

**“NOT UNTRUE, BUT INCOMPLETE”  
IN SEARCH OF WORLD LITERATURE**



**ENGL 2110 (M 8:30A-11:00)  
DR. OWEN CANTRELL  
SPRING 2022**

## **Instructor Contact Information**

**Instructor:** Dr. Owen Cantrell

**Phillips Office Hours:** M 8:00a-8:30a; 11:00a-11:45a; occasional Writing Studio Wednesdays

## **Class Meeting Times & Location**

**Class:** M 8:30a-11:00a, Education Building

## **I. Course Description**

In a networked world, we encounter a variety of ideas, perspectives, and contexts from cultures around the globe. “World literature” has served as a meeting ground for those ideas; however, discovering what is deemed as canonical within world literature often has more to do with power than artistic integrity or quality.

This World Literature course will engage with the question of what world literature is (and what purposes it serves). We will take seriously Nigerian author Chimamanda Ngozi Adichie’s claim from “The Danger of a Single Story” that “The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.” The “single story” of World literature, then, will be the object of study throughout the course, especially regarding how this story is often “incomplete” in its canonicity.

This class will proceed chronologically by topic. Some topics will be genres (such as sacred texts or epics) while others will be thematic or historical (Enlightenment or postcolonialism). Class will consist of in-class writing, class discussion and evaluation of texts assigned, student presentations, and essay workshops.

Since this is a 2000-level English course, I will be evaluating your work based on depth and quality of ideas, as well as sophisticated rhetorical presentation of those ideas. Basic skills from 1101 & 1102 such as spelling, grammar, citation, thesis statements, and organization will be assumed; if you struggle with these, you should come see me during office hours or visit the Writing Studio every other Wednesday. In terms of literary analysis, we will focus on creating original interpretations of texts read for the course; outside sources should not be consulted.

As an introduction to the discipline of literary studies, this course will introduce you to some of the written genres of a literature course, including short response essays, in-class essays, and critical research essays.

## **II. Course Objectives**

The learning outcomes for ENGL 2110 are as follows:

In this course, students will:

- Produce an academic argumentative or interpretive thesis statement supported with concrete evidence.
- Use formal and informal outlining techniques to organize essays logically and coherently.
- Compose relevant, concise, and complete introductions that clearly express the central intent of the paper and conclusions that reaffirm the thesis and attain closure.
- Develop an idea through several paragraphs, using sophisticated and appropriate transitions, topic sentences, and adequate supporting details.

- Use rhetorically appropriate tone, diction, and style.
- Write standard academic English, free of major grammar, usage, and punctuation errors.
- Analyze, interpret, and evaluate a variety of texts.
- Conduct academic research by selecting appropriate primary and secondary sources; integrating source material using paraphrases, quotations, and summaries; using appropriate attribution tags and in-text citations; and employing the assigned standard bibliographic form.

In addition to the above learning outcomes, students will also:

- Discuss and evaluate the concept of “world literature.”
- Write intelligently about various concepts in world literature, including, but not limited to: sacred texts, epics, Enlightenment, postcolonialism.

### III. Required Texts

- *Bhagavad Gita*, translated by Eknath Easwaran (Nilgiri Press, 2007) (ISBN: 978-1586380199)
- *Sunjata: A West African Epic of the Mande People*, Bamba Suso and Banna Kanute (Penguin, 2000) (ISBN: 978-0140447361)
- *Goethe's Faust*, Johann Wolfgang von Goethe, translated by Walter Kaufmann (Anchor, 1962) (ISBN: 978-0385031141)
- *Ficciones*, Jorge Luis Borges (Grove Press, 1994) (ISBN: 978-0802130303)
- *The Complete Persepolis*, Marjane Satrapi (Pantheon, 2007) (ISBN: 978-0375714832)
- *Homegoing*, Yaa Gyasi (Vintage, 2017) (ISBN: 978-1101971062)

Other readings will be provided to you prior to the assigned class.

### IV. Suggested Technology and Software

For daily class activities, the following is required:

- Pen or pencil
- Notebook paper to take notes
- Binder to contain class handouts and homework
- Reading material for that day's class

### V. Summary of Major Units and Assignments

#### Short Paper #1

##### 15 pts./15% of course grade

Each short paper is 2-3 pages in length and focuses on one aspect (to be assigned) of a work covered in class based exclusively on your own close reading. Short papers may be presented for class discussion.

