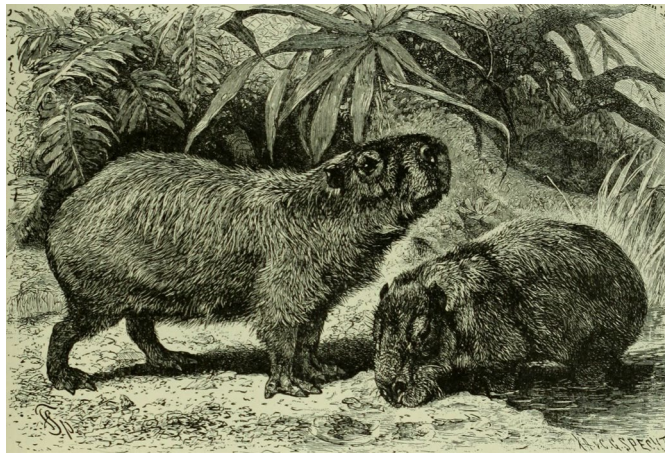


LIT 2120 World Literature, 17th Century to Modern
World Animals



Source: "Capybara," 1892 engraving, Stock Illustrations

Fall 2024, #14567, Section 03A6

MWF: 11:45 a.m. - 12:35 p.m.

MAT 0002

Caylee Weintraub

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Office/Hours: TUR 4212/Friday, 8:00 and by appointment via zoom

Required Texts

1. Woolf, Virginia *Flush* (1933) (available for free [Project Gutenberg](#))
2. Kipling, Rudyard *The Jungle Book* (1894) (available for free [Project Gutenberg](#))
3. Vladimov, Georg *Faithful Ruslan* trans. by Michael Glenny, Melville House, 2011, Neversink Library. ISBN: 935554670
4. Rosenthal, Olivia *To Leave with the Reindeer* trans. by Sophie Lewis, And Other Stories, 2019. ISBN: 911508423
5. Mabanckou, Alain *Memoirs of a Porcupine* trans. by Helen Stevenson, Soft Skull, 2012. ISBN: 1593764367

Theoretical Texts (all will be made available on Canvas)

- Paul Waldau, "Introduction to Animal Studies"
- Selections from *Critical Terms for Animal Studies*
- Selections from *What Would Animals Say if We Asked the Right Questions?*
- Thomas Nagel, "What is it Like to Be a bat?"
- Lars Bernaerts' et al. "The Storied Lives of Non-Human Narrators"
- Timothy Clark, "Anthropomorphism"

- Kenneth Toah Nsah, “Of Dogs, Horses, and Buffalos in Cameroon: Companion Animals in Cameroonian Fiction”

Essays and Short Fiction (all will be made available on Canvas):

- Paul du Chailu, Gorilla Stories (1861)
- Georg Wilhelm Steller, Excerpts from *De bestiis marinis/The Beasts of the Sea* (1765)
- Charles Darwin, Excerpts from *Origin of Species* (1859)
- Carolus Linnaeus, Excerpts from *Systema Naturae* (1735)
- Julio Cortázar, “The Axolotl” (1954)
- Agustina Bazterrica, “Roberto” (2011)

Documentaries and Films (all will be shown in class)

- *March of the Penguins*
- *Bestiaire//Bestiary*
- *Feher isteh/White God* OR *My Octopus Teacher*

Course Description:

In this course, we will analyze human-animal relationships in texts from locations like Cameroon, Argentina, England, China, France, Russia, Hungary, Germany, India, South Africa, and Canada to consider how animals live in various cultural imaginations over the 17th to 21st centuries. While it is impossible to identify one unifying trait among so many diverse cultures, we will turn to these texts as a way to develop a nuanced sense of how the depiction of animals intersects with culture, race, gender, and identity. We will examine how these texts use animals as metaphors and also present animals as material, sentient beings with distinct modes of being.

Students will emerge with a clearer understanding of how the categories of “human” and “animal” are conceived in various contexts and how cultural relationships to animals have changed over time. This course includes historical texts as well as contemporary ones, including documentaries. In this sense, we will examine how animals are sites of critical reflection for questioning what it means to be human in a constantly changing global world.

