

## **Experiencing the World through the Five Senses:**

**World Literature, 1700 AD to Present**

Purdue University

Comparative Literature Department

CMPL/ENGL 26700-002

TR 12:00-1:15 PM

REC 112

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### **I. Course Description**

Literary works from other times and places can be as strange to us as they are fascinating. How do we begin to appreciate a work that is steeped in cultural values and historical contexts with which we may be unfamiliar? In this class, our method will be to investigate each work in terms of how it portrays the five senses (sight, hearing, smell, taste, and touch). Examining the various ways that these works evoke the senses will lead us to larger insights about society, religion, philosophy, and art.

Reading stories, plays, and poems from around the world written from 1700 to the present, we will use the five senses as our jumping-off point. We will ask questions like these: What do places look/sound/feel like? How do characters come to know things through their senses (and is that knowledge reliable)? How are pleasure and pain perceived? How do “moments of perception” shape a narrative? How do writers evoke the senses through description or imagery? How do characters’ reactions to sights/sounds reveal their inner lives? How do the senses evoke different emotions? How are sensations heightened during travel—like when eating exotic food? What are religious sensibilities like? Finally, what role do the senses play in our own reading experience?

### **II. Throughout this semester, students will ...**

- ❖ Practice techniques of literary analysis (e.g., “close reading”)
- ❖ Respond to literary texts both orally and in writing
- ❖ Gain experience in comparing different works of literature
- ❖ Conduct secondary research; synthesize scholarly work with your own interpretation of a text
- ❖ Discuss important intellectual movements and historical contexts reflected in literature (e.g., Enlightenment, Romanticism, Realism, Modernism)

### **III. Course Requirements**

**Readings:** You will be asked to read approximately 30 pages per week. Please allow at least six hours per week of homework time for class reading, plus extra time for writing papers and studying for exams. Our class time will be spent discussing and analyzing literary texts, not reading them. All texts must be read thoroughly **before** coming to class.

### Reading Questions

In order to practice responding thoughtfully to reading, students will turn in a set of “Reading Questions” every day of class (typed or handwritten): 1) What did you read? 2) What did you think? 3) What passage stood out to you and what is significant about this passage?

- 1) Write a brief **summary** of the whole piece. (1 sentence)
- 2) Articulate your **overall response** to the piece. One way to do this is to highlight a particular idea/theme/aspect of the text that interested you. (2-4 sentences)
- 3) Quote one brief passage (1-2 sentences) that stood out to you and **analyze** it, explaining why it is important or how it is constructed in a particularly artful way. (3-5 sentences)

### Pop Quizzes

There will be pop quizzes throughout the semester. Each quiz will test your knowledge of major aspects of that day’s reading assignment (e.g., main character’s name; major plot points; setting; author’s name). You may not make up any quizzes.

### Discussion Starter

At one point during the semester, you will deliver a brief presentation on the reading for that day. This presentation is designed to stimulate class discussion. You will create and distribute a **handout** (hard copies for everyone) that summarizes the reading and points out an idea, theme, or image that interests you. Include 1-2 discussion questions. These questions should be clear, focused, probing, and challenging, and they should refer directly to a passage from the text (i.e., cite page and line numbers). Plan on presenting your ideas for about 5 minutes and then we’ll discuss your question(s) as a class. *You are encouraged to meet with one of the instructors beforehand to go over your handout.*

### Papers

*More details will be provided as the semester progresses*

#### Paper 1 (Close Reading)

This assignment asks you to write an essay focused on a particular element of ONE work on our syllabus. The point of this essay is to demonstrate your proficiency in *close reading* (i.e., detailed literary analysis). Length is 2 pages, double spaced, 12 point font (please use only Times New Roman), standard 1-inch margins. Please follow MLA format for all your writings in this class. For information on using the MLA format, as well as other valuable resource for writing, please consult the Purdue Writing Lab (HEAV 226) and the Online Writing Lab ([owl.english.purdue.edu](http://owl.english.purdue.edu)).

