

## LIT 2120: World Literature – 17<sup>th</sup> Century to the Contemporary: Resisting Boundaries



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Office Hours: Monday Period 4-5  
(10:40am – 12:35pm)

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Section #: 2504  
MWF – Period 3  
(9:35 am -10:25)  
Matherly Hall 0006

### Course Description:

In 1827, the German author Johann Wolfgang von Goethe coined a new term – *Weltliteratur* [World Literature] – claiming, “National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach. But, while we thus value what is foreign, we must not bind ourselves to some particular thing, and regard it as a model.” We will use Goethe’s call for a new World Literature to ask what constitutes such an entity as a literary object, and to address the difficulties of describing it. While literary meetings and mixings of cultures, and transformations of reading practices, were not new, the period we will cover was unprecedented in several respects: expanding trade routes, faster communication, numerous technical developments, and the birth of the modern nation-state not only justified Goethe’s declaration of “a new epoch in world history and literature,” but it also changed the global landscape of literary studies in ways that are still debated today.

Looking back on this period from the early 21<sup>st</sup> Century, we must take into account problems of translation (especially the translation to English), the defense or dismantling of a modern literary canon largely established in the late 19<sup>th</sup> Century, new challenges to normative Euro-centrism, the changing notions of self and other, and the social and political impact of literature. These issues will be central to our discussion this semester. By examining the many ways literature reflected, struggled with, and sought to understand the rapid changes inherent in creating a modern global community – especially in the last 250 years – we are able to explore our place in a long tradition of study and recognize its importance in instigating social change.

Just as Goethe’s discussions reveal a resistance to what constituted World Literature at the beginning of the 19<sup>th</sup> Century, we too will use the overarching theme of ‘resisting boundaries’ to explore a range of literary forms, genres, and subthemes from different national traditions to develop our analytical, metacognitive, and writing skills throughout

the semester. We will use different literary theories to ask the difficult questions that will challenge our analysis and interpretation of our literary selections. We will also study critical articles to observe these theories in application while simultaneously examining the writers' techniques to inform our own study of academic writing. In this course, I will ask you to challenge yourself as a reader, writer, and thinker. Your contribution to our class each day will be an invaluable part of our journey through World Lit, and I look forward to a wonderful semester with all of you!

## Course Outcomes:

By the end of the course, students should be able to:

- Read closely literary, cultural, and theoretical texts carefully and methodically, focusing on major issues of the time period and of the literary form.
- Make connections between texts, historical information, and theoretical concepts and issues during class discussion and in analytic writing.
- Make assertions about course readings and support those arguments with clear, well-chosen evidence and thorough analysis.
- Demonstrate improvement in basic writing skills (i.e. drafting, composing, proofreading, and editing) so as to create a polished final piece of writing using proper MLA (Modern Language Association) style and formatting rules.

## Required Texts:

*Oroonoko* (1688) – Aphra Behn (England) → Selection found on Canvas  
*Gulliver's Travels* (1726) – Jonathan Swift (England/Ireland) → On Canvas  
*Candide* (1759) – Voltaire (France) → On Canvas  
Grimm's Fairy Tales (1812) – Jacob and Wilhelm Grimm (Germany) → On Canvas  
*Fathers and Sons* (1862) – Ivan Turgenev (Russia)  
"The Necklace" (1884) – Guy de Maupassant (France) → On Canvas  
"Waiting for the Barbarians" (1898) – CP Cavafy (Greece) → On Canvas  
*Waiting for Godot* (1952) – Samuel Beckett (France/Ireland)  
*Translations* (1980) - Brian Friel (Ireland)  
*The House of the Spirits* (1982) – Isabel Allende (Chile)  
"Diary of a Madman" (1990) – Lu Xun (China) → On Canvas  
*Harvest* (1997) – Manjula Padmanabhan (India)  
"Interpreter of Maladies" (1999) – Jhumpa Lahiri (India/England/America) → On Canvas  
Romantic and Modern Poetry Selections → On Canvas

Supplemental readings can be found on Canvas and will include critical articles, theoretical texts, and excerpts from some of the following (but not limited to): Dostoevsky's *The Brothers Karamazov* (1880), Baudelaire's poetry (1857), Pablo Neruda's poetry (1958), and short works by Anton Chekhov (1899), Ernest Hemingway (1927), Gabriel García Márquez (1955), etc.