Of course, it is impossible to capture the depth and breadth of animals in world literature in our mere sixteen-week semester, so the texts we will examine are by no means representative of all world literature. However, it is my hope these texts will help introduce you to animal studies in a global context.

Over the course of the semester, we will pursue the following questions:

- How do various cultural frameworks inform representations of literary animals?
- What role do language and culture play in shaping perspectives of nonhuman worlds?
- How do animals function in literary texts and documentaries as material beings as well as metaphors?

- What literary devices are used to represent animal worlds? How do figures of speech like metaphor support or interfere with understanding animals as others? How do literary texts construct or deconstruct assumptions about uniquely human and animal traits?
- What future literary texts and films about animals are needed? Why do humans continue to tell stories about animals?
- What are your own personal assumptions about animals? How might we move towards a more compassionate approach to reading and understanding animals?

Course Outcomes:

In addition to gaining a deeper appreciation of the expressive potential of language and the varieties of literature, students will develop a broader cultural literacy and an understanding of the changing definition and role of world literature (produced between the seventeenth century to modern) in society today. Therefore, by the conclusion of the course it is expected that students will be able to:

1. Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres.
2. Produce original, critical readings of literary texts, using different methods of interpretation and analysis, while identifying and interpreting formal and generic elements in the texts.
3. Critically assess the variety of roles that literature has played historically and continues to play in the human experience.
4. Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

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 writing requirement (WR)
- A minimum grade of C is required for General Education credit.
- 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 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.

Course Policies

1. **Completion** You must complete all assignments to receive credit for this course.
2. **Attendance** Attendance is compulsory and will be taken on a daily basis. Every absence after the third one will result in a deduction of 10 points each. Six absences over the course of the semester will lead to automatic failure of the course. 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> Students are expected to arrive to class on time. Late arrivals (more than 10 minutes late) will be counted as half an absence. Attendance will require not merely the physical presence of the student but also the maintenance of classroom decorum, failing which you will be marked absent. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
3. **Paper Format & Submission** Papers will need to be submitted online on Canvas in the form of word files (doc. and docx.). The assignment boxes will be activated well before the submission deadline. Papers should follow best college writing practices and conform to MLA format.
4. **Late Papers/Assignments** Late submissions will be accepted only if the student has informed the instructor of her/his inability to submit the assignment on time. The student will be allowed a window of two days following the deadline to make the submission, during which period, the student will incur a penalty of 10 points per day. Failure of technology will not be accepted as an excuse. Accommodations can be made for extenuating circumstances, but you must communicate with me.
5. **Academic Honesty** 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-c>. Just don't do it.

6. **Evaluations** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>
7. **Accommodations** Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Grading Distribution

- Attendance, participation 15%
- Discussion Responses 20%
- Glossary 10%
- Close Reading Analysis with Research 20%
- Final Exam 20%
- Creative Project (includes critical justification essay): 15%

Assignments

Active Attendance and Participation (15%)

In a seminar course, you are expected to come to all classes and to participate regularly. More than ten absences will result in an automatic F in the class. You are allowed two unpenalized absences during the semester so long as you communicate with me beforehand. If you face extenuating circumstances that prevent you from attending class regularly, please communicate with me.

Class participation means coming to class with the readings done, questions prepared, interesting passages underlined, comments/critiques noted in the margins. We will regularly break up into small groups so that you will have a chance to discuss your questions with your peers. If I notice that participation is low or that it appears a majority of you have not done the reading I reserve the right to give a quiz or other means of assessment.

We will complete some small-class activities such as reading comprehension questions, polls, and other assignments throughout this semester that will count towards your participation and attendance grade. If you are absent on the day we complete class activity and you do not have a documented, excused absence, you will not be able to make up the assignment.

Discussion Responses (20%) (500 words*4= 2,000 words)

Throughout the semester, you will write and submit four responses by 11:59pm before class analyzing that day's assigned reading. We will then engage with your response in our class discussion.

These responses on our Canvas discussion board can be completed on readings/meeting sessions of your choosing. Use close reading strategies and raise critical issues or observations concerned with textual meaning, such as a certain theme, motif, symbol, or character within the

text. In addition, pose a question(s) about the text you wish the class to discuss.

