

## English 3250-1 –Continental European Literature I

Fall '09

Dr. Bryce Christensen Office: BC303A // Office hours: Mondays, Wednesdays, and Fridays 9-10; Tuesdays and Thursdays 2-4; Wednesdays 3-4.

Course meeting time and location: 1 p.m., MWF, SC 226

Office phone: 865-8048; Home phone: 586-5542

e-mail: christensenb@suu.edu

course web-site: eLearning (<https://elearning.suu.edu/webct/entryPageIns.doweбct>)

Text: Sarah Lawall et al., eds., *The Norton Anthology of World Masterpieces*, 7<sup>th</sup> ed., Vol. 1 (*Literature of Western Culture Through the Renaissance*), referred to below and on the course website as NA; selected works on Electronic Reserve (SUU Library).

Course objective: As an upper-division course in Continental Literature, this class will require students to not only to read extensively from representative works by canonical writers but also to demonstrate their ability to engage these works in meaningful analyses. Students will read and critically assess works representing a variety of literary genres coming from three literary periods (Antiquity, the Middle Ages, and the Renaissance). Students will write three short formal essays (generic, biographical, historical/cultural, belles-lettristic, or [post] modern theoretical-critical), each addressing one or more of the works assigned for the course. Extended responses to questions discussed in class will fulfill these assignments. In these short essays, students will demonstrate the ability to frame and support a perceptive thesis for a sophisticated audience. Please note sample student essays posted on the discussion board as models for these assignments.

This course will also ask students to do the following:

- Consider the ways in which literature reflects or transcends the cultural circumstances of its makers;
- Compare and assess contrasting literary styles, including different translations of the same work;
- Interrogate a text to identify the author's guiding beliefs and presuppositions.
- Become more fully aware of their values, beliefs, and assumptions informing their own perspective on literature;
- Learn how to articulate their own literary judgments as part of a reasoned and inclusive public discourse;
- Understand literary perspectives (of classmates and critics) that diverge from their own;

- Understand the ways in which the writers studied have influenced the cultures in which they lived and the ways in which those cultures have moved away from the aesthetic and cultural values of these writers;
- Select and commit to memory meaningful passages from the writers being studied. (For the rationale behind this course requirement, see Clara Claiborne Park, “The Mother of the Muses: In Praise of Memory,” *The Anatomy of Memory: An Anthology* [Oxford: Oxford UP, 1996], 173-189.)

Due dates for formal essays (each 3-5 pages, MLA style): Sept. 25<sup>th</sup>; Oct. 28<sup>th</sup>; Dec. 2<sup>nd</sup>.

*Each essay must be submitted in a folder of a color specified by the instructor. Students must send the instructor via e-mail an e-text of each essay on or before the due date. The teacher reserves the right to refuse to accept any essay not accompanied by an e-text. The e-text for each essay must be in Microsoft Word or Rich Text Format or must be copied and pasted into an e-mail message. Failure to submit an acceptable e-text for an essay will result in a 20-point participation penalty even when the essay is accepted.*

As part of their participation in the class, students are regularly expected to post content-related postings on the Discussion Board of the course website. Please pay attention to the prompts that appear on the Discussion Board and to the due dates for postings indicated on the course calendar on the course website.

Test Dates (Subject to change): Literature of Antiquity unit, Sept. 28<sup>th</sup>; Literature of the Middle Ages unit, Oct. 30<sup>th</sup>; Literature of the Renaissance unit, Dec. 10<sup>th</sup> (Final Exam).

Paper due dates: Literature of Antiquity unit, Sept. 25<sup>th</sup>; Literature of the Middle Ages unit, Oct. 28<sup>th</sup>; Literature of the Renaissance unit, Dec. 2<sup>nd</sup>.

