

LIT 2000: Introduction to Literature

“Even in this place one can survive, and therefore one must want to survive, to tell the story, to bear witness; and that to survive we must force ourselves to save at least the skeleton, the scaffolding, the form of civilization.”

~ Primo Levi, author of *Survival in Auschwitz*

“Books are a form of political action. Books are knowledge. Books are reflection. Books change your mind.”

~ Toni Morrison, author of “Recitatif” and *Beloved*

“Fiction cannot recite the numbing numbers, but it can be that witness, that memory. A storyteller can attempt to tell the human tale, can make a galaxy out of the chaos, can point to the fact that some people survived even as most people died. And can remind us that the swallows still sing around the smokestacks.”

~ Jane Yolen, author of *The Devil’s Arithmetic*

Course Details

Instructor:	Kathryn Hampshire	Course:	LIT 2000, Sec. 8IL8, #26307
Email:	khampshire@ufl.edu	Prerequisite:	ENC 1101
Contact via:	Canvas Inbox or email	Location:	Online via Zoom
Office Hrs:	T5 (11:45am-12:35pm)	Meetings:	T4 (10:40-11:30am) &
Zoom Link:	ufl.zoom.us/j/99874948153		R4-5 (10:40am-12:35pm)

I will always try to answer your Canvas Inbox messages and emails within 24hrs M-F; likewise, I expect you to check your inboxes regularly and (if a response is necessary) reply within that same timeframe.

General Information

Course Description

Catalogue Description: In this course, students will be assigned readings representative of a broad range of literary genres and cultures. These readings will cover a variety of literary movements and historical eras. The readings will include selections from the Western canon. Written analysis of literary works will be required. Students will be provided with opportunities to practice critical interpretation.

Section-Specific Description: Here, we will focus on attempts to convey experiences that are often difficult to articulate, from childhood wonder to devastating trauma. In addition to more lighthearted subjects, please note that we will be reading texts on topics including the Holocaust, 9/11, slavery, racism, violence, death, and more. Texts in this course illustrate how literature seeks to represent the countless facets of the human experience— from humor to heartache, protest to peace, rage to reconciliation, atrocity to absurdity, and much more.

General Education Designation: Humanities (H)

Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. 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. All General Education area objectives can be found [here](#).

Course Texts

Required Texts to Buy/Rent

(*Used copies recommended to save \$\$\$ since all five are over 20 years old!)

- Levi, Primo. *Survival in Auschwitz*. New York, Collier Books, 1961. ISBN: 0020343108
- Yolen, Jane. *The Devil's Arithmetic*. New York, Puffin Books, 1988. ISBN: 0140345353
- Morrison, Toni. *Beloved*. New York, Vintage International, 2004. ISBN: 1400033411
- Yang, Gene Luen. *American Born Chinese*. New York, Square Fish and First Second, 2006. ISBN: 9780312384487
- Foer, Jonathan Safran. *Extremely Loud and Incredibly Close*. New York, Mariner Books, 2005. ISBN: 9780618329700

Required Texts Available for Free Online

- Aristophanes. *Lysistrata*
- Alighieri, Dante. *Inferno* (Cantos I & XXVI ~ available on the [Digital Dante](#) website)
- Dickinson, Emily. "[Essential oils are wrung](#)"
- O'Connor, Flannery. "[A Good Man is Hard to Find](#)"
- Morrison, Toni. "[Recitatif](#)"
- Carroll, Lewis. *Alice's Adventures in Wonderland*
- Picture Book Read-Along Videos: Wiviot, Meg. *Benno & the Night of the Broken Glass*, Alexander, Kwame. *The Undefeated*, & Tan, Shaun. *The Arrival*

Critical Readings Available for Free Online or on Canvas

- Eagleton, Terry. "[Introduction: What is Literature?](#)"
- Alexie, Sherman. "[Why the Best Kids Books Are Written in Blood](#)"
- Kidd, Kenneth. "'A' Is for Auschwitz: Psychoanalysis, Trauma Theory, and the 'Children's Literature of Atrocity'" excerpts (Canvas PDF)
- "Chapter 9: Literary Criticism and Literary Theory" from *Literature: A Portable Anthology*, 3rd ed., & other brief theory excerpts/guiding questions (Canvas PDF)
- McCloud, Scott. *Understanding Comics: The Invisible Art* (Introduction & Chapter 2)
- Currie, Gregory. "[Does Great Literature Make Us Better?](#)"

Recommended Text: Graff, Gerald & Cathy Birkenstein. *They Say I Say*

- Not assigned, but an excellent writing resource – a favorite of mine from undergrad!
- Available for free online, but consider getting a cheap used copy for future reference

All other texts will be provided as either links or PDFs via Canvas.

