

ENG 2340

Home



 Start Here

 Syllabus

 Modules

 Pacing Guide

Welcome to ENG 2340 World Literature since 1600






Course Overview

Welcome to ENG 2340: World Literature since 1600! Prepare for an exhilarating journey through time and across continents as we explore the captivating voices and narratives that have shaped the modern world. In this course, we will study representative authors and their works from both the Western tradition and diverse literary traditions, including Africa and Asia. Through engaging discussions, thought-provoking readings, and critical analysis, we will delve into the cultural, social, and historical contexts that have influenced our global literary heritage.

From the enchanting tales of the Western canon to the vibrant voices of Africa and Asia, we will explore universal themes, enhance our critical thinking, and develop a more nuanced appreciation for the power of literature. By the end of ENG 2340, you will have expanded your literary horizons and developed a lifelong appreciation for the diverse voices that have shaped world literature since 1600.

Course Instructor



 Chad A Hammett
 Teacher
 ch34@txstate.edu
 210-865-7669
 Virtual Office Hours by Appointment Only

Ready to begin?

Click [Start Here](#) in the navigation bar above to begin your course.

Returning to this course?

Click [Modules](#) in the navigation bar above or in the left-hand course navigation and resume where you left off.

Questions about the course?

You are encouraged to contact your instructor with any concerns, questions, or problems.

- Email communications will be responded to within 48 hours during weekdays. Weekend emails may take longer.
- To ensure timely delivery of all e-mails related to this course, you must use your official Texas State Bobcat Mail email address.
- Please feel free to reach out to your instructor regarding any questions or concerns you may have regarding course assignments or grades at ch34@txstate.edu
- You may contact Online and Extended Programs for course technical issues using the email address provided below:

 Email: corrstudy@txstate.edu

Start Here

ABOUT ME

I'm Chad Hammett, and I obtained my M.F.A. degree from Texas State in 2000. Since 2002, I have had the privilege of teaching in the Texas State English Department. Currently, I hold the positions of assistant director of Lower Division Studies in English and chair of the Sophomore Literature Committee. I've taught numerous sections of 2300-level literature classes, where I strive to create an engaging and enriching learning environment for my students.

In addition to my teaching responsibilities, I have taken on the important task of assessing the program's quality for both SACS and Texas Higher Education Coordinating accreditation. It is crucial to ensure that our program meets the highest standards of excellence.

Over the years, I have actively contributed to the University Seminar program as a member of the advisory and curriculum board since 2012. I find great satisfaction in helping shape and guide the educational experiences of our students.

From 2012 to 2023, I also had the privilege of serving on both the Common Experience and Common Reading committees. These committees allowed me to collaborate with colleagues and contribute to the selection and development of meaningful educational experiences for the university community.

I take great pride in my most significant publication, "Two Prospectors: The Letters of Sam Shepard and Johnny Dark." It is a testament to my dedication to research and scholarship in the field of literature.

I am grateful for the opportunities I have had to contribute to the academic community at Texas State, and I am committed to continuing my efforts to promote a rich and fulfilling educational experience for students and colleagues alike.

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](#) as well as the [Correspondence Studies website](#).

Orientation Video

Please view [this orientation video](#) 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](#) contains multiple resources for online students at Texas State University. Note: Some resources are only available to students who pay a student service fee.

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](#) you need to be successful in this course.
Also review these [tips](#) and [interaction guidelines](#) to be a successful online learner.

Many users encounter fewer problems when they **use Chrome** to access **Canvas courses**.

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

- 24/7 [Live chat](#)
- 24/7 Phone support: 245.ITAC (4822)
- [Tool-specific help](#)
- Click Help in the left navigation of any Canvas course

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.

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Notice of Intellectual Property Rights

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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.

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

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 of any disability-related accommodation needs as soon as possible to avoid a delay in accommodations.

SYLLABUS:

ENG2340 World Literature Since 1600

Faculty Name: Chad Hammet

E-mail: ch34@txstate.edu

Tel: 210-865-7669

Office Location: Flowers Hall 143

Office hours: Virtual- by appointment only (email instructor to make an appointment request)

Course Description

Students study 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.

Course Objectives / General Education Learning Outcomes

At the end of ENG 2340 students should be able to

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

Course Materials

Required: Puchner, Martin. *The Norton Anthology of World Literature: 1650 to the Present Fourth ed.* Package 2 (Volumes D, E, and F). New York: Norton, 2019. ISBN 978-0-393-26591-0

Assessments, Assignments, and Grading

Given that this course operates in an online, self-paced environment, it will function a bit differently than a traditional 2340 face-to-face course. One of the main differences is that you have far more freedom in choosing how quickly you move through the 5 Modules. This means that you must exercise far greater personal responsibility and organization than a face-to-face

student whose progress is constantly being monitored during regular class meetings. Still, because the idea of “process” is so fundamental to research and to this course, and requires forward planning and scheduling, rather than last minute cramming, you will occasionally need to demonstrate your progress here as well, through the creation of your own course calendar and personal goal sheet at the conclusion of the start here module, as well as written work throughout the course.

Be sure to complete the Course Pacing Guide within two weeks of your course start date. Once you have submitted your pacing guide at the end of the Start Here module, you are expected to abide by those deadlines, and it is your responsibility to notify me if you would like to deviate.

Students are not allowed to turn in more than two assignments per week. All assignments must be submitted through Canvas; assignments turned in to the faculty member directly will not be graded.

Communication Policy

Use your Canvas inbox for all email communications. Any email will be responded to within 48 hours (2 days), not including holidays or weekends. Specific instructor contact information can be found on the homepage of your Canvas course.

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Technical Support

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- Also, review these [tips](#) and [interaction guidelines](#) to be a successful online learner.

Many users encounter fewer problems when they use [Chrome](#) to access Canvas courses. If you need technical assistance with Canvas, Microsoft Office, or any other technologies related to the course, please contact [ITAC](#).

Writing Intensive Designation

This course is designated Writing Intensive (WI), which means at least 65 percent of the grade is based on written exams or assignments, and at least one assignment is 500 words or more in length. Writing Intensive is a designation intended to address the writing policy for undergraduate degree programs.

Grading Standards

U Grade. A grade of U (Unearned Failing) is awarded to students who do not officially withdraw from, but fail to complete, a course (i.e., do not take a final exam, stop attending, etc.) and fail to achieve the course objectives.

Academic Honesty

The Texas State University Honor Code states, “We do our own work and are honest with one another in all matters. We understand how various acts of dishonesty, like plagiarizing, . . . conflict as much with academic achievement as with the values of honesty and integrity.”

Plagiarizing is submitting work that is in any way not your own. Any cases of verifiable plagiarism, whether deliberate or accidental, will result in a failing grade on the assignment and may result in a failing grade for the course.

Writing Center

I encourage you to use the tutoring services provided by The Writing Center, located on the 1st floor of ASBN. You can book your 30- to 60-minute appointment at [The University Writing Center](#).

Course Outline

Module Sequence and Assessment

There are 5 content modules in this course, as well as a midterm exam, a final academic paper, and a final exam. You will also complete short essay assignments as you proceed through each

module, which will be included in the grade you receive for each module. The course breakdown is as follows:

| Module Sequence and Title | Major Corresponding Assignment(s) | % of overall grade |
|---|---|---------------------------|
| Module 0: Start Here | Course Pacing Guide and Module Quiz | 0% |
| Module 1: Europe | Assignment #1- Short Essay | 5% |
| Module 2: Africa | Assignment #2- Short Essay | 5% |
| Midterm Exam | Midterm Exam | 25% |
| Module 3: Preparing Your Research Paper | Assignment #3- Short Essay (Research Topic Selection) | 5% |
| Module 4: Central and South America | Assignment #4- Short Essay | 5% |
| Module 5: Asia | Assignment #5- Short Essay | 5% |
| Final Research Paper | Final Research Paper | 25% |
| Final Exam | Final Exam | 25% |
| | | Total= 100% |

Grading Scale

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = Below 59

Overview



Introduction

Welcome to Module 2! In this module, we will explore writings from the African continent, spanning from the 18th century to the present. Throughout our journey, we will closely examine the enduring legacy of colonialism and its profound impact on African societies and literature. From novels to poetry, essays, and short stories, we will engage with a diverse range of literary genres, delving into themes of resistance, cultural hybridity, and the quest for freedom. By paying careful attention to the complex interplay between colonialism and African voices, we will gain a deeper understanding of the diverse perspectives, cultures, and histories of Africa, while recognizing the ongoing challenges faced by post-colonial societies. Get ready for a thought-provoking exploration as we uncover the rich tapestry of African literature and its profound connection to the legacy of colonialism.



Module Learning Objectives

Upon completion of this module, you will be able to:

1. Explore the key characteristics and long-term effects of colonialism in African history and literature. (CO 1,3)
2. Analyze selected literary works from Africa within the context of the historical and cultural influences from the eighteenth to the twentieth century. (CO 1,3]
3. Evaluate selected literary works in the context of the era's religious and social conditions. (CO 1, 4)
4. Demonstrate synthesis of the module's reading in a developed written assignment. (CO 2. (CO 2)




Materials

Required:

- From Volume E: (MO 1,2,3)
 - Equiano Bio
 - Equiano “Interesting Narrative of the Life...”
 - Mchemba Bio
 - Mchemba “Letter to Major Von Wissmann”
- From Volume F: (MO 1,2,3)
 - Soyinka Bio
 - Soyinka “Death and the King’s Horseman”
 - Aidoo “Two Sisters”
 - Thiong’O Bio
 - Thiong’O “Wedding at the Cross”
 - Adichie Bio
 - Adichie “The Headstrong Historian” 1190-1200

Recommended:

- Afrikanews. (2010). [*Nigeria Writer Chinua Achebe on CNN's 'African Voices*](#)
- Gumble, A. (2009) [*Wole Soyinka on How He Came To Write Death and the King's Horseman*](#) 
- KweliTV. (2021). [*The Art of AMA ATA AIDOO on KwileTV*](#)
- Merrick, A. (2020). [*A Brief History of the Scramble for Africa*](#)
- Storm-Asia Media. (2018). [*Decolonizing One's Mind by Author Ngugi wa Tiong'o*](#)
- Adichie, C. (2009). [*The Danger of a Single Story*](#)



Assignments

When approaching module assignments, carefully read the instructions and ensure you understand the requirements. Break down the tasks into manageable steps, create a timeline, and allocate sufficient time for research, drafting, and revision if needed.

Background



Read

"We will leave them with nothing but the air."—Cecil Rhodes, British South Africa Company

Prior to colonization, small kinship or lineage groups predominated in Africa. The survival of such groups necessitated the development of a powerful ethic of loyalty to the group.

Examples of traditional African orature included the charm, the folktale, and the praise poem. These works were performed by an oral artist accompanied by drums or stringed instruments. The audience would chant refrains or replicate the performer's movements. Thus, not only the content but the performance itself fostered the cohesiveness of the group. We can see in these oral pieces a statement about African literature and life

unadulterated by Western influences. However, when European leaders met in 1884-85 to carve up the African continent and parcel it out among themselves, no account was taken of existing boundaries between ethnic and language groups. Even in the late 1950s when African countries gained their independence, they retained those boundaries imposed upon them by the Europeans. This upheaval of the African people's lives and traditions, and the accompanying economic exploitation and political domination, all have at their heart the insidious premise that blacks are inferior to whites, the African way of life inferior to the European:



Colonization is when one country or group of people goes to another place and takes control of it. They may build settlements, rule over the local people, and exploit the resources of the land for their own benefit.

"Central Africa is without a history. In that savage country ... we find no vestiges of the past—no ancient architecture, neither sculpture, nor even one chiselled stone to prove

that the Negro savage of this day is inferior to a remoter ancestor We must therefore conclude that the races of man which now inhabit [this region] are unchanged from the prehistoric tribes who were the original inhabitants”—Samuel Baker, 1874

Ultimately, only Liberia and Ethiopia escaped European colonization. Many of the works in this lesson allow us an insider’s view of these disturbing effects of imperialism.

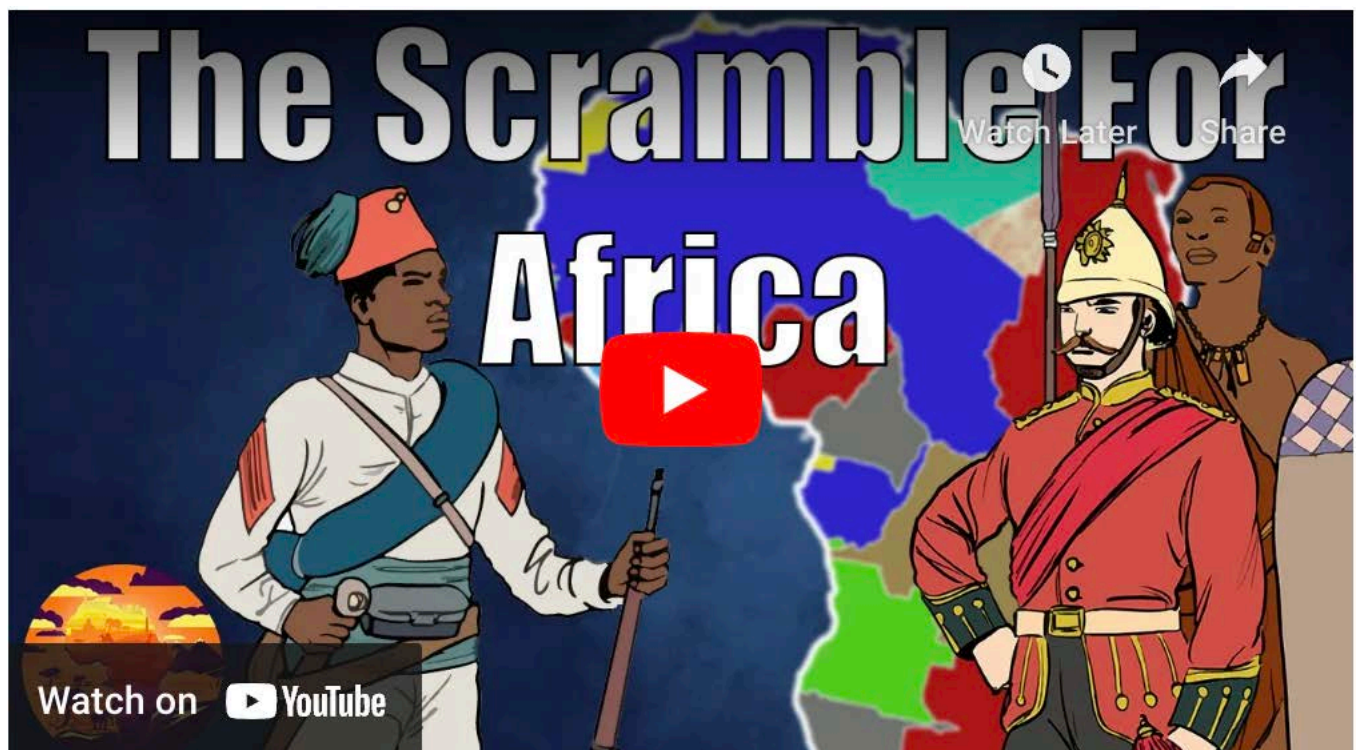
In Module 2, we’ll approach things a little differently than we did in the first module. Instead of reading (lengthy) descriptions of the writers and their works, and since we’re dealing with more contemporary authors, we’ll try to access their ideas in a 21st-century way. (It makes sense to me that we covered European writers in the way they’ve been taught for the last hundred-plus years and we’re shifting to a more student-centered and accessible approach as we shift continents. In addition, I think watching the videos and assessing these works differently will help you as a student with the assignments yet to come!

Let’s start by looking at the history of modern Africa, which is crucial to understanding the texts you’ll read for the remainder of this module. The video below does a good job of describing the politics of the partitioning of the continent by imperial forces.



Videos

A Brief History of The Scramble For Africa (10:04)



One thing I'd like you to ask yourself as you do the reading for this module is this question: why are we starting our reading about Africa in Volume E and not in the first volume of the book? Does that tell you something about the culture that was erased by colonization?

The first two readings in this part of the module span the time period discussed in the video.

The bios of both men in our book do a good job of setting the context for their writing, and the historical documents they created. Both Olaudah Equiano's narrative and Machemba's letter are relatively straightforward accounts of historical events, though their presence in this literature course is important to set the stage for the fiction you'll read from the other African writers in this section of the course. When you read them, I want you to think about the position they were put in and the long road to get out of those positions faced by their people. I suggest you pause the module at this point and go read Equiano and Machemba!



Pause and Reflect

Now that you've read the biographies, take a non-graded moment to pause and reflect on the stories of Equiano and Machemba. This is an opportunity for you to simply think about what you've read without any formal evaluation. Please note that your reflection will not be saved or recorded.

Prompt: Reflect on the stories of Equiano and Machemba. Think about how their experiences during colonization shaped your understanding of its effects on people's lives. Respond in the box provided below.