

## ENG520: Advanced Studies in World Literature

**Credit Hours:** 3

**Contact Hours:** This is a 3-credit course, offered in accelerated format. This means that 16 weeks of material is covered in 8 weeks. The exact number of hours per week that you can expect to spend on each course will vary based upon the weekly coursework, as well as your study style and preferences. You should plan to spend 14-20 hours per week in each course reading material, interacting on the discussion boards, writing papers, completing projects, and doing research.

### Faculty Information



Faculty contact information and office hours can be found on the faculty profile page.

### Course Description and Outcomes



#### Course Description:

In this course students will study the different literary genres and styles from a range of global or world literature perspectives, including reading the traditional masterpieces, such as Rousseau's *Confessions*, Mann's *Death in Venice* and a post-colonial reading, such as in Márquez's *Death Constant Beyond Love*. Students will develop various approaches to reading, especially in how different cultures develop literature that is both unique to primary English-language readers while, at the same time, literature that is compellingly similar. This course will try to bridge cultural differences while at the same time emphasizing similarities.

Primary literary texts will include translations from writers, such as Rousseau, Tolstoy, Baudelaire, Pirandello, Lorca, Mann, Camus, and Márquez among others.

Prerequisite: ENG501 Studies in Composition Studies and Pedagogy

#### Course Overview:

This course features close readings and analyses of writers and works that altered literary history and are reflected in world history in profound ways. From the Enlightenment (18<sup>th</sup> century) to the present, the roles of fiction, poetry, and drama are redefined by and filtered through the sensibility of writers who established a new trajectory in each genre and for each epoch. The literary landscape was forever altered by seminal writers in different spheres; from Rousseau to Baudelaire, to Lorca and Márquez, the face of literature is reflected in a mirror that depicts the status quo as anathema to the role of imagination and the creative spirit. Tracing the paths to modernism from the Enlightenment through Romanticism, Realism, and Naturalism will form the basis of this course.

#### Course Learning Outcomes:

1. Develop a comprehensive thesis and literature review that incorporates research and argues an informed academic position based on the current state of world literature studies.
2. Critically evaluate the ideas and cultures of important world literature movements.
3. Critically evaluate the work of seminal and key writers and critics within the current literature of world literature studies.
4. Critically evaluate how personal bias and race, class, and gender inform post-colonial theory within the current literature of world literature studies.
5. Critically evaluate and compare the advanced elements of literature from a world or global literature perspective.
6. Critically evaluate how the four major literary genres are represented from a world literature perspective.
7. Critically evaluate how conventional literary themes are transformed by conditions of climate, geography, and culture from a world literature perspective.

## Participation & Attendance



Prompt and consistent attendance in your online courses is essential for your success at CSU-Global Campus. Failure to verify your attendance within the first 7 days of this course may result in your withdrawal. If for some reason you would like to drop a course, please contact your advisor.

Online classes have deadlines, assignments, and participation requirements just like on-campus classes. Budget your time carefully and keep an open line of communication with your instructor. If you are having technical problems, problems with your assignments, or other problems that are impeding your progress, let your instructor know as soon as possible.

## Course Materials



### Required:

Puchner, M., Conkline Akbari, S., Denecke, W., Dharwadker, V., Fuchs, B., Levine, C., Lewis, P., & Wilson, E. (Eds.) (2013). *The Norton anthology of world literature* (Shorter 3rd Ed., Vol. 2). New York, NY: W. W. Norton & Compnay. ISBN-13: 9780393919615

**NOTE:** All non-textbook required readings and materials necessary to complete assignments, discussions, and/or supplemental or required exercises are provided within the course itself. Read through each course module carefully.

## Course Schedule



### Due Dates

The Academic Week at CSU-Global begins on Monday and ends the following Sunday.

- Discussion Boards: The original post must be completed by Thursday at 11:59 p.m. MT and Peer Responses posted by Sunday 11:59 p.m. MT. Late posts may not be awarded points.
- Critical Thinking: Assignments are due Sunday at 11:59 p.m. MT.