#### Short Paper #2

##### 15 pts./15% of course grade

Each short paper is 2-3 pages in length and focuses on one aspect (to be assigned) of a work covered in class based exclusively on your own close reading. Short papers may be presented for class discussion.

### **Short Paper #3**

**15 pts./15% of course grade**

Each short paper is 2-3 pages in length and focuses on one aspect (to be assigned) of a work covered in class based exclusively on your own close reading. Short papers may be presented for class discussion.

### **Critical Essay Annotated Bibliography**

**20 pts./20% of course grade**

For this assignment, students will be required to find 8-10 sources and construct an argument utilizing those sources. Each source must have a précis, and correct bibliographic information in MLA Citation Style.

At the beginning of the Annotated Bibliography, students will write a brief one-two paragraph summary of their proposed argument in the Critical Essay, with a strong thesis and outline of how all sources would have been deployed in a full-length essay.

### **Final Exam**

**25 pts./ 25% of course grade**

Administered during final exam week, the final exam may include a variety of assessment techniques or may be essay only. The essay may be worth at least 50% of the grade for the exam.

### **Participation**

**10 pts./10% of course grade**

My goal is to involve you in the learning process. Your comments and analysis will provide much of the substance of our class. To this end, your participation will be assessed on three main criteria:

- **Quality and Quantity of Contributions to Class Sessions.** Do you participate in every class? Do you make sure you remain respectful during class discussion? Do you listen carefully to the instructor and other students and respond to their contributions? Do you ask good follow-up questions? Do you take notes?
- **Preparedness.** Do you come to class ready to work, with all required preparations completed? Do you show up on time? Do you bring your textbooks and writing supplies to class?
- **Collaboration.** Do you contribute to group projects effectively, both in and out of class time? Do you put full effort into peer review? Do you make use of office hours?

#### **Below is a guideline for participation grades:**

**“A” participation (95,90):** superlative preparation (multiple readings of all assigned texts, excellent assignments, and further reading) for all class sessions, full awareness and focus while in class, frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, awareness about staying quiet so others may talk, full participation and leadership in group work and peer review, excellent homework and class assignments.

**“B” participation (85, 80):** full preparation for all class sessions (full reading of all assigned texts good assignments), good awareness and focus while in class, frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

**“C” participation (75, 70):** satisfactory preparation (at least one reading of all assigned texts, basic fulfillment of assignments), awareness, and focus while in class, substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

**“D” participation (65,60):** lack of awareness and focus and preparation (e.g., not doing the readings or completing assignments), disruptive and / or disrespectful behavior, frequent tardiness or leaving class early, lack of contributions to class discussion, failure to participate in group work.

### **Honors Student Project**

Any Honors students enrolled in this class will also have to complete an independent study project determined in a negotiation between the instructor and the individual student. An assignment sheet dealing with this project will be handed out separately and discussed with Honors students in a group setting.

The total number for the points is out of 100. Grades will be made available to you throughout the semester upon request—though you should be able to easily keep track yourself as well.

## **VI. Student Expectations**

### **Classroom Etiquette**

My primary role as an instructor is to provide a pathway for you to be successful. However, with this pathway comes an obligation on the part of the student. The instructor does not give students a grade: students earn their grade. I believe that students are responsible for their own learning—from attendance to being prepared for class to completing assignments on time. This responsibility is one of the most important and often difficult aspects of college. Responsibility is a behavior, and one that I expect in this classroom. Responsible student behavior means being prepared for class by reading, bringing required materials to class, knowing due dates of major assignments, and completing projects by those due dates. Behaviors such as not being aware of due dates, not coming to class, and not completing readings are indications of students not being responsible for their own education.

I am here to help you; you should always contact me if you have questions or if something comes up. View me as a partner in your educational process. Partners respect one another’s time and energy. Please respect my time by exhibiting responsible student behavior, and I will respect your time as students who are busy in school and out.

### **Reading**

This class, as a literature class, has a lot of reading. Expect to read between 80-100 pages for each class period. Plan to be prepared for each class period. If you are not willing to read this amount (or believe you can skim the reading or read summaries), I may suggest this class may not be for you.

