



Course LIT 2331.006
Title Introduction to World Literature
Instructor Manzar Feiz
Meeting Monday and Wednesday,
Time(s) 2:30 -3:45 pm
FN 2.104

INSTRUCTOR'S CONTACT INFORMATION

Visiting Hours Wednesdays 4:00 pm – 5:00 pm or by appointment
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Other Please use your official UTD email for communication

Introduction to World Literature:

In this course, we will embark on a literary journey across continents and centuries, exploring a diverse selection of novels, plays, short stories, and poems from around the globe. In order to do that we must place each work in a global context and attempt to define what makes a literary work transcend borders, languages, and cultures to become “world literature.”

Through a global lens, we will examine how each work reflects and interacts with its unique cultural, historical, and social context. By engaging in comparative analysis, we will discover both the distinct characteristics that make each literature unique and the universal themes that transcend cultural boundaries.

Learning Objectives:

By the end of this course, you will be able to:

Analyze literary texts within their cultural and historical contexts.

Compare and contrast literary works from diverse traditions and backgrounds.

Identify key elements of “world literature” and discuss what makes a work transcend borders.

Articulate informed interpretations and arguments about the works studied.

Develop Cross-Cultural Understanding and appreciate the value of diverse perspectives.

Required Texts:

Passing by Nella Larsen

Home Fire by Kamila Shamsie

Please Note: Some texts and materials are part of the public domain and do not require you to purchase a physical copy. Links/PDFs to certain readings will be shared on eLearning or are available on the UT Dallas Library Website.

In this course we will attempt to cover major works of literature from across the globe. Throughout the semester, we will explore the writings of renowned authors such as James Joyce, Tennessee Williams, Albert Camus, T.S. Eliot, Jorge Luis Borges, Haruki Murakami, and Anton Chekhov.

Summary of Graded Work:

- Class Presentation 20%
- Reading Responses 20% (15 responses)
- Final Essay Abstract 10%
- Final Essay 30%
- Class Participation and Attendance 20%

Grading

A+ 97%	B+ 87-89%	C+ 77-79%	D+ 67-69%
A 93-96%	B 83-86%	C 73-76%	D 63-66%
A- 90-92%	B- 80-82%	C- 70-72%	D- 60-62%
F 59% and below			

Attendance

You are permitted **Three Absences** with no explanation needed. I encourage you to use them wisely. If you miss more than three class sessions for whatever reason, you will lose your participation credit. **Frequent absences (which means anything beyond FIVE will prevent you from passing the class.**

Being Late to Class

Arriving late to class is considered half an absence and frequent tardiness will influence your participation credit. **Furthermore, arriving any more than 15 minutes late is considered an absence.**

Respect in the Classroom

Every student has the right to a safe and comfortable learning environment. The issues raised during our class discussions will sometimes be complicated, emotionally charged issues that you

may have strong feelings about. In fact, I hope you do! In order to create an intellectually safe space, we must each commit ourselves to being respectful in our disagreements and to turning these disagreements into productive conversations through which we might all gain a more complex understanding of the issues at hand.

Course Calendar

1ST Week

Monday, August 19

Overview of the Syllabus and Assignments

“What Is World Literature?” by David Damrosch

- Available on eLearning and UT Dallas Library Website

Wednesday, August 21

“The Teaching of Literature” by Flannery O’Connor

- Available on eLearning
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2nd Week (Literature and the Self)

Monday, August 26

“Eveline” and, “A Painful Case” from *Dubliners* by James Joyce

Wednesday August 28

“The Yellow Wallpaper” by Charlotte Perkins Gilman

3rd Week (Literature and the Self)

Monday September 2 (Labor Day, No Class Meetings)

Wednesday September 4

“The House of Asterion” from *Labyrinth, Selected Stories & Other Writings* by Jorge Luis Borges

“Walking Around” Poem by Pablo Neruda

“Sonrisas” Poem by Pat Mora

4th Week (Literature and Empathy)

Monday September 9

“Preface” from *Why Poetry Matters* by Jay Parini

“The Politics of Poetry” from *Why Poetry Matters* by Jay Parini

“Home” Poem by Warsan Shire

“Still I Rise” Poem by Maya Angelou

- Available on eLearning and UT Dallas Library Website

Wednesday September 11

“Introduction” pp.1-11, from *9/11 Fiction, Empathy and Otherness* by Tim Gauthier

“Epilogue” pp 251-255, from *9/11 Fiction, Empathy and Otherness* by Tim Gauthier

- Available on eLearning and UT Dallas Library Website

Poetry in Response to 9/11

- Select two poems from the following website (or other reputable sources) to commemorate the events of 9/11.