Week #	Readings	Assignments
1	<p>Required:</p> <ul style="list-style-type: none"> <li>Pages 369-401 in <i>The Norton Anthology</i> For this week, you are required to read the Age of Revolution in Europe and America, the introduction to Rousseau, and all sections devoted to Rousseau's <i>Confessions</i> Books 1 and 2.</li> <li>Burt, E. (1985). Developments in character: Reading and interpretation in "The Children's Punishment" and "The Broken Comb". <i>Yale French Studies</i>, (69), 192-210. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929935">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929935</a></li> <li>McMahon, J. (1961). Madame de Warens. <i>Yale French Studies</i>, (28), 97-105. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928947">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928947</a></li> <li>Showalter, E. (2003). What teaching literature should really mean. <i>The Chronicle of Higher Education</i>, 49(19), B.7-B.9.</li> <li>Voisine, J. (1961). Self-ridicule in Les Confessions. <i>Yale French Studies</i>, (28), 55-63. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928943">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928943</a></li> <li>Herbold, S. (1999). Rousseau's dance of veils: The "Confessions" and the imagined woman reader. <i>Eighteenth-Century Studies</i>, 32(3), 333-353. (Note: Some quotations are in French.)</li> </ul>	<ul style="list-style-type: none"> <li>Discussion (25 points)</li> <li>Critical Thinking (75 points)</li> </ul>
2	<p>Required:</p> <ul style="list-style-type: none"> <li>Chapter V: Realism Across the Globe, pages 697-702; Tolstoy, pages 807-812; and pages 812-850, The Death of Ivan Ilyich, in <i>The Norton Anthology</i></li> <li>Olney, J. (1972). Experience, metaphor, and meaning: "The Death of Ivan Ilych". <i>The Journal of Aesthetics and Art Criticism</i>, 31(1), 101-114.</li> <li>Pachmuss, T. (1960). The technique of dream-logic in the works of Dostoevskij. <i>The Slavic and East European Journal</i>, 4(3), 220-242.</li> <li>Tolstoy, A. (1960). Tolstoy and the Russian peasant. <i>The Russian Review</i>, 19(2), 150-156.</li> <li>Slonim, M. (1960). Four western writers on Tolstoy. <i>The Russian Review</i>, 19(2), 187-204.</li> </ul>	<ul style="list-style-type: none"> <li>Discussion (25 points)</li> <li>Critical Thinking (75 points)</li> </ul>
3	<p>Required:</p> <ul style="list-style-type: none"> <li>Lyric Poetry and the Long Nineteenth Century, pages 574-577; and Charles Baudelaire, pages 654-666 in <i>The Norton Anthology</i></li> <li>Brombert, V. (1964). Baudelaire: City images and the "Dream of Stone". <i>Yale French Studies</i>, (32), 99-105. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929436">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929436</a></li> <li>De Man, P. (1988). The double aspect of symbolism. <i>Yale French Studies</i>, (74), 3-16. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2930287">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2930287</a></li> <li>Marinoni, A. (1913). The poetry of Charles Baudelaire. <i>The Sewanee Review</i>, 21(1), 19-33. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/27532587">http://www.jstor.org.csuglobal.idm.oclc.org/stable/27532587</a></li> <li>Peyre, H. (1999). Romantic poetry and rhetoric. <i>Yale French Studies</i>, (96), 29-41. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929178">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2929178</a></li> <li>Shanks, L. (1926). Baudelaire and the arts. <i>Modern Language Notes</i>, 41(7), 439-443. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2913956">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2913956</a></li> <li>Shaya, G. (2004). The flaneur, the badaud, and the making of a mass public in France, circa 1860-1910. <i>The American Historical Review</i>, 109(1), 41-77.</li> </ul>	<ul style="list-style-type: none"> <li>Discussion (25 points)</li> <li>Critical Thinking (75 points)</li> <li>Portfolio Milestone (25 points)</li> </ul>

