

CMPL 267.001 / ENGL 267.001

World Literature: From 1700 AD to the Present

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Office Hours: 9:45-11:00 Mondays and Wednesdays or by appointment

Class Meetings: MWF 8:30 – 9:20 AM

Classroom: Recitation 309

Course Overview

In an increasingly globalized world, it is critical for every citizen to be aware of the history, values, and traditions of other cultures. In this course, this semester, we will meet the world through its stories. The characters, settings, and events of the texts we read reflect the specific contexts of their original authors and audiences, offering us a window into another time and place. Yet, literature as a medium also has consistent functions across cultures and through time. It serves as a mirror in which we see ourselves. It serves as a discursive space for the exploration of social problems and the proposition of solutions. It serves as a means of protest and also as a means of control.

All texts are connected to other texts and exist within the matrix of literary conversation. Each work of literature that we read influences and informs the way we read other works of literature, even if no clear lines of influence can be drawn between the authors. Though the readings are organized loosely chronologically, there are some texts, such as Virginia Woolfe's "A Room of One's Own," which appear out of chronological order.

Course Goals and Objectives

Students who participate fully in this course and complete all the requirements will:

- make connections among works of literature from different times and places.
- articulate an understanding of how literature functions in society.
- summarize and analyze works of literature from a global, intertextual perspective.
- discuss what qualifies a text for membership in the canon of World Literature.

Course Materials

The Norton Anthology of World Literature, Shorter Third Edition, Volume 2. ISBN: 978-0-393-91961-5

PDF's of texts not contained in the anthology will be available on the Blackboard Learn site, which is accessible via <http://mycourses.purdue.edu>

The book you choose for your Book Presentation.

Course Assignments and Assessments

Major assignments and assessments for this course include:

- Three short response papers
- Two poetry presentations
- Book presentation
- One longer analysis paper
- Midterm and Final Examinations
- Preparation for discussion of texts in class

Short Response Papers

Each of you will write three short response papers on different works of literature. The paper should be 2 typed, double spaced, Times New Roman pages, which comply with MLA format. While secondary sources are not required for this assignment, **if you take words or ideas directly from a source, you must cite it correctly**. You will turn your paper in through Blackboard Learn on the Assignments and Rubrics page **before the text is discussed in class**. Your first response paper must be submitted by the end of week 5.

You might choose to talk about some aspect of aspect of the author's personal history or of the setting, culture or technology of the text. You might also choose to write about something a character, event, or idea in the text that was confusing or inspiring. I am happy to read drafts of the short background paper if you make an appointment to see me. To be successful on this assignment, plan ahead.

Late submission will result in a maximum of half credit.

Poetry Presentations

On Monday, February 18th and Monday, March 25th, each student will give an informal, two-minute presentation on one of the poets from the assigned section of the *Norton Anthology*. This presentation should take the form of a sales pitch that tries to convince the rest of the class that we should read this poet. The sign-up sheet to claim poets will be on Blackboard on the Assignments and Rubrics page.

Book Presentation

Each of you will choose one book from the list on page 9. Read the book and prepare a 5 minute presentation and a one page front and back flier about the text. You may envision this flier as a blog post, as a book review, as an advertisement. Your audience is your classmates, and they want to know what the text is about, why it is important, what you liked about it, and whether you think they should read it. A sample flier will be available on Blackboard.

To be successful on this assignment get your book and start reading as soon as possible. Read some editorial reviews of the text. See if the author or fans of the author have a website. I am happy to look at drafts of your handout if you make an appointment to see me.

You must present on your assigned day.

Response and Analysis Paper

You will write a 5-7 page paper which includes your response to and analysis of two of the works of literature from this semester's coursework based on your reading and our class discussion. You may build on work you have already done for the Short Response Papers or the Book Presentation. No outside sources are necessary. The 5-7 pages will be in standard MLA format: 12pt. Times New Roman, double spaced text with 1" margins all around. You will submit electronically through Blackboard Learn. More details about this assignment will be announced 4 weeks prior to the due date, Friday, April 19, 2013.

