

UNIVERSITY OF FLORIDA

LIT2000 INTRODUCTION TO LITERATURE

SYLLABUS

Fall 2024 (CLASS# 14564; SECTION 1A35)

Instructor Name: Lillian Marie Martinez

Course meeting times & locations: T, R, Period 2-3 (8:30-10:25 AM) in MAT 0118, R Period 2-3 (9:35-10:25 AM) in TUR B310

Office Location & Hours: R (10:40 AM-12:35 PM) Location TBD or by appointment

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 Nguyen, *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%)
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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%)

Students are required to contribute a question or an answer to an online discussion forum prior to every Tuesday 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.

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 at least three supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence about one of the texts read for the course. Students will advance their critical thinking skills and develop a nuanced understanding of their chosen text. Avoid a regurgitation of the issues, ideas, and themes we have discussed in class. 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 Canvas). Students should take approximately two hours to complete the exam. 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 (

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- [Links to an external site.](#) 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 & Equivalent GPA

Grading Scale:

A: 94-100 (4.0)	B-: 80-83 (2.67)	D+: 67-69(1.33)
A-: 90-93 (3.67)	C+: 77-79 (2.33)	D: 64-66(1.0)
B+: 87-89 (3.33)	C: 74-76 (2.0)	D-: 60-63 (.67)
B: 84-86 (3.0)	C-: 70-73 (1.67)	E: 0-59 (0)

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. Grades will NOT be rounded up at the end of the semester. For further information on UF's Grading Policy, see: <http://www.isis.ufl.edu/minusgrades.html>

*All papers are graded on a percentage scale of 1 to 100%: 90-100, excellent; 80-89, good to very good; 73-79 below average to average; below 72 is not a passing grade. Assignment specific rubrics will be included on each assignment's Canvas page. However, each assignment's rubric will include the above qualifiers with regards to an assignment's thesis, argumentation (e.g. evidence and analysis), style/language, and conclusion. A general rubric is provided below.

An A paper includes an excellent thesis that conveys its ideas clearly and without ambiguity, develops an effective organization of its ideas, and provides effective analysis of evidence from its chosen text.

A B paper includes a good thesis that could use clarification, attempts to develop clear organization of its ideas, and would benefit from further analysis of the text.

A C paper includes a sufficient thesis but is generally obscure about what it intends to argue, does not adequately connect its ideas, and would benefit from further analysis of alternative evidence.

A D paper does not make a claim, does not develop or connect its ideas, and provides little to no evidence in its analysis.

For further information on UF's Grading Policy, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Class Schedule

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

UNIT I – WHAT IS LITERATURE?

WEEK 1 INTRODUCTION

R 8/22 Syllabus Review; Chimamanda Ngozi Adichie, “The Danger of a Single Story”

WEEK 2 EPIC

T 8/27 Virgil’s *Aeneid*, Book I

Virgil’s *Aeneid*, Book II (From start to "And Ilian tow'rs and Priam's empire stood") & Book III ("Scarce had the rising sun the day reveal'd,..." to end)

Myths & Monsters, Ep. 1 “Heroes and Villains” (Excerpts) (0-10:29; 14:56-16:36; 21:39-25:34; and 39:56-42:31)

R 8/29 Virgil’s *Aeneid*, Book IV

WEEK 3 POETRY

T 9/3 Emily Dickinson, “The Soul selects her own Society,” “I heard a Fly buzz - when I died,” & “I dwell in Possibility”

R 9/5 Robert Browning, “My Last Duchess”

WEEK 4 DRAMA

T 9/10 William Shakespeare, *The Merchant of Venice* (Act I-IV)

R 9/12 William Shakespeare, *The Merchant of Venice* (Act V)

The Merchant of Venice (1973) (Excerpts)

The Merchant of Venice (2004) (Excerpts)

WEEK 5 SHORT STORY

T 9/17 Flannery O'Connor, "A Good Man is Hard to Find"

Ryunosuke Akutawaga, "In a Bamboo Grove"

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

R 9/19 Lesley Nneka Arimah, "Who Will Greet You At Home"

The New Yorker, Interview, "Lesley Nneka Arimah on Imagining a Universe of Handcrafted Babies"

WEEK 6 REVIEW

T 9/24 Thesis Writing

Practical Close Reading Practice

R 9/26 Close Reading Workshop

CLOSE READING DUE 10/1

UNIT II – WHY DO WE WRITE?

WEEK 7 SELF-EXPRESSION/SELF-CONSTRUCTION

T 10/1 Neil Gaiman, *Coraline* (Ch. 1-6)

R 10/3 Neil Gaiman, *Coraline* (Ch. 7-13)

TAKE-HOME EXAM DUE 10/8

WEEK 7 WORLD-MAKING (COSMOPOEISIS)

T 10/8 V.S. Naipaul, *Miguel Street* (Ch. 1-12)

R 10/10 V.S. Naipaul, *Miguel Street* (Ch. 13-17)

WEEK 9 SHAPING CITIZENS: MORAL INSTRUCTION

T 10/15 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 1-12)

Norman Ferguson, T. Hee, and Wilfred Jackson, *Pinocchio* (1940) (Excerpts)

R 10/17 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 13-18)

WEEK 10 SHAPING CITIZENS: MORAL INSTRUCTION

T 10/22 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 19-30)

R 10/24 Carlo Collodi, *The Adventures of Pinocchio* (Ch. 31-36)

Norman Ferguson, T. Hee, and Wilfred Jackson, *Pinocchio* (1940) (Excerpts)

TAKE-HOME EXAM DUE 10/29

UNIT III WHY DO WE READ?

WEEK 11 EXPLORATION & DISCOVERY

T 10/29 Shaun Tan, *The Arrival* (Excerpts)

Italo Calvino, *Invisible Cities* (Ch. 1-3)

R 10/31 Italo Calvino, *Invisible Cities* (Ch. 4, 8, 9)

WEEK 12 MOVING BEYOND THE SELF

T 11/5 Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Veil”-“The Sheep”)

Scott McCloud, *Understanding Comics* (Introduction)

R 11/7 Marjane Satrapi, *Persepolis: The Story of a Childhood* (“The Trip”-“The Dowry”)

Scott McCloud, *Understanding Comics* (Ch. 2)

WEEK 13 FINDING NEW SELVES

T 11/12 Scott McCloud, *Understanding Comics* (Ch. 3)

Trung Le Nguyen, *The Magic Fish* (1-167)

R 11/14 Trung Le Nguyen, *The Magic Fish* (168-229)

WEEK 14 NEW WAYS OF SEEING

T 11/19 Brian Selznick, *The Invention of Hugo Cabret* (Part 1, Ch.1-12)

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

R 11/21 Brian Selznick, *The Invention of Hugo Cabret* (Part 2, Ch.7-12)

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

WEEK 15 CONCLUSION: WHERE TO NOW?

T 12/3 Analysis Paper Roundtable

Returning to Chimamanda Ngozi Adichie’s “The Danger of a Single Story”

CRITICAL ANALYSIS PAPER DUE ON TUESDAY, 12/10