Submit each response prior to the day of class by 11:59pm. For example, if we are discussing *The Jungle Book* Wednesday, you'll post to the board by 11:59pm on Tuesday.

An example will be provided on Canvas.

Glossary (10%) (250 words+100 words of comments * 2 entries=700 words)

Two times over the course of the semester, you will define in 250 words the key theoretical concepts from the online 'Literary Animals Glossary' (shared Google Doc available on Canvas). You will use your own words and provide a definition that refers explicitly to course material and so is specific to our class discussion and use of these concepts. You may not do the same term as someone else. This part of the assignment is worth

The other part of the assignment (5%) will be editing and commenting on two other students' definitions (100 words for each comment). You will provide constructive feedback and correction where needed.

The first group of definitions will be due September 22nd with editing and commenting completed a week later, which will be September 29th. The second group of definitions will be due November 3rd with editing and commenting completed by November 10th.

An example will be provided.

Close Reading Analysis with Research (20%) (1,200 words)

This essay will be a close reading of any one text on our syllabus that we have previously covered in class and supported by two peer-reviewed, critical articles.

An example will be provided on Canvas.

Take Home Final Exam (15%) (1,500 words)

There will be a take home final exam that will consist of multiple short answer and short essay questions related to class topics. You will be asked to cite specific passages, refer to class discussions, and offer personal ideas as well. This exam must be submitted by the assigned deadline, and all responses must meet the minimum word count. Plagiarism of any kind (copying/rephrasing answers from another student, using other online resources) is strictly prohibited. Due: Wednesday, December 4th, 11:59 p.m.

Creative Project (15%) (500 words + 100 word proposal=600 words)

To enhance creative thinking skills and to help you engage with the ideas and texts in this class in your own individual style, you will have the opportunity to complete a creative final project. In the past, students have made mockumentaries, YouTube videos, sculptures, poems, art installations, watercolor paintings, drawings, spoken word poetry, memes, TikToks, rewritten the ending of a novel we've read in class, offered commentary on an unrelated video game (I've read a fabulous analysis *Animal Crossing* etc. Whatever creative outlet you choose, your work must be accompanied by a critical document explaining your artistic choices. The sky's the limit as long as you can justify your artistic interpretation and connect it to class themes and readings.

This project contains three components:

- 1) Creative project proposal: An informal 100-word explanation letting me know what you are thinking of doing for your creative project so that I can approve it. Due: Friday, November 22nd, 11:59 p.m.
- 2) Process essay: A 500-word critical essay that explains the choices you made in your artistic document. Further directions will be provided on Canvas. Due: Sunday, December 8th, 11:59 p.m.
- 3) The creative work itself whatever that may be. Due: Sunday, December 8th, 11:59 p.m.

Course Schedule (tentative and subject to change)

F-8/23: Syllabus and Canvas Orientation

S-8/25: Complete *Introduce yourself* on Canvas

Introduction—Literary Animal Studies

Week 1:

M-8/26: Introduction to Talking Animals and Satire

Required Reading: [SHORT STORY](#) Kafka's "A Report to an Academy" Newspaper article—Andrew O'Hagan's "Fiction's Talking Animals" (available on [The Guardian](https://www.theguardian.com/books/2010/may/01/andrew-o-hagan-talking-animals) <https://www.theguardian.com/books/2010/may/01/andrew-o-hagan-talking-animals>)

W-8/28: (Re) Learning to Read Animals

Required Reading: [Erica Fudge](#) "Reading Animals"

F-8/30: Speaking for and with animals

Required Reading: [Thomas Nagel](#), "What is it like to be a bat?" (Canvas)

Module 1—Narrating Animals

Week 2:

M-9/2: NO CLASS

W-9/4: Pets and Animal Autobiography

Required Reading: NOVEL—Virginia Woolf, *Flush* (I-III: "Three Mile Cross" through "The Hooded Man")

F-9/6: Close Reading Practice

Required Reading: NOVEL—*Flush* (IV: "Whitechapel")

Week 3

M-9/9: Dog-Woman Narrators

Required Reading: NOVEL *Flush* (V-VI: "Italy" through "The End"), 2) Lars Bernaerts' et al. "The Storied Lives of Nonhuman Narrators" (Canvas)