Exams & Quizzes

The midterm exams (February 4, 2013 and March 6, 2013) and the final exam (TBD) will consist of quote identifications, short answer definitions/descriptions, and essay questions. There will be periodic, unannounced quizzes, which rehearse these types of questions to help you

prepare for the exams. If you read the daily assignments critically, you will be prepared for the quizzes.

The **midterm exam can not be made up** and will only be rescheduled in cases of dire need.

The final exam date and time are assigned by the Office of the Registrar and can not be made up or rescheduled. Do not plan your end of semester travel before the final exam schedule is announced.

Quizzes will happen at the beginning of class and can not be made up. The lowest quiz score will be dropped.

Policies Specific to This Course

Grading

Midterm Exams	100 points each
Final Exam	150 points
Quizzes	150-200 points
Book Presentation	100 points
Poetry Presentations	50 points each
Short Response Papers	50 points each
Analysis Paper	100 points
Total:	900-950 points

Grading Scale: A=93-100%; A-=90-93%; B+=87-90%; B=83-87%; B-=80-83%; C+= 77-80%; C=73-77%; C-=70-73%; D+=67-70%; D=63-67%; D-=60-63%; F=59% and below

Opportunities for Extra Credit:

Volunteer as an audience member for OEPP presentations (see link in Blackboard).

Moderate one of the Book Presentation panels at the end of the semester.

Attend a lecture, cultural event, or film screening on campus as listed in Blackboard.

Absences and Tardiness

You may miss a total of three classes during the semester for any reason. You do not need to tell me why. Save these three permitted absences for emergencies. This is a discussion based course, your presence and active participation are necessary for your success.

Campus Emergency

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. If you should need to get information about changes in this course, please contact me at the e-mail address on page 1 of this syllabus.

Cell phone use

Smartphones, laptops, and tablets can enhance learning when used appropriately in the classroom for note taking, for reading electronic texts, and for accessing reference materials. However, they become distractions to you, your classmates, and the instructor when used for surfing, e-mail, and social media during class time. If you misuse the technology, you will not be permitted to bring it to class.

Purdue University Policies

The following excerpts from Purdue policies are presented here for your information. For full texts of the policies, see the Purdue website at the URL given.

Academic dishonesty <http://www.purdue.edu/odos/osrr/academicintegritybrochure.php>

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." Furthermore, the University Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest."

(Note: A definition of plagiarism: Taking information from another source and presenting it as your own. This may be done by not giving credit for a quote or a passage of information, or by deliberately copying a written work, or downloading a paper or presentation from the Internet without giving credit to the source. To avoid plagiarism, cite references and sources.)

Nondiscrimination Policy Statement http://www.purdue.edu/purdue/ea_eou_statement.html

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a disabled or Vietnam era veteran.

Anti-Harassment http://www.purdue.edu/policies/pages/ethics/x_2_1.shtml

In providing an educational and work climate that is positive and harassment-free, faculty, staff, and students should be aware that harassment in the workplace or the educational environment is unacceptable conduct and will not be tolerated.

This policy applies to all faculty, staff, and students with respect to activities occurring on any University property and University-related activities occurring off-campus.

Harassment is conduct towards another person or identifiable group of persons that has the purpose or effect of:

1. creating an intimidating or hostile educational environment, work environment, or environment for participation in a University activity;
2. unreasonably interfering with a person's educational environment, work environment, or environment for participation in a University activity; or
3. unreasonably affecting a person's educational or work opportunities or participation in a University activity.

Racial harassment is conduct that demonstrates hostility toward another person (or identifiable group of persons) on the basis of race, color, national origin, or ancestry....

Sexual harassment is any unwelcome sexual advance; requesting of sexual favors; or other written, verbal, or physical conduct of a sexual nature.

