

LIT 2120 – Survey of World Literature, 17th Century to Present
 (Section:03A6; Class #: 16593)
 Fall 2020



The Dream (1910) by Henri Rousseau

Instructor Name	Meghna Sapui
Course meeting times & locations	M,W,F, Period 9 (4:05 PM to 4:55 PM); Zoom (link on Canvas Calendar) M,W: synchronous sessions F: asynchronous session
Office Location and Hours	Zoom Personal Meeting Room (https://ufl.zoom.us/my/meghnasapui); M & W, 5 PM to 6 PM.
Course website	Canvas (for course content and materials) Zoom (for course meetings: see "Zoom Conferences" on the left hand column on Canvas for meeting links)
Instructor Email	meghna.sapui@ufl.edu

Course Description:

As the world around us shrinks to the size of our palm, the distance between us threatens to become insurmountable. Not only are we distanced from each other on account of an increasingly virtual lifestyle but also because of the novel and unforeseen health risks of in-person interactions. Why should we know about the world even as we try to keep it out? There is

a need now – more urgent than ever – to learn, empathize, and, where possible, understand lives, cultures, and experiences that are not our own. This course is designed with the aim to educate its participants about the broader "world" that we inhabit by charting desire, in all its messiness, outside of the dominant West.

We follow the material desires of an unremarkable clerk through the snowy streets of St. Petersburg to the forbidden desires of a Mexican nun who was a feminist before the word feminism was even coined. We see how the desire for manhood is informed by the desires created by colonialism and how decolonizing desire must speak to the way it has been historically misused by the powerful. Who is allowed to desire? Whose desires are given voice? Which voices speaking (of/in) desire are acceptable? The course focuses broadly on issues of gender, race, and colonialism.

Texts covered here include: Selected Poems by Sor Juana Ines de la Cruz, "The Overcoat" by Nikolai Gogol, "The Autumn of the Patriarch" by Gabriel Garcia Marquez, *Xala* by Ousmane Sembène, *Kim Jiyoung, Born 1982* by Cho Nam-Joo, *Persepolis, The Story of a Childhood* by Marjane Satrapi, "Douloti the Bountiful" by Mahashweta Devi, poems by Phyllis Wheatley, poems and speeches by Audre Lorde, *Oronooko* by Aphra Behn, *Lois, the Witch* by Elizabeth Gaskell, and "Shooting an Elephant" by George Orwell.

COVID Statement: This class will be comprised of a mix of asynchronous and synchronous learning (via Zoom), with synchronous sessions on Monday and Wednesday and asynchronous sessions on Friday. 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.

Synchronous sessions = meet live via Zoom (see "Calendar" on Canvas for meeting links)

Asynchronous sessions = activities/assignments completed on your own by end of day

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:

Xala by Ousmane Sembène

Kim Jiyoung, Born 1982 by Cho Nam-Joo

Persepolis, The Story of a Childhood by Marjane Satrapi

Other shorter texts (poems, short stories, essays, etc.) that will be provided by the instructor.

Their location is listed on the schedule of readings below.

Assignments (see below for Grading Rubric):

Class Participation: Attendance + In-Class Work [10%]

Students are expected to read/view the assigned materials before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. In-class participation will take the form of discussions and reading quizzes during synchronous class sessions. Participation in writing lessons and peer review workshops is also included in this grade. For asynchronous sessions, completing the reading and writing due for that day in a timely manner will constitute class participation.

Critical Reflections (150 words x 11 reflections = 1650 words) [20%]

Students will occasionally be asked to write reflections as placeholders for class discussions. All of these reflections are due on Fridays in lieu of in-class discussion. The assignment prompt for each post will provide guiding questions to help students shape their thoughts and reflections. While these reflections are not restricted by a fixed subject/topic/theme and are instead meant to be a "stop-and-think" exercise, students are encouraged to locate their reflections in the scheme of their class readings. Albeit brief, these are meant to serve as think pieces that can later be generative for longer assignments, and should, therefore, have elements of summary, and conceptual organization in them.

