

# AMERICAN UNIVERSITY – CENTRAL ASIA

## EUROPEAN LITERATURE

SYLLABUS ES 200.1 3025

ES 200 2405

SPRING 2014

6 credits / 3 credits

Prerequisites ES 130

Professors Jdanova Liubov [lyubov@mail.auca.kg](mailto:lyubov@mail.auca.kg) Schedule T, TH., 12:45

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Consultations W., 12-13-00

Exam MAY 6

### CONTENT COURSE DISCRIPTION

This course consists of 2 parts: Content Course and Academic Writing.

The Content course will familiarize students with the history of development of the modern European literature that reflect life and become a source of pleasure. Through the fiction we perceive the world. A real artist is able to express things that are not close to others. The professor choose the Masterpieces for the better comprehension of the spirit of the age, demonstrate the person in search of his own place in the world at the transformations époque, the ways to solve the conflicts at the family, the career possibilities for the easy success in a different fields of the human activity.

These course topics are divided into modules (see the course schedule) and dedicated to the themes: freedom, love, passion, goal and freedom of choice. The authors will present you the own opinion and you will judge, discuss, call in question or make it for solving some personal problems.

**The Content course goal is** to acknowledge students with the greatest masterpieces of the modern European literature, to get to know history and to expand our world outlook and change ourselves.

**Other objectives:**

- learn the literal terminology (the glossary is in the e-course),
- acquire familiarity with general style of literature of the XX c.,
- learn to ask and search responses in the writing work,
- find a principal idea in a literature passage,
- learn to “read between the lines”, understand what is hided from us through words,
- develop the independent thinking,
- form the own opinion based on arguments from the text,
- learn to see the ideas through the details of fictions,
- learn to understand the music founding the attention to rhythm, speed, tone and music instruments,
- learn the deep comprehension of fiction.

We will study several pages, fragments from written work to understand the general idea and the conception of author.

### ACADEMICAL HONESTY

***Any plagiarism (using any resources except your own ideas, know ledges and language competence) will be severely punished (0 points and “F”).***

***Try to use rules of behavior which characterize the well educating, gentle and reserved man.***

*The breach of Academic Honesty Code, disrespect of students or professor will be observed like serious violation and bring to expulsion with point "F".  
Be worthy student of AUCA.*

## CLASS PARTICIPATION REQUIREMENTS

1. Students will read texts, answer questions, prepare argumentations, and participate in discussions. **Student's participation in discussion on every topic will make up 20% of the final mark.** Professor uses interactive lesson organization using critical thinking strategies.
2. Professor prepared handbook for students with course materials. Every student will receive the handbook during the lesson and it needs to bring it back without marks and corrections.
3. Professor proposes for students to use hermeneutic techniques to understand better the sense of work. At the end we will organize the discussion or another type of work.
4. The project is a classroom type of work organized for discussion the problem. Students have to discuss, find the conception and present solution. After the presentation, responding on questions, you appreciate this work from different points of view: a) students' evaluation, b) professor's evaluation.
5. As usual, professor gives all necessary material to students (markers, paper, scotch etc.) for the work in pair, groups or team. Students move, organize pairs or teams for the interactive work in class.

Professor advises to bring the portfolio for notes, comments and small essay.

Try to write clearly with black or blue pen. The paper wrote with pencil and presented after the dead line wouldn't be appreciated.

## READING

1. Professor prepared **textbook for students** with course materials. Every student will receive the handbook during the lesson and it needs to bring it back without marks and corrections.
2. For each unit, you are expected to read the **required readings**. Required readings comprise selected chapters from the textbook, and any other articles or chapters for this course. Your assignments and contributions to online discussions should reflect a growing understanding of key concepts in this reading.
3. I encourage you to go to the original source for a more complete understanding of the concepts. You may also wish to use the reference lists provided as sources for further reading, either for your assignments or for your future studies and practice.
4. I encourage you to engage critically with the reading materials. Here are a few questions to keep in mind, as you are reading and analyzing the material:
  - What is the argument of the reading and how is the argument built?
  - If it is a critique, what is being critiqued, why and how?
  - Were any of your own assumptions challenged or revealed?
  - Which personal, location, or historical traits / experiences *may* be informing the author / creator's perspective? (E.g. class, sex, gender, sexual orientation, ability, country, region, religion, era, etc.)

**QUIZZES.** During this semester you will have to write several quizzes. There are close and open questions. The close questions found facts, names, dates, etc. For example: "Make five general principles of the conceptualism". The open questions require reflection, for example: "What do you think, why Maupassant choose the profession of journalist for his hero?"

