

LIT2110 - World Literature, Ancient to Renaissance

Spring 2024, #22735, Section M181

MWF: 2 (8:30-9:20a)

TUR 2334

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Course Description

This course surveys world literature from the ancient world to roughly 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(d) them. In particular, we will address and discuss the longevity of some “universal” themes within these older texts: friendship, loss/grief, war, and the shifting relationship of the “human” to the seemingly ever-expanding world as in the Mesopotamian epic, *Gilgamesh*, Homer’s *Iliad*, the Pearl Poet’s *Sir Gawain and the Green Knight*, Shakespeare’s *The Tempest*, and other particularly significant and formational works of the temporal period.

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, or even to simply better understand ourselves and our own histories as inflected by the global literatures of our/the past.

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 ancient period to roughly the European Renaissance) 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 genre-related 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-word 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 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.

Recommended Texts

Norton Anthology of World Literature, Volume 1, Shorter 4th edition

Course Policies

- You should complete all viewings/readings and come to each class prepared to discuss in-depth and at-length.
- You must complete **all major assignments at the minimum word count** to receive (C)omposition credit or (H)umanities credit for this course *as well as* a minimum final grade of a C (73%).
- Attendance: Attendance in this class is mandatory. Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

For further information on university attendance policy, please see:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>

- Paper Format & Submission: Papers should be submitted with standard, 1-inch margins, double spacing, and 12-point Times New Roman font. All papers will be submitted electronically, via Canvas.
- Late Papers/Assignments: There are absolutely no late paper submissions. If you need an extension for an appropriate reason, come talk to me in advance of the due date.
- Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course (save things on a cloud server in case of severe computer issues). Save all returned, graded work until the semester is over.
- 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://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code>
- 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 the instructor.

- 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 by email given the current situation for UF Staff (cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

For information on UF Grading policies, see:

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

- Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://ufl.bluera.com/ufl/>
- Students who face difficulties completing the course 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/>
- Classroom Behavior and Netiquette: You'll need your laptops in class on occasion, though I'll let you know which days you'll be needing them so that you can prepare in advance. What you get out of this class will directly result from the energy you put into it in the classroom, so please use the time in the classroom wisely. I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or class discussion. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we 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, being marked "absent" from the class.
- 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: <https://titleix.ufl.edu/about/title-ix-rights/>

Assignments

Attendance/Participation 100 x 3 = 300 points / 30%

Attendance and regular (daily) participation is expected, as is completing the reading. On occasion, we may have reading quizzes at the beginning of class to ensure comprehension of the text (such as plot development, character relations, recurring symbols, etc.). **A grade of lower than 60% will be counted as being absent for the day.**

In addition, to also be marked “present” for each class day, you will be asked to bring in a 3”x5” index card on which you will write one important thing from the reading that you would like to discuss at greater length (these can be pulled from your Reading Log post—see below). This should be something you feel particularly strong about and/or could talk at length about whether it be on deconstructing or analyzing narrative elements, unpacking an interpretation about theme or motifs, or even making a connection between the text at hand to earlier ones we’ve read (this last one will obviously be more commonplace the farther along we are in the semester).

Participation will be graded three times throughout the semester (roughly accounting for Weeks 1-4, Weeks 5-10, and Weeks 11-16). **There will be no makeup assignments for participation due to absences, foreseen or otherwise, as participation is an *in-class* activity.**

Reading Log 200 points / 20%

Students will be asked to journal their thoughts while or after they read the assigned section, jotting down significant scenes, quotes, questions they have about the text, instances of literary techniques, etc. This running log will serve as a “guidepost” for students to refer back to during class discussion and document their journey through the course. Prior to each class, students will also post their daily log to the appropriate Canvas thread which will serve as a collective “journal” of sorts.

Papers 100 x 3 = 300 points / 30% (1,000 x 3 = 3,000 words)

Over the course you will write three short papers that analyze a text or respond to a prompt. These are typical argumentative essays that ask you to write a claim (i.e., a thesis) that you will adequately support with critical analysis and close reading of the text at hand. Given that this is also a composition class, papers will be graded on analyses as well as execution of analyses (that is, the quality and level of writing).

Pecha Kucha Presentation 100 points / 10% (1,500 words)

You will prepare a short, visual presentation on a text of your choice. The style of the presentation will be in the form of a “pecha kucha,” which is intended to be immersive, focused, and short: 20 slides for 20 seconds a piece for a total of 6 minutes and 40 seconds. You will also be expected to do light research involving your topic and text of choice by turning to scholarly articles (or monographs) as a way to supplement your points. We may adjust the length of the presentation, but the format will remain the same.

