ENGL 1101 Classics of World Literature
Semester I, 2005

Semester I - Class Times
Lecture:  Tuesday  17.00-19.00  (MCG28c)
Repeat:  Thursday  13.00-15.00  (MC132)

Programme

Cycle One
Week 1 (Feb. 22, 24) Introduction
Baudelaire, Paris Spleen (Alistair Rolls)

Week 2 (Mar. 1, 3)
Baudelaire, Paris Spleen
(Alistair Rolls)

Week 3 (Mar. 8, 10)
The Book of Songs: Classical Chinese Love Poetry
(Li Xia)

Week 4 (Mar. 15, 17) Boris Vian, Foam of the Daze
(Alistair Rolls)

Week 5 (Mar. 22, 24)
Boris Vian, Foam of the Daze
(Alistair Rolls)

Cycle Two
Week 6 (Mar. 31)* E.T.A. Hoffmann and the Fantastic
(Ken Woodgate)

Week 7 (Apr. 5, 7) 19th-century Fantastic Tales
(Ken Woodgate)

EASTER RECESS - MONDAY 11 APRIL TO MONDAY 25 APRIL INCLUSIVE

Week 8 (Apr. 26, 28) Büchner, Woyzeck
(Ken Woodgate)

Week 9 (May 3, 5) Büchner, Woyzeck
(Ken Woodgate)

Cycle Three
Week 10 (May 10, 12) Japan in the Age of Basho & Chikamatsu I:
Matsuo Basho, The Narrow Road to the Deep North
(Graham Squires)

Week 11 (May 17, 29) Japan in the Age of Basho & Chikamatsu II:
Chikamatsu Monzaemon, The Love Suicides at Sonezaki & Chushingura
Week 12 (May 24, 26)  
Russia in the Age of Dostoevsky and Tolstoy I:  
Fyodor Dostoyevsky, *A Nasty Story*  
(Graham Squires)

Week 13 (May 31, June 2)  
Russia in the Age of Dostoevsky and Tolstoy II:  
Leo Tolstoy, *The Death of Ivan Ilyich*  
(Graham Squires)

* Note that in Week 6, Tuesday 29th is a public holiday. The repeat class (Thursday) will be the only class held in this week; the lecture will therefore be made available by way of a recording and/or lecture notes.
About the Course

This course draws upon the language and literature skills of a wide number of individual lecturers from across the School of Language and Media. It has been designed to provide an introduction to a number of classic texts of international significance, covering a diverse range of the major aspects of world literature. The aim is to offer an insight into the literatures of both English speaking and non-English speaking societies, their culture, politics and history. Students will not be expected to have pre-existing knowledge of any of the material being covered; one of the aims of the course will be to help students to learn how to approach literary texts in general. **ALL TEXTS COVERED WILL BE READ IN ENGLISH.**

The course has been divided into three cycles for the purposes of assessment (one essay question to be answered per cycle). Most of the primary materials needed for this course are provided in this handbook. Boris Vian’s *Foam of the Daze* (TamTam Books) and Georg Büchner’s *Complete Plays, ‘Lenz’ and Other Writings* (Penguin Classics) are available for purchase at the Co-op bookshop in Newcastle (4 Perkins St., tel.: 4929 2544); copies will also be available from the Auchmuty library. Individual lecturers will be responsible for the teaching of their respective course areas. Any questions relating to the course as a whole may be addressed to the course coordinator, Dr Alistair Rolls (MCG34).

Assessment

**Requirements:** Three Essays of 1,500 words each.

Essays should be submitted to the School of Language and Media Office (MC127b, top floor McMullin). Students should note the School of Language and Media policy on late submission.

Essay-writing guide for this course

**ON THE MATTER OF THE ENGLISH LANGUAGE**

Whilst this course, as a 1000-level subject, has no explicit prerequisites, there is nonetheless a logical implicit prerequisite, i.e. that students should write their essays in clear and correct English (be it Australian, British or American). The objective of the course is to allow students access to texts from different literary cultures; these texts will be presented by the lecturers in such a way as to promote in the students the ability to think critically and to offer an analytical reading of the texts by responding to questions set by the lecturer. Clearly the point of the questions is to test students’ ability to formulate reasoned arguments, to offer a ‘reading’ of the given text(s) and to communicate that reading logically and convincingly. Any argument that is expressed poorly, in terms of grammar, syntax, spelling, etc., will necessarily be impoverished and marked down accordingly. It is **not** the role of staff on this course to engage in questions of English language teaching. Students are encouraged to consult the course coordinator for guidance on a particular point of language, if they so wish; they are also reminded that the Faculty does offer excellent courses in academic writing and individual English-language support via the Learning Support Program of the English Language and Foundation Studies Centre located in the McMullin building.
courses/workshops such as ‘Essay Writing skills’, ‘Referencing’ and ‘Writing a Literature Review’ are, indeed, to be highly recommended).

