English 3362: World Literature  Preston Hall 210
Professor Wendy Faris
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Office Hours: Mon-Thurs 3-4, and by appointment.

Course Description:
This course will survey literature around the world from the 17th century through the present in order to gain a sense of the richness and diversity of world literature. Because of the large amount of time we will be surveying, we will emphasize important movements, styles and ideas, such as neoclassicism, the enlightenment, haiku, romanticism, realism, impressionism, symbolism, modernism, and postcolonialism, noting how these different movements differ from and develop out of each other. We will read some of the best poetry, fiction, and drama ever written, including texts by Racine, Voltaire, Rousseau, Wordsworth, Tolstoy, Yeats, Baudelaire, Proust, Kafka, Pirandello, Camus, Senghor, Borges, Garcia Marquez, and others. Since this field is potentially so vast, our primary focus will be on Europe, but we will also include works from other parts of the world, including Japan, Africa, England, and North and South America. In addition to studying literary texts in their cultural context, we will also frequently compare those texts to contemporaneous works of visual art, which is helpful in understanding particular styles and movements, as well as constituting a fun and intellectually challenging project.

Schedule of Classes and Reading Assignments

W June 3  Introduction

Neoclassicism and the Enlightenment in Europe

Th June 4  Jean Racine, Phaedra (1677)

M June 8  Alexander Pope, The Rape of the Lock (1717)

T June 9  Francois Marie Arouet de Voltaire, 
Candide, or Optimism (1759)

Pre-Modern Japan and the Tradition of Poetic Pilgrimage

W June 10  Matsuo BASHO, The Narrow Road of the Interior (1690-94)

Romanticism in France and England

Th June 11  Jean-Jacques Rousseau, from Confessions (1712-36), Part I, books 1-6

M June 15  Samuel Taylor Coleridge, “Kubla Khan” (1816)
Percy Bysshe Shelley,
  “Ode to the West Wind” (1819),
John Keats, “La Belle Dame sans Merci” (1819),
  “Ode on a Grecian Urn” (1819), Ode to a Nightingale” (1819)

T June 16  

SHORT PAPERS DUE

REPORTS ON PAPERS IN CLASS
We will also start with our next unit,

Symbolism (In Paris and Beyond)
So read,
Charles Baudelaire, from The Flowers of Evil (1857): “To the Reader,” “Correspondences,” “Her Hair,” “A Carcass,”

W June 17  Baudelaire, Spleen LXXIX,” “Spleen LXXXI,” “Invitation to the Voyage,” “The Voyage”; and from Paris Spleen (1862), “Crowds,”
  “Windows,” “Anywhere out of the World”

Leopold Sedar Senghor, “Letter to a Poet,” “Night in Sine,”
  “Black Woman,” “To New York” (1945-80) NOTE: these poems are in volume F

Th June 18  William Butler Yeats, “'When You Are Old,'” “A Memory of Youth” (handout), “He Wishes for the Cloths of Heaven” (handout),
  “Leda and the Swan,” “The Second Coming,” “Sailing to Byzantium,”
  “Lapis Lazuli,” “The Circus Animals’ Desertion” (1890-1939)
You might want to read ahead and at least finish Tolstoy in preparation for next week, because the Yeats poems are not that long—though they are intense, so don’t exactly skim them (!), but the next time has a lot of reading. On the other hand, you do have the weekend to do it.

European Realism

M June 22  Leo Tolstoy, “The Death of Ivan Ilyich” (1886)

The Blighted Bourgeoisie: Drama in Northern Europe

Henrik Ibsen, Hedda Gabler (1890)
MIDTERM EXAMINATION

The 20th Century

Modernism in the Theater

Luigi Pirandello, *Six Characters in Search of an Author* (1923)

Modernist Fiction: Impressionism

Marcel Proust, “Overture” from *Swann’s Way* (1913)

Modernist Fiction: Expressionism

Franz Kafka, *The Metamorphosis* (1915)

INDIVIDUAL CONFERENCES ON FINAL PAPERS THIS WEEK IN CARLISLE 203B (SIGN UP SHEETS IN CLASS); BRING AT LEAST ONE PAGE OF WORK ON FINAL PAPER. In other words, you need to have done substantial work already; otherwise, you will be too rushed at the end to do a good job and to enjoy the process.

