REQUIRED TEXT – Norton Anthology of World Literature, Set: VD/VE/VF  
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I. COURSE DESCRIPTION

World Literature 251 is a survey of literary masterpieces of the world from the Age of Enlightenment to the Twentieth Century. This course presents classical selections for reading, interpretation and critical analysis through lectures, discussions and rhetorical assignments. World Literature 251, a part of the general education requirement, is one of the components in the humanities. The interrelationships of art (performing and visual), history and music are obvious. Life itself is interdisciplinary. Therefore, the cultural enrichment experience in the humanities will undergird the focus in these disciplines. The goal is for students to see art, drama, history, literature and music as interrelated manifestations of human creativity and life’s experiences. The cultural enrichment experience is designed to make students lifelong ambassadors of the arts and humanities.

World Literature 251 is required of English and English education majors. For most other students, it is the highest level English course they will take, it is particularly important, therefore, that students enrolled in this course show a critical appreciation of the vital role literature plays in world culture, but also show an ability to articulate this role to others. Students in World Literature are prepared to become spokespersons for the arts and humanities through class presentations. Because education majors, a large portion of the E251 World Literature student constituency, are learning to become reflective interpreters and advocates of world culture, it is particularly important that they learn to engage their classmates in this way (ref. NCATE Matrix 2.4, 2.7).

II. COURSE RATIONALE

The major objectives of World Literature 251 are to introduce students to the masterpieces that will lead to an understanding of and appreciation for writers, past and present; to encourage students to improve their critical thinking skills through concentrated analyses of literary selections; and to expose students to selected accomplished western and nonwestern writers with a view towards educating students to promote appreciation for diverse social, traditional, and contemporary concerns, themes and pre-occupations in world cultures. The successful World Literature 251 student will be able to show and propagate a critical awareness of world culture by relating literature to other arts, to history, and to contemporary concerns. (ref. NCATE Matrix 2.7).

III. COURSE OVERVIEW

The E251 World Literature II covers the literature from 1650-Present, a period in which the conflicts of modernity—rationalism and faith, progress and fundamentalism, secular life and religious life—emerged as unavoidable conflicts that had to be wrestled with by artists, musicians, theologians, and, of course, writers. This course builds on the competencies acquired in the English
Composition 151 course and provides literary selections to which these skills can be applied. Based on selected readings, students should raise their competency skills by understanding literature and all culture in the following areas:

A. literal and implied meanings of poetry, drama, and prose;
B. connections between literature, other media, and other humanities;
C. interpretation based on inference, symbolism, textual analysis, including analyses based on cultural contexts;
D. evaluation based on analyses and critical assessments;
E. recognition in reading selections of literary features specific to different periods; and
F. critical appreciation of the roles literature plays in the broader streams of world culture. (ref. NCATE Matrix 3.2.1,3.2.2,3.2.3,3.2.4.)

IV. EXPECTED OUTCOMES AND LEARNING OBJECTIVES

1. Institutional Outcomes

E251 World Literature is well aligned with the University’s goal of developing students and teaching candidates who are effective performers, reflective decision-makers, and humanistic practitioners.

- The humanities content of E251, and the students’s responsibility for demonstrating a keen appreciation of it is well designed towards developing effective performers. Students engage the literature and culture from four major contents, and a wide variety of ethnic and cultural perspectives in literature are represented, including literature by women, Africans, Europeans, African-Americans, and Asians.
- Reflective decision making is developed through consideration of the ethical, moral, and spiritual issues surrounding literature. Students relate their own backgrounds to the backgrounds of the writers, to examine the ideas and cultural settings that have informed contemporary cultures and the culture of times past.
- Humanistic practice is engendered when the student demonstrates cross-cultural understanding and appreciation of others’ beliefs, values, and cultural constructions, as well as ones own.

