

ENG 102M Modern & Early Modern Literary Texts Spring 2004

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TEXTS: (Available at the Bookstore)

Othello, by William Shakespeare (1604)

**emphasis will be placed on race, gender, sexuality, and power*

The Tragedy of Miriam, The Fair Queen of Jewry, by Elizabeth Cary (1613)

**class will achieve a better understanding of the oppression of the Jew in England*

The Misanthrope, by Moliere (1666)

**we will focus on social class stereotypes*

Ourika, by Claire de Duras (1823)

**emphasis will be cultural alienation and race*

A Doll's House, by Henrik Ibsen (1879)

**the rights of women and evolution of the domestic goddess will be addressed*

The Cherry Orchard, by Anton Chekhov (1904)

**we will discuss the decaying power of the aristocracy and resistance to change*

Dubliners, by James Joyce (1914)

**gender, national identity, power, socio-economic status, religion, etc. are addressed*

Death in Venice & Other Stories, by Thomas Mann (1912)

**homosexuality will be the focus of our assessment*

The Stranger, by Albert Camus (1942)

**racial tensions and isolation will be discussed*

COURSE DESCRIPTION:

This **Writing Intensive** course includes readings in Western European literature from the Renaissance to the 20th century. Emphasis is placed on the ways in which specific works reflect changing values and modern intellectual movements.

COURSE GOALS/OBJECTIVES:

ENG 102 is designed to familiarize you with a sampling of the early modern and modern world's richest texts. The works in this course reflect how our postmodern society has been shaped through the literature and cultures we will encounter; and students will gain awareness of how these concepts influence their everyday lives. In addition, you will gain a sense of how the cycle of history is imperative to the state of the world today. As a Writing-Intensive designated course, ENG 102 will aid you in your quest to become responsible readers and effective interpreters of literature while at the same time, sharpen your critical writing/thinking skills.

Issues such as national identity, ethnicity, gender, and societal class constructs inform the texts we will investigate. In this course, we will examine these topics and address the following questions:

- *How does society construct gender?*

- *What are the effects of femininity and masculinity as portrayed through representative characters?*
- *How is cultural alienation achieved (with a special focus on race and ethnicity)?*
- *How are stereotypes of sexuality manifested in the texts?*
- *How has your perception of the world been shaped by experiences, attitudes, and cultures?*

As a class, we will analyze these inquiries and add to the list of questions as the issues are discussed in an attempt to develop a deeper and clearer understanding of cultural diversity and its ripple effect throughout literature.

PROCEDURES:

There is no lecture material for this course; however, I will provide you with necessary background information on texts, authors, and the time periods we cover. We will spend our time dissecting the major issues embedded in the texts and developing our own critical notions based on our readings. At times we will work in small groups, provided that the task at hand is discussed fully.

In addition to class meetings, each student will meet privately with the instructor twice during the semester. During these conferences, you must bring your rough draft for the assignment we will discuss. **Conferences are mandatory.** Conference #1 will be scheduled during the week of February 16-20 so that we can talk about ideas for your papers. Your final conference for the semester will be held during the week of April 13-15 and our agenda will include the final paper.

POLICIES:

- 1) **Attendance & Class Participation (20%)** -- Your presence in class is **mandatory**. Active class participation is strongly encouraged. Attendance will be taken at each class meeting and will effect your participation grade. No student may miss more than 3 classes. Each subsequent class missed will lower the student's final grade by one notch (B becomes C). Special situations such as prolonged illness or family crisis must be confirmed by a note from the dean or doctor. If you know that you will be absent from class, please notify me in advance.
- 2) No make-up work will be given. Students are responsible for whatever may happen in class during their absence.
- 3) Late assignments **will not** be tolerated. For each day an assignment is late, your grade for that particular assignment will drop one whole letter. However, you must complete **all** assignments in order to receive a passing grade for this course.
- 4) All cell phones **must** be turned off before class begins.
- 5) **Plagiarism**, the deliberate misrepresentation of the words and/or ideas of others as one's own, is a serious academic offense and will not be treated lightly. Students are encouraged, and in some cases required, to conduct research of various sorts. Proper techniques for incorporating the results into papers and for documenting those results into papers and for documenting those results will be an important part of the coursework. To state it simply, **the penalty for plagiarism will be failure of the assignment in question. If the offense is repeated, you will fail the course.**

PAPERS:

Response Papers (25%) -- Each student will submit 4 response papers throughout the course of the semester. While no secondary sources are required for this assignment, I expect the papers to be focused and include documentation from your primary source(s). These papers should be one page, single-spaced, and include a title. *Each paper will be based on one of the following categories: Gender, Cultural Alienation, Social tensions, Identity. Please keep in mind that, in order to examine multiple issues of cultural diversity, you cannot repeat a topic previously covered in a Response Paper. Be creative!*

RP#1	Due: 1/30
RP#2	Due: 2/13
RP#3	Due: 3/25
RP#4	Due: 4/27

Review of Criticism (25%) -- Your first major paper is due on February 21 and will be a review of criticisms based on a text from Early Modern England/France or Modern Russia, Ireland, England, or France. The paper should be at least 5 pages in length and must analyze 5 sources that provide a critical examination of the text you are working with. Additional information on the format for this assignment will be provided.