## Assignments and Projects:

**Reading Quizzes** – We will have regular reading quizzes during the semester. These are not designed to trick you or test minute or obscure details from our daily readings; these quizzes are to ensure everyone is not only reading but also understanding the major points and ideas each day. Basically, if you read and are prepared for class, these quizzes should pose no problem at all.

5-15 points per quiz

**Director's Analysis** – This smaller assignment will put you in the position of the director of one of the plays we will be studying. The analysis requires you to think both critically about the text of the play and how to translate those nuanced meanings into a visual medium. This informal writing will set the basis of how to think and write critically about a piece of literature. We may do more than one of these throughout the semester depending on our progress.

30 points

400 – 500 words

**Theory Analysis** – This smaller assignment requires you to apply a theoretical lens to one of the pieces we will be studying this semester. I will assign you the piece of literature, but you will randomly choose the theory through which you will formally analyze the piece. I will give you a more specific rubric when the semester is in progress.

30 points

400 – 500 words

**Online Reading Responses** – Numerous times throughout the semester, you will critically respond to our day's reading through a blog post on Canvas. This is a forum to open dialogue with the text through critical and close reading by asking questions, raising issues from the text, making connections, offering analysis, and testing arguments for future papers.

20 points each

250 – 300 words

**Presentations** – Once during the semester, you will lead class discussion with an 8-10 minute presentation at the beginning of class. (These may be individual or partner presentations depending on the class schedule, but we will discuss this in the first week of class.) These presentations should be a more in depth exercise of your online readings where you will do a combination of presenting a close reading of key scenes or the text's form, discussing major themes or literary conventions, outlining the context of the piece (cultural, historical, social, political, literary, etc.), or any other critical engagement with the literature. Some outside research may be necessary to prepare for the presentation, but your work should be a springboard for the class's discussion that day. Visual or auditory aids (PowerPoint's, handouts, pictures, film clips, music, etc.) are more than welcome to accompany the presentation, but are not required. A formally written version of the presentation should be submitted to me on the day you present.

50 points each

750 – 800 words

**Synthesis Paper** – This paper should be a synthesized argument using two to three of the pieces from our syllabus. This is not a compare/contrast paper, but a sustained argument and discussion of what we can learn from these texts when they are put in conversation with each other. I will give you more information on the paper's specifics and its rubric later in the semester.

150 points

1300 – 2000 words

**Researched Argument Paper** – This final essay will be a formally researched critical analysis that makes an original argument about one or more texts from our syllabus. An outside text is also a possibility for the paper, but please discuss your choice(s) and ideas with me before officially pursuing this line of analysis. You may not use a text from your synthesis paper, but you can development the ideas or analyses from one or more of your online response papers. Outside research will be required for this paper and the paper process will be broken down into smaller assignments to help develop your ideas, research, and argument. I will give you more information on the paper's specifics and its rubric later in the semester. Here, though, are the basic breakdowns for the Research Paper:

**Prospectus:** 25 points

350 – 400 words

**Annotated Bibliography:** 60 points

600 words

**Final Paper:** 250 points

3000 – 3,500 words

## Grading / Scale:

All work will be graded on a points scale according to the assignment's difficulty, expectations, and word count. Individual rubrics and writing expectations will be given when the work is assigned. Failure to adhere to the rubric guidelines and paper expectations will result in a lower grade. I have included the University Grading Scale below for reference.

I believe in creating a fair environment for all my students, therefore, I do not hand back or publish grades until I have graded everyone's work. This ensures no student receives feedback or grades later than another. If you have questions about your grade, please do not ask me during class, as I will not give you an answer. Please review all comments on the assignment before discussing any grade questions, so our conversation can be specific and productive.

### 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

## General Education Objectives & Writing Requirements:

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components. 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). To receive the 6,000-word University Writing Requirement credit (E6), papers **must** meet minimum word requirements totaling 6000 words.

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. More specific rubrics and guidelines applicable to individual assignments will be delivered during the course of the semester.

## Course Policies & Procedures:

### Attendance:

As a course that relies on daily student participation and preparation to be successful, attendance is required in this class. I allot 3 absences for the semester before your grade will be affected. After 3 absences, your grade will be lowered a third of a grade for every missed class. This means that an A would be reduced to an A-, a B+ to a B, and so on. If you are going to be absent, please email me, so I'm aware you will not be attending class that day.

