

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Undergraduate Programs		UUPC Approval <u>1/29/24</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department <u>NA</u> College <u>Honors</u>		
Current Course Prefix and Number <u>LIT 2000</u>		Current Course Title <u>Honors Introduction to Literature</u>	
<i>Syllabus must be attached for ANY changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
Change title to: Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Change WAC/Gordon Rule status** Add <input type="checkbox"/> Remove <input type="checkbox"/> Change General Education Requirements*** Add <input type="checkbox"/> Remove <input type="checkbox"/> <small>*See Definition of a Credit Hour.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.</small>		Change description to: 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, but are not limited to, selections from the Western canon. Written analysis of literary works may be required. Students will be provided with opportunities to practice critical interpretation. Change prerequisites/minimum grades to: Change corequisites to: Change registration controls to: Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
Effective Term/Year for Changes: Spring 2025 Summer 2024		Terminate course? Effective Term/Year for Termination:	
Faculty Contact/Email/Phone Julie Earles jearles@fau.edu 561 799-8673			
Approved by Department Chair <u>Miguel Ángel Vázquez</u> College Curriculum Chair <u>Rachel Carr</u> College Dean <u>Julie Earles</u> UUPC Chair <u>Koray Sengo</u> Undergraduate Studies Dean <u>Dan Mesroff</u> UFS President _____ Provost _____		Date 1/22/24 <div style="border: 1px solid red; padding: 2px;">1/22/24</div> 1/22/24 <u>1/29/24</u> <u>1/29/24</u> _____ _____	

Email this form and syllabus to mienning@fau.edu seven business days before the UUPC meeting.

LIT 2000: Honors Introduction to Literature

Fall 2023

Michael Harrawood, Instructor

AD 275

3 credits

T/R 9:30 -12:00 (via zoom); M/W 6:30-7:30 (office)

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From Joseph Goebbels: We do not want to convince people of our ideas, we want to reduce their vocabulary to such a point that they can only express our ideas.

And as Garry Kasparov [observes](#) for us, “The point of modern propaganda isn’t only to misinform or push an agenda. It is to exhaust your critical thinking, to annihilate truth.” This exhaustion, this annihilation were on their way to the Sunday shows, and to all interactions with journalists. That is what Kellyanne Conway was saying that day on Meet the Press. But the people who run the show chose not to believe it.

Books (required)

Carl Hiaasen, *Sick Puppy*. ISBN: 9780446604666

<http://www.barnesandnoble.com/w/sick-puppy-carl-hiaasen/1100173148?ean=9780446604666>

Harry Crews, *Body*. ISBN: 9780671758523

https://www.amazon.com/Body-Harry-Crews/dp/0671695762/ref=sr_1_1?dchild=1&keywords=harry+crews+body&qid=1620595384&s=books&sr=1-1

<http://www.barnesandnoble.com/w/body-harry-crews/1013003989?ean=9780671758523>

Charles Willeford, *Miami Blues*. ISBN: 9781400032464

<http://www.barnesandnoble.com/w/miami-blues-charles-willeford/1100618311?ean=9781400032464>

Elmore Leonard, *Rum Punch*. ISBN: 9780062119827

<http://www.barnesandnoble.com/w/rum-punch-elmore-leonard/1100609480?ean=9780062119827#productInfoTabs>

Edna Buchanan, *Contents Under Pressure*

· ISBN-13: 978-1562829322

https://www.amazon.com/Contents-Under-Pressure-Montero-Mysteries-ebook/dp/B07NDS6RPH/ref=sr_1_4?dchild=1&keywords=Edna+Buchanan&qid=1620594686&sr=8-4

Karen Russell, *Swamplandia!*

ISBN-13: 978-0307276681

https://www.amazon.com/Swamplandia-Vintage-Contemporaries-Karen-Russell/dp/0307276686/ref=sr_1_1?keywords=Swamplandia%21&qid=1620594796&s=books&sr=1-1

<http://www.barnesandnoble.com/w/swamplandia-karen-russell/1111569916?ean=9780307276681>

Jennine Capo Crucet, *How To Leave Hialeah*.

ISBN-13: 978-1587298165

https://www.amazon.com/Leave-Hialeah-Short-Fiction-Award/dp/1587298163/ref=sr_1_1?crid=2VVTWVPG5UHNM&dchild=1&keywords=how+to+leave+hialeah&qid=1593718846&srefix=how+to+leave+Hialeah%2Caps%2C167&sr=8-1

Les Stafford, ed, *Miami Noir: The Classics*

ISBN-13 : 978-1617758065

https://www.amazon.com/Miami-Noir-Classics-Akashic/dp/161775806X/ref=tmm_pap_swatch_0?encoding=UTF8&qid=1625431366&sr

Also, On Canvas:

Adam Gopnik, *In the Back Cabana*, *New Yorker*, June 10, 2013

Harry Crews, *The Violence That Finds Us*, *Playboy*, April 1, 1984

Alec Segura, "Red Zone"

Films:

Striptease, 1986, directed by Andrew Bergman, written by Carl Hiaasen, Andrew Bergman

Body Heat, 1981, written and directed by Lawrence Kasdan

Miami Blues, 1990, written by Charles Willeford and George Armitage

Wild Things, written by Stephen Peters.

