Catalog Description: A close study of works in world literature (Western and non-Western) from 1900 to the present. The course will cover works representative of modernism, postmodernism, magical realism, and contemporary trends. Prerequisite: nine semester hours of English.

Course Description: A reproductive dystopia, a modern-day Othello, third-world organ donors, a man inexplicably turned into a bug, and a severed hand with a life of its own: these are just a few of the stories that we will explore in this course, which surveys
some of the major literary movements of the last century, and the literature inspired by one of the most tumultuous periods in world history.

As a 300-level literature course, this class explores the featured texts on a deeper, more analytical level than is expected in lower-level literature courses. As a 300-level survey course, this class is also intended to present a broad range of texts that together provide students with a working base of important texts and authors, in this case, a working base in contemporary world literature. Because this is a course in contemporary world literature, however, that means we will be working with an especially broad representation of literature from the last century.

In order to address those particulars, then, I have organized this class around three of the most dominant literary developments of the twentieth century – modernism, magical realism, and postcolonialism – and selected world literature that reflects the concerns, ideas, and techniques of those developments. For the most part, we will move chronologically through the last one hundred years, and as we make our way through that period, examine not just literary developments, but historical and social developments that will deepen our understanding of the literature itself.

I have structured this class’s D2L presence in a way that accommodates those needs by organizing modules around each major text. In turn, each of these modules presents an array of resources – from the online lectures, to documentaries and films, book reviews, and special interest pieces – that allow students to create an “experience” for each text that can be as in-depth as they wish. Finally, in D2L students will find guidelines for all the assignments in this course, as well as samples/models to help them further understand the parameters and outcomes of each assignment.

Course Goals and Objectives: The general goals and objectives for the course are the following and meet Texas Exemplary Educational Objectives:

1. The student will demonstrate the ability to read complex texts, closely and accurately.
2. The student will demonstrate the ability to comprehend both traditional and contemporary schools/methods of critical theory and apply them to literary texts to generate relevant interpretations.
3. The student will demonstrate knowledge of literary history in regard to particular periods of World, British and American literature.
4. The student will demonstrate ability to effectively conduct literary research.
5. The student will demonstrate the ability to write clear, grammatically correct prose for a variety of purposes in regards to literary analysis.

Required Texts – The following texts are available at the campus Barnes and Noble Bookstore, with the exception of Camus’ The Stranger, which is available online on D2L.

Required Assignments – The assignments for this course are outlined below. For detailed information on each assignment, refer to Assignment Guidelines module on D2L and click on the appropriate file.

47.5% Literature Review Project – The major research and writing component for this course is the Literature Review Project, which is actually a series of separate writing assignments intended to engage various close reading, analytical, and academic research skills. Students will select one of the following featured texts – The Cherry Orchard, The Metamorphosis, The Stranger, The Kingdom of this World, “Men in the Sun,” Persepolis, Season of Migration to the North, or The Clear Light of Day – and through the three essays described below, embark on a deep scholarly study of that text.

15% Review of Criticism – Due the seventh week of class, the review of criticism is a 6-8 page focused examination of the scholarly history of one of the featured texts in the course. Essentially a compare and contrast essay, the review of criticism identifies significant trends or patterns in the scholarship, and then explores meaningful points of agreement and/or disagreement by the critics on those trends.

12.5% Article Critique – Due the tenth week of class, the article critique is a 4-5 page analysis of one of the articles featured in the review of criticism. The purpose of this essay is to thoughtfully critique the article’s argument, with an emphasis on the article’s composition and argumentative strategies and assesses the overall strengths and weaknesses of the article.

10% Book Review – Due the fourteenth week of class, the book review is a 3-4 page evaluation of the primary text that has previously been studied via its criticism in the review of criticism and article critique. The purpose of the book review is to demonstrate solid summarization skills when recounting the text’s plot, as well as to identify the text’s major themes and arguments, and any problems or strengths of the text. The actual review should be between 500-600 words, and accompanied by a short bibliography of five book reviews of the text, and should finish with a 300-400 word response to the book reviews in the bibliography.

10% Revision Portfolio – Due Dead Week, the revision collects all the parts
of the literature review – the book review, the review of criticism, and the article critique – into a polished portfolio. Each paper should reflect substantial revisions and/or editing, as the revision portfolio grade will be significantly determined by the quality of improvements made to each paper.

