

## ENGL 3260 Continental European Literature II (Spring 2012)

Classes: TR @ Tech. Bldg. 107

Office hrs: TR 8:00-8:20; 11:20-12:50pm; R 3:50-5:15 & by appt

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### CATALOG DESCRIPTION

A study of canonical works of Continental European Literature in translation from the Renaissance through the present. Prerequisites: ENGL 2200 or 2240; and ENGL 2600.

### COURSE DESCRIPTION

This course will offer an introduction to the study of Continental European Literature from the Renaissance (the early modern) to the present, highlighting a selection of major works from various traditions. We will consider the literary texts' specific contexts and differences within even seemingly similar traditions, e.g. literary, cultural, religious, and historical. While these contexts are crucial, we will also be careful to distinguish between the *knowledge* that these contexts provide and the actual *experience* of reading a literary text. The course will also be attentive to problems surrounding translation. We will be reading English translations of texts from different languages, but as much as possible, texts in the original will be made available. Students will learn the skills of literary analysis specific to different types of literary writing (drama, novels, short stories) and poetry. The course is designed to provide students with an opportunity to read critically, formulate thoughtful questions of their own, and articulate individual thoughts based on close readings of texts. The lectures, assignments, and discussions will be grounded firmly in the texts and will provide careful guidance at each step for every student.

The course will focus on the problem of *literary* communication. Our point of departure will be the premise that "modernity" implies a shift in notions of communication and communicability. How might *Literature* explore the "communication breakdown" that happens (or is revealed) in a unique way in modernity—especially in Europe? We will study this paradox in which the literary text becomes a "site" where there are attempts to communicate isolation from higher values (e.g., any idea of the divine); the socius; notions of a "self"; and even from language itself. We will begin by examining some of the prevailing concepts of "Humanism" and their implications for literary writing and traditional literary criticism (i.e., how these concepts direct "how to read" and "how to write"). Upon close reading of the texts, we will consider the possibility that literary texts themselves may challenge common notions of the "task of the artist/writer" or even the "task of *Literature*."

### STUDENT LEARNING OUTCOMES

1. Students will be able to define, describe, and explain major terms and concepts crucial to the study of Continental European literature, history, and thought by implementing such terms and concepts into class discussions, written assignments, peer reviews, and formal oral presentations.
2. Students will be able to identify and compare different traditions that all exist under the one designation of "European"; students will be able to discuss the importance of different cultures

and/or national European traditions that contribute significantly to the development of Western art and thought. This will be demonstrated by oral and written competence in analyzing a wide variety of literary and poetic works, in addition to other kinds of expression (e.g., cinematic).

3. Students will be able to analyze and criticize texts within their specific contexts (literary, historical, social, cultural, philosophical, or religious). This will be demonstrated in class discussions and written assignments.
4. Students will be able to construct their own context upon which comparative analysis can be grounded and will demonstrate this by formulating their own questions (including premise, hypothesis, implications) based on close consideration of issues raised by course materials.
5. Students will be able to construct a formal annotated bibliography, using various resources including library databases.

**TEXTS** (available at the SUU Bookstore)

- *Literature of the Western World* (Vol. II), eds., Wilkie and Hurt, 5<sup>th</sup> ed., Prentice Hall. ISBN: 0-13-018667-8.

**Helpful Resources**

- *MLA Handbook*. 7<sup>th</sup> ed.
- Hacker, Diana. *A Writer's Reference*.
- Gadamer, Hans-Georg. *Truth and Method* (selections on e-reserve).
- Camus, Albert. "The Myth of Sisyphus" (on e-reserve)

**COURSE REQUIREMENTS & OBJECTIVES**

*(Specific instructions for each written assignment will be distributed in class.)*

- Question: 10% of final grade  
(students will sign up for a day to present a thoughtful question grounded in the text for the day; distribute to class)
- Quizzes: 10% of final grade  
(occasional passage identification & vocabulary quizzes based on the readings for the day will assess timely readings, engagement with course material, and understanding of terms/concepts/figures crucial to the readings)
- Journal Questions: 10% of final grade  
(brief 100-150 word, typed responses to the readings, to be formulated as a thoughtful question grounded in specific passages from at least two different texts; questions are designed to stimulate comparative reflection that can be the basis for discussions and project topics; questions may be presented in academic essay style, "creative writing," or visual text--*consult with the instructor if you choose the latter two*)
- Short essay (1-2pp): 10% of final grade  
(essay in the first few weeks will assess engagement w/ the readings)
- Midterm Project (1-2pp writing assignment): 10% of final grade  
(students will formulate one question that takes up two or more works; the question **will not** be answered; the project will assess students' ability to think critically, to deploy

