

<b>Syllabus for: ENGL 9 - World Literature II: Early Modern to 20th Century</b>	
<b>Semester &amp; Year:</b>	Spring 2014
<b>Course ID and Section Number:</b>	ENGL-9-M5432 (035432) World Lit: II
<b>Number of Credits/Units:</b>	3 units
<b>Day/Time:</b>	Tuesday & Thursday 4:30PM - 5:55PM
<b>Location:</b>	Mendocino Main Bldg, Room 114
<b>Instructor's Name:</b>	Jeffrey H. Solomon, Ph.D.
<b>Contact Information:</b>	Office location and hours: English Writing Lab hours Email: <a href="mailto:Jeff-Solomon@Redwoods.edu">Jeff-Solomon@Redwoods.edu</a>
<b>Course Description:</b> A comparative study of world literature from the 16th through the 20th century. Students will read and discuss a variety of translated and English works in a wide range of genres to develop the critical and analytical skills necessary for the appreciation of diverse literatures and cultures.	
<b>Student Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. Critically analyze the significance of a text.</li> <li>2. Differentiate genres to compare the relationship of genre to culture within specific contexts.</li> <li>3. Compare and synthesize claims of others with their own textual interpretations.</li> <li>4. Trace major ideas and their evolution as they surface in various works of world literature.</li> </ol>	
<b>Special accommodations:</b> College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodations document to me as promptly as possible so that necessary arrangements can be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services.	
<b>Academic Misconduct:</b> Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.	
<p>The student code of conduct is available on the College of the Redwoods website at:  <a href="http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf">http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf</a></p> <p>Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods homepage.</p>	
College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.	

# **English 9 / World Literature II: Early Modern to 20th Century**

**M5432 (035432) / Tues. & Thurs. 4:30PM - 5:55PM / Rm 114**

Instructor: Dr. Jeff Solomon

Office: Writing Lab

Email: [jeff-solomon@redwoods.edu](mailto:jeff-solomon@redwoods.edu)

Office Hours: TTh 2:30-3:30 & by appt.

*“Humanity does not pass through phases as a train through stations: being alive, it [is] always moving yet never leaving anything behind. Whatever we have been, in some sense we still are.”* –C.S. Lewis

## ● **COURSE DESCRIPTION, MAIN GOALS, AND PHILOSOPHY**

Welcome to ENGL 9, a survey of significant works of western and non-western literatures, from the 16th through the 20<sup>th</sup> century. We will be reading and discussing the assigned texts, treating them as unique works of art that reflect the concerns of their creators, but also as cultural texts that reflect specific ideas and concerns central to the historical eras and artistic movements within which these works emerged (i.e. the Enlightenment, Romanticism, Realism, Modernism, Magical Realism, Post-Modernism). We will, of course, be looking at these works as modern readers, interpreting them across time and space, and looking for elements and concerns that are shared by authors from disparate locations and different historical periods in order to assess how (or whether) they still speak to modern readers.

The authors and texts we will encounter are widely known and justly famous. These texts continue to inform and inspire new creative works, and as such, it is incumbent upon you as college students to know about them and to understand why they are still considered relevant – if not simply to appreciate them for yourselves, at least so you understand why so many others continue to appreciate them.

As students in this course, you are being invited into a community of scholars who have learned how to examine art critically. Within this community, it is understood that each literary text is transformed by its reader, taking on new meanings every time it is experienced, interpreted, analyzed in a new era, or adapted to fit the conventions of new media and new situations. It is also well understood that many interpretations are valid when based upon evidence from the text. We begin with the understanding that your interpretations will be shaped by who you are, what you have experienced, what you know; but they are enriched as you gain expertise in literary techniques and knowledge of historical and cultural contexts.