**35% Focused Close Readings** - Over the course of the semester, students will write six single-spaced, one page close readings – roughly 450-550 words – in which they examine a specific aspect to one of the texts discussed in this course. Such aspects include analyses of narrative/literary devices (such as analepsis, foreshadowing, juxtaposition), examination of symbols, settings, and characters, thematic analyses, and passage explications. As such, these readings emphasize detailed analysis of specific parts of the text, rather than the text as a whole, and are most successful when the focus refrains from broad discussions or addressing large topics, and instead selects a sufficiently specific focus that allows for in-depth analysis in the limited space allowed for these essays. Students can choose the focus of each paper, but they cannot write about the same text twice, nor can they engage in the same type of close reading more than twice. The seventh focused close reading will be written in-class on the final class day.

**10% Socratic Circles** - One of the ways in which students will engage with the literature is through a form of discussion in which a small group of students (2-3 people) will generate a list of questions geared specifically towards facilitating deep analysis of a text. This group will then engage in a discussion based on those questions while the rest of the class listens and takes notes. Each student will participate in a “Socratic Circle” twice.

**7.5% In-Class Work** – Various in-class exercises / assignments spread out through the course of the semester.

**Grading Scale:** The following grading scale is non-negotiable.

- 90%-100%: A
- 80%-89%: B
- 70%-79%: C
- 60%-69%: D
- 59% & below: F

**Grading Rubric:** While students can expect substantial comments on their drafts and/or in required and informal meetings that are designed to both explain the grade they have received as well as provide comments to aid in improving the student’s work, the grading rubric below offers additional information about the basic requirements of and differences between A, B, C, D, and F papers. Note: *this rubric is used for grading papers ONLY.*

An “A” paper is an exceptional paper that meets all of the requirements of the assignment as outlined by the assignment guidelines. Such a paper has a clearly stated and critically sophisticated thesis statement; supporting paragraphs are thoughtful and well-supported; transitions between paragraphs and ideas are smooth; a formal introduction and conclusion are provided and both paragraphs meet the expectations of
introductions and conclusions as outlined by the instructor; and there are few to no grammatical errors.

A “B+” paper is a superior paper that meets all of the requirements of the assignment as outlined by the assignment guidelines; thesis statement is clear but lacks some of the critical sophistication of an “A” thesis statement; paragraphs are nicely developed and supported; transitions between paragraphs and ideas are generally smooth; the introduction and conclusion are for the most part formally constructed and follow most of the guidelines for introductions and conclusions as explained by the instructor; and has a few grammatical errors.

A “B” paper is a strong paper that meets most to all of the requirements of the assignment as outlined by the assignment guidelines; the thesis statement is identifiable but lacks the level of clarity and sophistication found in “A” and “B+” papers; paragraphs show attention to development, but not as consistently or as rigorously as “A” or “B+” papers; smooth transitions between paragraphs and ideas are present in places, but not consistent; the introduction and conclusion lack some of the necessary formality and components as stipulated by the instructor; and there are several grammatical errors.

A “C+” is a good paper that meets a large number of the requirements of the assignment as outlined by the assignment guidelines; the thesis is identifiable, but may be awkwardly constructed and is somewhat lacking in critical depth; paragraphs are fairly developed, but could use more support and development; transitions are abrupt or in some places non-existent; the introduction and conclusion are too informal and are lacking in some of the components outlined by the instructor; and there are several grammatical errors.

A “C” paper is an average paper that meets most of the requirements of the assignment as outlined by the assignment guidelines; the thesis is identifiable, but its claim is vague, observational, or underdeveloped and is too informal in its construction and critical thinking; paragraphs show some development, but not as much as a “C+” paper; transitions are hard to find between paragraphs and ideas; the introduction and conclusion are too informal and have few of the components outlined by the instructor; and there are many grammatical errors.

A “D+” is a mediocre paper meets only one or two of the requirements of the assignment as outlined by the assignment guidelines; there is no discernible thesis statement; the paragraphs lack structure and critical development; transitions are absent; the introduction and conclusion are awkwardly constructed and do not provide adequate set-up or closure to the paper; and there are many grammatical errors.

A “D” paper is a poor paper that does not meet the requirements of the assignment; the thesis statement is not identifiable; supporting paragraphs are underdeveloped and unfocused; there are no transitions to move from idea to idea or paragraph to paragraph; the introduction and conclusion are hard to follow, have no clear purpose or
direction, and do not meet any of the expectations as outlined by the instructor; and the paper has many errors on each page.

