

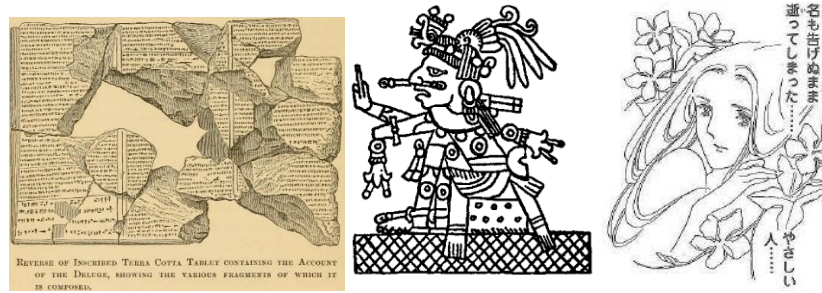
SPRING 2018 – SECTION 001
CMLIT 10: INTRODUCTION TO WORLD LITERATURE

Meeting day/time/place: Tue & Thur 10:35 – 11:50 AM, Boucke 311

Instructor: Camila Gutierrez-Fuentes ckg5141@psu.edu

Office hour: Burrowes bldg. #252, Cubicle 10. Thursdays 3 – 4 pm.

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In the early nineteenth century, the German writer J.W. Goethe coined the phrase “World Literature” (*Weltliteratur*) to describe the exchange of literature and ideas amongst different countries in his day. Two hundred years on, “World Literature” has become a way of thinking about literature as a world system that operates—much like trade and other forms of exchange—on a global scale. But literature does not just teach us about the world; it also teaches us how people thought about the world in a particular moment and gives us the tools to critically reflect on our relationship to the broader world in the present. In this class, we will explore “World Literature” both as a body of texts and as a way of reading. As we travel from medieval Japan to the pre-Columbian highlands of Latin America, from the Mesopotamian Fertile Crescent to a battlefield in northern India, we will examine how works of non-Western literature unsettle “familiar” definitions of genre, plot, and character. We will identify stylistic, thematic, and narrative similarities, as well as points of divergence among the texts we encounter; and reflect thoughtfully on our own positions as readers, critics, and human beings in a heterogeneous and complex world literary space.

COURSE OBJECTIVES

- Develop an understanding of World Literature as a field.
- Discuss, analyze, and appreciate world literature across a variety of media.
- Introduce basic theoretical/critical concepts relevant to literary studies.
- Learn to communicate arguments, observations, opinions, and assertions in oral and written form, whether they be spontaneous or prepared.
- Develop critical thinking, reading, writing, and leadership skills as applicable to any study in Western/Non-Western, intercultural, international or global fields.

REQUIRED TEXTS:

The following materials are available in the university bookstore. All other readings for this course will be available in digital format on CANVAS. **Always** bring your texts to class.

- *The Epic of Gilgamesh*, trans. Andrew George (Penguin, 1999)
- Snorri Sturluson, *The Prose Edda*, trans. Jesse Byock (Penguin, 2005)
- Osamu Tezuka, *Buddha*, vol. 1 (1972-83; Vertical, 2006)
- *Popol Vuh*, trans. Dennis Tedlock (Touchstone, 1996)

GRADING:

Class Performance	25%
Forum Participation	10%
Group Presentation	15%
Visual Analysis	25%
Close Reading Essay	25%
Extra Credit	2%

GRADE SCALE %:

94 and above	A	79 – 77	C+
93 – 90	A-	76 – 70	C
89 – 87	B+	69 – 60	D
86 – 84	B	59 and below	F
83 – 80	B-		

Class Performance (25%)

This course requires active discussion of literature. I expect you to attend every class meeting, and to prepare accordingly. You must contribute to discussions by bringing up key points, helping to clarify confusing points, and guiding class discussion at least once in the semester (for further details, see *How to Guide a Class Discussion* on CANVAS). Participating in these three ways (attending, discussing, and guiding) will provide you with an excellent skills set applicable to any project or field you become involved in the future.

You may be absent up to 4 times in the semester “no questions asked” (illness/injury, family emergency, religious holiday, sports practice, etc). Further absences will impact your Class Performance grade by 2% per absence. At 10 absences, you will fail the course. I reserve the right to excuse further absences due to unavoidable academic conflicts should they be notified to me via e-mail **in advance**.

Forum Participation (10%) (starting on the 2nd week of class)

In addition to our in-class discussions, you will also participate regularly in Canvas discussion forums. You will write one short original post or reply each week (50-70 words). Your posts should locate specific points of interest for the reading and/or pose a question. Each post should be crafted to prompt critical discussion, both online and later in the classroom. Basic courtesy is expected in all your postings. **You should make your post before 6:00am on the day of our meeting.** The post must refer to the text we will be discussing **next** (if the class meeting for a text has already passed, you may **not** make your post about that text). **You may make a post even if you will be absent that day.**

Group Presentation (15%)

You will be asked to do one group presentation during the semester (in groups of 5). Your presentation must be about the topic assigned for each date (see schedule below). You may choose to divide the work in any way you deem appropriate, maintaining a fair proportion of effort among group members. Just before starting your presentation, the group will need to turn in an **outline** of the presentation (2 pages max, single spaced) along with a **bibliography** (1 page) of sources consulted. Use [MLA style](#). Presentations should be between 15 and 20 minutes (excluding Q&A). Audiovisual materials are encouraged, as long as they are **relevant**, and **useful**. For further details, see *How to do a Presentation* on CANVAS.