The larger purpose of this course, then, is to invite you all into a transnational and transhistorical community of readers who value the cultivation of knowledge, skills, and habits of mind for meaningful living and for making wise choices. Great art illuminates the complexity and diversity of a world that is constantly in the process of recreating itself. When we engage with art critically, we allow it to enlarge our experience, and to deepen our self-awareness; moreover, our examination of art connects us with other readers, artists and thinkers across time and space, stimulating our sense of beauty and wonder, prompting us to question the order of things, to empathize with those who are unlike us, to care about the world in which we find ourselves, and, ultimately, to act on our new understandings.

## Required Texts, Materials, etc:

- *The Norton Anthology of World Literature.*
- Paper and pen in every class meeting.

## Student Learning Outcomes

To successfully complete this course, you should be able to:

1. Critically analyze literary texts.
2. Differentiate genres in order to compare the relationship of genre to culture within specific contexts.
3. Compare and synthesize interpretations and claims of others with your own textual interpretations
4. Trace major ideas and their evolution as they surface in various works of world literature.

## Course Description

In this class we will study comparative literature to from the 16<sup>th</sup> to the 20<sup>th</sup> century. Students will read critically and analytically, and respond to translated works of art emerging from a broad range of times and places.

## Couse Goals

My goal for this course is that each of you will encounter the diversity of world literature and learn something about how people at various times and places have communicated imaginatively about important ideas and events. I will ask you to read difficult texts and think critically about those texts. I will ask your opinion about what you think these texts tell us about the people who wrote them and about ourselves as we interpret them now. As we move through time from the 17<sup>th</sup> century up to the present era we will encounter many different voices relating ideas about many different subjects. This means you will have to be prepared to use your imagination in order to enter the lives of diverse people from diverse times.

## Course Work/Reading and Writing Requirements

There will be a significant amount of reading in this course, and you will be expected to engage in classroom discussions; for that reason, your primary responsibility will be to **attend class regularly** and **keep up with the reading**. I will be asking you to write **short response papers** to some of the selections we read, and two longer **critical analysis essays** of at least six pages that will serve as our mid-term and final exams. I will also be giving brief **reading quizzes** to ensure that students keep up with our reading assignments. Because your participation will be vital to the success of this course, I will expect each of you to contribute in our **class discussions**; to ensure that you are prepared for these discussions, I will require that each of you prepare a **"Top 10 List"** of significant passages/explications in response to each of the assigned readings. **Note: all reading is to be finished before the beginning of the class period listed in our reading schedule and all reading questions must be typed and presented at the start of each class.**

## Attendance/Participation

Regular attendance is essential to passing this class. Stimulating, useful discussions only emerge when everyone involved comes to class prepared and ready to explore the interesting questions raised by the assigned works. In addition, the English Department has developed the following attendance policy: **Students at the College are expected to attend all sessions of each class in which they are enrolled. Students may not miss more than two weeks of class with excused absences, no matter how many times that class meets in one week. If a student exceeds the limit on absences before week 11 of the semester, an instructor will**

**notify the student that he or she has been dropped. After that, students are still responsible to go into Web Advisor and withdraw themselves from the class, or they will receive an F.**

## Response Papers

I will ask you to sign up to write a few two-page response papers during the term. The papers will be due on the day that the reading has been assigned. I will also ask that you be prepared to discuss the ideas you present in your response paper during our class discussion on those works. These papers should reflect your own response to the text – not what you think I believe you should say about the reading, and not a summary of what other people have said about these texts. You may want to relate the work of literature in question to other works you have read, you may want to engage with some central idea (about art, society, the human condition, some specific focus of the work, etc.) that you encounter in the text, you may want to explore how well the text relates to us in our present moment, or you may choose to take a more creative approach to the text. Whatever you choose to address, your response paper should be presented in the form of a focused essay that conveys something meaningful and clear in the two pages allotted for the assignment.

## Critical Essay

I will ask you to turn in one analytical essays (of 6-7 pages) for your mid-term exam, and another as your final exam. You may choose to write on any topic you like, as long as you have discussed your topic with me in advance.

