

Syllabus

LIT 2120 – World Literature, 17th Century to Modern (Section 05DA, Class #14693), Fall 2022

MWF Period 3

Instructor Name: Mosúnmólá Omówùnmí Adéòjọ

Course meeting times & locations: MWF Period 3 (9:35-10:25am) MAT 0117

Office Location and Hours: TUR 4411 Wednesdays 11-12pm

Course website: Canvas

Instructor Email: mosunmola.adeojo@ufl.edu

Course Description:

This course will explore select global literature written and published between the 17th century to the 21st century. One consistent motif during these periods is how migration has defined human interactions and how literature has functioned as a conduit to convey human interactions. In this class, we will examine how migration has shaped human cultures and continues to shape the way we see the world and interact with those around us. The books we will read cover topics such as home and belonging, oral traditions, migration and spirituality, science fiction and Afrofuturism, cultural collision, alienation amongst others. Our aim is to read and analyze novels and short stories that help us engage with how humans understand and curate their lives. This course will specifically cover literature from Trinidad and Tobago, Nigeria, Republic of Congo, Pakistan, the Middle East, England, and the United States. Students will engage with these texts through discussions, writing assignments and group work. Some of the questions that will guide our discussions include: why do people migrate? How do migrants live and exist in a new environment? What are some of the challenges that people face when they move to a new place? How do cultural spaces help migrants in new environments? etc. We will also connect the texts to contemporary realities and design final projects that illustrate themes and/or concepts learned in class. Overall, this class will introduce students to sub-fields such as World literature, African literature in English, and Francophone Literature.

As part of the Center for African studies' efforts to encourage the study of African languages at UF, selected sessions of this course will introduce students to Yoruba language and culture and its influence on American literature and the Black diaspora. During the semester, students will learn about the Program in African Languages at UF, engage with texts that reflect the influence of African languages and cultures on African literature and popular culture. For more information on the program in African languages and the Center for African Studies, visit: <https://africa.ufl.edu/academics-programs/african-languages/> and <https://africa.ufl.edu>

General Education Objectives:

This course confers General Education credit for Composition (C) and 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:

- *Oroonoko* by Aphra Behn
- *The Arabian Nights Entertainments* [The Project Gutenberg eBook of The Arabian Nights Entertainments, by Anonymous](#)
- *The Coming Race* by Edward Bulwer-Lytton
- “Metamorphosis” by Franz Kafka/*A Passage to India* by E.M. Forster
- *Things Fall Apart* by Chinua Achebe
- *The Lonely Londoners* by Sam Selvon
- *Ayinla* by Tunde Kelani
- *Quicksand* by Nella Larsen
- *Exit West* by Mohsin Hamid
- *The Lights of Pointe Noire* by Alain Mabanckou
- *Children of Blood and Bone* by Tomi Adeyemi (Reading Resource <https://www.yorubaname.com>)

“Migration is what our species does, what humans need to do. We need to see the beauty and potential in this.” -Moshin Hamid

PLEASE NOTE that supplementary readings will be added subsequently.

Assignments (see below for Grading Rubric and Due Dates):

Total = 6000 words

You can find information about the **University Writing Requirement** [here](#).>

1. Weekly Canvas Discussions (15%) 15 points each

Minimum of 8 discussion posts (250 words per post): 2000 words

Throughout the semester, students are required to post a 200-word analysis of the text for each week (starting from the second week) AND contribute to the online discussion forum. Discussion posts should be submitted at 11am on Mondays. To engage in the online discussion forum, students should respond to another student's post on Wednesday. They may also ask interpretive or critical questions at the end of their discussion posts. Students must ensure they engage with their peers' posts and be prepared to discuss those questions in class. ***I will take the scores of your top 8 posts for your Weekly Canvas Discussions grade.***

Interpretive (or *Critical*) questions are open-ended and are concerned with textual meaning. They ask for opinions on themes, figurative language, and symbolism within the narrative. They also ask for judgments regarding the period, history, politics, and ethical questions that are relevant to the text. The open-endedness of Interpretive and Critical questions—which often use phrases such as "do you think" or "why do you suppose"—indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment.

2. Discussion Class leading (20%) 200 points

Class presentation on one primary text: 15 minutes presentation with 2 discussion questions

Each student is required to select a primary text and prepare a 10-minute power point presentation. The presenter should research the author's biography, historical or cultural contexts, characterization and setting and other topics that are relevant to the text. (presentation. Communication and articulation skills as well)

Consider this as an opportunity to share your thoughts on the text. You may use videos, movie clips or any media reference that you consider relevant to your presentation. Basically, own your presentation. At the end of the presentation, the presenter must pose a minimum of 2 open-ended discussion questions to lead the class discussion for that week. Presentations will be held before the class discussion.

