

Introduction To World Literature

Course code: LIT 200

Semester and year: Fall 2020

Day and time: Mondays, 18:30-21:15.

Instructor: Andrew L. Giarelli, Ph.D.

Instructor contact: andrew.giarelli@aauni.edu (for course matters, please use NEO email)

Consultation hours: Tuesdays 14:00-16:00 on MS-Teams

Credits US/ECTS	3/6	Level	Introductory
Length	15 weeks	Pre-requisite	TOEFL iBT 71
Contact hours	42 hours	Course type	Bachelor Required

1. Course Description

Students will be introduced to classics of world literature with the goal of acquiring skills in close reading of narrative literature and poetry, to compare literature from different cultures and historical periods, and to increase understanding of other cultures besides their own. Literary texts will be read in English translation. **Texts are on NEO or else available for checkout from the AAU Library. You *must* read and have available for class either in electronic form or printed out the version of the text provided.**

2. Student Learning Outcomes

Upon completion of this course, students should be able to:

- Comprehend and have a clear understanding of key periods in literary history across various cultures worldwide.
- Understand and analyze literature via close reading of texts, attuning themselves to nuances of meaning.
- Place in context the great works of literature from other cultures, enriching their own perspectives.

3. Reading Material

Required Materials (all materials are on NEO site except for Twain's *Pudd'nhead Wilson*, which must be checked out at AAU Library)

- Acocella, Joan. "Renaissance Man." *The New Yorker*, Nov. 11, 2013.
- Adichie, Chimamanda Ngozi. "Birdsong". *The New Yorker*, Sept. 20, 2010.
- Anonymous, *The Thousand and One Nights*. Tr. Edward William Lane. London: Chatto and Poole, 1912.
- Anonymous, *Gilgamesh* (excerpts). Assyrian International News AgencyBooks Online. URL: www.aina.org
- Boccaccio, Giovanni, *The Decameron*. Tr. Wayne A, Rebhorn. New York: Norton, 2015. Seventh Day, Tales 2 and 9.
- Chekhov, Anton. "The Lady With the Dog," 1899. Tr. Ivy Litvinov. New York: Bedford St. Martins Web Publications (public domain). URL:

<https://bcs.bedfordstmartins.com/webpub/english/com.pclass/Public%20Domain%20Readings/Chekhov%20The%20Lady%20with%20the%20Dog.pdf> URL:

- Deledda, Grazia. "While the East Wind Blows", 1926. Tr. Anders Hallengren. *NobelPrize.org*. URL: <https://www.nobelprize.org/prizes/literature/1926/deledda/prose/>
- Devi, Mahasweta, "Paddy Seeds," 1979.
- Eminescu, Mihail. "A Dacian's Prayer." Tr. Corneliu M. Popescu. *All Poetry*. URL: <https://allpoetry.com/A-Dacian's-Prayer>
- Euripides, *Elektra*. Tr. George Theodoridis, 2006. URL: <https://bacchicstage.wordpress.com/euripides/elektra-aka-electra/>
- Gilman, Charlotte Perkins. "The Yellow Wall-Paper." *The New England Magazine*, Jan. 1982, 647-656.
- Ha Jin, "Saboteur". *The Antioch Review* 54.4 (1996), 409-419.
- Heine, Heinrich. *The Book of Songs*. Tr. A.S. Kline, 2004. *Poetry In Translation*. URL: <https://www.poetryintranslation.com/PITBR/German/Heine.php>
- Kincaid, Jamaica. "Girl." *The New Yorker*, June 26, 1978. URL: <https://www.newyorker.com/magazine/1978/06/26/girl>
- Leopardi, Giacomo. *The Canti*. Tr. A.S. Kline, 2003. *Poetry In Translation*. URL: https://www.poetryintranslation.com/PITBR/Italian/Leopardi.php#anchor_Toc38684157
- Marie de France, "Lai Yonec," in *The Lais of Marie de France*, tr. Robert Hanning and Joan Ferrante. Ada, Mich.: Baker Books, 1995.
- Mieckiwick, Adam. "Within Their Silent Perfect Glass", "The Three Brothers Budrys". Tr. Cecile Hemley. *All Poetry*. URL: <https://allpoetry.com/Adam-Mickiewicz>
- Marquez, Gabriel Garcia. "The Handsomest Drowned Man in the World". Tr. Gregory Rabassa. *Playboy*, Nov. 1971.
- Murasaki Shikibu, *The Tale of Genji*, Chapter 4, "Yugao." Tr. Arthur Waley. London: Tuttle Publishing, 2010 (reprint of 1921-33 editions).
- Obrecht, Tea. "Blue Water Djinn". *The New Yorker*, July 26, 2010.
- Ogot, Grace. "The Rain Came." *Land Without Thunder and Other Stories*. Nairobi: East African Educational Publishers, 2008 (1968), 127-137.
- Petofi, Sandor. "The Alfold," excerpt. James Naughton, ed., *Traveller's Literary Companion: Eastern and Central Europe*, 207-208. Lincolnwood, IL: Passport Books, 1996.
- Rifaat, Alifa. "Another Evening At the Club." *Inside Stories II*, ed. Glen Kirkland and Richard Davies. Toronto: Harcourt Canada, 1999, 255-261.
- Tu Fu, "Speing in Chang'An." A.S. Kline, *Like Water Or Clouds*, Poetry In Translation. URL: <https://www.poetryintranslation.com/PITBR/Chinese/AllwaterTuFu.php>
- Twain, Mark. *Pudd'nhead Wilson*. Mineola, NY: Dover, 1999 (1894).
- Wordsworth, William. "Lines Composed A Few Miles Above Tintern Abbey, On Revisiting the Banks of the Wye, 1798." *Poetry Foundation*. URL: <https://www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798>
- Wyatt, Sir Thomas. "They Flee From Me." *The Poetry Foundation*. URL: <https://www.poetryfoundation.org/poets/thomas-wyatt>
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Recommended Materials

- Gilman, Charlotte, Perkins. *The Yellow Wallpaper*. Adapted by Maggie Wadey, dir. John Clive. BBC, 1989. URL: <https://youtu.be/BAJm6gFJb4I>.
- Kline, A.S. *Like Water Or Clouds: The T'ang Dynasty and the Tao*. Poetry in Translation, 2000. URL: <https://www.poetryintranslation.com/PITBR/Chinese/Allwaterhome.php>.

- Priest, Judith. "Marie de France's *Yonec*: Sex, Blood and Shapeshifting in a Twelfth Century Verse." Paper Given at the *1st Global Conference: Magic and the Supernatural*, Salzburg, Austria, 2010. URL: <https://www.medievalists.net/2011/03/marie-de-france%E2%80%99s-yonec-sex-blood-and-shapeshifting-in-a-twelfth-century-verse/>

4. Teaching methodology

Classes will consist of directed close reading, in which individual students will be asked precise questions about assigned texts in order to gradually unfold the layers of meaning in literary works. Student participation is thus more intense than in a normal lecture course, though considerable time will also be devoted to lectures. While we are meeting online, some time will be devoted to Discussion Boards on NEO in which everyone is expected to contribute.

PLEASE NOTE: Because of the intense level of student participation expected, it will not be possible to miss classes and to simply "make up" work: every class session will lead to deeper and more challenging efforts at understanding layers of literary complexity. If you miss a class, you will have a chance to review its recording on MS-Teams within 48 hours and prove your participation with a short assignment on NEO. I will give unannounced reading quizzes on NEO at the start of some classes. These cannot be made up without an official absence excuse.