W-9/11: Voiceover and narration

In-Class Viewing: DOCUMENTARY [A Marche des Penguins/The March of the Penguins](#)
Required Reading: German Lopez, ["The Tricks that Nature Documentaries Use to Keep You Watching"](#)

F-9/13: Voiceover and narration

In-Class Viewing: DOCUMENTARY [A Marche des Penguins/The March of the Penguins](#)
Required Reading: Timothy Clark, "Anthropomorphism" (Canvas)

Module 2—Observing AnimalsWeek 4:

M-9/16: Complete viewing; discussion/how to analyze film

Required Reading: [Inciane Desperet, Y is for Youtube](#)

W-9/18: How Do We Observe Animals?

Required Reading: [John Berger "Why Look at Animals?"](#) (Canvas) 2) [Inciane Desperet, "E is for Exhibitionist"](#)

F-9/20: Descriptions of the Exotic; Close Reading Practice

Required Reading: [Gorilla Stories](#) (Chapter VII and Chapter XXXII) 2) Georg Wilhelm Steller [Excerpts from *De bestiis marinis/The Beasts of the Sea*](#) ("The Manatee") (1765) 3

S-9/22: First Glossary Entry due Sunday, September 22nd, 11:59 p.m.

Week 5:

M-9/23: Classifying Animals: Charles Darwin

Required Reading: EXCERPT [Charles Darwin *The Expression of Emotion in Man and Animals* \(Chapters IV and V\)](#) 2) Harriet Ritvo, "Species" (Canvas)

W-9/25: Captive Animals

Required Reading: NOVEL *Faithful Ruslan* Vladimov, Georgi (Chapter 8) 1

F-9/27: Captive Animals

Required Reading: NOVEL *Faithful Ruslan* Vladimov, Georgi (Chapter 3)

S-9/29: First Glossary Comments and Feedback due Sunday, September 29th, 11:59 p.m.

Week 6:

M-9/30: Animals and Labor

Required Reading NOVEL *Faithful Ruslan* Vladimov, Georgi (Chapter 4)

W-10/2: Beasts of Burden

Required Reading NOVEL *Faithful Ruslan* Vladimov, Georgi (Chapter 6) [Paul Waldau, "Marginalized Humans and Other Animals"](#)

F-10/4: Cinematic Gaze *My Octopus Teacher*

Required Viewing TBD

Module 3—Encountering Animals

Week 8:

M-10/7: In-Class Viewing *My Octopus Teacher*

Required Reading Barbara J. King "Emotion" (Canvas)

W-10/9: In-Class Viewing *My Octopus Teacher*

Required Reading TBD

F-10/11: "Wild Child"

Required Reading NOVEL *The Jungle Book* Rudyard Kipling, "Mowgli's Brothers" through "Road Song of the Bandar Log"

Week 9:

M-10/14: "Wild Child"

Required Reading NOVEL *The Jungle Book* Rudyard Kipling, "'Tiger! Tiger!'" through "Mowgli's Song"

W-10/16: Colonial Encounters with Animals

Required Reading: NOVEL *The Jungle Book* Rudyard Kipling, "Toomai of the Elephants" and "Parade Song of the Camels" 2) SCHOLARSHIP [Keori Nagai, Imperial Beast Fables "Introduction"](#)

F-10/18: NO CLASS

Week 10:

M-10/21: Introduction to *To Leave with the Reindeer*

Required Reading: NOVEL: Olivia Rosenthal, *Que font les rennes après Noël*/Leave with the Reindeer, pp. 54 (section 1) 2) SCHOLARSHIP: The McConell, "A is for Anecdote"

W-10/23: Captive Animals

Required Reading: NOVEL: Olivia Rosenthal, *Que font les rennes après Noël*/Leave with the Reindeer, pp. 57 (section 2)

F-10/25: Denaturalization

Required Reading: NOVEL: Olivia Rosenthal, *To Leave with the Reindeer*, pp. 114-146 (section 3)

S-10/27: Critical Analysis Essay with Research due Sunday, October 20th, 11:59 p.m.
You should have completed at least 2 discussion posts by this point in the semester.