Grading: Final grades for the course will be based on the following formula:

Short Essays: 30%

Two unit exams: 27%

Group Presentation (providing social, cultural, biographical, and/or critical perspective on one assigned reading): 10%

Participation (attendance; discussion-board postings; in-class and homework assignments; reader responses to essays; informal written responses to assigned readings): 20%

Final Exam (unit exam on Literature of the Renaissance): 13%

Grades will be assigned based on the following distribution: 91-100 A, 87-90 A-, 84-86 B+, 81-83 B, 76-80 B-, 73-75 C+, 70-72 C, 67-69 C-, 64-66 D+, 61-63 D, 57-60 D-, 56 and below F.

Regular attendance is required at all class meetings. Students who miss class because of participation in athletics, forensics, student government, or other university-related activities will receive participation credit for the class missed only if they submit a paragraph explaining how they will compensate for activities and discussions held in class. A separate paragraph must be submitted for each absence.

Late work: Late work will be penalized one letter grade. No makeup work will be accepted more than one week late except in cases of medical or other documented emergencies. *Late work will be graded without comment or markings.*

Revision policy: The three short essays may be revised and re-submitted for up to a full-letter-grade re-evaluation. Revised work must be re-submitted *with the original version and the original grading rubric* within four class sessions of the day essays are returned in class. Revised essay must include marginal annotations identifying where and explaining why revisions have been made.

Writing conferences: Though not required, writing conferences with the professor can help students to write essays that satisfy course requirements.

Assigned Readings:

Literature of Antiquity:

“Masterpieces of Antiquity,” in NA 1-11;

“Homer,” in NA 103;

*The Iliad*, Book XXIV, in NA 189-209;

*The Odyssey*, Book XI, in NA 331-347;

“Sappho of Lesbos” and Poems by Sappho, in NA 514-517;

“Aeschylus” in NA 517-521;

*The Oresteia: Agamemnon*, lines 1-257 and 794-1709; in NA 521-528 and 542-566;

“Sophocles” in NA 596-599;

*Oedipus the King*, lines 1-486 and 1023-1455; in NA 599-611 and 624-634;

“Aristotle,” in NA 746;

Excerpt from *Poetics* in NA 747-750;

“Euripides,” in NA 640-641;

*Medea*, lines 1-507, 748-803, and 993-1394; in NA 642-653, 658-659, and 663-672;

“Aristophanes,” in NA 672-674;

*The Clouds* (excerpts, on Electronic Reserve);

“Catullus” and Poems by Catullus, in NA 808 -813;

“Virgil,” in NA 814-816;

*The Aeneid*, Excerpt from Book VI and preceding Summary, in NA 867-886;

“Ovid,” in NA 895-898;

*Metamorphoses*, Excerpts from Book I, in NA 899-908;

“Petronius,” in NA 943-944;  
Excerpts from *The Satyricon* 944-960.

#### Literature of the Middle Ages

“Masterpieces of the Middle Ages,” in NA 1035-1037;  
“Augustine,” in NA 1004 [please note that Augustine has been grouped with the writers of the Middle Ages for thematic—not chronological—reasons];  
*Confessions*, Excerpts from Books III, V, VI, and VIII; 1012-1021;  
“The Song of Roland,” in NA 1104-1107;  
*The Song of Roland*, Stanzas 83-88, 104-110, 129-136, 147-151, and 168-176; in NA 1130-1132, 1135-1137, 1141-1143, 1147-1148, and 1154-1157;  
*The Lay of the Cid* (excerpts, Electronic Reserve);  
“Medieval Lyrics: A Selection,” in NA 1184-1189;  
Poems by Walahfrid Strabo; Notker Balbulus; William IX, Duke of Aquitaine; Hildegard of Bingen, and the Archpoet, in NA 1189-91, 1191-1192, 1195-1196, 1197-1199, and 1199-1202;  
Poems by Beatrice, Countess of Dia; Betran de Born; Heinrich von Morungen; Arnaut Daniel, and Guido Guinizzelli, in NA 1206-1207, 1207-1208, 1208-1209, 1209-1210, and 1215-1216;  
Poems by Guido Cavalcanti; Alexander the Wild; Christine de Pizan; Charles d’Orleans; and François Villon, in NA 1216-1217, 1218-1219, 1222, 1225, 1225-1228;  
“Medieval Tales: A Selection,” in NA 1228-1232;  
Excerpts from *The Scholar’s Guide*, in NA 1232-1234;  
“The Three Hunchbacks,” in NA 1246-1252;  
“Dante Alighieri,” in NA 1293-1300;  
Excerpts from *The Divine Comedy: Inferno*, Cantos I, II, III, XXVI, XXXIV, in NA 1303-1312, 1380-1383, 1406-1409;  
Excerpts from *The Divine Comedy: Purgatorio*, Cantos I, II, XXI, XXVI, XXVII, XXX, in NA 1409-1418, 1422-1425;  
Excerpt from *The Divine Comedy: Paradiso*, Canto XXXIII, in NA 1426-1429;  
“Giovanni Boccaccio,” in NA 1429-1431;  
Excerpts from *The Decameron*, The First Story of the First Day and the Ninth Story of the Fourth Day, in NA 1431-1443.