Modernist Poetry in Russia

Anna Akhmatova, “Requiem” (circa 1938)

Cosmopolitanism and Postcolonialism

Albert Camus, « The Guest » (1957)


Gabriel García Márquez, “Death Constant Beyond Love” (1970)

Pablo Neruda, “Tonight I can Write,” “Walking Around,” “I’m explaining a Few Things,” from *The Heights of Macchu Picchu,* “Ode to the Tomato” (1924-54)
Feminist Critique of Family Culture

Th July 2  
Mahasweta Devi, Breast Giver (1980)

M July 6  
**FINAL PAPERS DUE IN CLASS**  
**REPORTS ON FINAL PAPERS**  
Final Exam Study companion with study topics distributed

T July 8  
**FINAL EXAMINATION**  
July 7, 1-3 n our classroom

Text: Norton Anthology of World Masterpieces, “Package 2” (1650 to the present)  
Volumes D, E, and F.

Requirements:  
One paper of five pages (15%); one paper of 10 pages (35%), including library research; one mid-term examination (15%); one final examination (20%); attendance, participation in class discussions and small group presentations (15%). Twice weekly one-paragraph analytical reading notes.

**Note on reading notes: this is IMPORTANT!!!!!!!!!!**  
For this assignment, the class will be divided in half: one half will turn in notes on M/W and the other on T/Th. Notes are to be brought to class (in other words, this is not in-class writing!), and we will use them at the start of the second half of class for brief one-on-one discussions between class members. In other words, you’ll team up with someone next to you whose day it is and discuss their paper briefly. Occasionally, I’ll call on people to share ideas with the rest of the class. The reading notes are not graded per se, but they are required. They will begin the second week of classes (the third day) and will not be due the last day or the day of the midterm or short paper. That means that there are 8 of them. Missing more than 2 will lower your grade by 5 percentage points. They are to be analytical, not personal impressions. If I have handed out study questions (as I will most of the time), then I suggest you use one of them as a starting point for your paragraph. If you have found a particular aspect of the text you find especially interesting, then you are free to analyze its importance and meaning. The point of these paragraphs is to encourage active reading, so you will need to have your text at hand as you write. (I suggest that you have a piece of paper—or your computer—at hand as you read, so you can write your paragraph as you are reading the assignment.)

Textual Detail Presentations:  
Each student will do one short (3-5 minute) presentation in which s/he analyzes a textual detail and explains why it is an important component of the text that contains it. This is fun! In my opinion, literature is all in the details. You pick the detail, and then explain its importance. It might be a particular scene direction in a play that you consider essential to the meaning of a scene, an especially evocative image in a poem, something a character says, the rhythm in one part of a poem or a piece of prose, a reference to a historical or cultural event, an intertextual allusion (to another piece of literature or work of art), etc., or a critical perspective applied to particular detail—i.e. a psychoanalytical reading of it, a gender-oriented critique, a deconstructive reading that illustrates the contradictory complexities of the detail, a postcolonial perspective on it, or some other critical perspective of your choice (here’s a chance to use what you learned in 2350!). As you can imagine, the purpose of this assignment is to learn to focus on meaningful textual details in order to increase our understanding of an author’s artistry as well as his or her
meaning. Additionally, practice in analyzing will serve you well in the analyses of passages that I ask from you on both exams. **We will sign people up for these detail reports on the third day of class.**

**A note on class participation:**
It is important that you come to class, **having already read that day’s assignment**, listen to the lectures, and participate in our discussions. Without that, the literature we are reading can’t come to life, and, furthermore, not only is it borerrrrring to hear discussion of literature you haven’t read, but you won’t remember it well enough to write about it in a fruitful way on your exams and papers. Usually, I will hand out a few questions to guide our discussion during the next class period, or, occasionally, give you some additional reading material. If you should happen to be absent or late, **you are responsible for obtaining the questions or additional reading material** either from another member of the class or from me. I think it is more fruitful for you to think about these questions and participate in the discussions as an indication that you are keeping up with the reading than to give you quizzes on the reading. That is why I weigh class participation substantially in your final grade. We will be dividing into **small groups for discussion** from time to time. These groups will remain constant throughout the semester. **Since we don’t have a lot of time in the summer, groups will be formed on the first day of class. Be sure you know which group you are in!**

**Suggestions for reading:** Definitely **read the introductions to the texts** in our anthology. However, if I were you, I’d do that AFTER having read the text itself, since occasionally the introductions give something away that it would have been more enjoyable to have discovered while reading the text. However, there are those who prefer some orientation before reading, so ... suit yourselves!