Miami Vice, Season Three, Episode Two *Out Where the Busses Don't Run*. 1985, written by Douglas MacIntosh, John Mankiewicz. Season Three, Episode Two, *Stone's War*, written by Anthony Yerkovich.

Also: *The Florida Project* and *Moonlight*

I encourage you to find all of your books in the cheapest versions available. I have included (live, I hope!) links to Amazon or to Barnes and Noble, but you might find them elsewhere also.

I will also put readings for the class on Canvas.

Course 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, but are not limited to, selections from the Western canon. Written analysis of literary works may be required. Students will be provided with opportunities to practice critical interpretation.

Notes:

First, a note on what will happen in this course:

Learning is the antithesis of comfort (...) the collision of views and ideologies is in the DNA of the academic enterprise' – Ruth Simmons, Eighteenth President, Brown University, Convocation Address, September 4, 2001

Ruth Simmons here says that learning only happens in situations in which we are not comfortable. This resonates with a time-honored thesis, first expressed by Socrates, that we only learn outside of our comfort zone. Only if you challenge yourself, do things you are afraid of, things that you find hard or that seem to be out of your reach, you can learn and develop yourself.

The second part of Simmons' quote says that the academic learning environment is about getting out of your comfort zone. Not in a physical way, but in an intellectual and spiritual way. It means questioning your own premises and beliefs. Only in that way, can you learn and develop. This doesn't mean that you have to let go of the values that mean the most to you. On the contrary, it means rather that your own beliefs can be fortified because you are now in a dialogue with them.

This course is intended to introduce students to the study and analysis of literature. We will consider literature and the literary as modes of production and consumption, and will ask ourselves not only why people keep writing and reading stories, plays, poems, why we like movies, television, comics, but also why the Trustees of this university want you to take this course. This is a college writing course, and counts for your Writing Across the Curriculum (WAC) requirement. Sentence mechanics and new vocabulary will be important elements of our study.

We read literature because of what it tells us about ourselves. In recent years the line between what is real and what we make up about the real has become blurred. Maybe it always has been. To have a US President describe an anti-nuclear missile system using the name of a popular adventure film, or to have a Presidential candidate using lines from a character in a cop movie, or using Dr. Seuss in a political argument, a presidential election in which both candidates would lay claim to the same lyrics to the same pop tune, would seem to indicate some imaginative dissonance between fiction and reality. Jeff Foxworthy says "You might be a redneck if you think The Moonwalk was faked and Wrestling is real." Maybe this confusion is new. Maybe it has always been there.

The Florida Glare

The title of our course this semester was coined by Adam Gopnik in a 2013 review in *The New Yorker* of a new Carl Hiaasen novel. Gopnik's claim in the review is that Florida has replaced Los Angeles and New York as the home of the American *roman noir*. This course will explore novels, essays and short stories written by Florida writers that reflect Florida culture – or as Gopnik would put it – in which Florida shows up in the glare of a sunshine that reveals everything about

us. We'll also view films and television shows in which Florida crime-writing and culture figure prominently. When *Miami Vice* premiered in 1984 Florida had for a long time been home to a very busy group of crime-writers and writers reflecting dark and even twisted world views. In our course, as we consider the nature of literature and the literary, we'll also ask ourselves what it is about our state that can generate a group of writers like the ones we study here.

Note of Honors Distinction: This course differs substantially from the non-Honors version. First, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the **Honors Thesis**. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works. Students will also engage with the theoretical tools used by today's reading community to study literature. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

Instructional Method

This is a discussion course, and I will need to hear from you in order to give you the grade you want. C.S. Lewis says we learn by talking, not by listening. Talking – your self-expression both verbally in class and in your writing -- will be my chief measure of what you learn this semester.

Prerequisites/Corequisites

None

Course Objectives/Student Learning Outcomes

1. Students will identify a variety of literary movements, historical eras, and/or cultural contexts.
2. Students will demonstrate critical thinking and analytical skills.

Course Evaluation Method

How you'll get your grade:

I will grade your performance based on the following:

Papers: 50%

Class Participation: 25%

Discussion Forum/Quizzes: 25%

Thesis papers: Students will write three five-page papers, the first of which will be revised in conference with the instructor. I will grade these papers based on very specific criteria:

1. Cogency of analysis and effectiveness of argument;
2. Sentence mechanics;
3. Topic maintenance;
4. Transition and topic sentences;
5. Deployment of new vocabulary.