## SYSTEMATIZATION OF GRADE:

- a) close questions – 1 point for the response;
- b) open questions need another scale of 5 point in total:
  - theme comprehension 1 point,
  - argumentation 1 point,
  - spelling and grammar 1 point,
  - logic of reflection 1 point,
  - originality 1 point.

## INDEPENDENT RESEARCH WORK

1. During this semester you have to prepare one PRESENTATION (12-15 min) on the subject of course and upload it in e-course. Your oral presentation will be evaluated in e-course by every student who will receive a point in e-course for this kind of job.

**Request:** you can use Power Point or PREZI.COM, but for the on-line participation you must send me Power Point version only. Volume shouldn't be more than 15 slides. Text of the presentation would be illustrated (music, photo, pictures, poster etc.). The text mustn't be covered by photos or images and must be legibly. It needs to discover the information in a whole volume in a speech not in slides text. The presentation engenders several questions. Be ready to answer and defend your position. If you need radio for the presentation, please, let know the professor beforehand. After the presentation students complete **the form to evaluate your presentation.**

For the presentation you can receive:

Formal correspondence (NN of slides, quotes, intro, conclusion)	Depth of disclosure of topic	Arguments, facts, data	Logic, sequence of ideas	Originality, Self thinking	Illustrations	Conversation after oral presentation	Impression of the oral presentation	Final grade
2	5	2	2	2	3	2	2	20

Every student has a right to watch the results of assessment and draw a conclusion about the quality of work. If the student gets an unsatisfactory assessment, he would remake the presentation or make it on a new subject.

2. As a final independent final work you have to prepare a **JOURNAL OF READER**. This type of work presents your creativity, individuality, thinking and productivity. **JOURNAL OF READER** runs the possibility to assess your work during the semester, results of self-expression, reflection about own changes, exhibition of learning style and particularity of culture.

Without Portfolio student cannot passing grade. The deadline of Journal of reader presentation is **April 30**.

### Portfolio includes

- title with your name and your department
- glossary of terminology
- your estimation of the readings connected with subjects of the course
- quotations by novels passages with your comments
- speaks out of authors, creations and heroes
- photos, pictures, illustrations of course subjects
- self-evaluation on this course

- opinions of your friends for Journal
- other materials

Professor engages to return the whole materials.

You can use any illustrative materials in style of subject, decorate it with own drawings or images, comments, poetries, etc.

At the beginning of the course professor can demonstrate you several student portfolio of previous years. In addition, professor can give you consultations about preparing of journal.

There are 20 points to assess the Journal:

- |                         |                  |
|-------------------------|------------------|
| • formal correspondence | 2 points;        |
| • course correspondence | 2 points;        |
| • single style, design  | 3 points;        |
| • contain               | 3 points;        |
| • creativity            | 4 points;        |
| • illustrative material | 4 points;        |
| • originality           | 2 points;        |
| <b>TOTAL</b>            | <b>20 points</b> |

ATTENTION!!! Professor asks students to take away their portfolios. The Portfolios keeping isn't possible without reclamations.

### *Consultations*

Professor will answer all the questions of students with pleasure because it is a good possibility for enlarging and deepening your knowledge.

**Professor will have liberty for maneuver during the course.**

## **REQUIREMENTS AND SYSTEMATIZATION OF TOTAL GRADE**

Independent work: Journal of reader	20%
Participation in class	20%
On-line participation	20%
Individual work: presentation	20%
Final exam	20%

20	A	14	C
19	A-	13	C-
18	B+	12	D+
17	B	11	D
16	B-	10	D-
15	C+	9	F

## WRITING COMPONENT

The course will include the writing component, which combines close reading of texts and intensive writing. You will upgrade and sharpen your skills at composing and revising academic essays in the discipline through in class and out-of-class short writes and longer essays (**literary analyses**).

### **Participation (15%)**

You should actively participate in class discussions and bring all the necessary writings on time. You must have one notebook for both sections (content and writing) and bring it to every class. Your class notes will be part of your participation grade as well as peer-reviews.

### **Literary Analyses (70%)**

**Essays** are meant to show your appreciation of the texts in the discipline through close reading strategies, analysis of the secondary sources and the process of developing an essay of interpretive, analytical and argumentative nature from early invention practices through revision strategies, paying special attention to supporting your claims with textual evidence and other voices and providing clear, convincing argumentation.

You will write **four essays**: one focusing on stylistic devices (1-2 pages), the second on comparing two poems (2-3 pages), the third on analyzing a short story (3-4 pages), and the last one on analyzing a novel (5-6 pages). All together will total 15 revised pages. Engaging the writing process, expect careful attention given not only to your ideas and the ideas of the texts, but also to the surface control of the English language in the final stages of your essays.