Close Reading Essay (1,000 words) [20%]

This assignment will require students to select a poem or a short passage from a longer text in the syllabus. Students will be expected to analyze this passage carefully and develop an argument regarding the whole of the text through a close reading. No outside sources may be used for this assignment.

Worldmaking (600 words) [15%]

One of the earliest reasons of writing about the world away from home was to recreate landscapes, customs, and other cultural phenomena that those at home had not (and probably would never) witness. For this assignment, students will select a reading from the syllabus. They will then create a Pinterest board where they will pin at least 5 carefully curated visuals (these can be from the internet or self-created) that distill themes in particular passages of the text. This board will be accompanied by a short writeup of 600 words that has the following elements: a brief synopsis of the text chosen, the overall rationale behind the thematic world conjured by the visuals used, and the relevance of each individual pin to the world of the text. This assignment is meant to help us imagine a world that is other than ours and thereby to create some affective understanding of the "world" as it were.

Class Presentation (750 words) [10%]

Students will be responsible for giving a short 10-minute presentation on a topic of their choice covered in the course of this class. They can use this presentation to: jump off an issue discussed in a text that interested them, further research and explore a historical event relevant to our class, or look at other works by authors covered here, or other authors whose work speaks well to the texts discussed here, etc. This assignment will include:

- a) A short 150-word proposal outlining your presentation. This will be submitted well in advance of the actual presentation so that I can read and approve your plan in time for you to develop it.
- b) A 10 minutes long group presentation, which can take any form (SNL-style skit, late night comedy show-style presentation focusing on current events that relate to a text discussed, talk show-style interview, academic lecture, a formal presentation, etc.).
- c) A 600 word write up detailing, explaining, and reflecting on your presentation and the rationale behind it (this will include your presentation script as well).

Critical Analysis (2000 words) [25%]

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in class or supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Attendance is required in order to succeed in the class. Students are allowed three absences and, after these three, the student's final grade will be lowered. If a student misses six absences, they will automatically fail the course.

For our remote setup this means: for synchronous class sessions, you will be expected to login to the class in a timely manner, and participate in class discussions to register your "presence"; for asynchronous class sessions, you will be expected to turn in your work on Canvas on time to be register "presence" for the class period. For the official University

policy on absences, please refer to

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

3. **Tardies:** Tardiness is strongly discouraged. Three tardies will equal one absence. Latecomers must see me after class so I know you attended.
For our remote setup this means: logging in on time for synchronous sessions and turning in work by the given deadline for asynchronous classes. (Please Note: If students are absent, it is their responsibility to make themselves aware of all graded assignments and due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.)
4. **Classroom behavior and etiquette:** Students are expected to respectfully participate in classroom discussions, both verbal and written.
 - For all synchronous sessions, whether your webcam is on or off, you should be able to respond when called on.
 - If your camera is on, clothing is mandatory.
 - It is understandable if, given the remote nature of this setup, you are in a setting with a lot of background noise. If this is the case, please ensure that your mic is muted so that class is not disrupted.
 - For any synchronous session related to this class, please ensure that you are in front of a computer since we will be sharing screens, accessing files, and collaborating on class assignments, all of which will require a functioning computer.
 - If, for any reason, you are unable to verbally contribute during a synchronous session, you should use the "chat" feature on zoom liberally to participate in class.
 - Students are strongly discouraged from participating in class if they are in the middle of something else, such as driving, walking on the street etc. This is not only distracting for the class but, more importantly, potentially life-threatening to the student.
5. **UF's policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/policy-statement/>
6. **Paper Format & Submission:** All papers must be submitted at the designated time on Canvas. Submission formats should be restricted to .doc files, unless there are images, in which case, PDFs are acceptable.
7. **Late Papers/Assignments:** Late papers will be accepted for all University excused absences, as well as for personal, medical or family emergencies. Students needing an extension for any reason should contact me as soon as they know they will need one *before the assignment deadline*. Late assignments, under any other circumstances, will not be entertained.
8. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **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.>

A Student must not represent as the Student's own work all or any portion of the work of another. 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.

