

[↪ Get Started](#)[📖 Syllabus](#)

Welcome to ENG 2340: World Literature since 1600

New to the course?

- Be sure to familiarize yourself with the [Syllabus](#) and *review the information carefully*. Be sure to fill out the [Course Pacing Guide](#).
- You must submit it as your first assignment before you will be able to proceed with this course.
- Click [Get Started](#) to begin your course.

Returning to the course? Click **Modules** to the left and resume where you left off.

Important reminders:

This is a **9-month, online, correspondence self-paced course**.

All submissions, including exams, must be completed by the course expiration date. When you registered for the course, you were sent an email to your Texas State account indicating

registration and expiration dates.

- **You may not submit more than 2 assignments per week.**
- You must submit Assignments 1 through 3 before taking your midcourse exam, and you must submit Assignments 4 and 5 before taking your final exam.

Meet Your Instructor

Chad Hammett

Chad Hammett is a senior lecturer in English at Texas State University. He received his B.A. from the University of Texas and his M.F.A. from Texas State University.

He is a member of the Undergraduate Creative Writing Committee, a Common Experience Executive Advisor, and the Assistant Director for Lower Division Studies in the Department of English.

He can be contacted by calling the English Department at 512.245.2163 but prefers to communicate via e-mail. You may email him at [ch34@txstate.edu \(mailto:ch34@txstate.edu\)](mailto:ch34@txstate.edu).



Meet the Course Author

Nancy Wilson is Professor, Rhetoric and Composition, and Director of Lower Division Studies in the English Department at Texas State University. She received her B.A. from the University of Oklahoma, her M.A. from Texas State University, and her Ph.D. from the University of Texas at San Antonio. In addition to teaching, Dr. Wilson coordinated and then directed the Texas State Writing Center from 1995-2014. She was recipient of the 2017 Presidential Award for Excellence in Teaching.

Click Next to proceed to Correspondence Course Information.

Correspondence Course Information

As a correspondence studies student, it is your responsibility to be familiar with correspondence-related policies and services. To this end, I encourage you to review the [Correspondence Course Information page \(http://www.distancelearning.txstate.edu/Correspondence-Course-Information.html\)](http://www.distancelearning.txstate.edu/Correspondence-Course-Information.html) as well as the [Correspondence Studies website \(http://www.correspondence.txstate.edu/students.html\)](http://www.correspondence.txstate.edu/students.html).

Orientation Video

Please view [this orientation video \(https://mediaflo.txstate.edu/Watch/z8B5Pgb2\)](https://mediaflo.txstate.edu/Watch/z8B5Pgb2) to help you get started in this correspondence course. This video addresses many topics such as Bobcat Mail, navigating this course site, test requests, and more.

Online Student Resources


[This webpage \(https://www.distancelearning.txstate.edu/students/student-support0.html\)](https://www.distancelearning.txstate.edu/students/student-support0.html) contains multiple resources for online students at Texas State University. Note: Some resources are only available to students who pay a student service fee.

Click Next to proceed to Technical Requirements and Support.

Technical Requirements and Support

This online course requires technical skills and access to certain technology and software that face-to-face courses may not require.

- Learn about [skills and technology \(https://www.distancelearning.txstate.edu/students/Technical-Help.html\)](https://www.distancelearning.txstate.edu/students/Technical-Help.html) you need to be successful in this course.
- Also review these [tips \(https://www.distancelearning.txstate.edu/students/tips-for-success.html\)](https://www.distancelearning.txstate.edu/students/tips-for-success.html) and [interaction guidelines \(https://www.distancelearning.txstate.edu/students/Interacting-Online.html\)](https://www.distancelearning.txstate.edu/students/Interacting-Online.html) to be a successful online learner.

Many users encounter fewer problems when they use **Chrome**  (https://www.google.com/chrome/?brand=CHBD&gclid=EAlaIQobChMliPfq45zl6AIV5ZJbCh2GLQtLEAAYASAAEgLjUfD_BwE&gclidsrc=aw.ds) to access Canvas courses.