4	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>• Modernity and Modernism, 1900-1945, pages 1003-1014; and Luigi Pirandello, <i>Six Characters in Search of an Author</i>, pages 1247-1290 in <i>The Norton Anthology</i></li> <li>• Fiskin, A. (1948). Luigi Pirandello: The tragedy of the man who thinks. <i>Italica</i>, 25(1), 44-51. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/476716">http://www.jstor.org.csuglobal.idm.oclc.org/stable/476716</a></li> <li>• Illiano, A. (1967). Pirandello's <i>Six Characters in Search of an Author</i>: A comedy in the making. <i>Italica</i>, 44(1), 1-12. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/477418">http://www.jstor.org.csuglobal.idm.oclc.org/stable/477418</a></li> <li>• Lawrence, K. (1970). Luigi Pirandello: Holding nature up to the mirror. <i>Italica</i>, 47(1), 61-77. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/477985">http://www.jstor.org.csuglobal.idm.oclc.org/stable/477985</a></li> <li>• Brustein, R. (1980). The humanist and the artist. <i>Bulletin of the American Academy of Arts and Sciences</i>, 33(5), 32-43. doi:1.</li> <li>• O'Rawe, C. (2006). In Search of an Author: Pirandello and the poetics of biography. <i>The Modern Language Review</i>, 101(4), 992-1004. doi:1.</li> </ul> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>• Ragusa, O. (1965). Literary texts in language instruction. <i>Italica</i>, 42(3), 276-280. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/476903">http://www.jstor.org.csuglobal.idm.oclc.org/stable/476903</a></li> </ul>	<ul style="list-style-type: none"> <li>• Discussion (25 points)</li> <li>• Critical Thinking (75 points)</li> <li>• Portfolio Milestone (50 points)</li> </ul>
5	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>• Thomas Mann and <i>Death in Venice</i>, pages 1078-1132 in <i>The Norton Anthology</i></li> <li>• Heller, P. (1954). Thomas Mann's conception of the creative writer. <i>PMLA</i>, 69(4), 763-796. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/459930">http://www.jstor.org.csuglobal.idm.oclc.org/stable/459930</a></li> <li>• McNamara, E. (1962). "Death in Venice": The disguised self. <i>College English</i>, 24(3), 233-234. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/373296">http://www.jstor.org.csuglobal.idm.oclc.org/stable/373296</a></li> <li>• Tedlock, E. (1952). Thomas Mann and the age of unreason. <i>College English</i>, 14(3), 140-144. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/372125">http://www.jstor.org.csuglobal.idm.oclc.org/stable/372125</a></li> </ul>	<ul style="list-style-type: none"> <li>• Discussion (25 points)</li> <li>• Critical Thinking (75 points)</li> <li>• Portfolio Milestone (25 points)</li> </ul>
6	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>• Postwar and Post-colonial Literature, pages 1435-1440 and Albert Camus' <i>The Guest</i>, pages 1509-1521 in <i>The Norton Anthology</i></li> <li>• Brombert, V. (1948). Camus and the novel of the "Absurd". <i>Yale French Studies</i>, (1), 119-123. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928869">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928869</a></li> <li>• Carroll, D. (1997). Camus's Algeria: Birthrights, colonial injustice, and the fiction of a French-Algerian people. <i>MLN</i>, 112(4), 517-549. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/3251326">http://www.jstor.org.csuglobal.idm.oclc.org/stable/3251326</a></li> <li>• Champagne, R. (2007). The ethics of hospitality in Camus's "L'Hôte". <i>The French Review</i>, 80(3), 568-578. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/25480728">http://www.jstor.org.csuglobal.idm.oclc.org/stable/25480728</a></li> <li>• Ehrmann, J. (1960). Camus and the existentialist adventure. <i>Yale French Studies</i>, (25), 93-97. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928908">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928908</a></li> <li>• Grobe, E. (1966). The psychological structure of Camus's "L'Hôte". <i>The French Review</i>, 40(3), 357-367. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/384469">http://www.jstor.org.csuglobal.idm.oclc.org/stable/384469</a></li> <li>• Hall, H. (1960). Aspects of the absurd. <i>Yale French Studies</i>, (25), 26-32. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928897">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928897</a></li> </ul>	<ul style="list-style-type: none"> <li>• Discussion (25 points)</li> <li>• Critical Thinking (75 points)</li> <li>• Portfolio Milestone (100 points)</li> </ul>

	<ul style="list-style-type: none"> <li>Joyaux, G. (1960). Albert Camus and North Africa. <i>Yale French Studies</i>, (25), 10-19. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928895">http://www.jstor.org.csuglobal.idm.oclc.org/stable/2928895</a></li> </ul> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>Barwick, J. (1981). Thinking and English classes. <i>College English</i>, 43(2), 179-188. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/376755">http://www.jstor.org.csuglobal.idm.oclc.org/stable/376755</a></li> <li>Christensen, N. (1962). L'Etranger: The unheroic hero. <i>College English</i>, 24(3), 235-236. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/373297">http://www.jstor.org.csuglobal.idm.oclc.org/stable/373297</a></li> <li>Cohn, R. (1986). The true Camus. <i>The French Review</i>, 60(1), 30-38. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/393607">http://www.jstor.org.csuglobal.idm.oclc.org/stable/393607</a></li> <li>Kritzman, L. (1997). Camus's curious humanism or the intellectual in exile. <i>MLN</i>, 112(4), 550-575. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/3251327">http://www.jstor.org.csuglobal.idm.oclc.org/stable/3251327</a></li> </ul>	
7	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>Contemporary World Literature, pages 1611-1623, and Gabriel García Márquez, "Death Constant Beyond Love", pages 1651-1658 in <i>The Norton Anthology</i>.</li> <li>Gullon, R. (1971). Gabriel Garcia Marquez and the lost art of storytelling. <i>Diacritics</i>, 1(1), 27-32. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/464556">http://www.jstor.org.csuglobal.idm.oclc.org/stable/464556</a></li> <li>Jones, A. (1994). Utopia and other commonplaces in García Márquez's "El amor en los tiempos del cólera". <i>The Modern Language Review</i>, 89(3), 635-644.</li> <li>Rincón, C. (1993). The peripheral center of postmodernism: On Borges, García Márquez, and Alterity. <i>Boundary 2</i>, 20(3), 162-179. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/303348">http://www.jstor.org.csuglobal.idm.oclc.org/stable/303348</a></li> <li>Williams, R. (1989). The visual arts, the poetization of space and writing: An interview with Gabriel García Márquez. <i>PMLA</i>, 104(2), 131-140. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/462499">http://www.jstor.org.csuglobal.idm.oclc.org/stable/462499</a></li> </ul> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>Molloy, S. (1992). Too Wilde for comfort: Desire and ideology in Fin-de-Siecle Spanish America. <i>Social Text</i>, (31/32), 187-201. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/466225">http://www.jstor.org.csuglobal.idm.oclc.org/stable/466225</a></li> <li>Simpkins, S. (1988). Magical strategies: The supplement of Realism. <i>Twentieth Century Literature</i>, 34(2), 140-154. Retrieved from <a href="http://www.jstor.org.csuglobal.idm.oclc.org/stable/441074">http://www.jstor.org.csuglobal.idm.oclc.org/stable/441074</a></li> </ul>	<ul style="list-style-type: none"> <li>Discussion (25 points)</li> <li>Portfolio Milestone (50 points)</li> </ul>
8	<p><b>Required:</b></p> <ul style="list-style-type: none"> <li>The OWL at Purdue. (2016). Guide to revision and editing. Retrieved from <a href="https://owl.purdue.edu/owl/general_writing/the_writing_process/proofreading/steps_for_revising.html">https://owl.purdue.edu/owl/general_writing/the_writing_process/proofreading/steps_for_revising.html</a></li> <li>The OWL at Purdue. (2016). APA formatting and style guide. Retrieved from <a href="https://owl.english.purdue.edu/owl/resource/560/01/">https://owl.english.purdue.edu/owl/resource/560/01/</a></li> <li>The Writing Center at the University of Wisconsin. (2014). Literature essay guide. Retrieved from <a href="https://writing.wisc.edu/Handbook/ReviewofLiterature.html">https://writing.wisc.edu/Handbook/ReviewofLiterature.html</a></li> <li>The Writing Center. (Nd). Writing a critical essay about literature. Dutchess Community College SUNY. Retrieved from <a href="https://www.sunydutchess.edu/assets/writcriticaessaylit.pdf">https://www.sunydutchess.edu/assets/writcriticaessaylit.pdf</a></li> </ul>	<ul style="list-style-type: none"> <li>Discussion (25 points)</li> <li>Portfolio (100 points)</li> </ul>

