For informational purposes. This is the syllabus from Spring 2018, not Spring 2020. Some moderate changes and updates will occur for Spring 2020.

Comparative Literature 208, Sec. 001
Global Literature from the 17th Century to the Present:
Cross-Cultural Contact and Exchange
Spring 2018, 3 cr. (U)

<table>
<thead>
<tr>
<th>Professor</th>
<th>Kristin Pitt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course meeting</td>
<td>TR 9:30-10:45, CRT 209</td>
</tr>
<tr>
<td>Email</td>
<td><a href="mailto:kepitt@uwm.edu">kepitt@uwm.edu</a></td>
</tr>
<tr>
<td>Phone</td>
<td>(414)229-4382 (this is the main office of the Dept. of French, Italian, &amp; Comparative Literature: if I'm not in, leave a message)</td>
</tr>
<tr>
<td>Office</td>
<td>Curtin 787</td>
</tr>
<tr>
<td>Office hours</td>
<td>TR 11-11:50am: I'll be in my office unless I announce a change in schedule in class and/or D2L. No appointment necessary. You may also set up an appointment at another time.</td>
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</tbody>
</table>

**COURSE DESCRIPTION**

This course approaches modern world literature through the lens of cultural contact and exchange. Some definitions of modernity mark its beginnings at 1492, with the travels of Christopher Columbus to what we now call the Americas and the processes of global exchange that followed. While there was certainly a great deal of global travel and cultural exchange before 1492, in the centuries that follow it becomes increasingly difficult for societies to remain insular and isolated.

Beginning with literature written just under a century after Columbus’s first voyage, this course explores intercultural contact as one of the defining features of modernity. As such, it is also one of the defining subjects of modern literature and one of the defining influences upon modern literary forms. In order to undertake this study, we will examine some of the cultural components of globalization, for while we all may recognize that today we are increasingly interconnected with societies and peoples around the globe, we do not always interrogate the nature of such connections. What are the possibilities, the difficulties, and the conflicts associated with cross-cultural contact and exchange? We will also examine the literary techniques employed to communicate and frame these cultural relationships through a survey of literature from the 17th to the 21st centuries and from a wide range of global perspectives portraying the negotiations, understandings, and misunderstandings of “contact zones” and other sites of cultural exchange where we have constructed notions of what constitutes literature as well as what constitutes the world. Works studied will include the literary forms of novel, poem, play, essay, autobiography, short story, novella, and film.

**COURSE LEARNING GOALS**

This course fulfills both the GER(HU) requirement and the L&S International requirement. The course’s readings, discussions, exams, and other assignments will help students to

- think analytically about human expression and its aesthetic, ethical, and ideological components in cross-cultural and international contexts;
• analyze texts using comparatist approaches, including the critical evaluation of fictional and non-fictional texts;
• identify distinctions between major modern literary genres (traditions essential to major bodies of literary knowledge, Humanities GER Criterion 1);
• articulate both advantages and challenges of cross-cultural communication and exchange (ideas essential to major bodies of historical, cultural, literary, and philosophical knowledge, Humanities GER Criterion 1);
• construct interpretive arguments that grounded in careful textual analysis and that are supported with specific quotes and other forms of persuasive textual evidence (responding coherently and persuasively to literary and cultural materials through textual analysis and interpretation, Humanities GER Criterion 2); and
• communicate interpretive arguments that are clear, coherent, well-organized, and logically presented (effective communication skills, UW System Shared Learning Goal 3).

GER AND UW SYSTEM LEARNING ASSESSMENT
See the document “GER Goals and Assessment” on D2L for more details on how GER and UW System Learning goals are assessed within this course.

