
C O U R S E S Y L L A B U S
E N G 2 0 3 : W O R L D L I T E R A T U R E

Professor Craig Carey
Office Phone: (601) 266-4072
craig.carey@usm.edu

Office: LAB 342
Office Hours: T 2:30-3:30 and
W 2:00-4:00; and by appt.

COURSE INFORMATION:

Term: Fall 2013
Time: Tuesday and Thursday 1:00 – 2:15 PM
Location: Liberal Arts Building 202

REQUIRED TEXTS AND MATERIALS:

(Texts available at the University Bookstore and online. Please buy the editions indicated here.)

- *The Arabian Nights* (Norton Critical Editions), ed. Daniel Heller-Roazen and Muhsin Mahdi, trans. Husain Haddawy 978-0393928082
- Adiga, Aravind. *The White Tiger: A Novel* (Free Press), 978-1416562603
- Kafka, Franz. *The Metamorphosis and Other Stories* (Dover Thrift), 978-0486290300
- Satrapi, Marjane. *Persepolis: The Story of a Childhood* (Pantheon), 978-0375714573
- Shelley, Mary. *Frankenstein: The Original 1818 Text* (Broadview), 978-1554811038
- Whitehead, Colson. *The Intuitionist: A Novel* (Anchor), 978-0385493000
- All assigned PDFs, articles, and videos listed on the course schedule.

COURSE DESCRIPTION:

ENG 203. World Literature. 3 hrs. Acquaints students with significant figures and works of world literature.

COURSE OVERVIEW:

This course introduces students to major authors and texts from a variety of nationalities and historical periods. We will be reading novels, stories, tales, and poems from the Western-European tradition and other cultural and historical traditions across the globe. We will focus particular attention on questions related to identity, communication, and narrative, exploring different expressions of “literature” and the “world” across time and space. Course requirements include consistent participation, reading quizzes, reading journals, a poetry illustration assignment, and a midterm and final exam.

STUDENT LEARNING OBJECTIVES:

- Students will use Standard English grammar, punctuation, spelling, and usage.
- Students will write a coherent analytical essay of a rhetorical situation or through written communication effectively analyze the components of an argument.
- Students will evaluate major developments in world history, the historical roots of contemporary global cultures, or the literary, philosophical, or religious contributes of world cultures.
- Students will comprehend and proficiently interpret text.
- Students will become familiar with different genres and make connections within and across those genres of literature.

- Students will synthesize, analyze, and interpret primary and secondary material, media, and other means of expression.
- Students will recognize the influence of individual differences such as gender, ethnicity, race, geography, and class on the practice of reading and interpretation.
- Students will analyze connections between specific texts and broader cultural and media contexts (both historical and contemporary)

COURSE REQUIREMENTS:

PARTICIPATION:	20%
READING QUIZZES:	10%
READING JOURNALS:	25%
POETRY ILLUSTRATION PROJECT:	10%
LITERARY ANALYSIS PAPER:	15%
FINAL EXAM:	20%

PARTICIPATION (20%):

All students are expected to come to class prepared and on time, ready to participate in the daily class discussions. While I recognize and value different personalities, I expect every student to contribute to the overall quality of discussions, which means that you should come to class having thought about the readings and ready to offer your own reflections, comments, analysis, and/or questions. The quality of your contributions is as important as their quantity. This portion of your grade will also be influenced by group activities in class.

READING QUIZZES (10%):

Unannounced reading quizzes will be given periodically at the start of class to insure that students are reading, comprehending, and thinking about the assigned reading. Quizzes cannot be made up. I will drop the lowest quiz grade at the end of the semester.

READING JOURNALS (25%):

During the course of the semester, you will maintain a journal of reading responses in which you respond to the literature assigned. I will collect the journal at two different points in the semester: the first reading journal will be due on 9/24 and the second 11/14. For each journal, you should write individual entries on the texts indicated below. Each individual entry should be *at the very least* 500 words. I suggest that you write 2 typed pages for each entry.

Reading Journal #1 (Due 9/24) should include three entries: one on *The Arabian Nights* as a whole or a specific tale within *The Arabian Nights*; an entry on a poem of your choice from the “Romantic Orientalism” unit; and one entry on the first half of *Frankenstein*.

Reading Journal #2 (Due 11/4) should include three entries: one on *Persepolis*, one on *Caché*, and a final entry on *The Metamorphosis*.

