

LIT 2120: Survey of World Literature

Milt Moise

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Office Hours: W, Per. 7-8, or by appointment

Fall 2016

Classroom: Matherly 0119

MWF Period 6

12:50-1:40

Course Description, Objectives, and Outcomes

The primary purpose of this course is to introduce you to writers working outside of the traditional American and British canon in order to make fertile and thoughtful cross cultural comparisons with texts ranging from the 17th to the 21st century. While the majority of the texts covered in this class will be works of fiction, students will also read plays, poems and short stories in order to place literature into a more global perspective. This course is by no means exhaustive, as the body of literature that exists outside of the Anglo-American tradition is vast, but we will examine a cross-section of this corpus with a particular focus in mind. Theorist, scholar and teacher Michel Foucault argues that madness does not exist in the same form across all human societies. Instead, it is located and afforded a particular space in every society. Who is categorized as “mad” ultimately depends on the customs, values and traditions of the culture in question. In this class, much of our discussion will focus on, but will not be limited to, how various authors represent madness, what place it holds in their cultures, and ultimately how the readings impact your own individual perception of madness.

Students will develop critical reading and writing skills, and will learn to incorporate works of literary criticism into their writing. By the end of the semester, students will be able to make substantiated arguments about the texts they have read, and be able to place them in greater social and historical context. They will also learn how to conduct formal literary research through the use of secondary sources and archival material to support their theses, analyses and arguments.

Required Texts

Akutagwa, Ryūnosuke. *Rashomon and Seventeen Other Stories* (2006). 9780140449709. ISBN

Eugenides, Jeffrey. *The Marriage Plot* (2011). 9780374203054. ISBN.

Goethe, Johann Wolfgang von. *Faust* (1808). 0691162298. ISBN

Head, Bessie. *A Question of Power* (1973). 9780435907204. ISBN

Miller, Kei. *The Last Warner Woman* (2010). 9781566892957. ISBN

Mistral, Gabriela. *Madwomen* (2008). 0226531910. ISBN

Ramadan, Soriya. *Leaves of Narcissus* (2004). 9789774247279. ISBN

Şafak, Elif. *The Bastard of Istanbul* (2006). 9780143112716. ISBN

Shakespeare, William. *Macbeth* (1623). 978048627825. ISBN

Assignments and Grade Breakdown

Essay 1: Close-Reading/Analysis (1000 words, 100 points)

This essay will be a sustained close-reading of any text on our syllabus listed before the essay's due date.

Five Critical Reading Entries (500 words each, 200 points)

These short response papers will be on any of the readings and should demonstrate knowledge and engagement with the texts.

Essay Prospectus/Annotated Bibliography (500 words, 100 points)

This assignment contains both a formal abstract for your Researched Critical Essay and an annotated bibliography of at least 5 sources.

Essay 2: Researched Critical Essay (2000 words, 400 points)

This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more literary text(s) through a particular theoretical, historical, or critical lens.

Attendance/Daily Participation (200 points)

Daily and engaged participation is a priority in this course. All students should participate every day in some fashion by offering points of view, raising questions, asking for clarification, and/or writing when it is required. Attendance is mandatory.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	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

A: Student fulfils all required aspects of assignment and work shows superior levels of originality, creativity, and critical insight.

B: Student fulfils all required aspects of assignment to adequate degree. Work in this range needs revision.

C: Student fails to complete all required aspects of assignment. Work is incomplete in content. Work in this range requires significant revision.

D: Student neglects basic requirements of the assignment.

E: Student fails to complete the assignment.

General Education Guidelines

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general---education--requirement.aspx>

This course can provide words towards fulfilment of the UF requirement for writing. For more information, see:

<http://catalog.ufl.edu/ugrad/current/advising/info/writing---and--math--requirement.aspx>

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/>

UF provides an education 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/>

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>

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

The instructor will evaluate and provide feedback on students' written assignments regarding the following: 1) The depth of critical inquiry, the execution and sophistication of theses and arguments, and the level of researched evidence supporting arguments made, 2) the content, organization of coherence of the work, 3) and its style, clarity, grammar, punctuation, and mechanics. This course can satisfy the UF General Education Requirement for Composition of Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

For this 2000 level course, students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Please note that the grade appeals may result in a higher, unchanged, or lower final grade.

Schedule of Classes and Assignments

(Subject to Change)

Complete readings/assignments before class on the day they are listed.

