the following questions:

- What does your project entail and why was it created?
- What research methodologies are being used in constructing said project?
- Who does the project benefit?
- How are accessibility and inclusivity formatted into the project?
- Why have you (the student) selected this project?

The DH Assignment is due by 11:59 PM on November 18.

Critical Analysis Paper (1,250-1,500 words)

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 by 11: 59 PM on December 6th.

Required Texts

Students should purchase the following texts: *We Should Never Meet* (for selected short stories), *The Color Purple*, & *Behind You is the Sea*.

Dramas and Epics:

Oedipus Rex by Sophocles [Free Copy: [Sophocles - Oedipus \(slps.org\)](https://slps.org)]

Paradise Lost by John Milton [Free Copy: [Microsoft Word - Paradise Lost Bk 1.doc \(yorku.ca\)](https://yorku.ca)]

Short Stories:

"Hell-Heaven" by Jhumpa Lahiri [Free Copy: [Hell Heaven by Jhumpa Lahiri — HCC Learning Web \(hccs.edu\)](https://hccs.edu)]

"Where Are You Going, Where Have You Been?" by Joyce Carol Oates [Free Copy: [JOYCE CAROL OATES: WHERE ARE YOU GOING, WHERE HAVE YOU BEEN? \(nds.edu\)](https://nds.edu)]

Phan, Aimee. *We Should Never Meet*. Picador., St Martin's Press, 2004.

Poetry: [All will be linked on the syllabus for free!]

"Murder in the Modern West" by Dave Holt

"Blood Brothers" by Marlon Sherman

"How to Write a Poem in a Time of War" by Joy Harjo

"Still I Rise" by Maya Angelou

"38" by Layli Long Soldier

Novels:

Camus, Albert. *The Stranger*. [Free Copy Here: [The Stranger \(slps.org\)](https://slps.org)]

Darraj Muaddi, Susan. *Behind You is the Sea*. HarperVia, 2024.

Walker, Alice. *The Color Purple*. First Harvest Edition., Harcourt, 2003.

Spiegelman, Art. *Maus*. [Free Copy Here: [Full page fax print \(district205.net\)](https://district205.net)]

For the sake of affordability, you are allowed to use a different edition of the texts in case you already have one or can find a free copy online. But if you intend to buy a new copy, then please buy the editions listed above.

Course Schedule

<p><u>Week 1:</u> Unit I: What is Literature?</p>	<ul style="list-style-type: none"> • Date • W August 21 • F August 23 	<ul style="list-style-type: none"> • Readings and Videos • Introduction to Syllabus • “Introduction: What is Literature?” by Terry Eagleton
<p><u>Week 2:</u> Drama</p>	<ul style="list-style-type: none"> • M August 26 • W August 28 • F August 30 	<ul style="list-style-type: none"> • <i>Oedipus Rex</i> by Sophocles pp. 1216-1231 w/ Video: “An Introduction to Greek Tragedy” • <i>Oedipus Rex</i> pp. 1232-1247 • <i>Oedipus Rex</i> pp. 1248-1261
<p><u>Week 3:</u> Epic</p>	<ul style="list-style-type: none"> • M September 2 • W September 4 • F September 6 	<ul style="list-style-type: none"> • No Class • <i>Paradise Lost</i> by John Milton, Book 1 Lines 1-722 • Video: TBA • <i>Paradise Lost</i>, Book 2 Lines 1-631
<p><u>Week 4:</u> Epic Cont. & Poetry</p>	<ul style="list-style-type: none"> • M September 9 • W September 11 • F September 13 	<ul style="list-style-type: none"> • <i>Paradise Lost</i>, Book 3 Lines 1-427 • “How to Write a Poem in a Time of War” by Joy Harjo & “38” by Layli Long Soldier • “Still I Rise” by Maya Angelou <p>Video: “What Makes a Poem...a Poem?”</p>
<p><u>Week 5:</u> Short Fiction</p>	<ul style="list-style-type: none"> • M September 16 • W September 18 	<ul style="list-style-type: none"> • “Introduction to Short Fiction” by Karen Palmer • “Hell-Heaven” by Jhumpa Lahiri • “Where Are You Going, Where Have You Been?” by Joyce Carol Oates

	<ul style="list-style-type: none"> F September 20 	<ul style="list-style-type: none"> <i>We Should Never Meet</i> by Aimee Phan pp. TBA
<p><u>Week 6:</u></p> <p>Unit II: Why do we write?</p> <p>Novels</p>	<ul style="list-style-type: none"> M September 23 W September 25 F September 27 	<ul style="list-style-type: none"> <i>The Color Purple</i> by Alice Walker pp. TBA <i>The Color Purple</i> by Alice Walker pp. TBA <i>The Color Purple</i> by Alice Walker pp.TBA
<p><u>Week 7:</u></p> <p>Novels cont.</p>	<ul style="list-style-type: none"> M September 30 W October 2 F October 4 	<ul style="list-style-type: none"> <i>The Color Purple</i> by Alice Walker pp. TBA <i>The Color Purple</i> by Alice Walker pp. TBA Writing about Literature: Close Reading Strategies
<p><u>Week 8:</u></p>	<ul style="list-style-type: none"> M October 7 W October 9 F October 11 	<ul style="list-style-type: none"> Close Reading Workshop <i>The Stranger</i> by Albert Camus pp. TBA <i>The Stranger</i> by Albert Camus pp. TBA <p>(CLOSE READING DUE OCT 11)</p>
<p><u>Week 9:</u></p>	<ul style="list-style-type: none"> M October 14 W October 16 F October 18 	<ul style="list-style-type: none"> <i>The Stranger</i> by Albert Camus pp. TBA PowerPoint Instruction: "How to formulate arguments/theses?" TBA

