

LIT 2110 - World Literature: Ancient to Renaissance (Section 4C93, Class #15305), Fall 2022

Instructor Name: Noah Mullens

Course meeting times & locations: T periods 2-3, MAT0004 / R period 3, MAT 0005

Office Location and Hours: Turlington 4411, Fridays 1:30-3:30

Course website: Canvas

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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. We will also be working closely with the Rare Book Collection on Campus to think through peoples' investments in texts and their changes over time.

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: All readings will be provided to you via Canvas

Submission Policy: Student's must submit papers on Canvas **AND** bring in hard copies on the day they are due. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Students may request to submit a traditional analytical essay or any other academic style essay that suits their educational goals. **Submitted assignments short of the minimum word count will receive zero credit.**

Minor Assignments (see below for Grading Rubric):

6.25 % (62.5 points) - 1st Analytical Response Paper (500 words): Sappho

Students will interpret several of Sappho's fragments together or separately. The papers should include close readings and critical engagement with the poems. Students should reflect on what we can learn from partially preserved texts. Responses must contain a thesis in the introduction and clear paragraph organization with topic sentences.

6.25 % (62.5 points) - 2nd Analytical Response Paper (500 words): Hildegard von Bingen

Hildegard von Bingen occupied multiple roles: she was a Benedictine abbess, a polymath, a writer, a composer, a philosopher, a medical practitioner, a scientific natural historian, a conlanger, and an artist. For this assignment, choose a plate from *Illuminations* and analyze the image OR choose one of her [musical arrangements](#) and evaluate the sound. Use sensory terms in your writing. Must contain a thesis in the introduction and clear paragraph organization with topic sentences.

6.25 % (62.5 points) - 3rd Analytical Response Paper (500 words): Mushi-Shi

Students will write on an assigned episode of *Mushi-Shi* (either "The Traveling Swamp" OR "Raindrops and Rainbows"). In class we have established how the show is loosely influenced by *Narrow Road to the Interior*. For example, both depict characters traveling alone through an Edo Period landscape. In this assignment, think of *Mushi-Shi* through the lens of adaptation. *Narrow Road to the Interior* set a precedent for depictions of the Edo period; what themes are repeated here, and in what ways does the episode draw from (or appropriate) motifs in the book? Must contain a thesis in the introduction and clear paragraph organization with topic sentences.

6.25 % (62.5 points) - 4th Analytical Response Paper (500 words): Rare Book Portfolio

Throughout this course we have been visiting the Rare Book Collection and each time you were asked to take pictures and write notes. Your task in this assignment is to write your observations into a coherent analysis: how have the books you saw changed throughout different time periods? how were they made,

what language was the book in, who read it? what illustrations if any did it have? why was it preserved? and so on. **Additionally, in Weeks 9 and 10 you are required to include a piece from John Hopkin's Medieval collection outside of class.** In the response paper you will be submitting your photos with clear item descriptions. Students must use critical thinking skills and integrate ideas we have discussed in class. Entries must contain an introduction and clear paragraph organization. **Students are expected to work on this throughout this semester.**

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. Short reflections or specific writing exercise may be assigned to submit early as preparation for class.

Major Writing Assignments (see below for Grading Rubric):

10% (100 points) - Essay 1: Early Period Book Review (750 words)

In this major writing assignment, students will use Aristotle's *Poetics* to evaluate a text read in class or an outside text approved by the instructor. The paper should be written in the style of a book review. Your text of choice should be evaluated through what we established in Aristotle's *Poetics* and through literary taste. Using Aristotle's criteria for plot, character, etc. and your own values as a reader, assess what the text did well, or what the text did not do well. Provide a clear summary with a thesis and a clear argument.

20% (200 points) - Essay 2: Bringing to the Present (1500 words)

No text can be removed from the time and place it is read. As we have learned, readers in the past understood these texts in their own historic context. In this class we are doing the same but in 2022. Furthermore, many of these texts had real life ramifications. Choose a text from recent units (or an outside text with instructor approval) and bring it to the present. This essay should address how we can understand our current moment through the text, how the text is engaged with by present readers, and what remains relevant (or irrelevant) today. Provide a clear and persuasive analysis with traditional paragraph structure.

