

**LIT 2120: Survey of World Literature - 1750 to Present (section 2504) (class# 16594), Fall 2020**

**Life in the Modern World**

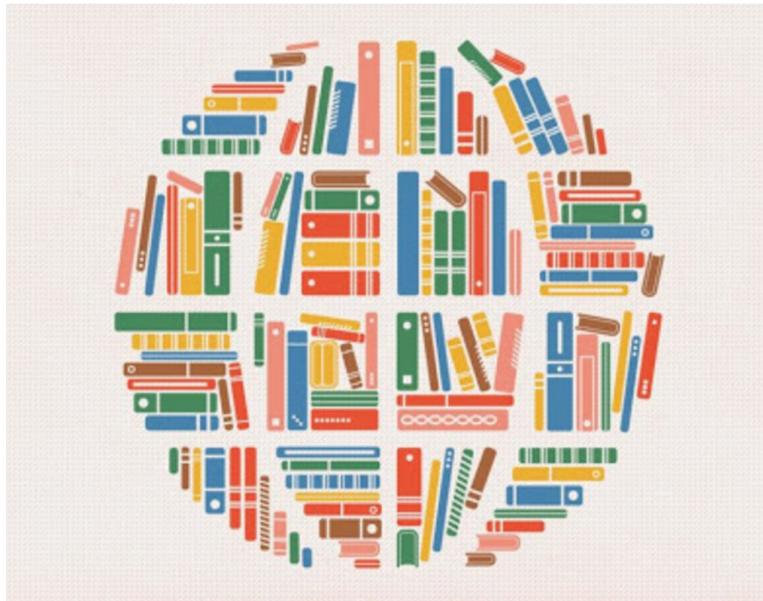
**Instructor Name:** Deepthi Siriwardena

**Course meeting times & locations:** MWF: Period 8 (3.00pm-3.50pm). Synchronously via Zoom on 2 days a week (generally Mondays and Fridays). Asynchronously on Wednesdays. **Check the syllabus for specific days.**

**Office Location and Hours:** Fridays period 7 via zoom and by appointment.

**Instructor Email:** deesiri@ufl.edu

**Course Description:**



What does it mean to live in the modern world? What conflicts, dilemmas and aspirations do we have to grapple with as life continues in a world that is growing increasingly more complex and confusing? These are the larger questions that we will use to pry open the manifold texts in our expansive survey of world literature. As texts are inevitably informed by their contexts, our survey adopts a rough chronological approach in order to better contextualize the texts in their socio-political temporalities. We will hop from continent to continent, reading about how different authors envisioned life in the modern world. We will read an exciting variety of texts - poetry, drama, novels, short stories - that will at times be hopeful and reverential, at times be provocative and irreverent, movingly tragic or delightfully humorous. Instead of being built around a single restricted theme, the course adopts this broad thematic of life in the modern world to help you, the citizens of a modern world, ease your way into the texts that may be spatially and temporally unfamiliar to you

and allow you to mine the vast potential of these world class texts to explore themes that you may find reassuringly relatable or provocatively intriguing .

During your textual exploration, you may, at times, be able to cut through the spatial and temporal differences and recognize that you are not alone in the way you feel or in the complicated experiences you undergo. At other times, you may simply learn to recognize and respect experiences that are radically different to what you know. Indeed, as we read, we will examine how writers respond to various issues of life in the modern world and, also self-examine the biases and stereotypes we may advertently or inadvertently hold about “other” countries and “other” people. When we read we engage with texts at both a personal level as well as at a critical level. While the course does place emphasis on critical thinking and scholarly argumentation, it also strives to recognize and promote your personal and creative engagement with texts. You will have ample opportunities for both analytical and creative work as we move through the course readings and assignments.

### **Covid-19 Statement**

This class will be comprised of a mix of asynchronous and synchronous learning (via Zoom), with instances of the latter explicitly identified in the Course Schedule section of this syllabus, and on Canvas. This format has been chosen after considering the various challenges of online instruction in general, as well as the specific challenges of teaching a literature and discussion-based class online.

Also, I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution.

### **General Education Objectives:**

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex

arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts:**

- Swift, Jonathan. *Gulliver's Travels*. Barnes & Noble Classics, 2004. ISBN:1593081324
- Bapsi, Sidhwa. *Cracking India*. Milkweed editions, 1992. ISBN: 978-1-57131-048-4
- Achebe, Chinua. *Things Fall Apart*. Penguin Books, 2006. ISBN:9780141023380

\*\* Please note that all the texts mentioned here are required texts for this course. For the other texts listed in the course, students will be directed to online copies which will be uploaded in Canvas under Files. If a student does not wish to read a soft copy of any of the prescribed texts, he/she may purchase the hardcopy of the unabridged version of the text.