#### Paper 2 (Comparative Essay)

This assignment builds upon the *close reading* skills you developed for the first paper by adding a new element: *literary comparison*. The paper will give you the chance to spend more time on works of your choice and really sink your teeth into them. You will write a 3-4 page essay in which you compare a work on the syllabus with a work (book, poem, play, or film) from a different genre, culture, and/or time period. This second work may be on or off the syllabus. Beyond noting similarities and differences, you should make a thoughtful **argument** about their implications, considering context, audience, and purpose.

### **Midterm exam**

There will be a midterm exam testing your knowledge of the major works, themes, movements, and literary devices discussed in class. Barring extenuating circumstances, you may not make up the midterm exam.

### **Final Paper**

For your final project, you have the chance to expand and refine either Paper 1 or Paper 2 (your choice), taking it to a higher level of complexity and improving its overall quality. For this project, you will conduct research into secondary literature (i.e., critical articles) published about your work(s) and cite 1-2 of these articles in your essay. The critical articles must come from a scholarly, peer-reviewed journal (e.g., *PMLA*, *Shakespeare Quarterly*, etc.) and must be seamlessly incorporated into your paper. Length: 7-10 pages. *Due by midnight on Monday, December 14 through email to both Meng and Ingrid.*

### **Final Presentation**

For your final presentation, you have two options. The first option is that you may present on your final essay and the research you have done for it. The second option gives you the chance to present on a work in the Norton that interests you but that we have not had time to read as a class. For this second kind of presentation, you may, in addition to the Norton work, bring any work (novel, song, film, comic book) and do a comparison. The presentation will be 5-7 minutes. You may use PowerPoint or any other digital or audio tools. *Presentations will be held on Tuesday, December 8.*

During the semester we will offer guidance on writing literature papers and on writing academic papers. You may be asked to turn in topics, list of references, outlines, or rough drafts of your papers. Finally, we are more than happy to help you with your writing and to look at drafts of your work if you come to office hours.

## **IV. Texts**

### **Required Texts**

- ❖ Puchner, Martin (Ed). *The Norton Anthology of World Literature*, Third Edition, vols. D, E, F. 2012. ISBN: 0393933660
- ❖ Gocsik, Karen. *Writing about World Literature: A Guide for Students*. 2012. ISBN 978-0-393-91880-9

- ❖ A packet containing both books can be purchased cheaper in bookstores around campus using the ISBN 978-0-393-12959-5
- ❖ Other material may be posted to our Blackboard page.

**Supplementary Reading (not required)**

- ❖ Cuddon, J.A. *Dictionary of Literary Terms and Literary Theory* (Penguin, 1992)
- ❖ Dupriez, B.M., *A Dictionary of Literary Devices: Gradus, A-Z* (U of Toronto P, 1991)
- ❖ Makaryk, I. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* (U of Toronto P, 1993)
- ❖ Anne Vila, ed. *A Cultural History of the Senses in the Age of Enlightenment, 1650-1800* (Bloomsbury, 2014)
- ❖ Constance Classen, ed. *A Cultural History of the Senses in the Age of Empire, 1800-1920* (Bloomsbury, 2014)
- ❖ David Howes, ed. *A Cultural History of the Senses in the Modern Age, 1920-2000* (Bloomsbury, 2014)

**V. Grading**

Class participation	5%	Paper 2	15%
Reading questions	10%	Midterm exam	20%
Quizzes	10%	Final presentation	5%
Discussion starter	5%	Final paper	20%
Paper 1	10%		

\* For your own records, make a photocopy or back-up electronic copy of each homework and paper before submitting the original for evaluation.

\* All projects and assignments must follow MLA format.

\* All projects and assignments will receive a score based on a 100 point scale.

Points	0-59.9	60-62.9	63-66.9	67-69.9	70-72.9	73-76.9	77-79.9	80-82.9	83-86.9	87-89.9	90-92.9	93-96.9	97-100
Grade	F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

**VI. Class Participation**

Our class is structured so that every person's contributions are integral to the learning environment. It is extremely important that all class members treat each other respectfully so that everyone can participate freely in discussions, presentations, and workshops. Therefore, everyone in the class is expected to act in a respectful manner at all times. You will earn your participation grade by being well-prepared and participating in discussions.