2. Learning Objectives

Upon satisfactory completion of the reading, cultural enrichment, written, oral, and electronic assignments, the student will be able to:

A. recognize the humanistic significance of not only literature but also art (performing and visual), music, and history, which undergirds all culture;
B. analyze a poem by explaining and identifying subject, form or type, use of symbols, figures of speech, and theme;
C. analyze a short story by explaining and identifying the plot, main character, minor characters, theme, setting, and mood;
D. analyze a novel (excerpts from) by explaining and identifying the plot, major characters, minor characters, setting, theme, and mood;
E. identify major authors and the works they created;
F. create a piece of literature based on the style of any one model found in World Literature 250 or 251; (optional)

G. identify figures of speech and understand why they are effective within the context of the literary form;

H. differentiate between literary genres and periods in which various forms were written;

I. form an opinion about the life experiences of an author as these are reflected in the literature;

J. define literary terms necessary for reading, discussing and comprehending any literary selection;

K. comprehend the social and political movements that have an impact on the writer’s thought in creating a literary form;

L. explain why a work has personal literary appeal and why the student would recommend it to be read by others; (ref. NCATE Matrix 4.10)

M. use literary techniques and terminology to analyze literature;

N. prepare a lesson on a chosen work of literature, for presentation to the entire class; (ref. NCATE Matrix 2.4)

O. prepare a class presentation on a cultural enrichment event, and relate the event to the themes and concerns of the course; (ref. NCATE Matrix 2.7, 3.6.2).

P. explore and present (through papers, class discussion, and a formal class presentation) the impact of the course material on contemporary print and non-print culture; (ref. NCATE Matrix 3.6.2).

Q. explore the similarities and differences in interpretation that can result when literature is considered in the cultural context of its composition vs. the cultural context of a contemporary American audience;

R. use thoughtfully and reflectively the information resources offered by the world wide web and other contemporary learning resources;

S. show a thoughtful and well considered global perspective of the development and literature;

T. clearly elucidate the role played throughout history by contrasting currents of literature, including literature by African-American, female, and non-Western writers; and

U. show a respect for and an understanding of the diversity of language use, particularly as it relates to non-standard dialects artfully employed by African, Caribbean, Asian, and African-American writers (ref. NCATE Matrix 3.1.4).

3. Detailed Objectives: Selected Works
Alexander Pope (1688-1774), *Essay on Man*

Specific Objectives:

1. Students will be able to analyze and write about *An Essay on Man* in terms of the poet’s treatment of subject, theme, verse form and figures of speech.

2. Students will be able to identify and define “heroic couplets” and “epistles.”

3. Students will be able to explain at least two concepts about mankind expressed by Pope.

4. Students will be able to discuss Pope’s emotional and ideological commitment to necessity for action: the passions may be good or bad in themselves, but they function for good because they make things happen.

5. Students will be able to understand *An Essay on Man* as a philosophic poem defending a reasoned belief in God.

Questions for reading, discussion, writing, and class activity.

1. What can we understand about God? What can we not understand about God?

2. Pope makes great use of images from nature. People are compared to oxen, horses, and the moons of Jupiter (“Jove’s satellites”), among other things. Why? What point is he trying to make with these and other comparison’s to things in nature?

3. Examine and explain the passage that begins “Lo! The poor Indian.” What does Pope believe American Indians know about God, and how does he contrast it with the European view?

4. Pope concludes that the right conduct of a person’s life is to reason right – “To reason right is to submit.” Is Pope advocating passive noninvolvement? Do you agree with him? Why or why not?

5. Draw a diagram of the Great Chain of Being as described by Pope *(Ref NCATE matrix 3.2.3, 3.2.4, 3.2.5)*

6. Is Pope’s *Essay on Man* complete fatalism or determininism? Can you justify anything that happens in this philosophy?

7. How does Alexander Pope develop the philosophical problem of evil? What role does apparent evil play in a world created by a good, all-powerful, perfect creator?