We will be discussing various methods of reading critically and responding to literature in class, but here are some questions to consider when composing your journal entries. These entries can take many forms, but each entry should be clearly focused on a single approach, angle, or question. Possibilities include:

- Write about an aspect of the day’s reading you didn’t understand, or something that jars you (be sure to explain why in order to keep the entry critically informed)

- Consider the reading in relation to its historical context (feel free to incorporate outside research so long as it is cited properly and used as a stimulus to your own response, not as a place holder)
- Formulate a critical question about the text and then attempt to answer your own question
- Analyze a specific quote or passage from the text, unpacking its meaning and connecting it to the larger issues or ideas explored in the text.
- Does this text remind you of any other text (novel, movie, TV show, situation in your own life)? Explain why or how in detail, considering the significance of the comparison.
- What ideas, messages, or themes do you think the author is trying to communicate about life, culture, or the human condition? How are these ideas dramatized in a scene or passage?
- Analyze a character or object in the text from a specific angle or perspective.
- What surprises you about the text? Try to get inside the source of your surprise and explain how the text challenges expectations.
- What do you make of the way that the author is presenting the text? Why did he or she choose the genre, style of narration, and setting that he or she did? How would the text be different if those elements were changed?

These are just a few approaches, and I challenge you to vary your method for each entry. You should not repeat the same format for each entry, nor should you simply re-hash class discussion of the texts; rather, you should try to confront the texts on your own terms. I will be looking for evidence of you *actively and creatively thinking about the text*, which means that you should avoid all signs of plot summary.

Reading journals are due by the start of class on the day they are due. Late journals will be marked down one grade letter for every calendar day they are overdue.

POETRY ILLUSTRATION PROJECT (10%):

During our unit on poetry, you will complete a project in which you will illustrate an international poem of your choice with images that you create or locate elsewhere. The assignment is particularly apt given that we will also be reading a graphic novel, which will prompt us to carefully consider how image and text work together to tell a story. I will provide written instructions for this assignment, and I am happy to provide assistance before the final deadline.

LITERARY ANALYSIS PAPER (15%):

At the end of the semester, students will write a formal literary analysis of about 1000 words. This paper will focus on the novel *White Tiger* and provide students with the opportunity to develop a specific thesis and argument in writing. I will provide more instructions on this assignment later in the semester. Before the final deadline, you will have plenty of time to draft the essay, revise and refine your draft, and speak with me during office hours about the assignment. The essay will be due on 11/26. I encourage students to meet with me or with a Writing Consultant at the Writing Center to discuss your draft prior to the due date. Late essays will be marked down one letter grade for every calendar day they are overdue.

FINAL EXAM (20%):

Details about the final exam will be discussed in class. The format of the exam will consist primarily of matching, identification, short answer, and a longer essay.

POLICIES AND PROCEDURES:

GRADING

Grades are earned, not given. Students should not expect to earn a grade of an A by simply completing the assignments and showing up for class. I use a standard 100-point grading scale in which 90-100=A, 89-80=B, and so forth. Final grades will not be rounded up.

- A work is considered superior or excellent. The student demonstrates deep critical thinking and sophisticated use of language.
- B work is above average. It still meets the standards of A work but may not have the same level of excellence or consistency.
- C work indicates satisfactory, college-level work.
- D and F grades represent work that is below college level.

I will not discuss grades until *at least 24 hours* after handing back your work. This is to give you time to carefully review your work and my written comments on it. I will likewise not discuss grades over email. These matters can be discussed during my office hours or by appointment.

LATE WORK

All assignments are due at the beginning of the class period noted on the syllabus. Assignments turned in late will be lowered one letter grade per calendar day the assignment is late. The same rule applies for all assignments submitted electronically. They should be in my mailbox before class begins.

ATTENDANCE

The attendance policy is that there is no distinction between “excused” and “unexcused” absences. Every student is allowed a maximum of 3 absences. Any absence over that number will count directly against your final grade. I will deduct 3 percentage points from your *final grade* for every absence starting with your fourth. There is no need to alert me of an upcoming absence. You may send an email as a courtesy, but please do not ask me to provide you with material that you missed. Rely on your other classmates to provide you with any notes, assignments, and announcements that you miss. I will not make an exception regarding an assignment or deadline because you were not in class when it was assigned or changed. If you are absent on a day when written work is due, you should either send it with a classmate or email it to me as an attachment before the start of class on the day it is due. Be aware that I also count excessive tardiness as an absence.

EMAIL

I am happy to respond to questions by e-mail, and I try to do so whenever possible within 24-48 hours. Before you contact me, however, please make sure the information you are seeking can't be located either on the syllabus or by asking one of your classmates first. When writing emails, students should conform to acceptable email etiquette and use a salutation, correct language, and a closing with their full name.

DIGITAL ETIQUETTE

To ensure responsible and attentive participation, all cell phones and/or other devices (iPods, etc.) should be turned off *before* you enter the classroom. If your phone rings once during class, we'll laugh and I'll ask you to turn it off. If your phone rings again during the semester, I'll ask you to leave and this will count as an absence. If I see anyone sending text messages during class, I will also provide one warning and then mark you absent.