Course Goals

Course Objectives

In this course, we will:

- Read texts from a variety of literary genres, including: drama, poetry, short story, novel, academic article, picture book, children's/young adult literature, graphic novel, nonfiction, memoir, etc.;
- Discuss works of literature in both synchronous and asynchronous spaces with respect, consideration, empathy, active listening, critical thought, engagement, open-mindedness, maturity, and generosity; and
- Write college-level essays on assigned readings that follow all instructions and demonstrate prerequisite abilities as well as responsiveness to feedback on previous written work.

Student Learning Outcomes

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, a student who successfully completes this course will be able to:

- Identify a variety of literary movements, historical eras, and/or cultural contexts;
- Demonstrate critical thinking and analytical skills;
- Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres;
- 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;
- Critically assess the variety of roles that literature has played historically and continues to play in the human experience; and
- Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

Assignments & Grading Policies

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the [Catalog](#).

Attendance/Participation (100pts)

Attendance is mandatory and will be assessed by class roll taken at the start of class. 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. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.

Students are expected to review the assigned readings before class. Each class meeting will include 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 and demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

Discussion Boards (10 x 20pts each = 200pts total)

The course includes ten online discussion boards (ODBs), each worth 20pts, which break down as follows:

ODB Point Breakdown	
Original post	10pts
Reply to 1st peer post	5pts
Reply to 2nd peer post	5pts
Total	20pts

Your post must include at least one interpretive/critical question, and your peer responses will respond to these kinds of inquiries. 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.

Close Reading Paper (750 words minimum, 150pts)

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. This assignment is due during the 6th week of the semester (before midnight on Thursday, September 25th).

Critical Analysis Paper (1500 words minimum, 250pts)

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. This assignment is due during the 10th week of the semester (before midnight on Thursday, October 23rd).

Final: Paper OR Creative Project (300pts)

You will have two options for this course’s final: an academic paper or a creative project. We will discuss details later in the semester, but here’s generally what you can expect:

The academic paper will have a minimum length requirement of 2000 words and will also require you to use primary and secondary sources to support your argument. You can take various approaches to this essay, such as: a critical analysis of a single text, a theory-based argument (e.g., literary theories like reader-response, psychological, queer, critical race, post-colonial, etc.), a thematic examination of several texts across literary genres or historic eras, a close reading paper that integrates secondary sources into the conversation, etc.

The creative project can take many forms (e.g., poetry collection, short story, comics, creative nonfiction, multimodal storytelling, picture book, etc.). Regardless of what the final product looks like, if you choose this option, your submission must also include a reflective essay of at least 750 words. Here, you will explain the project’s connection to course texts/themes, your creative process, and how the project demonstrates the culmination of what you have learned this semester.

<i>Point Break-Down Summary</i>	
Attendance/Participation	100pts
Discussion Boards (10 x 20pts each)	200pts
Close Reading Paper	150pts
Critical Analysis Paper	250pts
Final: Paper OR Creative Project	300pts
Total	1000pts

Grading & Course Credit Policies

Although letter grades are rarely a comprehensive measure of a student’s efforts or progress, I recognize the importance of them for students to keep track of “where they’re at” and “how they’re doing” in their coursework. More important than letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback to help you understand your grade, improve on future assignments, and grow as a critical reader/writer. You will receive comments on Canvas, and I encourage you to read it carefully and ask about anything you don’t understand.

This course follows the standard grade scale for the University of Florida, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by simply moving the decimal over one to the left (e.g., 1000pts = 100%; 200pts = 20%; 30pts = 3%). Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment. See the UF Catalog's "[Grades and Grading Policies](#)" for more information on how UF assigns grade points.

