

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: Detail from Viktor Vasnetsov's "The Princess Who Never Smiled" ("Nesmeyana," 1916)

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 2022 T1 | 3 Credits
Mon/Wed | 9:30-11:00
Buchanan D 217

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 19th- and 20th-century central, eastern, or northern Europe. There are no prerequisites for this course. Readings and discussion will be in English.

Each 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 19th and 20th 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*

Self-Assessment/Participation	20%
Reading Quizzes	20%
Midterm Assignment	25%
Final Assignment	35%

Grading Scale

A+ (90-100%);	A (85-89);	A- (80-84);
B+ (76-79);	B (72-75);	B- (68-71);
C+ (64-67);	C (60-63);	C- (55-59);
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.2wzGjC>. 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"
3. David Greenham, "Seven Pleasures of Reading," *Close Reading: The Basics* (New York, Routledge, 2016), pp. 8–30.
4. Brothers Grimm, "[Rumpelstiltskin](#)" [hyperlink]
5. Heinrich Heine, "[Silesian Weavers](#)" [hyperlink]
6. Sue J. Kim, "Anger as Culture," *On Anger*. Austin: University of Texas Press, 2013. pp. 43–69.
7. 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.
8. F.W. Nietzsche, "Homer's Contest," Ed. Keith Ansell-Pearson, transl. Carol Diethe (Cambridge: Cambridge University Press, 2006), 174–181.
9. Audre Lorde, "[The Uses of Anger: Women Responding to Racism](#)" [hyperlink]
10. Rebecca Solnit, "[All the Rage: What a Literature that Embraces Female Anger can Achieve](#)" [hyperlink]
11. Peter Toohey, "Putting Boredom in its Place," *Boredom: A Lively History*. New Haven: Yale University Press, 2011. pp. 8–48.
12. Peter Toohey, "What is Jealousy," *Jealousy*. New Haven: Yale University Press, 2014. 1–23.
13. Regina Ullmann, "The Old Man," *The Country Road*, transl. Kurt Beals. Cambridge: New Directions, 2015. pp. 63–75.

Self-Assessment & 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 in person or online (through live stream or recorded lectures).

You will be asked to submit four 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. In addition, you will be asked to complete assignments throughout the semester. These and the self-assessment assignments will inform the self-assessment/participation portion of your final grade.

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 Assignment

You will complete a written assignment for our class that will serve as your midterm. You will complete either a written assignment or a creative response as part of your final. 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. John O'Hara, the TA for our course, prefers the following salutation: "Dear John: . . ."

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.

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 (cen.es.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.

INTRO UNIT: Information about the Class and Literary/Cultural Analysis

Week 1	Read for Class	Work in Class
Wed., Sep. 7	Syllabus	Introduction to Course Why Emotions?
Week 2	Read for Class	Work in Class
Mon., Sep. 12	Ahmed, "Feminist Killjoys"	Uses of Happiness Affective Map
Wed., Sep. 14	Greenham, "Seven Pleasures of Reading,"	Close Reading for Emotions
		Due: affective mapping assignment due

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

Week 3	Read for Class	Work in Class
Mon., Sep. 19	Toohy, "Putting Boredom in its Place"	Boredom has a History
Wed., Sep. 21	Ullmann, "The Old Man"	Experience without Qualities
		Due: self-assessment #1 AND quiz #1
Week 4	Read for Class	Work in Class
Mon., Sep. 26	Fontane, <i>Effi Briest</i> , Ch 1-5	Perils of Repetition
Wed., Sep. 28	Fontane, <i>Effi Briest</i> , Ch 6-12	Perils of Repetition
		Due: close-reading assignment
Week 5	Read for Class	Work in Class
Mon., Oct. 3	Fontane, <i>Effi Briest</i> , Ch 13-23	Reading Boredom I
Wed., Oct. 5	Fontane, <i>Effi Briest</i> , Ch 24-36	Reading Boredom II
		Due: passage analysis (pre-midterm assignment)

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 6	Read for Class	Work in Class
Mon., Oct. 10	Thanksgiving No Class!	Thanksgiving No Class!

Wed., Oct. 12	Lorde, "The Uses of Anger" Solnit, "All the Rage"	Uses of Anger Due: self-assessment #2 AND quiz 2
Week 7	Read for Class	Work in Class
Mon., Oct. 17	Grimm, "Rumpelstiltskin" Kim, "Anger as Culture," Ch 2, 43-69	Anger has a History
Wed., Oct. 19	Heine, "Silesian Weavers" Kleist, "The Betrothal in St. Domingo"	Collective Anger Due: quiz 3
Week 8	Read for Class	Work in Class
Mon., Oct. 24	Droste-Hülshoff, "The Jew's Beech Tree," first half of story	Frustration
Wed., Oct. 26	Droste-Hülshoff, "The Jew's Beech Tree," second half	Who gets to be angry and when? Due: midterm assignment

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 9	Read for Class	Work in Class
Mon., Oct. 31	Toohy, "What is Jealousy"	Jealousy has a History
Wed., Nov. 2	Nietzsche, "Homer's Contest"	Philosophy of Envy Due: quiz 4
Week 10	Read for Class	Work in Class
Mon., Nov. 7	Büchner, <i>Woyzeck</i> , Scene 1–13	Worn Down
Wed., Nov. 9	Midterm Break: no class	Midterm Break: no class Due: self-assessment #3
Week 11	Read for Class	Work in Class
Mon., Nov. 14	Büchner, <i>Woyzeck</i> , Scene 14–24	Triggered
Wed., Nov. 16	Pavlova, <i>A Double Life</i> , Ch 1–3	Routines I Due: quiz 5
Week 12	Read for Class	Work in Class
Mon., Nov. 21	Pavlova, <i>A Double Life</i> , Ch 4–6	Routines II
Wed., Nov. 23	Pavlova, <i>A Double Life</i> , Ch 7–8	Structures I Due: quiz 6
Week 13	Read for Class	Work in Class
Mon., Nov. 28	Pavlova, <i>A Double Life</i> , Ch 9–10	Structures II
Wed., Nov. 30	Ibsen, <i>Hedda Gabler</i> , Act 1–2	The Weight of Envy Due: unlock the drama in you assignment
Week 14	Read for Class	Work in Class
Mon., Dec. 5	Ibsen, <i>Hedda Gabler</i> , Act 3–4	Inequality

Wed., Dec. 7		Closing Discussion Due: self-assessment #4
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Final project: upload the final project on Canvas by 11:59, Friday, December 16, 2022