(Note: For more information about sexual harassment see the Sexual Harassment Advisors' Network (SHAN) at <http://www.cla.purdue.edu/resources/shan>)

Student Bill of Rights <http://www.purdue.edu/univregs/studentconduct/studentrights.html>

Article 1: The student has the right to accurately and plainly stated information that enables the student to understand clearly:

- a. The general qualifications for establishing and maintaining acceptable academic standing within a particular major and at all other levels within the University.
- b. The graduation requirements for the student's specific curriculum and major.
- c. The course objectives, requirements, and grading policies set by individual Instructors for their courses.

Article 4: The student shall be free to discuss and express any view relevant to subject matter presented by the Instructor or other class members. However, in exercising this freedom, the student shall not interfere with the academic process of the class by speaking to or behaving towards others in a hostile, demeaning, or intimidating manner.

Article 5: The student's course grade shall be based upon academic performance, and not upon opinions or conduct in matters unrelated to academic standards. The students have the right to discuss and review their academic performance with their Instructors. Any student who feels that any course grade has been based upon other than academic performance has the right to appeal through the University Grade Appeals system.

Attendance <http://www.purdue.edu/univregs/academicprocedures/classes.html>

Scheduled courses allow students to avoid conflicts and reflect the University's expectation that students should be present for every meeting of a class/laboratory for which they are registered.

Students participating in University-sponsored activities should be permitted to make up class work missed as a result of this participation. Ultimately students are responsible for all required coursework and bear full responsibility for any academic consequences that may result due to absence.

	Day	Date	Readings and Assignments to be Done Before Class Begins
1	M	1/07	Syllabus, Course Website, Translation The Enlightenment in Europe and the Americas background
	W	1/09	Voltaire's <i>Candide</i> , introductory notes and Chapters 1-15, pp. 97-123
	F	1/11	Voltaire's <i>Candide</i> , Chapters 16-30, pp. 123-159
2	M	1/14	Read one of the following sets: A. Molière's <i>Tartuffe</i> , pp. 12-67 B. Sor Juana Inés de la Cruz all texts, pp. 68-86 C. Alexander Pope's "An Essay on Man: Epistle I," pp. 86-97 AND Mary Wollstonecraft's <i>The Vindication of the Rights of Woman</i> , pp. 160-165 During class, you will meet with other students who have read the same text.
	W	1/16	Discussion with people who read different texts in this unit.
	F	1/18	Enlightenment wrap-up and Early Modern Chinese Vernacular Literature background. Read all of the following: Chinese Vernacular Literature introductory matter, pp. 165-170 Wu Cheng'en's <i>The Journey to the West</i> , pp. 170-186 (top) Cao Xueqin's <i>The Story of the Stone</i> , pp. 246-261
3	M	1/21	No Class. Martin Luther King Holiday
	W	1/23	Read one of the following: A. Wu Cheng'en's <i>The Journey to the West</i> , pp. 186-245 B. Cao Xueqin's <i>The Story of the Stone</i> , pp. 261-311 During class, you will meet with other students who have read the same text.
	F	1/25	Discussion with people who read different texts in this unit.
4	M	1/28	Early Modern Japanese Popular Literature background pp. 313-319 "The World of Haiku" pp. 321-323
	W	1/30	Matsuo Bashō's <i>The Narrow Road to the Deep North</i> , pp. 324-336 Kitamura Kigin, pp. 323-324 Morikawa Kyoriku, pp. 336-7 Yosa Buson, pp. 337-339
	F	2/1	Chikamatsu Monzaemon's <i>The Love Suicides at Amijima</i> , pp. 339-367
5	M	2/4	Midterm Exam #1
	W	2/6	An Age of Revolution in Europe and the Americas background, pp. 369-381 Jean-Jacques Rousseau's <i>Confessions</i> , pp. 381-401
	F	2/8	Read one of the following: A. Johann Wolfgang von Goethe's <i>Faust</i> , pp. 401-454 top half B. Frederick Douglass's <i>Narrative of the Life</i> , pp. 512-542 through Ch. IX During class you will meet with other students who read the same text.
6	M	2/11	Continue reading one of the following: A. Johann Wolfgang von Goethe's <i>Faust</i> , pp. 454-511 B. Frederick Douglass's <i>Narrative of the Life</i> , pp. 542-573