An “F” paper does not meet any of the requirements as a whole or those for the introduction and conclusion; the paper has no discernible main idea; paragraphs are short and underdeveloped; the paper does not meet the minimum page length; the paper lacks focus; and there are grammatical errors throughout the entire paper.

Withheld Grades Semester Grades Policy (A-54):

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

General Course Policies

The syllabus for a course is like a contract between student and teacher. A contract, loosely defined, is an agreement between two or more parties in which the parties agree to follow certain behaviors and meet specific responsibilities. By being in this class, you agree to the conditions listed below, including the course policies which outline acceptable codes of behavior for this course, and the course schedule, which outlines the due dates for all assignments. Should you not meet the expectations outlined by the syllabus, you can expect in turn to incur the penalties described below. That means it is extremely important that you familiarize yourself with the syllabus as thoroughly as possible; if a policy does not make sense, make sure to ask me as soon as possible as I will not allow confusion to be an excuse for not completing an assignment as required or for not meeting class expectations as described below.

Attendance / Lateness Policy: According to university policy, which I follow, students who miss three weeks of class automatically fail. For this class, that means you can miss six classes, BUT I DON’T RECOMMEND THAT YOU MISS THAT MANY CLASSES; the seventh missed class results in an “F” for the course. I do take attendance, and so should you; that is, you should keep a record of the days you miss class so that you know how many absences you have accumulated. While I will not be penalizing you for absences you accumulate up to three weeks of missed classes, you should be aware that every class you miss puts you behind, whether in the form of a missed quiz, discussion of writing assignments or discussion of assigned readings, preparation for quizzes and/or exams, and so on. As such, it is your responsibility, not mine, to catch up on material you missed due to an absence. In other words, I will not “re-teach” a class you have missed, thus it is important that you make contacts in the class should you miss a class and need notes. Furthermore, I follow the university’s policy for excused absences; this policy only excuses absences for official university business, not illness, court dates, doctor appointments, funerals, etc. Finally, students should be aware that
not only do I take attendance, but I keep records of tardiness; for every three classes a 
student is late to class (and I define being late very simply: if you’re not in class when 
class officially starts, then you are late), I will mark an absence.

**Grievances and Concerns Policy:** If you are having difficulties with this course, 
whether it is with a writing assignment, a particular reading, or with the course in 
general, please do not suffer in silence and/or wait until the end of the term to inform 
me of these problems or concerns in the evaluations. At that point, there is nothing I 
can do to address those concerns. Thus it would be best for you, me, and the class to be 
able to address your concerns while there is still time left in the term to do so. Please 
talk to me either via email, or in private to discuss any problems or concerns you have 
with the course and I will do my best to address them. Of course, at the end of the term, 
your feedback regarding this course is both welcome and appreciated when it comes 
time to fill out the class evaluations.

**Disability Services:** To obtain disability related accommodations, alternate formats 
and/or auxiliary aids, students with disabilities must contact the Office of Disability 
Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) 
as early as possible in the semester. Once verified, ODS will notify the course instructor 
and outline the accommodation and/or auxiliary aids to be provided. Failure to request 
services in a timely manner may delay your accommodations. For additional 
information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**AARC Policy:** Students are highly encouraged to use the AARC, located in the Steen 
Library, for help with their papers. Some rules/guidelines that students should follow 
with respect to the Writing Center: 1) set up an appointment (they last thirty minutes), 
either by signing up on the appointment sheet located at the AARC, or by setting up an 
appointment online; 2) As a general rule, DO NOT DROP IN – you can never be assured 
of help by doing this, so it is best to sign up for or set up an appointment; 3) Come in 
with a complete, TYPED, draft – a typed draft is easier for the writing consultant to 
read, and a complete draft gives them more to work with and respond to; 4) Come in 
with specific questions about your draft, or specific parts of the paper that you want the 
writing consultant to look at; 5) If available, bring the assignment sheet with you so that 
tutors can reference it if they need more information about the assignment; and 6) DO 
NOT EXPECT THE WRITING CONSULTANT TO PROOFREAD THE ESSAY FOR YOU 
(that means fixing spelling and punctuation errors for you) – THEY WON’T. They will, 
however, point out grammatical/mechanical errors to you, but it is your responsibility to 
fix them.

