

## SYLLABUS

### Introduction to World Literature II

This course offers a comparative study of representative texts in world literature from 1800 onwards, including novels, short fiction, drama, essays, and poetry. We will ask questions such as: what is the role of literature in creating nationhood and other forms of group identity? How does the representation of self in literature vary over space and time? We will also examine the particular demands that the form and style of diverse literatures may place on our reading. All literature is taught in English translation.

#### REQUIRED TEXTS

- *Mansfield Park*. Jane Austen. W.W. Norton, 1998. (1814)
- *Madame Bovary*. Gustave Flaubert. Trans. Geoffrey Wall. Penguin Classics. Viking Penguin, 1993. (1856)
- *Anna Karenina*. Leo Tolstoi. Trans. Rosemary Edmonds. Penguin Classics. (1873)
- *A Doll's House and Other Plays*. Henrik Ibsen. Trans. Peter Watts. Penguin Classics. Viking Penguin, 1965. (1879)
- *Death in Venice and Seven Other Stories*. Thomas Mann. Trans. H. T. Lowe-Porter. Vintage International, 1989. (1911)
- *Kokoro*. Natsume Sôseki. Trans. Edwin McClellan. Regnery Gateway, 1996. (1914)
- *Xala*. Sembene Ousmane. Trans. Clive Wake. Chicago Review Press, Inc. (Imprint: Lawrence Hill Books), 1983. (1974)
- *Beloved*. Toni Morrison. Viking Penguin, 2000. (1987)

Any other texts that we discuss will be available through electronic reserve; please download and print these yourselves. I will occasionally provide photocopies.

#### COURSE REQUIREMENTS

By the end of the quarter you will have written **3 formal papers** of varying length, as well as **6 informal response papers**, all of which should be typed in 12-point font, double-spaced and stapled. You will also have had the opportunity to make an **oral presentation**. Class **participation** is a very important part of your grade. You can also expect the occasional **pop quiz** on the reading; your performance on these will be factored into your participation grade.

**Response papers:** these are short, informal papers (1-2 pages) that are usually due on the first or second day we discuss a new text (check the schedule!) The ideas do not need to be fully formed, but should thoughtfully consider one or two issues that may have struck you while you were reading. What about the text interests me? Puzzles me? Challenges me? These short papers will often be used to spark class discussion and also provide a good starting point for your formal papers, so take them seriously!

**Oral presentation:** You will all give an informal, fifteen minute presentation, working in pairs. What I mean by informal is not that you be unprepared, but that I prefer you to engage your audience in discussion. In other words, you don't have to get up and talk for a quarter of an hour — you should involve your audience as well as inform them. You could do research on secondary materials about the text we are discussing, or perhaps present your own ideas about the text. The possibilities are endless. I will give a brief informational session on presentation-giving skills, and you should also meet with me briefly to discuss your ideas. By presenting your own material on a salient issue and asking other students for their input, you will stimulate class discussion in a direction you are interested in. Don't be shy!

**Participation:** This is a discussion section, not a lecture course. You are expected to have read the texts for each class meeting in full and to be prepared to discuss them. You must participate actively in class discussion. Speak up, and respect others' rights to do so as well! It not only affects your grade, but makes the class much more productive and enjoyable. I am confident that we, as a group, can create an environment where everyone will feel comfortable contributing. I measure the participation grade by your level of preparedness and your thoughtful contributions to the discussion.

Needless to say, regular attendance is key to your success in this course. If you're not here, you can't participate; chronic absenteeism will not be tolerated. You are allowed one unexcused absence (but not on peer writing days!!). *Each* unexcused absence after that (i.e. no signed medical excuse or the like) will result in 1/3 of a letter grade taken off your final grade in the course (e.g. a B+ becomes a B).

**Formal papers:** All the above activities will help you prepare for the work of writing these. Since 212 is designated as a writing-intensive class, we will place some emphasis on the drafting process. For the first paper, you will hand in drafts to me. For the second, we will schedule individual conferences. For the third, I will require you to take advantage of the Writing Center's services. More about that later. **Note:** Late papers, formal or informal, will not be accepted and will receive an F. The only exception I will make is if you have a *signed medical excuse*. I mean it.

## GRADING

Response papers (6 total)	15%
Oral presentation	15%
Participation	10%
Paper 1	15%
Paper 2	20%
Paper 3	25%

**SCHEDULE** (subject to change):

*Week 1*

January 22

January 24

Introduction, start reading *Mansfield Park*  
Austen, *Mansfield Park*, Chapters 1-16

*Week 2*

January 29

January 31

*Mansfield Park*, Chapters 17-33  
*Mansfield Park*, through to the end.  
(oral presentation 1)  
(Screening: *Mansfield Park*. 7 p.m.,  
Physics Aud.)

*Week 3*

February 5

February 7

Flaubert, *Madame Bovary*  
**Response paper #1 due**  
*Madame Bovary*

*Week 4*

February 12

February 14

*Madame Bovary*  
(oral presentation 2)  
*Madame Bovary*  
**Response paper #2 due**

*Week 5*

February 19

February 21

Tolstoi, *Anna Karenina*  
*Anna Karenina*  
(oral presentation 3)

*Week 6*

February 26

February 28

*Anna Karenina*  
(oral presentation 4)  
*Anna Karenina*  
**Response paper #3 due**

*Week 7*

March 5

March 7

Workshop on writing comparative papers  
**Paper #1 draft due**  
Peer critique session

*Week 8*

March 12

March 14

Rusva, *Umrao Jan Ada*, Chapters 1-7  
(photocopy)  
(oral presentation 5)  
*Umrao Jan Ada*, Chapters 8-15

March 16	<b>Paper #1 final due</b> (4-5 pp., submit by email)
Spring Break!	
<i>Week 9</i>	
April 2	Ibsen, <i>A Doll's House</i>
April 4	Thomas Mann, "Death in Venice"
<i>Week 10</i>	
April 9	Sôseki, <i>Kokoro</i>
April 11	<i>Kokoro</i> (oral presentation 6)
<i>Week 11</i>	
April 16	No class; individual conferences <b>Paper #2 draft due in conference</b>
April 18	Mexican cinema of the 1940s and 50s
April 19	<b>Paper #2 final due</b> (5-6 pp.)
<i>Week 12</i>	
April 23	Mexican cinema of the 1940s and 50s (screenings TBA) <b>Response paper #4 due</b> (oral presentation 7)
April 25	Short stories and poetry from Arab countries (ER) <b>Response paper #5 due</b> (oral presentation 8)
<i>Week 13</i>	
April 30	Ousmane, <i>Xala</i> (Film screening: <i>Xala</i> , TBA)
May 2	<i>Xala</i> (oral presentation 9)
<i>Week 14</i>	
May 7	Morrison, <i>Beloved</i> , pp. 1-127
May 9	<i>Beloved</i> , pp. 128-260 <b>Response paper #6 due</b> (oral presentation 10)
May 16	<b>Paper #3 final due</b> (5-6 pp.) Don't forget to make an appointment at the writing center!
Enjoy the summer...	