Paper #2 (30%) -- The final paper will be handed in during the final exam period as scheduled by the Registrar and will focus on the texts we discuss in class. There is also a 5 page minimum for this paper and at least 3 secondary sources (from scholarly journals or books) must be incorporated in your critical analysis. *Think of this assignment as the culmination of your semester-long analysis of cultural diversity. I expect each student to incorporate at least one of the multicultural course topics in this paper. Failure to do so will reflect in your grade.*

Grading Criteria for all Assignments:

- 1) Textual Support
- 2) Explain Quotations
- 3) Originality
- 4) Plot Summary vs. Analysis
- 5) Clarity and Organization
- 6) Correct Documentation (MLA Format)
- 7) Proper Use of Research (Secondary Sources)
- 8) Grammar/Mechanics

Rules and Regulations

- No extensions will be granted on papers!
- Please choose topics that are interesting to YOU!
- **No internet sources are permitted!**
- MLA Format for documentation is required for all papers.
- I reserve the right to alter the syllabus and course schedule when necessary.

Course Schedule

1/13	Introduction to the Course
1/15	Introduction to the Renaissance
1/17	William Shakespeare, <i>Othello</i>
1/20	<i>Othello</i>
1/22	<i>Othello</i>
1/24	<i>The Tragedy of Miriam, The Fair Queen of Jewry</i>
1/27	<i>Miriam</i> ; Intro. to Research Methods
1/29	Library Orientation
1/31	<i>Miriam</i>

****In an attempt to place Othello and Miriam in a historical context, we will also look at some primary sources that influenced both writers. They include Flavius Josephus, from The Antiquities of the Jews (1602) and Leo Africanus, from The History and Description of Africa (1600). We will spend two class periods on this and also examine woodcuts and portraits that reflect stereotypes of the Turk, the domestic life of women, and the Jew from the same time period.***

2/7	Moliere, <i>The Misanthrope</i>
2/10	<i>The Misanthrope</i>

****In order to develop a deeper understanding of social class tensions, we will conduct a class inventory and engage in a writing prompt about our own social class background. Questions that we will address include: how old were you when you became aware of your social class? How did your class background effect your life? How has it influenced you now?***

2/12	Claire de Duras, <i>Ourika</i>
2/14	<i>Ourika</i>
2/17-2/20	Conferences; bring Rough Draft for Review of Criticism
2/21	Review of Criticism Due; Henrik Ibsen, <i>A Doll's House</i>
2/24	<i>A Doll's House</i>
2/26	<i>A Doll's House</i>
2/28	<i>A Doll's House</i>

****I will provide background information on the Cult of Domesticity and how the plight of women was reflected in literature of the time period. The class will then address***

issues that are still the source of conflict in households today with regard to Women's Rights.

- 3/3-7 Spring Break--Enjoy!!
- 3/10 Film Adaptation of Oscar Wilde's *An Ideal Husband*
- 3/12 *An Ideal Husband*
- 3/14 Comparative Analysis of Ibsen and Wilde; begin Chekhov
- 3/17 Anton Chekhov, *The Cherry Orchard*
- 3/19 *The Cherry Orchard*
- 3/21 *The Cherry Orchard*
- 3/24 *Introduction to 20th century Ireland*

****I will show slides/overheads that portray the feminization of Ireland as a tradition. For centuries, Ireland has been oppressed by England. One of the ways cultural domination is accomplished is through perpetuating stereotypes of the Other. We will discuss imperialist terminology and examine political propaganda that was used to keep Ireland on the margins of discourse.***

- 3/26 James Joyce, *Dubliners*
- 3/28 *Dubliners*
- 3/31 *Dubliners*
- 4/2 *Dubliners*
- 4/4 *Dubliners*
- 4/7 *Dubliners*
- 4/9 Thomas Mann, "Death in Venice"
- 4/11 "Death in Venice"
- 4/14-16 Conferences; Bring Rough Drafts
- 4/17-21 Easter Recess
- 4/23 Albert Camus, *The Stranger*
- 4/25 *The Stranger*
- 4/28 *The Stranger*

****The class will consider the French/Arab tensions and I will conduct a writing prompt on US/Arab tensions today.***

- 4/30 Last Day of Class; Literary Jeopardy