Here's how to **get help with Canvas**:

- 24/7 [Live chat \(https://itac.txstate.edu/support/canvas/help.html\)](https://itac.txstate.edu/support/canvas/help.html)
- 24/7 Phone support: 245.ITAC (4822)
- [Tool-specific help !\[\]\(d27edc55493507da2f9b8c7a52b3b96f_img.jpg\) \(https://community.canvaslms.com/docs/DOC-10701-canvas-student-guide-table-of-contents\)](https://community.canvaslms.com/docs/DOC-10701-canvas-student-guide-table-of-contents)
- Click Help in the left navigation of any Canvas course

If you are new to Canvas, click Student Guide in the left navigation of any course site to learn the basics.

Free Tutoring Resources

A variety of [free tutoring resources](#) are available for students enrolled in Texas State correspondence courses.



The Office of Distance and Extended Learning

FREE TUTORING



University Writing Center

The Texas State University Writing Center's online tutoring service allows Texas State correspondence, self-paced study students, to work with a writing tutor in real time in an online environment. During the online tutorial, both the student and the tutor are

Academic Integrity

Texas State Academic Honor Code

The [Texas State Academic Honor Code](#) applies to all Texas State students, including correspondence students. The [Honor Code](#) serves as an affirmation that the University demands the highest standard of integrity in all actions related to the academic community. As stated in the [Texas State Student Handbook](#), [Violation of the Honor Code](#) includes, but is not limited to, cheating on an examination or other academic work, plagiarism, collusion, and the abuse of resource materials.

Definitions

As stated per [Texas State Honor Code, UPPS No. 07.10.01, Issue no. 8](#).

*Please note that not all activities that constitute academic misconduct are listed in specific detail in [UPPS No. 07.10.10, Honor Code](#). It is expected that students will honor the *spirit* of academic integrity and will not place themselves in the position of being charged with academic misconduct.

Please cite all unoriginal material through the use of [standard bibliographical practice](#) explained through the [Alkek library site](#).

Incidents of [academic dishonesty as outlined by the University](#) will be reported to the administration for disciplinary action. In addition, students will receive a 0 for the assignment or assignments without the opportunity to redo the work.

Academic work signifies outcomes and products such as essays, theses, reports, exams, tests, quizzes, problems, assignments, or other projects submitted for purposes of achieving learning outcomes.

Cheating in general means, but is not limited to, engaging or attempting to engage in any of the following activities:

- Copying from another student's test paper, laboratory report, other report, computer files, data listing, programs, or from any electronic device or equipment;

- Using, during a test, materials not authorized by the person giving the test;
- Collaborating, without authorization, with another person during an examination or in preparing academic work;
- Knowingly, and without authorization, using, buying, selling, stealing, transporting, soliciting, copying, or possessing, in whole or in part, the content of an unadministered test;
- Substituting for another student—or permitting another person to substitute for oneself—in taking an exam or preparing academic work;
- Bribing another person to obtain an unadministered test or information about an unadministered test;
- Purchasing, or otherwise acquiring and submitting as one's own work, any research paper or other writing assignment prepared by an individual or firm. This section does not apply to the typing of the rough or final versions of an assignment by a professional typist;
- Submitting the same essay, thesis, report, or another project, without substantial revision or expansion of the work, in an attempt to obtain credit for work submitted in a previous course;
- Falsifying data.

Plagiarism in general means, but is not limited to, the appropriation of another's work and the inadequately or inappropriately acknowledged incorporation of that work in one's own written, oral, visual or the performance of an original act or routine that is offered for credit.

Collusion in general means, but is not limited to, the unauthorized collaboration with another person in preparing any work offered for credit.

Abuse of resource materials in general means, but is not limited to, the mutilation, destruction, concealment, theft or alteration of materials provided to assist students in the mastery of course content.

Please cite all unoriginal material through the use of **standard bibliographical practice** as explained on the **Alkek Library site**.

Incidents of academic dishonesty as outlined by the University will be reported to the administration for disciplinary action. In addition, students will receive a 0 for the assignment or assignments without the opportunity to redo the work.

Notice of Intellectual Property Rights

The text and images on this page and pages linked to it are protected by **copyright**. Lectures and examination questions are also protected by copyright law. You are authorized to take notes in class and to use the online

materials provided, thereby creating derivative works from my lectures and other materials. However, this authorization extends only to making one set of notes or answers for your own personal use and no other use. You are not authorized to provide copies, notes or examination questions to anyone else, or to make any commercial use of them without prior written consent.

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Students Requiring Accommodation Through the Office of Disability Services

The Office of Distance and Extended Learning is committed to helping students with disabilities achieve their educational goals.

A disability is not a barrier to correspondence study, and we provide reasonable accommodations to individuals in coursework and test taking.

Students who require special accommodations need to provide verification of their disability to the [Office of Disability Services](#), Suite 5-5.1 LBJ Student Center, 512.245.3451 (voice/TTY).

Students should then notify the [Office of Distance and Extended Learning](#) at [corrstudy@txstate.edu \(mailto:corrstudy@txstate.edu\)](mailto:corrstudy@txstate.edu) of any disability-related accommodation needs as soon as possible to avoid a delay in accommodations.

Course Syllabus

ENG 2340

World Literature since 1600

Instructor

Chad Hammett, MFA

ch34@txstate.edu

Course Description

Representative authors and works of literature from the modern world. Readings may come exclusively from the Western tradition or from various literary traditions, such as those of Africa and Asia. (MC) ***In sophomore literature at Texas State University-San Marcos, we will read and analyze literary texts; develop an appreciation of literature as an art form; and gain an understanding of the role of literature in its historical, social and cultural contexts. The course includes representative Authors and Works of world literature from 1600 to the Present.***

Scope and Nature of the Course

How lucky you are to have chosen to take English 2340, *World Literature Since 1600*. Although in the past such a course may have focused exclusively on European writers, for us today the world truly is our oyster. We will study literature from India, Africa, Latin America, the Caribbean, Europe, and the United States. With the shift toward greater interconnections between the U.S. and other countries of the world, such a broad perspective is especially valuable. The bonus is that in learning about others, we very often come to better understand our own culture and ultimately ourselves.

Of course, since this is an English course, we will also explore literary movements; schools of literary criticism; and literary techniques, with special attention to the power of the authors' words. The works that we will study are well-written and intriguing, so reading for the course should be pleasurable. Please use the text's introductions and the lesson content in this online course to facilitate a deeper understanding and appreciation of the literature.

Required Materials

The Harper Collins World Reader: The Modern World. Single-Volume Edition. Mary Ann Caws, and Christopher Prendergast, Addison Wesley Publishing Company, 1994. ISBN: 0065007506

OR

Course Objectives

For each lesson, you'll find specific objectives. The broad objectives for the course are as follows:

- be familiar with the history and culture of the regions we are studying and be able to discuss how those factors affect the literature;
 - understand the major literary movements influencing these writers;
 - be able to analyze a literary text, not merely summarize it, by thinking about the work critically;
 - be able to argue for one's own interpretation of a text and to support that argument with specific references from the text; and
 - be familiar with the terms listed in the lessons' glossaries.
-

General Education Core Curriculum (Code 090)

Communication Foundational Component Outcomes

Students will examine ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

Core Objectives/Competencies Outcomes:

- **Critical Thinking**
 - Students will demonstrate creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
- **Communication**
 - Students will effectively develop, interpret and express ideas through written, oral and visual communication.
- **Social Responsibility**
 - intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**
 - Students will relate choices, actions and consequences to ethical decision-making.

This syllabus supplements the general Sophomore Literature Syllabus, available online at <http://www.english.txstate.edu/studentres/syllabus/sophomore.html>

In sophomore literature at Texas State University, you will read and analyze literary texts; develop an appreciation of literature as an art form; and gain an understanding of the role of literature in its historical, social and cultural contexts.

Sophomore literature at Texas State University-San Marcos consists of six three-hour courses, distinct by nationality/geography and time period:

English 2310: British Literature before 1785. Representative authors and works of British literature from the beginnings through the Neoclassical Period.

English 2320: British Literature since 1785. Representative authors and works of British literature from the Romantic period to the present.

English 2330: World Literature before 1600. Representative authors and works of literature from the ancient world to the early modern world. Readings may come exclusively from the Western tradition or from various literary traditions, such as those of Africa and Asia.

English 2340: World Literature since 1600. Representative authors and works of literature from the modern world. Readings may come exclusively from the Western tradition or from various literary traditions, such as those of Africa and Asia.

English 2359: American Literature before 1865. Representative authors and works of American literature from the beginnings through the Civil War.

English 2360: American Literature since 1865. Representative authors and works of American literature from the Civil War to the present.

All six sophomore literature courses share the following defining characteristics:

- They emphasize survey, rather than specialized, knowledge about literature. This basic knowledge gives you the facility to ask increasingly sophisticated questions of literary texts.
- They equip you with basic tools of textual analysis, teaching you to read literature closely with attention to form, syntax, and language.
- They heighten your awareness of literature as art and its capacity to order experience in aesthetically pleasing and moving ways.
- They place literary works in context—historical, social, cultural—exploring particular works as a record of human experience and as part of a definable tradition.

-Writing-Intensive Designation-

Undergraduate courses for which at least 65 percent of the grade must be based on written exams or assignments, and at least one assignment must be 500 words or more in length. Writing intensive is a designation intended to address the writing policy for undergraduate degree programs.”

Assessments and Grading

Assignments

You will have five major lessons, each focusing on a specific geographic region. **Note:** *you must wait for your instructor to return a graded assignment to you before submitting the next assignment.*

Each lesson concludes with an assignment to be submitted for grading. For each assignment, you will **write** three, one-page responses to prompts designed to incorporate your knowledge of the region(s), writers, and literary techniques while allowing you to express your own interpretations of the literature. In your assignments, be sure to correctly cite all sources you use according to Modern Language Association (MLA) style. Refer to the MLA Style Guide for assistance. Each writing assignment is required to be at least 750 words long.

To help you plan out your progress throughout the course, complete the Course Pacing Guide before you begin your first lesson. **Be aware that you may submit no more than two assignments per week.**

Exams

You will have a midcourse exam covering translation, Europe, Africa, and the United States. Your final exam will be comprehensive. The exams will contain five literary passages that you must identify (title and author) and explicate and two short essay questions (500 words minimum each). **You must submit Assignments 1 through 3 before taking your midcourse exam, and you must submit Assignments 4 and 5 before taking your final exam.**

Your midcourse and final exams will be proctored at a Testing Center and will each have a time limit of 2.5 hours.

Grading Criteria

Your grade for the semester will be determined as follows:

Assignments (5 @ 10% each) = 50%

Midcourse Exam = 25%

Final Exam = 25%

You must pass the final exam with a grade of 60% or better to pass the course.

Faculty-Student Contact

Faculty-student contact is very important. Even though this is a correspondence course, I encourage you to contact me if you have any concerns, questions, or difficulties. You are welcome to contact me by using the *Contact Your Instructor/ODEL* tool in the left-hand menu bar. (It is important to keep all mail related to this course contained within this Canvas site.) My policy is that during non-holiday breaks or announced away times, any email I receive between Monday morning and Friday at noon will receive a

reply within 48 hours. Emails received between Friday at noon and Sunday night will receive a reply on the next business day.

Free Tutoring Resources

A variety of free tutoring resources are available for students enrolled in correspondence courses. You may access tutoring through Tutor.com by clicking on Tutor.com: 24/7 Online Tutoring in the left menu of this course. Then just respond to the questions to start tutoring. If you need help with writing specifically, then choose Writing as your topic.

Free online tutoring for writing-related assignments is also available from the University Writing Center. For information on accessing these resources, please visit the Office of Distance and Extended Learning's [Free Tutoring](#) page. Currently-enrolled, degree-seeking students able to visit the Texas State campus are eligible for free in-person tutoring from the [Student Learning Assistance Center \(SLAC\)](#) on the fourth floor of Alkek Library

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Printable Syllabus

[Syllabus](#))



Submission 1: Course Pacing Guide/Course Study Schedule

Start Assignment

Due No Due Date **Points** 0 **Submitting** a file upload

Download and add target dates to this [Course Pacing Guide/Course Study Schedule](#)

.

Then click Submit Assignment and attach and submit your completed document.

After you upload your document, click Next to proceed with the course.

Lesson 1: Objectives

After completing this lesson, you should be able to do the following:

- become familiar with European history and culture, 1600 to present, and to understand its impact on European literature;
- recognize the major literary movements of the nineteenth and twentieth centuries (Romanticism and Modernism);
- understand the glossary of terms listed below as they relate to the works of literature in this lesson;
- understand the authors' backgrounds and general philosophies; and
- analyze the individual works.

Click Next to proceed to Lesson 1: Reading Assignment

Lesson 1: Background

Somewhat paradoxically, Russia is considered a European country, whereas Turkey is not. “Europe” is therefore more a cultural than a geographic concept. For this lesson, we’ll be studying writers from Ireland, Romania, France, and the Czech Republic, most of whom lived within 100 years of each other in a period historians call *La Belle Epoque* (the beautiful times). In their writings we find their struggle to understand the world post-WWI.

Early in the twentieth century, before WWI, Europeans held an enormous confidence in the power of civilization to solve conflicts without warfare. It was an amazing time for intellectual developments, many of which would significantly impact twentieth-century thought. Marx and Engels explored dialectical materialism in *The Communist Manifesto* (1848); Charles Darwin expounded the theory of evolution by natural selection in his *Origin of Species* (1859); and Sigmund Freud (1856-1939) revolutionized the study of psychology. Einstein’s theory of relativity (1905) introduced into science the relativity of all human observation—the fact that all phenomena change with one’s changing perspectives.

But as Winston Churchill later wrote in *My Early Life*, “little could we foresee how strong would be the tides that would bear us forward or apart with resistless force; still less the awful convulsions which would shake the world and shiver into fragments the structures of the nineteenth century.” The world’s—and particularly the Europeans’—utter shock at the barbarity and destruction unleashed in these wars became a major theme in the European literature of the twentieth century.

Some literary historians locate the beginning of the modernist revolt as far back as the 1890s, but most agree that “high modernism” came after the first World War. T.S. Eliot wrote in a review of Joyce’s *Ulysses* in 1923 that the inherited mode of ordering a literary work, which assumed a relatively coherent and stable social order, could not accord with “the immense panorama of futility and anarchy which is contemporary history” (Abrams 119). One might argue that Joyce’s, Kafka’s, Sartre’s, and Celan’s dark visions were a given—it’s what they felt and what they knew—but Joyce, Kafka and Sartre were not fatalistic; they used their art to counter unfair institutions and erroneous assumptions that rob us of our humanity and hope. Celan is less optimistic.

[Click Next to proceed to Lesson 1: Readings](#)

Assignment 1

Start Assignment

Due No Due Date **Points** 100 **Submitting** a file upload **Attempts** 0
Allowed Attempts 1

This assignment is worth 10% of your final grade.

Compose your submission in a single document. Attach the document as a .doc, .docx, or .rtf file, then click **Submit**.

Be sure to correctly cite all sources you use according to Modern Language Association (MLA) style. Refer to the [MLA Style Guide](#)

Respond to the following three topics. Each response should be one page in length.

1. Since so many of the forms represented in this lesson were experimental and often connected to contemporary political events, select one such event and discuss how the real world influenced the artistic one. Remember to cite any sources. Do not bother summarizing the literature—I have read it—but instead analyze it, discussing how the author was influenced by what was going on in his world at that time.
 2. When “The Metamorphosis” was about to be published, Kafka wrote to the publisher, imploring that the cover illustration avoid any attempt to depict the insect itself, even from a distance. Why would Kafka wish to avoid such a literal interpretation of his work? What would be lost? You will need to include a discussion of artistic expressionism in your answer—why did Kafka reject realism and naturalism and instead present images of the inner reality of modern life?
 3. Jean Paul Sartre has been labeled an existentialist. Using the discussion of existentialism in the glossary for this section, explore to what extent “The Wall” represents existentialist thought.
-

Free Tutoring Available!

Feel like you might need a little help with your assignment? Don't forget that there are two resources available to you that provide free assistance with writing-related assignments:

2. The Texas State Writing Center's online tutoring service allows Texas State correspondence study students to work with a writing tutor in real-time in an online environment. During the online tutorial, both the student and the tutor are able to see the student's work on screen and can speak to one another via chat and/or microphone. [Learn more about these online tutoring sessions \(https://www.writingcenter.txstate.edu/Student/webcam.html\)](https://www.writingcenter.txstate.edu/Student/webcam.html) or visit the [Writing Center website \(http://www.writingcenter.txstate.edu/\)](http://www.writingcenter.txstate.edu/) to make an appointment.

If you choose to utilize one of these resources, don't forget to give your tutor a copy of this assignment.