The literary analysis will focus on the content of the literary text. It should demonstrate your ability to analyze, interpret and explain the themes (ideas) of the text. This will require close reading to understand how the themes emerge through the interaction of different elements of the story. It should also pay attention to the style of the text; it will require close reading to identify, analyze and explain how the author uses artistic means/resources/stylistic devices, i.e. language and composition (organization) of the text to achieve the desired effect.

Due dates and grading of essays:

1<sup>st</sup> Paper: “Platero and I” – **5 February** (bring to class) – **10%**

2<sup>nd</sup> Paper: Comparison of 2 poems

Draft – **3 March**, upload to the e-course – **3%**

Revision – **12 March**, upload to the e-course – **12%**

3<sup>rd</sup> Paper: “War”

Draft – **1 April**, upload to the e-course – **5%**

Revision – **9 April**, upload to the e-course – **15%**

4<sup>th</sup> Paper: *Syddhartha*

Draft – **22 April**, upload to the e-course – **7%**

Revision – **30 April**, upload to the e-course and bring to class – **18%**

### **Presentations (15%)**

You will make PowerPoint presentations on stylistic devices. You should also prepare handouts for all the students. The presentation must contain explanation of a device, its role, enough examples to illustrate it and exercises for students to practice finding the device.

Grading for writing: you will get a grade for each essay (a composite of first and the final drafts), a grade for your presentation and a grade for class participation. The average of the three grades will be your final grade for the writing component, which makes 40% of your total course grade.

**BIBLIOGRAPHY:**

1. Galperin, I.R. *Stylistics*. Moscow: Higher School. 1977.
2. Hall, Donald. *To Read Literature: Fiction, Poetry, Drama*. Chicago: Halt, Rinehart and Winston, Inc. 1987.
3. Kerns, George. *English and Western Literature*. Mission Hills, California: Glencoe Publishing Company, 1984.
4. Beaty, Jerome. *The Norton Introduction to Fiction*. 3<sup>rd</sup> ed. New York: W.W. Norton and Company, 1985.

**Grading Criteria for Written Assignments**

[A]	Outstanding: a paper has distinctive ideas, perfectly organized, and is of exceptional quality; a thorough and thoughtful treatment of the topic presented in a logical and convincing manner; the paper has a clearly articulated thesis; the ideas are original and complex; sources are used carefully and appropriately to support the original argument; careful attention is paid to language and to details of expression and presentation.
[A-]	Excellent: a paper has mostly excellent ideas and content is organized suitably; the paper is well-structured, with clear themes supported by evidence; the ideas are original and complex; sources are used carefully and appropriately; careful attention is paid to language and to details of expression and presentation. Occasional lapses in expressions, in the development of ideas, or in the handling of evidences / or sources.
[B+]	Very Good: a paper is thorough and thoughtful but lacks originality, comprehensiveness or insight; effective and appropriate structure; mostly relevant evidence is used to support the main argument; the writing style is less fluid or sophisticated than the ‘A’ papers; attention is paid to language and to details of expression and presentation but with only a few lapses.
[B]	Generally Very Good: a paper is well-reasoned and well-organized but with little originality; effective and appropriate structure; mostly relevant evidence is used to support the main argument; ideas are well developed and can be easily followed but occasional errors may distract from the content; the writing style is less fluid or sophisticated than the ‘A’ papers; attention is paid to language and to details of expression and presentation but with only a few lapses.
[B-]	Good: a paper is well-reasoned and well-organized but with little originality; clear and appropriate structure; mostly relevant evidence is used to support the main argument but difficulties with incorporation of the sources into the line of the argument is evident; ideas are well developed and can be easily followed but occasional errors may distract from the content; attention is paid to language and to details of expression and presentation but with some lapses.
[C+]	Average: a paper is well-reasoned and well-organized, and shows competency on the subject matter; adequate structure, but there are problems or limitations in logic, argumentation, insights, or organization; the main argument shows good

