

# ENG 215 01 World Literature

Dr. Scott Challener (scott.challener@hamptonu.edu)

Tuesdays and Thursdays, 11:00 a.m.-12:15 p.m

Armstrong Hall 221

Office Hours: Mondays and Wednesdays 11:00 a.m.-3:00 p.m.; Tuesdays and Thursdays 10:00 a.m. - 11:00 a.m.

Office location: Armstrong Hall 222

Make an appointment: <https://calendly.com/challener-scott/office-hours>

## COURSE DESCRIPTION

Per the course catalog: “Study of selected world masterpieces in translation, in themselves and in relation to the artistic, historical, and philosophical contexts from which they emerged.”

## OBJECTIVES

As a required course in the English major and as an elective for all majors, 215 reflects the goals of the HU department of English. Examples include the following.

- Assist students in developing an appreciation of and competency in literature
- Provide opportunity for independent study and scholarship
- Sponsor courses which give students the opportunity to discuss values and attitudes as an important component of intellectual growth, social awareness, and moral responsibility.
- Offer courses which focus upon ethnic and cultural diversity

The following objectives address three sequential activities and are expressed in terms of what students should be able to do as a result of taking the course: 1) read a text accurately; 2) interpret the text; and 3) critique the text from a variety of possible standpoints.

## REQUIRED COURSE TEXTS (consider using [Bookshop](#) to purchase printed editions)

Joseph Conrad, *Heart of Darkness*, Norton Critical Fifth Edition, Norton, 2016. ISBN: 978-0393264869.

Moshin Hamid, *Exit West* (Riverhead, Reprint edition, 2018). ISBN: 978-0735212206.

Joaquim Maria Machado de Assis, *The Posthumous Memoirs of Brás Cubas*, trans. Flora Thomson-DeVeaux. (Penguin Classics, 2020). ISBN: 978-0143135036.

Yuri Herrera, *Signs Preceding the End of the World*, translated by Lisa Dillman (And Other Stories, 2015).

## COURSE WEBSITE

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard site at [courses.hampton.edu](https://courses.hampton.edu).

## REQUIREMENTS

### 25% PARTICIPATION

Regular attendance and energetic, thoughtful participation are required. Discussion requires every student to take the intellectual risk of offering observations, ideas, and arguments in response to one another and to the instructor. You aren't supposed to know all the answers in advance, but you are required to come to class prepared to join in a communal effort to figure things out. If you are apprehensive about speaking in class or have a special situation that will affect your participation, please see me during office hours at the start of the term. If you fall ill or miss class for a family emergency, please contact me as soon as possible. Lateness, lack of preparation, and disruptive behavior will affect the participation grade.

### GROUPME

Our course has a GroupMe. Our GroupMe will function as an informal space for "uncritical" responses that zero in on what is typically left out of traditional "critical" interpretation. See the assignment sheet for details on this difference.

### 20% MIDTERM EXAM

Short-answer and multiple choice on key concepts and terms.

### 15% KEYWORD ENTRY (10%) & INFORMAL PRESENTATION (5%)

The "keywords" entry (2-3 pages, min.) takes a long, historical view on the vocabulary by which we understand world literature. See the [assignment sheet](#) for details.

### 15% CRITICAL BLOG POSTS (approx. 250 words each)

Weekly critical reading responses due Sundays by midnight EDT to our course blog on Blackboard. These posts practice key ideas and skills from the class. Each week, assigned students will summarize, synthesize, and frame posts as questions for further inquiry and discussion. Graded complete / incomplete. See the [assignment sheet](#) for more details.

### 25% FINAL EXAM (TAKE HOME) or FINAL ESSAY

The final assignment gives you an option to choose between a take home exam (short-answer on key concepts and terms, plus one essay question) or an interpretive essay (4-5 pp. min.) making an argument about one text. Review the Essay 2 assignment sheet [here](#).

## CORE COMPETENCIES

Below you will find the core competencies identified by the department for this course. Students will be able to:

1. Distinguish passages from texts studied and construct an explication placing passages in context.
2. Identify and construct a literary analytical thesis; compose a coherent essay that supports that thesis; compare and judge the ideas of the theorist or critic in terms of the literary analytical thesis.
3. Define three periods of literature and apply characteristics of literature to new texts.