You may use a laptop or tablet to take notes in class. However, in-class laptops also present temptations that many students find irresistible. So to be clear: you may not use a laptop or tablet in class to follow a game, check your friends' statuses on Facebook, respond to email, post a Tweet, etc. Such activities not only distract you but they distract anyone around or behind you. If you often seem distracted by what's on your screen, I will ask you to put your laptop away, perhaps for the duration of the semester. If the problem continues, I will ask you to leave the class for the day; this will count as an absence.

STUDENT CODE OF CONDUCT

USM's policy is that students conduct themselves in a respectful manner in keeping with the academic environment. Among other things, this means maintaining polite discourse in class discussion and a non-combative attitude with both the instructor and fellow classmates. I reserve the right to ask any student not adhering to this behavior to leave the classroom and/or to drop the course.

WRITING CENTER

Students should follow their own best practices when it comes to their writing practices, but all students can benefit from crafting multiple drafts and visiting the USM Writing Center. As stated on their website, "The Writing Center is a free tutorial service available to any USM student who wants assistance with a writing project. We offer one-on-one writing instruction that's designed to help you become a more effective writer. This tutorial service is offered on a walk-in basis or by appointment (on the hour for 45 minutes). However, the appointments often book up several days in advance, so making an appointment is always a good idea." The Writing Center is located in Cook Library. Appointments can be scheduled by phoning (601) 266-4821 or by visiting their website located at <http://www.usm.edu/writing-center>.

PLAGIARISM

Plagiarism, which is the presentation of someone else's words or ideas as your own, is a serious offense in the academic community and will not be tolerated. Plagiarism is defined in the USM Undergraduate Bulletin as follows: "Plagiarism is scholarly theft, and it is defined as the unacknowledged use of secondary sources. More specifically, any written or oral presentation in which the writer or speaker does not distinguish clearly between original and borrowed material constitutes plagiarism. Because students, as scholars, must make frequent use of the concepts and the facts developed by other scholars, plagiarism is not the mere use of another's facts and ideas. However, it is plagiarism when students present the work of other scholars as if it were their own work. Plagiarism can be committed in a number of ways:

1. Reproducing another author's writing as if it were one's own;
2. Paraphrasing another author's work without citing the original;
3. Borrowing from another author's ideas, even though those ideas are reworded, without giving credit; and
4. Copying another author's organization without giving credit.

Please feel free to ask if you are ever unsure about what constitutes plagiarism or if you need any help in synthesizing, quoting, and/or citing a source. For more information on plagiarism, visit the USM library website's section on plagiarism: <http://www.lib.usm.edu/legacy/plag/whatisplag.php>. The library website also offers a Plagiarism Tutorial: <http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

ACADEMIC DISHONESTY

Academic dishonesty can take the form of plagiarism and/or cheating, neither of which will be tolerated. The following is from the USM Undergraduate Bulletin: "When cheating is discovered, the faculty member may give the student an F on the work involved or in the course. If further disciplinary action is deemed appropriate, the student should be reported to the Dean of Students. In addition to being a violation of academic honesty, cheating violates the Code of Student Conduct and may be grounds for probation, suspension, and/or expulsion. Students on disciplinary suspension may not enroll in any courses offered by The University of Southern Mississippi."

STUDENTS WITH DISABILITIES

This course follows all university regulations for students with disabilities. If a student has a disability that qualifies under the American with Disabilities Act (ADA) and requires accommodations, he/she should contact the Office for Disability Accommodations (ODA) for information on appropriate policies and procedures. Disabilities covered by ADA may include learning, psychiatric, physical disabilities, or

chronic health disorders. Students can contact ODA if they are not certain whether a medical condition/disability qualifies.

Address: The University of Southern Mississippi
Office for Disability Accommodations
118 College Drive # 8586
Hattiesburg, MS 39406-0001

Telephone: (601) 266-5024 or (228) 214-3232 *Fax:* (601) 266-6035

Individuals with hearing impairments can contact ODA using the *Mississippi Relay Service* at 1-800-582-2233 (TTY) or email Suzy Hebert at Suzanne.Hebert@usm.edu.

CHANGES

All parts of the syllabus and the course, including the schedule, are subject to change to meet the needs of students in the course.

PAPER FORMAT

In order to help me grade fairly, all assignments (except those completed in class) must be typed, double-spaced, and in Times New Roman 12-point font with one-inch margins. Assignments of more than one page must be stapled. The following example demonstrates how a paper should be formatted.

Your Name

Professor Craig Carey

ENG 203: World Literature

Date (In this format: 12 September 2013)

Your Specific Title Goes Here

The text of your paper begins here. Notice that this text is left-justified. Also note that all margins should be set at 1". You should choose the Times New Roman font in size 12. All text should be double-spaced, from your name in the upper left corner of page one all the way to the bottom of your Works Cited page.

