

English 2213: World Literature After 1600 - Online

Section 001

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Course Overview

Until the lions have their own historians, the history of the hunt will always glorify the hunter.
 — Chinua Achebe

Course Description (English 2213)

While much of the literary canon is focused on Western literature (primarily British and American), this course is intended to provide you with a sense of the vast and varied literature of the wider world since 1600. We will read literature from all over the world in a number of genres with an emphasis on what is referred to as “Postcolonial” studies. As we trace the chronology/geography of these texts, we will also consider the unifying and defining ideologies and aesthetics of each of these periods in literary and cultural history. We will study how the literature reflects the culture, and thus how context shapes any text we encounter. The larger goal of our exploration will be to survey the richness of our global literary heritage and to understand why it continues to shape our world today.

Course Objectives

- To complete a guided reading of the period
- To gain a contextual understanding of the works we have read and how they contribute to our present
- To apply the methods and assumptions of literary analysis successfully to a diverse body of significant texts
- To develop the ability to write supported, persuasive, and nuanced interpretations of literary texts
- To practice the fulfilling art of close reading that inevitably informs good writing
- To discuss what we have read in an open, accepting environment

This Core Literature Class fulfills the following Student Learning Objectives:

- SLO B – read and think critically
- SLO I – analyze and value creative artistic endeavors

Please Note: The points listed above indicate just some of the objectives that will guide your learning in this course. Students should also identify and set their own goals as students.

Required Texts

Note: In addition to the texts below available from the University bookstore and other vendors, primary and supplementary readings will be made available online and through Canvas.

*****Please make sure you acquire the specific editions of the texts below. It is vital that we are all working with the same page numbers, translations, and supplementary material!*****

Achebe, Chinua, *Things Fall Apart*. Penguin Books, 1994. ISBN: 9780385474542

Anonymous, *The Woman of Colour: A Tale*. Broadview Press, 2007. ISBN: 9781551111766

De Erauso, Catalina, *Lieutenant Nun: Memoir of a Basque Transvestite in the New World*. Beacon Press, 1997. ISBN: 9780807070734

Equiano, Olaudah, *The Interesting Narrative of the Life of Olaudah Equiano: or Gustavus Vassa, the African*. Broadview Press, 2001. ISBN: 9781551112626

Kang, Han, *The Vegetarian*. Translated by Deborah Smith. Hogarth, 2016. ISBN: 9781101906118

Roy, Arundhati, *The God of Small Things: A Novel*. Random House, 2008. ISBN: 9780812979657
 Satrapi, Marjane, *Persepolis: The Story of a Childhood*. Pantheon Graphic Library, 2004. ISBN: 9780375714573

The Travels of Mirza Abu Taleb Khan: in Asia, Africa, and Europe, during the years 1799, 1800, 1801, 1802, and 1803. Broadview Press, 2008. ISBN: 9781551116723

Required Materials

1. Auburn University email and Canvas account. I also recommend downloading the Canvas application available for smart phones, tablets, and such.
2. Digital storage space (cloud storage, USB flash drive, or hard drive) to backup work.
3. Daily access to a networked computer

Email and Canvas

As this is an online class, the Auburn email and Canvas systems are required and will be used extensively. We will use Canvas to host class documents and materials such as the syllabus (and any updates), assignments, etc. Canvas will also be where you submit all work assignments and interact with each other through online discussions.

I send emails with important updates on a regular basis, so you will be expected to check your email daily, although I would recommend checking it more frequently.

Communicating with Me

While email is the most effective way to communicate with me, there are a variety of ways in which you can contact me:

- Email: pwd0002@auburn.edu
- Text/Call: (334) 521-2019 (please contact me to set an appointment time if you would like to talk on the phone outside office hours)
- Canvas Messaging
- Virtual Office Hours via Zoom: <https://auburn.zoom.us/j/203870444>

I aim to respond to any message within 12-24 hours when possible. I will generally only check my email/Canvas/Texts during reasonable business hours (so please do not expect an immediate response to a question you send me at 2am). I may also be slower to respond over the weekend. If you have not heard from me within a reasonable timeframe, please send a polite follow-up message to remind me.

Virtual Office Hours

Although I will be available via email or text every day, I have set aside 2-4pm on Mondays and Wednesdays for Virtual Office Hours. You can talk to me via Zoom (<https://auburn.zoom.us/j/203870444>) or phone call (334-521-2019) during these hours. If my regular office hours do not work for you or you need to talk more urgently, email/text me to set up an appointment for another time.