### **Recommended Text**

Garrett-Petts, W.F. *Writing About Literature: A Guide for the Student Critic*. Broadview Press, second edition, (2013). (**ISBN-10:** 1551117436)

### **The Texts we are Reading**

<b>Text</b>	<b>Country</b>
Behn's <i>Oroonoko</i>	England
Pope's "Essay on Man"	England
Voltaire's <i>Candide</i>	France

Swift's <i>Gulliver's Travels</i>	England
Kate Chopin's "Story of an Hour" and Gilman's "The Yellow Wallpaper"	America
Gabriel Mistral's selected Madwomen poems	Chile
Chekhov's short stories	Russia
Rabindranath Tagore's short stories	India
T.S Eliot's "The Lovesong of J Alfred Prufrock"	England/U.S.A
Kafka's <i>The Metamorphosis</i>	Prague (Czech Republic)
Fitzgerald's <i>The Great Gatsby</i>	America
Kawabata Yasunari's "The Dancing Girl of Izu"	Japan
Katherine Mansfield's "The Garden Party"	New Zealand
Bretchet's "The Good Woman of Seztuan"	Germany
Lao She and Zhang Ailing's short stories	China
Chinua Achebe's <i>Things Fall Apart</i>	Nigeria
Youssef Idris's "The Shame"	Middle East (Egypt)
Assis Dejebar's "Three Cloistered Girls"	Middle East (Algeria)
Narayan's <i>The Man Eater of Malgudi</i>	India
Sidhwa's <i>Cracking India</i>	Pakistan/U.K

**Assignments** (see below for Grading Rubric):

Assignments	Word count	Points
<b>Close Reading Paper</b>	700	100

<p>For this paper you are required to pick a theme of your choice in a text we have read so far and trace out how the author develops that theme throughout the paper.</p> <p>You should attempt to trace out the way the author creates meaning through his choice of characterization, diction, literary devices and narrative structure. You need to <b>develop an argument</b> regarding the entire text through your reading. There should be no reference in your essay to outside texts. This is your chance to establish your own critical sense about the text so don't be afraid to voice out your opinion and support it with evidence from the text.</p>		
<p><b>Comparative Analysis paper</b></p> <p>This paper requires you to do a comparison of two texts that we have read so far in class. You need to pick a single theme and build an argument exploring how that theme is developed in the two texts of your choice.</p> <p>You will need to conduct research and provide input from 2-3 outside sources as well. You may use these sources to examine how other critics have explored your chosen texts or to find contextual information on your chosen texts.</p>	1200	180
<p><b>Final Project</b></p> <p>The Final Project could be <b>EITHER</b> critical <b>OR</b> creative. It involves the prior submission of a Prospectus. See the schedule for due dates.</p> <p><b>Critical Project</b></p> <p>This paper requires you to bring together the close reading skills and research skills you practiced throughout the semester in writing a final literary analysis. For this essay, you will develop a strong and clear <i>argument</i> about a topic we have encountered in class. The paper may be based on one or more texts. You need to draw on and respond to at least 3-4 scholarly and peer reviewed sources in your argument. The final paper should demonstrate the ability of the writer to do a critical close reading, historicize the text or topic, and synthesize scholarly sources. Students should discuss potential paper topics with the instructor a few weeks in advance of the due date. Check the Weekly Schedule for dates.</p> <p><b>Creative Project</b></p> <p>The creative project gives you the option of submitting a critical creative response to the texts and the topics we have covered in class. You may build your creative project from either of the two following approaches:</p> <ol style="list-style-type: none"> <li>1. You may write your own short story, poem, comic, dramatic skit or even a photographic montage exploring any of the topics we have explored in class.</li> </ol>	2000	300

