
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: MW 3:30-4:30
and F 11:00-12:00; and by appt.

COURSE INFORMATION:

Term: Fall 2014
Time: Monday, Wednesday, Friday 10:00 – 10:50 AM
Location: Liberal Arts Building 203
Course Website: <http://www.craigcarey.net/fl4wl/>

REQUIRED TEXTS AND MATERIALS:

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

- All assigned PDFs, articles, and videos listed on the course schedule.
- *The Epic of Gilgamesh* (Stanford University), trans. Maureen Gallery Kovacs, 9780804717113
- Adiga, Aravind. *The White Tiger: A Novel* (Free Press), 978-1416562603
- Satrapi, Marjane. *Persepolis: The Story of a Childhood* (Pantheon), 978-0375714573
- Sophocles, *Antigone, Oedipus the King, and Electra* (Oxford World's Classics), 9780199537174

COURSE DESCRIPTION:

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

COURSE OVERVIEW:

“Only connect.” – E.M. Forster

We live in a world of fast and fleeting connections. Whether online or offline, we are flooded by images, texts, sounds, YouTube videos, status updates, Instagram photos, and other streams of information. Some believe that we are losing the capacity to focus and concentrate; others that we are developing new skills and capacities, adapting to digital media in ways that are rewiring how we connect, read, write, share, and even think. Either way, most agree the world is changing at a rate that often outpaces our ability to give it meaning.

How can “world literature” help to us navigate this predicament? What can it do for our understanding of where we are, where we’ve been, and where we’re going? What does “world literature” actually mean? Are we talking about a specific canon of texts, or simply a perspective, a methodology, a way of reading literature that transcends national boundaries and opens new scales and modes of understanding? In this course, we’ll tackle these questions by reading a number of different texts and genres from the Western-European tradition and other cultural and historical traditions across the globe. We’ll compare different modes of expression (from inscriptions on ancient tablets to expressions in poetry, cinema, and theater), while paying particular attention to the role of genre, media, and narrative in defining humanity and the human condition. Course requirements include regular participation, a reading journal, a midterm, a poetry illustration project, and a 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 JOURNAL:	30%
MIDTERM EXAM:	15%
POETRY ILLUSTRATION ASSIGNMENT:	15%
BLOG POST:	5%
FINAL EXAM:	15%

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 and in-class writing assignments. To be able to fully participate, students must have a paper copy of all of the readings indicated on the syllabus.

READING JOURNAL (30%):

Throughout the semester, you're responsible for maintaining a reading journal in which you critically and creatively engage with the assigned readings. You are required to write 10 journal entries over the course of the term. You may not submit more than one entry per week. I'll be reading and grading your journal at two different points in the semester, both marked on the syllabus. By the first date (9/19), you need to have written *at least* 3 separate entries; by the second (12/01), you need to have all 10 finished. I suggest that you begin immediately and start writing one per week.

There are many different ways to approach these entries, but in general I'll be looking for evidence of *creative and critical thinking about the assigned texts*. Full details about the assignment, including word count, logistics about formatting and grading, along with requirements and suggestions, can be found on the [Reading Journal page](#) available on the course website.

MIDTERM EXAM (15%):

The midterm exam will be taken on Blackboard and consist mostly of multiple-choice questions taken from the course reading and lectures. Many of these questions will be generated by students during in-class group work. Details about the schedule for the midterm will be posted later.

POETRY ILLUSTRATION ASSIGNMENT (15%):

Building on our discussions of poetry and the graphic novel, 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 are reading a graphic novel, which will prompt us to carefully consider how image and text work together to tell a story. Detailed instructions for this assignment are available in the [Poetry Illustration Assignment](#). I am happy to provide assistance before the deadline.

BLOG POST (5%):

At the end of the semester, you'll choose one of your reading journal entries to revise into a blog post for publication on the course website. We'll talk about how to format a blog post, and you'll get a chance to play around with online formatting. Your blog post must be at least 300 words, include a title, tags, and be properly formatted for online viewing. The assignment will be graded on a pass/fail basis. Details for how to log in and publish a blog post are provided on the [Blog Post page](#).

FINAL EXAM (15%):

Details about the final exam will be discussed in class. The format of the exam will consist primarily of matching, identification (i.e., terms, authors, and texts), multiple choice, and short answer. Keeping good notes throughout the term will be critical for doing well on the exam.

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 submitted 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 5 absences. Any absence over that number will count directly against

your final grade. I will deduct 5 percentage points from your *final grade* for every absence starting with your sixth. If you miss more than eight classes you will automatically fail the course.

