

LIT2110 – World Literature: Ancient to Renaissance (Class #15491), Spring 2019

Instructor Name: Satit Leelathawornchai

Course meeting times & locations: T periods 2-3 / R period 3, Keene-Flint Hall 0119

Office Location and Hours: Turlington 4325, Tuesdays 10.40-11.40 / Thursdays 10.40-11.40

Course website: Canvas

Instructor Email: satitl@ulf.edu

Course Description:

This course surveys world literature from the ancient world to the 1600s. We will be exploring canonical works that represent major civilizations of the world; many of them continue to hold a special place in national and global memories to this day. These works reflect and even reinforce collective values of the present time with their canonical status, and a close examination of their textual contents will allow us to better understand not only the past but also the present of the peoples who canonize them.

Throughout the course, we will follow the philosophy that literature has the power to build empathetic understanding toward other people, and by immersing ourselves in the world of literature we may cultivate empathy for those who are different from us. At the same time, we will also ponder these questions: can empathy transport us directly to the heart and soul of other people, or can we at best imagine about the experience of other people through our empathy? Is it possible to attain a deep understanding of foreign cultures and history, or is there no way to make sense of them without the inference of our modern bias? Are we only supposed to treat foreignness with the cool contemplation of a historicist, or can we also approach it with the passion of a presentist? We will attempt to probe into the minds of people in other temporal and cultural spaces by reading their literary works and studying the contexts in which these works were created, and we will be looking for what we can take away from these works to build our own present and future.

General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

The Norton Anthology of World Literature, Shorter Third Edition, Volume 1 (ISBN: 0393919609)

Niccolo Machiavelli, *The Prince*: <https://www.gutenberg.org/files/1232/1232-h/1232-h.htm>

The following texts are available on Canvas:

Italo Calvino, "*Why Read the Classics*"

Homer, *The Iliad* (Book 3 & Book 22)

Ovid, *Metamorphoses* (Book 1, Book 3 & Book 10)

The following texts are in the *Norton Anthology of World Literature*

Sophocles, *Oedipus the King*

The Bhagavad Gita (abridged)

Augustine, *Confessions* (abridged)

The Song of Roland (abridged)

Dante Aligheri, *Inferno* (abridged)

Sunjata: A West African Epic of the Mande Peoples

Miguel de Cervantes, *Don Quixote* (abridged)

Marie de France, *The Lais* (abridged)

Popol Vuh (abridged)

Assignments (see below for Grading Rubric):

10% (100 points) - Active Participation/Attendance

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, participating in group activities, and/or writing when it is required.

10% (100 points) - 4 Analytical Response Papers (400 words each)

Throughout the semester, you will be expected to write and submit 4 response papers regarding a reading of your choice analyzing the reading and addressing larger concerns evoked through your reading. These responses should raise either *interpretive* or *critical* questions concerned with textual meaning. For example, you may detect a problem or obscurity within the text and respond to that, or you may comment on issues in aesthetics, philosophy, history, politics, or any larger issues that may deepen our understanding of the text.

10% (100 points) – Essay 1: Close Reading Analysis (700 words)

This essay will be a sustained close reading (without any outside sources or research) of any one text on our syllabus (listed before the essay's due date).

20% (200 points) - Essay 2: Close Reading Analysis with Research (1,200 words)

This essay will be a close reading of any one text on our syllabus (listed before the essay's due date) supported by one peer-reviewed, critical article.

10% (100 points) - Essay Prospectus and Annotated Bibliography (500 words)

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

40% (400 points) - Essay 3: Researched Critical Analysis Essay (2,000 words)

This essay will be a sustained formally researched critical analysis in which you will make an original argument about one or two literary text(s) through a theoretical, historical, or critical lens. This essay must contain 2-3 critical academic sources.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is mandatory and will be taken daily. You will fail the course if you accrue six 50-minute absences. You will earn a lowered course grade if you accrue 4 absences. Note that missing a *double* session counts as 2 absences. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).
3. Latecomers receive partial absences and must see me after class so I know you attended.
4. *Paper Format & Submission:* All assignments are due via Canvas prior to the start of class on the noted due date. If an emergency occurs that affects your ability to complete your work, please notify your instructor as soon as possible. Your papers should be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.
5. *Late Papers/Assignments:* Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>), there will be no make-up option for a missed exam or late assignment. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact instructor on his or her return to classes and produce documentation of their illness or emergency.
6. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester.
9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