## Reading Quizzes

Some of our classes will begin with an unannounced reading quiz, posing 5 to 10 questions about the reading assignment under discussion for that class meeting. These quizzes are simply designed to ensure that students have read the work under discussion and come to class prepared to discuss those works. These questions will not require a complex understanding of the works – they will simply prompt you to describe basic facts from the reading.

## Grading

Participation/Response Lists/Discussion Questions	30%
Reading Quizzes	5%
Response Papers	25%
Mid-Term Exam – Essay #1	20%
Final Exam – Essay #2	20%

Grades will be assigned on the basis of the following scale: 93-100 = A / 90-92 = A- / 87-89 = B+ / 83-86 = B / 80-82 = B- / 77-79 = C+ / 73-76 = C / 69-72 = C- / 60-68 = D / 59 and below = F.

# ENGLISH 9 / WORLD LITERATURE II - SCHEDULE

Week/Date	Topics / Readings / Assignments
<p>Week 1</p> <p>Tuesday, January 21</p>	<p>Introduction; Close Reading and Poetry.</p> <p><b>Due today:</b> n/a</p> <p><b>Homework:</b> 18<sup>th</sup> Century Japanese &amp; Indian Poetry. <b>Read</b> selected works of Ryokan and Ramprasad (See MyCR/Sakai Site for links); <b>Write</b> a top 10 list for the assigned poems.</p>
<p>Thursday, January 23</p>	<p><b>Course Policies and Goals; 18<sup>th</sup> Century Poetry of Japan &amp; India; the Enlightenment in Europe.</b></p> <p><b>Due today:</b> Top 10 List - Your list of the ten most significant passages from the assigned reading, with a two-three sentence justification and explanation for each of your ten selections.</p> <p><b>Homework</b> for next Tuesday: <b>Read</b> Alexander Pope's poem, "An Essay on Man," pp. 510-517; <b>read</b> "The Enlightenment in Europe," pp. 294-301; <b>write</b> a top 10 list for Pope's "Essay on Man."</p>
<p>Week 2</p> <p>Tuesday, January 28</p>	<p><b>The Enlightenment in Europe, 1660-1770.</b></p> <p><b>Due today:</b> Top 10 list on Pope's "Essay on Man."</p> <p><b>Homework:</b> <b>Read</b> Alexander Pope, "The Rape of the Lock," pp. 492-510; <b>write</b> a top 10 list for the poem.</p>
<p>Thursday, January 30</p>	<p><b>The Neoclassical Movement and European Satire.</b></p> <p><b>Due today:</b> Top 10 list on Alexander Pope's mock-epic poem, "The Rape of the Lock."</p> <p><b>Homework:</b> <b>Read</b> Jonathan Swift's essay, "A Modest Proposal," pp. 483-489; <b>write</b> a top 10 list for the essay.</p>
<p>Week 3</p> <p>Tuesday, February 4</p>	<p><b>Satire, Cannibalism, and Western Science.</b></p> <p><b>Due today:</b> Top 10 list for Jonathan Swift's essay, "A Modest Proposal," pp. 483-489.</p> <p><b>Homework:</b> <b>Read</b> Voltaire's, <i>Candide</i>, Chap. 1-19, pp. 520-554; <b>write</b> a top 10 list.</p>