Use my office hours and/or email to discuss any aspect of the course: problems, questions, projects you're working on, ideas you wish to develop, strategies you'd like to try, and so on. I expect you to confer with me about any problems, questions, writing concerns, or essay ideas on a regular basis.

Student Writing

All works written in this course are generally public between you and your classmates. You will be asked to share them with peers, me, and perhaps others outside the class. If you have concerns about this, please come see me to discuss.

“Classroom” Behavior

Our online “classroom” discussion and behavior should be civil and respectful to all. Everyone is entitled to their opinion and class discussion is meant to allow us to hear a variety of viewpoints. Meaningful and constructive dialogue requires a degree of mutual respect, willingness to listen, and tolerance of reasonable opposing points of view. Respect for individual differences and alternative viewpoints will be maintained at all times. Viewpoints, however, that express hate, discrimination, or exclusion—such as racism, sexism, classism, homophobia, etc.—are by definition disrespectful and will not be tolerated. Abuse and discrimination in any form is unacceptable.

In addition to any specific guidelines contained within this syllabus, the AU Classroom Behavior Policy applies in this course. Please refer to the Student Policy eHandbook for details of this policy:

http://www.auburn.edu/student_info/student_policies/

Grading Policies

Course Grading Policy: Specification Grading

For this course we will be using an alternative approach to assessing student learning called “specifications grading” or “specs” grading.¹

Instead of grading each assignment on a traditional ABCDF or 0-100 scale, submitted work will be assessed as Satisfactory / Unsatisfactory based on whether a student demonstrates the stated learning goals. Assignments will be “bundled” into three tiers that reflect a hierarchy of learning goals for the course. Final grades will be assigned based on which bundles of assignments a student satisfactorily completes—these final grades are not the goal or outcome of the course but are designed to indicate which learning goals students demonstrate that they accomplished.

All assignments in the course will be assessed as “Satisfactory” or “Unsatisfactory” (marked in Canvas as “Complete” or “Incomplete,” respectively), with the specifications required for Satisfactory articulated on each assignment. In general, Satisfactory should not be viewed as “minimally competent” (i.e., a traditional “C” grade), but rather as a mark of having achieved the assignment’s learning goals and specifications (i.e., equivalent to at least a “B” grade)—both of which will be stated in the assignment itself. Either an assignment meets the goals, or it does not – there is no gradation of assessment. You will receive clear and constructive feedback on your assignments to help you understand where you stand and how to improve.

The only letter grade that will be given in the course will be your final grade, and it will reflect the “bundles” of assignments and requirements you have satisfactorily accomplished in the class. That final letter grade is not an assessment of your intelligence, your abilities, or your value as a person—in fact, I never will grade “you” directly. Rather, the grade reflects what you demonstrated that you learned in the course and the commensurate effort you put in: no more, no less.

Built into this system is a good deal of choice as to how much you wish to learn and how hard you want to work to demonstrate and apply that learning. You are essentially choosing how much you wish to put into and get out of this class. You might choose that passing the course with a C is sufficient for your goals—a perfectly appropriate and respectable choice. If you strive to get an A in the course and maximize your learning, you should know that you are taking on that work and challenge yourself and should make sure you are in a personal and academic situation to achieve that level of engagement. Whatever goal you set for yourself, you will always know what is required of you to achieve that goal.

¹ If you’re curious about this approach, you can learn more at <https://www.insidehighered.com/views/2016/01/19/new-ways-grade-more-effectively-essay>.

This makes explicit that which has always been true: While I, and your other instructors, are responsible for *teaching* you, you are responsible for your own *learning*. My goal as an instructor is to give you every opportunity to learn and master the course material and to assist you in your learning, but how much you (choose to) learn is on your shoulders.