You will also turn in your presentation as well as your write-up (self-reflection) of your presentation. Given that this is a multi-modal format, you will be tasked with the challenge of balancing the visual and the textual, oral delivery, and the “composition” of each and every slide. More details—and an example—will be provided before sign-up during Weeks 2/3.

So What? Project 100 points / 10% (1,500 words)

The final assignment of the course is a project that incorporates research and ultimately explores the question: “why do we still care about world literature “produced” between the ancient world to the Renaissance period, today?” The core of this project will ask you to pick one text produced during the period—but not one we have covered in class—and examine its relevance and significance as a piece of world literature for our societies and cultures today. More details will be given in-class as to what this project might look like as well as how to conduct research in a productive and effective manner but think of this as a way to engage both critically and creatively with the material as well as how to best deliver information to an increasingly ambivalent world audience.

Grading Distribution

Assignment	Points	Words
Participation (x3)	100 x 3 = 300	n/a
Reading Log	200	n/a
Papers (x3)	100 x 3 = 300	1,000 x 3 = 3,000
Pecha Kucha Presentation	100	1,500
So What? Project	100	1,500
Totals	1,000	6,000

Grading Scale

A: 940 - 1,000	B: 840 - 869	C: 740 - 769	D: 640- 669
A-: 900 - 939	B-: 800 - 839	C-: 700 - 739	D-: 600 - 639
B+: 870 - 899	C+: 770 - 799	D+: 670 - 699	E: 0 - 599

Note: A minimum of a C (73%) is required for students to receive (C)omposition credit.

Assessment Rubric

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. Students are encouraged to liberally utilize the university's Writing Studio (www.writing.ufl.edu), their Writing Tutors, or attend instructor office hours in regard to questions on composition. Additionally, given that this is a humanities/literature-based course, students are encouraged to reference Purdue's "Online Writing Lab" for a refresher on MLA citation style.

Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the lower end of the satisfactory range, documents may provide only generalized discussion of ideas or offer weak argumentative support.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Course Schedule

Please note this class is *both* reading and writing intensive.

Week 1 - 1/8 - 1/12 - World Literature?

M (1/8) Introduction - What is Literature? What is World Literature?

W (1/10) Chimamanda Ngozi Adichie, "The Danger of a Single Story" (TedTalk)
Norton Anthology, "Ancient Mediterranean and Near Eastern Literature" (3-17)

F (1/12) Norton Anthology, "(Introduction): The Epic of Gilgamesh" (18-22)
Myths and Monsters, Episode 1: "Heroes and Villains"

Week 2 - 1/15(H) - 1/19 - The Beginning of Beginnings

M (1/15) HOLIDAY – NO CLASS

W (1/17) Stephen Mitchell, *Gilgamesh* (Book I-III, 71-104)
Myths and Monsters, Episode 2: "The Wild Unknown"

F (1/19) Stephen Mitchell, *Gilgamesh* (Book IV-VI, 105-140)

Week 3 - 1/22 - 1/26 – Why We Fight/What is Worth Fighting For I

M (1/22) Stephen Mitchell, *Gilgamesh* (Book VII-XI, 141-198)

W (1/24) Norton Anthology, "Homer" (122-137)
Myths and Monsters, Episode 3: "War"

F (1/26) Robert Fagles, "Introduction to *The Iliad*" (3-8; 23-45)
DUE: Paper 1 by 1/27, @11.59pm

Week 4 - 1/29 - 2/2 - Why We Fight/What is Worth Fighting For II

M (1/29) Homer, Robert Fagles (trans.), *Iliad* (Book I-II, 77-127)

W (1/31) Homer, Robert Fagles (trans.), *Iliad* (Book III-IV, 128-163)

F (2/2) Homer, Robert Fagles (trans.), *Iliad* (Book V-VI, 164-213)

Week 5 - 2/5 - 2/9 - Why We Fight/What is Worth Fighting For III

M (2/5) Homer, Robert Fagles (trans.), *Iliad* (Book VII-VIII, 214-250)

W (2/7) Homer, Robert Fagles (trans.), *Iliad* (Book IX-X, 251-295)

F (2/9) Homer, Robert Fagles (trans.), *Iliad* (Book XI-XII, 296-340)