A WORD ON USE OF THE INTERNET
Whilst the Internet is a source of a much information, students should realise that those who publish through this medium are not always professionals or, often, in any way specialist in their field. Articles or essays that students find on the Web are invariably of no use whatsoever. Students should refrain from ‘backing up their opinions’ with comments or materials found on the Web. Indeed, it is the suggestion of the coordinator of this course that students refrain entirely from consulting the Web in the course of ENGL1101. Books and articles found in the library have been subject to a process of peer review or, at the very least, to the scrutiny of an editorial board. At this level however, it is crucial that students learn to express their own ideas, and the main source of inspiration for these ideas should be the text(s) under discussion and the points discussed in class. Secondary material is used to support an argument (or to offer a counter-point); any use of secondary material to save time or to ‘plug gaps’ will always weaken your argument.

STYLE GUIDE FOR THIS COURSE
The limit of 1,500 words to be respected

All essays to be typed. Font: Times Roman (12pt). Double spacing.

“Double quotation marks should be used for short quotations.”

Quotations of over 30 words should be clearly indented.

In order to avoid footnoting, quotations should be followed by a bracketed reference containing the authors surname followed by page number. E.g.: (Brown, p.34)

In order to distinguish between two works by an author, a date should be included. E.g.: (Brown, 1997, p.45)

Full references should be included in a bibliography at the end of the essay. Bibliographical references should take the following form:

a) Book
Brown, Andrew, Literary Criticism (London: Penguin, 1997)

b) Journal Article
Brown, Andrew, ‘Literary Criticism’, Criticism Monthly, 78 (1997), 45-63 [e.g.: volume number (date), page numbers]

c) Chapter in a Book

Plagiarism
Essays are vehicles for independent work. Students are encouraged to read around the subject in order to help them to develop their own ideas. Plagiarism does not only
refer to the act of copying others’ work word for word; it also extends to borrowing others’ ideas without the proper referencing. When referring to secondary material, be sure to reference fully and clearly. Students should refer to the University’s plagiarism policy.
ESSAY QUESTIONS
Turnitin Class ID: 1246051

The course has been divided into three cycles, for each of which students must submit ONE essay. The deadlines and questions for the three cycles of the course are given below.

**Essay One:**  To be submitted in Week 7 (by Friday 8 April)

**Weeks 1-2**
Lecturer: Dr Alistair Rolls

_**Baudelaire, Paris Spleen**_

1) Write a commentary of Charles Baudelaire’s prose poem ‘The Double Room’.

**Week 3**
Lecturer: Dr Li Xia

_**The Book of Songs** Classical Chinese Love Poetry_

2) Discuss the extensive use of nature imagery in the artistic exploration of aspects of love (including sexual ones).

_or_

3) How true or relevant is the claim that poetry, like music, is able to transcend the boundaries of time, space and culture in the representation of universal experiences such as love?

**Weeks 4-5**
Lecturer: Dr Alistair Rolls

_**Boris Vian: Foam of the Daze**_

4) The power of Boris Vian’s _Foam of the Daze_ lies in its lack of sentimentality. Discuss.

_or_

5) Locate the defining moment at which the novel shifts into entropy.

**Essay Two:**  To be submitted in Week 11 (by Friday 27 May)

**Weeks 6-7**
Lecturer: Dr Ken Woodgate

_**E.T.A. Hoffmann and the Fantastic (Week 6)**
_and 19th-century Fantastic Tales (Week 7)**_

1) Analyse one of the stories not covered in class in the light of theories of the fantastic and/or the uncanny.

_or_

2) Compare and contrast the treatment of the body in at least two stories.

_or_

3) Investigate conceptions of civilisation in 19th-century fantastic tales.
Weeks 8-9
Lecturer: Dr Ken Woodgate
Büchner, Woyzeck
4) Woyzeck as a drama about failed communication.
   or
5) Examine the female characters in Woyzeck (and any other works by Büchner of your choosing).

Essay Three: To be submitted in Week 15 (by Friday 17 June)

Week 10
Lecturer: Dr Graham Squires
Japan in the Age of Basho & Chikamatsu I:
Matsuo Basho, The Narrow Road to the Deep North
1) ‘The Narrow Road to the Deep North was published in 1694 for a Japanese audience, what meaning can it have for an Australian audience in 2005?’

Week 11
Lecturer: Dr Graham Squires
Genroku Japan (1688-1704) – Puppet Theatre & Kabuki
Japan in the Age of Basho & Chikamatsu II:
Chikamatsu Monzaemon, The Love Suicides at Sonezaki & Chushingura
2) ‘Literature provides us with a unique opportunity to gain an insight into a culture other than our own. Discuss this assertion with reference to the two texts.’

Week 12
Lecturer: Dr Graham Squires
Russia in the Age of Dostoyevsky and Tolstoy I:
Fyodor Dostoyevsky, A Nasty Story
3) ‘Dostoyevsky is known as an author who explores the psychological aspects of his characters. Analyse this aspect of A Nasty Story with reference to plot, description and characterisation.’

Week 13
Lecturer: Dr Graham Squires
Russia in the Age of Dostoyevsky and Tolstoy II:
Leo Tolstoy, The Death of Ivan Ilyich
4) ‘Tolstoy is known as an author who explored the philosophical aspects of human existence in his writing. Analyse this aspect of The Death of Ivan Ilyich with reference to plot, description and characterisation.’