The competencies listed above reflect the following university-wide core competencies:

1. **Critical Thinking** is the ability to identify how to act after careful evaluation of the evidence and reasoning presented in a communication.
2. **Ethics** is the ability to identify ethical ideas, issues and apply ethical principles relating to personal, professional and academic conduct.
3. **International Diversity** is the ability to understand the social customs, traditions, and artifacts of a culture.
4. **Information and Technology Literacy** is the ability to use electronic media to support research activities and the ability to locate, evaluate, and use effectively the needed information and its sources.
5. **Oral Communication** is the ability to deliver a spoken message of depth and complexity in a way that elicits a response from an audience of understanding, appreciation, assent or critical inquiry.
6. **Written Communication** is the ability to develop and express complex ideas clearly, coherently, and logically in a style appropriate for both purpose and audience and demonstrate mastery of accepted standards of written communication.

## GRADING

As outlined in the [Student Handbook](#) (p. 43), Hampton uses a four-point grading system. The general standards for grades are as follows:

A range: Outstanding work, demonstrating thorough mastery of course materials and

skills.

B range: Good work, demonstrating serious engagement with all aspects of the course but incomplete mastery of course materials and skills.

C range: Satisfactory work, meeting requirements but indicating significant problems mastering the course materials and skills.

D range: Poor or minimally passing work, meeting the basic course requirements, but frequently unsatisfactory in several major areas.

F: Failure due to unmet course requirements or consistently unsatisfactory work.

## RECORDING OF CLASS LECTURES & DISCUSSIONS

Students may not record class lectures and discussions without permission. Permission will be granted on a case-by-case basis.

## TUTORING & WRITING RESOURCES CENTER

Hampton offers a [Tutoring Center](#) and a [Writing Resources Center](#). The WRC offers consultations for students to discuss their work with well-trained writing consultants. Consultants will work with you at any stage in your writing process. They will work with you to break the writing process into small steps. They will help you do your own best work, so you should expect to be actively involved in your session. The WRC is a resource for all Hampton students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from meeting with a writing consultant. I encourage you to reserve an appointment in advance.

## ACADEMIC INTEGRITY

Academic integrity is at the heart of the university, and we all are responsible to each other and to our community for upholding the ideals of honor and integrity. Your full participation and observance of [Hampton's Code of Conduct](#) is expected. To present something as your own original writing or thinking when it is not is plagiarism. Plagiarism and other forms of cheating are serious violations of trust. Academic and intellectual dishonesty, including plagiarism, will have severe consequences, in accordance with the student-led honor system. For details about your responsibilities as a student, please see the [Student Handbook](#).

## STATEMENT ON DIVERSITY, EQUITY, INCLUSION, & BELONGING

You are welcome regardless of status, documentation, gender, race, ethnicity, class position, or ability. This classroom is a safe space, but it is not a hermetically sealed environment. Rather, it is a microcosm of our larger community. To begin to make the classroom an equitable space you have to follow a few basic guidelines. You are expected to be respectful in your speech and actions. Intentions matter. Effects do too. Practice self-reflexivity. Consider the positions you inhabit and the positions you take. Recognize the impact you have on others.

Active participation does not necessarily mean that you talk; it means that you listen. It means that you recognize both the spaces you occupy and move through and the structures that organize them. Be aware of how much airtime you take up. Practice critical compassion. Whether you agree or disagree, acknowledge and respond in turn. Justify your perspective with textual evidence; and pose questions from your experience. Be curious. Learn the names of your peers. And finally, accept and sit with your feelings, whether “bad” or “good” or otherwise. Embrace and explore the full range of intellectual and affective possibilities at hand—including discomfort, confusion, anxiety, insecurity, pleasure, delight, gladness, joy, and all the mixtures thereof, for which we may not have a language.

### CHOSEN NAME & GENDER PRONOUNS

This course aims to be an inclusive learning community that supports students of all gender expressions and identities. Please let me know if you would like to be addressed by a different name or set of pronouns than those listed in the official class roster. If you have any questions or concerns, please do not hesitate to contact me.

### STUDENTS WITH DISABILITIES

I assume that all of us learn in different ways. If there are circumstances that may affect your performance in this course, please talk to me as soon as possible so that we can work together to develop strategies for accommodations that will satisfy both your learning needs and the requirements of the course. Whether or not you have a documented disability, Hampton provides many support services that are available to all students.

