

World Literature: 17th c. to Modern Era

Spirituality and Nature

LIT 2120 Section 14969

Fall 2023

INSTRUCTOR

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UF Department of English

CLASS MEETING TIME + LOCATION

M/W/F 3:00-3:50pm

MATHERLY 005

OFFICE HOURS & LOCATION

Mondays 11:45-1:45. Use Canvas Calendar to reserve your time.

TURLINGTON 4325 or [Zoom Office Hours](#)

If you need a meetup outside these hours, please email me.

INSTRUCTOR CONTACT

By Canvas inbox or email dj.fields@ufl.edu

I respond to all inquiries within 24 working hours, M-F 9am-5pm.

COURSE DESCRIPTION

In our world literature course, we will survey a wide array of literature that resonate with local and global audiences. Primary texts include poetry, essays, a manifesto-style theoretical text, and a novel. We will also read secondary texts such as scholarly articles and introductions.

Our theme is "Spirituality & Nature." We will focus on works that address and sometimes re-form spiritual experiences of nature—an area of human experience which commonly intersects with race, class, and gender. We will also address uses of the term *nature* that attempt to define what is “natural” or “should be.” The authors of our selected texts engage with themes and practices such as anti-racism, (proto)feminism, anti-authoritarianism, colonialism, class, and gender.

As opposed to debating validity of any given religion and/or spiritual movement, we will use a religious studies framework--that is, we will approach the texts with respect to the plurality of religions and spiritualities across the globe.

Over the course of the semester you will compose a historical context presentation, a series of short responses and close readings, participate in lively group discussions, and create a final multi-modal project.

GENERAL EDUCATION OBJECTIVES

- ***This course confers General Education credit for Composition (C), and 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

- Basho. *On Love and Barley-Haiku of Basho*. Translated by Lucien Stryk, Penguin Classics. (ISBN: 978-0-140-44459-9)
- *Decolonising the Mind: The Politics of Language in African Literature* by Ngũgĩ wa Thiong'o. (ISBN: 978-0852555019)
- *Poems, Protests, and a Dream: Selected Writings* by Sor Juana Inez de la Cruz, translated by Margaret Sayer Peden. (ISBN: 978-0140447033)
- *Poems* by Rosalia de Castro. SUNY Series: Women Writers in Translation. (ISBN: 978-0791405833) (also available free online through UF Libraries)
- *Things Fall Apart* by Chinua Achebe (ISBN: 978-0385474542)

All other materials are free online or in Canvas Files, as indicated.

ASSIGNMENTS

200 (50*4) points - 4 Reading Response Discussion Board Posts (500 words each, 2,000 words total)

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 a haiku by Basho on Wednesday, you'll post to the board by 11:59pm on Tuesday.

(100 points) – Historical Context Presentation (700 words)

In a groups, you will present on a historical era in order to contextualize our readings for the class. This is a 15-20 minute presentation and a 700 word handout for the class summarizing your points. You may choose to utilize PowerPoint, Prezi, or other presentation software; presentations like skits, an interactive installation, or otherwise creative choices are also welcome.

(200 points) - Close Reading Analysis with Research (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.

(300 points) Final Project: (2,000 words) (2 parts)

The final project will be a multimodal project that incorporates a written paper and a digital adaptation or creative interpretation. This project is designed to continue to build research skills and develop digital literacy skills. This is a two-part project.

(Part 1, 250 points)- Critical Analysis Paper

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 2-4 critical academic sources that support your argument.

(Part 2, 50 points)-Digital or Creative Analog Interpretation Component

You will create a digital project or presentation that accompanies and explains your research. Options for this include a video essay, a digital presentation, a digital mind map outlining your project, a creative rendition, such as memes, TikTok video, Twitter threads, or an art installation. You may take creative liberty with this project. For example, you may want to create an alternate ending for a text or envision certain textual scenes within a 21st-century society/context.

(50 points)-Proposal for the Critical Analysis Essay (100 words)

The prospectus will present your idea for the Researched Critical Essay. This should detail your tentative thesis and note at least one source with a description of the source and how you intend to use it in your paper.

(50 points)-Peer Review for the Proposal (100 words)

(100 points) - Active Participation

Attendance and participation in discussions and group activities are *vital to your success* in this course. Students will work in small groups, participate in daily class discussions, and complete peer reviews.

