

ENGLISH 2306
 World Literature II
 T/Th 10:50-12:05
 Irby Hall 303
 Course Number: 24486

Dr. Lori Leavell
 Office: Irby Hall 428
 Office Hours: MWF 11-1:30, T/Th 12:15-1:30, and by appointment
 Contact: 501.450.3499; lleavell@uca.edu

COURSE OVERVIEW

The *Undergraduate Bulletin* describes English 2306 as a course that “satisfies three hours of the world cultural traditions requirement in the general education program. The purpose of World Literature II is to introduce the student to some of the literary works that embody and consider the values, ideas, and beliefs that have helped shape the modern world. Readings are chosen from several national traditions of the seventeenth through the twentieth centuries. Lecture, discussion, writing.”

Across cultures and time, people have told stories about themselves and their worlds. At the most basic level, this impulse to tell stories unifies disparate traditions, cultures, and peoples. However, as we read and discuss texts spanning the seventeenth through twentieth centuries from a range of cultural traditions (including French, British, German, American, Japanese, Russian, Chinese, and Saint Lucian), we will find yet more common ground among them. Indeed, we will chart themes and aesthetic trends that transcend the borders of nations and continents. At the same time, we will pay attention to the unique cultural contexts in which individual texts were produced. We thus will read with an eye to parallels without glossing over important distinctions as we study literature within a comparative framework. A number of big-picture questions will guide our study: To what purposes have literary texts been put? How can the questions that we ask of literature also help us understand texts not typically considered “literary”? What does the literary text as a medium afford that others might not? In what ways have literary texts staged conflict, ruminated on philosophical problems, voiced political opinions, and played with language? What might these texts tell us not only about the cultures and periods from which they come but also about ourselves? Ultimately, it is my hope that students come away from the course with the sense that engaged encounters with literature—via attentive reading, thoughtful discussion, and focused writing—can compel us to contemplate the world anew.

AIMS AND OBJECTIVES

- To trace a history of writing across cultures from the seventeenth through the twentieth centuries.
- To become familiar with and adept at implementing the principles of literary analysis.
- To consider the multiple ways in which language conveys meaning.
- To encounter and appreciate a range of cultural traditions and values.
- To hone reading, writing, and analytical skills.

TEXTS

The Norton Anthology of World Literature, third edition, volumes D, E, and F.

CLASS COMMITMENT AND ETIQUETTE

This course is discussion-based, its success depending on the contributions of the participants. If a full schedule or personal matters will prevent full participation, please take the course another time. To prepare for class, read the assigned material, take notes, and come prepared to contribute thoughtful questions and comments. This course expects that participants will extend respect and courtesy to one another and to the literature. In this spirit, please be on time and remain engaged for the duration of the class. Take care to power down and put away all electronic devices before class begins.

REQUIREMENTS

Three exams: Exams will consist of passage identification, short answer, and essays. Students are required to bring blue books on exam days. Successful exams will demonstrate a thorough understanding of the texts, place them within cultural and historical contexts, and incorporate literary terminology covered in class. Only in rare instances and with prior approval can missed exams be rescheduled.

Two papers (each one 3-4 pages): Before each paper is due, students will receive an assignment sheet, outlining prompts from which to choose along with specific requirements. Late papers, which must be submitted in hard copy, are marked down half of a letter grade for each day they are late.

Participation: Students are required to bring to class the texts to be discussed. But attending and bringing one's books constitutes the minimal form of participation. Throughout the semester students should take an active role in sharing with the class their insights and concerns about the readings. Attendance, punctuality, observation of classroom etiquette, and contribution to class discussions affect one's participation grade.

Quizzes: Over the course of the semester, fifteen unannounced five-point quizzes will be given at the beginning of class. Each quiz will cover the reading assigned for the day. The three lowest quiz scores will be dropped. Because students can miss three quizzes without penalty, make-up quizzes are not offered, except in the event that university business necessitates the absence.

Attendance: If a student shows up after attendance has been taken, it is his or her responsibility to inform the instructor, and the absence will be changed to tardy. Instances of late arrival will be recorded and can add up to absences. Three absences (for whatever reason) will not alter one's grade; however, each subsequent absence will result in the deduction of five points from the sixty total participation points. Please be aware that six absences will result in a grade of WF for the course.

