

## Land Acknowledgement

UBC's campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land it is situated on has always been a place of learning for the Musqueam people, who for millennia have passed on in their culture, history, and traditions from one generation to the next on this site.



Image: Excerpt from Casper David Friedrich/Christian Friedrich's "Woman with a Raven near an Abyss" (1803)

### **CENS 202 001: Great Works of Literature from Central, Eastern and Northern Europe**

Bad Feelings: The Literary Lives of Anger, Boredom, and Jealousy  
The University of British Columbia  
Dept. of Central, Eastern, and Northern European Studies

Winter 2021 T1 | 3 Credits  
Tu/Th | 15:30-17:00 | Buchanan D 218

### **Contact**

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### **Course Description & Structure of Course**

This course explores the relationship between negative emotions and literary culture. We will read philosophical, sociological, theoretical, and literary accounts of feeling (with a focus on boredom, anger, and jealousy) and will situate them in the cultural and historical context of industrialist and post-industrialist modernity. One goal of the course is to trace the history of emotions through literature against the backdrop of major political, social, and economic realities of 19<sup>th</sup>- and 20<sup>th</sup>-century central, eastern, or northern Europe. There are no prerequisites for this course. Readings and discussion will be in English.

Some elements of the course will be online. In the first half of the class you will notice that some of the lectures are moved to online. We will, however, meet at least once in person for our scheduled timeslot (see schedule below). Recorded lectures will introduce vital historical and cultural background on individual authors and their work. Each in-person session will follow a variation of the following structure: 1. An introduction to the session with a short lecture on key historical or intellectual background required for discussion. 2. Structured group work

in which students work collaboratively to generate answers to a series of questions about course material and engage in guided discussion about material. 3. A guided, open discussion in which students share their findings with the course. 4. Wrap-up lecture with comments about how daily discussion relates to upcoming lectures/course work.

### Course Outcomes

Upon successful completion of this course, students will be able to

- **describe** select developments in the social, economic, and cultural history informing central and parts of European literary cultures of the 19<sup>th</sup> and 20<sup>th</sup> centuries
- **discuss, analyze, and interpret** representative texts from these eras and various geographic locations with a thematic and analytic focus on negative feelings
- **describe, discuss, analyze, and interpret** written and visual material using standard tools of literary and visual analysis

Consult the schedule below for detailed outcomes affiliated with each unit of the course.

Grade Breakdown*		Grading Scale		
Participation Reports	20%	A+ (90-100%);	A (85-89);	A- (80-84);
Reading Quizzes	20%	B+ (76-79);	B (72-75);	B- (68-71);
Midterm Paper	25%	C+ (64-67);	C (60-63);	C- (55-59);
Final Paper	35%	D (50-54);	F (0-49)	

**\*Note:** You must receive a passing grade for each component to receive a passing grade in the course.

### Books and Reading Materials

At the UBC Bookstore

1. Georg Büchner, *Woyzeck*, transl. John Mackendrick. London: Bloomsbury, 2021. 9781350108165.
2. Theodor Fontane, *Effi Briest*, transl. Mike Mitchell. Oxford: Oxford University Press, 2015. ISBN: 9780199675647.
3. Henrik Ibsen, *Four Major Plays*, transl. James McFarlane and Jens Arup. Oxford: Oxford University Press, 2008. 9780199536191.
4. Karolina Pavlova, *A Double Life*, transl. Barbara Heldt. New York: Columbia University Press, 2019. ISBN: 9780231190794.

Online on our Course Reserves/Canvas Site

The URL for our course reserves site is: <https://courses.library.ubc.ca/c.WXdV2x>. There you will find the following texts.