Visual Analysis (25%)

Pick **ONE** of the graphic literatures read before April 10th and write a **1-page** visual analysis to submit on April 10th before 11:59pm, via CANVAS. Your document must be written in Times New Roman font size 12, single-spaced, in [MLA style](#), and saved in a .docx or .doc format (no .pages files will be accepted). You must include **one** image in your file, which may take up to ¼ of the text area (hopefully less). For further details, follow the steps on *How to do a Visual Analysis* on CANVAS.

We will have a “writing workshop” on April 3rd to get started with this assignment.

Close Reading Essay (25%)

Pick any **TWO** of the literatures read in the semester, and write an essay where you compare or contrast them using textual evidence to support an argument. You must pick **one example from each text**, do a **close reading of each example**, and **“connect”** the two in a single comparative **argument**. Submit your document via CANVAS before Monday April 30th, 9:00am. Your document must be 3 FULL pages long, written in Times New Roman font size 12, **double spaced**, in [MLA style](#), and saved in a .docx or .doc format (no .pages files will be accepted). For further details, see *How to do a Close Reading Essay* on CANVAS.

We will have a “writing workshop” on April 26th to get started with this assignment.

Extra Credit (2%)

You may attend two extra credit events during the semester to count towards your final grade (1% each). Up to 48hrs after you attend the event, send me a 100-word report with “EXTRA CREDIT” on the subject line (e-mail). You may attend the Monday [Comparative Literature Luncheon talk series](#) or other events I will be advertising during the semester.

COURSE POLICIES / ETIQUETTE

Name/Pronoun Statement: I will gladly address you by your chosen name and gender pronoun. Please advise me on your preference at any point in the semester if there is a change.

Communications: You are expected to be clear, courteous, and concise in all e-mail communications with me; this includes starting your message with a salutation (I prefer “Dear Camila” to “Dear Ms. Gutierrez”, but either is fine), briefly explaining the reason for your message, following standard rules of spelling and grammar, and signing your e-mail with your full name. I do not check my e-mail after hours, and I may take a couple of days to reply to messages. Do not wait until last minute to ask important questions!

Electronic Devices: I will enforce a NO PHONES policy in this class. I will also enforce my NO USE OF LAPTOPS FOR NON-CLASS-RELATED ACTIVITIES WHILE IN CLASS (no checking e-mails, no online shopping, no doing work for other classes, etc). If it is my impression that you are distracted because of your laptop use, I will ask you to put it away. Repeated offenses will result in lowering your final Class Performance grade.

UNIVERSITY POLICIES

Academic Integrity: Dishonesty of any kind **will not be tolerated** in this course. Dishonesty includes, but is not limited to cheating, plagiarizing, fabricating information or citations, failing to document sources, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students found to be dishonest will receive academic sanctions. See the College policy at <http://undergrad.psu.edu/aappm/G-9-academic-integrity.html>.

Note to students with disabilities: Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, contact the Office for Disability Services. For further information regarding policies, rights and responsibilities please visit the Office for Disability Services (ODS) Web site at: <http://equity.psu.edu/ods>. Instructors should be notified as early in the semester as possible regarding the need for reasonable accommodations.

Registration policy: During the drop-add period at the beginning of the semester, the Department of Comparative Literature encourages students to visit this and other courses in order to make informed judgments about which courses to take. After this drop/add period, however, only students registered in the course may remain; no student may late-add (or restore a dropped registration) after the third week of the semester without petitioning the department on a form available in the office, 466 Burrowes Building.

TENTATIVE SCHEDULE

Date Readings & Assignments

UNIT 0: WHAT IS WORLD LITERATURE?

9 Jan (T) Personal introductions. Class expectations. Overview of the syllabus (assignments, reading schedule). Signup for groups and presentations. Discussion: “what is world literature?”