<p>2. You may write an alternative ending to any of the texts we explored, use characters from any text and write another story/poem/skit featuring them, propose a sequel to the chosen story etc.</p> <p>If you wish, you may draw from and develop one of your Creative Personal Reflections into a story.</p> <p>Depending on what you wish to do, the assignment will vary from person to person. You are thus required to meet with me and receive instructions specific to what you like to do.</p> <p>At the end of your creative piece, you will write one paragraph reflection about how your text engages with the theme you have chosen..</p>		
<p><b>Creative Personal Reflections</b></p> <p>This ongoing assignment gives you credit for your personal reflections inspired by the texts we study in class. You may choose from two different options for this assignment:</p> <p style="text-align: center;"><b>EITHER</b></p> <p>1. Reflect on a personal experience that resonated with an experience narrated in one of the texts we read in class. It could be an instance where you felt a feeling similar to one described in a text, met a character that reminds you of a character you encountered (either in real life or in fictional/visual media), heard a similar story/characters in your community/family context, or an instance where you had to personally grapple with a similar kind of dilemma like one of the characters etc.</p> <p style="text-align: center;"><b>OR</b></p> <p>2. Additionally, you may choose to put your own personal creative spin on one of the texts. You may purpose a sequel, an alternative ending, a narration of the story from the perspective of a different character etc..You need not write the actual story for your response but explain your general idea and why it would be an interesting supplement to the text. You need to argue that your proposed creative venture could enhance the text.</p> <p>To receive full credit:</p> <ul style="list-style-type: none"> <li>● These responses should be approximately 300 words and in the form of a coherent paragraph.</li> <li>● You need to submit three responses for the three units. You may choose when you submit them depending on which text resonates with you the most. However, it must be done before we finish a unit. Once a unit is finished, your chance for submitting a personal response will be closed.</li> <li>● Please email and inform me once you submit a response.</li> </ul>	<p>900</p>	<p>120  (40*3)</p>
<p><b>Short Thematic Responses</b></p>	<p>1200</p>	<p>180</p>

<p>Response papers allow you to work through and put down on paper ideas that occurred to you while you were completing the reading assignments. For these thematic response, you will pick one of the themes we will be exploring throughout the course and explore how it is deployed in a particular text. You may choose your theme from the following selection: the human condition, love and human relationships, tradition vs modernity, good vs evil or a theme of your choice. Remember that in your response, you need to <i>build an argument/a thesis</i> based on these themes. For example, instead of saying that a particular text explores the human condition or good vs evil, you need to explain how that theme is specifically explored in the text (i.e: does the text say that alienation/disorientation/irrationality is inherent to human condition? Does the text support or complicate conventional ideas of good and evil?).</p> <p>These responses are thus polished writing that makes an argument (has a thesis) and provide textual evidence. You should not simply provide plot summaries.</p> <p>You are required to submit <b>three responses</b> on three chosen texts on the three different units. These should be approximately 300 words.</p> <p>After making your own entry, you need to read and comment on at least one classmate's entry. Your response should be approximately 100 words and, instead of saying whether you like or dislike their ideas, you should give them suggestions to build on his/her idea in some way.</p>		(60*3)
<p><b>Class activities and Participation</b></p> <p>Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes and activities on the readings or classroom discussion.</p> <p style="text-align: center;"><b>Synchronous Days</b></p> <ul style="list-style-type: none"> <li>● In class check-in: students are expected to come to each synchronous class session with at least one question/comment/criticism of the assigned reading and share it with the class during discussion.</li> <li>● In addition, the planning and preparation also involves the submission of the Prospectus for the final paper.</li> <li>● Class activities may include individual work, group work, pop quizzes, peer reviews etc...Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up.</li> </ul>		120

### Asynchronous Days

- On the days we do not have a zoom session (typically a Wednesday), you are expected to “participate” in class by responding to a prompt about the assigned text in a Canvas discussion thread. At the end of your response, you may type in 1-2 questions you personally had about the text. These responses should demonstrate that you have read and thought about the assigned text and can articulate your views about it clearly and coherently. After typing your response, you need to respond to one of the questions one of your classmates has posed at the end of his/her response.
- These responses are not individually graded. You are not to worry about “right” or “wrong” answers. They are taken primarily to count as your attendance during an asynchronous session. Not responding to a prompt would count as an absence. I would also be considering your commitment and enthusiasm displayed in these prompted responses when I consider your overall participation grade.
- **Missing a peer review will result in a 5% deduction from the final grade of the essay.**
- **Mandatory Meetings with the instructor:** You are invited to attend two mandatory meetings with the instructor. Please consider these meetings as a way of getting better acquainted since the lack of face to face classes severely limit our personal interactions. One meeting shall take place during the second week of class. In this meeting we will talk about your expectations of this class, any anxieties and worries you might have and the ways you want to grow as a writer and get better acquainted with each other. Think of these meetings as a casual chat about your academic and general well-being. Let’s fix the times during class.  
The second meeting will be towards the end of the semester and there we will talk of your final paper and if your goals and expectations have been achieved.  
You may bring coffee and cookies to these meetings. Please consider them to be an equivalent of a casual chat over coffee.

