

## ***Fall/Winter 2017-2018***

**AP/EN 2260 6.0A (Y)**

### ***Introduction to World Literature***

**Course Director:**

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Office Hours and Location: Thursdays 1-2 PM or by appointment  
DB 2044 (Victor Phillip Dahdaleh Building, formerly TEL)

**Delivery Format:**

Seminar

**Time:**

Thursdays, 2:30pm - 5:30pm, BC-230

**Description:**

This course surveys a range of literary forms and genres (myth, epic, free verse, drama, novel), from ancient to contemporary times, drawing on literatures from various areas of the globe. Students who take this course will better shape their understanding of issues facing our world through the study of novels, plays, theory, and poems. Not limited by regional, national, or linguistic boundaries, Introduction to World Literature gives students the opportunity to read a multitude of texts in concert and contest: a popular British author through and against her worldwide reputation, South Asian and African novels that question notions of nationalism, ancient Egyptian and West African epics that reframe how we think of "history," anticolonial Palestinian and Indigenous North American drama that contests global hegemonies, and a famous depiction of Hell. All this alongside a backdrop of what it means to study "world literature": who defines it, how we can redefine it, and what it means for our understanding of global politics and aesthetics.

The course explores and interrogates recent trends in world literature thinking, considering how texts produce or interact with "worlds," across borders and boundaries, with an emphasis on cross-cultural encounter, as well as problems of tradition and translation. We will attempt to define "world literature" for ourselves, through the theoretical, philosophical, ethical, and aesthetic lenses of current thinking, criticism, and writing in the field, including its fraught relationships with postcolonial and comparative literary study before embarking on our examination of textual representations, their circulation and reception, in order to consider the impact of "globalization" on literature and vice versa.

Because "the world" implies a vast expanse of cultures, voices, styles, positions, geographical locations, and kinds of writing, no single course can possibly represent the fullness of all literary expression. The course introduces students to a selection of texts that articulate, challenge, or reroute notions of world literature from discursive, ideological, and formal perspectives. With an emphasis on literary textuality, this course situates theory, poetry, fiction, and drama in their local and global contexts.

**Category:**

C

**Area:**

NA

**Period:**

NA

**Historical Requirement:**

NA

**Requirements:**

Theory Essay (in-class) - 10%  
Poetry Essay (1500 words) - 20%  
Fiction Research Essay Proposal (max. 250 words) - 5%  
Fiction Research Essay (2000-2500 words) - 25%  
Passage Presentation - 5%\*  
Participation - 15%\*  
Drama Take-Home Final Examination - 20%

\*Students will be evaluated on the quality and quantity of their contributions to the discussion of the material through informed participation, including their passage presentations, and their ability to engage in a meaningful dialogue with the texts, the course concepts and themes, and their colleagues. This includes responding to the ideas, presentations, and comments of their peers.

**Reading List:**

Aidoo, Ama Ata. *Our Sister Killjoy* . 1977. Longman/Pearson.  
Austen, Jane. *Persuasion* . 1817. Norton.  
Khalidi, Ishmail. *Tennis in Nablus* . 2010. In *Inside/Outside: Six Plays from Palestine and the Diaspora* . Eds. Khalidi and Naomi Wallace. Theatre Communications Group, 2015.  
Mojica, Monique. *Princess Pocahontas and the Blue Spots* . 1991. Women's Press.  
Pukner, Martin, et. al. *Norton Anthology of World Literature* . 3rd Shorter Edition. Vol 1. W.W. Norton, 2015.  
Rahim, Jennifer. *Ground Level* . 2015. Peepal Tree, 2015.  
Shamsie, Kamila. *Burnt Shadows* . 2009. Anchor.

**Open To:**

Yr2 & Yr3