8. Many religious songs tell us to learn to accept God’s will. Pick a song on this theme and compare and contrast its message to that of “Essay on Man” *(Ref NCATE matrix 2.7, 3.2.5, 3.6.2)*
Frederick Douglass, (1818? – 1895) Narrative of the Life of Frederick Douglass, An American Slave

1. Students will be able to discuss Douglass’s Narrative as a personal account of self-discovery, survival and escape.

2. Students will be explain the emotional realities of slavery described by Douglass.

3. Students will discuss how Douglass forges a literary portrait of himself rather than simply writing history or abolitionist propaganda.

4. Students will be able to discuss the historical setting and importance of Douglass and his narrative.

5. Students will be able to express the importance of Douglass’s views on education and its relationship to freedom.

Questions for reading, discussion, writing, and class activity.

1. Before you begin reading Douglass’s Narrative, make a brief list: What do you expect it will be about? What problems do you expect to have reading or understanding it? What images do you have of 19th century Southern slave life?

2. When you are through, make another list: Was the work pretty much what you expected, or was it different, and if so how? What did you learn reading it that you would want to pass along to a younger sibling, friend, or cousin? (Ref NCATE matrix 2.4)

3. What details, situations, or episodes in the Narrative contribute to a view of slavery as degrading and dehumanizing?

4. Frederick Douglass writes his slave narrative as a series of incidents of adventures. What are the most notable ones, and how do they help form a coherent picaresque narrative?

5. There is a network of relationships with the slave community and between black and white communities. Find the evidence of such a network in Douglass’s Narrative. For instance, what is the importance of slave songs? Of Sandy Jenkins, the root doctor? Of Douglass’s attempts to teach fellow slaves to read?

6. Does Douglass set himself up as a Model in the Narrative?

7. Why does Douglass withhold details about how he escaped? Discuss.

8. How does Douglass get his name? What were his feelings about his name? Discuss.

9. The abolitionist Wendell Phillips compares Douglass to the signers of Independence when he says “you too, publish your declaration of freedom with danger compassing you around.” What principles does Douglass’s “declaration” support, and how?

10. Prepare a speech. Assume you are addressing a high school class about the importance of Frederick Douglass. What are you going to tell them? Consider his struggle to learn to read and write, to stand up to Mr. Covey, to escape, and to agitate for the freedom of the
Southern slave. How would you help students understand why they should care about these important elements? (Ref NCATE matrix 2.4, 3.1.8, 3.2.4, 3.2.5 3.4.3, 4.4, 4.7)

11. Frederick Douglass was also the escaped fugitive slave Frederick Bailey when he wrote his Narrative. Write a wanted poster for him. How would you describe him in terms of age, appearance, speech, and personal history. Use your knowledge of Douglass to say such things as where he might be found, what he has done in the past, who he should be reported to when captured, and anything else of importance.

12. Look at the importance Douglass gives to learning to read, write, and orate. How did it effect him? What importance does this point to of the influence of language use on thought and action? (Ref NCATE matrix 3.1.2, 3.1.8, 3.4.3)


Specific Objectives:

1. Student will be able to analyze, “Child’s Play” as an example of literary realism.

2. Students will be able to present a character sketch of Midori, Nobu, Chokichi, Shota, and other main characters.

3. Students will recognize conflicts between characters and other elements that connect “Child Play” to the literary themes of adolescence and of initiation.

4. Students will be able to understand and discuss the cultural background to “Child’s Play.”

Questions for reading, discussion, writing, and class activity.

1. Present a biographical sketch of Higuchi Ichiyo. Focus on the health and other problems she faced as a Japanese woman during the late-nineteenth century.

2. Identify and discuss passages that describe people and their daily life and thus convey a vivid picture of an Asian culture.

3. Discuss the identify crisis Midori and other characters face as they move toward adulthood in a complex and highly structured society.

4. What is the Japanese Concept of “face”? What scenes involve a loss of face? When do the young people in “Child’s Play” try to help each other save face?