<p><b>Thursday, February 6</b></p>	<p><b>Turmoil in Europe and the End of Enlightenment.</b></p> <p><b>Due today:</b> Top 10 list for Voltaire's <i>Candide</i>.</p> <p><b>Homework:</b> Read Voltaire's, <i>Candide</i>, Chap. 20-30, pp. 554-580; <b>write</b> a top 10 list.</p>
<p><b>Week 4 Tuesday, February 11</b></p>	<p><b>The "New World" and Travel Writing.</b></p> <p><b>Due today:</b> Top 10 list for Voltaire's <i>Candide</i>.</p> <p><b>Homework:</b> Read "The Ottoman Empire: Evliya Çelebi's <i>Book of Travels</i>," pp. 281-292; <b>write</b> a top 10 list.</p>
<p><b>Thursday, February 13</b></p>	<p><b>Travel Writing and the Ottoman Empire.</b></p> <p><b>Due today:</b> Top 10 list for Çelebi's <i>Book of Travels</i>."</p> <p>Homework: <b>Read</b> Leslie Marmon Silko's short story, "Yellow Woman," pp. 3144-3150; <b>write</b> a top 10 list.</p>
<p><b>Week 5 Tuesday, February 18</b></p>	<p><b>Myth and Legend in Everyday Life.</b></p> <p><b>Due today:</b> Top 10 list for Leslie Marmon Silko's "Yellow Woman."</p> <p>Homework: <b>Read</b> Ueda Akinari's "Bewitched," pp. 632-648; <b>write</b> a top 10 list.</p>
<p><b>Thursday, February 20</b></p>	<p><b>Revolution and the Rise of the Modern Nation State.</b></p> <p><b>Due today:</b> Top 10 list for Akinari's "Bewitched."</p> <p><b>Homework:</b> <b>Read</b> Rousseau's <i>Confessions</i>, pp. 664-678;" <b>read</b> "Revolution and Romanticism in Europe and America," pp. 651-658; <b>write</b> a top 10 list on Rousseau's <i>Confessions</i>.</p>
<p><b>Week 6 Tuesday, February 25</b></p>	<p><b>The Romantic Movement in Europe and America.</b></p> <p><b>Due today:</b> Top 10 list for Rousseau's <i>Confessions</i>.</p> <p><b>Homework:</b> <b>Read</b> William Blake's poems from <i>Songs of Innocence &amp; Songs of Experience</i>, pp. 782-788; <b>write</b> a top 10 list.</p>
<p><b>Thursday, February 27</b></p>	<p><b>Responding to Reason - States of Innocence and Experience</b></p> <p><b>Due today:</b> Top 10 list for Blake.</p> <p>Homework: <b>Read</b> Samuel Taylor Coleridge's poem, "The Rime of the Ancient Mariner," [link provided on MyCR/Sakai]; <b>write</b> a top 10 list.</p>

<p><b>Week 7</b></p> <p><b>Tuesday, March 4</b></p>	<p><b>Goths and Ghosts in 19<sup>th</sup> century European Literature.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Wordsworth, "Lines Composed a Few Miles Above Tintern Abbey," pp. 792-795; "Ode on Intimations of Immortality," 795-800; "The World Is Too Much with Us," p. 800; <b>write</b> a top 10 list.</p>
<p><b>Thursday, March 6</b></p>	<p><b>Film: Frankenstein</b></p> <p><b>Homework: Write</b> a top 10 list.</p>
<p><b>Week 8</b></p> <p><b>Tuesday, March 11</b></p>	<p><b>Film: Frankenstein</b></p> <p><b>Homework: Write</b> a top 10 list.</p>
<p><b>Thursday, March 13</b></p>	<p><b>Mid-term Exam Due</b></p>
<p><b>Week 9</b></p>	<p><b>SPRING BREAK</b></p>
<p><b>Week 10</b></p> <p><b>Tuesday, March 25</b></p>	<p><b>Responding to Romanticism – The Emergence of Realism.</b></p> <p><b>Due today:</b> n/a</p> <p><b>Homework: Read</b> Pushkin, "The Queen of Spades," pp. 865-883; Browning, "My Last Duchess," pp. 910-911; <b>write</b> a top 10 list.</p>
<p><b>Thursday, March 27</b></p>	<p><b>Realism in 19<sup>th</sup> century Europe.</b></p> <p><b>Due today:</b> Top 10 list on Pushkin or Browning.</p> <p><b>Homework: Read</b> "Realism, Symbolism, and European Realities," 1071-1080; Flaubert, "A Simple Heart."</p>
<p><b>Week 11</b></p> <p><b>Tuesday, April 1</b></p>	<p><b>Psychology, subjectivity and unreliable narrators in Russian literature.</b></p> <p><b>Due today:</b> Paper topics; top 10 list for Flaubert's "A Simple Heart."</p> <p><b>Homework: Read</b> Dostoevsky, Notes from Underground, pp. 1307-1345; <b>write</b> a top 10 list.</p>
<p><b>Thursday, April 3</b></p>	<p><b>More insanity.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Dostoevsky, Notes from Underground, pp. 1345-1179; <b>write</b> a top 10 list.</p>