1. Sara Ahmed, "Feminist Killjoys," *The Promise of Happiness*. Durham: Duke University Press. pp. 50–87.
2. Annette von Droste-Hülshoff, "[The Jew's Beech Tree](#)" [hyperlink]
3. Brothers Grimm, "[Rumpelstiltskin](#)" [hyperlink]
4. Heinrich Heine, "[Silesian Weavers](#)" [hyperlink]
5. Sue J. Kim, "Anger as Culture," *On Anger*. Austin: University of Texas Press, 2013. pp. 43–69.
6. Heinrich von Kleist, "The Betrothal in St. Domingo" *The Marquise of O and Other Stories*, transl. David Luke and Nigel Reeves. New York: Penguin, 1978. pp. 231–287.
7. F.W. Nietzsche, *On the Genealogy of Morality* [excerpts]
8. Audre Lorde, "[The Uses of Anger: Women Responding to Racism](#)" [hyperlink]
9. Rebecca Solnit, "[All the Rage: What a Literature that Embraces Female Anger can Achieve](#)" [hyperlink]
10. Peter Toohey, "Putting Boredom in its Place," *Boredom: A Lively History*. New Haven: Yale University Press, 2011. pp. 8–48.
11. Peter Toohey, "What is Jealousy," *Jealousy*. New Haven: Yale University Press, 2014. 1–23.
12. Regina Ullmann, "The Old Man," *The Country Road*, transl. Kurt Beals. Cambridge: New Directions, 2015. pp. 63–75.

## **Participation**

An ideal setting for the course is achieved when we are all present, prepared, and eager to engage the material in our class. Engagement takes place differently for different people: being engaged can take place by responding to class discussions, contributing in small group discussions, asking for clarification, agreeing with the point someone makes in class, respectfully challenging a point someone made in class, etc. Some people are more vocal during class discussions and others will be more vocal in small group discussions. The point here is that you will have different venues in which you can contribute your ideas and, as such, are expected to engage on some level regularly throughout our course.

One of the main aspirations of the course will be to help you develop communication skills on complex topics. To this end, I will develop material and prepare exercises, which will facilitate the development of such skills; however, the activities don't work without *your* contribution. Meaning, even though you may not be a vocal participant in other contexts, think of our class as a perfect venue in which you can practice being more vocal.

What does it mean to be prepared? You will succeed in our class by reading the material for the days on which it is assigned. Reading, for our purposes, is not a passive activity: take notes about things you found engaging, confusing, illuminating, frustrating in a given text. Those notes (in the margins, on printouts, in note-books) will come in handy when you are asked to tell your classmates about your reading experience. Being prepared also means that you should bring the text to class in some fashion (hard copy or digital). As for attendance, you will succeed in the course by attending regularly and being on time for class sessions.

Starting in week 2, you will be asked to submit weekly progress reports in which you assess your own contributions to class. You will find detailed information about what this entails on our course Canvas site.

## **Reading Quizzes**

You will complete regular quizzes which will guide your reading progress in our class. These are designed to make sure that you are following the reading schedule. They are also educational tools that help you think critically about the material covered.

## **Midterm and Final Paper**

You will complete two written assignments for our class. These assignments will give you a chance to showcase your thinking on critical matters pertaining to the texts and ideas we address in our course. You will receive prompts for these papers with detailed specifications ahead of deadline.

## **Inclusive Course**

You will effectively learn in an inclusive space that continues to challenge you intellectually. I will strive to foster such a space in the classroom and in online forums used for class. Most of all, *YOU* are required to contribute to the shaping of such an inclusive and intellectually stimulating setting by honoring the diverse backgrounds, statuses, and experiences of your fellow students. Please communicate to me any concerns or needs that immediately relate to your learning in this regard.

## **Communication**

Communication is essential for your success in our course. I will send you regular updates about class via email and will post to our Canvas site. For this reason, you should regularly (i.e., daily) check your official UBC email account and our Canvas site for important announcements about our course.

If you send me an email, please use the standard format for addressing faculty or standards employed in professional communication. Begin an email with a salutation such as "Dear Dr. Malakaj: . . ." and you can close with "Best/Yours/Sincerely, . . ." I will respond to your email within one or two business days and usually do not respond to email on weekends. During professional travel (unlikely during pandemic!), I will be unavailable via email but will respond to your inquiries as soon as I return to campus. Steve Commichau, the TA for our course, prefers the following salutation: "Dear Steve: . . ."

