



**Beijing Jiaotong University**

**2019 Summer Session**

**ENG 101 English Literature**

**Course Outline**

**Term: July 08-August 09,2019**

**Class Hours: 14:00-16:00 (Monday through Friday)**

**Course Code: ENG 101**

**Instructor: Dr. Brendan Prawdzik**

**Home Institution: Pennsylvania State University**

**Office Hours: TBA**

**Email: bmp16@psu.edu**

**Credit: 4**

**Class Hours:** This course will have 72 class hours, including 40 lecture hours, professor 10 office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.

**Course Description: *Visions of Modernity***

In this course, we will read two novels, a series of lyric poems, and a drama that grapple with their historical moment, visualizing it as a turning point of history—specifically, as part of a new modernity. Whereas such courses often proceed chronologically to examine developing themes and genres, this course will move *backwards*, so that we will begin with a contemporary novel and conclude with an early seventeenth-century drama. The texts that we will study are united in their meditations on war, its relation to historical change, and its effects on emotion and consciousness. The texts also return to questions of gender—specifically, to the historical agency of women and to codes of masculinity—nationhood, and individual consciousness. Covering the three most prominent genres of English literature, the course will allow us to learn about literary form and to conduct close textual analysis.

We begin with a young woman's (illustrated) narrative about the rise of Islamic theocracy in Iran and about growing up in the late twentieth-century Middle East. We then turn to Virginia Woolf's *Mrs. Dalloway*, set in London after World War I. The novel follows the aging, upper-middle-class Clarissa Dalloway as she prepares to host an evening party. Clarissa finds herself caught between the urges of an independent, adventurous spirit and the polite, composed married life that she chose. We then turn to several poems that also attest to crises of war: Randall Jarrell's disturbing depiction of World War II



airman, William B. Yeats's haunting apocalyptic prophecy, and T. S. Eliot's devastating portrayal of the modern social man.

At mid-session, we retreat to the seventeenth century, to a shift in culture and consciousness generally known as *early modernity* (or, alternately, the late Renaissance). Specifically, we sink into the exquisite and alluring Mower Poems of Andrew Marvell, a series of lyric (brief) poems that lament the internal displacement of the individual-in-history and link sexual desire, nature, art, and alienation. The course ends with William Shakespeare's *Macbeth*, a tragic drama that explores how one man and his wife's obsession with a prophecy that he will become the King of Scotland urges them both toward great evil: and, ultimately, to a stunning conviction that "Life's but a Shadow, a poor player / That struts and frets his hour upon the stage / And is heard no more. It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing."

As we move backwards in time, we will continue to consider not only how these visions of a new, "modern" age differ, but also how they return us to the same questions, suggesting, in the words of the Old Testament Book of Ecclesiastes, that "There is nothing new under the sun."

### Course Objectives:

- Identify major texts of English literature, their place in history, and their generic and linguistic conventions.
- Articulate how the literature treats themes of modernity and the place of the individual within a rapidly changing world.
- Articulate how the literature treats concerns of gender, class, identity, ideology, and war.
- Productively analyze the language of rich literary texts: individually, comparatively, and within various cultural contexts.
- Demonstrate learning through practices of effective composition: organization, evidence, analysis, interpretation, paragraphs, and sentences.

### Required Textbooks:

Purchase these texts (specifically, the edition that corresponds with the ISBN-13 number):

- Marjane Satrapi, *Persepolis: The Story of a Childhood* (2000) – ISBN-13: 978-0375714573
- Virginia Woolf, *Mrs. Dalloway* (1925) – ISBN-13: 978-0156628709
- William Shakespeare, *Macbeth* (1606) – ISBN-13: 978-0743477109

Access these texts through links to online texts (to be provided):

- Randall Jarrell, "Death of A Ball Turret Gunner" (1945)
- William B. Yeats, "The Second Coming" (1919)
- T. S. Eliot, "The Lovesong of J. Alfred Prufrock" (1915)

- Andrew Marvell, The Mower Poems (ca. 1651)

### Grading & Assessment:

- Exam I: 20%
- Exam II: 20%
- Paper (5 pp.): 20%
- Presentation: 10%
- Textual Exercise I: 10%
- Textual Exercise II: 10%
- Participation: 10%

90-100%=A, 80-89%=B, 70-79%=C, 60-69%=D; and below 60%= F

**Exams:** You will take two exams, in which you will demonstrate (1) awareness of concepts and relevant facts; and (2) ability to identify, analyze, and interpret specific passages discussed at length during class. The exams will consist of 8-12 multiple-choice questions and 6-10 passage identification/interpretive analysis questions.

**Final Paper:** You will write a 5-page analytical-interpretive final paper that considers the treatment of a specific theme in two of the assigned texts.

**Short Presentations:** You will begin one of the class sessions by giving a 10-15 minute presentation that introduces a context that is relevant to the assigned texts. For instance, presentations on *Persepolis* might introduce the Iranian revolution, the First Gulf War, or an artwork by Banksy. Presentations of Andrew Marvell's poetry might introduce the English civil wars, the genre of pastoral poetry, or what a "mower" actually was. All presentations will incorporate a visual component and should conclude by bring us into the assigned text. You will be given a date for the presentation and will choose your topic from a provided list.

**Textual Exercises:** These will ask a series of highly specific questions related to the diction (words), syntax (sentences), and imagery in an assigned lyric poem. They will require you to use a dictionary and Internet resources. The exercises will be completed in small groups both in class and outside of class.

**Participation:** Points will be awarded for level of engagement during class, meaningful contributions to class discussion, and effective work in groups. Attendance is, of course, required and assumed.



## Course Schedule

### Week 1

Introduction (Monday)

Satrapa, *Persepolis* (Tuesday-Thursday)

Film version of *Persepolis* (Friday)

### Week 2

Woolf, *Mrs. Dalloway* (Monday-Thursday)

Exam I review (Friday)

### Week 3

Exam I (Monday)

Jarrell (Tuesday)

Yeats (Wednesday)

Eliot (Thursday)

Exercise I, started in-class (Friday)

### Week 4

Marvell, “Damon the Mower”; Exercise I due (Monday)

“The Mower to the Glow-worms” and “The Mower’s Song” (Tuesday)

“The Mower against Gardens” (Wednesday-Thursday)

Exercise II due / Paper session / Exam II review (Friday).

### Week 5

Exam II (Monday)

Shakespeare, *Macbeth*, Acts I-II (Tuesday)

Act III (Tuesday); Act 4 (Wednesday); Act 5 (Thursday)

Last discussion / Paper due (Friday)