**Academic Integrity (A-9.1):**

Academic integrity is a responsibility of all university faculty and students. Faculty 
members promote academic integrity in multiple ways including instruction on the 
components of academic honesty, as well as abiding by university policy on penalties for 
cheating and plagiarism.

**Definition of Academic Dishonesty:**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Furthermore, if you turn in an essay that you wrote for another course for this class, or incorporate any kind of outside work when outside research is not allowed for the writing assignment, you are engaging in plagiarism and academic dishonesty.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

These are the penalties for plagiarism in this course: for the first offense, you will receive a zero for the paper and be reported to the appropriate dean for this academic offense; and for the second offense, you will receive a failing grade for the course, and be reported to the appropriate dean of students for this academic offense.

**Late Work and Makeup Policy:** I define a paper as “late” if it is submitted an hour after the official deadline for the paper. A paper that is a full day late will be marked down a half letter grade (thus, if you receive a “B” on the paper, but it is late, its final grade will be a “C+”). A paper turned in two days late will be marked down a full letter grade (a “B” paper will become a “C”). A paper turned in three days late will automatically receive a “D.” If that paper shows poor work, additional deductions may occur. No papers will be accepted after four days.

THERE ARE NO MAKE-UPS IN THIS CLASS. **In-class writing tasks and quizzes CANNOT be made up outside of class. Students also cannot make-up formal writing assignments or exams.**

**Conference Policy:** Students are encouraged to meet with me to discuss writing assignments, receive help on drafts of papers, to discuss quizzes and / or assigned readings, and general concerns with the course. My scheduled office hours represent the best times to meet with me, and it is a good idea, in order to assure that you will receive my full attention, to schedule a time during my office hours should you wish to talk to me. Should you miss a scheduled meeting with me, I will allow you to set up a makeup meeting, but only if you alert me to being unable to come to the meeting a full twenty-four hours before the scheduled meeting. I reserve the right to not meet with a student should s/he be habitual in missing conferences. My time is precious, too, and I will not devote time to a student who regularly misses meetings when other students need help / guidance. Finally, please be aware that you cannot be guaranteed of my time if you drop
in during my office hours, as I may be meeting with another student, so again, if you can, schedule a meeting with me to insure that you get to work with me when you need / want to.

**Dropbox Policy:** All papers for this course are REQUIRED to be submitted to the appropriate Dropbox folder on the D2L site for this course. Each Dropbox folder will be titled according to the paper (e.g., “Focused Close Reading One”) and will automatically shut down twenty-four hours after the start of class on the paper’s due date. It is your responsibility to remember to submit your papers to the appropriate folder AND to alert me to any difficulties uploading the paper within that twenty-four hour window. A paper that scores a 25% or higher on turnitin.com for potential plagiarism / academic dishonesty will be especially scrutinized. Furthermore, such a score could result in serious penalties, including full grade deductions, a zero for the paper, and in worst case scenarios, being reported to the appropriate academic dean for plagiarism / academic dishonesty.

**Email Policy:** All official email from me will go to your email accounts in D2L. I also expect emails regarding this course to be professional. What I mean by that is the following: in the subject line type in the specific concern of the email, provide a formal salutation (“Dr. Hoagland,” not “Mrs. Hoagland” – I’m not married to my dad), and a message that involves complete sentences and appropriate grammar. I don’t answer emails that are casual or familiar, so referring to me as “hey” or “dude,” using “text-speak” and spelling, and avoiding proper punctuation guarantees that I will not answer your email, no matter how urgent the matter discussed in the email might be.

**Additional Policies (aka other stuff you need to know):**

1. Cell phones, I-pods, I-phones, and any and all electronic devices that beep, ring, play music, buzz, vibrate, and essentially cause distractions should be turned off and stowed in the dark, deep recesses of your bags. I don’t want to see them, and I absolutely don’t want to hear them. If some emergency warrants having your phone handy, you must talk to me first. If I see one of those things out after class starts, you’ll be marked absent for the day.
2. If you fall asleep in class, you will be marked absent for the day. So have some coffee or other caffeinated beverage with you if need be.
3. Don’t interrupt when someone has the floor – it’s disruptive and disrespectful. Furthermore, don’t use this class as a place to do work for another class or to visit with your neighbors/friends; again, this is disrespectful behavior.
4. You can bring snacks to class, just don’t get too elaborate. If your food involves utensils or rotisseries, it’s probably not a good idea to bring it to class.
5. If you have any questions or concerns with the class, don’t suffer in silence: come see me during my office hours or set up an appointment. In general, it is a good idea to keep lines of communication open: I am far more likely to be flexible if you talk to me.
## COURSE SCHEDULE

