LIT 2000 Introduction to Literature: Telling and Retelling the Tale
Instructor: Benjamin (Jude) Wright
Class Meeting T, TR, 2:00-3:15 Cooper 339
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Office Hours: T 3:30-4:30, TR 1:00-2:00 and by appointment

*Note: This course is part of the University of South Florida’s Foundations of Knowledge and Learning Core Curriculum. It is certified for the Core Area of Humanities and for the following dimensions: Critical Thinking, Inquiry-based Learning, Creative and Interpretive Processes and Experiences, and Ethical Perspectives.

This course also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision.

Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This might involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKL Core Curriculum Learning Outcomes.

Critical Assignment (Learning Outcomes Assignment) for LIT 2000 Students will write an analysis of one or two works of literature, showing an awareness of a possible range of interpretations. Instructors may provide a specific list of topics to choose from.

Disability Statement:
Any student with a disability is asked to meet with the instructor within the first two weeks of the semester to discuss accommodations. Students with disabilities are also responsible for registering with Students with Disabilities Services in order to receive academic accommodations. The student must bring a current Memorandum of Accommodations from the Office of Student Disability Services; this is a prerequisite for receiving accommodations. See Student Responsibilities – http://www.asasd.usf.edu/Students.htm
See Faculty Responsibilities – http://www.asasd.usf.edu/faculty.htm

Course Description:
This course will serve as an introduction to literature, including the genres of fiction, poetry, and drama. It will focus on retellings and adaptations. Through examining how different writers in different cultural contexts have adapted and reworked literary texts students will come to discover that literature is an on-going conversation that reflects the cultural perspectives of its various participants. Students will be required to enter this conversation through the medium of critical analysis and interpretation, examining how each literary work shapes the dialogue, and is in turn shaped by others. In order to do this, students will learn the formal properties of literature and develop skills in close-reading and critical analysis. Students will learn to situate themselves within the critical conversation and become participants in the on-going dialogue.
Course Objectives:

1. To learn the formal elements of literature such as plot, character, style, tone, language, symbol, allegory, myth, imagery, figures of speech, themes and staging, and their function in the creative process of producing prose, poetry and drama.

2. To read and critically examine literary works from diverse viewpoints and cultures and how they relate to one another and human concerns.

3. To examine how writers from different time periods and cultures re-shape literary traditions and texts in order to express their concerns.

4. To develop students' own skills at closely-reading, analyzing and interpreting literary texts, traditions, and methods both orally and in writing.

5. To explore and evaluate human values and ethics as they are expressed in literary texts.

6. To come to a greater understanding of literature's role in the production of human culture.

Required Texts:


In addition to the text above, some of our readings will be posted on our class Blackboard site (http://my.usf.edu). You will be required to read and print these readings and bring them to class.

Course Requirements:

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<tr>
<td>Participation</td>
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<td>Midterm Exam</td>
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<td>Final Exam</td>
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<td>Blog</td>
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<td>Critical Perspective Presentation</td>
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<td>Final Project</td>
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Blog Assignment:

Each student will be required to maintain a blog and post in response to weekly questions. These blogs are intended to build off of and add to class discussion and to demonstrate to yourself (and myself) how you are thinking about the course material. Each week I will post a link to a
particular question or questions that you will be required to answer. Each post must be at least 250 words and will be graded pass/fail.

Blog posts will be due every Thursday by 10:00 AM except when noted.

**Critical Perspective Assignment:**

One of the purposes of this class is to introduce you to the variety of ways in which interpretation can work and to allow you to examine where you fit in amongst this interpretive community. Towards that end, students will work together in groups to create a presentation that explains a key area of literary criticism and its relationship to some of the readings we have done in class. I will help facilitate the forming of groups during class time; however, groups must meet to put together their presentations outside of class. A longer and more detailed description of this assignment will be made available.

**Midterm and Final Exam:**

The midterm and final exams will be cumulative and will both follow the same format. You will have a choice of short answer and essay questions. They will be designed around the course theme and ultimately be drawn from our readings as well as class-discussions and blog-posts.

Note: That the questions on these exams will not be intended to trick you or trip you up. Rather they will be opportunities for you to demonstrate what you have learned thus far in the class.