Learning Goals:

All students who pass the course (with a minimum grade of C) will have demonstrated the ability to:

- Discuss what we have read in an open, accepting environment
- Demonstrate nuanced reading comprehension of a variety of texts/genres
- Express a contextual understanding of the works we have read and how they contribute to our present understanding
- Apply the methods and assumptions of literary analysis successfully to a diverse body of significant texts
- Write supported, persuasive, and nuanced interpretations of literary texts
- Apply specific vocabulary and concepts to explain a text's formal, cultural, and literary facets
- Communicate their ideas with fluency and clarity

Students who achieve a higher level of mastery (with a minimum grade of B) will have also demonstrated the ability to:

- Demonstrate nuanced close reading and analysis of literary texts employing literary terminology and techniques
- Analyze a text's formal, cultural, and literary facets with original insights and connections between different examples and contexts

Students who achieve the highest level of mastery (with a grade of A) will have also demonstrated the ability to:

- Demonstrate nuanced close reading and understanding of literary theory
- Create, substantiate, and communicate an original analytic argument that synthesizes multiple facets of a text and theoretical framework

See the “bundles” of assignments required for each grade below: [Specification Bundles](#).

Tokens & Flexibility:

Since every element of the course is assessed on an all-or-nothing basis, it might be stressful to strive for Satisfactory given that the stakes for not meeting that threshold may be significant. To ease stress, to allow for flexibility—and most of all, to maximize opportunities for learning—every student starts the course with 3 virtual “tokens” that can be “exchanged” for some leniency or opportunities for revision.

A token can be exchanged for one of the following:

- The opportunity to re-do a single Unsatisfactory Discussion Post or Response assignment. Each assignment can only be re-attempted once.
- To cancel out a single missed Discussion Post or Response assignment. A canceled-out post will not be counted against you but will not be marked as Satisfactory. This can only be done once, regardless of the number of tokens you have.
- The opportunity to revise a single Unsatisfactory Essay or Writing Exercise (except for Essay 2)
- To receive a 48-hour deadline extension on any single assignment (except for Essay 2 and any peer review). This can only be done once for any individual assignment and should be requested before the submission deadline.

I will track each student's tokens throughout the semester. There will be opportunities to earn additional tokens later in the semester.

Submitting Class Work and Peer Review

Assignments are due on Canvas at the specified time on the due date. Unless otherwise noted, all formal assignments should be formatted with 12-point Times New Roman Font, one-inch margins on all sides, no extra space between paragraphs, and double-spacing between lines (and no extra space between paragraphs). You should keep all of your assignments as they are handed back to you. All essay assignments and drafts submitted to Canvas must be Microsoft Word documents (with .doc or .docx extensions).

For every Essay assignment you will have to submit a complete polished draft, which will be reviewed by your peers on Canvas. After your peers have reviewed and commented on your paper, you will then revise and resubmit the assignment for the final grade. Late drafts will NOT be accepted and will not be made available for peer review. It will be your responsibility to seek peer review or help from the Miller Writing Center separately. In addition, failure to complete your peer review assignment by the specified deadline will result in an automatic Unsatisfactory for the Essay.

Late Work Policy

Late assignments (those arriving any time after the designated due date and time) will NOT be accepted. The only exception is in the event of an emergency or serious illness; in that regard, it is the student's responsibility to contact me as soon as possible, and any penalty applied will be addressed on a case-by-case basis. For some assignments, however, a token may be used to request an extension.

Completion Policy

For all major writing assignments, page length or word count requirements will be provided. To be considered complete (and, therefore, Satisfactory), the paper must fully achieve the minimum page/word requirement. For example, if the assignment is "four to five pages," your essay must be at least four full pages, meaning that the entire fourth page is filled.

Academic Honesty

Academic honesty can be a complicated issue, and we will discuss plagiarism in particular—what it is, how to avoid it—as a class. All portions of the Auburn University Student Academic Honesty code (Title XII) found in the Student Policy eHandbook will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Auburn Services and Policies

Miller Writing Center

The Auburn University Miller Writing Center is free and available for students who desire feedback on their writing. (We can *all* use extra feedback on our writing.) Keep in mind, however, that while the tutors are there to help you with your assignments, they are not there to complete your assignments for you. Thus, when you schedule a meeting, make sure to have a list of questions, your essay, and documents like writing prompts with you when you actually meet. Taking these simple steps will help you and the tutors make the most of your time working together.

The MWC also provides online tutoring appointments. You can earn an additional [token](#) for two full appointments with the MWC (and reports sent to me), and a second token after five full appointments.

Accessibility

Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to make an individual appointment with me during the first week of classes – or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT).