<p><b>Week 12</b> <b>Tuesday, April 8</b></p>	<p><b>The 20th Century and the End of the World.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> "The Modern World," pp. 1579-1599; Yeats, "Easter 1916," "The Second Coming," "Sailing to Byzantium," pp.1703-1707; <b>write</b> a top 10 list on Yeats.</p>
<p><b>Thursday, April 10</b></p>	<p><b>The Absurdity of Modern Life and the Theater of the Absurd.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Pirandello, <i>Six Characters in Search of an Author</i>, pp. 1725-1766; <b>write</b> a top 10 list.</p>
<p><b>Week 13</b> <b>Tuesday, April 15</b></p>	<p><b>Responding to Realism - Symbolism and the Kafkaesque.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Kafka, "The Metamorphosis," pp. 1999-2030; <b>write</b> a top 10 list.</p>
<p><b>Thursday, April 17</b></p>	<p><b>Nihilism and Existentialism in the mid 20<sup>th</sup> century.</b></p> <p><b>Due today:</b> Top 10 list on Kafka.</p> <p><b>Homework: Read</b> Camus, "The Guest," pp. 2574-2582; <b>write</b> a top 10 list.</p>
<p><b>Week 14</b> <b>Tuesday, April 22</b></p>	<p><b>Magical Realism and South American Culture.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Gabriel Garcia-Marquez, "Death Constant Beyond Love," pp. 2849-2855; <b>write</b> a top 10 list.</p>
<p><b>Thursday, April 24</b></p>	<p><b>Conference Day.</b></p> <p><b>Due today:</b> n/a.</p>
<p><b>Week 15</b> <b>Tuesday, April 29</b></p>	<p><b>The Legacy of Colonialism and Postcolonial Literature.</b></p> <p><b>Due today:</b> Final Exam topics.</p> <p><b>Homework: Read</b> Chinua Achebe, <i>Things Fall Apart</i>, pp. 2860-2887; <b>write</b> a top 10 list.</p>

<p><b>Thursday, May 1</b></p>	<p><b>Orientalism, Othering and the "Dark Continent" in Western Literature.</b></p> <p><b>Due today:</b> Top 10 list.</p> <p><b>Homework: Read</b> Chinua Achebe, <i>Things Fall Apart</i>, pp. 2887-2915; <b>write</b> a top 10 list.</p>
<p><b>Week 16</b></p> <p><b>Tuesday, May 6</b></p>	<p><b>Postcolonial literature.</b></p> <p><b>Due today:</b> Final exam presentations; top 10 list.</p> <p><b>Homework: Read</b> Chinua Achebe, <i>Things Fall Apart</i>, pp. 2915-2948.</p>
<p><b>Thursday, May 8</b></p>	<p><b>Essay Final Review – Topics, Questions, Problems.</b></p>
<p><b>Week 17</b></p> <p><b>Tuesday, May 13</b></p>	<p><b>FINALS WEEK</b></p>
<p><b>Thursday, May 15</b></p>	<p><b>FINALS WEEK</b></p>

**\*Schedule is subject to change. The instructor reserves the right to add, delete or revise assignments, as warranted. Changes will be announced in class.**