	critical skills and originality of thought, but that struggles with problems of expression and presentation. Overall, ideas need to be developed in proper depth but can be followed.
[C]	Satisfactory: a paper is well-reasoned and well-organized, and shows competency on the subject matter; adequate structure, but there are significant problems or limitations in logic, argumentation, insights, or organization; errors in expression and presentation distract from the development of content. Overall, ideas can usually be followed but need further exploration and deeper development.
[C-]	Satisfactory: a paper is well-developed but lacks coherence: either because of distracting lapses in language that make ideas difficult to understand or lack of connections and transitions between ideas; Support from sources is weak and not developed enough; nevertheless, this paper meets basic requirements.
[D+]	Poor: a paper shows a serious attempt but with limited success; there is not clear focus or thesis holding the paper together; evidence is scanty and not clearly linked to the main argument; the handling of evidence raises some concerns; attention to language and presentation is wavering and uncertain; errors in grammar, punctuation; or spelling distract from the content, but these appear in only a minority of the sentences.
[D]	Poor: a paper shows an attempt but with limited success; there is not clear focus or thesis holding the paper together; evidence is scanty and not clearly linked to the main argument; the handling of evidence raises serious concerns, as the evidence is too unsubstantial or too unrelated to the main idea; attention to language and presentation is erratic and uncertain; errors in grammar, punctuation; or spelling distract from the content, but these appear in only a minority of the sentences. This paper contains more errors and or less satisfying development of the content than 'D+' paper.
[D-]	Very poor: a paper neither demonstrates understanding of the material nor articulates any coherent argument about it; the paper might wander among several ideas without developing any single one; there is no thesis; the paper is relied on quotations rather than developing original ideas; attention to language and presentation is erratic and uncertain; errors in grammar, punctuation; or spelling distract from the content.
[F]	Fail: a paper fails to address the assignment in fundamental ways and reveals serious writing problems of the author. The paper is plagiarized from other sources.

## SCHEDULE

**Note:** The instructors reserve the right to introduce changes to the syllabus. Any changes will be announced during class. It is your responsibility to stay informed of any adjustments.

Content Schedule Tuesday, Thursday 12:45 Room 326	Writing Schedule Wednesday 14:10 Room 223
<b>Week 1</b>	
Introduction. Development of the modern European literature in XX century. Multicultural civilization. <b>Independent work.</b> Syllabus. <b>Reading:</b> 1) Гриненко Г.В. Хрестоматия по истории мировой культуры: Учебное пособие. – 3-е изд. перераб. и доп. – М.: Высшее образование, 2005. - С.729-731. 2) Adams L. Art across Time. – New York: McGraw-Hill College, 1999. – Introduction.	<b>Literary Analysis</b> Introduction, syllabus MLA style How to write a literary analysis Sample essay 1 ( <i>The Martian Chronicles</i> ) Sample PPP “Metaphor”
<b>Week 2</b>	
To identify literary work: epic, lyric and drama. <b>Independent work.</b> Work in group: <b>Reading:</b> Different type of literary work.	<b>Literary Analysis, Stylistic Devices</b> Students’ presentations on devices Sample essays 1, 2 ( <i>The Martian Chronicles</i> , “The Necklace”) Sample essay 3 – D. Hall (W. Faulkner “A Rose for Emily” (p.4-16))
<b>Week 3</b>	
Short stories. Herta Muller. <b>Independent work:</b> Determine the author's purpose. <b>Reading:</b> Excerpts from “The Passport” by Herta Muller	<b>Stylistic Devices, Reading Literature</b> Students’ presentations on devices D. Hall (To Write about Writing (p.1217-1234), Telling Good Fiction from Bad (p.23-25))
<b>Week 4</b>	
Short stories. Luigi Pirandello. <b>Independent work:</b> Determine the author's purpose. <b>Reading:</b> “War” by L. Pirandello	<b>Stylistic Devices, Reading Literature</b> Discussing your <b>1<sup>st</sup> paper</b> (“Platero and I”) D. Hall (Plot (p.26-27), Character (p.46-48), Setting (p.63-64), Point of View and Irony (p.89-93)) Sample essay 4 (“Story of an Hour”)