Grading Scale

Letter	A	A-	B+	B	B-	C+
Percent	100-92.5	92-89.5	89.4-86.5	86.4-82.5	82.4-79.5	79.4-76.5

Letter	C	C-	D+	D	D-	E
Percent	76.4-72.5	72.4-69.5	69.4-66.5	66.4-62.5	62.4-59.5	59.4-0

Note: A minimum grade of C is required to earn General Education credit.

Schedule

Unit One: What is Literature?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
1	{R} Aug. 21	Course Introduction	None	Sign up for conferences
2	{T} Aug. 26	Intro: The Borders of Literature	Eagleton: " Intro: What is Lit? "; Watch Crash Course: "How and Why We Read" ; King: " I Have a Dream "	Attend small group conferences
	{R} Aug. 28	Drama & <i>Lysistrata</i>	Watch Crash Course: "What is Theater?" ; <i>Lysistrata</i> foreword & intro (through Spartan women inspection)	
3	{T} Sept. 2	<i>Lysistrata</i> cont'd	<i>Lysistrata</i> cont'd (to wool metaphor scene); Watch Crash Course: "Greek Comedy, Satyrs, and Aristophanes" ; Watch scene: Swearing off men	ODB#1: <i>Lysistrata</i>
	{R} Sept. 4	<i>Lysistrata</i> cont'd	<i>Lysistrata</i> cont'd (finish script); Watch scene: Myrrhine's Seduction	
4	{T} Sept. 9	Epic & Dante's <i>Inferno</i> intro	Explore the Digital Dante website ; read Dante: <i>Inferno</i> , Canto I	
	{R} Sept. 11	Close Reading Paper Intro	<i>Inferno</i> cont'd, Canto XXVI ; Explore this map of Dante's circles of hell	ODB#2: <i>Inferno</i>
5	{T} Sept. 16	Poetry	Dickenson: " Essential oils are wrung "	
	{R} Sept. 18	Short Stories	O'Connor, Flannery. " A Good Man is Hard to Find "	
6	{T} Sept. 23	Short Stories cont'd	Morrison: " Recitatif "	
	{R} Sept. 25	A Brief Intro to Literary Theory	Chapter on literary theory excerpts (Canvas PDF)	Close Reading Paper Due

Unit Two: Why Do We Write?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
7	{T} Sept. 30	Self-Expression	Levi: <i>Survival in Auschwitz</i> (Preface, pp. 5-6; "On the Bottom," pp. 18-32)	
	{R} Oct. 2	Self-Construction; Critical Analysis Paper	<i>Survival</i> cont'd ("The Drowned," pp. 70-91; "The Canto," pp. 99-105); Review Dante: <u>Canto XXVI</u>	
8	{T} Oct. 7	Cosmopoiesis (world making) & Children's Lit	Alexie: " <u>Why the Best Kids Books are Written in Blood</u> "; Yolen: <i>The Devil's Arithmetic</i> (Ch. 1-14, pp. 3-121)	ODB#3: Holocaust Literature
	{R} Oct. 9	Children's Literature of Atrocity	<i>Arithmetic</i> cont'd (Ch. 15-19, pp. 122-166/end); Kidd: "'A' is for Auschwitz" excerpts (Canvas PDF); Watch <i>Benno & the Night of Broken Glass</i>	
9	{T} Oct. 14	Shaping Citizens: Moral Instruction	Morrison: <i>Beloved</i> (Fwd & Part I, pp. xiii-xix & 1-59); Watch <u>Crash Course: "Slavery, Ghosts, and Beloved"</u>	ODB#4: <i>Beloved</i>
	{R} Oct. 16	<i>Beloved</i> cont'd	<i>Beloved</i> cont'd (continue Part I, pp. 60-124)	
10	{T} Oct. 21	<i>Beloved</i> cont'd	<i>Beloved</i> cont'd (finish Part I, pp. 125-195)	ODB#5: Trauma(tic) Lit.
	{R} Oct. 23	<i>Beloved</i> cont'd	<i>Beloved</i> cont'd (Parts II-III, pp. 197-322/end); Watch <i>The Undefeated</i>	Due: Critical Analysis Paper

Unit Three: Why Do We Read?