## Assignment Details



This course includes the following assignments/projects:

## Module 1

### CRITICAL THINKING ASSIGNMENT (75 points)

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

#### Option #1: Rousseau: Interactions and Evaluation

Prior to the *Confessions*, no one had given any thought to the influence of childhood experiences on a person's development into adulthood. This lack of attention was especially marked in the emotive areas, particularly with regard to sensual and sexual development. (Freud came on the scene 150 years later.) Many critics have remarked on Rousseau's keen sense of self-analysis in this regard. Will and Ariel Durant, in their monumental *Story of Civilization: Part X* (1967), referring to the *Confessions*, state unequivocally: "Whatever else the book is, it is one of the most revealing psychological studies known to us, the story of a sensitive and poetic spirit in painful conflict with a hard and prosaic century" (p. 5).

In Book 1 of the *Confessions*, Rousseau informs the reader at length of the effects of the spankings/punishment he received at the hand of Mlle Lambercier. Examine this passage carefully and trace the roots of the writer's later proclivities, desires, and frustrations. Evaluate how this early interaction with a woman affected the remainder of his life.

Durant, W. & A. (1967). *Rousseau and the Revolution*. New York, NY: Simon & Schuster.

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

#### Option #2: Rousseau: Emotions and Evaluation

One of the most celebrated episodes in Rousseau's *Confessions* occurs in Book 2: The Stolen Ribbon. According to the author, the guilt felt over 40 years as a result of this occurrence became one of the **prime** motivations for putting pen to paper to write this work.

The stolen ribbon offers an example of what Rousseau fought against all his life—injustice. It also provides a critical example of how society can corrupt an individual (Jean-Jacques). Nonetheless, from a psychological perspective, the scene is more complex, as revealed by the author himself. (See the Durant quote in Critical Thinking Assignment, Option #1.)

Examine the progression or escalation of emotions in this event. What psychological mechanism is revealed by the protagonist? What is the role of conjecture about the fate of the victim in hindsight? What effect does this specific confession have on you, the reader? Can you relate to it personally or find parallels in other literary works? How does it underscore the deep meaning of the term "confession"?

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

### PORTFOLIO PROJECT REMINDER (0 points)

There is no Portfolio Project milestone due this week. Instead, review the project requirements in Module 8, and pay special attention to the grading rubric. Keep in mind that: your topic proposal is due in Week 3; an annotated bibliography is due in week 4; an outline of your research paper is due in Week 5; the first draft of your paper is due in week 6; a revision of the draft is due in Week 7; and the final research paper is due in Week 8.