### **Withdrawals**

Withdrawals appear on a student’s permanent record and count towards a student’s attempted hours. The withdrawal deadline for this course is March 1<sup>st</sup>. If you are considering withdrawing from the course, please talk with your instructor first to determine if this is the best course of action.

## VII. Submission of Work and Grading

### Late Assignments

Try to avoid late assignments. However, you can receive an extension for good cause if you (1) contact me *before* the assignment is due in which you explain the reason for the delay and (2) propose in the memo a reasonable deadline (less than one week), which you then keep. Use this option no more than twice in a semester. Oral presentations are excluded from this option; they are ALWAYS due on the assigned date. Emergencies will be dealt with on an individual basis.

Absent exceptional circumstances, failure to complete daily work or a project stage by the date it is due will result in the student losing the full point value assigned to such work.

Late is better than never when it comes to project stages and the like because failure to complete the work associated with a stage or draft altogether would result in an unsatisfactory grade on the overall project.

Similarly, since each project builds from previous projects and failure to complete any one project may lead to an unsatisfactory grade for the course, turning a final draft in late is better than not turning it in at all.

Any assignment that is not submitted will be recorded as a 0 (“zero”).

### Missing and Missed Assignments

Except for absences officially exempted by Perimeter College or exceptional and unanticipated situations, I do not allow students to make up missed quizzes, presentations, or in-class assignments. Missing work is counted as a “0.”

### Policy on Academic Honesty

Plagiarism is serious and something I take especially seriously. You should not consult any outside works when preparing for this class. If I find you have plagiarized any projects, you will receive a 0 for that project; I reserve the right to fail you from the class completely in the class of extreme instance of plagiarism.

In this policy, they define plagiarism as “presenting another person's work as one's own” including “any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own” (“Policy on Academic Honesty”).

In this course, plagiarism will be penalized by immediate failure of the plagiarized assignment and being reported to the Dean of Student. Further penalties will be at the discretion of the instructor.

## Graded Evaluation and Rubric

The following grading scale will be used in this course.

Letter grade	Numeric Equivalent in this Class
A <b>Excellent:</b> Excellent mastery of course material. Student performance indicates a very high degree of originality and creativity, or both. Excellent performance in analysis, synthesis, and critical expression. The student has demonstrated a quality of work and accomplishment far beyond the formal requirements and shows originality of thought and mastery of material.	100-90
B <b>Good:</b> Good mastery of course material. Student performance demonstrates a high degree of originality, creativity, or both. Good performance in analysis, synthesis, and critical expression. The student's achievement exceeds the usual accomplishment, showing a clear indication of initiative and grasp of the subject.	89-80
C <b>Average:</b> Acceptable mastery of course material. Student demonstrates some degree of originality, creativity, or both. Acceptable performance in analysis, synthesis, and critical expression. The student has met the formal requirements and has demonstrated good comprehension of the subject and reasonable ability to handle ideas.	79-70
D <b>Poor:</b> Deficient in mastery of course material. Originality, creativity, or both apparently absent from performance. Deficient performance in analysis, synthesis, and critical expression. The student's accomplishment (while still passing) leaves much to be desired. Minimum requirements have been met but were inadequate.	69-60
F <b>Failure:</b> Serious deficiency in mastery of course material. Originality, creativity, or both clearly lacking. Seriously deficient performance in analysis, synthesis, and critical expression. The student has not met the minimum requirements.	1-59
0 (zero) Work not submitted	0

## VIII. Resources

### Office Hours and Appointments

My office hours are held before class (8:00a-8:30a) and after class (11:00a-11:45a). I will also come in during some of the Wednesday Writing Studio days and be available. I will let you know which Writing Studio days I will attend beforehand.

You can *always* make an appointment to see me. I would strongly encourage you to schedule at least one individual appointment during the semester to review your progress up to that point. An individual conference can help you meet your academic needs, so prepare *an agenda of what you want to deal with* during this time.

### Writing Studio @ Phillips State

The Writing Studio @ Phillips State is an excellent resource every other Wednesday that you should take advantage of. The Writing Studio can help you during any stage of the writing process from brainstorming and drafting to revising and editing.