As a group, we will create our own definition and expectations of “participation.” As a general guideline, students should participate by offering points of view, raising questions, asking for clarification, participating in group activities, practicing listening, and writing when it is required.

You will create your own participation goals for the semester and will be responsible for assessing your participation at the end of the course.

Total Words: 6000

Total Points: 1000

COURSE POLICIES

Attendance Policy: Attendance will be taken each day. Like all discussion-centered classes, showing up is the number one key to your (and your peers’) success in this course.

You are allotted **six** class absences without question.

Each additional absence past six will result in **half a letter grade deduction** of your final grade. Use your allotted absences wisely, for personal emergencies, illness, etc., as you would for any job.

Completion Policy: You must complete all assignments to receive credit for this course. Please familiarize yourself with the [University Writing Requirement](#). Assignments which do not meet the minimum word count will result in an automatic zero.

Late Policy: If you self-identify as a “late person,” please use this course to practice arriving five minutes before class. Please reach out if you need support in this practice. Attendance will be taken at the beginning of class; if you arrive late it is your responsibility to see me after class to ensure that I have marked you present for the day.

Classroom conduct: All interactions in this class, between students or with the instructor, are expected to be courteous and professional with respect to the cultural and spiritual diversity of our human UF community.

Late Papers/Assignments: Late assignments submitted *without an approved extension* will be penalized by **one letter grade for each day past the submission deadline**. You may have two excused extensions on any two assignments this semester (except the Final Project). Email me 24 hours in advance if you need an extension.

ACADEMIC HONESTY & UF POLICIES

Academic Honesty Policy and Definition of Plagiarism: UF students are bound by The Honor Pledge. 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.

Plagiarism is defined by the 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.

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/>

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/>

Policy on environmental sustainability. When 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.

DISABILITY & ACCOMMODATIONS

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.

WELLNESS

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/>

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. Bring your Gator 1 Card when you visit. <https://pantry.fieldandfork.ufl.edu/>

Krishna Lunch: low-cost vegetarian and vegan lunches in the Plaza 11 am-2pm M-F and at Krishna House <https://krishnalunch.com/>

COVID-19 & ILLNESS

If you are sick, please stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161.

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	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

A- to A: You did what the assignment asked for at a 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 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-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 infelicities.

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 low-quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern.

E: 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 Communications. Any question regarding grades must be discussed either in person or via Zoom with the instructor. To protect your privacy, grades will not be discussed via email.

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.

COURSE SCHEDULE

This schedule is subject to change. See our schedule in Canvas for the most up-to-date weekly schedule.

WEEKLY TIME ALLOTMENT: Allow ~6 hours a week for reading and writing outside of class.

WEEK	MONDAY	WEDNESDAY	FRIDAY
1: Introductions 8/23-8/25		Introductions Course Theme Literary Periods	READ: Syllabus ACTIVITY: Syllabus Candy Quiz Canvas orientation: navigation & notifications

			VPN connection
<p>2: Creating Definitions & Space</p> <p>8/28-9/1</p>	<p>Defining our terms: "spirituality" "nature" "participation"</p> <p>Peer Introduction assignment orientation</p> <p>Peer Introduction groups</p>	<p>"Students' Right to Their Own Language"</p> <p>ACTIVITY:</p> <p>Reading Response Orientation</p>	<p>ACTIVITY:</p> <p>Peer Introductions</p> <p>Participation Agreement assignment orientation</p>
<p>3: Writing in the Humanities; Intro to Sor Juana de la Cruz</p> <p>9/4-9/8</p>	<p>No Class (Labor Day)</p>	<p>Writing in the Humanities: Scholarly Sources & Research</p> <p>Historical Context Presentation assignment orientation</p> <p>DUE:</p> <p>Sign up for Historical Context Presentation by 11:59pm</p>	<p>"Introduction" by Ilan Stavans from <i>Poems, Protest, and a Dream</i></p> <p>ACTIVITY:</p> <p>Historical Context Presentation: 17th c Mexico & Catholicism (Daun)</p> <p>DUE:</p> <p><u>Participation Agreement</u></p>
<p>4: Colonial Catholicism in 17th c. Mexico</p> <p>9/11-9/15</p>	<p>"Response to the Most Illustrious Poetess Sor Filotea de la Cruz" p. 1-41 (de la Cruz)</p> <p>ACTIVITY:</p> <p>Close Reading Practice</p>	<p>"Response to the Most Illustrious Poetess Sor Filotea de la Cruz" p. 41-75 (de la Cruz)</p>	<p>Romance 48: "In Reply to a Gentleman from Peru" p. 137-143 (de la Cruz)</p> <p><u>Elane Granger Carrasco, "Sor Juana's Gaze in Romance 48"</u></p>