Module 4-Becoming Animal

Week 12:

M-10/28: Women and Animals

Required Reading: NOVEL: Olivia Rosenthal, *To Leave with the Reindeer*, pp. 149-183 (section 4)

W-10/30: Magical Realism

Required Reading: [Aimee Bender, "The Rememberer"](#)
Required Viewing: [Donna Haraway on the "Humanimal"](#)

F-11/1: Metaphor and Metamorphosis in Argentinian Short Fiction

Required Reading: [Julio Cortazar, "The Axolotl"](#) 2) [Agustina Bazterrica, "Roberto"](#)
Required Viewing: [The power of animism: John Reid at TEDxQueenstown](#)

S-11/3: Second Glossary Entry due Sunday, November 3rd, 11:59 p.m.

Week 13:

M-11/4: Cameroonian Indigenous Myths and Animal Doubles

Required Reading: NOVEL: *Memoirs of a Porcupine*, p. 448

W-11/6: Memoirs of a Porcupine

Required Reading: NOVEL: *Memoirs of a Porcupine*, p. 518-6

F-11/8: Memoirs of a Porcupine

Required Reading: NOVEL: *Memoirs of a Porcupine*, p. 87-150

S-11/10: Second Glossary Comments and Feedback due Sunday, November 10th, 11:59 p.m.

Week 14:

M-11/11: NO CLASS

W-11/13: Becoming Animal

Required Reading Kenneth Toah Nsah, "Of Dogs, Horses, and Buffalos in Cameroon: Companion Animals in Cameroonian Fiction" (Canvas)

F-11/15: Final Exam Discussion; Creative Project Proposal Workshop

F-11/22: Creative Project Proposal due Friday, November 22nd, 11:59 p.m.

Module 5—The Future of/with Animals

Week 15:

Take Home Final Exam will be made available on Monday, 11/18

M-11/18: In-Class Viewing: Becoming Animal

W-11/20: In-Class Viewing: Becoming Animal

F-11/22: Discuss Becoming Animal

Required Reading TBD

S-11/24: All discussion posts (4) must have been submitted.

Week 16 NO CLASS THANKSGIVING BREAK

Week 17

M-12/2: Class Party and GatorEvals

W-12/4: Optional Last Class Work on Take Home Final Exam Due 11:59 p.m.

F-12/6: NO CLASS

S-12/8: Creative Project Due 11:59 p.m.

Grading Scale

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

A 4.0 93100	C 2.0 736
A- 3.67 992	C- 1.67 772
B+ 3.33 889	D+ 1.33 669
B 3.0 836	D 1.0 636
B- 2.67 832	D- 0.67 662
C+ 2.33 779	E 0.00 59

Grading Rubric

A- to A: You did what the assignment asked for at a ~~high~~ **high** quality level, and your work shows originality and creativity. Work in this range demonstrates all the qualities listed below for a B; but it also demonstrates that you took extra steps to be ~~original~~ **original** or creative in developing content, solving a problem, or developing a verbal style or visual design, without error and/or infelicities.

B- to B+: You did what the assignment asked of you at a ~~high~~ **high** quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design. May contain a few errors and/or ~~infelic~~ **infelic**ities.

C- to C+: You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style and visual design are straightforward but unremarkable.

D- to D+: You did what the assignment asked for at a ~~quality~~ **quality** level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal style and visual design are often ~~existent~~ **existent** or chaotic.

E: Failure means the assignment requirements were not met. If you gave an assignment an honest try and still received an 'E,' you may not be ready to succeed in this course.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> Grade Appeals: ~~and~~ **and** 1000 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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

University Policies

Sexual Harassment

UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:

<https://titleix.ufl.edu/about/titleix-rights/>

Disability and Accommodations

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

Mental Health

Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-21575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-21575, or contact them online:

<https://counseling.ufl.edu/>

Food Resources

UF Field & Fork: free basic staples, bread, and frozen meats, as well as fresh seasonal produce from the Field & Fork Farm and Gardens. There is no proof required to shop at the Pantry, but please bring your physical Gator 1 Card when you visit <https://pantry.fieldandfork.ufl.edu/>

Krishna Lunch: low-cost vegetarian and vegan lunches in the Plaza-2 PanMF and at Krishna House <https://krishnalunch.com/>