Longer texts will be divided between presenters. One presenter will do a thematic reading of the text and analyze specific themes with copious examples. The second presenter will do a stylistic reading of the text (analysis of the book title, language in the text, contextual information etc.) and include several examples from the text.

Post your presentation to the appropriate discussion board before your presentation day. This means the presenter will only submit their prepared handout/visual aid and discussion questions to the discussion board for the week. We will select primary texts during the first week of class.

3. Draft of Research Argument Paper + Annotated Bibliography (with at least five secondary sources) (15%) 150 points DUE Week 6

Minimum of 1000 words

Students will write a draft of their final paper. The draft should include an introduction that provides an overview of existing scholarship and conversations on the topic. Students will also include an annotated bibliography of at least five secondary sources. Sources should be academic articles and/or reviews. The draft will be a total of 1000 words. Students should use the MLA reference guide for the paper.

Practicing research skills

4. Character Analysis assignment (15%) 150 points DUE Week 11
Minimum of 1000 words

To write this essay, students will choose 1 character from any of the texts we have read up to Week 9 of class and discuss their role in the text. Students should analyze 1 or 2 primary themes that become central to the character's arc as well as stylistic features of the text that become more apparent during this character's arc. Essays must also include a brief synopsis of the chosen text in the introduction.

ArcGIS story map

5. Final Research Argument Paper + Works Cited (with at least six secondary sources) (25%)
250 points DUE Week 13
Minimum of 1500 words

Students will choose two large texts from different countries to formulate an original argument that is supported using history and peer-reviewed research from both fields. This paper should be 6-8 pages and should include a "Works Cited" page at the end. This paper must include at least six secondary sources.

6. New Interpretations Project (10%) 100 points DUE Week 15
Minimum of 500 words

This assignment will help students deepen their understanding of the connections of literature to our contemporary realities. For this project, students *will create a project that interprets one of the primary texts studied in the class. The project should be a personal interpretation of one of the texts or a topic that interests you during the semester. It should offer a critique and/or addition to the interpretation. You could create a video, scrapbooks, a collage, an original poem, a game, a short graphic novel (especially for poems), painting etc. Finally, include a short artist's statement (minimum of 600 words) to explain why your work is a significant critique and addition to interpretations of the text/topic you have chosen. The statement should also explain how the project connects to the class.* Please note, I may ask you to give me permission to use your final project as a model for academic purposes, such as for teaching or research. **The Final Project assignment is due during the 15th week of the semester.** A *proposal for the project should be sent to me 2 weeks before the end of the semester.*

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.

Tardies: Three tardies will equal one absence. It is the student's responsibility to make sure they have been marked present when they arrive late. (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.) Use your allotted absences wisely (for emergencies, major illness) as you would for any job.

Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

3. Students should be respectful to their colleagues and instructor. Speak kindly and respectfully to one another. Respect each other's views as well.
4. *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/about/title-ix-rights/>
5. *Paper Format & Submission*: All papers must follow the MLA reference guidelines. Students should submit word files (.doc) only.
6. *Late Papers/Assignments*: Late assignments will receive a zero grade. It is the student's responsibility to reach out if they require an extension or if they have issues turning an assignment or discussion post in.
7. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) 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.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
10. *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/>
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, 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.
13. *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://ufl.bluera.com/ufl/>

Recommended Policies:

14. *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.)

SYLLABUS

Tentative Schedule

Week	Date	Read/View for Class	DUE
Week One		Introductions	
	Wednesday August 24	Syllabus Review and Questions <ul style="list-style-type: none">• Presentation Prep and Writing a Literary Analysis Essay	
	Friday August 26	“Making Conversation” on Migration, Globalization and Cosmopolitanism <ul style="list-style-type: none">• Appiah, Kwame Anthony. <i>Cosmopolitanism: Ethics in a World of Strangers</i>	
		Uprooted	
Week Two 17 th Century	Monday August 29	<i>Oroonoko</i> by Aphra Behn <ul style="list-style-type: none">• Introduction and Historical Context• Pages 1-40	Discussion Post 1 DUE
	Wednesday August 31	<i>Oroonoko</i> by Aphra Behn <ul style="list-style-type: none">• Historical Context• Pages 41-80	
	Friday September 2	<i>Oroonoko</i> by Aphra Behn (Arabian night discussion. Conference travel next week)	
		Lessons from Fantasy Stories	