POINT DISTRIBUTION

Exams: Three @ 60 points each	=	180
Papers: Two @ 60 points each	=	120
Participation: 12 Highest Quiz Scores @ 5 points each	=	60
<hr/>		
Total Points	=	360

Points will be converted to percentages to yield final grades according to the following scale:

90% - 100%	=	A
80% - 89%	=	B
70% - 79%	=	C
60% - 69%	=	D
Below 60%	=	F

ACADEMIC INTEGRITY

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. (Consult uca.edu/integrity for definitions and examples.) Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction that the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

EVALUATIONS

Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.

UNIVERSITY POLICIES

If you have questions about the university's academic policies, guidelines regarding sexual harassment, or any other matters, please consult the relevant sections of the UCA Student Handbook. UCA adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, contact the UCA Office of Disability Services at 450-3135.

Day-by-day Syllabus

Tuesday	Thursday
	1/10 Introductions
Unit One (Vol. D): Japanese Noh Theater, Literature of the Enlightenment, Modern Early Chinese Vernacular, and Early Modern Japanese Popular Literature	1/17 “The Enlightenment in Europe and the Americas” (91-104) Benjamin Franklin (handout) Denis Diderot and Jean Le Rond D’Alembert, from <i>The Encyclopedie</i> (113-127)
1/15 “East Asian Drama” (3-5) Zeami Motokiyo, <i>Atsumori</i> (5-15)	
1/22 Aphra Behn, <i>Oroonoko</i> (198-219)	1/24 Aphra Behn, <i>Oroonoko</i> (219-246)
1/29 Jonathan Swift, “A Modest Proposal” (315-20)	1/31 Voltaire, <i>Candide</i> (352-373)
2/5 Voltaire, <i>Candide</i> (373-413)	2/7 “Early Modern Chinese Vernacular Literature” (415-20) Feng Menglong, “Du Tenth Sinks the Jewel Box in Anger” (497-517)
2/12 “Early Modern Japanese Popular Literature” (585-90) Ihara Saikaku, from <i>Life of a Sensuous Woman</i> (591-611)	2/14 EXAM #1
Unit Two (Vol. E): Revolution and Romanticism in Europe and the Americas and Russian Realism	2/21 Jean-Jacques Dessalines, <i>Liberty or Death: Proclamation to the Inhabitants of Haiti</i> (36-9) William Wordsworth, “To Toussaint L’Ouverture” (40-43) and “The World Is Too Much with Us” (359)
2/19 “An Age of Revolutions in Europe and the Americas” (3-15) Edmund Burke, from <i>Reflections on the Revolution in France</i> (29-35)	
2/26 William Blake, from <i>Songs of Innocence</i> : “The Lamb,” “The Little Black Boy,” “The Chimney Sweeper”; from <i>Songs of Experience</i> : “The Tyger” and “The Chimney Sweeper” (330-41)	2/28 PAPER #1 DUE Blake, continued Johann Wolfgang Von Goethe (handout) Charles Baudelaire, from <i>Flowers of Evil</i> : “To the Reader,” “A Carcass”
3/5 Douglass, <i>Narrative</i> (231-62)	3/7 Douglass, <i>Narrative</i> (262-92)

3/12 Emily Dickinson, "I heard a Fly buzz—when I died—," "Tell all the truth but tell it slant," "After great pain, a formal feeling comes," "Much Madness is divinest Sense," "I dwell in Possibility" (480-90)	3/14 EXAM #2
3/19 Spring Break	3/21 Spring Break
3/26 Leo Tolstoy, <i>The Death of Ivan Ilyich</i> (735-60)	3/28 Leo Tolstoy (760-78) (3/29: Last day to withdraw with a grade of W.)
Unit Three (Vol. F): Modernism and Postcolonial Literature 4/2 "Modernity and Modernism, 1900-1945" (3-13) Lu Xun, "Diary of a Madman" (242-53)	4/4 Franz Kafka, <i>The Metamorphosis</i> (207-31)
4/9 Kafka (231-41)	4/11 Virginia Woolf, from <i>A Room of One's Own</i> (336-71)
4/16 "Postwar and Postcolonial Literature" (671-75) Albert Camus, "The Guest" (751-62)	4/18 Doris Lessing, "The Old Chief Mshlanga" (716-26)
4/23 Derek Walcott, "Verandah" and "The Sea Is History" (939-54)	4/25 Paper #2 Due Review
	5/2 EXAM #3: 11:00 a.m.