



Introduction to World Literature

(1750 - Today)

Welcome to

LIT2120

**Introduction to
World Literature**

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This syllabus is produced in order to provide you with an overview of your Introduction to Literature course. We will address the syllabus together in our first session in case of lack of clarity. Besides that, whenever you feel that you have a question that the syllabus does not answer, you are welcome to get in touch with me:
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Welcome to Introduction to World Literature 2120. I am thrilled to have you in this course and I know this will be really fun!

Course Description

Much of what we know today about the world in terms of “mobility” started to form in the 15th century when Europeans started to explore, and subsequently conquer, settle in, and colonize the rest of the globe. Although by 1750, where this course starts, exploration had almost come to an end, there were very few places that were exonerated from dealing with the immediate consequences of these expeditions. Some of the most affected areas by these European ventures, which are also the focus for this course, are various shores of the Atlantic Ocean.

This course examines some of the literary works from various locations across the Atlantic. In doing so, it reviews how different coasts of the Atlantic have been affected by what is generally known as “modernity,” and the “mobility” caused by it. This course seeks to understand how

movement across the Atlantic Ocean altered lives, communities, worldviews, languages, politics, and geography.

Through reviewing works of literature across genres, periods, and styles, this course helps you gain insight into how and why people moved across the Atlantic, and how they dealt with moving. A lot of our readings have to do with traveling, migration, settling, and returning and we will conduct our reading in specific historical and social contexts.

This course helps you develop the critical skills of analysis and textual interpretation. You will also learn how formal and stylistic elements, as well as historical context, shape the meaning and significance of literature. By gaining a deeper insight into what you read, you become better readers of the worlds (YES! WORLDS!) that literature both represents and addresses. That is, it develops your ability to decipher meaning from language, and better understand your own interactions with science, technology, media, commerce, and politics.

Course Objectives

What are we planning to do?

You will develop a broader cultural literacy and better understand the changing definition and role of literature in society.

Therefore, by the end of the course you will be able to:

1. Demonstrate knowledge of the content of specific literary works as well as the structures and conventions of literary genres.
2. Produce original, critical readings of literary texts, using different methods of interpretation and analyses, while identifying formal and genre-related elements in the texts.

3. Critically assess the roles literature has played historically and continues to play in our experience.
4. Connect literary texts to their biographical, historical, and cultural contexts.

I am also looking forward to hearing from you in our first session what you want to learn throughout this semester and incorporate ways to reach those goals in our course.

General Education Objectives

- This course confers General Education credit for Composition (C), and 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.

Furthermore, at the end of this course, you should have achieved the following learning outcomes:

1. Content: demonstrating competence in the terminology, concepts, theories and methodologies used relevant to English studies.

2. Communication: communicating knowledge, ideas, and reasoning clearly and effectively in written and oral forms.

3. Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods.

REQUIRED MATERIALS

What will you need for this course (besides positive vibes)?

In order to follow the course readings, you are required to purchase the following complete texts in advance. I understand that some of you might already own some of these books in different editions. However, in case you don't, please use the ISBN to purchase the correct version of them:

- *The Interesting Narrative of the Life of Olaudah Equiano: or, Gustavus Vassa, the African, Written by Himself*, Modern Library Classics, ISBN: 0375761152
- *Homegoing* by Yaa Gyasi, Vintage, ISBN: 1101971061
- *Voyage in the Dark* by Jean Rhys, W. W. Norton & Company, ISBN: 0393358127

- *The Housing Lark* by Sam Selvon, Penguin Classics, ISBN: 0143133969
- *The Wondrous and Tragic Life of Ivan and Ivana* by Maryse Condé, World Editions, ISBN: 1642860697

The course includes other readings too which you will have access to through Canvas:

- *Dangers of a Single Story (Ted Talk)* by Chimamanda Ngozie Adichie
- *Venus in Two Acts* by Saidiya Hartman
- Selections from *Notebook of a Return to the Native Land* by Aimé Césaire
- Selections from *The Complete Poems* by Phillis Wheatley
- Selections from *Zong!* by M. NourbeSe Philip

GRADE DISTRIBUTION

T here are a number of key elements that impact your grade. Here is a list of each and every one of the things that you have to worry about (*This is a joke!*):

- Attendance & Participation (10%)
- Participation in the Discussion Posts (10%)
- Six Comprehensive Writing Assignments (30%)
- Four Town Hall Reflections (10%)
- Final Paper Prospectus (10%)
- 1 Critical Analysis essay (30%)

1. Attendance & Participation (10%)

Attendance is mandatory and will be assessed by class roll or sign-up sheet. Although it is essential to keep in

mind that your presence is considered meaningful when you participate in our discussions. Those who contribute to the conversations get a better share of this element of the grade.

Each session will begin with a series of basic questions on the assigned readings. If you keep up with those readings, you can easily answer these questions and usher us into the actual discussion. Needless to say, this is a crucial component in your participation grade.

You will lose 1% from your final grade for every unexcused absence. Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.