Hampton accommodates students with disabilities in accordance with federal laws and university policy. Any student who feels they may need an accommodation based on the impact of a learning, psychiatric, physical, or chronic health diagnosis should contact Compliance and Disability Services staff at 757-727-5493 or at [disabilityservices@hamptonu.edu](mailto:disabilityservices@hamptonu.edu) to determine if accommodations are warranted and to obtain an official letter of accommodation.

[Compliance and Disability Services](#) is the office responsible for assisting students with disabilities. If you have a disability that interferes with your learning (whether visible or invisible, physical or mental), you are encouraged to register with this office. Compliance and Disability Services will work with you to determine appropriate accommodations for your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations you need that you can share with your teachers; specific information about your disability will remain private. If you

have any questions about accommodation, or what constitutes a disability, I invite you to speak with me or with Compliance and Disability Services.

## DRESS CODE

Hampton has a [dress code](#). You are expected to abide by it.

SCHEDULE (subject to change)

I. HISTORY AND THEORY OF “WORLD LITERATURE”

Week 1: Introductions & Preliminaries

Tuesday, August 31.

What is the world, what is literature, and how do we know? Wonderings and definitions. Handout: [What Is World Literature?](#)  
“The Birth of World Literature.” *Norton Anthology of World Literature* (course website).

Thursday, September 2.

Franco Moretti, “[Conjectures on World Literature.](#)”

Recommended:

Damrosch, “Introduction,” *What is World Literature?*, selections. (course website)  
Beecroft, “Introduction,” *An Ecology of World Literature* (Verso, 2015), selections. (course website)

Sunday, September 5. Blog post due: Respond to Moretti and/or another author from the [handout](#) from Week 1. What is world literature? How do we, how should we, read it, think it, know it, approach it?

Week 2:

Tuesday, September 7. Is English the lingua franca, the coin of the realm, the global hegemon, the language of power?

Simon Gikandi, “Provincializing English.” (course website).

Audre Lorde, “[The Master’s Tools Will Never Dismantle the Master’s House.](#)”

Solmaz Sharif, “[The Master’s House.](#)”

Thursday, September 9.

Walt Hunter, “[The Brutal Size of World Literature.](#)”

John Keats, "[On First Looking into Chapman's Homer](#)" (1816).  
Manal Al-Sheikh, "A World" (course website).

In class: Keywords assigned; Group work.

Recommended:

Walt Hunter, "For a Global Poetics." (course website)

Sunday, September 12. Blog post due: respond to claims in Hunter and/or Gikandi; close reading of Keats and/or Al-Sheikh.

## II. GLOBAL POETICS

### Week 3: Pastoral and the "Nature Poem"

Tuesday, September 14. Marlowe to Ashbery.

Marlowe, "[The Passionate Shepherd to His Love.](#)"

Raleigh, "[The Nymph's Reply to the Shepherd](#)"

Marvell, "[The Mower Against Gardens,](#)" "[The Picture of Little T.C. in a Prospect of Flowers](#)"

Keats, "[On the Grasshopper and the Cricket](#)"

Wordsworth, "[I Wander'd Lonely as a Cloud](#)"

Walt Whitman, "[This Compost](#)"

Robert Frost, "[Mowing](#)" (1913), "[The Wood-Pile.](#)"

Jean Toomer, "[Reapers,](#)" "[Harvest Song](#)" (1923).

W.C. Williams, "[The Last Words of My English Grandmother](#)"

Claude McKay, "[After the Winter](#)"

Langston Hughes, "[An Earth Song](#)"

Richard Wright, from *12 Million Black Voices* (course website); [haiku #175, #459, #543, #559](#)

John Ashbery, "[The Picture of Little J.A. in a Prospect of Flowers](#)" (listen to Ashbery read the poem [here](#))

"Pastoral," *Princeton Encyclopedia of Poetics.* (course website)

Thursday, September 16. Contemporary Pastorals.

