**English L102**

**Western World Masterpieces II**

**Spring 2012**

**Dr. Hardin Aasand**

**LA 147**

**481-6750**

**Class Time: T-Th 10:30-11:45 a.m.**

**Office Hours: M - F 10:30-11:30; T-Th 1:00-2:30**

**Course description:**

****

This second half of the world literature sequence is concerned with the creative explorations of the post-Renaissance period; this period includes the advent of rationalism, the emergence of romantic lyricism, and the eruption of the skepticism and existentialism of twentieth-century and twenty-first century modernity. The breadth of our study will be the non-English literature of the past 250 years, from the continental tradition of European literature to the nascent writings of South American and African artists. The purpose of this course is to reflect on the ever-increasing voices of international artists.

**Evaluation Methods**

**Four unit exams** (Objective/Essay) (20% each) – 80% for semester

**Bulletin Board postings** (20% for semester) -- These are posted on Blackboard throughout the reading list. To receive the full 20% of the grade, you must respond to each question and post an additional query for your classmates.

**Extra Credit**: **Group newspaper** (10%). As a group, you will be asked to construct a newspaper that contains items drawn from the literary tradition and historical record of the chosen time period. You will be asked to use a graphic layout program to construct columns and sections that replicate a newspaper with timely, accurate articles. The grading rubric attached will govern the grading of the newspaper. This assignment will give you the opportunity to demonstrate your critical writing skills, your ability to demonstrate cogent rhetorical features, your application of an accurate research agenda to historical and literary figures, your ability to collaborate and work as a group to produce an effective document. In addition, this newspaper should be completed as an online document to take advantage of graphic capabilities.

**Required Text**

**Text:** *The Norton Anthology of Western Literature,* 8th edition*.* Vols. 2. Ed. Heather James. New York: W.W. Norton, 2005.

[**Text Website**](http://www2.wwnorton.com/college/english/nawol/).

**General Education Learning Outcomes:**

**1. Written Communication**

*Upon completion of the Written Communication competency, students will be able to:*

1.3. Read critically, summarize, apply, analyze, and synthesize information and concepts in written and visual texts as the basis for developing original ideas and claims.

1.5. Develop, assert and support a focused thesis with appropriate reasoning and adequate evidence.

**6. Humanistic and Artistic Ways of Knowing**

*Upon completion of the Humanistic and Artistic competency, students will be able to:*

6.1 Recognize and describe humanistic, historical, or artistic works or problems and patterns of the human experience.

6.2 Apply disciplinary methodologies, epistemologies, and traditions of the humanities and the arts, including the ability to distinguish primary and secondary sources.

6.3 Analyze and evaluate texts, objects, events, or ideas in their cultural, intellectual or historical contexts.

6.4 Analyze the concepts and principles of various types of humanistic or artistic expression.

6.5 Create, interpret, or reinterpret artistic and/or humanistic works through performance or criticism.

6.6 Develop arguments about forms of human agency or expression grounded in rational analysis and in an understanding of and respect for spatial, temporal, and cultural contexts.

6.7 Analyze diverse narratives and evidence in order to explore the complexity of human experience across space and time**.**

**Course Learning Outcomes:**

1. By the end of the semester, you will have read a vast array of post-Enlightenment texts to discover the major themes, concerns, and cultural traditions that have emerged in the literature of the various periods we read (the growth of Enlightenment influences, the emergence of a Romantic sensibility, the eruption of skepticism and existentialism of later twentieth- and twenty-first century literature).
2. By the end of the semester, you will have acquired the critical vocabulary and generic breadth to be able to discern both the common themes and the distinct historical and culture conditions of the western literature we read.
3. You will be able to demonstrate in your bulletin board postings and critical essays your ability to analyze literature through close readings, critical discussions with your peers (generic crossings; literary architecture; landscapes of meanings), and comparative analysis of distinct literary voices discussed in class.
4. By the end of this course, you will be able to craft and write coherent, cogent essays that reflect the synthesis of literary texts, the cultural influences that inform them, and the historical moments that give rise to literary expression.

