

ENGL 432: World Literature II

Spring 2008

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Office hours: Tuesday 2:00-4:00; Wednesday 8:30-10:00 pm, at Starbucks at Baker and Fairview; Thursday 9:00-10:30

Grades will be based on:

Paper I	25	Attendance/Participation	25
Paper II	25	Pecha-kucha Presentation	25
Total	100		

You will make one in-class **Pecha-kucha presentations**. “Pecha-kucha” is the Japanese word for “chit-chat,” but in this case it refers specifically to a Powerpoint presentation containing 20 slides shown for 20 minutes, for a total of 6 minutes and 40 seconds long. Your presentation should be designed to stimulate class discussion.

<http://www.pecha-kucha.org/> is the website of the international organization promoting this as an art/social event, and http://www.wired.com/techbiz/media/magazine/15-09/st_pechakucha# has a sample slide show.

Your slide show should be e-mailed to me as an attached document by 10:00 pm the night before you are scheduled to present. (See guidelines for electronic submissions). Slide shows should be more of an outline than a whole text. Avoid lots of small print. It is **not** interesting to watch someone read, verbatim, a slideshow that we can all read along with. You must also go above and beyond the material presented in the textbook introduction; research is called for, and should be cited. Your presentation may include:

- Author’s biography (keep this minimal. Give us the stuff that’s most relevant to understanding the author’s work)
- Picture or photo of the author, or relevant artwork, particularly if the author worked as an artist as well.
- Relevant cultural information. Was the author influenced by any particular religious or philosophical perspective? Did the author work during wartime? Was he or she imprisoned, or treated for a mental illness?
- Pertinent quotes from the author or scholars that might help us interpret the work.
- What literary period, movement, or style does the author fit into? What are the characteristics of that movement, and how are they demonstrated by this text?
 - What aesthetic principles or ideas guided the author?
- What is the author’s role in their national literature? Are they influential or obscure?
 - Why?
- What thematic patterns are present in the author/s work?
- What theoretical approaches are particularly appropriate for analysis of this author’s work? Be specific in your demonstration/discussion
- Provide a Works Cited page in MLA format.
- Provide us with some discussion questions.

Paper I: compare two texts across cultural or periodic lines. That is, you may compare a Chinese text with a French text, or a text from the enlightenment with a text from the romantic period, but you may not compare Baudelaire with Rimbaud. You may not use the text you presented upon, or the text you use for paper II.

Paper II: choose a single text, other than the one you have presented on or written paper I on, and do an in-depth theoretical analysis of that text.

There will be three deadline periods: the one in which your presentation is due, and the other two, during which the papers will be due. Which paper you submit when is up to you. Please consult the guidelines for electronic submissions for details.

You will notice that there are no exams. I am relying upon your intellectual curiosity and sense of personal honor and responsibility to motivate you to keep up with reading. If class discussion lags, I will feel obliged to create reading quizzes, which will be factored into the Attendance and Participation grades.

Guidelines for Electronic Submissions: Documents should be saved in MSWord format and sent to vugrading@gmail.com by 8:00 pm on the due date. The documents should be named thus: 432SP08lastnamepp, 432SP08lastname1, and 432SP08lastname2, for the Power Point, paper 1, and paper 2, respectively. The last name that should be used is the student's, not the instructor's. Please do not submit papers with generic titles like "English paper." In the case of the short story assignment, both student names should appear in the document name. All documents should follow MLA format: that is, headers containing the student's name, date of submission, and course should be included, as should page numbers. Do not send any correspondence, other than paper submissions, to this address. If you wish to e-mail me regarding the class, questions about our reading, etc., please use the vanguard e-mail address.

Your **attendance and participation** in this class are important to your learning experience. Due to the discussion-oriented nature of this course, your thoughtful preparation (or lack thereof) will directly affect the quality of the class for all of us. The instructor reserves the right to use reading quizzes or other methods of reinforcing participation. After two absences, your grade will begin to drop. This includes the assumption that all students will own and read our textbooks. These are *required* for the course; please do not think that you can succeed in a literature course without using our books.

Late Work is strongly discouraged. All take-home materials (papers, worksheets) will drop a letter grade for each calendar day that they are late. Make-up exams are at the discretion of the instructor.