5. Course Schedule

Date	Class Agenda
Sept. 6	<p>Topic: World Literary Cultures and Close Reading of Literature</p> <p>Description: We'll examine ways to read three short pieces of literature from three different cultures and periods.</p> <p>Reading: Sir Thomas Wyatt, "They Flee From Me"; Tu Fu, "Spring In Chang'An"; Jamaica Kincaid, "Girl"</p> <p>Assignments/deadlines:</p>
Sept. 13	<p>Topic: Ancient Literature I</p> <p>Description: One of the earliest known written tales, from Mesopotamia's Sumerian/Babylonian/Assyrian cultures.</p> <p>Reading: Anonymous, <i>Gilgamesh</i></p> <p>Assignments/deadlines:</p>
Sept. 20	<p>Topic: Ancient Literature II</p> <p>Description: A complex, powerful tale of a woman's revenge in the shadow of the gods, revealing the underpinnings of ancient Greek tragedy.</p> <p>Reading: Euripides, <i>Elektra</i></p> <p>Assignments/deadlines:</p>
Sept. 27	<p>Topic: Two Medieval Women Writers</p> <p>Description: Two tales of tragic love and redemption, from Japan and Brittany.</p> <p>Reading:</p> <ol style="list-style-type: none"> 1) Murasaki Shikibu, <i>The Tale of Genji</i>, Chapter 4, "Yugao" 2) Marie de France, <i>Lai Yonec</i>. <p>Assignments/deadlines:</p>
Oct. 4	<p>Topic: Tales Within Tales.</p> <p>Description: A sampling from two great tale collections, one from the East and one from the West, that are ultimately about tale-telling itself.</p> <p>Reading:</p> <ol style="list-style-type: none"> 1) Anonymous, <i>One Thousand and One Nights</i>, Prologue and Nights

	<p>2) Giovanni Boccaccio, <i>The Decameron</i>, Seventh Day, Second and Ninth Tales</p> <p>3) Acocella, Joan. "Renaissance Man."</p> <p>Assignments/deadlines:</p>
Oct. 11	<p>Topic: A "Modern" Tragedy</p> <p>Description: Is <i>Hamlet</i> the quintessential modern human tragedy as well as a Renaissance one? We'll delve into this play's labyrinth of language and examine the myriad ways critics have read it.</p> <p>Reading: <i>Hamlet</i>, Acts I-III</p> <p>Assignments/deadlines:</p>
Oct. 18	<p>Topic: A "Modern" Tragedy</p> <p>Description: Is <i>Hamlet</i> the quintessential modern human tragedy as well as a Renaissance one? We'll delve into this play's labyrinth of language and examine the myriad ways critics have read it.</p> <p>Reading: <i>Hamlet</i>, Acts IV-V</p> <p>Assignments/deadlines:</p>
Oct. 25	NO CLASS: Mid-term break
Nov. 1	<p>Topic: Poetic Interlude: Romanticism Across Europe</p> <p>Description: An introduction to a movement that countered 18th century Enlightenment rationalism and still shapes our worldview today.</p> <p>Reading:</p> <ol style="list-style-type: none"> 1) William Wordsworth, "Tintern Abbey" 2) Giacomo Leopardi, "The Infinite", "The Solitary Bird" 3) Heinrich Heine, "There lies the heat of summer" ("Es liegt der heisse Sommer"), "I Can't Forget" ("Ich kanne es nicht vergessen"), "Still Is the Night" ("Still ist die Nacht") 4) Adam Mickiewicz, "Within Their Silent Perfect Glass", "The Three Brothers Budrys" 5) Sandor Petofi, excerpt from "The Great Plain" 6) Mihai Eminescu, "A Dacian's Prayer" <p>Assignments/Deadlines: Essay 1 due on NEO.</p>
Nov. 8	<p>Topic: Masters and Slaves</p> <p>Description: A 19th century tale of race and class in America.</p> <p>Reading: Mark Twain, <i>Pudd'nhead Wilson</i>.</p> <p>Assignments/deadlines:</p>
Nov. 15	<p>Topic: Masters and Slaves</p> <p>Description: A 19th century tale of race and class in America.</p> <p>Reading: Mark Twain, <i>Pudd'nhead Wilson</i>.</p> <p>Assignments/deadlines:</p>
Nov. 22	<p>Topic: 19th Century Short Fiction</p> <p>Description: Russian and American examples of the genre.</p> <p>Reading:</p> <ol style="list-style-type: none"> 1) Anton Chekhov, "The Lady With the Dog" 2) Charlotte Perkins Gilman, "The Yellow Wall-Paper" <p>Assignments/deadlines:</p>
Nov. 29	<p>Topic: 20th Century Short Stories I</p> <p>Description: A brief tour of short fiction from the last century's first half.</p> <p>Reading:</p> <ol style="list-style-type: none"> 1) Edith Wharton, "Roman Fever" 2) Grazia Deledda, "While the East Wind Blows" 3) Rosa Chacel, "Twilight in Extremadura"