<https://guides.loc.gov/poetry-of-september-11/selected-poems>

5th Week (Literature, Identity, and Agency)

Monday September 16

Home Fire by Kamila Shamsie Chapter 1 (Isma)

Wednesday September 18

Home Fire by Kamila Shamsie Chapter 2 (Eamonn)

6th Week (Literature, Identity, and Agency)

Monday September 23

Home Fire by Kamila Shamsie Chapter 3 (Parvaiz)

Wednesday September 25

Home Fire by Kamila Shamsie Chapter 4 (Aneeka)

Chapter 5 (Karamat)

7th Week (Literature and Memory)

Monday September 30

“The Glass Menagerie” Play by Tennessee Williams (Scenes 1 to 4)

- Available on eLearning

Wednesday October 2

“The Glass Menagerie” Play by Tennessee Williams (Scenes 5 to 7)

- Available on eLearning
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8th Week (Literature and Call for Action)

Monday October 7

“Diary of a Madman” by Lu Xun

“Lu Xun’s Writings, Modernizing Chinese Language and Consciousness” By Ming Dong Gu, from *Routledge Handbook of Modern Chinese Literature*, pp23-35.

- Available on eLearning and UT Dallas Library Website

Wednesday October 9

“The Ones Who Walk Away from Omelas” by Ursula K. Le Guin

“The Master’s Tools Will Never Dismantle the Master’s House” Essay by Audre Lorde

- Available on eLearning and UT Dallas Library Website
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9th Week (Literature and Love)

Monday October 14

“Love as the Practice of Freedom” essay by bell hooks- from *Outlaw Culture*, pp 289-298

- Available on eLearning and UT Dallas Library Website

Wednesday October 16

“The Kaleidoscope” Poem by Douglas Dunn

“The Story of An Hour” by Kate Chopin

* Bring a love letter OR a love poem OR a short story about love to class.

10th Week (Immigrant Literature)

Monday October 21

“Wings” and “The Lost ‘Beautifulness’” from *Hungry Hearts* by Aniza Yezierska

Wednesday October 23

“If You Eat, You Never Die” and “Hungers” and “America” from *If You Eat, You Never Die, Chicago Tales* by Tony Romano

11th Week (Literature and the Other)

Monday October 28

Introduction to *Quicksand* and *Passing* by Deborah E. McDowell

Passing by Nella Larsen, Part One (Chapters 1, 2)

Wednesday October 30

Passing by Nella Larsen, Part One (Chapter 3,4)

Part Two (Chapters 1, 2)

12th Week (Literature and the Other)

Monday November 4

Passing by Nella Larsen, Part Two (Chapter 3,4)

Part Three (Chapters 1,2)

Wednesday November 6

Passing by Nella Larsen, Part Three (Chapter 3,4)

“Nella Larsen’s *Passing*, A Problem of Interpretation” by Claudia Tate

- Available on eLearning and UT Dallas Library Website
 - * **Final Essay Proposal Due**
-

13th Week (Literature and the Absurd)

Monday November 11

“The Guest” by Albert Camus

“The Hollow Men” Poem by T.S. Eliot

“T. S. Eliot, Poetry, and the Ethics of ‘Feeling’” article by Michael Rizq

- Available on eLearning and UT Dallas Library Website

Wednesday November 13

“The Nose” by Nikolai Gogol

“The Elephant Vanishes” by Haruki Murakami

- * **Final Essay Proposal Due**
-

14th Week (Literature and Morality)

Monday Nov 18

“The Lady with the Dog” by Anton Chekhov

“The Visit” Play by Friedrich Dürrenmatt, Act One

Wednesday November 20

“The Visit” Play by Friedrich Dürrenmatt, Act Two

“The Visit” Play by Friedrich Dürrenmatt, Act Three

Fall and Thanksgiving Break, No Class Meetings, (November 25-December 1)

15th Week (Literature and Science)

Monday December 2

“The Machine Stops” by E.M. Forster

Wednesday December 4

“Story of Your Life” from *Stories of Your Life and Others* by Ted Chiang

Course Wrap up

Description of the Assignments and Graded Work

Class discussion and assignments are meant to foster appreciation and critical reading of literature. You are expected to read carefully and analytically, respond to the texts by sharing your thoughts in class, and develop your original ideas in writing. The reading questions aim to stimulate thinking rather than solicit a final answer and help you to think and express yourself in a coherent and convincing manner.