2. Discussion Posts (10%)

Based on the readings that we have for each session, you are given a number of prompts. Your job is to pick one of them and write a short response to it on the Discussion Board on Canvas. This is a weekly assignment and I understand that you also have other courses to attend; therefore, I am not setting a word limit or textual rubric for it. You are not being asked to write a well-organized and authoritative essay. There is no right or wrong either! However, it must be relevant to what we are reading and must include clear textual references to it. Feel free to share

whatever comes to your mind with everyone else. What you post on our discussion board will be the departure point for our conversations in the class. It would be a good idea for you to take a quick look at what other people have said about the readings and come to the sessions anticipating what we will be discussing.

3. Comprehensive Writing Assignments: 500 words each, (30%)

As a part of this course, you are required to write six short essays during the semester, each of them a minimum of 500 words, on the items marked on the syllabus. We will discuss these items in our sessions as we read along, and there is a “Comprehensive Session” for each of them once we are done with the reading. The deadline to submit each of these comprehensive writings is a week after the day of our comprehensive discussion.

For these writings, you will be getting feedback. These assignments also help you with building your Critical Analysis Essay (item number five on this list)

There are ten items on our reading list and you need to choose six of them. I will be very happy if you decide to write more. I will eliminate your lowest two scores and the other six will form your grade from this section.

4. Town Hall Reflections: 250 words each (10%)

The course includes four sessions known as Town Hall, where we will discuss our learning outcomes, how we feel

about the way the course is going, what are the things that have, or have not, that satisfied our expectations.

5. Final Paper Prospectus: 500 words, (10%)

There is a final paper, and there is a final prospectus. THEY ARE NOT THE SAME. Your final paper prospectus contains a thesis statement that you are planning to write about in your final paper, with a bibliography that includes at least three critical sources that you would like to use in your analysis.

Your prospectus is an early draft of your final writing. It would be a good idea to focus on one of your comprehensive writing assignments and turn that into a prospectus for your final paper.

6. Critical Analysis Essay: 1500 words, (30%)

For your critical analysis paper, you will need to develop your prospectus idea into a professional critical analysis paper. This is where you to combine close reading skills with critical concepts, historical information, and theoretical framework. You are expected to produce a strong conceptual argument that is supported by your secondary sources.

These papers will be graded on a percentage scale: 90-100, excellent; 80-89, good to very good; 70-79 average to good; 60-69, below average; below 60 is not a passing grade. All students, whatever your grade be, will have the option to rewrite the essay.

Writing Rubric

What to focus on when writing

There are a number of criteria that your writings should meet in order to obtain a satisfactory grade. Here are the important items in your writing:

Coherence (25%):

Your writings should be coherent. Every time you write an essay, you have a main argument that you decide to write about and you have some supporting ideas for it. When you are writing, you should move through your ideas smoothly and logically. Your supporting ideas should not contradict with one another, and they should be at the service of your main argument.

Language and Tone (25%):

When writing your comprehensive assignments, final paper prospectus, and critical analysis essay, you should use a language that fits the academic discussions. These assignments are very different from discussion posts on Canvas, or from when you are talking about your ideas in class. Therefore, the language that you use in them has to be compatible with their nature.

For your discussions and reflections, you can write your essay without the need for a specific language.

Vocabulary and Structure (25%):

Your writings in this class are considered as professional essays in literature. Therefore, you're required to use the appropriate terms that you will learn during our discussions in your writing. Moreover, your writings should follow the appropriate structure in English language. Make sure you read, and re-read, your assignments before submitting.

Textual References (25%):

Your writings should demonstrate your familiarity with the text about which you are writing. You need to prove that you have read the text thoroughly and are able to make references to it while you write in order to make your point.

CLASSROOM POLICIES:

Makeup Policy:

Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>), there will be no make-up option for missed exams or late assignments. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact the instructor on his or her return to classes.

Cell phone policy:

You are expected to turn off your cell phones or to set them to “Do Not Disturb” mode as nobody wants to be disturbed or have their speech interrupted by someone else’s cell phone.

Late Policy:

Arriving late to the class disrupts the flow of conversations and also prevents you from being a part of it. Each time you are late, you lose 0.5% of your final participation grade.

Another point that matters when it comes to punctuality is when you submit your assignments in terms of deadlines. I understand how other courses that you are taking also affect your working schedule, so I strongly recommend that if you are not making it to our assignment deadlines, you should write to me so we can figure out how to make things work for you with minimum damage to your final grade. If I do not get anything from you - neither your work nor an explanation - by the submission deadline, you will lose the grade for that assignment.

Academic Honesty:

Everyone is required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of the assignment in question and/or the course. For University of Florida's honor code, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code>

Accommodations for Students with Disabilities:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of

Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<https://disability.ufl.edu>) for information about available resources for students with disabilities.

Counseling and Mental Health Resources:

Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).

Online Course Evaluation:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu>.