Early Alert Grade System

You will receive an Early Alert Grade one week prior to mid semester (31st class day). The Early Alert Grade represents your current performance on class work graded at that point in the semester. Check the grading scale for this course so that you are aware of what percentage of the total points is represented by your Early Alert Grade. If your Early Alert Grade is a "D", "F", or "FA" you will receive an email from the Retention Coordinator. Early Alert Grades can be viewed by logging into AU Access and opening the *tiger i* tab. Select "Student Records" and open the "Midterm Grades" window from the drop-down box. If the grade seems inaccurate, please contact the instructor.

Withdrawal from the Course

Following University guidelines, students who wish to withdraw from a course with a grade of "W" can do so, without penalty, before mid-term. After mid-term, students cannot drop a course unless exceptional circumstances exist, with the approval of the Dean and a signature from the instructor indicating whether the student was passing ("WP") or failing ("WF") the course. **June 19 is the last day to withdraw from university courses with no grade penalty, but a W instead.**

Important Dates

May 16	Classes Begin	Thu
May 16-22	Resignation Fee- Dropping <i>all</i> courses during this period will result in a \$100 resignation fee.	Thu - Wed
May 17	Last Day to Add Course	Fri
May 20-22	Drop Course Penalty Days- Dropping a course during these days will result in a \$100 Drop Fee per course dropped.	Mon - Wed
May 22	5th Class Day- Last day to drop from course with no grade assignment. - Last day for potential tuition refund for dropped classes.	Wed
May 27	Memorial Day	Mon
Jun 19	Mid-Semester - 24th Class Day - Last day to withdraw	Wed
Jun 20	NO CLASS - Study/Reading Day for Mini-Semester I on this day	Thu
Jun 21	NO CLASS - Finals for Mini-Semester I on this day	Fri
Jul 4	Independence Day	Thu
Jul 26	Classes End	Fri
Jul 31 - Aug 2	Final Exam Period	Wed - Fri

Course Assignments Overview

Your semester grade will come from the assignments below. I will provide grading criteria for each essay assignment as we begin each new project. *Please note, the grades reflected in Canvas are an estimate and should not be assumed as final.*

Discussion Posts / Discussion Responses: Every week you will have a short writing assignment regarding the readings. Each response will be a bit different and will require careful reading and thought on your part and should always include evidence from the text(s) in question. Your participation in the class discussion is essential for success in this class.

Essay 1: Close Reading Analysis, 2-3 pages. Your assignment is to select a passage from one of the texts we've read and perform a "close reading" of that passage. You will write an essay making an argument for the validity of your close reading presenting supporting evidence from the text.

Essay 2: Literary Analysis, 4-5 pages. Your assignment is to select one work we have read this semester and perform an analysis of how the text reflects some aspect of the culture in which it appeared. You will write an essay making an argument for how your selected work represents/supports/challenges (or otherwise engages with) cultural ideals, values, or norms and demonstrate how that representation establishes/impacts a reader's understanding of the work. You will support your argument through close readings of the text and textual evidence.

Writing Exercise 1: "Notecard" Essay. For this exercise you will compose an "essay" that would fit on a 3x5 index card, including an original thesis statement (and supporting evidence) regarding one of the texts we've read.

Writing Exercise 2: Heteroglossia. For this exercise you will compose a brief analysis examining an instance of heteroglossia from one of our texts.

Writing Exercise 3: Applying Theory. For this exercise you will compose a brief analysis of one of our texts applying a lens from one of our theory texts.

Specification Bundles:

Assignment Group	C Bundle Requirements	B Bundle Requirements	A Bundle Requirements
Discussion Posts	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 7/10 	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 8/10 	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 9/10
Discussion Responses	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 7/10 	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 8/10 	<ul style="list-style-type: none"> • Complete all 10 • Satisfactory on 9/10
Discussion Responses Extra	<ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • Satisfactory on 3 	<ul style="list-style-type: none"> • Satisfactory on 5
Essay 1: Close Reading Analysis	<ul style="list-style-type: none"> • Full Draft Submitted • Peer Review Completed • Satisfactory 	<ul style="list-style-type: none"> • Full Draft Submitted • Peer Review Completed • Satisfactory 	<ul style="list-style-type: none"> • Full Draft Submitted • Peer Review Completed • Satisfactory
Essay 2: Literary Analysis	<ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • Full Draft Submitted • Peer Review Completed • Satisfactory 	<ul style="list-style-type: none"> • Full Draft Submitted • Peer Review Completed • Satisfactory
Writing Exercise 1	<ul style="list-style-type: none"> • Satisfactory 	<ul style="list-style-type: none"> • Satisfactory 	<ul style="list-style-type: none"> • Satisfactory
Writing Exercise 2	<ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • Satisfactory 	<ul style="list-style-type: none"> • Satisfactory
Writing Exercise 3	<ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • N/A 	<ul style="list-style-type: none"> • Satisfactory