- During class you will meet with other students who read the same text.
- W 2/13 Discussion with students who read a different text in this unit.
- F 2/15 **Lyric Poetry in the Long Nineteenth Century**, background pp. 574-577
William Blake's *Songs of Innocence and of Experience*, pp. 577-588
- 7 M 2/18 Choose one of the poets from the 19th Century Lyric Poetry section (pp. 588-696) and read all of his or her poems. Prepare a two-minute pitch for that poet and one or two of the poems included in the text. After the presentations, the class will choose which poet we should all read for our next meeting. The sign-up sheet will be on the course website in Blackboard Learn.
- W 2/20 Poetry of the class's choice.
- F 2/22 Read **Realism Across the Globe** background, pp. 697-703 AND one of the following:
- A. Joaquim Maria Machado de Assis's "The Rod of Justice," pp. 910-916
 - B. Rabindranath Tagore's "Punishment," pp. 961-970
 - C. Higuchi Ichiyō's "Separate Ways," pp. 970-980
- During class you will meet with other students who read the same text.
- 8 M 2/25 Discussion with students who read a different text in this group.
- W 2/27 Read one of the following:
- A. Henrik Ibsen's *Hedda Gabbler*, pp. 850-910
 - B. Anton Chekhov's *The Cherry Orchard*, pp. 917-961
- During class you will meet with other students who read the same text.
- F 3/1 Discussion with students who read a different text in this group.
- 9 M 3/4 Read **Orature**, background and texts, pp. 981-1002
- W 3/6 **Midterm Exam #2**
- F 3/8 No class meeting. Send me a progress report on your final paper. Instructions will be on Blackboard.
- 10 M 3/11
- W 3/13 No Class Spring Break
- F 3/15
- 11 M 3/18 Read **Modernity and Modernism, 1900-1945**, background, pp. 1003-1014 AND one of the following:
- A. Lu Xun's "Diary of a Madman," pp. 1236-1247
 - B. Premchand's "The Road to Salvation," pp. 1298-1309
 - C. Jorge Luis Borges's "The Garden of Forking Paths," pp. 1335-1345
 - D. Zhang Ailing's "Sealed Off," pp. 1345-1355
- During class you will meet with other students who read the same text.
- W 3/20 Discussion with students who read a different text in this group.
- F 3/22 Virginia Woolf's *A Room of One's Own*, pp. 1309-1335
- 12 M 3/25 Choose one of the poets from the Modern Poetry section (pp. 1355-1434) and read all of his or her poems. Prepare a two-minute pitch for that poet and one or

two of the poems included in the text. After the presentations, the class will choose which poet we should all read for our next meeting. The sign-up sheet will be on the course website in Blackboard Learn.