### **Academic Accommodation**

If you require any accommodation that can improve your experience in and facilitate success in the classroom, please reach out to me. Moreover, be sure to consult the Vancouver Academic Calendar, which provides helpful information about the services to which you have access as UBC student. For more info:

<http://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,34,0,0>. Here is an excerpt from the Calendar:

The University of British Columbia recognizes its moral and legal duty to provide academic accommodation. The University must remove barriers and provide opportunities to students with a disability, enabling them to access university services, programs, and facilities and to be welcomed as participating members of the University community. The University's goal is to ensure fair and consistent treatment of all students, including students with a disability, in accordance with their distinct needs and in a manner consistent with academic principles.

The UBC Centre for Accessibility can provide accommodations that enable successful classroom experiences for students with accessibility needs. For more information, visit: <https://students.ubc.ca/about-student-services/centre-for-accessibility>.

### **Academic Integrity**

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise, and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

I'd be happy to discuss this with you in more detail. You can also find more info about UBC's official academic integrity policy here: <http://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,286,0,0>.

### **Technology/Other Distractions/Food in the Classroom**

Technology has enhanced academic life tremendously and continues to impact our work! I love technology as much as you do. It can be a great asset to your experience in our class. To this end, you might like to take notes on laptops or tablets and might like to consult resources during class. However, technology can be distracting and can negatively impact your learning and that of your fellow students. Please refrain from texting and other distracting communication, which includes working with materials not required for course, online shopping, and completing assignments for another class.

Sometimes we lose track of time. Or things happen. If you have to eat in class, try to be as considerate of the other people in class as possible. When possible, try to eat before or after class.

### **Covid-19 Safety**

You are required to wear a non-medical mask during our class meetings, for your own protection and for the safety and comfort of everyone else in the class. For our in-person meetings in this class, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of Covid-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, classrooms and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment. [UBC Respectful Environment Statement](#).

### Content Warning

Our class will feature written and/or visual material which depicts violence. The written and visual texts are not included in our syllabus because of an interest to engage gratuitously in violence. We will instead approach these texts intellectually and assess in which ways and why violent material is deployed in a given cultural text. I respect your perspective and will be very glad to discuss this with you individually.

### Personal and Intellectual Support for Learning

UBC provides a number of services to help students succeed in learning and being in our campus community. This includes services on topics such as academics, money, immigration, health and wellbeing. You can find out more information about various programs following this link: <https://students.ubc.ca/support>. If you feel comfortable, reach out to me. I can try to provide additional information about available resources.

### Copyright

All materials of this course (course handouts, lecture slides, assessments, course readings, etc.) are the intellectual property of the Course Instructor or licensed to be used in this course by the copyright owner. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline. I do not permit students to record classes.

### German Studies and Modern European Studies @UBC

You can complement the work you do in our course by enrolling in other courses offered in the German Program, the Modern European Studies Program, or other coursework in the Department of Central, Eastern, and Northern European Studies. We offer exciting minors and majors in language and culture studies, as well as interdisciplinary studies. For more information about these programs, check out the department website ([cenes.ubc.ca](http://cenes.ubc.ca)) or reach out to me! I'd be glad to put you in touch with the advisors for these programs.

## COURSE SCHEDULE

The semester schedule is not absolute. I will adjust it as needed to suit the needs of the class.

### UNIT 1: Introduction to Emotion Studies; Boredom

Upon successful completion of this unit, students will be able to

- identify critical terms in emotion studies and apply those to cultural analysis
- recall key cultural, historic, and economic information regarding the second-half of the nineteenth and first half of the twentieth centuries in Central and Northern Europe as it relates to cultural analysis
- analyze written and visual texts in print culture of the second half of the nineteenth and first half of the twentieth centuries with a focus on boredom

<b>Week 1</b>	<b>Work in Class</b>	<b>Read for Class</b>
September 7	<b>Imagine Day: No Class</b>	
September 9	Uses of Happiness	Ahmed, "Feminist Killjoys"
<b>Week 2</b>	<b>Work in Class</b>	<b>Read for Class</b>
September 14	<b>Online Lecture, "Boredom has a History": no in-person class</b>	Toohey, "Putting Boredom in its Place"
September 16	Experience without Qualities	Ullmann, "The Old Man"  Start Fontane, <i>Effi Briest</i> , Ch 1-5 (for next week)
<b>Week 3</b>	<b>Work in Class</b>	<b>Read for Class</b>
September 21	<b>Online Lecture, "Perils of Repetition": no in-person class</b>	Fontane, <i>Effi Briest</i> , Ch 6-12