Out of consideration for others and in order to preserve a productive class environment, *all electronic devices* must be silenced and stored out of sight during class. Any

distracting activities (such as texting) will affect your participation grade and will result in an absence for that day.

### **VII. Attendance**

Attendance matters very much in this class. Arriving late to class may count as an absence. Students noticeably engaging in behaviors such as sleeping, texting, or daydreaming will be considered absent. You may miss up to four (4) class meetings for any reason, though you should keep in mind that missing that much instructional time is likely to put you far behind in completing the coursework and will affect your participation grade. Additional absences, regardless of the reason, will result in one letter grade lower for the course. Absences beyond eight will result in a failing grade for the course. If you are sick, please do NOT come to class, but let one of us know by e-mail and make sure to get the notes and/or assignments from classmates. We do not review missed classes over e-mail. If you experience severe illness or emergency and you meet with the Dean of Students Office, they may contact me about making arrangements for you to complete your coursework. However, the absence penalty of one letter grade may still be upheld.

### **VIII. Late Work & Make-ups**

Papers 1 and 2 may be accepted late, but we will deduct half a grade for each calendar day they are late. After 10 consecutive days we will no longer accept them. Barring extenuating circumstances, you may not make up quizzes, presentations, or exams.

### **IX. Students with Special Needs**

If you have special needs related to a disability which may affect your performance in this course, please speak to us privately to discuss your needs. If you are unsure, review the information offered by Adaptive Programs in the Office of the Dean of Students (<http://www.purdue.edu/ODOS/adpro/Welcome.html>). You must be registered with the Adaptive Services Office in the Dean of Students Office *before* accommodations can be made.

### **X. Academic Integrity**

According to Purdue University regulations: *"Dishonesty in connection with any University activity constitutes misconduct for which students may be subject to administrative action or disciplinary penalties. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty."* Students who knowingly plagiarize or cheat on a test or quiz will be reported to the Dean of Students. Plagiarized Projects or assignments will receive a grade of zero and will not be eligible for revision.

### **IX. Campus Emergency**

In the event of a major campus emergency, course requirements, deadlines, and grading percentages will be subject to change. For more on emergency, go to Emergency Procedures Handbook at [http://www.purdue.edu/fire/safety\\_handbook.pdf](http://www.purdue.edu/fire/safety_handbook.pdf).

### **X. Communication**

We will be using Blackboard Learn and Purdue email as our primary means of communication. If you have questions (about anything *other* than grades) you should e-mail one of us directly and we will answer as promptly as possible (though you should not expect to hear from us on weekends). Plan to check your Purdue email account at least once every day (especially on class days) and Blackboard at least once per week.

Etiquette: Writing courteous and professional emails is a skill that will serve you well in college and beyond. Any email to Meng or Ingrid should be structured this way: first, begin with a greeting (*Dear Meng*); then, state your question / request with clarity and brevity (*I was wondering if I might meet with you during your office hours on Wednesday*); and finally, close with a signature (*Thanks for your time. Best regards, XX*). Please also write a clear subject for the email (e.g., *Wednesday office hours*).

## XI. Course Schedule

\* Please note that the schedule is tentative and subject to change as the semester evolves.

WEEK	ASSIGNMENT – all assignments due on the day they appear <i>Page #s refer to The Norton Anthology of World Literature</i>
1 T 8/25  R 8/27	<b>Introduction</b> ----- <b><u>East Asian Drama</u></b> Kong Shangren: <i>The Peach Blossom Fan</i> (D 16-45)
2 T 9/01  R 9/03	<b><u>Enlightenment</u></b> Voltaire: <i>Candide</i> (D 352-382) <b>Sign up for discussion starters</b> ----- Voltaire: <i>Candide</i> (D 383-413)
3 T 9/08  R 9/10	<b>No class: Labor Day</b> ----- <b><u>Early Modern Chinese and Japanese Literature</u></b> Cao Xueqin: <i>The Story of the Stone</i> (D 523-553)
4 T 9/15  R 9/17	<b>The World of Haiku</b> (D 613-631) Matsuo Bashō: “From the Narrow Road to the Deep” Yosa Buson: “Preface to Shoha’s Haiku Collection,” “From the New Flower Gathering,” “The Badger” ----- Johann Wolfgang von Goethe: <i>Faust</i> , Part I