Here are some thoughts about your Portfolio Project: In the first module and all future modules, we are covering a great deal of ground together. It is important to pause each week and reflect on the periods of time studied and the writers who represent those periods. Keep notes on your reactions and ideas that come to mind regarding

these important topics. While they may not seem to have a focus or goal at the moment, they may bear fruit as the course progresses. You may find patterns and ideas that will aid in your development of a thesis statement and an overview for your eventual paper. Capture your thoughts before they are lost!

## Module 2

### CRITICAL THINKING ASSIGNMENT (75 points)

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

#### Option #1: Involuntariness and Realism

In an article devoted to a new translation of *War and Peace*, James Wood uncovers an important element in Tolstoy's art: "Tolstoy is the great novelist of physical involuntariness. The body helplessly confesses itself, and the novelist seems merely to run and catch its spilled emotions" (para. 3). Examine this idea and apply it to the dilemma of Ivan Ilyich. Use Chapter V, which is the climax of the novella, to illustrate Wood's description of "involuntariness." Which elements of Realism are present in the chapter? How does the physical decay trigger the realization of the character's true state? How is the physical state reflected in the eyes of others? What effect does the gaze of others have on Ivan Ilyich?

Wood, J. (2007, November 26). Movable types: How *War and Peace* works. *The New Yorker*. Retrieved from <http://www.newyorker.com/magazine/2007/11/26/movable-types>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

#### Option #2: Involuntariness and Characterization

In an article devoted to a new translation of *War and Peace*, James Wood uncovers an important element in Tolstoy's art: "Tolstoy is the great novelist of physical involuntariness. The body helplessly confesses itself, and the novelist seems merely to run and catch its spilled emotions" (para. 3). Examine this idea and apply it to three characters in the novella. Use Chapter V, which is the climax of the novella, to illustrate Wood's description of "involuntariness." Discuss the ways in which the characters illustrate and incorporate basic goals of realism, and even naturalism, in a literary text. How is their physical presence treated by the author? How is it perceived by the protagonist? What is the ultimate resolution in physical terms?

Wood, J. (2007, November 26). Movable types: How *War and Peace* works. *The New Yorker*. Retrieved from <http://www.newyorker.com/magazine/2007/11/26/movable-types>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

### PORTFOLIO PROJECT REMINDER (0 points)

While no specific assignment is due for the Portfolio Project this week, you are encouraged to continue to think about the project in an organized manner. Have some of the thoughts that occurred to you in the first module stayed with you? Have you changed them? Is the kernel of a thesis statement forming in your mind? Have you begun to think about a specific topic for the portfolio? Keep reflecting.

## Module 3

### CRITICAL THINKING ASSIGNMENT (75 points)

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

**Option #1: Spleen and Ideal: Elements**

The poems in Baudelaire's *Flowers of Evil* are divided into two categories: Spleen and Ideal. This dualistic formulation identifies the conflict within the poet as presented in his work. Using three poems, "Her Hair," "Invitation to the Voyage," and "Correspondences," examine the elements that make up the "ideal" in Baudelaire's oeuvre. Which techniques does he employ? Which figures of rhetoric are used? What role does exoticism play in attaining the Ideal? How do these poems affect you, the reader? Do you identify with the portrait of the reader in his poem, "To the Reader"?

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

**Option #2: Spleen and Ideal: Existence**

Using Spleen and Ideal, demonstrate how the Spleen side of Baudelaire's view of life is depicted in *Flowers of Evil*. Using three poems, "To the Reader," "A Carcass," and "Spleen," evaluate the poet's effectiveness in portraying the negative aspects of existence. Which techniques does the poet employ? Which figures of rhetoric are used? What is the overriding tone of this group of poems? What is your reaction to the portrait of the reader in his poem, "To the Reader"?

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

**PORTFOLIO PROJECT MILESTONE (25 points)****Option #1: Literature Review**

This milestone for Portfolio Project Option #1 requires that you submit a 2-3 page proposal for your literature review. At a minimum, your proposal should have a working title, an abstract, and an introduction. The proposal assignment this week does not require that you commit to your final course project, taking the exact form submitted in this milestone; however, it is expected that as you do additional research and think about your topic, your final paper may end up being significantly different than you imagined it at this early stage in the course. Nonetheless, your proposal provides a sense of how you are defining the scope of your literature review paper; and this exercise ensures that you have done at least a preliminary exploration of some of the literature that is relevant, and that you have some idea of the significance or worthiness of choosing this topic for your project.

You may find the following resource helpful for developing and organizing your topic proposal. Although it was written for students of psychology, the essential elements are typical of proposals for academic papers at the graduate level in most humanities fields, including literature. Read more at: [http://www.meaning.ca/archives/archive/art\\_how\\_to\\_write\\_P\\_Wong.htm](http://www.meaning.ca/archives/archive/art_how_to_write_P_Wong.htm).

At this stage of your research and thinking, you may not be able to develop all of the elements described in this guide to writing proposals, but you should be able to include many of them, at least in some preliminary form. For instance, you are not expected to produce anything like a comprehensive literature review at this early stage, but your proposal should provide a sense that you have completed some preliminary exploration of the scholarship on your topic.