“Masterpieces of the Renaissance,” in NA 1653-1660;  
“Francis Petrarch,” in NA 1664-1667;  
“Sonnets” by Petrarch, in NA, 1673-1678;  
“Desiderius Erasmus,” in NA 1678-1682;  
Excerpts from *The Praise of Folly*, 1682-1691 (through passage concluding “without reason that everyone treats them with such respect”) and starting again on 1701 (beginning with passage starting “But no one sacrifices to Folly”) through to end on 1705;  
“Ludovico Ariosto,” in NA 1722-1726;  
Excerpt from *Orlando Furioso*, Canto 1 and following summary, in NA 1726-1734;  
Excerpts from *Orlando Furioso*, Cantos 39, 41, and 46, in NA 1799-1808;  
“Baldesar Castiglione,” in NA 1808-1811;

Excerpt from *The Book of the Courtier*, from *The Dedication*, Sections 1 and 3, and Book I, Sections 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10, in NA 1812-1822;  
“Marguerite de Navarre,” in NA 1854-1857;  
Excerpts from *The Heptameron*, from *Prologue*, and Day One, Stories Three and Four, in NA 1857-1870;  
“François Rabelais,” in NA 1881-1884;  
Excerpts from *Gargantua and Pantagruel*, Book I, Chapters 14, 15, 16, 21, 23, 52, and 54, in NA 1885-1895, 1897-1898, and 1900-1902;  
“Michel de Montaigne,” in NA 1921-1925;  
Excerpts from *Essays*, “To the Reader,” “Of Cannibals,” and “Of the Inconsistency of Our Actions,” in NA 1925, 1933-1942, and 1942-1947;  
“Miguel de Cervantes,” in NA 1960-1964;  
Excerpts from *Don Quixote*, from Part I, *Prologue*, Chapters 1 and 8, in NA 1964-1973, and 1991-1996;  
Excerpts from *Don Quixote*, from Part II, *Prologue*, Chapters 3 and 74, in NA 2020-2028, 2068-2072;  
“Lope de Vega,” in NA 2072-2075;  
Excerpts from *Fuente Ovejuna*, All of Act I, Act II through Jacinta’s line, “I appeal from your cruelty to divine justice” (page 2093) and Act III from beginning through Mengo’s line, “Who? Fuente Ovejuna” (page 2105) picking up again at entrance of King Ferdinand and Queen Isabella (page 2108) through the end of the play, in NA 2076-2093, 2098-2105, and 2108-2110.

Plagiarism and other forms of academic dishonesty will not be tolerated and will be prosecuted to the fullest extent. Students are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.

Students with medical, psychological, learning, or other disabilities desiring academic adjustments, accommodations, or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), Room 205C, Sharwan Smith Center, phone (435)865-8022. SSD determines eligibility for and authorizes the provision of services.

Information contained in this syllabus, other than the grading, late and revised assignments, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.