Plagiarism is a form of theft that I take very seriously. In my classes, the first instance of plagiarism generally results in a failing grade for that assignment; further plagiarism can cause you to fail the class and/or be reported to the dean's office.

According to the Student Handbook, "Either cheating or plagiarism (presenting as one's own, the words or opinions of others), is regarded as a serious violation of both the academic and moral standards of VUSC.... The dean of the program and the Vice President for Student Affairs are to be notified in instances of academic dishonesty. A student commits plagiarism if submitted as his/her work: Part or all of an assignment copied from another person's assignment, notes, or computer file. Part or all of an assignment copied or paraphrased from a book, magazine, pamphlet, or website. A sequence of ideas transferred from another source which the student has not ... integrated and reorganized and to which he/she fails to give proper acknowledgement. A student is an accomplice in plagiarism if he/she: Allows his/her paper or other assignment, in outline or finished form, to be copied and submitted as the work of another. Lends his/her computer disk to another student or otherwise allows his/her computer files to be copied for the purposes of plagiarism. Prepares a written assignment for another student and allows it to be submitted as another's work" (61-62).

The textbooks for this course are required: you cannot expect to do well in the course without purchasing and reading *The Norton Anthology of World Literature*, Volumes D, E, and F, 2nd edition, edited by Lawall, Mack, et.al., and Khaled Hosseini's *The Kite Runner*.

This Syllabus is tentative and may be changed by the instructor at any time.

Course Schedule:

T 15 January	Course Introduction
VOLUME D: Asia and the European Enlightenment	
R 17 January	Wu Ch'eng-en <i>Monkey</i> 10-71
T 22 January	Cao Xueqin <i>The Story of the Stone</i> 146-279
R 24 January	Cao Xueqin cont'd
T 29 January	K'ung Shang-Jen "The Peach Blossom Fan" 71-145 JORDAN
R 31 January	Voltaire <i>Candide</i> 517-581 KAITLIN
T 5 February	Moliere "Tartuffe" 304-361 MATT
R 7 February	Matsuo Basho, "The Narrow Road of the Interior" 603-629 SEAN
T 12 February	Sor Juana, "Reply to Sor Filotea de la Cruz" 403-430 KATIE
VOLUME E: The European Nineteenth Century	
R 14 February	Romanticism: Goethe <i>Faust</i> 678-779 JORDAN
T 19 February	Goethe, cont'd DUE DATE 1
R 21 February	Romantic poetry 836-839, 844-855, 859-862 DESSA
T 26 February	Romanticism: Pushkin, "The Queen of Spades" 863-882 TONY
R 28 February	Realism: Flaubert, <i>Madam Bovary</i> 1084-1300 STEPHANIE
T 4 March	Flaubert, cont'd
R 6 March	Realism: Dostoevsky, <i>Notes from the Underground</i> 1301-1380 MICHELE
T 18 March	Realism: Ibsen, "Hedda Gabler" 1460-1518
R 20 March	Symbolist poetry: 1380-1404, 1411-1418 MIKE
VOLUME F: The Twentieth Century	
T 25 March	Sigmund Freud "Dora" 1611-1670 SANDRA
R 27 March	Pirandello "Six Characters in Search of an Author" 1721-1765
T 1 April	Marcel Proust, <i>Remembrance of Things Past</i> 1766-1803 COURTNEY DUE DATE 2
R 3 April	Franz Kafka, "The Metamorphosis" 1996-2030 MACKENZIE
T 8 April	El Boom: Borges, "The Garden of Forking Paths" 2411-2420; DAWN Neruda, poetry 2438-2454 ASHLEY
R 10 April	El Boom: Juan Rulfo: <i>Pedro Paramo</i> 2621-2691 SHAUN
T 15 April	Mahfouz, "Zaabalawi" 2527-2538; THOMAS Nawal El Saadawi, "In Camera" 2997-3007 ANNA
R 17 April	Lispector, "The Daydreams of a Drunk Woman" 2800-2808 CATHERINE
T 22 April	Mahasweta Devi, "Breast-Giver" 2824-2844 CARRIAN
R 24 April	Khaled Hosseini, <i>The Kite Runner</i>
T 29 April	Khaled Hosseini, <i>The Kite Runner</i>
R 1 May	Khaled Hosseini, <i>The Kite Runner</i>

DUE DATE 3