Wk.	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
11	{T} Oct. 28	Exploration & Discovery	Carroll: <i>Alice's Adventures in Wonderland</i> (Ch. 1-6)	ODB#6: Alice in Wonderland
	{R} Oct. 30	Intro to Final Paper/Project	<i>Wonderland</i> cont'd (Ch. 7-12/end)	
12	{T} Nov. 4	Moving Beyond the Self	Watch <i>The Arrival</i> ; McCloud: <i>Understanding Comics</i> (Intro & Ch.2); Yang: <i>American Born Chinese</i> (pp. 1-52)	
	{R} Nov. 6	Finding New Selves	<i>American Born Chinese</i> cont'd (pp. 53-130)	ODB#7: Final Brainstorming
13	{T} Nov. 11	No class or assigned readings — Veterans Day		
	{R} Nov. 13	<i>American Born Chinese</i> cont'd	<i>American Born Chinese</i> cont'd (pp. 131-233/end); Explore <u>anti-Chinese</u> & <u>anti-Japanese</u> propaganda posters	ODB#8: <i>American Born Chinese</i>
14	{T} Nov. 18	New Ways of Seeing	Start reading Foer: <i>Extremely Loud & Incredibly Close</i> (pp. 1-207)	
	{R} Nov. 20	<i>Extremely Loud</i> cont'd	<i>Extremely Loud</i> cont'd (pp. 208-261)	ODB#9: <i>Extremely Loud</i>
15	{T} Nov. 25	<i>Extremely Loud</i> cont'd	<i>Extremely Loud</i> cont'd (pp. 262-326/end)	
	{R} Nov. 27	No class or assigned readings — Thanksgiving Break		

Unit Four/Conclusion: Where to Now?

16	{T} Dec. 2	Last Class Meeting	Currie: " <u>Does Great Literature Make Us Better?</u> "	ODB#10: Last Discussion
	{R} Dec. 4	No class or assigned readings — University Reading Day		
17	{T} Dec. 9	Finals Week (no class)	Final: Paper OR Creative Project due by midnight; all late assignments must be submitted before this point as well in order to receive any credit.	
	{R} Dec. 11	Finals Week (no class)	None	

This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in class, but check Canvas regularly for potential updates.

University Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found [here](#). Although tardy students will still be admitted to the Zoom meeting room, repeated late arrivals accumulate and count toward unexcused absences. As this course meets on Thursdays for two class periods, one missed Thursday class counts as two absences. See the Attendance/ Participation assignment above for further information on how Attendance will be evaluated in this class.

Students Requiring Accommodation

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting their [website](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Course Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways: the email they receive from GatorEvals, their Canvas course menu under GatorEvals, and the central portal at <https://my-ufl.bluera.com>. Guidance on how to provide constructive feedback is available [here](#). Students will be notified when the evaluation period opens. Summaries of evaluation results are available to students [here](#).

University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see the [policy webpage](#).

Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attributions;
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student;
- Using AI-generated content without citation or assistance without authorization; and
- Copying something (text, images, etc.) from anywhere without providing documentation/citation.

For more on generative AI and academic integrity, see [this page](#) from UF's resource library.

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party-note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Dr. Margaret Galvan (margaretgalvan@ufl.edu, 352-392-6650). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the [University Ombuds Office](#) (352-392-1308) or the [Dean of Students Office](#) (352-392-1261).

Campus, University, & Online Resources

Health and Wellness

- ***U Matter, We Care:*** If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.
- ***Counseling and Wellness Center:*** Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.
- ***Student Health Care Center:*** Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.
- ***University Police Department:*** Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).
- ***UF Health Shands Emergency Room/Trauma Center:*** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.
- ***GatorWell Health Promotion Services:*** For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

Academics

- ***E-learning technical support:*** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- ***Career Connections Center:*** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services. Learn more about what kinds of assistance they provide on [their website](#).
- ***Library Support:*** Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email ask@ufl.libanswers.com for more information. Visit their [website for more resources here](#).
- ***Teaching Center:*** 1317 Turlington Hall, Call 352-392-2010, [visit their website](#), or to make a private appointment: 352-392-6420. Email contact: teaching-center@ufl.edu. General study skills and tutoring.
- ***Writing Studio:*** Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers. Check out their [website here](#).
- ***Academic Complaints:*** Office of the Ombuds; Visit the [Complaint Portal webpage](#) for more information.
- ***Enrollment Management Complaints (Registrar, Financial Aid, Admissions):*** View the [Student Complaint Procedure webpage](#) for more information