

LIT2120—World Literature: 17th Century to Modern

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Office Hours: TUR4337/F Period 5 and by appointment
Section 2504—MWF Period 3, LIT 223

Course Outline:

Within such an expansive scope for this course, we'll deal with multiple themes as we make our way through literatures and cultures that stretch from the 17th century to modern times. We will examine how a diverse range of authors have explored common issues, including cultural conceptualizations of place, being, nation, memory, and others. Instead of assigning a specific lens through which we will approach each text, I prefer to keep our expectations and horizons broad. In other words, we will develop our own reading practices as we familiarize ourselves with different historical and geographical loci to help contextualize each piece. You will be encouraged to voice your own preferences for some selections of poetry at several points throughout the semester, as I would like our collective interests to guide us along different paths of inquiry.

As a 2000-level course, the primary goal of this class is twofold: to familiarize you with major texts, historical movements, and theoretical frames for the literature in question; and, secondly, to develop your writing in both critical approach and form. With both goals in mind, we'll include writing workshops periodically throughout the semester, in which we'll go over different ways to revise and refine your work. By the end of the course, you will have read a number of major texts and explored literary and historical movements in the periods. I strongly encourage you to reflect on different ways to connect the authors and their work to your own readings, interpretations, and interests.

Readings (both e-versions and hard copies are acceptable unless otherwise specified)

- Aphra Behn *Oroonoko* (England/Suriname, 1688) (Available for Free Download: <https://ebooks.adelaide.edu.au/b/behn/aphra/b42o/>)
- Johann Wolfgang von Goethe *Faust* (Germany, 1808) [Suggested Copy: Princeton University Press. ISBN 0691162298]
- Frantz Kafka *The Castle* (Czech Republic, 1926) [Suggested Copy: Oxford World Classics. ISBN 0199238286]
- Yevgeny Zamyatin *We* (Russia, 1924) [Suggested Copy: Penguin. ISBN 0140185852]
- J.M. Coetzee *Disgrace* (South Africa, 1999) [Suggested Copy. Penguin books. ISBN 0143115286]
- Toni Morrison *Beloved* (United States, 1987) [Suggested Copy: Vintage Publishers. ISBN 1400033411]
- Cormac McCarthy *The Road* (United States, 2006) [Suggested Copy: Vintage publishers. ISBN 0307387895]

- Gabriela Mistral, *Madwomen* (Chile, 2008) [Suggested Copy: University of Chicago Press. ISBN# 0226531910]
- Wole Soyinka *Death and the King's Horseman* (Nigeria 1975) [Suggested Copy: Norton Paperback. ISBN 0393977617]
- Michael Ondaatje *Anil's Ghost* (Canada, 2000) [Suggested Copy: Vintage Publishers. ISBN 0375724370]
- Anton Chekov *The Bear* (Russia 1888) [Suggested ISBN 0060928751]
- Julio Cortázar *Blow Up and Other Stories* (Argentina 1985) [Suggested Copy: Pantheon Books ISBN: 0394728815]

Requirements:

Requirements include regular attendance and participation, five short responses (at least 500 words), regular reading quizzes, presentations, and two major essays. A breakdown of your overall grade follows:

Attendance and Participation.....	10%
Five Critical Reading Entries (>500 words).....	20%
Two presentations.....	10%
Reading Quizzes.....	10%
Mid-term essay (>1,500 words).....	20%
Final Essay (>2,500).....	30%

Attendance and Participation

The attendance policy is outlined below. This course, unlike others you might be taking or will take, is an *active* course, by which I mean that it is in large part based on in-class discussions. While I will lecture at times, the majority of each class will involve open, vibrant, and critical conversations, which will help us to explore each text and period in greater depth. I consider this class as a seminar: each member must contribute to discussions whenever we meet as a class in a considerate and collegial fashion.

Critical Reading Entries

Each reading response will be in direct dialogue with a text or idea we have addressed in the class. They must be thoughtful interactions, in which you develop a central idea by engaging (especially using close readings) with the text(s).

Presentations

The presentations may take the form of group or individual projects, based on what fits the class best logistically. Both presentations will offer a relatively brief (10-15 minutes) contextualization of some aspect of the work at hand. These can include historical, social, political, or other frames that help us to understand the text more comprehensively. Some

research will be required, and more information will be provided once groups (or individual units) have been confirmed.

Reading Quizzes

We will have regular reading quizzes. I do not envision these as a means to test obscurities in the texts, but rather to ensure that everyone is reading and understanding the central points for each work.

Mid-term and Final Essays

Both pieces will require substantial research, and will center on the development and argumentation of a critical analysis of a work(s) that we have discussed in class. More information will be provided as both are introduced at their respective times in the semester, but it is never too early to begin thinking, preparing, and researching ideas and topics.

