ENG 109: 19th and 20th c. World Literature
Spring 2013 (CRN: 32867)
Tuesday/Thursday: 8:30-9:50am
260 CON

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Office Hours: Tuesday/Thurs. 10:30am-12:00pm and by appointment

Welcome! This course is a survey of 19th and 20th century world literature. We will close read poetry, fiction, drama, and memoir from diverse cultures and geographies beginning in the Romantic period through the 20th century Modern period and the Post-WWII period. This course follows David Damrosch’s claim that world literature is not a canon of Western master works but a mode of cross-cultural reading. Many of our course texts emerge in and comment on contact zones and boundary spaces between cultures, places, and bodies. We will ask how such texts interrupt, construct, and inspire lived experience. Further, we will study relationships between texts to uncover how they reflect on, depend on, or revise one another. This course thus asks students to do more than simply admire literature or commit historical facts to memory, though each of these tasks is important to our study. This course challenges students to learn tools of literary analysis that make us alive to form, genre, and historical context. Using literary analysis, we’ll discuss how 19th and 20th century world literatures can shape who we are, what we value, and what we imagine for the future.

Required Texts (available at the Duck Bookstore):
Longman Anthology of World Literature 2nd Edition Vols. E + F
The Complete Persepolis by Marjane Satrapi
*Additional texts will be posted as PDFs on Blackboard (BB). Please print these out and bring them to class on the day they are assigned. Please bring the appropriate anthology to class too.

Grading (assignment sheets will be distributed in class and posted on BB):

Blackboard Participation 10%
First Paper (3pp) 20%
Midterm 20%
Final Paper (5-6pp) 25%
Final Exam 25%

Course Requirements

Blackboard Participation. For every reading assignment, you’ll complete a Blackboard Original Post or Response. Each Original Post must be 150-200 words long. Click “Create Thread” in the assigned forum on the Discussion Board to start your post. Respond to the day’s readings with a short paragraph of analysis and a discussion question for the class. In your analysis, you may want to challenge a passage, offer a comparison between moments in the readings, or draw out an issue raised by the writer(s). See “How to Begin a Close Reading” for help. I want to hear what you find interesting, confusing, or exciting and why. Your post should include a topic sentence, supporting claims and evidence, and then a question for your peers to think about. Please include page numbers or line numbers when you quote or reference a reading to help us follow your point. Original Posts should be posted by noon the day before
the assigned reading is due. If you are not assigned an Original Post, you’ll complete a Response by opening any Original Post (preferably one without a Response already) and hitting “reply.” Each Response should be 100-150 words. Find a point of agreement or disagreement and write paragraph to the Original Poster that explores this point of interest. Please post your Response to an Original Post before class time (8:30am). I will split the class in half and you will alternate which kind of post you are responsible for in each reading. All Original Posts and Responses are graded pass or no pass based on your attentiveness to the reading and the clarity of your writing. All posts must include a word count to get credit.

Class participation. I want you to develop a critical awareness of your thoughts, words, and writing this term—an impossible task if you do not attend and participate in class. I realize that it is often difficult to speak up in a classroom setting. For whatever reason, we sometimes clam up, get nervous, become unsure of ourselves and our thoughts, question if our ideas are valuable and are even worthy of being said. These feelings are understandable when learning how to take part in a new class, and it takes practice to overcome them. This is why I want you to practice participating frequently. Visit me during my office hours: what you might want to say in class (but seemingly can’t) often times can be better expressed before a smaller audience. Together we can work to help you gain confidence in yourself as a student, speaker, and critical thinker. In this class, we all serve as teachers to one another; your voice, your perspective, your questions and your attention are essential. Without you, our collective potential diminishes. In this spirit, electronic distractions are not permitted in the classroom. If you have an emergency that requires that you leave your phone on, please let me know at the start of class. Otherwise, if I see you texting, using ear buds, etc., I will mark you as absent.

Grading Principles. Grades are based on a norm of “C.” Work done competently and adequately is “C” work. A “B” represents work that goes beyond the requirements of the assigned task and an “A” represents superior achievement well above the norm. In grading, a teacher has several obligations: 1) To the individual student – to assess the student’s work fairly and accurately. 2) To other students in the class – to maintain standards so that excellence is properly recognized. 3) To the school – to maintain standards of excellence that reflect the school’s credibility, which ultimately reflects the student’s credibility. 4) To potential employers or graduate schools – to indicate accurately the student’s abilities and achievements. In my grading of your work, I will strive for fairness and clarity and to meet the obligations outlined above.

Attendance. At the start of class, you must sign the attendance sheet (if you arrive late, it is your responsibility to make sure the sheet is signed). I consider attendance in your final grade: for every absence beyond two, your final grade will be reduced by a third of a grade (e.g. A- to B+).

Exams. Everyone will take the mid-term on Tuesday 5/7 in class and the final on Friday 6/14. In order to pass the course, students must take both exams. If you have a scheduling conflict for either examination, you must notify me within the first five weeks of the term about rescheduling.
Papers. You will write two papers: the first will be 3 pages long; the last will be 5-6 pages. I will provide paper topics. I encourage you to consult me about your papers before they are due.