COURSE REQUIREMENTS

PREPARATION AND PARTICIPATION
➢ Careful, thoughtful, and analytical reading of the assigned texts. You should come to class having read the assigned material and reflected upon it, with insights, ideas, questions, and concerns already in mind. Course readings during an average week are up to 150-200 pages, so it’s important that you stay caught up.
➢ Access to a copy of the assigned reading during class.
➢ Active participation in discussions in class. You will receive a daily participation score of 4 (significant, active participation in discussion); 3 (minimal participation in discussion); 2 (present, engaged, but no active participation); 1 (present for only part of class, or sleeping, or texting, or otherwise not engaged); 0 (absent). If you arrive late or leave early, you may receive only partial participation credit.
➢ See the document “Reading, Analyzing, and Discussing Literature” on D2L for further guidance on reading critically and analytically.
➢ Regular, punctual attendance. If you are cannot attend a class, you remain responsible for the material covered in class, including any new assignments, assignments due, lecture and discussion material, and films screened. After more than 4 absences, your grade will suffer. After more than 10 absences, you will fail the course. Please let me know about extenuating circumstances affecting your ability to attend class.

QUIZZES AND ADDITIONAL SHORT ASSIGNMENTS ON D2L
➢ Six quizzes (roughly every two weeks) assessing familiarity with assigned readings. These are timed multiple-choice quizzes, accessible through D2L, open book, with a 10-minute time limit. You can take each quiz up to two times, and the best grade of the two counts. Your lowest quiz grade overall will be automatically dropped at the end of the semester. These are listed on the syllabus.
➢ Periodic short assignments (short responses, discussions) on the course D2L site. These are not all listed separately on the syllabus but will always be announced in class and online.
Make sure to check the D2L site if you miss class. Your one lowest grade on these assignments will be dropped.

**SHORT PRESENTATION ON A WORK OF ART**
- A brief presentation to the class (~10 minutes) on a piece of creative art (e.g., painting, sculpture, music, film clip, poetry or other short work of literature) of your choice that represents cross-cultural contact and communication in some way. May be done individually or in pairs.

**MIDTERM EXAM**
- One in-class mid-term exam of short answer and essay questions: Thursday, March 1.

**FINAL PAPER**
- a 5-6 page comparative paper analyzing two works: one that we’ve studied in class during the second half of the semester (following the mid-term exam) and one of your own choosing.
- A final paper proposal.

**GENERAL REQUIREMENTS**
- Submission of assignments on time. If you submit a graded assignment after it is due without making prior arrangements with me, your grade will drop one full grade for each weekday it is late.
- The average student should anticipate spending an average of nine hours per week on this course at a minimum. Each week this will include 3 hours in class, along with reading and preparing for discussion. There will also be additional assignments that will require substantial time to prepare, such as studying for the in-class exam and writing the final paper, as well as shorter assignments like brief D2L postings.
- Academic honesty. All work you submit must be your own. If the ideas expressed or the words used to express them aren’t yours, say whose they are. If you copy words or ideas from an unacknowledged source (virtual, textual, visual, audio, or living), have someone else do work for you, or submit previous work (by you or someone else), you will fail the class and be formally charged with academic misconduct. You may also face additional disciplinary action from the university. Just don’t do it. See the Citation Guide on D2L, and please contact me with any questions.

**EXTRA CREDIT OPPORTUNITIES**
There will be limited extra-credit opportunities, depending on availability. When and if there are intellectual, political, or cultural events—lectures, films, exhibits, etc.—on campus or in the community that are sponsored or co-sponsored by the Comparative Literature program or are related to our course topics throughout the course of the semester, you may attend the event, give a 5-minute presentation to the class, and submit a 2-page paper summarizing the event and analyzing its relevance to course topic to me. A-level work will raise your final grade for the semester by 1 point. B-level work will raise your final grade for the semester by a half point. More than one student may present their analysis of the same event on the same day, coordinating so that the oral presentations do not overlap too extensively, but no additional presentations will be approved for the same event on subsequent days. No student may give more than 2 extra credit presentations. Details on the requirements for extra credit assignments are available on the course D2L site, as are details on the events that have been approved for the assignment. Please let me know if there are additional events you would like me to consider.
OTHER POLICIES AND NOTES

➢ Turn off and put away all electronic devices and phones before class begins. The use of laptops/tablets/etc is permitted for taking notes and accessing course material for the course such as readings that are online or saved to your computer. Other uses, particularly those that are distracting, disrespectful, and/or disruptive, may result in you being asked to put away electronic devices for a class period or up to the remainder of the semester.