Week Three 18 th Century	Monday September 5	Labor Day	
	Wednesday September 7	<p><i>The Arabian Nights Entertainments</i> The Project Gutenberg eBook of The Arabian Nights Entertainments, by Anonymous</p> <ul style="list-style-type: none"> • Presentation/Introduction • MacDonald, D. B. "The Earlier History of the Arabian Nights." <i>Journal of the Royal Asiatic Society of Great Britain and Ireland</i>, no. 3, 1924, pp. 353–397. <i>JSTOR</i>, www.jstor.org/stable/25220531. Accessed 9 Jan. 2021. 	Discussion Post 2 DUE
	Friday September 9	<p><i>The Arabian Nights Entertainments Discussion</i></p> <ul style="list-style-type: none"> • "The Sultan and His Vow" and "The Story of the Merchant and the Genie" • "The Story of the Three Sisters" and "The Story of Sinbad the Sailor" 	
The Self and the "Other"			
Week Four 19 th Century	Monday September 12	<p><i>The Coming Race</i> by Edward Bulwer-Lytton</p> <p>Presentation/Introduction</p> <ul style="list-style-type: none"> • Nayder, Lillian. "Bulwer Lytton and Imperial Gothic: Defending the Empire in The Coming Race." 	Discussion Post 3 DUE
	Wednesday September 14	<p><i>The Coming Race</i> by Edward Bulwer-Lytton</p> <p>Discussion (Chapters 1-20)</p>	
	Friday September 16	<p><i>The Coming Race</i> by Edward Bulwer-Lytton</p> <p>Discussion (Chapters 21-29)</p>	
The Transformed Self			
Week Five 20 th Century	Monday September 19	<p><i>A Passage to India</i> by E.M. Forster</p> <ul style="list-style-type: none"> • Introduction/Presentation • Chapters 1-11 	<p>Planning for Research Argument Paper Draft</p> <p>Discussion Post 4 DUE</p>

	Wednesday September 21	<i>A Passage to India</i> by E.M. Forster <ul style="list-style-type: none"> • Discussion • Chapters 12- 26 	
	Friday September 23	<i>A Passage to India</i> by E.M. Forster <ul style="list-style-type: none"> • Chapters 27-37 	
		African Oral Tradition in African Literature	
Week Six	Monday September 26	<i>Things Fall Apart</i> by Chinua Achebe Presentation/Introduction <ul style="list-style-type: none"> • “African Oral Tradition Then and Now: A Culture in Transition” by Akintunde Akinyemi (uploaded on canvas) • PART ONE 	Paper Draft and Annotated Bib. DUE
	Wednesday September 28	<i>Things Fall Apart</i> by Chinua Achebe <ul style="list-style-type: none"> • Discussion on The Language of Negotiation • Reading PART TWO and THREE 	
	Friday September 30	<i>Things Fall Apart</i> by Chinua Achebe <ul style="list-style-type: none"> • Guest Lecture on Oral African traditions in <i>Things Fall Apart</i> 	
		Nostalgia	
Week Seven	Monday October 3	<i>The Lonely Londoners</i> by Sam Selvon <ul style="list-style-type: none"> • Introduction/Presentation • “Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's Fiction” (on canvas) 	Discussion Post 5 DUE
	Wednesday October 5	<i>The Lonely Londoners</i> by Sam Selvon <ul style="list-style-type: none"> • Discussion and Class activity 	
	Friday October 7	Homecoming	
		The Tragic Hero	
Week Eight	Monday October 10	<i>PAL session with Dr. Charles Bwenge</i> <ul style="list-style-type: none"> • Defining the Tragic Hero (Aristotle and Achebe) 	Discussion post 6 DUE
	Wednesday October 12	<i>Ayinla</i> by Tunde Kelani	