**VERY IMPORTANT NOTE:** If you have a question about an assignment, or whatever, don’t be afraid to ask—preferably in class, since it’s likely that if you have that question, someone else also might, or, alternately, after class or in my office hours. In other words, **take charge of knowing what is happening in class and participating in it.**

**Attendance policy:**
I sincerely hope that you will be able to attend all classes, since we cover a lot of material rather rapidly in this survey course. However, you are permitted three unexcused absences. With four unexcused absences, your grade will be lowered one grade, or, in other words, 10 percentage points. I assume this won’t happen, but if you should be absent more than four times, the same policy applies, i.e., for each four absences, one grade lower. I and the rest of the class will greatly appreciate it if you are on time for class, but should you come into class late, please check with me at the end of the class to be counted present.

**Drop Policy:** **New** official university policy: The Last Drop Date for undergraduates will occur at a point two-thirds of the way through a given semester or session. For Summer 2009, the Last Drop Date is June 24. As usual, students are allowed to drop until 5:00 p.m. CST on that date. But don’t wait until then! Undergraduate students who drop a course on or before the Last Drop Date will receive an automatic grade of “W” regardless of whether they have completed assignments or not. Students seeking to drop a course will be advised to speak with the instructor of record and then, if deemed appropriate, proceed to the Academic Advisor for their major (or designee) who will complete the drop in the MyMav system. A “W” will be placed on the student record automatically by MyMav when the drop is entered.
General Course Objectives:
To gain a familiarity with and knowledge of the different periods, traditions, historical and cultural contexts, and styles in the literature of the world from the 17th century to the present, through the selective analysis of poetry, fiction, and drama; to develop skills in thinking, speaking, and writing about literature; and through those activities to increase understanding and enjoyment of that literature.

Specific Learning Outcomes:
1. Since this is an advanced survey course, students should be able to define, describe, and differentiate between different historical periods, movements and styles of literature, such as neoclassicism, romanticism, expressionism and impressionism. They should be able to discuss how context shapes the composition, reception, and interpretation of texts. They should also be able to identify and explain the components of different literary genres and sub-genres, such as tragedy, realistic fiction, or symbolist poetry.

2. Students should be able to analyze stylistic and other details of an individual literary text, such as setting, imagery, and character development, and in addition to explain how those details in individual texts embody diverse movements, styles, and historical periods of literature. Students should be able to synthesize those individual analyses to form coherent demonstrations of larger issues that unify diverse texts, such as themes, techniques, historical contexts, or relations between different kinds of texts, such as fiction and painting, for example.

3. Students should be able to express their ideas analytically, in writing, and orally, using examples carefully chosen to support those ideas; write papers and give presentations that contain well-articulated connections between different ideas; and to use correct grammatical form.

4. Students should be able to identify and locate a variety of sources relevant to a research topic, to use proper MLA citation and bibliographic form; and to integrate relevant secondary materials into their argument, through paraphrase and quotation.

5. Students should be able to demonstrate their knowledge in class discussions and oral presentations, in-class essay examinations, and formal and informal outside of class writing assignments.

The Writing Center
The Writing Center, Room 411 in the Central Library, will assist you with any writing assignment while you are a student at UT-Arlington. During Summer 2009, since the library’s 4th floor is undergoing renovations, the Writing Center will be housed in Library 511 until June 26. For more complete information and hours, go to the center’s website: www.uta.edu/owl. You may schedule appointments online by following directions available at www.uta.edu/owl/appointments, by calling 817 272-2601, or by visiting the Writing Center. If you come to the Writing Center without an appointment, you will be helped on a first-come, first-served basis as tutors become available. Writing Center tutors are carefully chosen and trained, and they can assist you with any aspect of your writing, from understanding an assignment to revising an early draft to polishing a final draft. However, the Writing Center is not an editing service; tutors will not correct your grammar or rewrite your assignment for you, but they will help you learn to solve your grammatical and organizational problems. I encourage each of you to make use of the Writing Center in addition to discussions with me about your writing.

Americans with Disabilities Act
The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation reference Public Law 93112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act—(ADA), pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.
As a faculty member, I am required by law to provide “reasonable accommodation” to students with disabilities, so as not to discriminate on the basis of that disability. Your responsibility is to inform me of the disability at the beginning of the semester and provide me with documentation authorizing the specific accommodation. Student services at UTA include the Office for Students with Disabilities (located in the lower level of the University Center), which is responsible for verifying and implementing accommodations to ensure equal opportunity in all programs and activities.

**Academic Honesty**

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

“Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.” (Regents’ Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22)

**Student Support Services**

The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. They include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-171-6107 for more information and appropriate referrals.

**Bomb Threats**

If anyone is tempted to call in a bomb threat, be aware that UTA will attempt to trace the phone call and prosecute all responsible parties. Every effort will be made to avoid cancellation of presentations/tests caused by bomb threats. Unannounced alternate sites will be available for these classes. Your instructor will make you aware of alternate class sites in the event that your classroom is not available.