Paper Format. Papers must be typed and double-spaced with one-inch margins on all sides. Please single-side print. Your name, date, and course number should be typed in single spacing on the first page in the upper left hand corner. After page one, insert the last name and page number at upper right-hand corner of every page. All papers must be titled. You must proofread carefully; spelling, punctuation, and grammar count; papers that are not written in clear language cannot be satisfactory. I will provide additional paper guidelines. All papers will be submitted under my office by noon on the assigned due date.

Late Papers. If you have a good reason for an extension, you must contact me before the due date. I'll deduct a third of a grade for each day papers are late (weekends count as two days): if you turn a B paper in one day late it will receive a B-; two days late, it will get a C+. After two class periods, I will not accept late papers for a grade; they count as missed assignments (F). In order to pass the course, students must turn in both papers.

Plagiarism. Unacknowledged borrowing of others' words or ideas constitutes plagiarism, a serious academic crime that results in disciplinary action up to expulsion. So don't do it. If you use someone else's words or ideas, just quote them and provide the relevant source info. If you have any doubts or questions about plagiarism or the University's policy on it, come talk to me or refer to the summary of the Code of Student Conduct on the Office of Student Conduct and Community Standards website.

Students with disabilities. If you have a documented disability and anticipate needing accommodations in this course, please make arrangements with me as soon as possible. Please request that the Counselor for Students with Disabilities send a letter verifying your disability.

Reading Schedule
All readings should be completed by the day they are listed.

Week One—Poetic Forms
4/2, Tuesday—Introductions.
4/4, Thursday—Emily Dickinson, “My Life has stood—a Loaded Gun” (Longman E 788-9, 793) and “Tell all the Truth but tell it slant—” (Longman E 794); Ghalib, “Come now: I want you: my only peace” (Longman E 217-19) and “When I look out, I see no hope for change” (Longman E 220)

Week Two—Nature and Romanticism
4/9, Tuesday—William Wordsworth, “From Preface to Lyrical Ballads” (Longman E 26-30); William Blake, “The Tyger” (Longman E 58 [Introduction], 59); Annette von Droste-Hülshoff, “In the Grass” (Longman E 63 [Introduction], 65)
4/11, Thursday—Henry David Thoreau, Walden (Longman E 77-83); William Butler Yeats, “The Lake Isle of Innisfree” (Longman F 299-301); Flash forward to Ester Hernandez, Sun Mad and comparison images (BB)
Week Three—National Poet
4/16, Tuesday—Nguyen Du, “From The Tale of Kieu” (Longman E 250-2 [Introduction] and 253-282); Flash forward to Pablo Neruda, Scene from Il Postino (BB)
4/18, Thursday—Du, cont’d. Walt Whitman, “I Hear America Singing” (Longman E 308-9);
Ruben Dario, “Walt Whitman” (Longman E 835)
4/19, Friday—1st paper due by noon in my office (101 PLC)

Week Four—Responses to Colonialism
4/23, Tuesday—Zitkala-Sa [Gertrude Simmons Bonnin], “Impressions of an Indian Childhood”
and “The School Days of an Indian Girl” (BB)
4/25, Thursday—Jose Rizal, “From Noli Me Tangere” (Longman E 363-71); Hawaiian Songs,
“Bill the Ice Skater” (Longman E 361) and “The Sprinkler” (Longman E 363)

Week Five—Orientalism and Occidentalism
4/30, Tuesday—Joseph Conrad, Heart of Darkness (Longman F 55-8 [Intro], 61-98 [1 + 2])
5/2, Thursday—Conrad, Heart of Darkness (Longman F 98-115 [3]); Hattori Basho, “The
Western Peep Show” (Longman E 476-7)

Week Six—Colonialism and Modernity
5/7, Tuesday—Midterm Exam.
5/9, Thursday—William Butler Yeats, “The Second Coming” (Longman F 306); Wole Soyinka,
Death and the King’s Horseman (Longman F 867-886 [Act I + II])

Week Seven—Colonialism and Modernity, cont’d.
5/14, Tuesday—Soyinka, Death and the King’s Horseman (Longman F 887-904 [Act III + IV])
5/16, Thursday—Soyinka, Death and the King’s Horseman (Longman F 904-14 [Act V])

Week Eight—Writing as Social Commentary
5/21, Tuesday—Franz Kafka, “The Metamorphosis” (Longman F 253-84)
5/23, Thursday—Yosano Akiko, “I Beg You, Brother: Do Not Die” (Longman F 385-6);
Wilfred Owen, “Dulce et Decorum Est” (Longman F 388, 90); Paul Celan, “Death Fugue” (Longman F 409-10)

Week Nine—Modernism and Gendered Spaces
5/28, Tuesday—Clarice Lispector, “Preciousness” (Longman F 718-25); Virginia Woolf, “Mrs.
Dalloway in Bond Street” (Longman F 172-9)
5/30, Thursday—Juan Goytisolo, “A Reading of the Space in Xemaá-El-Fná” (Longman F 745-
57); Leslie Marmon Silko, “Yellow Woman” (Longman F 672-9)

Week Ten—Graphic Witness
6/4, Tuesday—Understanding Comics (BB); Satrapi, “The Veil” through “The Key” (3-102)
6/5, Wednesday—Evening Screening of Persepolis (also on reserve at Knight) (Details TBA)
6/6, Thursday—Satrapi, “The Wine” through “The Dowry” (103-53)
6/7, Friday—Final paper due by noon in my office (101 PLC)

6/14, Friday--Final exam at 8:00am (covers post-midterm texts)