35% (350 points) - Essay 3: Adaptation Project (1750 words)

Many of these texts persist because they are retold in subtle or explicit ways. For example, *Hamlet* is adapted both literally (through film, through performance), metaphorically (such as in *The Lion King*), and materially (through different versions of the text over time). For this assignment, analyze an adaptation of a text we read in class or an outside text with instructor approval. The subject of your adaptation project is entirely up to you: it may be a poem, a novel, a film, a comic, a representative episode in a television series, a musical composition, a piece of visual art, &etc. Throughout your paper you must account for the ways in which this specific text addresses the form and content of a key text, address the significance of its mode of adaptation, and discuss implications of such adaptation with respect to the conversations we have had over the course of the semester.

Note: You are encouraged to contact the library's subject specialist if you are using any secondary sources. Use of secondary sources is highly encouraged.

Total Word Count: 6000 words

	Schedule for Class (Tentative & Subject to Change)	Due Dates
Week 1	Introduction	
08/25	<p>Course Introduction</p> <p>Recommended Reading: Auralcave, "How to read and understand classic literature"</p> <hr/> <p>Homework:</p> <p>Read through points 1-14 in Calvino's "Why Read the Classics." Choose one point to write a paragraph reflection on for next class.</p>	

Week 2	Unit One: Classics	
08/30	<p>Calvino, "Why Read the Classics"</p> <p>Aristotle, <i>Poetics</i> (pgs. 13-15 until 3.4.3; 19-20)</p>	
09/01	Aristotle, <i>Poetics</i> (pgs. 15 starting at 3.5; 33-34; 43-46)	

Week 3	Unit Two: Faith	
09/06	<p>Rare Book Collection Visit (Located on the 1st Floor of Library East) -> 9:00am-10:30am</p> <p>Handling Special Collections Materials</p>	
09/08	<i>The Bible</i> , 1 Corinthians 13:1-13 (King James Version)	

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Week 4	Unit Two: Faith	
09/13	<i>The Bible</i> , Jonah (Oxford Annotated Bible) + Notes	
09/15	Sappho, <i>Fragments</i> (Raynor 1991; Fragments 48 & 94) Sappho, <i>Fragments</i> (Raynor & Lardinois 2014; Fragments 21, 24, 40, 41, 119, 129, 147)	

Week 5	Unit Three: Love	
09/20	Homer, <i>The Iliad</i> , (pgs. 257-259; 412-417; 437-441) Plato, <i>Lysis</i> , (pgs. 1-3)	
09/22	Homer, <i>The Iliad</i> , (pgs. 471; 523-524; 561-563)	

Week 6	Unit Three: Love	
09/27	Homer, <i>The Iliad</i> , (pgs. 563-570; 588-589) Plato, <i>Symposium</i> , (pgs. 9-12) Recommended Reading: Cicero, <i>2nd Philippics</i> , " Para. 44 "	1st Analytical Response Paper Due
09/29	<i>The Laurentian Codex</i> , (pgs. 51-53)	

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Week 7	Unit Four: Origin	
10/04	<i>The Laurentian Codex</i> , (pgs. 53-59; 69) Serhi Plokhy, <i>The Gates of Europe</i> (pgs. 30-33; 80-82)	
10/06	Scans of the Radziwill Chronicle Note: No required reading pages. Skim through the scans of the document and write down what you notice.	

Week 8	Unit Five: Storytelling	
10/11	K'iche People, <i>Popol Vuh</i> (pgs. 1695-1702) Allison Keyes, " A Rare Public Display of a 17th-Century Mayan Manuscript "	
10/13	K'iche People, <i>Popol Vuh</i> (pgs. 1702-1708)	

Week 9	Unit Six: Gender	
10/18	Hildegard von Bingen, <i>Scivias</i> (pgs. 83; 98; 185-187) Hildegard von Bingen, <i>Illuminations</i> (pgs. 26; 34; 58) Note: Both readings are in one document and paired together.	Essay 1 Due
10/20	Guillaume de Lorris & Jean de Meun, <i>The Romance of the Rose</i> (pgs. 229-237; 279-280) Scans of The Romance of the Rose	