10. *Grade Appeals.* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations.* Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
12. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. Your policy on *classroom behavior and netiquette*: You should use computers, laptops, and e-readers for course-related activities only. Checking Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade or you being asked to leave class for the day. You can, however, use an approved device to take notes or view course readings (if you prefer not to print electronic readings).
14. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
15. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS

| | Schedule of Classes | Due Dates |
|----------------|---|-----------------------------|
| Week 1 | | |
| T Jan 8 | Course Introduction | |
| R Jan 10 | Italo Calvino, "Why Read the Classics" [Canvas] | |
| Week 2 | | |
| T Jan 15 | Homer, <i>The Iliad</i> (Book 3, pp. 67-83) [Canvas] | |
| R Jan 17 | Homer, <i>The Iliad</i> (Book 22, pp. 515-531) [Canvas] | |
| Week 2 | | |
| T Jan 22 | Workshop 1: Close reading Ovid, <i>Metamorphoses</i> [Canvas] (Book 1, pp. 2-16) (Book 3, pp. 62-87) | Analytical Response 1 |
| R Jan 24 | Ovid, <i>Metamorphoses</i> [Canvas] (Book 10, pp. 268-294) | |
| Week 4 | | |
| T Jan 29 | Sophocles, <i>Oedipus the King</i> (pp. 485-509) | |
| R Jan 31 | Sophocles, <i>Oedipus the King</i> (pp. 509-525) | |
| Week 5 | | |
| T Feb 5 | <i>The Bhagavad Gita</i> (pp. 726-736) | Close Reading |
| R Feb 7 | <i>The Bhagavad Gita</i> (pp. 736-745) | |
| Week 6 | | |
| T Feb 12 | Workshop 2: Finding sources Augustine, <i>Confessions</i> (pp. 832-850) | |
| R Feb 14 | Augustine, <i>Confessions</i> (pp. 850-858) | |
| Week 7 | | |
| T Feb 19 | <i>The Song of Roland</i> (pp. 985-1011) | Analytical Response 2 |
| R Feb 21 | <i>The Song of Roland</i> (pp. 1011-1029) | |
| Week 8 | | |
| T Feb 26 | Dante Aligheri, <i>Inferno</i> (pp. 1049-1128) | |
| R Feb 28 | Dante Aligheri, <i>Inferno</i> (pp. 1128-1172) | Close Reading with Research |
| Week 9 | | |
| T Mar 5 | Spring Break | |
| R Mar 7 | Spring Break | |
| Week 10 | | |
| T Mar 12 | Workshop 3: Critical Analysis <i>Sunjata: A West African Epic of the Mande Peoples</i> (pp. 1514-1557) | |
| R Mar 14 | <i>Sunjata: A West African Epic of the Mande Peoples</i> (pp. 1557-1576) | |
| Week 11 | | |
| T Mar 19 | Niccolo Machiavelli, <i>The Prince</i> (I-XIII) [Online] | Analytical Response 3 |
| R Mar 21 | Niccolo Machiavelli, <i>The Prince</i> (XIV-XIX) [Online] | |

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|----------------|--|---|
| Week 12 | | |
| T Mar 26 | Niccolo Machiavelli, <i>The Prince</i> (XX-XXVI) [Online] Miguel de Cervantes, <i>Don Quixote</i> (pp. 1666-1693) | |
| R Mar 28 | Miguel de Cervantes, <i>Don Quixote</i> (pp. 1693-1719) | |
| Week 13 | | |
| T Apr 2 | Miguel de Cervantes, <i>Don Quixote</i> (pp. 1719-1775) | Prospectus |
| R Apr 4 | Miguel de Cervantes, <i>Don Quixote</i> (pp. 1775-1800) | |
| Week 14 | | |
| T Apr 9 | Marie de France, <i>The Lais</i> (pp. 1029-1045) | |
| R Apr 11 | Marie de France, <i>The Lais</i> (pp. 1045-1048) | Analytical Response 4 |
| Week 15 | | |
| T Apr 16 | <i>Popol Vuh</i> (pp. 1905-1911) | |
| R Apr 18 | <i>Popol Vuh</i> (pp. 1911-1919) | |
| Week 16 | | |
| T Apr 23 | Workshop 4: Peer Review | Researched Critical Analysis (Rough Draft) |
| W Apr 24 | | Researched Critical Analysis (Final Draft) |

Grading/Assessment Rubric:

GRADING SCALE

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|----|------|---------|----------|----|------|-------|---------|
| 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 |

Assessment Rubric

You should strive to excel in all three of these areas in each written assignment:

- 1) Content: How strong is your argument, development, and support?
- 2) Organization: How well-structured are your paragraphs? Do your overall ideas flow well?
- 3) Mechanics: How frequently do you make errors in grammar, style, and spelling?

An A level assignment is complete in content, is organized well, and has few to no mechanical errors. An assignment of this level also demonstrates originality and creativity, showing that the student took extra steps beyond what was required.

A B level assignment is solid overall in terms of content, organization, and mechanics, but may need some minor revision to one of these three areas. An assignment that receives this grade fulfills assignment expectations, but is also complete in content and relatively free of grammatical or mechanical errors.

A C level assignment has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B assignments. An assignment that receives this grade may be overlooking an important component of the assignment, or need significant revision.

A D level assignment does not yet demonstrate the basic lower division writing expectations. The paper has major issues in content, organization and / or mechanics. Assignments that receive this grade will often be incomplete, or have major issues with organization.

An "E" is usually reserved for students who do not do the assignment or fail to attend class. However, an "E" may also be given if an essay blatantly ignores instructions or has major problems in all three areas of evaluation.