10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester. Every possible effort will be made not only to accommodate but to welcome and collaborate with students with different abilities and needs. This classroom is a space where all abilities are valued; students are encouraged to meet with me to discuss what can be done to enable their full participation in the class's intellectual work.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact 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/>
12. For information on UF **Grading policies**, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. **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, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. **Course Evaluations**. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
15. This classroom welcomes and affirms diversity, including but not limited to gender, race, sexuality, and all intersections thereof. As part of our classroom culture, students should feel comfortable speaking from their individual experiences as well as honoring experiences of other students, while engaging seriously and with an open mind with both others' experiences and the substance of the course material. Much of our work is collaborative, discussions as well as some writing assignments. Students are therefore asked to treat their classmates, and myself, as collaborators in an educational and intellectual project, with all the respect they would provide collaborators in any other setting.
16. 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).

Schedule of Readings & Assignments:

WEEK 1:

Monday (8/31): Introduction and Syllabus Review.

Wednesday (9/2): Read: Karl Marx and Friedrich Engels, *The Communist Manifesto*, pgs. 14 - 21. <https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>

Friday (9/4): Continued: discussion of *The Communist Manifesto*. **Due: Critical reflection #1.**

WEEK 2:

Monday (9/7): No Class – Labor Day

Wednesday (9/9): "The Overcoat" by Nikolai Gogol. (On Canvas)

Friday (9/11): Continued: "The Overcoat" by Nikolai Gogol. **Due: Critical reflection #2.**

WEEK 3:

Monday (9/14): Poems by Sor Juana Ines de la Cruz: "[My Lady.](#)"

Wednesday (9/16): Poems by Sor Juana Ines de la Cruz: "[My Divine Lysis.](#)"

Friday (9/18): "The Autumn of the Patriarch" by Gabriel Garcia Marquez.

<https://www.newyorker.com/magazine/1976/09/27/the-autumn-of-the-patriarch>. **Due: Critical reflection #3.**

WEEK 4:

Monday (9/21): Continued: "The Autumn of the Patriarch" by Gabriel Garcia Marquez.

<https://www.newyorker.com/magazine/1976/09/27/the-autumn-of-the-patriarch>

Wednesday (9/23): Phyllis Wheatley, "An Elegiac Poem on the Death of George Whitefield"

<http://digital.library.upenn.edu/women/wheatley/whitefield/whitefield.html>

Friday (9/25): Phyllis Wheatley, "On Being Brought from Africa to America."

<https://www.poetryfoundation.org/poems/45465/on-being-brought-from-africa-to-america>

Due: Peer Review Draft + Worksheet for Close Reading.

WEEK 5:

Monday (9/28): *Oroonoko* by Aphra Behn, pgs, 127-160.

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm#oroonoko>. **Due: Close Reading.**

Wednesday (9/30): *Oroonoko* by Aphra Behn, pgs. 161-180.

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm#oroonoko>.

Friday (10/2): **Due: Critical reflection #4**

WEEK 6:

Monday (10/5): *Oroonoko* by Aphra Behn, pgs. 181-208.

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm#oroonoko>.

Wednesday (10/7): "On Violence" in *The Wretched of the Earth* by Frantz Fanon, pgs. 1- 26. (On Canvas).

Friday (10/9): "On Violence" in *The Wretched of the Earth* by Frantz Fanon, pgs. 26- 52. (On Canvas). **Due: Critical reflection #5.**

WEEK 7:

Monday (10/12): *Xala* by Ousmane Sembène (pgs. 1-30).

Wednesday (10/14): *Xala* by Ousmane Sembène (pgs. 31-60).

Friday (10/16): *Xala* by Ousmane Sembène (pgs. 61-110). **Due: Critical reflection #6.**

WEEK 8:

Monday (10/19): "Douloti the Bountiful" by Mahashweta Devi, pgs. 19-51 (On Canvas).

