

ENG 109: WORLD LITERATURE
CRN 32007
MWF 1400 – 1450, GERLINGER 248
SPRING 2015

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OFFICE: PLC 254
OFFICE HOURS: MW 1500-1630
(and by appointment)

COURSE OVERVIEW

In this course, we will read a selection of narrative prose and comic texts that engage with some of the major historical and political events of the 20th century, such as the Biafran War in Nigeria in the late 1960s, the Iranian Revolution of 1979, the Bosnian War in the mid-1990s, and the Boxer Rebellion in China at the turn of the 20th century. We will also navigate a magical realist representation of the development of modern Colombia. And toward the end of the term, we will step back from works about the horrors of political and religious violence to read short stories on the “lighter side” of world literature, including contemporary Russian fairy tales and postmodern Japanese fiction.

Studying the breadth of 20th century world literature in 10 weeks is an ultimately impossible task; therefore, this course is not intended to be a broad survey of global literature, but rather seeks to offer a close, careful, and sensitive perspective on a small selection of fiction and nonfiction works from what is problematically called the “Global South”—the developing and non-developed nations outside of North America, Western Europe, and parts of East Asia. We will focus particularly on questions of narrative and comic form and genre in relation to problems of aesthetics, race, gender, feminism, colonialism and post-colonialism, Occidentalism and Orientalism, and political revolution. We will ask questions about how our texts understand and disrupt such historical concepts as “the nation” and national identity, as well as social constructs like “gendered space.” As we move through our texts, we will investigate how such diverse literary representations of these places and issues open us up to experiences beyond our own, and along the way we will continually inquire about the virtues of this way of reading.

REQUIRED TEXTS

Achebe, Chinua. *Things Fall Apart*. New York: Anchor, 1994. Print.
Márquez, Gabriel García. *100 Years of Solitude*. New York: Harper, 2006. Print.
Sacco, Joe. *Safe Area Gorazde*. Seattle: Fantagraphics, 2001. Print.
Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon, 2007. Print.
Yang, Gene Luen. *Boxers & Saints*. New York: First Second, 2013. Print.

Other assigned readings will be posted on Blackboard. They are marked with * on the Reading Schedule.

COURSE WORK AND GRADING

Engagement (10%)

Engagement begins with attendance. The full attendance policy is stated below. **Engagement is also dependent on thorough preparation and active participation in class.** This requires thoughtfully reading the texts, writing down key points and questions, and being willing to

share your thoughts during class discussions. Your engagement grade will reflect the quality and thoughtfulness of your contributions in class. Coming to speak with me during my office hours is another way to be engaged in this course.

Reading/Literary Analysis Quizzes (20%)

There will be 2 reading quizzes during the quarter. They will ask about the conceptual vocabulary and formal elements at work in our texts. At my discretion, there may be additional quizzes if I notice that the class is not keeping up with the reading. Details to follow.

Writing Assignments (Close Reading—15%, Final Paper—30%)

There will be two formal writing assignments: the first will be a 500-750 word close analysis of a single passage or episode from one of our texts, and the second will be a 1500-1700 word interpretive essay on a text of your choosing. Guidelines and rubric to follow.

You will submit all written assignments electronically, via SafeAssign on Blackboard. **They must be in .doc or .docx file formats only.** Do not submit work as .pages, .rtf, .pdf, or any other file type. Name your files using your name and the assignment, for example: “Close Reading 1_JGreen.docx” or “greenfinalessay.docx.”

ALL documents must be in 12 pt. Times New Roman or Garamond font, double-spaced, with one-inch margins. Use MLA format for quoting and citing sources. See Purdue OWL (<https://owl.english.purdue.edu/owl/resource/747/01/>) or *The Little Duck Handbook* for formatting guidelines.

Assignments are to be submitted by 4PM on the due date. Late essays will be graded down **1/3-letter per calendar day**. Absence from class on a due date **does not** excuse the lateness of an assignment. Assignments that are more than one week late will receive an F.

Midterm Exam (25%)

There will be an in-class midterm exam in Week 5, composed of multiple choice and short answer questions on the major concepts and problems of our texts. In order to pass this course, you must sit for the midterm. Except in cases of emergency, there will be no make-ups. Details to follow.

COURSE POLICIES

Academic Honesty

All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult *The Little Duck* for a definition of plagiarism and information on documentation, and refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website. In cases where academic misconduct has been clearly established, the award of an F for the final course grade is the standard practice. **Please see me if you have any questions about your use of sources.**

Attendance

You are allowed three absences without penalty. A fourth absence will result in the **reduction of your final course grade by 1/3 of a letter**, a fifth absence will reduce your final grade by

2/3 of a letter, and so forth. For example, a fourth absence will reduce a B- to a C+, a fifth absence will reduce a B- to a C. As for tardiness, although the advice "Better late than never" should be heeded, arrival in class more than 5 minutes after it begins will be considered an absence, *unless you have a very convincing or amusing reason to share with us*.