Week One: Introductions

Mon. Aug. 22 – Course Introduction and Syllabus Overview

Wed. Aug. 24 – Foucault reading #1: “What is an Author”

Fri. Aug. 26 – Foucault reading #2: “The Discourse on Language.”

Week Two: United Kingdom

Mon. Aug. 29 – *Macbeth*, William Shakespeare; ***Drop/Add ends***

Wed. Aug. 31 – *Macbeth*, William Shakespeare

Fri. Sept. 2 – *Macbeth*, William Shakespeare

Week Three: Germany

Mon. Sept. 5 – **No Class**

Wed. Sept. 7 – *Faust* Book 1, Johann Wolfgang von Goethe; **First Short Paper Response Due**

Fri. Sept. 9 – *Faust* Book 1, Johann Wolfgang Von Goethe

Week Four: Germany

Mon. Sept. 12 – *Faust* Book 2, Johann Wolfgang von Goethe

Wed. Sept. 14 – *Faust* Book 2, Johann Wolfgang von Goethe

Fri. Sept. 16 – *Faust* Book 2, Johann Wolfgang von Goethe

Week Five: Japan

Mon. Sept. 19 – *Rashomon and Seventeen Other Stories*, Ryūnosuke Akutagawa

Wed. Sept. 21 – *Rashomon and Seventeen Other Stories*, Ryūnosuke Akutagawa

Fri. Sept. 23 – *Rashomon and Seventeen Other Stories*, Ryūnosuke Akutagawa;
Second Short Paper Response Due

Week Six: Botswana

Mon. Sept. 26 – *A Question of Power*, Bessie Head

Wed. Sept. 28 – *A Question of Power*, Bessie Head

Fri. Sept. 30 – What is close-reading?

Week Seven: Jamaica

Mon. Oct. 3 – *The Last Warner Woman*, Kei Miller; ***Close Reading/Analysis due***

Wed, Oct. 5 – *The Last Warner Woman*. Kei Miller

Fri. Oct. 7 – *The Last Warner Woman*. Kei Miller

Week Eight: Turkey

Mon. Oct. 10 – *The Bastard of Istanbul*. Elif Safak

Wed. Oct. 12 – *The Bastard of Istanbul*. Elif Safak

Fri. Oct. 14 – **No Class (Homecoming)**

Week Nine: Turkey

Mon. Oct. 17 – *The Bastard of Istanbul*. Elif Safak; **Third Short Paper Response Due**

Wed. Oct. 19 – *The Bastard of Istanbul*. Elif Safak

Fri. Oct. 21 – *The Bastard of Istanbul*. Elif Safak

Week Ten: Chile

Mon. Oct. 24 – *Madwomen*, Gabriela Mistral; **Fourth Short Paper Response Due**

Wed. Oct. 26 – *Madwomen*, Gabriela Mistral

Fri. Oct. 28 – How to write an Annotated Bibliography

Week Eleven: Egypt

Mon. Oct. 31 – Readings from Said's *Orientalism*; **Revision Due**

Wed. Nov. 2 – *Leaves of Narcissus*, Soriya Ramadan

Fri. Nov. 4 – *Leaves of Narcissus*, Soriya Ramadan

Week Twelve: Writing about Literature

Mon. Nov. 7 – Writing Workshop/Incorporating sources into research writing

Wed. Nov. 9 – Writing Workshop; **Essay Prospectus/Annotated Bibliography Due**

Fri. Nov. 11 – **No Class**

Week Thirteen: United States of America

Mon. Nov. 14 – *The Marriage Plot*, Jeffrey Eugenides; **Fifth Short Paper Response Due**

Wed. Nov. 16 – *The Marriage Plot*, Jeffrey Eugenides

Fri. Nov. 18 – *The Marriage Plot*, Jeffrey Eugenides

Week Fourteen:

Mon. Nov. 21 – *The Marriage Plot*; Jeffrey Eugenides **Researched Critical Essay Due**

Wed. Nov. 23 – **No Class (Thanksgiving Holiday)**

Fri. Nov 25 – **No Class (Thanksgiving Holiday)**

Week Fifteen: United States of America

Mon. Nov. 28 – *The Marriage Plot*, Jeffrey Eugenides

Wed. Nov. 30 – *The Marriage Plot*, Jeffrey Eugenides

Fri. Dec. 2 – Conferencing

Week Sixteen: Final Week

Mon. Dec. 5 – Conferencing

Wed. Dec. 7 – **Revision Due; Last Day of Class**