Lucille Clifton, "[surely i am able to write poems](#)," "[mulberry fields](#)" (2004)  
(Clifton wrote this poem in response to a historic, slave-owning home; optional: read more about the poem [here](#))  
June Jordan, "[Queen Anne's Lace](#)," "[Letter to the Local Police](#)"  
Nikki Giovanni, "[Winter Poem](#)"  
E. Ethelbert Miller, "[I Am Black and the Trees Are Green](#)"  
Wanda Coleman, "[Requiem for a Nest](#)," "[Beaches. Why I Don't Care for Them](#)";  
optional: read Ada Limón on Coleman's "Requiem" [here](#))  
Janice Harrington, "[What There Was](#)"  
Jennifer Chang, "[Pastoral](#)," "[Dorothy Wordsworth](#)"  
Ed Roberson, "[be careful](#)," "[Urban Nature](#)"  
Tommy Pico, [Nature Poem](#), selections (read at least the few opening pages, but keep going if you want!)  
Layli Long Soldier, "[38](#)."  
Terrance Hayes, "[Root](#)"

Camille T. Dungy, "Introduction," *Black Nature: Four Centuries of African American Nature Poetry* (U of Georgia P, 2011)

Recommended:

A.R. Ammons, *Garbage: A Poem* (1993)  
Joshua Corey, "Introduction," *The Arcadia Project* (Ashakta Press) (course website)  
Juliana Spahr, [That Winter the Wolf Came](#) (Commune Editions, 2015).

Sunday, September 19. Blog post due: Close reading of a pastoral poem.

Week 4: The Ode

Tuesday, September 21. Classical precursors to Neruda.

Horace, Selected odes. (course website)  
Keats, "[Ode on a Grecian Urn](#)," "[To Autumn](#)," "[Ode to a Nightingale](#)."  
Wordsworth, "[Ode: Intimations of Immortality](#)."  
Coleridge, "[Dejection: An Ode](#)."  
Shelley, "[Ode to the West Wind](#)"  
Darío, "Oda a Roosevelt" [["To Roosevelt](#)," trans. Gabriel Gudding] (1903)  
Lorca, "Oda a Walt Whitman" [["Ode for Walt Whitman](#)," trans. Jack Spicer]

Neruda “Ode to Walt Whitman” (trans. Martín Espada, course website); “[Ode to the Artichoke](#),” “[Ode to the Atom](#),” “[Ode to a Large Tuna in the Market](#),” “[Ode to My Socks](#).”

Stephanie Burt, “[And the Winner Is...Pindar!](#)”

“Neruda,” *Norton Anthology of World Literature* (course website)

“Ode” *Princeton Encyclopedia of Poetics*. (course website)

**Recommended:**

Robert Duncan, “[A Poem Beginning with a Line from Pindar](#)”

Robert Lowell, “[For the Union Dead](#),” Allen Tate, “[Ode to the Confederate Dead](#),”

Kevin Young, “[For the Confederate Dead](#)”

C.D. Wright, “[The New American Ode](#)”

Anahid Neressian, *Keats’s Odes: A Lover’s Discourse*

Thursday, September 28. Contemporary odes.

Robert Creeley, “[America](#)”

Lucille Clifton, “homage to my hair,” “[homage to my hips](#),” “[to my last period](#),” “poem to my yellow coat” (listen to Clifton read here: <https://voca.arizona.edu/readings-list/2/2>)

Ross Gay, “[Sorrow Is Not My Name](#)” “[ode to the flute](#),” “[patience](#),” “[ode to sleeping in my clothes](#)”

Evie Shockley, “[ode to my blackness](#),” “ode to e” (listen to Shockley [here](#); read Shockley on culture, craft, and race [here](#))

Bernadette Mayer, “[Ode on Periods](#)”

Sharon Olds, “[Ode to My Whiteness](#)”

Hanif Abdurraquib, “[Ode to Biggie Smalls Ending in Gold](#),” “[Ode to Britney Spears Ending in a Flood](#),” “[Ode To Kanye West In Two Parts, Ending In A Chain Of Mothers Rising From The River](#)”

Amit Majmudar, “[Ode to a Drone](#)”

Urayoán Noel, “[ode to coffee | oda al café](#)”

Pedro Pietri “[Ode to a Grasshopper](#)”

Wanda Coleman, “[Ode for Donny Hathaway](#)”

Elizabeth Acevedo, “[Rat Ode](#)” (watch Acevedo perform this poem [here](#))

Sunday, September 26. Blog post due: Close reading of an ode.