- W 3/27 Poetry of the class's choice.
- F 3/29 Read **Postwar and Postcolonial Literature, 1945-1968**, pp. 1435-1440 AND read one of the following:
- A. Saadat Hasan Manto's "Toba Tek Singh," pp. 1485-1493
 - B. Albert Camus's "The Guest," pp. 1509-1521
 - C. Chinua Achebe's "Chike's School Days," pp. 1561-1567
- During class you will meet with other students who read the same text.
- 13 M 4/1 Discussion with students who read a different text in this group.
- W 4/3 Read one of the following:
- A. Tadeusz Borowski's "This Way for the Gas," pp. 1451-1467
 - B. James Baldwin's "Notes of a Native Son," pp. 1493-1509
 - C. Alexander Solzhenitsyn's "Matryona's Home," pp. 1567-1596
- During class you will meet with other students who read the same text.
- F 4/5 Discussion with students who read a different text in this group.
- 14 M 4/8 Peer review of final paper drafts in class.
- W 4/10 Read **Contemporary World Literature**, pp. 1611-1619 AND one of the following:
- A. Yehuda Amichai's poems pp. 1619-1623
 - B. Seamus Heaney's poems pp. 1645-1651
 - C. Gabriel García Márquez's "Death Constant Beyond Love," pp. 1651-1658
 - D. Jamaica Kincaid's "Girl," pp. 1724-1727
- During class you will meet with other students who read the same text.
- F 4/12 Discussion with students who read a different text in this group.
- 15 M 4/15 Read one of the following:
- A. J. M. Coetzee's "The Novel in Africa," pp. 1751-1765
 - B. Salman Rushdie's "The Perforated Sheet," pp. 1709-1724
 - C. Leslie Marmon Silko's "Yellow Woman," pp. 1683-1691
 - D. Isabel Allende's "And of Clay We Are Created," pp. 1734-42
- During class you will meet with other students who read the same text.
- W 4/17 Discussion with students who read a different text in this group.
- F 4/19 **Final Papers Due & Overflow and Wrap-up**
- 16 M 4/22 Presentations
- W 4/24 Presentations
- F 4/26 *My travel day*
- 17 **Final Exam TBA week of April 29th**

Books to choose from for your Book Presentation

Isabelle Allende *Eva Luna*, Argentina, 20th c., novel
 Margaret Atwood *Penelopiad*, Canada, 20th c., novel
 Charlotte Brontë *Jane Eyre*, England, 19th c., novel
 Italo Calvino *Invisibile Cities*, Italy, 20th c., novel
 J. M. Coetzee *Waiting for the Barbarians*, South Africa, 20th c., novel
 Joseph Conrad *Heart of Darkness*, Polish author writing in English about the Congo, 20th c., novella
 Charles Dickens *Oliver Twist*, England, 19th c., novel
 Fyodor Dostoyevsky *Notes from Underground*, Russia, 19th c., novel and manifesto
 Oulaudah Equiano *The Interesting Narrative of the Life of Oulaudah Equiano*, England, 18th c., autobiography
 Louise Erdrich *The Plague of Doves*, United States, 20th c., novel
 Laura Esquivel *Like Water for Chocolate*, Mexico, 20th c., novel
 Nikolai Gogol *Dead Souls*, Russian Empire, 19th c., novel
 Heinrich Heine *Book of Songs*, Germany, 19th c., poetry
 Victor Hugo *Les Miserables*, France, 19th c., novel
 James Joyce *Dubliners*, Ireland, 20th c., short stories
 Franz Kafka *The Metamorphosis*, Austria-Hungary, 20th c., novella
 Jhumpa Lahiri *Namesake*, United States, 21st c. novel
 D. H. Lawrence *Sons and Lovers*, England, 20th c., novel
 Gabriel Garcia Marques *One Hundred Years of Solitude*, Latin America, 20th c., novel
 Yann Martel *The Life of Pi*, United States, 20th c., novel
 Karl Marx *Capital*, Germany, 19th c., economic theory
 Toni Morrison *The Bluest Eye*, United States, 20th c., novel
 Vladimir Nabokov *Lolita*, United States, 20th c., novel
 Luigi Pirandello *Six Characters in Search of an Author*, Italy, 20th c. drama
 Sol T. Plaatje *Mafeking Diary*, South Africa, 20th c., memoir
 Natsume Soseki *Kusamakura*, Japan, 20th c., novel
 Amy Tan *The Hundred Secret Senses*, United States, 20th c., novel
 Leo Tolstoy *Anna Karenina*, Russian Empire, 19th c., novel
 Edith Wharton *The Age of Innocence*, United States, 20th c. novel
 Yu Hua *To Live*, People's Republic of China, 20th c., novel