

LIT 2110 – 3735 Survey of World Literature: Ancient to Renaissance**Instructor: Najwa H. Al-Tabaa****Email: naltabaa@ufl.edu (use Canvas mail – preferred mode of communication)****Department of English Phone: 352.392.6650****Office: Turlington 4321****Office Hours: MW period 8 and by appointment****Class Meeting Time: MWF 7****Location: MAT 0114****Course Description:**

This course will focus on classical, canonical, Western epics from ancient Babylonia to Medieval and Renaissance Europe. Our readings and discussions will be devoted primarily to the epic and the long form poem. A key component to our exploration of these texts will engage visual elements; since epics stem from an oral tradition, which has an element of performance, the visual components will enhance our understanding and interpretation of the classical texts. Through *The Graphic Canon*, we will examine visual and graphic adaptations and (re)imaginings of these epics. How do these artists translate the original source material into a new artistic medium?

The texts in the course will explore cultural, historical, and political aspects of the nation, as well as the artistic, literary, and poetic development of the long form poem, which is anchored in the oral tradition. The contemporary visual components will allow us to interrogate the longevity and development of these texts.

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx>.

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see

<http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>.

Required Texts:

You may find these at the UF bookstore, www.ufl.bkstr.com (in the Reitz Union).

Additionally, the books are readily available on Amazon.com and at local bookstores.

*****Please get the versions I've requested as translations may differ*****

The Graphic Canon Vol. 1: From The Epic of Gilgamesh to Shakespeare to Dangerous Liaisons.

Ed. Russ Kick. New York: Seven Stories Press, 2012. ISBN: 978-1609803766

Homer. The Odyssey.* Trans. Richmond Lattimore. New York: Harper Perennial Modern Classics, 2007. ISBN: 978-0061244186

Beowulf: An Illustrated Edition. Trans. Seamus Heaney. Illustrations Ed. John D. Niles. New York: W.W. Norton & Company, 2008. ISBN: 978-0393330106

Alighieri, Dante. *The Inferno: Bantam Classic.* Trans. Allen Mandelbaum. New York: Bantam Dell, 2004. ISBN: 978-0553213393

Malory, Sir Thomas. *Le Morte Darthur: Norton Critical Edition.* Ed. Stephen H. A. Shepherd. New York: W.W. Norton & Norton Company, 2003. ISBN: 978-0393974645

Milton, John. *Paradise Lost: Norton Critical Edition.* Ed. Gordon Teskey. New York: W.W. Norton & Company, 2004. ISBN: 978-0393924282

O Brother, Where Art Thou? (dirs. Joel and Ethan Coen, 2000), film available at the UF library and for rent on iTunes and Amazon.com

Assignments:

Discussion Questions and Response: 14 at 5 points each = 75 points total

Each week you will post a question and a critical comment about the texts to help anchor class discussion. (150 words) Due Wednesdays by 12pm!

Comic Adaption Analysis: 3 at 750 words each; 100 points each = 2250 words total = 300 points.

You will analyze the adaption of epics in Graphic Canon throughout the semester. More information will be provided on Canvas.

Close Reading Paper 1: 1500 words, 150 points

You will do a close reading of a section/theme from one the assigned epics. More details and essay prompts will be provided on Canvas.

Close Reading Paper 2: 2000 words, 200 points

You will do a close reading of a section/theme from one of the assigned epics. More details and essay prompts will be provided on Canvas.

Film Analysis 250 words at 50 points

You will discuss how the film *O Brother, Where Art Thou?* relates to the epics we've read. More details will be provided on Canvas.

Epic Adaptation 100 points

You will create your own comic, series of illustrations, or visual adaptation of one of the texts we've read throughout the semester and write a brief discussion about your creative choices. More details will be provided on Canvas.

General Grading Criteria for Papers:

"A" Paper

Ideas are clearly explained and supported. There is a strong focus and organization; thesis claims/ideas are maintained throughout the text. All supporting claims reinforce that larger trajectory of the argument. The paper critically engages the text(s) and provides thoughtful support and analysis. Ideas are developed and attention is given both to the themes of the text, rhetorical devices, and the larger themes of the course/prompts. The essay's writing is clear, and MLA formatting and mechanics have no errors.

"B" Paper

Ideas are mostly clearly explained and supported. Focus, organization, and the larger claims and ideas are strong; however, one or two points need further explaining/better focus. No floating quotes and all sources are introduced and properly supported. Ideas generally developed but could be expanded to further emphasize the main points. The essay's writing is mainly clear, and MLA formatting and mechanics may have one or two errors.

"C" Paper

Ideas and claims are somewhat supported. Some organization is found, but the larger claims need more support to validate them. There are floating quotes, underdeveloped ideas, and the writing, mechanics, and MLA formatting has significant errors, but is not unreadable.