- close readings, and to construct an appropriate context for beginning a comparative, cross-cultural analysis)
- Abstract and Annotated Bibliography (2-3pp): 10% of final grade  
(final project abstract w/ annotated bibliography will assess ability to formulate coherent, concise articulation of the thesis and scope of the final project, along with substantive research; distribute to class for peer review; students will learn to engage with each others' ideas in a more sustained, rigorous fashion than is usually possible in informal class discussions)
  - Final Project (8-10pp writing assignment): 15% of final grade  
(the project will be in lieu of an in-class final exam; will resemble the midterm project--with the added component of responding to the question formulated, with at least two external, critical sources incorporated; will assess students' ability to think critically, to deploy close readings, and to follow through rigorously with a cross-textual, comparative analysis; by Week 13, students should have at least a rough draft of an abstract formulated—individual consultation and direction provided)
  - Participation (attendance & active discussion in class): 25% of final grade  
(students will be required to participate in class discussions by contributing thoughtful questions and comments orally)

### GRADE SCALE

A 100-93	B+ 89-86	C+ 79-77	D+ 69-67
A- 92-90	B 85-83	C 76-73	D 66-63
	B- 82-80	C- 72-70	D- 62-60 F 59 and below

### ADDITIONAL INFORMATION

- Openness: Course material and discussion require an openness to different views. The course is designed to train students to engage in the meaningful exchange of ideas even when such ideas may conflict with their personal views. The intention here is not to be controversial but rather to prepare students for the contingencies of the broader cultural world. Please do not hesitate to let me know if you have any questions or concerns.
- Attendance: Required—in the interests of the students' learning and performance. Absences are excused if there is documentation of a medical or family emergency.
  - A student with more than 6 unexcused absences will not be eligible to pass the course; a student with more than 3 unexcused absences will not be eligible to earn a course grade of A.
  - If a student is absent, it is the student's responsibility to arrange with a classmate to obtain information on class material that was missed.
  - In the interests of fairness and respect to the class members, the following will count as absences: unexcused excessive tardiness, the use of mobile texting devices during class, and any inattentive behavior that is disruptive to class activity.
  - In the first two weeks of class, SUU athletes and other SUU organization members will need to submit written documentation signed by their coach/supervisor, noting specific activity dates that may conflict with class days.

- No late submission of assignments: Exceptions will be made only if there is documentation of a medical/family emergency.
- Academic integrity: “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 regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.”
- Services for students with disabilities: “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, in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. The disability office determines eligibility for and authorizes the provision of services.”
- The Writing Center: “The BC204 Writing Center will be open Spring Semester 8-5 Monday through Friday and 1-4 Saturday (except during SUU holidays). Believing that all writers need readers, the center strives to serve the SUU community by responding as people to people, not merely as editors of papers in need of correction. Staffed by English majors and funded by HSS program fees, the center is committed to treating students as authors who have important issues to think through and talk about. Students may make up to three appointments per week in the center except during the last three weeks of the semester, when appointments are limited to one per week. The center closes at noon any class day that falls before a SUU holiday. For more information, please visit the Writing Center website <<http://suu.edu/hss/english/writingcenter/>>.”
- HEOA Compliance Statement: The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>
- A copy of this syllabus will be kept on file for one year in the English Department Office and will be available online at [www.suu.edu/faculty/irei](http://www.suu.edu/faculty/irei).
- Emergency Management Statement: “In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at [www.suu.edu/emergency](http://www.suu.edu/emergency).”
- Information contained in this syllabus, other than the grading, late assignments, and attendance policies, may be subject to change with advance notice, as deemed appropriate.