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. If you are absent on a day when written work is due, you are still responsible for completing the assignment. If it is not an online assignment, you should either send it with a classmate or email it to me as an attachment before the start of class. Please rely on your classmates to provide you with notes and announcements that you miss. You should also regularly check the course website for current information. I will not make an exception regarding an assignment because you were not in class when it was assigned or changed.

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. I reserve the right to make changes as I see fit.

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. To reduce padding, include only your name, the course number, and the section in the heading (either the section # or time of course is fine). Example: Mary Smith, ENG 370, 10:00am.

Course Schedule

*Need to print and bring a paper copy to class

Week 1 - Literature

- 08/20 Introduction to course and each other. What is “world” literature? What is “literature”?
 08/22 Franz Kafka, [“Before the Law”](#) and [“An Imperial Message”](#)*

Week 2 - Storytelling

- 08/25 [The Arabian Nights](#), pp. 5-44
 08/27 [The Arabian Nights](#), pp. 5-44. *Last day to drop and receive a full tuition refund.*
 08/29 [“Aladdin and the Wonderful Lamp.”](#) Also read, watch, listen, or study at least one adaptation of *The Arabian Nights* from the [list of adaptations compiled here](#). Think about how the adaptation relates to the original text. What elements does it adapt or remix? How does it capture the spirit of *The Arabian Nights*? If you haven't already, make this your weekly journal entry.

Week 3 - Memory

- 09/01 No class - Labor Day Holiday
 09/03 Don DeLillo, [“Videotape”](#)*
 09/05 Don DeLillo, [“Videotape”](#)*

Week 4 - Inscriptions

- 09/08 *The Epic of Gilgamesh*, Tablet I-III
 09/10 *The Epic of Gilgamesh*, Tablet IV-V
 09/12 *The Epic of Gilgamesh*, Tablet VI-VII

Week 5 - Perspective

- 09/15 *The Epic of Gilgamesh*, Tablet VIII-X
 09/17 *The Epic of Gilgamesh*, Tablet XI
 09/19 Akutagawa Ryunosuke, [“In a Bamboo Grove”](#)* **Reading Journals Due (3 entries)**

Week 6 - Cinema

- 09/22 Akutagawa Ryunosuke, [“Rashomon”](#)*
 09/24 In class film: *Rashomon* (dir. Akira Kurosawa)
 09/26 In class film: *Rashomon* (dir. Akira Kurosawa)

Week 7 - The Novel

- 09/29 Aravind Adiga, *The White Tiger*, 1-95
 10/01 Aravind Adiga, *The White Tiger*, 96-145
 10/03 Aravind Adiga, *The White Tiger*, 146-189

Week 8 - Realism & Naturalism

- 10/06 Aravind Adiga, *The White Tiger*, 190-247. **Participation Assessment Due.**
 10/08 Aravind Adiga, *The White Tiger*, 248-276
 10/10 Finish *The White Tiger*. **Midterm Exam**

Week 9 - Poetry

- 10/13 [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).
- 10/15 [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)
- 10/17 Fall Break

Week 10 - The Graphic Novel

- 10/20 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 1-61
- 10/22 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 62-102
- 10/24 Marjane Satrapi, *Persepolis: The Story of a Childhood*, pp. 103-153

Week 11 - Fairy Tales

- 10/27 [Little Red Riding Hood](#)* (versions by Perrault, Grimm, Calvino, Thurber, Mi, and Dahl)
- 10/29 [Snow White](#)* (Brothers Grimm version)
- 10/31 Continue fairy tale discussion. *Last day to withdraw from the class.*

Week 12 - Writing Workshop

- 11/03 Writing Workshop
- 11/05 Writing Workshop
- 11/07 No class - Fall Break. **Poetry Illustration Assignment Due**

Week 13 - Greek Drama

- 11/10 Sophocles, *Electra*
- 11/12 Sophocles, *Electra*
- 11/14 Sophocles, *Electra*

Week 14 - Magical Realism

- 11/17 Isabel Allende, [“Two Words”](#)*
- 11/19 Jorge Luis Borges, [“The Garden of Forking Paths”](#)*
- 11/21 Jorge Luis Borges, [“The Garden of Forking Paths”](#)*

Week 15 - The Blog Post

- 11/24 Writing Workshop. **Reading Journals Due (10 entries)**
- 11/26 Thanksgiving Break
- 11/28 Thanksgiving Break

Week 16 - Modern Theater

- 12/01 Samuel Beckett, [Krapp’s Last Tape](#)
- 12/03 Final Exam Review. **Blog Post Due**
- 12/05 Final Exam Review

Final Exam: Wed, Dec. 10th at 10:45am – 1:15pm