5. Find an image of a paperwhite narcissus (easily available through http://www.google.com/images). Why do you think Midori likes this flower? What does it symbolize to her? To the reader? (Ref NCATE matrix 3.2.5, 3.6.2)

6. How do the conflicts faced by the young people in “Child’s Play” relate to the conflicts young people face today? What institutions are similar to the Daikokuyu? Are the issues regarding schools similar or different to problems that schools face today?

1. Students will be able to understand Yeats’ sense of the dissolution of civilization.

2. Students will be able to describe the speaker, subject, situation and tone of the poem.

3. Students will be able to identify the allusions in the poem and explain what they contribute to the meaning of the poem.

4. Students will be able to analyze the imagery of the poem and explain what they contribute to the meaning of the poem.

5. Students will be able to understand the concept of Spiritus Mundi as the soul of the universe, which includes all souls.

6. Students will understand the historical background of the poem, and how Yeats has shaped those details into art.

**Questions for Reading and Discussion/Approaches to Writing**

1. What does Yeats see wrong with “the best” and “the worst” people of his time?

2. Spiritus Mundi might be translated as the “spirit of the universe.” What image comes to Yeats out of the universal spirit? Why does it disturb him?

3. What view does Yeats seem to express of the history of Christianity? What does he think will follow Christianity?

4. How does Yeats’ view of Christianity in “The Second Coming” relate to Pope’s view? Where do you see similarities or differences?

5. Draw a diagram that illustrates the action of the first stanza, and another that illustrates the details discussed in the second stanza. Do you see any similarities? (ref. NCATE matrix 3.2.4)

6. How does Yeats let us know that he has mixed feelings about the Easter Rebellion of 1916?

7. How do the images in the third stanza relate to the poem as a whole?


**Specific Objectives:**

1. Students will be able to explore the Oral Tradition, especially Wolof folktales, elements in these stories.

2. Students will attempt to see how Diop uses the West African savanna setting and history and culture to enrich his tales.
3. Students will recognize the causes of Mor Lame’s destruction in “The Bone,” and the traditional culture as the setting, which is its background.

4. Students will see the themes, structures and performance elements of the folk tale tradition used in a Western form, the short story.

**Questions for reading, discussion, writing, and class activity.**

1. How does Diop use irony, satire and his didactic approach in these stories?

2. Relate the folk tale characters, themes and tradition in those stories to the Brer Rabbit / Brer Fox / Tar Baby stories of the African-American experience.

3. Research the Negritude philosophy and show whether this ideology informs Diop’s work.

4. Diop’s folktales are written versions of oral tales. Griots usually adapt the details of their stories somewhat according to their audience. Pick several paragraphs (or an entire story) and rewrite it as a tale for a contemporary American audience. Be prepared to present it to your class! *(Ref. NCATE matrix 2.7)*

5. The introduction to Birago Diop in your textbook quotes from a poem usually called “Breaths” that has been widely recorded as a song, most prominently by the African-American vocal group, “Sweet Honey in the Rock.” How is the worldview described by this poem embodied in “Mother Crocodile,” or in Senghor’s “Prayer to Masks” and “Night in Sine”?

**Leophold Senghor (1906 - ) Prose and Poetry**

**Specific Objectives:**

1. Students will be able to see the Negritude poems as a specific response to Senghor’s colonial experience.

2. Students will attempt to identify particular themes – nostalgia, exile, culture glorification, etc. – in the poems.

3. Students will be able to recognize the cultural significance of “Prayer to the Masks” and the “woman motif” in both “Night in Sine” and “Black Woman.”

4. Students will be able to discuss the use of conventional literary techniques to express African themes and experiences.

5. Students will be able to appreciate the use of African idioms, images and cultural material to communicate subject matter and themes. *(Ref NCATE matrix, 3.1.3, 3.1.4)*

6. Students will understand the distinguishing aims and innovations of the Negritude movement, and will recognize Senghor as one of the movement’s founders.