This policy is exempt only for those absences involving severe illness, which will require a signed doctor's note or university-sponsored events, such as athletics, band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor *prior* to the date that will be missed. If you are an athlete, please come to my office hours with your athletic schedule, so we can be pro-active in planning your assignment due dates. Athletes are subject to the 12-Day Rule in which they are permitted to be absent 12 scholastic days without penalty. A 'scholastic day' is any day regular class work is scheduled. For any attendance questions, please see the online Undergraduate Catalog.

### Please Note:

- If you are absent, it is your responsibility to make yourself aware of all due dates and turn in assigned work on the assigned due date. If absent due to a scheduled event, students are still responsible for turning assignments in on time.
- If you are absent, any graded daily activities or quizzes may not be made up. These will be assigned a zero in the grade book unless your absence is one of the exempted absences outlined above. Again, for any issues concerning assignments, please see me beforehand.
- *This one is extremely important!* It is also your responsibility to check Canvas for any new announcements or assignment details/rubrics.

If you still have questions, please contact me by email, see me in office hours, or ask another student. I highly suggest having contact information for at least one other person in the class to help stay updated on any new information.

### **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.

\* Please be aware that if I give a surprise-reading quiz, it will be within the first 10 minutes of class. If you are tardy and arrive after the quiz has been turned in, you may not make it up, and the grade becomes a zero.

### **Academic Honesty & Plagiarism:**

Plagiarism is a serious violation of the UF [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.

### **Classroom Conduct:**

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. 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. I ask that you keep an open mind; you never know what you may learn.

This course is reading and writing heavy. I understand the schedule of a college student's life is demanding, but to succeed in this course, you must be prepared for class every day. Make sure you consistently check the course schedule to ensure you have enough time to complete the assigned reading and writing assignments thoroughly. Also, the more active you are when reading, the more you will be able to participate and

contribute to our discussions, so I highly suggest annotating or keeping notes of any ideas you may want to contribute to class.

Also, please make sure you have all materials you will need for class with you everyday (i.e. assigned readings, notebook, writing materials, etc. Yes it may seem silly to outline such materials, but you'd be surprised how many students show up without them!)

We will be conducting some of our in-class work on Canvas, so please make sure you can connect to the site via your mobile device or a laptop. However, please be aware that being distracted by those devices while in class may be detrimental to your grade. I reserve the right to ask you to put away any device that is distracting you or other students during class time and may deduct points on daily activities for such distractions.

### **Assignment Submission & Paper Maintenance Responsibilities:**

Papers and drafts are due at the *beginning* of class or on-line at the assigned deadline. Late papers will not be accepted without penalty. After 24 hours, I reserve the right to not accept late work submissions. Please note that failure of technology is not an excuse for late work, so plan your time accordingly.

Please include the word count at the bottom of every written assignment to ensure the course's 6000 word count is reached.

All papers must be submitted as Word or PDF documents to E-learning/Canvas through turnitin.com (and/or as hard copies but *only* when requested).

As members of an English course, we will use MLA style formatting for all work. Failure to meet proper formatting requirements will result in loss of points, so please make sure your essays meet the following criteria:

- Double spaced
- 12 point, Times New Roman Font
- 1 inch margins on all sides (these are usually the default settings in Word)
- MLA style headers with page numbers
- MLA style heading
- MLA style citations.

For any MLA style or format questions, please refer to the OWL Purdue website:  
<https://owl.english.purdue.edu/owl/resource/747/01/>

Students are also 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 your responsibility to have and to make this material available.

### **Writing Studio:**

The University Writing Studio is located in 302 Tigert and is available to all UF students. Please take advantage of the expertise of the people working there!

## Students Needing Accommodations:

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.

## Weekly Schedule

\* I reserve the right to adjust the following schedule at any time during the semester, but I will give you plenty of notice if any modifications are made. Please see Canvas for any changes or announcements and for the specific, digital version of each assignment.

### Week 1:

**M - 8/22:** Introductions / Syllabus Details

**W - 8/24:** **CANVAS Discussion Post due** – ‘What is World Literature?’

Classroom Discussion → Goethe vs. Auerbach vs. Eliot: The Difficulties and Consequences of a “World Literature”

**F - 8/26:** Friel - *Translations* Act 1

### Week 2:

**M - 8/29:** Friel - *Translations* Act 2

**W - 8/31:** **Director’s Analysis due** –  
Friel - *Translations* Act 3

**F - 9/2:** **Theory Analysis due**  
Grimm Brothers’ Fairy Tales

Theoretical Lens discussion – ‘Why Theory & What Can It Teach Us?’