### Course Syllabus

The course syllabus provides a general plan for the course; deviations may be necessary. The instructor has discretion to change assignments, policies, and readings to accommodate the educational needs of the class population.

Dates	Topic(s)	Readings/Viewings	Assignment(s) Due
<b>Week One</b>			
January 10 <sup>th</sup>	What is World Literature?	<b>Watch:</b> "The Danger of a Single Story," Chimamanda Ngozi Adichie (in class) <b>Read:</b> Excerpts from Goethe on Weltliteratur (handout)	<b>Introduce Essay #1</b> <b>Introduce Honors Project</b>
<b>Week Two</b>			
January 17 <sup>th</sup>	NO CLASS (MLK Holiday)		
<b>Week Three</b>			
January 24 <sup>th</sup>	Sacred Texts	<b>Read:</b> Excerpts from: Hebrew Bible Christian Bible Qu'ran	
<b>Week Four</b>			
January 31 <sup>st</sup>	Sacred Texts	<b>Read:</b> <i>Bhagavad Gita</i> , Intro, Ch. 1-6	
<b>Week Five</b>			
February 7 <sup>t</sup>	Sacred Texts	<b>Read:</b> <i>Bhagavad Gita</i> , Ch. 7-end	
<b>Week Six</b>			
February 14 <sup>th</sup>	Epics	<b>Read:</b> Excerpts from: <i>Iliad</i> <i>Ramayana</i> <i>Sunjata</i>	
<b>Week Seven</b>			
February 21 <sup>st</sup>	Enlightenment and Empire  Enlightenment: Faust	<b>Read:</b> Montaigne, "Of Cannibals," & "On the Inconsistency of Our Actions"  <b>Read:</b> <i>Faust</i> , Part One: Dedication-Auerbach's Keller (p. 65-235)	<b>Due:</b> Essay #1 by class time  <b>Introduce Essay #2</b>
<b>Week Eight</b>			
February 28 <sup>th</sup>	Enlightenment: Faust	<b>Read:</b> <i>Faust</i> Part One: The Witch's Kitchen-Dungeon (p. 235-423)	
<b>Week Nine</b>			
March 7 <sup>th</sup>	Problem of Reason	<b>Read:</b> Kafka, "The Judgement" (handout) Camus, excerpts from <i>The Myth of Sisyphus</i> (handout) Beckett, excerpts from <i>Waiting for Godot</i> (handout)	<b>Introduce Critical Essay Annotated Bibliography</b>
<b>Week Ten</b>			
March 14 <sup>th</sup>	NO CLASS (Spring Break)		



<b>Week Eleven</b>			
March 21 <sup>st</sup>	Problem of Reason: Borges, <i>Ficciones</i>	<b>Read:</b> Borges, <i>Ficciones</i>	
<b>Week Twelve</b>			
March 28 <sup>th</sup>	Postcolonial Imagination  Postcolonialism and Politics: Satrapi, <i>Persepolis</i>	<b>Read:</b> Chinua Achebe, “Chike’s School Days” (handout) Binyavanga Wainaina, “How to Write About Africa” (handout)  <b>Read:</b> <i>Persepolis</i> : “The Veil” to “The Cigarette” (pg. 3-117)	<b>Due:</b> Essay #2; <b>Introduce Essay #3</b>
<b>Week Thirteen</b>			
April 4 <sup>th</sup>	Postcolonialism and Politics: Satrapi, <i>Persepolis</i>	Read: <i>Persepolis</i> : “The Passport” to “The End” (pg. 118-341)	
<b>Week Fourteen</b>			
April 11 <sup>th</sup>	Postcolonialism and Memory: Gyasi, <i>Homegoing</i>	Read: <i>Homegoing</i> : “Effia” to “Akua” (p. 3-198)	
<b>Week Fifteen</b>			
April 18 <sup>th</sup>	Postcolonialism and Memory: Gyasi, <i>Homegoing</i>	<b>Read:</b> <i>Homegoing</i> : “Willie” to “Marcus” (p. 198-300)	
<b>Week Sixteen</b>			
April 25 <sup>th</sup>	Course Wrap-Up		<b>Due:</b> Essay #3
May 2 <sup>nd</sup>	<b>FINAL EXAM</b>		<b>Due:</b> Critical Essay Annotated Bibliography