Week 5: Elegy

Tuesday, September 28. Catullus to Akhmatova.

### Required

Catullus, I-III (course website).

John Donne, "[A Valediction: Forbidding Mourning](#)"

William Wordsworth, "[She Dwelt Among Untrodden Ways](#)"

R. M. Rilke, "[The First Elegy](#)" from *Duineser Elegien* (written 1912-22)

W.H. Auden, "[In Memory of W.B. Yeats](#)"

Anna Akhmatova, "[Requiem](#)" (optional: read more about the poem's composition [here](#))

Dylan Thomas, "[Do Not Go Gentle Into that Good Night](#)"

Paul Celan "[Todesfuge](#)" [["Death Fugue"](#)]

"Elegy" *Princeton Encyclopedia of Poetics*. (course website)

### Recommended

John Skelton, from *The Book of Philip Sparrow*

John Milton, "[Lycidas](#)."

Thomas Gray, "[Elegy Written in a Country Churchyard](#)"

Shelley, "[Adonais: An Elegy on the Death of John Keats](#)"

Walt Whitman, "[When Lilacs Last in the Dooryard Bloom'd](#)."

Karen Weisman, "[Introduction](#)," *The Oxford Handbook of Elegy*.

Thursday, September 30.

### Required

Gwendolyn Brooks, "[A Bronzeville Mother Loiters in Mississippi. Meanwhile, a Mississippi Mother Burns Bacon](#)" (explore the other poems elegizing Emmett Till selected by Terrance Hayes; see also Douglas Kearney, "Tallahatchie Lullabye, Baby")

Langston Hughes, "[Kids Who Die](#)"

Frank O'Hara, "[The Day Lady Died](#)," "[A Step Away from Them](#)"

W.S. Merwin, "[Separation](#)"

Jack Gilbert, "[Michiko Dead](#)"

Elizabeth Bishop, "[One Art](#)"

Dean Young, "[Elegy on Toy Piano](#)"

Audre Lorde, "[Power](#)" (listen [here](#))

Reginald Dwayne Betts, "[Elegy Ending with a Cell Door Closing](#)"

Ross Gay, "[A Small Needful Fact](#)"

Danez Smith, "[not an elegy for mike brown](#)" (watch Smith perform their poem here),

[“Politics of Elegy”](#)

Aracelis Girmay, [“Elegy”](#)

Diana Fuss, “Introduction,” *Dying Modern: A Meditation on Modern Elegy*.

### **Recommended**

Allen Ginsberg, [“Kaddish”](#)

Larry Levis, [“Elegy Ending in the Sound of a Skipping Rope”](#)

Sunday, October 2. **Keywords entry due.** No blog post due this week.

Week 6: Sonnet

Tuesday, October 5.

### **Early modern to mid- twentieth-century.**

Lope de Vega, [“Instant Sonnet”](#)

Sor Juana Inés de la Cruz, [Sonnets 145, 147, 164](#)

[Shakespeare’s Sonnets](#), 18, 30, 73, 106, 116; “The Dark Lady” sonnets, esp. [129](#), [130](#), [138](#)

John Milton, [“When I consider how my light is spent”](#) (1673)

William Wordsworth, [“Nuns fret not at their convent’s narrow room”](#) (1806), [“The world is too much with us; late and soon”](#) (1806), [“Composed upon Westminster Bridge, September 3, 1802”](#) (1807), [“Scorn not the Sonnet”](#) (1827)

Percy Bysshe Shelley, [“Ozymandias”](#) (1818) [“England in 1819”](#) (w. 1819; p. 1839)

John Keats, [“When I have fears that I may cease to be”](#) (1818), [“If By Dull Rhymes Our English Must Be Chain’d”](#) (1819)

Dante Gabriel Rossetti, [“A Sonnet is a moment’s monument”](#) (1881)

### **Modernist & Midcentury sonnets**

Charles Baudelaire, [“Correspondences”](#) (compare multiple translations)

Arthur Rimbaud, [“Voyelles”](#); learn more about the poem [here](#))

Rubén Darío, “I pursue a form that my style does not find”

Rainer Maria Rilke, [“Archaic Torso of Apollo”](#)

César Vallejo, [“Black Stone Laying on a White Stone”](#)