<p><u>Week 10</u></p> <p>Unit III: Why do we read?</p> <p>Novels Cont.</p>	<ul style="list-style-type: none"> • M October 21 • W October 23 • F October 25 	<ul style="list-style-type: none"> • <i>Behind You Is the Sea</i> pp. TBA • <i>Behind You Is the Sea</i> pp. TBA • <i>Behind You Is the Sea</i> pp. TBA
<p><u>Week 11</u></p> <p>Novels Cont.</p>	<ul style="list-style-type: none"> • M October 28 • W October 30 • F November 1 	<ul style="list-style-type: none"> • <i>Behind You Is the Sea</i> pp. TBA • <i>Behind You Is the Sea</i> pp. TBA • Al-Nakba: The Palestinian catastrophe - Episode 1 Featured Documentary (youtube.com)
<p><u>Week 12</u></p> <p>Novels Cont.</p>	<ul style="list-style-type: none"> • M November 4 • W November 6 • F November 8 	<ul style="list-style-type: none"> • <i>Maus</i> by Art Spiegelman pp. TBA • <i>Maus</i> by Art Spiegelman pp. TBA • <i>Maus</i> by Art Spiegelman pp. TBA
<p><u>Week 13</u></p> <p>Novels Cont.</p>	<ul style="list-style-type: none"> • M November 11 • W November 13 • F November 15 	<ul style="list-style-type: none"> • <i>Maus</i> by Art Spiegelman pp. TBA • DH Visit • Workshop for DH Project
<p><u>Week 14</u></p> <p>Unit IV: Where to now?</p>	<ul style="list-style-type: none"> • M November 18 • W November 20 • F November 22 	<ul style="list-style-type: none"> • Presentations • Presentations • Presentations <p style="text-align: right;">(DH RESPONSE DUE NOV 18)</p>

<p><u>Week 15</u></p> <p><u>NO CLASS!</u> 😊</p>		
<p><u>Week 16</u></p> <p>Unit IV: Where to now?</p>	<ul style="list-style-type: none"> • December 2 • December 4 	<ul style="list-style-type: none"> • Does Great Literature Make Us Better People? - The New York Times (nytimes.com) • Last Workshop <p style="text-align: right;">(FINAL ESSAY DUE DEC 6)</p>

Late Policy: Class roll will be called at the beginning of class. Frequent lateness distracts other students and the instructor and will affect the student’s final participation grade. Three lates constitute one absence.

Classroom Behavior: I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity, in written assignments or in class discussion. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many 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.

UF’s Policy on 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 toward all members of the community:

<https://titleix.ufl.edu/about/title-ix-rights/>

Paper Format and Submission: All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

- Double-spaced

- 12 point, Times New Roman font

- MLA (8th edition) style citations

All papers must be submitted on Canvas as .doc or .docx files. All UF students have access to free copies of Office 365 ProPlus. This can be downloaded at: <https://it.ufl.edu/services/gatorcloud-microsoft-office-online>

Late Papers/Assignments: If you need an extension for an appropriate reason, please talk to me at least two days in advance of the due date. A late paper without a valid excuse will result in losing a portion of the assignment's grade.

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 the 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 COVID-19 Response: In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones:

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.uf for screening/testing and vaccination opportunities.
- If you are sick, stay home. Please 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.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

Grading Policies

Grading Scale and GPA Equivalent

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

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/ugrad/current/regulations/info/grades.aspx>

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

Grading Method: The writing assignments in this course will be graded holistically, and I will provide feedback for each paper. You must complete all assignments to receive credit for this course. A general rubric for course assessments is included below.

Letter Grade	Assessment
A	<ul style="list-style-type: none"> course content and skills applied in the essay are well-developed the argument is persuasive with detailed reasoning and thorough evidence organization includes an identifiable thesis statement, topic and concluding sentences, and easy-to-follow paragraphs writing style is coherent, clear, and appropriate for the assignment little to no mechanical errors
B	<ul style="list-style-type: none"> course content or skills applied in the essay need development argument is persuasive, but further reasoning or evidence is needed organization is missing an identifiable thesis statement, topic and concluding sentences, or easy-to-follow paragraphs writing style is coherent overall but unclear or inappropriate at times few mechanical errors

C	<ul style="list-style-type: none"> • course content or skills applied in the essay need significant development • additional reasoning and evidence are needed to improve persuasiveness • organization is missing an identifiable thesis statement or topic and concluding sentences and easy-to-follow paragraphs • writing style is coherent overall but unclear and inappropriate at times • some mechanical errors
D	<ul style="list-style-type: none"> • course content and skills applied in the essay need significant development • argument is not persuasive; reasoning and evidence are lacking • organization is missing an identifiable thesis statement, topic and concluding sentences, and easy-to-follow paragraphs • writing style struggles with logic, clarity, and appropriateness • frequent mechanical errors
E	<ul style="list-style-type: none"> • course content and skills are not applied in the paper • reasoning for argument is unclear and evidence is missing • lack of organization causes difficulty following the argument • writing style is incoherent and inappropriate for the assignment • mechanical errors limit the ability to read the paper