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**Survey of World Literature:
17th Century to Modern**
LIT2120; section 03A6
MWF 6 (12:50- 1:40); RNK 220

Course Description:

The purpose of this course is to introduce students to world literature. Because this scope is far too broad to be encompassed in a single semester, we will specifically focus on the representation in literature of sex and gender in/and relationships. We'll mostly be going through readings chronologically; thus we'll find threads being developed in the beginning of the semester evolve as time passes. However, the readings are taken from various national and linguistic traditions throughout the world and therefore the authors are not all in conversation with one another. Nor can any single author or work personify an entire tradition. Keep in mind that we are reading texts written by individuals – just as we wouldn't assume that Stephen King's horror novels accurately depict all of American culture and history, don't expect any reading to represent an entire culture or historical period. Despite this, we can gain a larger picture of the many different ways gender and sex can be represented and valued, across historical and national traditions. Our last unit will take the discussion we have already developed about sex and gender and begin to question what this means divorced from the human body. Beginning with Capek's *RUR*, we will look at robots/androids and the way different authors from different countries and time periods portray gender and sexuality onto these non-human bodies.

Required Texts:

Vladimir Nabokov. *Lolita*. New York: Vintage Books, 1997.
ISBN: 0679723161

Karel Capek. *RUR*. New York: Penguin Books, 2004.
ISBN: 9780141182087

Isaac Asimov. *The Naked Sun*. New York: Fawcett Crest, 1957.
ISBN: 0553293397

Leopold von Sacher-Masoch. *Venus in Furs*. New York: Blast Books, 1989
ISBN: 0922233012

George Sand. *Marianne*. New York: Carroll & Graf Publishers, Inc., 1998.
ISBN: 0786705388

William Shakespeare. *Twelfth Night*. New York: Folger Shakespeare Library, 1993.
ISBN: 0743482778

Madame de Lafayette. *The Princesse de Clèves*. New York: Penguin Books, 2004.
ISBN: 0140445870

And short readings available via Canvas

Course Policies

Attendance

Attendance is required. If a student misses more than **six** periods during a summer or spring semester, he or she will fail the entire course. Missing class on a double period counts as **two** absences. I will exempt from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays, as well as military service and court-mandated appearances. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. **More than two missed classes or conferences will lower your final course grade by a full step; and each additional absence will count as another step (a step is from A- to B+; B+ to B, etc.).**

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. **Two instances of tardiness count as one absence.**

Mode of Submission

All papers will be submitted as MS Word (.doc, .docx) or Rich Text Format (.rtf) documents to E-learning/Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Plagiarism

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

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) 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, 15 Aug. 2007

<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

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

Important Tip: You should never copy and paste something from the Internet without also providing the exact location from which it came.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student---honor---code.aspx>

Classroom Behavior

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

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 sexual harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

In-Class Work

Papers and drafts are due by start of class on the day assigned (unless otherwise noted). Late papers will not be accepted. Failure of technology is not an excuse.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers' writing.

In general, students are expected to contribute constructively to each class session.

Paper Maintenance Responsibilities

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

resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Writing Center

The Writing Center is located in Tigert 302 and is available to all UF students.
<http://writing.ufl.edu/writing-studio/>

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

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 of Goals and Expectations:

This course places a heavy emphasis on the writing process. Frequent short writing assignments in the first half of the semester will assist students in establishing and developing a clear topic and scope in their writing, as well as in honing the critical skill of analytical close reading. An extended paper later in the semester provides students with the opportunity to add depth to their writing, with research and more extensive analyses of a text. Conferencing, peer workshops, multiple drafts will support the writing process in this assignment.

There are no University-sanctioned pre-requisites for this course; however, as with any writing course, students should have a basic command of grammar and mechanics. This course will satisfy the Gordon Rule requirement only if all written and evaluated assignments are completed well and in full.

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

Misc. Policies:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific

times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

Grading Scale:
A Grading Scale

A	4.0	93-100%	C	2.0	73-76%
A-	3.67	90-92%	C-	1.67	70-72%
B+	3.33	87-89%	D+	1.33	67-69%
B	3.0	83-86%	D	1.0	63-66%
B-	2.67	80-82%	D-	0.67	60-62%
C+	2.33	77-79%	E	0.00	0-59%

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
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CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Assignments

Points

Discussion Long Post (4; 350 words)	120
Every other week, you will be required to write a 350 word response to the readings. This should be a close reading – so choose something from the text, and analyze it, question it, place it historically (this means there should be <i>at least</i> one quote). If you are responding to Monday’s reading, it must be posted by 4 pm on the preceding Sunday (so your peers have time to respond). If you are responding to Wednesday’s reading, it must be posted by 4 pm the preceding Tuesday. And, if you are responding to Friday’s reading it must be posted by 4 pm of the preceding Thursday.	
Discussion Short Post (4; 150 words)	80
On the weeks when you are not writing a close reading, you should respond to the close reading of your peers. Make sure it is from the current week. This must be posted before 10:00 AM on the day the reading will be discussed.	
Social Media Summary	30
For this summary, you will choose a social media platform (Tumblr is encouraged, but feel free to choose twitter/facebook/etc.), and then summarize a text using that platform.	
In-Class Presentation	50
You will lead the class discussion for 15 minutes. This means that you will read the text closely, and pick out a few passages that you want to discuss. Come to class with at least 10 clear questions that will start off discussion. This is a very low-stakes presentation, and you should talk very minimally – your goal is to stimulate discussion, not dominate it.	
Summary	15
This will be a short (100 word) summary of one of our first three texts. The main focus here is on clear and concise writing.	
Mid-term Essay (1000 words)	200
This essay will be a close reading of anything on our syllabus from before Week 8 (with the exception of the topic of your precis). Do not bring in <i>any</i> outside information – only analyze the text and rely on your own interpretations, not someone else’s.	
Rough Draft for Mid-term	5
You must turn in a complete draft of the paper by the due date.	
Final Paper Proposal	15
This will be a short (300) word assignment in which you will propose an argument for your final essay. You will need to have a primary text, a thoughtful argument, and at least two secondary sources.	
Annotated Bibliography (roughly 750 words)	70

This will be a bibliography of at least five recent (within the past 20 years) scholarly articles or books. You may have no more than two chapters from a single book, and at least two of the five sources need to be from a book. Following each bibliographic entry will be a short (approximately 150 word) summary, and a single sentence of how this work will be useful for your final essay.