Miguel Hernández, [“You threw me a lemon, it was sour”](#)

Wilfred Owen, [“Dulce et Decorum Est”](#) (1920)

William Butler Yeats, [“Leda and the Swan”](#) (1924)

Marianne Moore, [“No Swan So Fine”](#) (1932)

Countee Cullen, "[Yet Do I Marvel](#)" (1925), "[From the Dark Tower](#)" (1927)  
Emma Lazarus, "[The New Colossus](#)," "[1492](#)"  
Claude McKay, "[If We Must Die](#)" (1919), "[America](#)" (1921), "[The Lynching](#)" (1922), "[The White House](#)"  
Gwendolyn Brooks, "[Gay Chaps at the Bar](#)," "[the sonnet-ballad](#)," "[the children of the poor](#)," from *A Street in Bronzeville* (1945); "[the rites for Cousin Vit](#)" (58) from *Annie Allen* (1949); "[A Lovely Love](#)," from *The Bean Eaters* (1960)  
Robert Hayden, "[Those Winter Sundays](#)" (1962; listen [here](#))  
William Carlos Williams, "[Sonnet in Search of an Author](#)" (1962)  
James Merrill, "Marsyas" (1959) "[The Broken Home](#)" (1966; listen [here](#))  
Elizabeth Bishop, "[Sonnet](#)" (1979)

"The Sonnet in Summary," "The Making of a Sonnet: A Formal Introduction," and "Ten Questions for a Sonnet Workshop," from Edward Hirsch and Eavan Boland, eds. *The Making of a Sonnet* (course website)

### **Recommended**

Walt Hunter, "[The Story Behind the Poem on the Statue of Liberty](#)."

**Wednesday, October 6. Midterm Review, 3:15pm-4:15pm, location TBD.**

Thursday, October 7.

### **Feminist sonnets**

Edna St. Vincent Millay, "[What my lips have kissed, and where, and why](#)" (1923); "[I will put Chaos into fourteen lines](#)" (1954)  
Elinor Wylie, "Self-Portrait" (1921), "[Atavism](#)" (1921)  
Dorothy Parker, "[Sonnet for the End of a Sequence](#)" (1931); optional - read criticism on the poem by Lauren Berlant and Virginia Jackson [here](#)  
Laura Riding, "On a New Generation" (1936)  
Adrienne Rich, [II](#), [III](#), from "Twenty-One Love Poems" (1978); listen to Rich read from the sequence [here](#)  
Maxine Kumin, "[Sonnets Uncorseted](#)" (2012)  
Jenny Johnson, "[Aria](#)" (2012)

Seamus Heaney, "[Clearances](#)" (1987), "[The Haw Lantern](#)" (1987); "Seamus Heaney." *Norton Anthology of World Literature* (course website)

### **Contemporary and experimental sonnets**

Bernadette Mayer, [[Sonnet](#)] [You jerk you didn't call me up](#)  
Juliana Spahr, *powersonnets* (sels.) (2000)  
Wanda Coleman, *Sonnets* 1-3, [10](#), 12, [18](#) (1994); *Sonnets* 26, [35](#), and [51](#) (1998); *Sonnets* 88, [91](#) (2001); listen to [Terrance Hayes on Coleman's American Sonnets](#)  
Terrance Hayes, "[Sonnet](#)" (2002), "[Wind in a Box](#)" (2006), "[God is an American](#)" (2010), "[American Sonnet for Wanda C.](#)" (2015), "[American Sonnet for My Past and Future Assassin \[I lock you...\]](#)"  
Evie Shockley, "my last modernist poem, #4 (or, re-re-birth of a nation)" (2012)  
Rita Dove, "[Found Sonnet: The Wig](#)" (2016)  
Natalie Diaz ([diagram sonnet](#))  
David Miller, "Untitled (Visual Sonnet)" (2008)  
Anne Carson, "[Reticent Sonnet](#)"

**Sunday, October 10:** No blog posts due this week.

### III. MODERNISM AND IMPERIALISM

Week 7

Tuesday, October 12.

Machado de Assis, *The Posthumous Memoirs of Brás Cubas*, Dedication, "Prologue," "To the Reader," 6-75.

"Modernism and Modernity," *Norton Anthology of World Literature* (course website).

Thursday, October 14.