This brings us to the question of topic selection. In general, it is encouraged to use single-author topics for the literature review course project. In some cases, where individual texts by authors have received a great deal of scholarly attention, it may be wise to focus your literature review on the scholarship on a single text, such as Rousseau's *Confessions*. Comparative topics, or topics organized around a loose theme or historical context, would likely prove too unwieldy and broad to explore and complete within the time constraints of the course. Even a single-author approach would exceed the time and scope available for the project in this course. However, it is at least possible to do a somewhat thorough review of the most important primary texts, or even a single major work by an author, and some of the most important scholarship on a single major author and/or text identified with a



specific movement in world literature or period, within the time available for this course. For additional guidelines on writing a review of literature, see the Portfolio Project Milestone Option #1 description in Module 8.

### **Option #2: Literary Analysis Essay**

For Portfolio Project Option #2, propose a topic for a literary analysis essay about a world literature author that presents an original argument of your own, while incorporating scholarly research sources. The guidelines for developing your topic proposal are the same as for the first option, but with a different focus and emphasis. For additional guidelines on writing a literary analysis essay, see the Portfolio Project Milestone Option # 2 description in Module 8.

## **Module 4**

### **CRITICAL THINKING ASSIGNMENT (75 points)**

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

#### **Option #1: Play as Devilry**

In his article on Pirandello's *Six Characters in Search of an Author*, Iliano contends that the play is "one of the most brilliant pieces of devilry in modern literature" (p. 1). Agree or disagree with his evaluation. Defend your point of view. Be sure to define your terms clearly, use examples, and be specific.

Iliano, Antonio. (1967). *Pirandello's six characters in search of an author: A comedy in the making*. *Italica*, 44(1), 1-12. Retrieved from <http://www.jstor.org.csuglobal.idm.oclc.org/stable/477418>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

#### **Option #2: Irony in the Play**

In meta-theater, characters remain aware of their own theatricality. The actors **know** they are acting, as does the audience, and this knowing provides sources of profound irony. In the article cited in Option #1, Iliano mentions "romantic" irony (1967, p. 7), but other forms of irony are also present in *Six Characters*.

Examine and analyze at least three sources of irony in the play.

Iliano, Antonio. (1967). *Pirandello's six characters in search of an author: A comedy in the making*. *Italica*, 44(1), 1-12. Retrieved from <http://www.jstor.org.csuglobal.idm.oclc.org/stable/477418>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

### **PORTFOLIO PROJECT MILESTONE (50 points)**

#### **Option #1: Literature Review**

An annotated bibliography is a list of references you plan to use in your paper, followed by a brief summary and evaluation of each source.

Constructing an annotated bibliography at this stage in your research will help you to evaluate your progress and the role that each source will play in your final literature review. It will also give your instructor some sense of the state of your research at this point, and some feeling of the general direction you may take in your paper. It will allow your instructor to provide feedback on your early research. It is possible that well-constructed annotations might be copied and pasted into the full draft of your paper later in the course. The annotated bibliography this

week, like the outline next week, serves as a stepping stone toward the first full draft of your paper later in the course.

You might find the following resource helpful in constructing your annotated bibliography:  
<https://owl.english.purdue.edu/owl/resource/614/1/>.

### **Option #2: Literary Analysis**

An annotated bibliography is a list of references you plan to use in your paper, followed by a brief summary and evaluation of each source.

For Portfolio Project Option #2, develop an annotated bibliography for a literary analysis essay about a world literature author that presents an original argument of your own, while incorporating scholarly research sources. The guidelines for developing your annotated bibliography are the same as for Option #1, but with a different focus and emphasis. For additional guidelines on writing a literary analysis essay, see the Portfolio Project Milestone Option #2 description in Module 8.

## **Module 5**

### **CRITICAL THINKING ASSIGNMENT (75 points)**

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

#### **Option #1: Irony**

One of the most powerful tools in Mann's arsenal as a writer is his use of irony. As a major underpinning of the narrative in *Death in Venice*, irony is all-important in tracking Aschenbach's downfall.

In your paper, evaluate and illustrate instances of romantic and dramatic irony in *Death in Venice* and how they directly affect the protagonist's fate.

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

#### **Option #2: Travel**

The geographical location and climate of Italy account, in large measure, for the treatment it has received by the world's great writers. Often referred to as the peninsula of passion, Italy stirs the emotions of those from colder climes and has excited the imagination of writers and readers alike. As characters in literature move **south**, the intensity of their conflicts takes on new and deeper meaning.

Venice, as one of the most enchanting cities on the peninsula, has not only changed the lives of ordinary people, but also those of characters in literature. The south often proves fatal to the **northern** traveler.