**Class policies:**

Attendance policy: Classroom involvement is a necessary, essential aspect of this course, and should be viewed with seriousness. Try to make every effort to be in class.

**Plagiarism policy**: Plagiarism is the use of original language or ideas without the proper documentation of your source. Any sign of plagiarism will result in the exam receiving a “0.” The instructor’s discretion will be the deciding factor in making these judgments.

**Cell Phone policy**: No cell phone use will be tolerated or allowed in this class. All cell phones must be shut off during the duration of this class.

**Special needs**: If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Services for Students with Disabilities (Walb Union, Room 113, telephone number 481-6658) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for SSD at http://www.ipfw.edu/ssd/

**Requirements:**

**Exams:** There will be four (4) unit exams in the class, each worth 20% of the final grade. These exams will be a mixture of essay and objective answer and will be devoted to the readings assigned in class.

**Tentative Dates**:

Exam #1--The Enlightenment February 12

Exam #2--Romanticism March 9

Exam #3--Realism April 16

Exam #4--Modernism Finals Week

**Class Policy:**

Any signs of academic dishonesty (plagiarism, cheating, etc.) will be punished by the grade of F (0%) on the suspected assignment.

Attendance and discussion are expected because both will contribute to your success in this course.

Cell phones must be turned off during the duration of class.

**Tentative reading list:**

(This is tentative and reflects authors I anticipate we may read. Authors may be removed or added as the semester proceeds.)

**The Enlightenment** January 10 – February 2

JEAN-BAPTISTE POQUELIN MOLIÈRE –*Tartuffe*, pp. 12-66

January 11: **Bulletin Board posting**: This week you should respond to this essay question in Blackboard and also post a subsequent query for the class to respond to:

What would Dr. Phil say to Orgon about his behavior towards his family? What would Dr. Phil say to set him straight?

JEAN RACINE –*Phaedra*, pp. 162-200

January 21: **Bulletin Board posting**: Should one feel any sympathy for Phaedra, or is she simply a fool?  Regardless of how you react to her, what reasons would you offer for your reaction.

FRANÇOIS-MARIE AROUET DE VOLTAIRE-*Candide*, 377-437

February 1: **Bulletin Board posting**: First, why doesn't Candide stay in El Dorado? One would think that Utopia would be preferable to the world of conflict. Two, why does he dwell on Miss Cunegonde throughout the tale? What function does she perform?

“Situation of Women” Voices:

“Sophia,” *Woman Not Inferior to Man* , pp. 243-55

 Jean-Jacques Rousseau, “Emile,” 256-62

 Theodor Gottlieb von Hippel, *On Improving the Status of Women* , pp. 264-74

**Romanticism** February 7 – March 1

JEAN-JACQUES ROUSSEAU-*Confessions*, pp. 498-518

 February 22: **Bulletin Board posting**: This essay question is a comparative question regarding Rousseau's *Confessions* and Goethe's *Faust*, two early seminal texts of the Romantic period. As you complete the one text and begin the other, what similarities do you see between the two protagonists?  Too, if one were to suggest that either was a narcissist or even a solipsist, how valid would those characteristics be?  Too, is there a difference between them?

JOHANN WOLFGANG VON GOETHE-*Faust*, part I, pp. 522-625

 February 24: **Bulletin Board posting**: So, what is the nature of Faust's bargain? How does it reflect the Romantic period?

FRIEDRICH HÖLDERLIN; HEINRICH HEINE – Selected lyrics; pp.766-68, 774-76

 ALEXANDER SERGEYEVICH PUSHKIN – *The Queen of Spades*, pp. 801-19

**Spring Break**

**Realism and Naturalism** March 13 – April 5

LEO TOLSTOY -*The Death of Ivan Ilyich*, pp. 1330-68

**Bulletin Board posting**: Do you see anything heroic or grand in Tolstoy's Ilyich (Romantic qualities), or is he simply mundane and trivial? Is Tolstoy's story a good representative of the Realist period?