### Peer Reviews

Peer reviews for the three major papers are required for this class.

<p>The peer review will happen online during class time (not via zoom).  You will be assigned a peer review partner.  On the day of the peer review, please upload your completed draft to the Peer Review discussion post by 3pm. The earlier you can do this the better.  Then find your partner's uploaded draft and download it to your computer.  Complete your review using the Review tab on MS word (More instructions on the Discussion post)  Upload the reviewed paper on the Discussion thread with your overall comment by 3.50 pm.</p> <p><b>Note: The peer review is not graded. However, missing a peer review (either failing to upload yours or failing to comment on your partner's within the given time) will cost you a 5% deduction from the final grade you will get for that particular essay. If you neither upload your paper nor comment on your partner's, the deduction will be 10% of the grade.</b></p>		
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**Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Because of the participatory nature of this course, attendance is crucial. After three absences, each subsequent absence will result in a letter-grade deduction from your final grade (4 absences: 5% off final course grade, 5 absences: 10% off final course grade). **Six absences will result in the automatic failure of the overall course.**

Not attending a zoom session will count as an absence on synchronous days. Not submitting a prompted response will count as an absence in asynchronous days.

Excused absences are for participation in university sponsored events (e.g: athletic meets etc), religious holidays or state requirements like court appearances or jury duty. To be considered an excused absence, the student should produce a note of excuse from the relevant authorities and must inform the instructor **prior** to getting absent.

During the present circumstances, excused absences will be given for personal and family illness. In such a case, write an email and inform me as soon as possible. You may produce your doctor's note later on.

**Remember that excused absences require appropriate documentation from relevant authorities.** If you are absent, you are still responsible for knowing the material and for turning in any assignments due that day (except for in-class activities that may be assigned on that day.)

If you have a chronic medical condition that will use up more than your 3 allotted absences, you should contact me and provide documentation.

Latecomers receive partial absences and must see me after class so I know you attended. You are responsible for keeping track of your absences.

To be considered present, students are expected to read and bring the required reading for the day to class with them.

For more information on UF attendance policy see

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. **Paper Format & Submission:** All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins, and every page should include your name and a number.  
All papers should be submitted on Canvas. All citations must be in the MLA format.
4. **Late Papers/Assignments:** I do not generally accept late papers. However, depending on the case you make for extenuating circumstances, I will consider a request for an extension if you approach me at least two days before the assignment is due. A late paper or other assignment will lose half a letter grade for each day it is late. I advise completing all assignments early to ensure that you can print or submit them without problems.
5. **Participation:** The quality and frequency of your contributions to class discussions determine the participation grade. Learning to participate effectively in discussions, is an important professional skill that you need to develop. Please do not hesitate to ask questions and offer your impressions- even your confusions – because it is your input that will enrich our discussions.
6. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. **Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.
8. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:

Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
10. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu>
11. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. **Grade Appeals.** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, ([cblount@ufl.edu](mailto:cblount@ufl.edu)) in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
13. **Course Evaluations.** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:  
<https://evaluations.ufl.edu/evals/Default.aspx>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
15. **Classroom behavior and netiquette:** The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and from interrupting others.

As I may assign in-class work that need to be submitted on Canvas, you are required to bring laptops and tablets to class. However, these devices are to be used only for accessing texts or doing the work the instructor has assigned. If you are not using a soft-copy of the text, you are required to put away the devices during discussion time.

If you are able to, please switch on your video during the synchronous sessions. It helps the discussion when people can see each other. Please do not worry about your background clutter. We all have messes in our homes, especially during abnormal times as these.

Although you may participate in the synchronous session from your home, you are nevertheless participating in a virtual academic setting. As a gesture of respect towards your classmates and the instructor, you are expected to dress and behave in accordance with common decency. You are also expected to be in an environment suitable for learning and are expected to concentrate on the class. As such you should not be multi-tasking i.e: partying, driving etc.

You may enjoy non-messy snacks and drinks during our synchronous sessions.

16. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
17. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

## **Grading/Assessment Rubric**

In each written assignment, I will be looking at:

1. **Content**: How strong is your argument, development, and support? Is there a clear and complex thesis statement? Do you display a firm understanding of the text and does your content seem relevant to your assignment? Do you provide adequate support in terms of quotes from both the primary and secondary sources? Are the sources well synthesized?
2. **Organization**: How well-structured are your paragraphs? Do they have clear topic sentences and does the para support ideas introduced in the topic sentence? Do your overall ideas flow well with proper transitions? Instead of sounding like a catalogue of ideas, does the essay show a sense of development/progression while supporting the thesis statement?
3. **Style**: Do you display a firm grasp of vocabulary in terms of apt word choice? Is your word choice suitable to the context, genre and discipline? Do your sentences display complexity and logical structure? Is there sentence variety (a mix of simple, complex

and compound sentences) Are your sentences overly long or awkward or are they well-crafted and read smoothly?

4. **Mechanics:** How frequently do you make errors in grammar, spelling, MLA citations, paper formatting (title, page numbers, due dates etc) ?

### **“A-level” Paper**

- Follows and meets all the requirements in the assignment guidelines
  - The thesis (or argument) is clearly articulated, original, and well-supported; the argument is analytical rather than descriptive. \*Important note: An “A” paper usually goes beyond analyses and ideas shared in class.
- Subsequent paragraphs build on and support the paper’s central thesis or argument
- Examples and evidence from the texts back up (but do not subsume) your own critical analysis
  - The writing is clear and dynamic with varied sentence length and structure.
  - The paper is free of most grammatical and spelling errors.
- MLA formatting is uniformly (and correctly) followed throughout.
  - Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis

### **“B-level” Paper**

- Follows and meets most of the requirements in the assignment guidelines
  - Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation
- Still builds up and supports the paper’s main argument but does not create compelling nor strong connections between the ideas presented in each paragraph
- Does not analyze textual evidence as critically or as in depth as the “A” paper
- Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places
  - MLA formatting is uniformly (and correctly) followed throughout
- Conclusion is strong

### **“C-level” Paper**

- Follows and meets some of the requirements in the assignment guidelines
- Does not clearly articulate or fully develop thesis; it is more descriptive rather than analytical
  - Does not wholly engage with or defend the paper’s key argument throughout
- The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation
- Does not incorporate sufficient textual evidence to support the main argument and claims
- MLA formatting is not uniformly (nor correctly) followed throughout
- Lacks a clear conclusion

### **“D-level” Paper and below**

- Does not meet any of the requirements in the assignment guidelines

- Lacks a clearly articulated and well-developed thesis
- Does not engage with or defend the paper's key argument throughout
- Does not successfully incorporate any textual evidence to support the main argument and claims
  - Shows blatant disregard of proper grammar and punctuation
  - The writing is vague and has several errors in analysis and argumentation
- Does not follow MLA formatting guidelines
- Lacks a conclusion

**Grading/Assessment Rubric:**

<b>A</b>	93-100%	<b>B</b>	83-86.9%	<b>C</b>	73-76.9%	<b>D</b>	63-66.9%
<b>A-</b>	90-92.9%	<b>B-</b>	80-82.9%	<b>C-</b>	70-72.9%	<b>D-</b>	60-62.9%
<b>B+</b>	87-89.9%	<b>C+</b>	77-79.9%	<b>D+</b>	67-69.9%	<b>E</b>	0-59.9%

**Tentative Weekly Schedule:**

\*\*\*The Work Due column only notes the due dates of peer reviews and major papers. It does not list the homework assignments and class activities you are required to complete.

- The highlighted days denote the synchronous zoom sessions
- Peer Reviews will take place online via a Canvas discussion thread with an assigned partner. Details will be provided in class

WEEK	DATE	DISCUSSION/REQUIRED READING	DUE
		<b>Unit 1</b> <b>The Enlightenment and its Aftermath: 18th &amp; 19th Centuries</b>	
1	M 8/31	Syllabus and Preliminary remarks.	