Weekly Schedule

Please Note: Schedule is tentative and subject to change. We will move at the speed dictated by the overall class' pace, which means sometimes we will be forced to move slower or faster than the schedule states. If normal class activities are disrupted due to illness, emergency, crisis, etc., the syllabus will be updated accordingly. Changes will be announced in class and via email and the updated syllabus will be posted to Canvas.

	Topic	Homework (Due on Date Listed)
Week 0.5	Introductions	•
16-May — 19-May	Introductions: Syllabus, Foundations How to Read	READING: • Handout — “How to Read Like a Lit Professor” [on Canvas] • Loomba — From <i>Colonialism/Postcolonialism</i> “Defining the Terms: Colonialism, Imperialism” [PDF on Canvas]
Week 1	Colonial Imperialism	•
20-May — 26-May		READING: • Said — Introduction from <i>Orientalism</i> [PDF on Canvas] • Columbus — “The Letter of Christopher Columbus on the Discovery of America” http://www.ems.kcl.ac.uk/content/etext/e022.html • De Erauso — <i>Lieutenant Nun: Memoir of a Basque Transvestite in the New World</i> (c1626)
Week 2	Slavery and Empire	•
27-May — 2-Jun		READING: • Fanon — from <i>The Wretched of the Earth</i> “On National Culture” [PDF on Canvas] • Equiano — <i>The Interesting Narrative of the Life of Olaudah Equiano</i> (1789)
Week 3	Outside Looking In	•
3-Jun — 9-Jun		READING: • Taleb — <i>The Travels of Mirza Abu Taleb Khan</i> (1810) pp 53-254
7-Jun		• WRITING EXERCISE 1
Week 4	The Subaltern	•
10-Jun — 16-Jun		READING: • Spivak — “Can the Subaltern Speak” [PDF on Canvas] • Anonymous — <i>The Woman of Colour: A Tale</i> (1808)
14-Jun		• ESSAY 1 DRAFT DUE
16-Jun		• ESSAY 1 PEER REVIEW DUE
Week 5	Anglophone Poetry	•
17-Jun — 23-Jun		READING: • Dutt — Poems “Lakshman,” “Love Came to Flora,” “My Vocation,” “Our Casuarina-tree,” “A Sea of Foliage,” and “The Death of the Wolf” https://rpo.library.utoronto.ca/poets/dutt-toru • de Vigny — “La Mort du loup [The Death of the Wolf]” http://www.worthyofpublishing.com/chapter.asp?chapter_ID=4769
21-Jun		ESSAY 1 DUE

Week 6	African Voices	
24-Jun — 30-Jun		READING: • Achebe — “The African Writer and the English Language” [PDF on Canvas] • Achebe — <i>Things Fall Apart</i> (1958)
Week 7	Graphic Storytelling	•
1-Jul — 7-Jul		READING: • McCloud — <i>Understanding Comics</i> excerpt [PDF on Canvas] • Satrapi — <i>Persepolis: The Story of a Childhood</i> (2004) pp 1-153
5-Jul		WRITING EXERCISE 2
Week 8	Neo-Colonialism	•
8-Jul — 14-Jul		READING: • Roy — <i>The God of Small Things</i> (2008) pp 3-321
Week 9	Translation & Meaning	•
15-Jul — 21-Jul		READING: • Niles — “Rewriting Beowulf: The Task of Translation” • Kang — <i>The Vegetarian</i> (2016) pp 11-188
19-Jul		• WRITING EXERCISE 3
Week 10	Film as Literature	•
22-Jul — 28-Jul		READING: • Film — <i>A Girl Walks Home Alone at Night</i> (2014)
26-Jul		• ESSAY 2 DRAFT DUE
28-Jul		• ESSAY 2 PEER REVIEW DUE
Week 11	Finals Week	•
22-Jul — 2-Aug		
2-Aug		• ESSAY 2 DUE