"D" Paper

Ideas and claims are not supported. Organization is lacking and the argument is difficult to follow. Ideas are not developed and the text is not closely engaged. There are many mechanical and MLA formatting errors.

"E" Papers

Ideas and claims are not supported. Organization is lacking and there are many errors. Writing is unreadable. No citations.

More Detailed Grading Criteria and Rubrics will be provided for each assignment on Canvas.

GRADING SCALE

A	4.0	94-100	940-1000		C	2.0	73-76	730-769
A-	3.67	90-93	900-939		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

Attendance:

This is a discussion based, participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class. Consequently, attendance is required. If you miss more than **six** periods during the semester, you will **fail** the entire course. The only exemptions from this policy are those absences involving university-sponsored events, such as athletics and band, religious holidays, jury service, and military duties. **Absences for illness or family emergencies will count toward your six allowed absences. If you are more than 10 minutes late to class, you will be deduced participation points, and 20 minutes or more will result in an absence.**

*****If you are absent for any reason: You are required to submit by the next class period a 250-word response discussing that missed day's reading. Failure to do so will result in a 10-point deduction from your overall participation grade. If you have to leave class early, it will result in a half absence, barring extenuating circumstances.*****

*****If you have a legitimate absence, you may contact the Dean of Student's Office for an excuse. Only a formal excuse through their office will be accepted.*****

Excused absences are at the discretion of the instructor. If you are absent, it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time. Please do not come late to class or leave class early; arriving late or leaving early disrupts the entire class. Please make every effort to be on time and do not schedule things that conflict with class time. Additionally, missing a scheduled conference with the instructor will result in an absence. If you need to reschedule a conference, you must give ample warning, a minimum of one hour before the conference schedule through email.

******If you are absent from class, you are still responsible for submitting any assignment that may be due that day. ******

Preparation:

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Failure to be prepared for or to contribute to class discussion will impact your overall grade. Make sure you check Canvas and your email regularly – this is where assignments, course related materials, and announcements will be posted.

Make sure you back up your work. Failure of technology is not an excuse for late papers.

If there is a word you do not know in a reading or other assignment, make sure you look it up. Also if there is a reference to a person or event and you do not know who or what it is, look it up. Part of being prepared for class is not just doing the reading, but making sure you grasp what you are reading. If you have questions about a specific reference or idea, bring it with you to class to discuss or post it on the Help/questions section of the discussion board.

Proofread, proofread, proofread! Before you turn in any assignment, whether it be a major assignment, a discussion board posting, or even an email, make sure you read over it to catch any grammatical mistakes. A great way to catch your grammar mistakes is to read your paper aloud. It is often easier to catch your grammatical mistakes when you hear them rather than looking over your paper with tired eyes.

Late Work:

Late submissions and assignments will not be accepted. Extreme circumstances and emergencies do occur, so extensions will be granted at the instructor's discretion on a case-by-case-basis. If you feel that you require an extension, please contact the instructor in a timely manner – less than 24 hours is not sufficient. If you fail to submit an assignment by the deadline you will receive a zero for that assignment.

Mode of Submission:

All papers must be typed in 12-point Times New Roman (or equivalent), double-spaced, 1-inch margins, following MLA guidelines. All assignments will be submitted electronically through Sakai. It is your responsibility to make sure your documents are readable in all aspects for your instructor. Your final drafts should be polished and presented in a professional manner. If you do not submit your paper to the appropriate place or save it in a way that can be opened by the instructor, you will not receive credit for the assignment. Please save your paper in the following format:

Name_Paper.docx (or .doc, .pdf, or .rtf. – you may use the Apple Pages equivalent to Word documents as well).

Example: al-tabaa_paper1.docx

Academic Honesty:

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Plagiarism is a serious violation of the Student Honor Code. You should never copy and paste something from the Internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

Graded Materials:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers; it is the student's responsibility to have and to make available this material.

Classroom Behavior:

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

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/>

Technology

- **Laptops/Tablets:** You are welcome to bring laptops or tablets to class to take notes. However, if your device prevents you from paying attention in class, e.g. you are caught Facebooking or tweeting, shopping on line, or anything non-course related,

you will be asked to put it away and will lose laptop privileges for the rest of the semester.

- **Cell Phones/MP3 players/Portable Electronic Devices, etc.:** Please keep your device put away and on silent at all times.

Students with Disabilities:

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>

Reading Schedule (Tentative and Subject to Change)

Week 1 January 4-8

W – Course Intro

F – What is an Epic?

Reading Aristotle's *Poetics* (Canvas)

Week 2 – January 11-15

Writing Focus: how to do a close reading?