Grading Scale (& GPA equivalent):

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, and how letter grades are considered in your GPA calculation see:

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

<https://student.ufl.edu/minusgrades.html>

SCHEDULE

Students should note that the schedule is a guideline and may change

1) **Introduction**

Week 1

2) **Mapping the Atlantic**

Week 2 & 3:

The Interesting Narrative of the Life of Olaudah Equiano

Week 4 & 5:

The Wondrous and Tragic Life of Ivan and Ivana by Maryse Condé

3) **Coercion**

Week 6:

Zong! by M. NourbeSe Philip

Week 7:

Poetry of Phillis Wheatley

4) **Unmaking & Remaking:**

Week 8 & 9:

Homegoing by Yaa Gyasi

Week 10:

Venus in Two Acts by Saidiya Hartman

5) Return

Week 11:

Notebook of a Return to the Native Land by Aimé Césaire

Week 12 & 13:

Voyage in the Dark by Jean Rhys

Week 14 & 15:

Housing Lark by Sam Selvon

Introduction	Week 1	01/08	Introducing the syllabus and discussing the course objectives
		01/10	<i>Dangers of a Single Story</i> by C. N. Adichie (Ted Talk) available through Canvas
		01/12	Further discussion on <i>Dangers of a Single Story</i> by C. N. Adichie
Mapping the Atlantic	Week 2	01/15	MLK DAY - NO CLASS
		01/17	Writing Clinic (1)
		01/19	<i>The Interesting Narrative of ...</i> by O. Equiano (Chapters 1-5)
	Week 3	01/22	<i>The Interesting Narrative of ...</i> by O. Equiano (Chapters 6-9)
		01/24	<i>The Interesting Narrative of ...</i> by O. Equiano (Chapters 10-12)
		01/26	Further discussion on <i>The Interesting Narrative of ...</i> by O. Equiano DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON ADICHIE
	Week 4	01/29	<i>The Wondrous and Tragic Life of ...</i> by M. Condé (Pages 15-86)
		01/31	<i>The Wondrous and Tragic Life of ...</i> by M. Condé (Pages 87-128)
		02/02	<i>The Wondrous and Tragic Life of ...</i> by M. Condé (Pages 167-209) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON EQUIANO
	Week 5	02/05	<i>The Wondrous and Tragic Life of ...</i> by M. Condé (Pages 209-262)
		02/07	Further discussion on <i>The Wondrous and Tragic Life of ...</i> by M. Condé
		02/09	TOWN HALL (1)
Coercion	Week 6	02/12	Poetry Day

Unmaking & Remaking		02/14	Selections from <i>Zong!</i> by M. N. Philip
		02/16	Further discussion on <i>Zong!</i> ... by M. N. Philip DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON CONDÉ
	Week 7	02/19	Selections from <i>Poetry of Phillis Wheatley</i>
		02/21	Further discussion on <i>Phillis Wheatley</i>
		02/23	TOWN HALL (2) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON PHILIP
	Week 8	02/26	<i>Homegoing</i> by Y. Gyasi (Effia, Esi, Query, Ness)
		02/28	<i>Homegoing</i> by Y. Gyasi (James, Kojo)
		03/01	<i>Homegoing</i> by Y. Gyasi (Abena, H) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON WHEATLEY
	Week 9	03/04	<i>Homegoing</i> by Y. Gyasi (Akua, Willie, Yaw)
		03/06	<i>Homegoing</i> by Y. Gyasi (Sonny, Marjorie, Marcus)
		03/08	Further discussion on Y. Gyasi
	Week 10		SPRING BREAK - NO CLASS
	Week 11	03/18	Writing Clinic (2)
		03/20	<i>Venus in Two Acts</i> by S. Hartman
		03/22	Further discussion on <i>Venus in Two Acts</i> by S. Hartman DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON WHEATLEY

Return

Week 12	03/25	Selections from <i>Notebook of a Return to the Native Land</i> by A. Césaire
	03/27	Further discussion on <i>Notebook of a Return...</i> by A. Césaire
	03/29	Town Hall (3) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON HARTMAN
Week 13	04/01	<i>Voyage in the Dark</i> by J. Rhys (Pages 1-54)
	04/03	<i>Voyage in the Dark</i> by J. Rhys (Pages 54-94)
	04/05	<i>Voyage in the Dark</i> by J. Rhys (Pages 95-138) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON CÉSAIRE
Week 14	04/08	<i>Voyage in the Dark</i> by J. Rhys (Pages 138-192)
	04/10	Further discussion on <i>Voyage in the Dark</i> by J. Rhys
	04/12	Writing Clinic (3)
Week 15	04/15	<i>Housing Lark</i> by S. Selvon (Pages 1-60)
	04/17	<i>Housing Lark</i> by S. Selvon (Pages 61-97)
	04/19	<i>Housing Lark</i> by S. Selvon (Pages 97-125) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON RHYS
Week 16	04/22	Further discussion on <i>Housing Lark</i> by S. Selvon
	04/24	Town Hall (4) DEADLINE FOR COMPREHENSIVE WRITING ASSIGNMENT ON SELVON

FINAL PAPER DUE ON APRIL 28th