11 Jan (Th) “How to Read a Translation” (.pdf on CANVAS)

UNIT 1: BEGINNINGS – EPIC (1) HEROES AND TRANSLATION

16 Jan (T) *The Epic of Gilgamesh* (tablets I – IV)

18 Jan (Th) *The Epic of Gilgamesh* (tablets V – VIII)
Presentation GROUP 1: *The Epic of Gilgamesh*.

23 Jan (T) *The Epic of Gilgamesh* (tablets IX – XII)
“The Death of Bilgames” (pp. 195 – 208)

25 Jan (Th) *Gilgamesh: A New English Version*, trans Stephen Mitchell (.pdf on CANVAS)
In-class viewing of *Star Trek: The Next Generation* S05E02 “Darmok”

30 Jan (T) Excerpts from *The Bhagavad-Gita* (.pdf on CANVAS)
Buddha, by Osamu Tezuka (pp. 1 – 29)

1 Feb (Th) *Buddha*, by Osamu Tezuka (pp. 30-146)

30 Jan (T) *Buddha*, by Osamu Tezuka (pp. 147-160, 194-210, 248-274, 286-356)

6 Feb (Th) *The Odyssey*, by Homer (.pdf on CANVAS)

UNIT 2: CLASSICAL & MEDIEVAL – EPIC (2) MYTHOLOGIES

8 Feb (T) Excerpts from *Metamorphoses*, by Ovid (.pdf on CANVAS)
Presentation GROUP 2: *Metamorphoses* OR *The Odyssey*.

13 Feb (Th) *The Prose Edda*, “Prologue”, “Gylfaginning” (sections 1 – 17)

15 Feb (T) *The Prose Edda* (sections 18 – 36)

20 Feb (Th) *The Prose Edda* (sections 37 – 55)
Presentation GROUP 3: *The Prose Edda*.

- 22 Feb (T) *The Prose Edda*
The Mighty Thor #700 (.pdf on CANVAS *or* buy from The Comic Swap*)
*Store in downtown State College. (Support local business!☺)

UNIT 3: EAST ASIA – PHILOSOPHIES AND SENSIBILITIES

- 27 Feb (T) Excerpts from *Analects* and *The Book of Songs* (.pdf on CANVAS)
- 1 Mar (Th) Excerpts from *The Monkey and the Monk* (.pdf on CANVAS)
- 6 Mar (T) Excerpts from *The Monkey and the Monk* (.pdf on CANVAS)
Presentation GROUP 4: *The Monkey and the Monk*
- 8 Mar (Th) SPRING BREAK – NO CLASS
- 13 Mar (T) SPRING BREAK – NO CLASS
- 15 Mar (Th) Excerpts from *Kokinshuu*, “Love Poems” (.pdf on CANVAS)
Excerpts from *The Tale of Genji*, by Murasaki Shikibu (.pdf on CANVAS)
- 20 Mar (T) *The Tale of Genji, vol 1* by Waki Yamato (pp. 1 - 45) (.pdf on CANVAS)
- 22 Mar (Th) *The Tale of Genji, vol 1* by Waki Yamato (pp. 46 - 79) (.pdf on CANVAS)
- 27 Mar (T) *The Tale of Genji, vol 2* by Waki Yamato (pp. _____) (.pdf on CANVAS)
- 29 Mar (Th) “Thousand Arms of Goddess” (pp. 124 – 136)
Pick ONE: “Monster Takes a Bride” (pp. 137 – 167)
“Playboy Grilled Edo Style” (pp. 185 – 218)
- 3 Apr (T) In-class Writing Workshop: How to Write a Visual Analysis.
(Bring your print copies of *The Tale of Genji* by Waki Yamato, *Buddha* by Osamu Tezuka, and the readings from last class.)

UNIT 4: NEW WORLD – (POST)COLONIAL & ORIENTALISM

- 5 Apr (Th) *Popol Vuh* (pp. _____)
- 10 Apr (T) *Popol Vuh* (pp. _____)
DUE before 11:59pm tonight: VISUAL ANALYSIS on ONE of the graphic literatures read so far in class. Submit via CANVAS.
- 12 Apr (Th) *Popol Vuh* (pp. _____)
Notes on “(Post)Colonialism” (.pdf on CANVAS)

- 17 Apr (T) *Popol Vuh* (pp. _____)
Watch on your own: *The Road to El Dorado*, by Dreamworks, 2000. Available on Netflix.
- 19 Apr (Th) Excerpts from *The Arabian Nights* (pp. 1 – 35) (.pdf on CANVAS)
Notes on “Orientalism” (.pdf on CANVAS)
- 24 Apr (T) Excerpts from *The Arabian Nights* (pp. 36 – 68) (.pdf on CANVAS)
Presentation GROUP 4: *The Arabian Nights*
- 26 Apr (Th) In-class Writing Workshop: How to Write a Close Reading Essay.
(Bring your **print** copy of the texts on which you plan to write your final essay, a rough outline of the topic you would like to treat, and a preliminary bibliography of the primary and secondary texts you intend to use. Prepare to share your writing project with the class.)
- 30 Apr (Mon) **DUE before 9:00am today: CLOSE READING ESSAY on any TWO of the texts read for class. Submit via CANVAS.**

I reserve the right to modify any of the course policies as I deem necessary for the improvement of class dynamics and/or the attainment of the course objectives. This includes grading, assignments, the reading list, schedule, or anything related to the course. Any changes will be notified promptly via e-mail, CANVAS messaging, or announcements.