➢ University policies for students with disabilities; religious observances; students called to active military duty; incompletes; discriminatory conduct; academic misconduct; complaint procedures; grade appeal procedures; and final examination policy are available on D2L through the file entitled University Policies.

➢ Let me know about any questions or concerns regarding the class or the assignments, and don’t hesitate to arrange an appointment with me if you can’t make office hours.

➢ If you will need accommodations to meet any requirement of this course, contact me as soon as possible.

➢ This course is required for both the major and the minor in Comparative Literature. It has been approved to count toward the Cultures & Communities certificate and the Latin American & Caribbean Studies certificate. More information on all of these programs is available on the “Links” page of the course D2L site.

➢ The grievance policy of the Dept. of French, Italian, and Comparative Literature is posted in the main office, Curtin 772.

➢ The Writing Center at UWM can provide you with valuable assistance at all stages of the writing process, from preparation for essay exams to generating topics to revising drafts. More information is available at www.writingcenter.uwm.edu.

➢ If you are dealing with unforeseen expenses or experiencing a financial emergency that is making it difficult for you to stay enrolled in college, the UWM Emergency Grant may be available to you. For more information and application materials, see https://uwm.dreamkeepers.org/.

➢ Did you know that roughly 50% of UWM students report not having enough food to eat at some point in the semester? The UWM Food Center and Pantry has a mission to ensure that the entire UWM community has nutritious food and key necessities in a welcoming and educational space. It is located in Union 348D (the former Kenwood Inn Restaurant space) and is open every 4th Monday from 9am to 1:30pm and every 4th Thursday from 5-9pm. Arrangements can be made for access at other times as well. They can be reached at foodassist@uwm.edu.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>In-class preparation and participation</td>
<td>25%</td>
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<tr>
<td>D2L Quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>Additional short D2L assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Presentation on a work of art</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Final Paper Proposal</td>
<td>5%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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### Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
<th>Grade</th>
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</tr>
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<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>88-89</td>
<td>B</td>
<td>83-87</td>
</tr>
<tr>
<td>B</td>
<td>78-79</td>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>73-77</td>
<td>C</td>
<td>70-72</td>
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<tr>
<td>C</td>
<td>68-69</td>
<td>C-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>59 &amp; below</td>
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### Texts

There are three books required for the course that are not available for free online. The rest of our materials—both texts and multimedia materials—are available for free through the D2L website. The three books that you must acquire independently are available for purchase through the UWM Virtual Bookstore and are on 2-hour reserve at Golda Meir Library; you may also purchase them independently or borrow them from other libraries. The three books that you will need to purchase or borrow are

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>ISBN</th>
<th>e-book?</th>
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</thead>
<tbody>
<tr>
<td><em>Letters from a Peruvian Woman</em></td>
<td>Françoise de Graffigny</td>
<td>Modern Lang. Assoc. of America</td>
<td>9780873527781</td>
<td>Kindle (for a different translation)</td>
</tr>
<tr>
<td><em>On the Edge of the World</em></td>
<td>Nikolai Leskov</td>
<td>Saint Vladimir’s Seminary Press</td>
<td>9780881411188</td>
<td>no (as far as I know)</td>
</tr>
<tr>
<td><em>The Dew Breaker</em></td>
<td>Edwidge Danticat</td>
<td>Vintage</td>
<td>9781400034291</td>
<td>Kindle, Nook, &amp; iBook</td>
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Note that there are multiple editions and/or translations available for each of the three texts above. You are not required to use the editions listed here, though bear in mind that using a different edition may mean that it will occasionally be a little bit more difficult, though by no means impossible, for you to follow and participate in some discussions. (If you’d like to read Graffigny as an e-book, it’s available in Kindle format through Jonathan Mallinson’s translation, published by Oxford World Classics.)