Final Essay (2000 words) 300

This essay will be a formal researched paper. You will choose at least one text from our syllabus, and make an original argument.

Rough Draft for Final 5

You must turn in a **complete** draft of the paper by the due date.

Quizzes/Participation 110

We will have occasional quizzes which will be extremely easy if you have completed the reading. Students will need to regularly speak in class discussions, participate during in-class activities and small-group work, and peer review/workshopping sessions.

Total Points: 1000

Schedule:

CN = Canvas

	Reading due by start of class:	Assignments:
Week 1: Monday 8/24	Intro	
Wed 8/26	Adichie “The Thing Around Your Neck” CN And TED talk: “The Danger of a Single Story”	
Fri 8/28	De Lafayette – <i>The Princesse de Clèves</i> – 23-98 (Book 1 and 2)	
Week 2: Mon 8/31	De Lafayette – <i>The Princesse de Clèves</i> – 99-176 (Book 3 and 4)	
Wed 9/2	Shakespeare – <i>Twelfth Night</i> Acts 1 and 2	Discussion Post 1 (A short; B Long)
Fri 9/4	Shakespeare – <i>Twelfth Night</i> to end	
Week 3: Mon 9/7	No class	Brief Summary Due
Wed 9/9	Cazotte “The Devil in Love” 3-38 CN	Discussion Post 2 (B short; A Long)
Fri 9/11	Library day – meet at Library West 211	
Week 4: Mon 9/14	Cazotte “The Devil in Love” 38- end CN	
Wed 9/16	Tolstoy “Family Happiness” Part 1 (1-33) CN	David
Fri 9/18	Tolstoy “Family Happiness” Part 2 (34- 66) CN	Casey
Week 5: Mon 9/21	Peer Review – meet in Weil 408A	Mid-Term Rough Draft Due
Wed 9/23	Sand <i>Marianne</i> preface, forward, pp 79-127	
Fri 9/25	Sand <i>Marianne</i> 128-167	Christina
Week 6: Mon 9/28	Flaubert “A Simple Heart” CN	
Wed 9/30	Ibsen – <i>A Doll’s House</i> 1-35	Tomer Discussion Post 3(A short; B Long)
Fri 10/2	Ibsen – <i>A Doll’s House</i> 36-end	Krista
Week 7: Mon 10/5	TBD	Graded Draft Due
Wed 10/7	Chekov “The Lady with the Dog” CN	Garrett
Fri 10/9	Baudelaire “To the Reader”; “Carrion”; “The Damned Women” CN	Discussion 4 (B short; A Long)
Week 8: Mon 10/12		
Wed 10/14	Von Sacher-Masoch <i>Venus in Furs</i> 53-107	
Fri 10/16	<i>Venus in Furs</i> 107 - 156	Daniela

		Discussion 5(A short; B Long)
Week 9: Mon 10/19	<i>Venus in Furs</i> 157-210	Maria
Wed 10/21	Kafka – “Metamorphosis” CN	Jeb
Fri 10/23	No class	Proposal Due
Week 10: Mon 10/26	Nabokov – <i>Lolita</i> Part 1: Ch. 1-17 (pp9-74)	
Wed 10/28	<i>Lolita</i> Part 1: Ch. 18-33 (74-142)	Cody Discussion 6 (B short; A Long)
Fri 10/30	<i>Lolita</i> Part 2: Ch. 1-18 (145-222)	Sterling
Week 11: Mon 11/2	<i>Lolita</i> Part 2: Ch. 19- end (222-309)	
Wed 11/4	<i>Reading Lolita in Tehran</i> 13 – end CN	Madison
Fri 11/6	No class	
Week 12: Mon 11/9	Zhang Jie – “Love Must Not Be Forgotten” CN	Taz
Wed 11/11	No class	Annotated Bibliography Due
Fri 11/13	Marquez, “Montiel’s Widow,” “The Woman Who Came at Six O’Clock” CN	Marielle – “MW” Lisette – “TWWCASOC”
Week 13: Mon 11/16	Jamaica Kinkaid “Girl” “At Last” “My Mother” CN	Theodora
Wed 11/18	<i>RUR</i>	Discussion 7 (A short; B Long)
Fri 11/20	Asimov <i>The Naked Sun</i> – ch. 1-6 (p. 9-81)	Trevor
Week 14: Mon 11/23	<i>The Naked Sun</i> ch. 7-13 (p. 81-160)	
Wed 11/25	No class	
Fri 11/27	No class	
Week 15: Mon 11/30	Peer Review – meet in Weil 408A	Rough Draft Due
Wed 12/2	<i>The Naked Sun</i> ch. 14-end (161-223)	Luc
Fri 12/4	View <i>Battlestar Galatica</i> Part 1 of the miniseries	
Week 16: Mon 12/7	View <i>Battlestar Galatica</i> Part 2 of the miniseries	Discussion 8 (B short; A Long)
Wed 12/9	TBD	