### Week 3:

**M - 9/5:** NO CLASS – Labor Day

**W - 9/7:** Behn – *Oroonoko*

**F - 9/9:** Baum – “Aphra Behn’s Black Bodies...” (**Critical Article Assignment Due**)  
→ **Writing Focus:** What Is Literary Criticism? : The Basics... Argument & Thesis Writing

### Week 4:

**M - 9/12:** Swift – *Gulliver’s Travels*: Lilliput

**W - 9/14:** **CANVAS Reading Response due** –  
Swift – *Gulliver’s Travels*: Brobdingnag

**F - 9/16:** Voltaire – *Candide* pgs. 1-52

**Week 5:**

M – 9/19: Voltaire – *Candide* pgs. 52 - 94

W – 9/21: **CANVAS Reading Response due** –

Romantic Poetry: Wordsworth & Blake (Selections on Canvas)

F – 9/23: Turgenev – *Fathers and Sons* pgs. 1 – 70

**Week 6:**

M – 9/26: Turgenev – *Fathers and Sons* pgs. 71 - 129

W – 9/28: Turgenev – *Fathers and Sons* pgs. 120 - 191

F – 9/30: Jahn – “Character and Theme...” (**Critical Article Assignment Due**)

→ Writing Focus: Evidence, Support, & Citing

**Week 7:**

M – 10/3: Introduce Synthesis Paper (Midterm)

Synthesis Readings Activity & Brainstorm

→ Writing Focus: The Techniques of Synthesis Writing

W – 10/5: Maupassant – “The Necklace”

F – 10/7: NO CLASS – Homecoming

**Week 8:**

M – 10/10: Modern Concerns in Poetry: Capavy & Eliot (Selections on Canvas)

W – 10/12: Conferences – Synthesis Paper

F – 10/14: Peer Review & Editing Workshop – Synthesis Paper

**Week 9:**

M – 10/17: **Synthesis Essay Due** --

Beckett – “Waiting for Godot” Act 1

W – 10/19: Beckett – “Waiting for Godot” Act 2

F – 10/21: Scott – “A Desperate Comedy...” (**Critical Article Assignment Due**)

→ Writing Focus: ‘What’s the Conversation...Who’s involved, what are they saying, & how are they saying it?’

**Week 10:**

M – 10/24: Padmanabhan – “Harvest” Act 1

W – 10/26: **CANVAS Reading Response due** –

Padmanabhan – “Harvest” Act 2

F – 10/28: Lahiri – “Interpreter of Maladies”

**Week 11:**

**M - 10/31:** Xun - "Diary of a Madman"

**W - 11/2:** Introduce Final Paper - "The 3 Parts & Why They're Important to Our Writing Process" → Brainstorming/Pre-Writing Activity

**F - 11/4:** **CANVAS Reading Response due** -  
Allende - *House of the Spirits* pgs. 1-55

**Week 12:**

**M - 11/7:** Allende - *House of the Spirits* pgs. 56 - 110

**W - 11/9:** Allende - *House of the Spirits* pgs. 111- 160

**F - 11/11:** NO CLASS

**Week 13:**

**M - 11/14:** **Prospectus due**

Writing Workshop: Narrowing Focus & the Annotated Bibliography

**W - 11/16:** Allende - *House of the Spirits* pgs. 161 - 215

**F - 11/18:** Allende - *House of the Spirits* pgs. 216 - 271

**Week 14:**

**M - 11/21:** Allende - *House of the Spirits* pgs. 272 - 327

**W - 11/23:** NO CLASS - Thanksgiving

**F - 11/25:** NO CLASS - Thanksgiving

**Week 15:**

**M - 11/28:** **Annotated Bibliography due**

Allende - *House of the Spirits* pgs. 328 - 383

**W - 11/30:** Allende - *House of the Spirits* pgs. 384 - 433

**F - 12/2:** Peer Review of Final Paper & Editing Workshop - Final Paper

**Week 16:**

**M - 12/5:** Conferences - Final Paper

**W - 12/7:** **Last day of class:** Course Wrap Up

**F - 12/9:** **Final Paper due by midnight**