7. Students will be able to discuss the conflicts in Senghor’s depiction of European, American, and African life.
Questions for reading, discussion, writing, and class activity

1. Show how and for what reasons Senghor evokes setting in his poems.

2. Research Senghor’s and Aimie Cesaire’s seminal roles in shaping the Negritude cultural and literary movement.

3. Describe Senghor’s imagery in specific poems while also showing that they are indispensable to the poems’ success.

4. What are the “Masks” referred to by the poem, “Prayer to Masks”? What relevance do the ideas and problems in this poem have to other writers, such as Frederick Douglass?

5. The translation in your textbook of Diop’s poetry is different from other translations. Find another translation of “Prayer to Masks,” on the Web or in the library. How is it different? What choices have each translator made? (Ref NCATE matrix 3.1.4)

IV OUTLINE OF CONTENTS:

Each instructor will chose 2-5 authors from the following Unit lists of selected authors. Authors noted with an asterisk (*) will be taught by each instructor.

UNIT I. AGE OF REASON: 1650-1800
Selected Authors:
  Jean-Baptiste Poquelin Moliere
  Matsuo Basho
  Johnathan Swift
  Francois-Marie Arouet de Voltaire
  Alexander Pope*
  Cao Xuequin (Ts’ao Hsueh-chin)

UNIT II. REVOLUTION AND ROMANTICISM: 1800-1880
Selected Authors:
  William Blake
  Johann von Goethe
  Alexander Pushkin
  William Wordsworth
  Percy Bysshe Shelley
  John Keats
  Heinrich Heine
  Giacomo Leopardi
  Frederick Douglass*
  Walt Whitman
  Emily Dickinson
  Mirza Ghalib
UNIT III. REALISM, NATURALISM, AND SYMBOLISM: 1860-1908
Selected Authors:
- Charles Baudelaire
- Leo Tolstoy
- Fyodor Dostoevsky
- Higuchi Ichiyo*
- Rabindranath Tagore

UNIT IV. MODERNISM: 1908-1946
Selected Authors:
- Anna Akhmatova
- William Butler Yeats* (“Easter 1916” and “The Second Coming”)
- Lu Xun
- James Joyce
- T.S. Eliot
- Albert Camus

UNIT V. POST-MODERNISM/POST-COLONIALISM: 1946 Present
Selected Authors:
- Naguib Mahfouz
- Birago Diop*
- Leophold Senghor*
- Chinua Achebe
- Wole Soyinka
- Leslie Marmon Silko
- Louis Borges
- Gabriel Gracia Marquez

METHOD OF EVALUATION

The students will be evaluated using the following criteria:

Class Participation ................................................................. 8%
Unit exams or essays ........................................................... 14%
Interpretive essay or class presentation ............................... 14%
Midterm exam ................................................................. 14%
Cultural enrichment experience ......................................... 10%
Final essay ........................................................................... 20%
Final Exam .......................................................................... 20%
100%

Guidelines for class presentations:
The instructor may give more specific guidelines; however, these are good general guidelines for students to follow.

- Plan your presentation.
- Speak TO the class; don’t read something downloaded from the web!!
- Make eye-contact.
- Reading some of the text can be interesting, but you have to MAKE IT interesting! For instance, use inflections in your voice, and call on another member of the class to help.
• Relate your material to other course material, and to anything else that will help the students.
• Ask for questions
• Ask questions. Leave the audience something to consider.
• When possible, give the class something to look at or listen to. Images can easily be found through http://www.google.com/images. This part of a presentation does not have to be elaborate; 10 photocopies of two pictures can do much to illustrate a point.