GUSTAVE FLAUBERT - *Madame Bovary*, 1037-1249

ANTON CHEKHOV –*The Lady with the Dog*, 1491-1502

April 3: **Bulletin Board posting**: Why do both Flaubert and Chekhov use adultery to define their protagonists? Is there something noble in these characters that results from this illicit behavior?

 HENRIK IBSEN – *Hedda Gabler* pp. 1410-65

**Modernism** April 10 – May 3

SIGMUND FREUD – Selected readings, pp. 1694-98; Max Weber—Selected readings, 1700-01

THOMAS MANN -*Death in Venice*, pp. 1819-69

April 6: **Bulletin Board posting**: So, what does Aschenbach find out about himself in Venice? What is his problem? How does Freud’s notion of sexuality and death form part of this discovery?

FRANZ KAFKA -*The Metamorphosis*, pp. 1966-98

April 23: **Bulletin Board posting**: So, a giant bug comes into your office, plops himself onto your couch and says that he's misunderstood. What advice do you give him?

JORGE LUIS BORGES - *The Garden of Forking Paths*, 2182-88 ; GABRIEL GARCÍA MÁRQUEZ - *Death Constant Beyond Love*, 2352-56 ; ALBERT CAMUS – *The Guest*, pp. 2253-61

**Extra Credit Option**

This assignment will provide students with an additional 10% to supplement the 20% required bulletin board postings. Thus, you will receive a total of 30% to be added to the 80% of your essay exam grade:

**Assignment Description:**

This option will allow students to construct an online newspaper of contemporary accounts of important historical moments as written by real-time spectators during the chosen period that comprises one of the historical moments that governs the class’s structure. Thus, students will choose one of the periods (Enlightenment; Romantic; Realism; Modern and Post Modern) and create a sample newspaper with articles pertinent to the period. These articles will entail research and creative construction.

The students collectively should decide on a proper name for the newspaper, the contents to be included, the arrangement of the articles, and the drafting by each member of at least one of the articles to be included.

The grading rubric will be as follows.

**Assessment standard for newspaper**:

**90-100 A** Excellent writing: minimal number of minor errors in grammar or style, with a standard use of language and punctuation; sentence structure is logical and rhetorically effective with superior use of transitions between sentences and paragraphs; paragraphs are unified, developed, and effectively placed within the paper’s context. The newspaper as a whole appears authentic and time-specific. The articles reflect effective research that records an accurate sense of the historical period and its subjects, believable in every detail.

**80-89 B** Above average writing: competent writing with some errors in grammar or style that affect comprehension; sentence structure is logical and rhetorically effective with some transitions between sentences and paragraphs; paragraphs are generally unified and developed but may lack the maturity found in an “A” quality essay. The newspaper as a whole is a sound newspaper that approaches the essence and topics of the chosen time period, reflecting an adequate level of research and accuracy.

**70-79 C** Average writing: acceptable writing with assorted errors, some serious, in grammar or style that affect comprehension; sentence structure is adequate but lacking in thematic focus and specificity; paragraphs have some problems with focus, unity, and development with minimal or no presence of transitions. There are some problems in mechanics of punctuation, spelling, and grammar that hamper effective communication. The newspaper fulfills the minimum features expected of the assignment, above a rudimentary level of research and documentation.

**60-69 D** Below average writing: generally inadequate writing that displays several severe errors that dramatically affect comprehension; sentence structure is often substandard with underdeveloped or undeveloped focus; paragraphs lack transitions and logical placement within essay. There are a significant number of mechanical problems of punctuation, spelling, and grammar that undermine the effectiveness of the essay. The newspaper appears to inadequately fulfill the minimum features of the assignment and lack a strong research agenda.

**below 60 F** Unacceptable writing; there are several major errors that reflect inadequate writing for comprehension; sentence structure is generally substandard with no focus or thesis concern; paragraphs lack transitions, development, and all logical placement within the essay. The mechanical numbers are excessive for college-level writing and reflect a failure to grasp English fundamentals. The newspaper fails to fulfill the minimum features of the assignment and fails to suggest any research or effective follow-through.