**Major Assignment (Learning Outcomes Assignment) for LIT 2000**

Your final assignment will be a paper examining the relationship between a text we have read in class and an adaptation that we have not. This adaptation could be another literary work, a film, a piece of music, or something else.

In accordance with the Gordon Rule requirements we will spend time focusing on the process of writing. You will be required to turn in a paper proposal which outlines your topic and presents the early stages of your argument. You will also turn in a first draft for my commentary and will be required to revise in response to feedback.

I will provide more specific details later in the semester.

**Class-Participation:**

Class participation means coming to class alert and prepared. You must bring all of your materials, including the readings for the week. Your class participation grade is based upon your engagement with the course, your participation in discussion, reading, and in-class activities such as workshops.
Attendance:

- Attendance is mandatory. Class meetings will be spent engaged in activities and discussion that will directly and immediately address your needs as a literature student.
- It is impossible to "make-up" missed days.
- Unexcused absences on any day that a major assignment (essay, presentation, or exam) is due will result in the loss of five percent (half of a letter grade) per day the assignment is late. Please make alternate arrangements to email or drop off an essay if you anticipate being absent the day it is due.
- Three tardies will count as one absence.
- More than three unexcused absences from class will lower your final grade by 10 percent (one letter grade)

Late Work:

Any work turned in late will result in half a letter grade off per day.

Plagiarism:
All students attending the University of South Florida are bound by the university's policy on academic honesty. Plagiarism is the intentional or unintentional use of another's words or ideas without attribution. Plagiarism may consist of passing off another's work as your own, but it is also the borrowing of ideas from other sources without indicating their origin. You are encouraged to thoroughly acquaint yourself with what constitutes plagiarism. For further information consult the university's official policy available online at http://www.ugs.usf.edu/catalogs/0607/adadap.htm. If you have any questions regarding this issue please see me outside of class.

Penalties for plagiarism may include a zero for the assignment, a failing grade for the course (FF), and administrative action up to and including expulsion from the University. Ignorance of what constitutes plagiarism shall not be considered an excuse.

Laptop computers are not allowed in class. Please refrain from texting and turn off all cell phones prior to the beginning of class.
Course Schedule:

This schedule should be considered tentative as readings and assignments may be added or changed by the instructor to meet the needs of the class.

The readings listed should be read before the day indicated. PI refers to *A Practical Introduction to Literary Study*. R refers to *Retellings*. Blackboard means that the text is available in the "Readings" area of our course Blackboard site.

Week 1: Introducing the course

8/23: Introduction to the course

8/25: On close reading:
-Reading: Chapter 4: The Act of Reading; PI 19-28
-James Joyce, "Araby" PI 303-306

Week 2: Fairy Tales Revisited and the elements of fiction

8/30: Several ways of looking at plot and retelling "Little Red Riding Hood"
-Reading: The Elements of Narrative, PI 50-68
-Charles Perrault, "Little Red Riding Hood," R 619-621
-The Brothers Grimme, "Little Red Cap," R 621-624
-Angela Carter, "The Company of Wolves," R 644-650

9/1: Narrative point of view: Various versions of "Bluebeard"

**Blog #1 due at 10:00 AM**
-Reading: Charles Perrault, "Bluebeard" (Blackboard)
-Angela Carter, "The Bloody Chamber" (Blackboard)
-Neil Gaiman, "The Hidden Chamber" (Blackboard)

Week 3: Setting and Theme

9/6: Setting, theme, and modern monsters
-Reading: Joyce Carol Oates, "Where Are You Going, Where Have You Been?" R 186-97
-Don Moser, "The Pied Piper of Tucson," R 198-208
-Bob Dylan "It's All Over Now Baby Blue," R 209

9/8: Finding a critical vocabulary

**Blog #2 due at 10:00 AM**
-Reading: Thomas Leitch. "Between Adaptation and Allusion." (Blackboard)
-Julie Sanders "What is Adaptation?" (Blackboard)

Week 4: Wandering Heroes and Poetic Language

9/13: The Elements of Poetry
Group presentation on New Criticism
Reading: Chapter 6 Engaging With Poetry, PI 34-43
-Chapter 10 Figurative Language, PI 69-75