5	T 9/22	Johann Wolfgang von Goethe: Faust, Part II
	R 9/24	<u><b>Romanticism</b></u> William Blake: "Introduction" (E 334); "The Lamb" (335); "Holy Thursday" (336); "Introduction" (337-38); "Earth's Answer" (338-39); "The Tyger" (339) William Wordsworth: "Lines Composed a Few Miles above Tintern Abbey" (E 351-54); "Composed upon Westminster Bridge" (359); "The World is Too Much with Us" (359) Samuel Taylor Coleridge, "Frost at Midnight" (382-83)
6	T 9/29	John Keats' poetry (E403-414) Robert Browning's poetry (E437-445) Elizabeth Browning's poetry (E 421-426) <b>*Paper 1 Due</b>
	R 10/01	<u><b>The Nineteenth Century: Realism and Symbolism</b></u> Leo Tolstoy: "The Death of Iván Ilyich" (E 740-767)
7	T 10/6	Leo Tolstoy: "The Death of Iván Ilyich" (E 767-778) Liu E: The Travels of Lao Can (E 602-610)
	R 10/8	<b>Midterm review</b>
8	T 10/13	<b>No class: October break</b>
	R 10/15	<b>Midterm</b>
9	T 10/20	Gustave Flaubert: "A Simple Heart" (E 708-734)
	R 10/22	<u><b>Modernity and Modernism</b></u> James Joyce: "The Dead" (F174-207)
10	T 10/27	Lu Xun: "Diary of a Madman" (F 242-253)
	R 10/29	Franz Kafka: <i>The Metamorphosis</i> (F 207-241)
11	T 11/3	Jorge Luis Borges: "The Garden of Forking Paths" (F 489-496) <b>*Paper 2 due</b>
	R 11/5	<u><b>Modern Poetry</b></u> William Butler Yeats: "Easter 1916" (F 522-23); "Leda and the Swan" (525); "Among School Children" (527-28); "Lapis Lazuli" (530-31); "The Circus Animals' Desertion" (531-32) Rainer Maria Rilke: "The Swan" (F 536)

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	T.S. Eliot: "The Love Song of J. Alfred Prufrock" (F 541-544) Pablo Neruda: Ode to the Tomato (F 596-599)
12 T 11/10	<b><u>Postwar and Postcolonial Literature</u></b> Paul Celan: "Deathfugue" (F 710-711); "Aspen Tree" (711) Doris Lessing: "The Old Chief Mshlanga" (F718-726) <b>*Topic for final comparative paper due</b>
R 11/12	----- Vladimir Nabokov: "The Vane Sisters" ( F 798-807)
13 T 11/17	Chinua Achebe: " Chika's School Days" (F 827-830) Alexander Solzhenitsyn: "Matryona's Home" (F 856-881)
R 11/19	<b><u>Contemporary World Literature</u></b> Derek Walcott: "As John to Patmos" (F 942); "Ruins of a Great House" (942-44); "Elegy" (950-51); "North and South" (954-57); "Sea Cranes" (958) Seamus Heaney: "Digging" (F 979)
14 T 11/24	Mo Yan: "The Old Gun" (F 1188-1198)
R 11/26	----- <b>No class: Thanksgiving break</b>
15 T 12/1	Gabriel García Márquez: "Death Constant Beyond Love" (F 987-993)
R 12/3	----- Isabel Allende: "And of Clay Are We Created" (F 1223-1231)
16 T 12/8	Final Presentation
R 12/10	----- Writing Workshop
17 M 12/14	<b>Final Paper due</b>