It is my practice NOT to give student prompts for college writing. Finding your topic and developing your argument is an important part of the skill set college writing asks you to acquire. But I'm more than happy to discuss your topic, in conference and in class, so don't hesitate to ask for help as we go through this process. In recent years students have expressed increasingly a desire to "know" their grades and the method of their evaluation in detail. Here are some things to keep in mind while you work for this course: I will return each paper with very specific advice regarding the next exercise. Generally, we will be able to locate three specific technical issues that I will ask you to work on for the next paper. If you get better, your grade will get better. FAU provides several templates for daily grading, performance grids, bubble dots, and so on: if you really need me to grade you this way, I will of course. But this is a course in skill-acquisition and reading analysis, and I believe you will render the best performance and will get your optimal final grade if you work hard developing the leads I will provide on your exercises. At any time during the course I will be happy to discuss your performance and your current grade. If you're at all concerned about my assessment of your work I urge you to speak with me about it.

Here is a conversion chart from number grades to letter grades:

Letter Grade	Percent Grade	4.0 Scale
A+	97-100	4.0
A	93-96	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3

C	73-76	2.0
C-	70-72	1.7
D+	67-69	1.3
D	65-66	1.0
E/F	Below 65	0.0

There is a grading rubric for papers on Canvas.

POLICY ON ACCOMMODATIONS: *In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations to properly execute coursework must register with Student Accessibility Services (SAS) -- in Boca Raton, SU 131 (561-297-3880); in Davie, LA 131 (954-236-1222); in Jupiter and all Northern Campuses, SR 111F (561-799-8585) – and follow all SAS procedures.*

Writing Across the Curriculum (WAC) General Requirements: *This class meets the University-wide Writing Across the Curriculum (WAC) criteria, which expect you to improve your writing over the course of the term. The University’s WAC program promotes the teaching of writing across all levels and all disciplines. Writing-to-learn activities have proven effective in developing critical thinking skills, learning discipline-specific content, and understanding and building competence in the modes of enquiry and writing for various disciplines and professions. You must receive at least a “C” grade (not a C-) to receive WAC credit. If this class is selected to participate in the university-wide WAC assessment program, you will be required to access the online assessment server, complete the consent form and survey, and submit electronically a first and final draft of a near-end-of-term paper.*

I will also grade the quality of your peer-edit. By mid-semester you ought to have an idea of what I’m looking for in your writing, and you ought to be able to help your fellow students with their work. Again, if your edit is cosmetic, if you write things like “interesting” or “great” or “unclear” in the margins and stop there, I will grade you down. Before we get to this I will spend a lot of time, in class and in conference, going over what I expect here. So don’t worry about this yet.

Note: We can have some slack in the first weeks for those awaiting books from Amazon or Ebay. But I expect you to come to class with your book and with the book that is indicated on this syllabus. If you come without it, I will mark you absent for that day.

Late paper policy: There is no late paper policy because I don’t take late papers. If you are having any sort of problem, personal or academic, that has knocked you off your timing for the semester, come see me and we’ll work something out. But don’t come up to me on the day after a paper is due and try to explain to me why you didn’t do the assignment.

Policy on the Recording of Lectures (optional)

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Participation: The purpose of a WAC course is to enhance and develop the way students formulate and compose sentences. I will need to hear from you in class discussions, and will grade the frequency and cogency of your comments. I will expect you to incorporate our new vocabulary into your comments in class. We will work on your in-class discussion and on the Discussion Forum. Always be ready to use the text as the source for your comments. You will want to provide citations for every claim you make about our material.

Internet: We will do all our work on Canvas. I'll create a Discussion Forum for each text we read and you will post to it twice a week. Posts have to be online by 9:00 p.m. on Sunday and Tuesday nights. These posts will count towards the writing requirement for the course, and will provide an opportunity for you to work out drafts of your papers. I'll grade the posts along the following lines: 1) length; 2) quality of post; 3) engagement with the texts and class discussions; 4) engagement with other posts from the class. This list always works best when it is used as a discussion forum, and that's how I hope you will use it. Since your class writing at The Honors College is not in any way intended as a one-way private communication between student and teacher, this public exercise of your writing will help you develop the skill and the sensibility you will need to complete your written work here.

Quizzes: We will start off each class with a quiz on that day's reading material. The quiz will have 10 questions pertaining only to the content of the reading. We'll do these on Canvas, so you will need the means to take the quiz when you come to class. If you don't have a computer we can use one of the computer labs on the same floor as our classroom.

Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or

scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

I will allow students three (3) unexcused absences. After that, I will file an F for you for the course. If you need to miss class for any reason, please contact me before hand and we will work something out.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

A Note on Plagiarism:

“Plagiarism” means representing someone else's writing as your own – whether that writing is stolen outright, copied off another paper, purchased, or downloaded from the web. During the course of the semester, as will be the case also with the rest of your academic careers here, you

will become acquainted with a few cool new words and formulations. I encourage students to try new things in their sentences, and sometimes this means taking hold of phrases or words you have heard used by others: plagiarism is something else, as I think we all know. Student cheating on written work has become more and more prominent an issue in higher education, especially in the last decade of web sites featuring downloadable papers. FAU presently subscribes to several services that track web sources for student papers in order to discover plagiarism in student writing. The Honors College presently has an Honor Code covering all types of cheating in course work. Any way you look at it, this is a bad way to go. Do your own work. Here's the HC Honor Code:

<https://www.fau.edu/honors/academics/honor-code/>

And here is the FAU policy on Academic Integrity:

<https://www.fau.edu/ctl/AcademicIntegrity.php>

Course Schedule:

(Please note that the following is provisional and depends upon our progress through the class material. The schedule is not a contract and we can change it as we go. Since this is a topic we all have some knowledge or feelings about I encourage students to make recommendations of things the class ought to consider. We can add things or take things out as we choose.) In the past students have complained about going off syllabus. Usually, we do this because the class needs more time to dwell on a particularly difficult text or subject; or because a student or students in the class has brought up a new item that we all agree deserves exploration. I think this is the main difference between a syllabus and what in high school is called a lesson plan. This is your course, and I think you should enjoy it. If you think we're going too fast (or too slow), please speak to me. We will all benefit from your input.

Week One: Introduction to College Writing and to The Florida Glare. How to start on a college paper. How to find a thesis. How to read for a paper – analysis and criticism. Template for your first paragraph.

Adam Gopnik, "In the Back Cabana," (on Canvas), *The New Yorker*, June 3, 2013. *Review of Carl Hiaasen's Bad Monkey.*

Youtube: What makes our state "Special"?

Google searches: "Florida man arrested" and "Florida teacher fired."

Miami Vice, Season Two, Episode Three: "Out Where the Busses Don't Run." Season Three, Episode Two.

"The Violence That Finds Us," by Harry Crews. (On Canvas)

Week Two: The strange "otherness" of Florida writers:

"Problems of Language in a Democratic Society" by June Jordan. (On Canvas)

Michael's E-Z Tricks For College Papers. (On Canvas)

Miami Blues, begin.

Week Three: *Miami Blues, complete:*

Film, ***Miami Blues***. Directed by George Armitage and starring Alec Baldwin and Jennifer Jason Liegh.

Paper One Draft uploaded to Canvas by 9 p.m. Friday

Week Four: *Miami Noir: The Classics*, selections.

Week Five: *Contents Under Pressure*

Week Five: *Contents Under Pressure*.

Miami Race Riots of 1989: <https://www.youtube.com/watch?v=mkEypOL2-3g>.

Film. ***Body Heat, 1982***, directed by Lawrence Kasdan, starring William Hurt, Kathleen Turner.

Paper One Revision uploaded to Canvas by 9 p.m. Friday.

Weeks Six and Seven: *How To Leave Hialeah, Miami Noir, The Classics*, selections.

Film: ***Wild Things***, 1998, Directed by John McNaughton, starring Matt Dillon, Neve Campbell, Kevin Bacon, Bill Murray, Denise Richards, and everybody else.

Weeks Eight and Nine: *Rum Punch*.

Film: ***Jackie Brown, 1997***, directed by Quentin Tarentino.

Paper Two Draft uploaded to Canvas by 9 p.m Friday.

Weeks Ten and Eleven: *Swamplandia*.

Week Twelve: *Sick Puppy*. Film ***Striptease***, 1996. Directed by Andrew Bergman, starring Demi Moore, Burt Reynolds.

Week Thirteen: *Sick Puppy, complete*.

Week Fourteen: *Body*

Week Fifteen: *Body*, complete.

Paper Three uploaded to Canvas by 9 p.m. last day of class.

Writing Portfolio & Writing Center

In addition to the Forum Paper and as a graduation requirement, Honors college students must submit one essay written during their 1st or 2nd years at the Honors College as part of their Writing Portfolio. Please consider submitting the final paper/essay for this course as your second paper as it meets the [Writing Portfolio requirements](#). Papers for the Writing Portfolio must be submitted through Canvas. When you are eligible for review, you will receive an invitation to join a Canvas course for the writing portfolio review. Accept this invitation and

submit your essay as directed. You are strongly encouraged to visit the [University Center for Excellence in Writing \(UCEW\)](#) for assistance with the writing process.