<b>Week 5</b>	
Poetry. Wisława Szymborska <b>Independent work:</b> My favorite poem <b>Reading:</b> Poems of Wisława Szymborska	<b>Reading Literature, Writing about Literature</b>  D. Hall (Theme (p.128-130), Symbolism (p.138-140), Style and Tone (p.115-117)) Discussing the process of writing (sample essay 5) (D. Hall “One Student’s Paper from Start to Finish” (p.1235-1238)) G. Kearns “Writing about Literature” (p.924-945)
<b>Week 6</b>	
Foreigner in literature <b>Independent works:</b> Projects: particularities; characters; <b>Readings:</b> Albert Camus.	<b>Structure of Literary Analysis</b>  Thesis statement Introduction, summary Conclusion Paragraphs, evidence  Video material (Alexander Clarkson) Analyzing all the previous sample essays
<b>Week 7</b>	
Drama. <b>Independent works:</b> Projects: particularities; characters; <b>Readings:</b> Bernard Show.	<b>Poems, Comparison</b>  Structure of comparison essays Sample comparison essay G. Kearns “Writing about Literature” (p.928-929, 938-939) D. Hall (To Write on Each Genre (p.1240-1247)) <i>D. Hall (What to Write about Poetry (p.454-526)) – optional reading</i> Discussing poems (E. Montale and W. Szymborska)
<b>Week 8</b>	
Drama. <b>Independent works:</b> Projects: particularities; characters; <b>Readings:</b> Bernard Show.	<b>Poems, Comparison</b>  Peer-review of your <b>2<sup>nd</sup> paper draft</b> D. Hall (Good Poems and Bad (p.429-436, 442-445))
<b>Week 9</b>	
Literature and movies. Ian Fleming: James Bond’s father. <b>Independent works:</b> James Bond’s effect: fashion, cars, girls, weapon, life style.	<b>Analyzing a Short Story (“War”)</b>  Retelling of “War” Biography of Luigi Pirandello D. Hall (Writing about Drama (p.1247-1251))
<b>Week 10</b>	
Literature and movies. Ian Fleming: James Bond’s father. <b>Independent works:</b> James Bond’s effect: fashion, cars, girls,	<b>Analyzing a Short Story (“War”)</b>  Discussing themes of “War” Read additional info about those themes

weapon, life style.	G. Kearns "Writing about Literature" (p.936-937) Discussing criticism of "War" and Pirandello
<b>Week 11</b>	
Detective <b>Independent work:</b> Projects: particularities; characters; humor; popularity <b>Reading:</b> Agatha Christie. Arthur Conan Doyle. George Simenon.	<b>Analyzing a Short Story ("War")</b> Discussing literary devices used in "War" (plot, characters, setting, stylistic devices) Sample essay 6 ("A Good Man is Hard to Find") Peer-review of your <b>3<sup>rd</sup> paper draft</b> .
<b>Week 12</b>	
Religion, Philosophy, Politics in Hermann Hesse's works. <b>Independent work:</b> Projects: a) politic; b) poet; c) writer; d) painter <b>Reading:</b> <i>Syddhartha</i> .	<b>Analyzing a Novel (<i>Syddhartha</i>)</b> Retelling of <i>Syddhartha</i> (read the whole novel, not just excerpts) Biography of Hermann Hesse Discussing characters
<b>Week 13</b>	
Religion, Philosophy, Politics in Hermann Hesse's works. <b>Independent work:</b> Projects: a) politic; b) poet; c) writer; d) painter <b>Reading:</b> <i>Syddhartha</i> .	<b>Analyzing a Novel (<i>Syddhartha</i>)</b> Discussing themes G. Kearns "Writing about Literature" (p.934-935)
<b>Week 14</b>	
Religion, Philosophy, Politics in Hermann Hesse's works. <b>Independent work:</b> Projects: a) politic; b) poet; c) writer; d) painter <b>Reading:</b> <i>Syddhartha</i> .	<b>Analyzing a Novel (<i>Syddhartha</i>)</b> Discussing literary devices (plot, setting, characters, symbolism, stylistic devices) Peer-review of your <b>4<sup>th</sup> paper draft</b>
<b>Week 15</b>	
Religion, Philosophy, Politics in Hermann Hesse's works. <b>Independent work:</b> Projects: a) politic; b) poet; c) writer; d) painter <b>Reading:</b> <i>Syddhartha</i> .	<b>Analyzing a Novel (<i>Syddhartha</i>)</b> Peer-review of your <b>4<sup>th</sup> revised paper</b>

**LIST of Topics for the Presentation**

	topic	student	date	grade
1.	Homer, the Iliad and the Odyssey			
2.	Ovid, the Metamorphoses			
3.	Dante and Petrarch, Lyrics			
4.	Round table cycle of Legends			
5.	Rabelais, Gargantua and Pantagruel			
6.	La Fayette, La Princesse de Clèves			
7.	Camoens, The Lusiads			
8.	Miguel de Cervantes, Don Quixote			
9.	Lope de Vega, Plays (comedy)			
10.	William Shakespeare, plays (tragedy)			
11.	George Gordon Byron, Lyrics			
12.	Jane Austen, Pride and Prejudice			
13.	Charlotte Brontë, Jane Eyre			
14.	Lewis Carroll, Alice's Adventures in Wonderland			
15.	E. T. A. Hoffmann, Tales			
16.	Maurice Maeterlinck, The Blue Bird			
17.	Bertolt Brecht, The Threepenny Opera			
18.	Henrik Johan Ibsen, Plays			
19.	Ivan Franko, Lyrics			
20.	Vladimir Nabokov, Lolita			