9/15: The Wandering Hero: Odysseus/Ulysses
Blog #3 due at 10:00 AM
Reading: The Odyssey -Books 10 and 24 (Blackboard)

Week 5: Elements of Poetry: the speaker and imagery

9/20: The poetic speaker
Reading: Chapter 12 Poetry Forms and Genres PI 82-94
-Alfred Lord Tennyson, "Ulysses," R 257-9
-Dorothy Parker, "Penelope," R 263

9/22: Imagery
Blog # 4 due at 10:00 AM
Reading: Augusta Webster, "Circe," (Blackboard)
-Richard Howard, "Ithaca: The Palace at Four A.M." R 261-3

Week 6: Poetic Structure

9/27: Riffs on the Sonnet
Group Presentation on Feminist and Gender Criticism
Reading: Petrarch, Sonnet 126
-Shakespeare, Sonnet 18, Sonnet 130
-Billy Collins, "Sonnet"
(All of this may be found in the "Sonnets" document on Blackboard)

9/29 Blog post #5 due by 10:00 AM
- Midterm exam review day

Week 7: Introducing Drama

10/4- Midterm exam

10/6: Introducing Drama:
Blog post #6 due by 10:00 AM
Reading: Chapter 13 Drama PI 95-99
-William Shakespeare, Hamlet Act I R 1215-39

Week 8: Hamlet, Performance and Interpretation

10/11: "The play's the thing"
Reading: William Shakespeare, Hamlet Act II R 1239-57
10/13: Inside the Queen's closet
   **No blog post. Performance assignment for homework.**
   Reading: *Hamlet* Act III, R 1257-81

Week 9: *Hamlet* and Tragedy

10/18: Tragedy
   Reading: *Hamlet* Acts IV and V R 1281-1316

10/20: Rewriting *Hamlet*
   **Blog post #7 due by 10:00 AM**
   **Paper proposal due**
   Group presentation on Psychoanalytic Criticism
   Reading: Margaret Atwood "Getrtrude Talks Back," R 1334-5
   -Louis MacNeice "Rites of War," R 1335

Week 10: *The Tempest*

10/25: "Oh, Brave New World": *The Tempest* and Colonization

10/27: *The Tempest* and Romance
   **Blog post #8 due by 10:00 AM**
   Reading: *The Tempest* Act IV, R 313-332

Week 11: Learning to Curse: (Re)visions of *The Tempest*

11/1: Will the real Caliban please stand up?
   Group Presentation on New Historicism and Cultural Studies
   Reading: Roger Hecht, "Ferdinand to Prospero at Milan," R 341-2

11/3: Aimé Césaire's post-colonial *Tempest*
   **Blog post # 9 due by 10:00 AM**
   Reading: *A Tempest*, Act III R 356-71

Week 12: Literary Criticism and Bierce on Film

11/8: Locating Literary Criticism
   Presentation on Deconstruction and Poststructuralism
   Reading: M.H. Abrams, "Orientation of Critical Theories: Some Co-ordinates of Art Criticism" (Blackboard)

11/10: Adapting to other media
   **Blog post # 10 due by 10:00 AM**
   **First Draft of final paper due**
Reading: Ambrose Bierce "An Occurrence at Owl Creek Bridge" (Blackboard)

Week 13: Putting it all together: A casebook on *Jekyll and Hyde*

11/15: Behind the facade
   Reading: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, R 1374-1413

11/17: Who is Edward Hyde? : Retelling the Tale
   **Blog post #11 due by 10:00 AM**
   Reading: "The Strange Case of Dr. T. and Mr. H. 1414-15
   -Tony Eprile, "A True History of the Notorious Mr. Edward Hyde," R 1419-26

Week 14: *Jekyll and Hyde* continued

   Reading: Henry James, "Partial Portraits," R 1426-27
   -Elaine Showalter, "Dr. Jekyll's Closet," R 1427-43.

11/24- **Thanksgiving Break: No class. No Blog post.**

Week 15: Wrapping Up

11/29: Final thoughts on art and literature
   Reading: Selections from Walter Pater and Oscar Wilde (Blackboard)

12/1- **Blog Post #12 due at 10:00 AM**
   **Final paper due**
   Exam review day

**Final Exam will be given during finals week**