		<ul style="list-style-type: none"> Yoruba language and Music in Nollywood Films 	
	Friday October 14	<i>Ayinla</i> by Tunde Kelani Movie Day 2 <ul style="list-style-type: none"> The Sound of Broken Dreams 	
The World is not Black and White			
Week Nine	Monday October 17	<i>Quicksand</i> by Nella Larsen <ul style="list-style-type: none"> Presentation/Introduction Lunde, Arne, and Anna Westerstahl Stenport. "Helga Crane's Copenhagen: Denmark, Colonialism, and Transnational Identity in Nella Larsen's 'Quicksand.'" <i>Quicksand</i> by Nella Larsen 	Discussion post 7 DUE
	Wednesday October 19	<i>Quicksand</i> by Nella Larsen Discussion (Chapters 1-18)	
	Friday October 21	<i>Quicksand</i> by Nella Larsen Discussion (Chapters 19-25)	
A Borderless World			
Week Ten 21 st Century	Monday October 24	<i>Exit West</i> by Mohsin Hamid Presentation/Introduction <ul style="list-style-type: none"> Immigration Enforcement Patriot Act with Hasan Minhaj Netflix - YouTube 	Discussion post 8 DUE
	Wednesday October 26	<i>Exit West</i> by Mohsin Hamid <ul style="list-style-type: none"> Discussion (Chapters 1-5) 	
	Friday October 28	<i>Exit West</i> by Mohsin Hamid <ul style="list-style-type: none"> Discussion (Chapters 6-11) 	
Writing and Class Conferences			
Week Eleven	Monday October 31	<i>Writing Day 1</i>	
	Wednesday November 2	<i>Conferences</i>	
	Friday November 4	<i>Writing Day 2</i>	Character Analysis Paper DUE
Home and Belonging			

Week Twelve	Monday November 7	<i>The Lights of Pointe Noire</i> by Alain Mabanckou <ul style="list-style-type: none"> • Presentation/Introduction and Questions • Reading FIRST WEEK 	Discussion post 9 DUE
	Wednesday November 9	<i>The Lights of Pointe Noire</i> by Alain Mabanckou <ul style="list-style-type: none"> • Discussion and Class Activity • Reading LAST WEEK • Reflections 	
	Friday November 11	Veterans Day	
An Afrofuturistic World I			
Week Thirteen	Monday November 14	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Presentation/Introduction • “Creating and Imagining Black Futures through Afrofuturism” by Grace Gipson (on canvas) 	Discussion post 10 DUE
	Wednesday November 16	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Chapters 1-25 • Names and Naming in Yoruba culture 	
	Friday November 18	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Chapters 26-40 • Yorubanames.com class activity 	Final Research Argument Paper DUE
An Afrofuturistic World II			
Week Fourteen	Monday November 21	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Chapters 40-55 • Yoruba Spirituality in the novel 	Brainstorming for New Interpretations Project
		Thanksgiving Break November 23-26	
Migration and Spirituality			
Week Fifteen	Monday November 28	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Chapters 56-70 	New Interpretations Project Due
	Wednesday November 30	<i>Children of Blood and Bone</i> by Tomi Adeyemi <ul style="list-style-type: none"> • Chapters 70-85 	

	Friday December 2	<i>Bigger than Africa</i> Documentary on Netflix Discussion and Reflection	
		Presentations	
Week Sixteen	Monday December 5	Presentations	
	Wednesday December 7	Presentations/End of Class	Goodbye

Grading/Assessment Rubric

Please include a brief explanation of how you will assess each letter grade. (E.g., an “A” grade does such-and-such, a “B” does such-and-such, etc. Make room for “+” and “-“ grades: e.g., B+ and B-.)

Points will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. In order to receive the grade in the left-hand column, the assignment must meet ALL of the criteria in the description.

A 100-93 (4.0)	A- 92-90 (3.67)	B+ 89-87 (3.33)	B 86-83 (3.0)	B- 82-80 (2.67)	C+ 79-77 (2.33)	C 76-73 (2.0)	C- 72-70 (1.67)	D+ 69-67 (1.33)	D 63-60 (1.0)	D- 62-60 (0.67)	E 59-(0)
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Grade	Description
A	<ul style="list-style-type: none"> • Follows all instructions specific to the assignment sheet • Generates and elaborates on original ideas relevant to the course content • Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors • Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion. • Assignment is properly formatted in MLA or other style guide approved by instructor • Assignment incorporates source material appropriately and effectively • Assignment provides evidence to support claims
B	<ul style="list-style-type: none"> • Follows most instructions specific to the assignment sheet • Incorporates and elaborates ideas relevant to the course content • Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors

	<ul style="list-style-type: none"> • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material appropriately • Assignment provides evidence to support most of its claims
C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment sheet • Incorporates ideas relevant to the course content • Assignment has a few distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material • Assignment provides evidence to support some of its claims
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment sheet • Incorporates ideas irrelevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has an unclear organizational structure • Assignment has formatting issues • Assignment incorporates no (or very little) source material • Assignment provides little to no evidence to support its claims
E	<ul style="list-style-type: none"> • Does not follow instructions specific to the assignment sheet • Incorporates no ideas relevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has no identifiable organizational structure • Assignment has numerous formatting issues • Assignment incorporates no source material • Assignment provides no evidence to support its claims