Week	Text(s)	Major Assignments
Week 1 Significance of Humanism and Modernity in Europe		
10 Jan (T)	Course Introduction	
12 Jan (R)	Dostoevsky, "The Grand Inquisitor" from <i>The Brothers Karamazov</i> [p. 1253ff]	
Week 2 Some Responses to Crises of Modernity		
17 Jan (T)	<ul style="list-style-type: none"> <li>Dostoevsky, "The Grand Inquisitor" from <i>The Brothers Karamazov</i> [p. 1253ff]</li> <li>Start Dostoevsky, <i>Notes from Underground</i> [start Part 1, p. 1182ff]</li> </ul>	(Essay 1 guidelines distributed)
19 Jan (R)	Dostoevsky, <i>Notes from Underground</i> [start Part 2, p. 1203ff]	Journal Q. on Dost. due
Week 3 Some Responses to Crises of Modernity & Nihilism		
24 Jan (T)	Dostoevsky, <i>Notes from Underground</i>	
26 Jan (R)	Nietzsche, <i>Beyond Good and Evil</i> (selections) [p. 2188ff]; selection from <i>Twilight of the Idols</i>	Journal Q. on Nietzsche due
Week 4 Literary Traditions: Neoclassicism		
31 Jan (T)	Voltaire, <i>Candide</i> [p. 310ff]	Essay 1 due
2 Feb (R)	Voltaire, <i>Candide</i>	Journal Q. on Voltaire due (Midterm Project Guidelines distributed)
Week 5 Literary Traditions: Neoclassicism/Romanticism		
7 Feb (T)	Voltaire, <i>Candide</i>	
9 Feb (R)	Rousseau, <i>Confessions</i> (selections) [p.	

	433ff]	
Week 6 Literary Traditions: Romanticism		
14 Feb (T)	Rousseau, <i>Confessions</i> (selections)	
16 Feb (R)	Goethe, <i>Faust</i> , Part 1 [p. 465ff]	Journal Q. on Voltaire and Rousseau due
Week 7 Literary Traditions: Romanticism		
21 Feb (T)	Goethe, <i>Faust</i> , Part 1	
23 Feb (R)	Pushkin, "The Bronze Horseman" [p. 916ff]	Midterm Project due
Week 8 Literary Traditions: Romantic Lyric Poetry		Journal Q. on Goethe and Rousseau <i>or</i> Voltaire due
28 Feb (T)	Romantic lyric poetry (Goethe, Schiller, Hölderlin, Heine, Leopardi, Hugo) [p. 637ff]	
1 Mar (R)	<ul style="list-style-type: none"> <li>Romantic lyric poetry (Goethe, Schiller, Hölderlin, Heine, Leopardi, Hugo)</li> <li>Schiller, <i>On Simple and Sentimental Poetry</i> (selections) [p. 1124ff]</li> </ul>	(Final Project guidelines distributed)
Week 9 Literary Traditions: Romantic Lyric Poetry (cont'd) and Literary Traditions: Realism & Naturalism		
6 Mar (T)	<ul style="list-style-type: none"> <li>Romantic lyric poetry (Goethe, Schiller, Hölderlin, Heine, Leopardi, Hugo)</li> </ul>	Journal Q. on at least two Romantic poets due
8 Mar (R)	Flaubert, "A Simple Heart" [p. 1156ff]	
Week 10 Literary Traditions: Realism & Naturalism		
20 Mar (T)	Tolstoy, <i>The Kreutzer Sonata</i> [p. 1270ff]	
22 Mar (R)	<ul style="list-style-type: none"> <li>Tolstoy, <i>The Kreutzer Sonata</i></li> <li>Tolstoy, "Afterword" to <i>K.S.</i> [p.</li> </ul>	Journal Q. on Flaubert and Tolstoy due

	1440ff]	
Week 11 Literary Traditions: Realism & Naturalism		
27 Mar (T)	Chekhov, <i>The Cherry Orchard</i> [p. 1385ff]	
29 Mar (R)	Chekhov, <i>The Cherry Orchard</i>	Journal Q. on Chekhov due
Week 12 Literary Traditions: Modern Poetry		
3 Apr (T)	French Symbolists (Baudelaire, Mallarmé, Rimbaud, Verlaine, Valéry, Apollinaire) [p. 1456ff]	
5 Apr (R)	French Symbolists (Baudelaire, Mallarmé, Rimbaud, Verlaine, Valéry, Apollinaire) Rilke [p. 1623ff]	Journal Q. on at least two modern poets due
Week 13 Literary Traditions: Modern Poetry & Lit.		
10 Apr (T)	Pirandello, <i>Six Characters in Search of an Author</i> [p. 1572ff]	
12 Apr (R)	Pirandello	Final Project abstract rough draft due
Week 14 Literary Traditions: Modern VS Postmodern—What's the Difference?		
17 Apr (T)	Joyce, “The Dead” [ p. 1657ff]	
19 Apr (R)	Kafka, “The Metamorphosis” [p. 1705ff]	Final Project Abstract due
Week 15 Presentations of Work-in-Progress		
24 Apr (T)	Presentations of Final Project’s work-in-progress	Journal Q. on Kafka & Joyce due
26 Apr (R)	Presentations of Final Project’s work-in-progress	
FINALS WEEK		Final Project due @ date/time set

		by SUU for our class' final exam