General Class Policies:

NB: You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

Grade Meanings: Here is the meaning behind the grades I assign to your papers (all papers are graded on a letter scale, not points); you can use these statements to determine how you might work toward a higher grade:

- A: You did what the assignment asked for at a high quality level, and your work shows originality, creativity, and critical insight.
- B: You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C: You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D: You neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E: An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Attendance

Attendance is required. You are allowed three absences without any direct effect on your grade. Your final grade will drop by a letter with each subsequent absence after your first three. If you reach six absences, you will automatically fail the course.

Absences involving court-mandated events, such as jury duty or court testimony, military service, and university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

Two entries of “tardy” will be taken as one absence.

Cell Phone Use

Turn cell phones off or set them to silent ring before you come into class. I turn mine off before coming into the classroom. I expect the same courtesy from you all. Whenever an electronic device is used in class, it should be used only for taking notes.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

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:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. 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.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Statement of student disability services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>.

Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>.

Course Schedule:

Each reading is due the day of

Week 1 (August/24/26/28):

- M** Syllabus Presentation/Course Overview
Purdue Owl: [“Close Reading a Text and Avoiding Pitfalls”](#)
Purdue Owl: [“Reading a Novel or Story”](#)
LitWeb: [“Writing about Literature”](#)
- W** Aphra Behn *Oroonoko* 1-20pg.
- F** Aphra Behn *Oroonoko* 21-40pg.

Week 2 (August/31- September 2/4):

- M** Johann Wolfgang von Goethe *Faust* Book 1
- W** Johann Wolfgang von Goethe *Faust* Book 1
- F** Wrap up *Faust* Book 1
Critical Reading Entry 1 Due by Sunday at Midnight

Week 3 (September 7/9/11):

- M** **Holiday ☺**
- W** Johann Wolfgang von Goethe *Faust* Book 2
- F** Johann Wolfgang von Goethe *Faust* Book 2

Week 4 (September 14/16/18):

- M** Wrap up *Faust* Book 2

W Yevgeny Zamyatin *We*

F Yevgeny Zamyatin *We*

Week 5 (September 21/23/25):

M Yevgeny Zamyatin *We*

W Wrap up *We*

F **Presentations**
Critical Reading Entry 2 Due by Sunday at Midnight

Week 6 (September 28/30- October 2):

M Toni Morrison *Beloved*

W Toni Morrison *Beloved*

F Wrap up *Beloved*
Midterm Prospectus due on Sakai by Sunday at Midnight

Week 7 (October 5/7/9):

M J.M. Coetzee *Disgrace*

W J.M. Coetzee *Disgrace*

F Wrap up *Disgrace*
Critical Reading Entry 3 Due by Sunday at Midnight

Week 8 (October 12/14/16):

M Gabriela Mistral, *Madwomen* “La Otra”

W Gabriela Mistral, *Madwomen* “La Fugitiva,” “La Desasida,” “Una Mujer,” and “Mujer de prisionero”

F Wrap up *Madwomen* “La Contadora,” “Electra en la Niebla,” “La Trocada,” and “Casandra”

Week 9 (October 19/21/23):

M Anton Chekov *The Bear*

W Anton Chekov *The Bear*

F Anton Chekov *The Bear*

ESSAY DUE ON SUNDAY BY 11:59PM

Week 10 (October 26/28/30):

M Chimamanda Ngozi Adichie *Ted Talk* “The Danger of A Single Story”

W Wole Soyinka *Death and the King’s Horseman*

F Wole Soyinka *Death and the King’s Horseman*

Week 11 (November 2/4/6):

M Wole Soyinka *Death and the King’s Horseman*

W Wole Soyinka *Death and the King’s Horseman*

F Homecoming (NO CLASS)

Week 12 (11/10):

M Michael Ondaatje *Anil’s Ghost*

W Michael Ondaatje *Anil’s Ghost*

F Michael Ondaatje *Anil’s Ghost*

Critical Reading Entry 4 Due by Sunday at Midnight

Week 13 (November 9/11/13):

M Presentations

W Holiday

F Presentations

Final Prospectus due on Sakai by Sunday at Midnight

Week 14 (November 16/18/20): From *Blow up and Other Stories*

M Julio Cortazar “House Taken Over”

W Julio Cortazar "House Taken Over"
F Julio Cortazar "End of the Game"
Final date to drop without failing grade (W assigned)

Week 15 (November 23/25/27)

M Julio Cortazar "End of the Game"

W NO CLASS—Thanksgiving

F NO CLASS—Thanksgiving

Week 16 (November 30- December 2/4)

M Julio Cortázar "Blow Up"

W Julio Cortázar "Blow Up"

F Conferences

Week 17 (December 7/9)

F Course wrap up

FINAL ESSAY DUE MIDNIGHT (December 9)