You are responsible for contacting me if you miss a class, and you are expected to be fully prepared for the next class session. Sickness happens, accidents happen, bad weather happens, computer problems happen, oversleeping happens, family crises happen—save the three allowed absences for these kinds of unexpected situations or emergencies.

Student Athletes

Any student athlete who will miss a class due to team obligations must speak with me during Week 1 and present official documentation. These absences will be excused, but assignments must still be submitted on their scheduled due dates.

Late Work

Absence from class does not excuse the lateness of an assignment. You must still submit your work by the due date even if you are not in class on that day. All late work will incur a 1/3-letter penalty per calendar day. Extensions may be granted at my discretion, but you must contact me at least 2 days before a due date to make this request.

Incompletes

Please see me if circumstances arise that make it difficult for you to complete the course. Such approval will be granted only in cases when an essential aspect of the course cannot be completed due to unforeseen circumstances.

Cell Phone and Laptop Use

Cell phones must be silenced or turned off before the start of class. If you are seen texting, tweeting, checking email, etc. during class, you will be asked to leave and it will result in an absence for that day.

Since this is not a lecture course, laptops are not necessary for note-taking and should not be used during class. If you require an accommodation for this policy, please speak with me at the end of the first class.

Access

The University of Oregon is working to create inclusive learning environments. Please notify me in Week 1 if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoac@uoregon.edu with any questions or concerns.

Emergencies

UO Emergency Management & Continuity Program (UOEMC) has an entire website dedicated to helping students, staff and faculty become better prepared in the event of an emergency: <http://emc.uoregon.edu/>. Although this website offers a wide range of helpful tips, including how to create your own emergency supply kit to updates on any recent alerts, three recommendations pertain to this class: confirm that you are signed up for emergency alerts (for

both emails and text messages), practice at least two routes out of this classroom so that you already know them in the event of an evacuation (there are evacuation maps available in most hallways that you can consult to help you identify the best routes) and know the evacuation assembly area. For emergency assistance on campus call 911. For non-emergency assistance on campus call 541-346-2919. Never assume others have called when you witness an emergency situation that endangers yourself or others.

READING AND ASSIGNMENT SCHEDULE
(Assignments and due dates are subject to change)

WEEK 1:

M, 30 Mar

In-class: Course Introduction
Chimamanda Adichie, "The Danger of a Single Story"

Homework: *Adichie, "Jumping Monkey Hill" and "The Headstrong Historian"

W, 1 Apr

Due:

In-class: Adichie

Homework: Syllabus Response

F, 3 April

Due: Syllabus Response (by 4pm on SafeAssign)

In-class: Adichie

Homework: *Yeats, "The Second Coming"
Achebe, *Things Fall Apart*

WEEK 2:

M, 6 Apr

Due:

In-class: Yeats
Achebe

Homework:

W, 8 Apr

Due:

In-class: Achebe

Homework:

F, 10 Apr

Due:

In-class: Achebe

Homework: *McCloud, *Understanding Comics***WEEK 3:****M, 13 Apr**

Due:

In-class: McCloud

Homework: McCloud
Satrapi, *Complete Persepolis***W, 15 Apr**

Due:

In-class: McCloud
Satrapi

Homework:

F, 17 Apr

Due:

In-class: Quiz #1
McCloud
Satrapi

Homework:

WEEK 4:**M, 20 Apr**

Due:

In-class: Satrapi

Homework:

W, 22 Apr

Due:

In-class: Sacco, *Safe Area Gorazde*Homework: Sacco
Close Reading Assignment

F, 24 Apr

Due:

In-class: Sacco

Homework: Close Reading Assignment

WEEK 5:

M, 27 Apr

Due:

In-class: Sacco

Homework:

W, 29 Apr

Due:

In-class: Sacco
Midterm Exam review

Homework:

F, 1 May

Due:

In-class: Midterm Exam

Homework: García Márquez, *100 Years of Solitude*

WEEK 6:

M, 4 May

Due:

In-class: García Márquez

Homework:

W, 6 May

Due:

In-class: García Márquez

Homework:

F, 8 May

Due:

In-class: García Márquez

Homework:

WEEK 7:

M, 11 May

Due:

In-class: García Márquez

Homework:

W, 13 May

Due:

In-class: García Márquez

Homework:

F, 15 May

Due:

In-class: García Márquez

Homework: Final Paper Prospectus
Yang, *Boxers & Saints*

WEEK 8:

M, 18 May

Due: Final Paper Prospectus

In-class: Yang

Homework:

W, 20 May

Due:

In-class: Yang

Homework:

F, 22 May

Due:

In-class: Yang

Homework:

WEEK 9:**M, 25 May**

MEMORIAL DAY—NO CLASS

W, 27 May

Due:

In-class: Reading Quiz #2
Yang

Homework:

F, 29 May

Due:

In-class: TBD

Homework: *Petrushevskaya, *There Once Lived a Woman...***WEEK 10:****M, 1 June**

Due:

In-class: Petrushevskaya

Homework: *Murakami

W, 3 June

Due:

In-class: Murakami

Homework:

F, 5 June

Due:

In-class: Course wrap-up

Homework:

FINAL PAPER DUE: Monday, 6/8, 4pm