Wednesday (10/21): "Douloti the Bountiful" by Mahashweta Devi, pgs. 51-75 (On Canvas).

Friday (10/23): "Douloti the Bountiful" by Mahashweta Devi, pgs. 75-93 (On Canvas). **Due: Critical reflection #7.**

WEEK 9:

Monday (10/26): *Lois, the Witch* by Elizabeth Gaskell, Chapter 1.

<https://americanliterature.com/author/elizabeth-gaskell/book/lois-the-witch/chapter-1>

Wednesday (10/28): *Lois, the Witch* by Elizabeth Gaskell, Chapter 2.

<https://americanliterature.com/author/elizabeth-gaskell/book/lois-the-witch/chapter-2>

Friday (10/30): *Lois, the Witch* by Elizabeth Gaskell, Chapter 3.

<https://americanliterature.com/author/elizabeth-gaskell/book/lois-the-witch/chapter-3>. **Due: Critical reflection #8.**

WEEK 10:

Monday (11/2): *Persepolis: The Story of a Childhood* by Marjane Satrapi, pgs. 1-53.

Wednesday (11/4): *Persepolis: The Story of a Childhood* by Marjane Satrapi, pgs. 54-102.

Friday (11/6): *Persepolis: The Story of a Childhood* by Marjane Satrapi, pgs. 103-153. **Due: Critical reflection #9.**

WEEK 11:

Monday (11/9): *Kim Jiyoung, Born 1982* by Cho Nam-Joo, pgs. 1-40.

Wednesday (11/11): *Kim Jiyoung, Born 1982* by Cho Nam-Joo, pgs. 41-68.

Friday (11/13): *Kim Jiyoung, Born 1982* by Cho Nam-Joo, pgs. 69-113. **Due: Worldmaking.**

WEEK 12:

Monday (11/16): *Kim Jiyoung, Born 1982* by Cho Nam-Joo, pgs. 91-156

Wednesday (11/18): *Kim Jiyoung, Born 1982*, pgs. 157-162. **Due: Class Presentation Proposal.**

Friday (11/20): "A Poem for a Woman in Rage" by Audre Lorde.

<https://ir.uiowa.edu/cgi/viewcontent.cgi?article=2734&context=iowareview>. **Due: Critical reflection #10.**

WEEK 13:

Monday (11/23): "The Uses of Anger: Women Responding to Racism" by Audre Lorde.

<https://www.blackpast.org/african-american-history/speeches-african-american-history/1981-audre-lorde-uses-anger-women-responding-racism/>

Wednesday (11/25): No class -- Thanksgiving

Friday (11/27): No class -- Thanksgiving

WEEK 14:**Monday (11/30): Due: Class Presentations****Wednesday (12/2): Due: Class Presentations.****Friday (12/4): "Shooting an Elephant" by George Orwell.**<https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/shooting-an-elephant/>. **Due: Critical reflection #11.****WEEK 15:****Monday (12/7): Continued: "Shooting an Elephant" by George Orwell.**<https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/shooting-an-elephant/>**Wednesday (12/9): Due: Peer Review Draft+Worksheet for Critical Analysis.****Friday (12/11): No class – Reading Day. Due: Critical Analysis.****Grading Scale:**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grading Rubric

- A- The paper displays conceptual clarity and is familiar with the text in question. Details from the text and its techniques are skillfully included in order to substantiate the claims made. There are few grammatical or syntactical errors in the paper.
- B- The paper attempts to construct an argument using evidence from the text and secondary sources and is reasonably successful. There are grammatical and syntactical errors that disrupt the flow of the essay.
- C- The paper is confused regarding its argument and is unable to synthesize textual and contextual material well. There are grammatical and syntactical mistakes that affect the accessibility of the argument.
- D - The paper displays little knowledge of the text, its formal elements or the period during which it was produced. It is unable to construct a coherent argument and is replete with grammatical and syntactical errors.