On all following pages, the header should include your last name and page number, such as "Janssen 2," on the right-hand side of the page. To set this up, choose "View/Header and Footer" in most word processors. (You can take the header off the first page by placing a check mark before "Different first page" under "File/Page Setup/Layout.")

Course Schedule

Week 1

8/22 Introduction to course and each other. What is “world” literature? What is “literature”?

Week 2

8/27 *The Arabian Nights* (NCE), pp. 3-36 and 48-56.

8/29 *The Arabian Nights*, “The Tale of the Enchanted King” (pp. 56-66), “The First Dervish’s Tale” (pp. 85-91), and “The Story of the Three Apples,” (pp. 148-155)

Also read Tzvetan Todorov, “Digression and Embedding” (pp. 446-448 in *The Arabian Nights*) and “Narrative: Supplier and Supplied” (pp. 451-453 in *The Arabian Nights*)

Week 3

9/03 “Aladdin and the Wonderful Lamp” and “The Forty Thieves” (online)

9/05 Romantic Orientalism Packet. Includes selections from Lord Byron’s Letters on Albania (1809-1810); William Wordsworth, *Prelude*, Book 5, Lines 56-140; Samuel Taylor Coleridge, “Kubla Khan”; and William Blake, “The Tyger”

Week 4

9/10 Mary Shelley, *Frankenstein*. Preface, Letters, and Volume I. (Start at page 45 and read to page 90. The preface and letters are part of the narrative. Don’t skip them.)

9/12 Mary Shelley, *Frankenstein*. Ch. 5-7 of Vol. I (pp. 91-115) and Ch. 1-2 of Vol. II (pp. 117-128)

Week 5

9/17 Mary Shelley, *Frankenstein*. Ch. 3-9 of Volume II (pp. 128-174)

9/19 Mary Shelley, *Frankenstein*. Ch. 1-5 of Volume III (pp. 175-216)

Week 6

9/24 Mary Shelley, *Frankenstein*. Ch. 6-7 of Volume III (pp. 217-244). Also read “Summer of Love: The Romantics at Lake Geneva” and “The Making of Frankenstein” (online)

Reading Journal #1 Due

9/26 Finish *Frankenstein*

Visit the NY Public Library’s exhibit “The Afterlife of Shelley and Frankenstein” (online). Read around at your leisure. Then choose two articles to read closely in more detail. Take notes on the articles and come to class prepared to present your discoveries with your fellow classmates.

Week 7

10/01 Introduction to Poetry. Excerpts from *Poetry for Beginners*, pp. 1-45 (PDF)

The Experience of Censorship (packet). Poems include “Some Advice to Those Who Will Serve Time in Prison” by Nazim Hikmet (Turkey), “The Silenced” by Nadia Anjuman (Afghanistan), and “Fragrant Hands” by Faiz Ahmed Faiz (Pakistan).

10/03 The Experience of Exile and/or Imprisonment (packet). Poems include “Identity Card” by

Mahmoud Darwish (exiled from Palestine); “Solitary Confinement” by Faiz Ahmad Faiz (Pakistan), and “Answers to an Interrogation” by Reza Baraheni (Iran)

Week 8

- 10/08 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 1-61
 10/10 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 62-102

Week 9

- 10/15 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 103-153
Poetry Illustration Project Due
 10/17 FALL BREAK

Week 10

- 10/22 Adiga, Aravind. *The White Tiger*, pp. 1-95
 10/24 Adiga, Aravind. *The White Tiger*, pp. 96-145

Week 11

- 10/29 Adiga, Aravind. *The White Tiger*, pp. 146-247
 10/31 Adiga, Aravind. *The White Tiger*, pp. 248-276

Week 12

- 11/05 *In class screening*: Michael Haneke, *Caché*
 11/07 *In class screening*: Michael Haneke, *Caché*

Week 13

- 11/12 Franz Kafka, *The Metamorphosis*
 11/14 Franz Kafka, *The Metamorphosis*
Reading Journal #2 Due

Week 14

- 11/19 Excerpt from *Popol Vuh* and excerpt from Charles Darwin’s *The Voyage of the Beagle* (online)
 11/21 Gabriel Garcia Marquez, “A Very Old Man With Enormous Wings”

Week 15

- 11/26 Colson Whitehead, *The Intuitionist*, pp. 1-65
Literary Analysis Paper Due
 11/28 THANKSGIVING HOLIDAYS

Week 16

- 12/03 Colson Whitehead, *The Intuitionist*, pp. 66-189
 12/05 Colson Whitehead, *The Intuitionist*, pp. 190-255

FINAL EXAM (w/ take home essay): Tuesday, December 10, 1:30-4:00 PM