In your essay, illustrate how this concept affects the downfall of Mann's protagonist. Give examples and be specific.

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

### **PORTFOLIO PROJECT MILESTONE (25 points)**

#### **Option #1: Outline of Literature Review Paper**

For this Portfolio Project milestone, construct an outline for your proposed literature review paper. Outlines are commonly formatted as alpha-numeric, sentence, or decimal. For this milestone, it is less important which format you use, than that your outline conveys specific details of the logical organization you anticipate for your paper,

and some of the specific details of its content. Whether you use complete sentences in your outline or topic headings, these still need to be specific enough to convey the content of your paper as you see it at this stage of the project. Submitting this outline does not mean that you are committed to a specific organization of and content for your final paper. It is, rather, a provisional, pre-writing tool; a snapshot of your current thinking about the project; and a stepping stone toward the course paper. As you do additional research and your thinking about the material evolves, your final paper may look different from what you envisioned in your outline at this stage of the course.

You may find the following resource helpful in constructing your outline:

[https://owl.purdue.edu/owl/general\\_writing/the\\_writing\\_process/developing\\_an\\_outline/types\\_of\\_outlines.html](https://owl.purdue.edu/owl/general_writing/the_writing_process/developing_an_outline/types_of_outlines.html).

### **Option #2: Literary Analysis**

For Portfolio Project Option #2, develop an outline for a literary analysis essay about a world literature author that presents an original argument of your own, while incorporating scholarly research sources. The guidelines for developing your outline are the same as for Option #1, but with a different focus and emphasis. For additional guidelines on writing a literary analysis essay, see the Portfolio Project Milestone Option #2 in Module 8.

## **Module 6**

### **CRITICAL THINKING ASSIGNMENT (75 points)**

Choose one of the following two assignments to complete this week. Do not do both assignments. Identify your assignment choice in the title of your submission.

#### **Option #1: Hospitality**

Champagne (2007) contends that “hospitality, as a custom respected by the cultures of the region, expands upon the virtues of solidarity, fraternity, and compassion often used to explain this story and its impact” (p. 568). Critically evaluate this argument by pointing to the elements in the *The Guest* that do or do not reinforce it. Link your examples to Camus’ overall philosophical and political ideas. Be specific. Use examples from the text and from other critical readings to support your arguments.

Champagne, R. (2007). The ethics of hospitality in Camus's "L'Hôte." *The French Review*, 80(3), 568-578. Retrieved from <http://www.jstor.org.csuglobal.idm.oclc.org/stable/25480728>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

#### **Option #2: Ambivalence**

In his 2007 article cited below, Champagne refers to the “ambivalence” in the story as exhibited by Daru (p. 573). What is the basis of this ambivalence referred to by Champagne? How does it permeate the story? How does it affect the choices made by both Daru and the Arab? In what ways can this notion be linked to Camus’ larger preoccupations as a writer? Be precise, and use examples from the text to support your arguments critically.

Champagne, R. (2007). The ethics of hospitality in Camus's "L'Hôte." *The French Review*, 80(3), 568-578. Retrieved from <http://www.jstor.org.csuglobal.idm.oclc.org/stable/25480728>

Your paper should be 3-5 pages in length and conform to the [CSU-Global Guide to Writing & APA](#). Include at least two scholarly references in addition to the course textbook. The CSU-Global Library is a good place to find these references.

### **PORTFOLIO PROJECT MILESTONE (100 points)**

#### **Option #1: Literature Review**

For the first option, turn your outline completed in Module 5 into a draft of your literature review essay. See the guidelines in Module 8 for Portfolio Project Milestone Option #1.

**Option #2: Literary Analysis**

For the second option, turn your outline completed in Module 5 into a draft of your literary analysis essay. See the guidelines in Module 8 for Portfolio Project Milestone Option #2.

## Module 7

### PORTFOLIO PROJECT MILESTONE (50 points)

**Option #1: Literature Review**

Revise your literature review essay based on the feedback you have received. See the guidelines in Module 8, Portfolio Project Milestone Option #1.

You may find the following resource helpful as you revise and edit your draft:

[https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/types\\_of\\_apa\\_papers.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/types_of_apa_papers.html).

**Option #2: Literary Analysis**

Revise your literary analysis essay based on the feedback you have received. See the guidelines in Module 8, Portfolio Project Milestone Option #2.

You may find the following resource helpful as you revise and edit your draft:

[https://owl.purdue.edu/owl/teacher\\_and\\_tutor\\_resources/teaching\\_resources/writing\\_a\\_literary\\_analysis\\_presentation.html](https://owl.purdue.edu/owl/teacher_and_tutor_resources/teaching_resources/writing_a_literary_analysis_presentation.html).

## Module 8

### PORTFOLIO PROJECT (100 points)

**Option #1: Literature Review**

For this Portfolio Project option, write a critical review of the scholarly literature on a major author associated with world literature from our anthology. You may find it advantageous to narrow the scope of your literature review further to a single major work by the author.