September 23	Reading Boredom I	Fontane, <i>Effi Briest</i> , Ch 13-23
<b>Week 4</b>	<b>Work in Class</b>	<b>Read for Class</b>
September 28	Reading Boredom II	Fontane, <i>Effi Briest</i> , Ch 24-36
September 30	<b>National Day for Truth and Reconciliation: no class</b>	

## UNIT 2: Anger

Upon successful completion of this unit, students will be able to

- recall key cultural, historic, and economic information regarding the second-half of the nineteenth and first half of the twentieth centuries in Central and Eastern Europe as it relates to cultural analysis
- analyze written and visual texts in print culture of the second half of the nineteenth and first half of the twentieth centuries with a focus on anger

Week 5	Work in Class	Read for Class
October 5	<b>Online Lecture, “Uses of Anger” and “Writing: Strategies for a Successful Paper”: no in-person class</b>	Lorde, “The Uses of Anger” Solnit, “All the Rage”
October 7	Anger has a History	Grimm, “Rumpelstiltskin” Kim, “Anger as Culture,” Ch 2, 43-69
<b>Week 6</b>	<b>Work in Class</b>	<b>Read for Class</b>
October 12	Collective Anger	Heine, “Silesian Weavers” Kleist, “The Betrothal in St. Domingo”
October 14	<b>Extended office hours about midterm papers: no in-person class</b>	
<b>Week 7</b>	<b>Work in Class</b>	<b>Read for Class</b>
October 19	Frustration	Droste-Hülshoff, “The Jew’s Beech Tree,” first half of story
October 21	Who gets to be angry and when? <b>* Note: Midterm Paper Due this Week *</b>	Droste-Hülshoff, “The Jew’s Beech Tree,” second half

## UNIT 3: Jealousy

Upon successful completion of this unit, students will be able to

- recall key cultural, historic, and economic information regarding the second-half of the nineteenth and first half of the twentieth centuries in Central and Northern Europe as it relates to cultural analysis
- analyze written and visual texts in print culture of the second half of the nineteenth and first half of the twentieth centuries with a focus on jealousy

Week 8	Work in Class	Read for Class
October 26	Jealousy has a History	Toohey, “What is Jealousy”
October 28	Philosophy of Envy	Nietzsche, <i>On the Genealogy of Morality</i> (excerpts)
<b>Week 9</b>	<b>Work in Class</b>	<b>Read for Class</b>
November 2	Worn Down	Büchner, <i>Woyzeck</i> , Scene 1–13
November 4	Triggered	Büchner, <i>Woyzeck</i> , Scene 14–24
<b>Week 10</b>	<b>Work in Class</b>	<b>Read for Class</b>
November 9	<b>Midterm Break: no class</b>	
November 11	<b>Midterm Break: no class</b>	
<b>Week 11</b>	<b>Work in Class</b>	<b>Read for Class</b>
November 16	Routines I	Pavlova, <i>A Double Life</i>
November 18	Routines II	Pavlova, <i>A Double Life</i>
<b>Week 12</b>	<b>Work in Class</b>	<b>Read for Class</b>

November 23	Structures I	Pavlova, <i>A Double Life</i>
November 25	Structures II Writing: Strategies for a Successful Paper	Pavlova, <i>A Double Life</i>
<b>Week 13</b>	<b>Work in Class</b>	<b>Read for Class</b>
November 30	The Weight of Envy	Ibsen, <i>Hedda Gabler</i> , Act 1–2
December 2	Inequality	Ibsen, <i>Hedda Gabler</i> , Act 3–4
<b>Week 14</b>	<b>Work in Class</b>	<b>Read for Class</b>
December 7	Closing Discussion	

**Final paper: upload the final paper on Canvas by 11:59, Friday, December 17, 2021**