	W 9/2	Adichie's "The Danger of a Single Story" <a href="https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story#t-1100440">https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story#t-1100440</a>	
	F 9/4	Aphra Behn's <i>Oroonoko</i> - pg 147-175	
2	M 9/7	No class: Labor day holiday	
	W 9/9	Aphra Behn's <i>Oroonoko</i> - 176 - end	
	F 9/11	What is the Enlightenment? <a href="https://www.youtube.com/watch?v=nly9r_xYyPA">https://www.youtube.com/watch?v=nly9r_xYyPA</a>  Alexander Pope's "The Essay on Man" - epistle 1	
3	M 9/14	Voltaire's <i>Candide</i> Chapter 1-10  Voltaire's philosophy <a href="https://www.youtube.com/watch?v=HPSEkvTGK6g">https://www.youtube.com/watch?v=HPSEkvTGK6g</a>	
	W 9/16	<i>Candide</i> Chapter 11-20	
	F 9/18	<i>Candide</i> chapter 21-end "Close Reading and Avoiding Pitfalls" <a href="https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_fiction/index.html">https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_fiction/index.html</a>	
4	M 9/21	Jonathan Swift's <i>Gulliver's Travels</i> Part 1	
	W 9/23	<i>Gulliver's Travels</i> Part 2	

	F 9/25	<i>Gulliver's Travels</i> Part 3 & 4	
5	M 9/28	Kate Chopin's "The Story of an Hour" & Charlotte Perkins Gilman's "The Yellow Wallpaper"	
	W 9/30	Selections of Gabriel Mistral's poetry: <i>Madwomen: The "Locas Mujeres"</i>	
	F 10/2	Work on your close reading paper	
6	M 10/5	Anton Chekhov's "Gooseberries" and "The Darling"	
	W 10/7	Rabindranath Tagore's "Aparchita" & "Giribala"	
	F 10/9	Peer Review of the Close reading paper paper	First Short Thematic Response due.  Last day to submit first creative personal response
<b>Unit 2 The Early 20th Century</b>			
7	M 10/12	T.S Eliot's "The Love Song of J. Alfred Prufrock" "The Hollow Men"	Close Reading paper due by midnight
	W 10/14	Franz Kafka's <i>The Metamorphosis</i> pg1-39	

	F 10/16	Kafka's <i>The Metamorphosis</i> -pg 39 second para - end	
8	M 10/19	Scott Fitzgerald's <i>The Great Gatsby</i> chapter 1-6	
	W 10/21	Fitzgerald's <i>The Great Gatsby</i> chapter 6-end	
	F 10/23	Kawabata Yasunari's "The Dancing Girl of Izu" & Katherine Mansfield's "The Garden Party"  (Swaddling Clothes <a href="http://www.101bananas.com/library2/swaddling.html">http://www.101bananas.com/library2/swaddling.html</a> ??)	
9	M 10/26	Bertolt Brecht's <i>The Good Woman of Setzuan</i> part 1,2 & 3	
	W 10/28	Bertolt Brecht's <i>The Good Woman of Setzuan</i> part 3a – end of 6	
	F 10/30	Bertolt Brecht's <i>The Good Woman of Setzuan</i> Part 6a - end	
10	M 11/2	Lao She's "An Old Established Name" & Zhang Ailing's "Sealed Off"	Last day to submit second creative personal response.
		<b>Unit 3 Post-War and Postcolonial World</b>	
	W 11/4	Chinua Achebe's <i>Things Fall Apart</i> Chapter 1 – end of 7	Second Thematic Response due by midnight.
	F 11/6	Peer review of the Comparative Analysis paper	

11	M 11/9	Achebe's <i>Things Fall Apart</i> chapter 8 – end of chapter 15	Comparative Analysis paper due by midnight
	W 11/11	No class: Veterans' day	
	F 11/13	Achebe's <i>Things Fall Apart</i> chapter 16 - end	
12	M 11/16	Youssef Idris's "The Shame" and Assis Dejebar's "Three Cloistered Girls"	
	W 11/18	R. K Narayan's <i>The Man Eater of Malgudi</i> chapter 1- end of 5	
	F 11/20	R. K Narayan's <i>The Man Eater of Malgudi</i> chapter 6 – end of 9	
13	M 11/23	Narayan's <i>The Man Eater of Malgudi</i> chapter 10 - end	
	W 11/25	No class: Thanksgiving holiday	
	F 11/27	No class: Thanksgiving holiday	
14	M 11/30	Mahesweta Devi's "Douloti the Bountiful" Course evaluations	Prospectus due
	W 12/2	Bapsi Sidhwa's <i>Cracking India</i>	
	F 12/4	Sidhwa's <i>Cracking India</i>	
15	M 12/7	Sidhwa's <i>Cracking India</i>	Last day to submit the third creative personal reflection.
	W 12/9	Peer Review	Short thematic response due.

	F 12/11		Final paper due by midnight
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