	4) F. Scott Fitzgerald, "Winter Dreams" Assignments/deadlines:
Dec. 6	Topic: 20 th Century Short Stories II Description: A brief tour of short fiction from the last century's second half. Reading: 1) Gabriel Garcia Márquez, "The Most Handsome Drowned Man in the World" 2) Grace Ogot, "The Rain Came" 3) Ha Jin, "Saboteur" 4) Alifa Rifaat, "Another Evening At the Club" Assignments/deadlines:
Dec. 13	Topic: Contemporary Short Fiction. Description: Two early 21 st century short stories. Reading: 1) Chimamanda Ngozi Adichie, "Birdsong" 2) Téa Obreht, "Blue Water Djinn" Assignments/deadlines: Essay 2 due Wednesday, Dec. 16 on NEO.

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	30%	Commitment to group discussion and consistent ability to explore textual nuance via instructor's questions.	1,2,3
Essays (2)	90	60%	Ability to apply on paper the same tactics of attentive, close reading for nuances of meaning that we will hone in class.	1,2
Reading Quizzes	18	10%	Ability to answer fact-based questions designed to test whether student has done the assigned reading.	2
TOTAL	150	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

7. Detailed description of the assignments

Assignment 1: Class Participation. Here you will not only show me that you are carefully reading the works assigned, but also develop and practice the skills you will use in your essays (see below). I will ask each student questions designed to elicit hard thinking about the text in question, at least until and if we develop a pattern of full class participation.

Assessment breakdown

Assessed area	Percentage
Proof that you have read the text	50
Engagement in close reading with instructor and classmates	50

Assignment 2: Essays (2). Each essay must be approximately 1500 words, about one of the works studied during the period leading up to which the essay is due. Your first essay must be about one of the works studied in Classes 1-7, and your second about one of the works studied in Classes 8-14. Moreover, the essays are not supposed to be about the historical context of the work or biographical information about the writer. Indeed, the task is much more difficult: to find meaning via careful, persuasive analysis of very specific passages in the works studied. The best models for the essays will be the weekly close readings in class.

Assessment breakdown

Assessed area	Percentage
Factual knowledge of text	20
Incisive, persuasive textual analysis	60
Clear writing and correct grammar	

Assignment 3: Reading Quizzes. There will be 5-10 of these, each worth 1-2 percent of your total grade. Unless you have an official absence excuse, you cannot make these up.

Assessment breakdown

Assessed area	Percentage
Proof that you have read the text	100

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU’s academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students’ university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: “COM101-1 Mid-term Exam. Question”.

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Computers and hand-held devices are allowed and indeed required in class, but only for reference to the texts we are studying. Electronic devices (phones, tablets, laptops...) may be used only for class-related activities (referring to texts discussed, taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during the in-class reading quizzes.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

Plagiarism and Academic Tutoring Center

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one’s own previous work without citation; To self-plagiarize.

6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The “Aggregator” includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text’s original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Students with disabilities

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Andrew L. Giarelli, June 16, 2021

Approved by and when: