Instructor: Judith Levy

Email: j.t.levy@emory.edu

Class Day/Time: M/W 11:30 - 12:45

Class Zoom Link (Through Jan 26): <https://emory.zoom.us/j/93842200096>

Room (Starting Jan 31): Carlos Hall 212

Office Hours: M/W 10:00-11:00 am, and by appointment

[My Personal Zoom Room (Virtual Office Hours through Jan 26)](https://emory.zoom.us/j/3027751084)

Office Location (In-Person Office Hours starting Jan 31): Callaway S409

Course Website: <https://cplt201.judithtlevy.com/>

**Course Description:**

In Charlotte Brontë’s seminal novel *Jane Eyre* (1847), the character Bertha is hidden in the attic, only appearing to interrupt the plot and cause destruction. However, Jean Rhys’ novel *Wide Sargasso Sea* (1966) returns to this text over a century later to write the story before Brontë’s narrative, in which we learn who Bertha is, where she comes from, and even her real name, Antoinette. Similarly, Albert Camus’ first novel *L’Étranger [The Stranger]* (1960) is interrupted when Algerian journalist and novelist Kamel Daoud re-writes the story in *Meursault, contre-enquête [The Meursault Investigation]* (2013). Daoud and Rhys’ texts each present themselves as “co-texts” to the author that precedes them, while simultaneously using their entrance into or addition to the first story as a means of critiquing the story itself. Furthermore, they invoke questions regarding author and narration in their colonial and postcolonial contexts of Dominica and Jamaica (for Rhys) and Algeria (for Daoud). This course will analyze the aforementioned novels and their (post)colonial contexts, in which one author has written themselves—or their story—into the story of another author. Readings will include critical theory and secondary sources to investigate postcolonial histories, identities, and the questions of authorship and narration from authors such as Frantz Fanon, Gayatri Spivak, and Homi Bhabha. Students will write a close reading, a distant reading, close/distant reading reflection, and an argumentative essay on a web domain.

**Course Outcomes:**

* Engage in critical thinking through reading and writing.
* Develop a nuanced understanding of and engagement with the writing process(es).
* Composing writing in various modes and genres through building and writing on a web domain.
* Gain an understanding of discourse, research, and rhetoric in the field of Literary Studies, especially with making comparative analyses.
* Gain insight on authorship and narration in postcolonial literature, especially involving the politics of representation, legibility, and visibility.

**Required Texts:**

Brontë, Charlotte. *Jane Eyre.* New York, W. W. Norton & Company, 2016. ISBN: 9780393264876

Camus, Albert. *The Stranger*. New York, Vintage, 1989. ISBN: 9780679720201

Daoud, Kamel. *The Mersault Investigation.* New York, Other Press, 2015. ISBN: 9781590517512

Rys, Jean. *Wide Sargasso Sea.* W. W. Norton & Company, 2016. ISBN: 9780393352566

* All other texts will be available online on Canvas/through the library’s course reserves.
* You are not required to read Camus and Daoud in French, but if you would like to, please let me know in advance.

**Other Required Materials:**

You will each be required to purchase a domain or use the free version of WordPress.

**Grade Breakdown**

20% Reading Response Blog Posts (2 total; 10% each)

20% Podcast

10% Abstract and Annotated Bibliography

30% Research-Based Argument

10% Website About Page and Presentation

10% Participation

**Grading Scale**

|  |  |  |
| --- | --- | --- |
| 93.00-100 | A |  |
| 90.00-92.99 | A- |  |
| 86.00-89.99 | B+ |  |
| 83.00-85.99 | B |  |
| 80.00-82.99 | B- |  |
| 76.00-79.99 | C+ |  |
| 73.00-75.99 | C |  |

**Participation**

This class relies heavily on class discussion and group work, so participation will be counted as a large portion of your grade. **You will be expected to come prepared, whether that means having completed the assigned readings or having written the assigned drafts or responses.** Because I understand that some people are less inclined to speak during class discussion, I will also take other in-class work (such as free-writes and group activities) into consideration when calculating your participation grade. I expect everyone to give his or her best effort when it comes to discussion and to also remain respectful of others who are contributing to discussion.

**Attendance**

With participation as an important factor for your success in this class, attendance will be noted and can affect your grade. You are allowed **three absences** throughout the semester that will **not** negatively affect your grade. After three absences, your final grade will decrease 3% for each subsequent absence. Similarly, significantly late arrivals will be recorded, so three late arrivals will be counted as the equivalence one absence. This policy is solely to encourage your success as an individual and foster growth for the whole class as a community. **If you have any emergency situations during the semester that will cause you to have a significant number of absences, please inform me, and we will work out the best solution.**

**Assignments**

**Reading Responses**

To prepare you for your larger assignments, to practice writing, and to help facilitate class discussion, you will be responding to two readings on your blog. You will submit a personal response to the reading, along with a multi-modal element to further your point. Your multi-modal element can be from another source or you can create it yourself; however, if you use someone else’s work, you must cite the source or include a link to the original content. Your response must be **at least 500 words, and the multi-modal element** can be anything from a video to a photo, or even a meme. You may choose any of the readings we have done between the last reading response and the time the new one is due. Reading responses may discuss any element of the readings; however, your **post must make a clear claim about the reading which is supported by evidence within the text or from external critical material.** The feedback you receive on these posts will help prepare you for submitting larger assignments.

**Podcast (5-10 minutes, with a podcast description and 1 multi-modal element):**

Your podcast will present any point or claim about one of the readings we have encountered so far in the course. You will have to think about how you are presenting this point to a particular modern audience, thinking about the greater theme of your podcast. That means you can get creative, deciding whether it is a monologue or dialogue. The page that you put the podcast on must also include a brief description of the podcast, which will imply the angle you’re getting at the text and who your audience might be.

**Annotated Bibliography and Research-Based Argument:**

Using texts we have encountered in class, this assignment will consider a debatable topic, consider the viewpoints and conversations surrounding that topic, take a stance, and support it with evidence. You must closely analyze at least one text from the course in order to make your argument, and you must use at least two outside sources to support this argument. If you use the same source as your rhetorical analysis, you may utilize key points from this assignment in order to add to any of the specific evidence used to prove your point. Please note that if you use key points from your previous assignment, they must be clearly adjusted in order to fit the scope of this specific argument. This assignment will require at least one multi-modal element that connects to your argument’s point. These assignments work together to help you prepare for your final research-based argument assignment:

* To prepare for the argumentative assignment, you will build a paper proposal in the form of an **250-500 word abstract and an annotated bibliography with a minimum of 3 sources (one in-class source and two secondary sources you will find on your own).**
* Using these steps, your final argument assignment will be a **minimum of 1250 words and 1 multi-modal element.**

**Web Domain About Page (250 words and 1 multi-modal element)**:

While composing and designing your web domain, you will have to make thoughtful decisions about your style, tone, layout/theme, and multi-modal elements. By writing an “About” page, you will highlight the goals of your web domain in a way that should implicitly clarify who your audience is. Your “About” page should reflect on how you have encountered the course themes through the writing you have composed in this course. During the time of our final, you will give a brief (3-5 minute) presentation that explains the overall idea in your About Page, showing how this idea comes across on your web domain.

**Resources and Policies**

**Writing Center**

The Writing Center is an incredible resource, where fellow students give helpful feedback on your writing process. They can help you through any part of the writing process, so you may visit the Writing Center at any stage of writing (even if you just want to talk about your topic and see if it makes sense). You are able to go as frequently as you want (they allow one appointment per week, and one walk-in per day), so feel free to get extra assistance if you enjoy going to the Writing Center. Please take note that the Writing Center tutors will not simply “proofread” your papers; they are there to help you through the writing process, which means that you will be doing the work, they will just be giving you feedback and helpful advice along the way.

Website (General Information): <http://www.writingcenter.emory.edu/>

Appointment System Website: <https://emory.mywconline.com/>

**Conferences**

Conferences are a beneficial time where you can receive direct feedback from me on your assignments. For conferences, you will sign up for a specific time, and you will only have to show up at my office for that time the entire week. **However, if you do not show up for your scheduled conference, you will be considered absent for the all the days for that round of conferences (two class meetings total).**

**Web Domain**

For this course, you will use a variety of digital tools to compose your own website. No experience with web design is necessary for this work. Please be aware that your work will be published to the web and available for audiences beyond the class and university. Because of the public nature of your work, please consider your essay topics with care, and only write on material which you are comfortable sharing with others.

**Contact**

Generally, the best way to contact me is through email. I will respond quickly, within approximately 24 hours, except for weekends and holidays. Please be considerate of your email format, including relevant subject headings and clear communication. I will also occasionally send course information through email, so you are responsible for checking your own email regularly to receive such notifications.

**Late Work**

All essays and assignments must be turned in at the beginning of class on the days that they are due. **Late work for reading responses will not be accepted; however, larger assignments will be accepted late with a 10 percent deduction for each day that it is late.** This class is fast-paced, so falling behind on essays will affect you negatively in the long run. Also, if you turn in a late essay, I cannot guarantee that it will receive as much feedback compared to if it were turned in on time.

**Classroom Etiquette and Electronic Devices**

Please be respectful of your other classmates by engaging in discussion in a kindly fashion. I would like to create a classroom community that is fun and engaging while maintaining respect and understanding of others. I expect you to not be disruptive of other students speaking. Cell phones use is not allowed, and the **use of phones can result in deductions from your participation grade**.

Remote: Please keep your videos on, unless you are encountering a technical difficulty. Feel free to send me a private message if you are experiencing technical issues or need some sort of technical assistance. Please put your preferred name on your screen.

In Person: Eating and drinking are allowed, so long as you clean up your mess and you are not causing any distractions. Because we will be doing various sorts of digital, multimodal writing, **I encourage the use of laptops**; however, the use of laptops is only allowed for course-related activities, and participation will be deducted if laptops are utilized for purposes not related to class.

**Tutoring for Multilingual Students**

If English is not your first language and you are struggling with course materials, you may benefit from the resources that the English Language Learning Program (ELLP) has to offer.

For more information, visit the [ELLP Website](http://college.emory.edu/oue/current-students/international-students/ell-program.html) or contact Levin Arnsperger at [larnspe@emory.edu](mailto:larnspe@emory.edu)

**Emory Counseling Services**

If you’re stressed or dealing with difficult challenges in your personal life, free and confidential counseling services and support are available from the Emory Counseling and Psychological Services (CAPS). Call (404) 727-7450 or visit the website: [Counseling and Psychological Services | Emory University | Atlanta GA](http://www.counseling.emory.edu/).

**Special Needs**

In order to foster a comfortable and productive classroom environment, I am happy to assist any special needs which you may have. Please register with the Department of Accessibility Services (DAS) ([Department of Accessibility Services | Emory University | Atlanta GA](https://accessibility.emory.edu/index.html)) and present the Accommodation Letter from DAS to me during the first week of classes, or once the letter is attained.

**Plagiarism**

Academic communities can only be successful through the means of critical thinking and honesty. Plagiarism violates this academic integrity, and it will not be tolerated. Do not submit the work of others, turn in work that you have already turned in for another class, or neglect to acknowledge any sources you use in assignments. Engaging in plagiarism can result in you receiving an “F” on the assignment, an “F” in the entire course, and can potentially result in dismissal from the university. Please go to <http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html> to review Emory’s Honor Code involving plagiarism.

**Tentative Course Schedule**

**\*Readings are to be completed on the date they are listed.**

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| --- | --- | --- |
| **­­­­­** | **Reading/Topic** | **Materials Due** |
| **Week 1** |  |  |
| Wed. 1/12 | Introduction to Course |  |
| **Week 2** |  |  |
| Mon. 1/17 | **Martin Luther King Day**  **Class does not meet.** |  |
| Wed. 1/19 | Setting up Web Domains | Purchase domain or sign up for free WordPress. |
| **Week 3** |  |  |
| Mon. 1/24 | Charlotte Brontë, *Jane Eyre*, Chapters 1-9, p. 1-77 |  |
| Wed. 1/26 | Charlotte Brontë, *Jane Eyre,* Chapters 10-12, p. 78-108 | Link to web domain due (Canvas) |
| **Week 4** |  |  |
| Mon. 1/31 | Charlotte Brontë, *Jane Eyre*, Chapters 13-18, 108-179 |  |
| Wed. 2/2 | Charlotte Brontë, *Jane Eyre*, Chapters 19-20, 179-198 | Reading Response 1 Due |
| **Week 5** |  |  |
| Mon. 2/7 | Charlotte Brontë, *Jane Eyre*, Chapters 21-26, p. 198-266 |  |
| Wed. 2/9 | Charlotte Brontë, *Jane Eyre*, Chapters 27-28, p. 266-302 |  |
| **Week 6** |  |  |
| Mon. 2/14 | Charlotte Brontë, *Jane Eyre*, Chapters 29-35, p. 302-374 |  |
| Wed. 2/16 | Charlotte Brontë, *Jane Eyre*, Chapters 36-38, p. 374-403 (end of book) |  |
| **Week 7** |  |  |
| Mon. 2/21 | Jean Rhys, *Wide Sargasso Sea*, Introduction by Edwidge Danticat, Part One, p. 1-56 | Reading Response 2 Due |
| Wed. 2/23 | Jean Rhys, *Wide Sargasso Sea*, Part Two, p. 57-86 |  |
| **Week 8** |  |  |
| Mon. 2/28 | Jean Rhys, *Wide Sargasso Sea,* Part Two, p 86-156 |  |
| Wed. 3/2 | Jean Rhys, *Wide Sargasso Sea*, Part Three, p. 157-171  Recommended: Gayatri Spivak, “Three Women’s Text’s and a Critique of Imperialism” | Podcast Peer Review |
| **Week 9 (3/7-3/11)** | **Spring Break** |  |
| **Week 10** |  |  |
| Mon. 3/14 | Albert Camus, *The Stranger*, Part I, Ch. 1-4 (p. 1-40) |  |
| Wed. 3/16 | Albert Camus, *The Stranger,* Part I, Ch. 5-6 (p.41-59) |  |
| **Week 11** |  |  |
| Mon. 3/21 | Albert Camus, *The Stranger*, Part II, Ch. 1-3 (p. 63-97) |  |
| Wed. 3/23 | Albert Camus, *The Stranger*, Part II, Ch. 4-End (p. 98-123)  Library Resources | Podcast Due |
| **Week 12** |  |  |
| Mon. 3/28 | Kamel Daoud, *The Meursault Investigation*, Ch. I-III, p. 1-40 |  |
| Wed. 3/30 | Kamel Daoud, *The Meursault Investigation*, Ch. IV-VII, p. 41-74 |  |
| **Week 13** |  |  |
| Mon. 4/4 | Kamel Daoud, *The Meursault Investigation*, Ch. VIII-XI, p. 75-113 |  |
| Wed. 4/6 | Kamel Daoud, *The Meursault Investigation,* Ch. XII-end, p. 115-143 |  |
| **Week 14** |  |  |
| Mon. 4/11 | Frantz Fanon, “Lived Experience of the Black Man” |  |
| Wed. 4/13 | Frantz Fanon, *Wretched of the Earth*, excerpt TBD | Abstract and Annotated Bibliography Due |
| **Week 15** |  |  |
| Mon. 4/18 | Conferences |  |
| Wed. 4/20 | Conferences |  |
| **Week 16** |  |  |
| Mon. 4/25 | Peer Review | Argument Essay Peer Review |
| **Exam Period: Wed. May 4, 11:30 am – 2:00 pm** |  | About Page Presentations during final period.  Argumentative paper due by end of day on Wednesday, May 4. |