Week 6 - 2/12 - 2/16 - Why We Fight/What is Worth Fighting For IV

M (2/12) Homer, Robert Fagles (trans.), *Iliad* (Book XIII-XIV, 341-386)

W (2/14) Homer, Robert Fagles (trans.), *Iliad* (Book XV-XVI, 387-441)

F (2/16) Homer, Robert Fagles (trans.), *Iliad* (Book XVII-XVIII, 442-487)

Week 7 - 2/19 - 2/23 - Why We Fight/What is Worth Fighting For V

M (2/19) Homer, Robert Fagles (trans.), *Iliad* (Book XIX-XX, 488-519)

W (2/21) Homer, Robert Fagles (trans.), *Iliad* (Book XXI-XXII, 520-558)

F (2/23) Homer, Robert Fagles (trans.), *Iliad* (Book XXIII-XXIV, 559-614)

DUE: Paper 2 by 2/24, @11.59p

Week 8 - 2/26 - 3/1 - The Rise of the National Epic I

M (2/26) Norton Anthology, "Virgil" (473-477)
Virgil, Robert Fagles (trans.), *Aeneid* (Book I, 47-73)

W (2/28) Virgil, Robert Fagles (trans.), *Aeneid* (Book II, 74-102)

F (3/1) Virgil, Robert Fagles (trans.), *Aeneid* (Book IV, 127-152)

Week 9 - 3/4 - 3/8 - The Rise of the National Epic II

M (3/4) Virgil, Robert Fagles (trans.), *Aeneid* (Book VI+VII (excerpts), 197-198; 205-212; 214-218; 222-234; 239-240)

W (3/6) Virgil, Robert Fagles (trans.), *Aeneid* (Book IX, 266-292)

F (3/8) Virgil, Robert Fagles (trans.), *Aeneid* (Book XII, 355-386)

Week 10 - 3/11 - 3/15 - Spring Break, Enjoy

M (3/11) Spring Break (No Class)

W (3/13) Spring Break (No Class)

F (3/15) Spring Break (No Class)

Week 11 - 3/18 - 3/22 - Stories Within Stories (Or, We've Seen This Framing Technique Before?)

M (3/18) Norton Anthology, *The Thousand and One Nights* (1084-1108)

W (3/20) Norton Anthology, "Geoffrey Chaucer" (1109-1113)
Geoffrey Chaucer, *The Canterbury Tales*, The Wife of Bath's Prologue and Tale
(1133-1160)

F (3/22) Marie Boroff and Laura L. Howes, "Introduction [to *Gawain*]" (vii-xxvi)

Week 12 - 3/25 - 3/29 - Between Old World and New I

M (3/25) Anonymous, *Sir Gawain and the Green Knight*, Part I (3-15)

W (3/27) Anonymous, *Sir Gawain and the Green Knight*, Part II (15-29)

F (3/29) Anonymous, *Sir Gawain and the Green Knight*, Part III (30-51)

Week 13 - 4/1 - 4/5 - Between Old World and New II

M (4/1) Anonymous, *Sir Gawain and the Green Knight*, Part IV (51-64)

Alain Renoir, "Descriptive Technique in *Sir Gawain and the Green Knight* (87-93)

W (4/3) David Lowery, *The Green Knight* (2021)

F (4/5) Tison Pugh, "Seminal Semiotics and Pornographic Displeasures in David Lowery's
The Green Knight (2021)" (41-57)

DUE: Paper 3 by 4/6, @11.59pm

Week 14 - 4/8 - 4/12 - Brave New World I

M (4/8) Joseph Papp and Elizabeth Kirkland, *Shakespeare Alive!* (1-47)

W (4/10) Shakespeare, *The Tempest* Act I (37-78)

F (4/12) Shakespeare, *The Tempest* Act II (79-108)

Week 15 - 4/15 - 4/19 - Brave New World II

M (4/15) Shakespeare, *The Tempest* Act III (109-130)

W (4/17) Shakespeare, *The Tempest* Act IV (131-171)

F (4/19) Royal Shakespeare Company, *The Tempest* (2017)

Week 16 - 4/22 - 4/24 - Last Day

M (4/22) C.P. Cavafy, "Ithaka"
Alexia Paraskeva, "Ithaka" (Tedx)

W (4/24) Course Wrap-up
DUE: "So What?" Project by 4/27, @11.59p

Week 17 – 4/29-5/3 Exams Week

Note: I reserve the right to modify and/or change the course schedule in order to meet the needs/goals of the course contingencies and/or student learning.