1. Reading Responses

You are required to submit the minimum of 15 reading responses throughout the semester. You will maintain a reading journal, posting entries to eLearning by 11:00 am before class. Each session’s entry should focus on one of the assigned texts (your choice)

Your entry should include one- or two-sentence summaries of the following:

What? What the text argues/ says/does

How? How it makes its case

So what? (A tension/gap/question/counterargument-if applicable!)

2. In-Class Presentation

For your individual class presentation, you will choose one of the assigned texts and have 12-15 minutes to:

- Provide a brief overview of the author and their background (if relevant).
- Summarize the main points and plot of the text (if applicable).
- Identify and discuss the major themes or arguments presented in the text.
- Analyze key characters or elements within the text (if applicable).
- Prepare 3-5 thought-provoking discussion questions to engage the class.

3. Abstract Submission and Feedback

Length: 1 page, MLA format, 12-point font, double spaced, Times New Roman font

Between weeks 12 and 13, you are required to submit an abstract for your Final Essay. This abstract will provide a roadmap for your essay and allow for feedback to enhance your final submission. Please address the following questions in your abstract:

Thesis Statement: What is your tentative thesis or claim (the central argument or position you will take in your essay)?

Significance: Why is your claim important? What are the implications or potential impact of your argument?

Contribution to Scholarship: How does your argument address a gap or contribute new insights to the existing scholarship on this topic?

Relevance: How is your paper relevant to contemporary issues, debates, or understandings?

4. Final Paper

Option 1: In-Depth Textual Analysis

For your final paper, select one text (novel, play, short story, or poem) that we have read and discussed in class. Develop a unique and insightful argument about the chosen text. This could involve:

- Identifying and analyzing a gap or tension within the text.
- Offering a fresh interpretation of the text's themes, characters, or symbolism.
- Challenging or expanding upon existing scholarly interpretations of the work.

Remember, the texts we've explored in this course are major works of literature with rich critical histories. Your goal is to contribute something new to the scholarly conversation surrounding your chosen text. Reading scholarly articles on these works can help you understand the types of arguments that have been made and identify potential areas for your own original contribution.

Option 2: Comparative Textual Analysis

As an alternative, you may choose to write a comparative analysis of two texts from our syllabus. This type of paper allows you to:

- Explore thematic connections or contrasts between the works.
- Analyze how different authors approach similar ideas or issues.
- Investigate the ways in which one text might illuminate or complicate our understanding of another.

Regardless of your chosen approach, your final paper should demonstrate a deep engagement with the text(s) and offer a well-supported, original argument.

Length: 7-10 pages, MLA format, 12-point font, double spaced, Times New Roman font, the minimum of 3 sources for your Works Cited list.

Due by December 10th before midnight to Turnitin.

Late Work Policy:

Deadlines are a part of the professional world and of life. Therefore, there will be no late assignments accepted during the course of the semester.

I understand that unforeseen circumstances may arise. If you encounter an emergency or extenuating circumstance that prevents you from meeting a deadline, please contact me as soon as possible. Together, we can discuss your situation and explore potential solutions.

Once again, please take note, late assignments (without any valid reason) will not be graded and/or accepted.

Participation

You are expected to attend all classes fully prepared to actively discuss the assigned reading(s). Active participation means raising your hand to ask or answer questions, volunteering to give examples or share your work, offering additional information or reflection when answering a question, etc. You must also bring the correct edition of the textbook and writing implements. You may bring a laptop computer, provided you use it to take notes and you refrain from emailing, gaming, online shopping, instant messaging, and so on. Please respect your fellow classmates and your instructors by fully participating in class discussion and activity.