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Week 10	Unit Six: Gender	
10/25	Christine de Pizan, <i>The Book of the City of Ladies</i> (pgs. 3-12; 67-68; 77-81)	
10/27	Christine de Pizan, <i>The Book of the City of Ladies</i> (pgs. 214-215; 254-257) Scans of The Book of the City of Ladies	2nd Analytical Response Paper Due

Week 11	Unit Seven: Nation	
11/01	Rare Book Collection Visit (Located on the 2 nd Floor of Library East) -> 9:00am-10:30am	
11/03	Arlene W. Saxonhouse, "Nation and Responsibility: The King and His Soldiers in Shakespeare's <i>Henry V</i> " (pgs. 976-977; 988) Part One: In-Class Screening of <i>Henry V</i> (TBA) [5-10 notes] * Henry V Reference Text	

Week 12	Unit Seven: Nation	
11/08	Part Two: In-Class Screening of <i>Henry V</i> (TBA) [5-10 notes]	
11/10	<i>Henry V</i> (No readings; class discussion)	

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Week 13	Unit Eight: Legacy	
11/15	Matsuo Bashō, <i>The Narrow Road to the Interior</i> (Keene 1994; pgs. 380-391)	Essay 2 Due
11/17	Matsuo Bashō, <i>The Narrow Road to the Interior</i> (Hamill 1998; pgs. 56-63)	

Week 14	Unit Eight: Legacy	
11/22	Mushi-Shi, " The Traveling Swamp " [S1E5] Mushi-Shi, " Raindrops and Rainbows " [S1E7] Dani Cavallaro, <i>Anime and the Art of Adaptation</i> . (pgs. 5-6; 13-15)	
11/24	<i>No Class [Thanksgiving]</i>	

Week 15	Unit Nine: Fixation	
11/29	Rare Book Collection Visit (Located on the 2 nd Floor of Library East) -> 9:00am-10:30am	3rd Analytical Response Paper Due
12/01	Various Authors, <i>One Thousand and One Nights</i> , "The Story of Badoura, Princess of China." (pgs. 18; 466-468; 471-472; 484-486; 499-501) Princess Badoura Adaptation	

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Week 16	Unit Nine: Fixation	
12/06	Various Authors, <i>One Thousand and One Nights</i> , “The Story of the Enchanted Horse” (pgs. 17; 914-925) Wrap Up	
12/08	<i>No Class, Optional Peer Review/Workshopping</i>	4th Analytical Response Paper Due

Week 17	Finals	
12/15	<i>No Class</i>	Last Day to turn in Essay 3

Course Policies:

1. You must complete all *assignments* at the minimum word count 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. Laptops may only be used for notes, opening up links provided in class, or for accessibility course. If you are using your device in any other way will result in an absence. If a group or person is presenting you must close your laptop. Students are expected to take notes, come to class everyday with thoughts, and to respect each other
5. *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/title-ix-rights/>
6. *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. Students are required to also bring a paper copy.
7. *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.
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

UF Student Honor Code:

A Student must 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.>

10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course 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/>
15. *Classroom Behavior*: 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.
16. *Recording Policy*: A Student may record a class lecture for three specified purposes as outlined in House Bill 233/Section 1004.097, Florida Statutes:
 - a. For the student's own personal educational use;
 - b. In connection with a complaint to the University where the recording is made
 - c. As evidence in, or in preparation for, a criminal or civil proceeding.

Students may audio or video record a class lecture for a class in which the student is enrolled. Students do not need advance permission, or to provide notice, to record.

A class lecture is defined as an educational presentation delivered by faculty (instructor of record) or guest lecturer, as part of a University of Florida course, intended to inform or teach enrolled students about a particular subject. Lecture is inclusive of faculty-led discussions that are integrated into the educational presentation.

A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

A recording of a class lecture may not be published without the consent of the lecturer.

- a. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section.
- b. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet.

A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

17. *Writing Studio*: The University Writing Studio is located in Turlington 2215 and is available to all UF students. Free appointments can be made up to twice a week. They are currently offering online appointments. Extra credit is offered when you go. See <https://writing.ufl.edu/writing-studio/> to learn more.

Grading/Assessment Rubric:

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

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.

Map to Office:

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TURLINGTON HALL

**DEPARTMENT
OF ENGLISH
4008**

**DEPARTMENT
OF LINGUISTICS
4131**