<p>5: Basho 9/18-9/22</p>	<p>Group 1 Historical Context Presentation: 17th c. Zen Buddhism in Japan & Basho</p> <p>READ:</p> <p>“Introduction” by Lucien Stryk, <i>On Love and Barley</i></p> <p><u>"Basho" Poetry Foundation</u></p>	<p><u>"In Kyoto..." by Basho</u></p>	<p><i>On Love and Barley</i> p. 25-54</p>
<p>6: Basho's Haiku 9/25-9/29</p>	<p><i>On Love and Barley</i> p. 55-end</p>	<p><u>"Walking: Meditation on the Move" article in Tricycle</u></p> <p>(alternately, you may read the article in our Basho folder in FILES: "Walking")</p>	<p>ACTIVITY: Walking Meditation</p>
<p>7: Thesis Crafting & Close Reading Analysis 10/2-10/6</p>	<p>Close Reading Analysis with Research assignment overview</p> <p>Thesis Crafting</p> <p>SUGGESTED WORKFLOW: Compose your close reading of primary text</p>	<p>Researching with reliable sources; MLA Style</p> <p>BYO Thesis Statement!</p> <p>SUGGESTED WORKFLOW: Choose and read secondary sources, Create Works Cited page</p>	<p>No Class (Homecoming)</p>
<p>8 Peer Review & Revising 10/9-10/13</p>	<p>ACTIVITY: Peer review guidelines</p> <p>SUGGESTED WORKFLOW:</p>	<p>ACTIVITY: In-Class Peer Review</p> <p>DUE:</p>	<p>ACTIVITY: Group 2 Historical Context Presentation: Wa Thiong'o</p>

	Drafting	Draft (minimum 800 words) due by 3:00pm for in-class peer review Peer Review	DUE: Close Reading Analysis with Research
9: Politics of African languages 10/16-10/20	<i>Decolonising the Mind</i> , all introduction sections + “The Language of African Literature” Wa Thiong’o (KENYA)	<i>Decolonising the Mind</i> , “The Language of African Theatre”	<i>Decolonising the Mind</i> , “The Language of African Fiction” and "The Quest for Relevance"
10 Achebe 10/23-10/27	Group 3 Historical Context Presentation: Chinua Achebe, Igbo, and Colonized Christianity <i>Things Fall Apart</i>	<i>Things Fall Apart</i>	No Class
11 Achebe 10/30-11/3	<i>Things Fall Apart</i>	<i>Things Fall Apart</i>	<i>Things Fall Apart</i>
12 De Castro 11/6-11/10	Group 4 Historical Context Presentation: de Castro, Spanish Romanticism, Galician religions	de Castro	No Class (Veteran’s Day)
13 De Castro 11/13-11/17	de Castro	de Castro	de Castro

<p>14 Final Project Overview</p> <p>11/20-11/24</p>	<p>READ:</p> <p><u>Final Project Overview</u></p> <p>IN CLASS:</p> <p>Final Project Orientation</p> <p>Final Project Brainstorming</p> <p>SUGGESTED WORKFLOW:</p> <p>Finalize your project choice (primary text & thesis) and brainstorm ideas</p>	<p>No Class (Fall Break)</p>	<p>No Class (Fall Break)</p>
<p>15 Creating the Final Project</p> <p>11/27-12/1</p>	<p>SUGGESTED WORKFLOW:</p> <p>Solidify thesis statement</p> <p>Compose proposal and outline for Friday's conference</p>	<p>DUE:</p> <p><u>Final Project Proposal + Outline</u></p> <p>and</p> <p>Sign up for your 15 minute conference spot by 11:59pm</p>	<p>Project Proposal Conferences via Zoom</p> <p>(No Class)</p>
<p>16 Creating the Final Project</p> <p>12/4-12/8</p>	<p>Project Workshopping</p>	<p>Project Workshopping</p> <p>(Last Day of Classes)</p>	<p>No Class (UF Reading Days)</p> <p>DUE:</p> <p>Final Project, 11:59pm</p> <p>Active Participation Reflection, 11:59pm</p>