(ref NCATE matrix 3.2.1-3.2.5; 3.6.2; 4.7; 4.8)

Grading criteria for class presentations (subject to change according to individual instructor’s guidelines)
25% Summary of the material (the main points are presented in a way that is understandable)
30% Relationship to the course material in general (other authors, issues, and periods)
25% Showmanship (presentation, audio/visual, eye-contact, posture, dress)
10% Clarity and pronunciation of speech
10% Ability to address questions and answers
Helpful Internet Links

The following is a list of links that will be of help to students of E251 World Literature; it is particularly useful for those who are preparing a class presentation (ref. NCATE Matrix 3.6.2).

Poetry and Literature
http://www.sonoma.edu/history/reason/www.poetry.html

Google Directory of World Literature
http://directory.google.com/Top/Arts/Literature/World_Literature/

Google Directory of Images
http://www.google.com/images
Google supports the largest database of images on the World Wide Web.

Internet Women's History Sourcebook
http://www.fordham.edu/halsall/women/womensbook.html

Internet World History Sourcebook
http://www.fordham.edu/halsall/global/globalsbook.html

Voice of the Shuttle
http://vos.ucsb.edu/index.asp
Taking its name from a quote from Aristotle-"there is the 'voice of the shuttle' in Sophocles' Tereus"--VoS started in 1994 as a suite of static Web pages. It has now been rebuilt as a database that serves content dynamically on the Web. Users gain greater flexibility in viewing and searching. VoS has grown into THE premiere web site for humanities research

The Age of Reason
http://www.sonoma.edu/history/reason/

Internet Sourcebook: The Enlightenment
http://www.fordham.edu/halsall/mod/modsbook10.html

Frederick Douglass Papers Project
http://www.iupui.edu/~douglass/
The homepage of the scholarly project devoted to Frederick Douglass's writing.

Frederick Douglass National Historic Site
http://www.nps.gov/frdo/freddoug.html
Frederick Douglass purchased his final home in 1877, and named it Cedar Hill. The Frederick Douglass National Historic Site is dedicated to preserving the legacy of the most famous African American of the19th Century.

Frederick Douglass
http://www.gonzaga.edu/faculty/campbell/enl311/douglass.htm
Resources for the study of Douglass.

Ghalib - Poet and Poetry
A gorgeously illustrated collection of this Indian poet’s ghazals.

Mirza Ghalib Page
http://userpages.umbc.edu/~pvakill/ghalib.html
Background and poetry of Mirza Ghalib

Japan Access: Literature
http://jin.jcic.or.jp/access/lit/index.html
Devoted to the history of Japanese literature (Higuchi Ichiyo is dealt with in the essay on Modern Literature, and is referred to by another translation of the title-"Growing Up")

The Roots of the Modern Japanese Woman
http://www.smith.edu/fcceas/curriculum/wollam.htm
Quite a resource, this is designed as the outline for a three week intensive study of Japanese women, use "Child's Play" as a primary text.

THE IRISH POETRY PAGE
http://www.spinfo.uni-koeln.de/~dm/eire.html
Features poems by well-known Irish poets, and links to Internet resources on Irish poetry.

The Atlantic Monthly Soundings: Yeats - Easter 1916
Listen to three American poets read Yeats's "Easter 1916" (in RealAudio).

William Butler Yeats
http://www.geocities.com/Athens/5379/yeats_bytitle.html
The "Audible Yeats" includes audio files of the poet reading five of his poems.

Lyrical Poems of Irish Playwright William Butler Yeats
http://www.eaglesweb.com/Sub_Pages/yeats_poems.htm
Readings by Walter Rufus Eagles in RealMedia streaming audio.

Theories of Colonialism and Post-Colonialism
http://www.postcolonialweb.org/poldiscourse/discourseov.html

The Caribbean Writer
http://www.thecaribbeanwriter.com/
An on-line journal dedicated to Caribbean literature.

African Writers: Voices of Change
http://web.uflib.ufl.edu/cm/africana/writers.htm
BIBLIOGRAPHY


Lewis, David Levering. When Harlem was in Vogue. NY and Oxford: Oxford University Press, 1981.