### Week One: January 20th

**Wednesday:** Introduction to class

### Week Two: January 25th – January 27th

**Monday:** Discussion of focused close readings; read and discuss “The Guest”  
**Wednesday:** View online D2L lecture: “Anton Chekov;” read and discuss *The Cherry Orchard*

### Week Three: February 1st – February 3rd

**Monday:** View online D2L lecture: “Understanding Literary Modernism;” read and discuss *Metamorphosis*  
**Wednesday:** **Focused Close Reading #1 Due;** view online D2L lecture: “Albert Camus and Existentialism;” read and discuss excerpts from “The Myth of Sisyphus”

### Week Four: February 8th – February 10th

**Monday:** Read and discuss *The Stranger* (Part One)  
**Wednesday:** Read and discuss *The Stranger* (Part Two)

### Week Five: February 15th – February 17th

**Monday:** Read and discuss *The Mersault Investigation* (pgs. 1-73)  
**Wednesday:** **Focused Close Reading #2 Due;** read and discuss *The Mersault Investigation* (pgs. 73-143); read and discuss D2L book reviews of *The Mersault Investigation*

### Week Six: February 22nd – February 24th

**Monday:** Online D2L Lecture: “Understanding Magical Realism;” read and discuss “Major Aranda’s Hand” and “The Piano”  
**Wednesday:** Read and discuss *The Kingdom of this World* (Part One)

### Week Seven: February 29th – March 2nd

**Monday:** **Review of Criticism Due;** read and discuss *The Kingdom of this World* (Part Two and pgs. 101-120 of Part Three)  
**Wednesday:** Read and discuss *The Kingdom of this World* (finish Part Three and all of Part Four)
Week Eight: March 7th – March 9th

Monday: Focused Close Reading #3 Due; Online D2L Lectures: “Understanding Postcolonial Literature” and “A Short History of Apartheid;” read and discuss Harvest and Gangsters
Wednesday: Online D2L Lecture: “The Palestinian Question and Ghassan Kanafani;” read and discuss “Men in the Sun” and “Return to Haifa”

Week Nine: March 14th – March 16th

SPRING BREAK: Online D2L Lecture: “Margaret Atwood and Dystopian Literature”

Week Ten: March 21st – March 23rd

Monday: Read and discuss The Handmaid’s Tale (pgs. 3-75)
Wednesday: Article Critiques Due; read and discuss The Handmaid’s Tale (pgs. 79-147)

Week Eleven: March 28th – March 30th

Monday: Focused Close Reading #4 Due; read and discuss The Handmaid’s Tale (pgs. 151-228)
Wednesday: Read and discuss The Handmaid’s Tale (pgs. 228-311)

Week Twelve: April 4th – April 6th

Monday: Online D2L Lectures: “The Islamic Revolution and the Iran-Iraq War” and “Reading Graphic Novels;” read and discuss Persepolis (Volume 1: 3-94)
Wednesday: Read and discuss Persepolis (finish Volume 1; Volume 2: 1-68)

Week Thirteen: April 11th – April 13th

Monday: Focused Close Reading #5 Due; read and discuss Persepolis (finish Volume 2)
Wednesday: Online D2L Lecture: “Tayeb Salih, Sudan, and Colonialism;” read and discuss Season of Migration to the North (pgs. vii-xx & 3-37)

Week Fourteen: April 18th – April 20th

Monday: Read and discuss Season of Migration to the North (pgs. 38-95)
Wednesday: Book Reviews Due; read and discuss Season of Migration to the North (pgs. 96-139)

Week Fifteen: April 25th – April 27th

Monday: Online D2L Lectures: “India, Pakistan, and the Partition” and “Anita Desai;” read and discuss Clear Light of Day (pgs. 1-43)
Wednesday: Focused Close Reading #6 Due; read and discuss *Clear Light of Day* (pgs. 44-99)

**Week Sixteen: May 2nd – May 4th**

**Monday:** Read and discuss *Clear Light of Day* (pgs. 100-141)

**Wednesday:** Literature Review Revisions Due; read and discuss *Clear Light of Day* (pgs. 142-182)

**Week Seventeen: May 11th**

**Monday:** In-Class Focused Close Reading #7, 1-3 p.m., Ferguson 381