Machado de Assis, *The Posthumous Memoirs of Brás Cubas*, 76-150.

**Saturday, October 16. Midterm Exam via Blackboard due by midnight EDT.**

Sunday, October 17. No blog posts due this week.

Week 8

Tuesday, October 19.

Machado de Assis, *The Posthumous Memoirs of Brás Cubas*, 151-225.

Thursday, October 21.

Machado de Assis, *The Posthumous Memoirs of Brás Cubas*, complete.

Roberto Schwarz, "[A Brazilian Breakthrough](#)," *New Left Review* 36, Nov-Dec 2005.

Sunday, October 24. Blog post: A close reading of *Posthumous Memoirs* that responds to Schwarz.

Week 9

Tuesday, October 26.

Conrad, *Heart of Darkness*, part I.

Thursday, October 28.

Conrad, *Heart of Darkness*, part II.

Edward Said, "[Two Visions in Heart of Darkness](#)."

Sunday, October 31. Blog post: A close reading of *HoD* that responds to Said.

Week 10

Tuesday, November 2.

Conrad, *Heart of Darkness*, complete.

Chinua Achebe, "[Chike's School Days](#)" and "[An Image of Africa: Racism in Conrad's Heart of Darkness](#)."

Thursday, November 4.

Urmila Seshagiri, "Race and Modernist Form." (course website)

Watch Coppola's *Apocalypse Now* and/or Spike Lee's *Da 5 Bloods* over the weekend.

Recommended: "[African Apocalypse: the real heart of darkness](#)."

Sunday, November 7. Blog post: A close reading of *HoD* that responds to Achebe and/or Seshagiri.

#### IV. THE END OF THE WORLD

#### Week 11

Tuesday, November 9. “Third World Literature”

Clarice Lispector, “[The Smallest Woman in the World](#),” “The Chicken.”

Leslie Marmon Silko, “Yellow Woman.”

Jamaica Kincaid, “[Girl](#),” “America,” (course website); “[Jamaica Kincaid Hates Happy Endings](#).”

Donna Kate Rushin, “The Bridge Poem” and “[The Black Back-Ups](#)”

Gloria Anzaldúa, “The Borderland means you”

“Jamaica Kincaid” and “Leslie Marmon Silko,” *Norton Anthology of World Literature* (course website).

Thursday, November 11.

Frederic Jameson “[Third World Literature in the Era of Multinational Capitalism](#).”

Aijaz Ahmad, “[Jameson’s Rhetoric of Otherness and the ‘National Allegory’](#),” *Social Text*, 1987.

Sunday, November 14. Blog post due: Close reading of Lispector, Silko, or Kincaid; or a response to the Jameson-Ahmad debate.

#### Week 12

Tuesday, November 16.

Yuri Herrera, *Signs Preceding the End of the World*, chaps 1-6.

Thursday, November 18.

Yuri Herrera, *Signs Preceding the End of the World*, complete.

Aaron Bady, “[Border Characters](#),” an interview with Yuri Herrera.

Sunday, November 21. Blog post: Close reading of *Signs*.

Week 13

Tuesday, November 23. Poetry and the end of the world.

[“Blackness and Apocalypse,”](#) a playlist edited by Joshua Bennett.

Joshua Bennett, “[X](#),” *The Sobbing School*.

Recommended:

Junot Díaz, “[Apocalypse](#),” *Boston Review*, 2011.

Joshua Bennett, “[Revising ‘The Waste Land’: Black Anti-pastoral and the End of the World](#),” *Paris Review*.

Thursday, November 25. No class. Thanksgiving recess.

Sunday, November 28. No blog post due. Thanksgiving recess.

Week 14

Tuesday, November 30.

Moshin Hamid, *Exit West*, 1-118.

“Contemporary World Literature,” *Norton Anthology of World Literature* (course website).

Thursday, December 2. **Draft of Essay 2 due.**

Hamid, *Exit West*, 119-166.

Sunday, December 5. No blog post due. Review for Take Home Exam or draft and revise Final Essay.

Week 15

Tuesday, December 7. Course evaluations.

Hamid, *Exit West*, 167-209.

Thursday, December 9. Last class.

Hamid, *Exit West*, complete.

Thursday, December 16. [Essay 2](#) or Take Home Final Exam due to Blackboard by 3pm EDT.