Your literature review essay should incorporate a minimum of 10 scholarly sources. The final essay should be a minimum of eight pages in length.

You may find this resource helpful in developing your literature review:

<http://writing.wisc.edu/Handbook/ReviewofLiterature.html>.

Additional formatting guidelines:

- Your paper should be double-spaced, and in Times New Roman, 12- point font.
- Include a title page. For an explanation of how to formulate a title page in APA, see “The Purdue OWL” (scroll down to “Title Page”), or use the APA template provided by the CSU-Global Library.
- Insert page numbers in the top right-hand corner.
- Include a references page with complete entries for all the sources discussed in the body of your literature review essay.
- Follow the [CSU-Global Guide to Writing & APA](#) for correct APA formatting in the paper and on the references page.

Your final paper will be graded based not only on content, but also on the quality of your writing, syntax, and grammar. Be sure to pay special attention to the quality of your written work. It is highly recommended that you closely proofread your essay prior to submission.

### Option #2 Literary Analysis

For the second Portfolio Project option, write a literary analysis essay about a world literature author that presents an original argument of your own, while incorporating scholarly research sources. Your essay's argument may be primarily descriptive, evaluative, or interpretive.

Your literary analysis essay should incorporate a minimum of five scholarly sources, in addition to the primary text by the author of your choice. The final essay should be a minimum of eight pages in length.

You may find this resource helpful in writing your literary analysis essay:

<https://www.sunydutchess.edu/assets/writcriticalessaylit.pdf>.

Additional formatting guidelines:

- Your paper should be double-spaced, and in Times New Roman, 12- point font.
- Include a title page. For an explanation of how to formulate a title page in APA, see “The Purdue OWL” (scroll down to “Title Page”), or use the APA template provided by the CSU-Global Library.
- Insert page numbers in the top right-hand corner.
- Include a references page with complete entries for all the sources discussed in the body of your literary analysis essay.
- Follow the [CSU-Global Guide to Writing & APA](#) for correct APA formatting in the paper and on the references page.

Your final paper will be graded based not only on the content, but also on the quality of your writing, syntax, and grammar. Be sure to pay special attention to the quality of your written work. It is highly recommended that you closely proofread your essay prior to submission.

## Course Policies



### Course Grading

20% Discussion Participation  
45% Critical Thinking Assignments  
35% Portfolio Project

### Grading Scale and Policies

A	95.0 – 100
A-	90.0 – 94.9
B+	86.7 – 89.9
B	83.3 – 86.6
B-	80.0 – 83.2
C+	75.0 – 79.9
C	70.0 – 74.9
D	60.0 – 69.9
F	59.9 or below

### In-Classroom Policies

For information on late work and incomplete grade policies, please refer to our [In-Classroom Student Policies and Guidelines](#) or the Academic Catalog for comprehensive documentation of CSU-Global institutional policies.

### Academic Integrity

Students must assume responsibility for maintaining honesty in all work submitted for credit and in any other work designated by the instructor of the course. Academic dishonesty includes cheating, fabrication, facilitating academic dishonesty, plagiarism, reusing /re-purposing your own work (see *CSU-Global Guide to Writing and APA Requirements* for percentage of repurposed work that can be used in an assignment), unauthorized possession of academic materials, and unauthorized collaboration. The CSU-Global Library provides information on how students can avoid plagiarism by understanding what it is and how to use the Library and Internet resources.

### **Citing Sources with APA Style**

All students are expected to follow the *CSU-Global Guide to Writing and APA Requirements* when citing in APA (based on the APA Style Manual, 6th edition) for all assignments. For details on CSU-Global APA style, please review the APA resources within the CSU-Global Library under the “APA Guide & Resources” link. A link to this document should also be provided within most assignment descriptions in your course.

### **Disability Services Statement**

CSU–Global is committed to providing reasonable accommodations for all persons with disabilities. Any student with a documented disability requesting academic accommodations should contact the Disability Resource Coordinator at 720-279-0650 and/or email [ada@CSUGlobal.edu](mailto:ada@CSUGlobal.edu) for additional information to coordinate reasonable accommodations for students with documented disabilities.

### **Netiquette**

Respect the diversity of opinions among the instructor and classmates and engage with them in a courteous, respectful, and professional manner. All posts and classroom communication must be conducted in accordance with the student code of conduct. Think before you push the Send button. Did you say just what you meant? How will the person on the other end read the words?

Maintain an environment free of harassment, stalking, threats, abuse, insults or humiliation toward the instructor and classmates. This includes, but is not limited to, demeaning written or oral comments of an ethnic, religious, age, disability, sexist (or sexual orientation), or racist nature; and the unwanted sexual advances or intimidations by email, or on discussion boards and other postings within or connected to the online classroom.

If you have concerns about something that has been said, please let your instructor know.