Most of the other texts we’ll be reading are fairly short, but we are also reading some full-length books that you aren’t required to purchase or borrow because they’re available for free online. If you prefer reading longer works in traditional book format, you may wish to consider finding an in-print edition of these works as well:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Online Edition for this class</th>
<th>Other editions?</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</em></td>
<td>Olaudah Equiano</td>
<td>Documenting the American South</td>
<td>LOTS of print and e-text editions available, including very cheap print and free e-editions</td>
</tr>
<tr>
<td><em>Grimms’ Fairy Tales</em> (selections)*</td>
<td>The Brothers Grimm (Jacob &amp; Wilhelm Grimm)</td>
<td>Project Gutenberg</td>
<td>LOTS of print &amp; e-text editions available—but they may contain different tales; confirm that you’re reading the assigned tales!</td>
</tr>
</tbody>
</table>
**Berenice, a tragedy**  Jean Racine  Hathi Trust, John Masefield’s 1922 trans., pub. Heinemann  There are several in-print and out-of-print English translations available

### Course Schedule

**T 1/23**  Introduction

**R 1/25**  Michel de Montaigne: “On Cannibals”  
Course Docs: Syllabus; Reading, Analyzing, and Discussing Literature; Citation Guide

**T 1/30**  Mary Louise Pratt: “Introduction: Criticism in the contact zone”  
Excerpt from the *Chilam Balam*: “Flight of the Itzá’s”

**R 2/1**  Garcilaso de la Vega, El Inca: Part One, Book One of *Royal Commentaries of the Incas and General History of Peru*

**T 2/6**  Garcilaso de la Vega: Part Two, Book One of *Royal Commentaries of the Incas*  
Poem: “The Imprisonment of Cuauhtemoc”

**T 2/6, 10:46am-R 2/8, 9:29am: Quiz 1 (D2L)**

**R 2/8**  Jean Racine: *Berenice*, Acts I-II

**T 2/13**  Racine: *Berenice*, Acts III-V  
Félix Lope de Vega y Carpio, “The Triumph of Judith”

**R 2/15**  from Emma Jinhua Teng, *Taiwan's Imagined Geography*: Excerpts from Yu Yonghe's "Small Sea Travelogue," Excerpts from Ding Shaoyi's "Brief Record of the Eastern Ocean," and Plates 4-14

**R 2/15, 10:46am-Su 2/18 11:59pm: Quiz 2 (D2L)**

**T 2/20**  Françoise de Graffigny: *Letters from a Peruvian Woman*, Foreword, Historical Introduction, and ch. I-XI, p. 3-56  
Percy Bysshe Shelley: “Ozymandias”

**R 2/22**  Graffigny: ch. XXI-XXVII, p. 56-120

**T 2/27**  Graffigny: ch. XXVIII-XLI, p. 120-174  
Charles Baudelaire: “A Voyage to Cythera”

**R 3/1**  **MIDTERM EXAM**


Phillis Wheatley: “On Being Brought from Africa to America”

**Presentations on works of art begin**

Langston Hughes: “The Negro Speaks of Rivers”

**R 3/15, 10:46am-Su 3/18, 11:59pm: Quiz 3 (D2L)**
Jacob Grimm and Wilhelm Grimm: selected *Grimms’ Fairy Tales*

The Brothers Grimm: more selected *Grimms’ Fairy Tales*

Samuel Taylor Coleridge: “Kubla Khan”

Nikolai Leskov: *On the Edge of the World*, ch. 1-6, p. 23-74

Leskov: ch. 7-13, p. 75-115

Aleksandr Pushkin: “The Prophet”

Rita Joe: “I Lost My Talk”

Kenzaburō Ōe: “Prize Stock”

Clarice Lispector: “The Smallest Woman in the World”

Moacyr Scliar: “Inside My Dirty Head—The Holocaust” (ER)

Gabriel Okara: “You Laughed and Laughed and Laughed”


*Rabbit-Proof Fence*, dir. Phillip Noyce

Rita Joe: “I Lost My Talk”

Edwidge Danticat: *The Dew Breaker*, “The Book of Miracles” and “Night Talkers,” p. 69-120

Léopold Sédar Senghor: “Prayer to Masks”


Félix Morisseau-Leroy: “Boat People”

In-class viewing: film to be determined

In-class viewing and discussion: film to be determined