M *Epic of Gilgamesh* Trans. Stephanie Dalley (Canvas)

W Reading Comics (materials on Canvas)
Graphic Canon “Epic of Gilgamesh”

F *The Iliad* (Homer) Trans. Richmond Lattimore (Canvas)
Lattimore Introduction (Recommended)
Book 1
Book 16
Book 18

Week 3 – January 18-22

Writing Focus: Summary vs. Analysis

M No Class!

W *The Iliad* (Homer)
Book 22
Book 24
Graphic Canon – “The Iliad”

F *The Odyssey* (Homer)

Week 4 – January 25-29

Writing Focus: Writing About Visual Analysis

M *The Odyssey*

W *The Odyssey*

F *The Odyssey*
Draft of Comic Analysis 1 and Peer Review

Week 5 – February 1-5

Writing Focus: Thesis Statements

M *The Odyssey*
Comic Analysis 1 Due!

W *The Odyssey*

F Finish *The Odyssey*
Graphic Canon “The Odyssey”

Week 6 – February 8-12

Writing Focus: Incorporating Support

M *The Aeneid* (Virgil) Trans. Robert Fitzgerald, Vintage Classics (Canvas)
Recommended
Book I: A fateful Heaven
Book IV: The Passion of the Queen

W *The Aeneid* (Virgil) excerpts on Canvas
Book XII: Fortunes of War
Graphic Canon “The Aeneid”

F Watch *O Brother, Where Art Thou?* (Coen Brothers)
Film Analysis Due!

Week 7 – February 15-19

Writing Focus: Topic Sentences

M *Beowulf* (Heaney)

W *Beowulf* (Heaney)

F Finish *Beowulf* (Heaney)
Graphic Canon "Beowulf"
Draft of Closer Reading Paper 1 and Peer Review

Week 8 – February 22-26

Writing Focus: Revision

M *Inferno* (Dante)
(Recommended: Introduction, "Dante in his Age," "Dante as Ancient and Modern"
Cantos I - V
Close Reading Paper 1 Due!

W *Inferno*
Cantos VI - X

F *Inferno*
Cantos XI - XVI

Spring Break February 27- March 6

Week 9 March 7 -11

Writing Focus: Synthesizing Ideas

M *Inferno*
Cantos XVII - XXIV

W *Inferno*
Cantos XXIV - XXX

F Finish *Inferno*
Graphic Canon "Inferno"
Draft of Comic Analysis Due and Peer Review

Week 10 March 14-18

Writing Focus: Introductions

M Selections from *Le Morte Darthur* (Sir Thomas Malory)
(Recommended: "Arthur Before Malory," "The War of the Roses," "Reading Malory's English")
"Fro the Maryage of Kynge Uther unto Kyng Arthure that Regned aftir Hym and Ded many Batayles"
"How Uther Pendragon Gate the Noble Conqueror Kyng Arthur"
Comic Analysis 2 Due!

W Selections from *Le Morte Darthur*
"The Tale of Balyn and Balan"

F Selections from *Le Morte Darthur*
"The Weddyng of Kyng Arthur"

Week 11 March 21-25

Writing Focus: Conclusions

M Selections from *Le Morte Darthur*
"A Noble Tale of Sir Launcelot Du Lake"

W Selections form *Le Morte Darthur*
"The Tale of Sir Launcelot and Quene Gwenyvere"

F Selections from *Le Morte Darthur* _
"The Deth of Arthur"
Graphic Canon "Le Morte D'Arthur"

Week 12 March 28- April 1

Writing Focus: Revisions

M Book III of Edmund Spenser's *Faerie Queene: Penguin Classic Edition. Ed.* (Canvas)
Pages TBA

W Book III of Edmund Spenser's *Faerie Queene* (Canvas)
Pages TBA

F Finish Book III Edmund Spenser's *Faerie Queene* (Canvas)
Graphic Canon's "Faerie Queene"
Draft of Close Reading Paper and Peer Review

Week 13 April 4-8

Writing Focus: Synthesizing Arguments

M *Paradise Lost* (John Milton)
Close Reading Paper 2 Due!
(Recommended "From Genesis")
Book I

W *Paradise Lost*
Book II

F *Paradise Lost*
Book III

Week 14 April 11-15

Writing Focus: Meta-discourse

M *Paradise Lost*
Book IV

W *Paradise Lost*
Book VI

F *Paradise Lost*
Book IX 1-403

Week 15 April 18-20

Writing Focus: Visual Analysis Reboot

M *Paradise Lost*
Finish Book IX
Graphic Canon "Paradise Lost"
Epic Adaption due!

W Course Wrap Up
Episode 2 from *Seasons of Mist* (Neil Gaiman) (Canvas)
Comic Analysis 3 Due!