

COURSE SYLLABUS



European Literature I

Course code: LIT 221

Semester and year: Fall 2022

Day and time: Tuesdays, 18:30-21:15

Instructor: Andrew L. Giarelli, Ph.D.

Instructor contact: andrew.giarelli@aauni.edu

Consultation hours: Tuesdays, 13:00-15:00

Credits US/ECTS		Level	Intermediate
Length	15 weeks	Pre-requisite	LIT 200
Contact hours	42 hours	Course type	Bachelor Required/Elective

Course Description

This course introduces students to a wide range of European prose, poetry and drama from the medieval period through the 18th century. Emphasis is on close reading of texts and their placement in the context of the development of early modern European culture. All texts are in English (Chaucer will be read in Middle English) or translated into English.

Student Learning Outcomes

Upon completion of this course, students should be able to:

- Comprehend and have a clear understanding of important movements, periods and authors across the range of European literature from 1200-1800.
- Understand and analyze literature via close reading of texts, attuning themselves to nuances of meaning.
- Place in context the great works of literature from cultures other than their own, enriching their own perspectives.

Reading Material

Required: All required readings are available on NEO.

- Armistead, Samuel G. "Oral Literature of the Hispanic World." Faculty Research Lecture, University of California, Davis, 1998, www.sephardifolklit.org/FLSJ/OLHW2.
- Dante, *The Divine Comedy. 1: Inferno*. Tr. John D. Sinclair. Oxford University Press; Revised edition (December 31, 1961). ISBN-13: 978-019500412.
- De Cervantes, Miguel. *The History of Don Quixote*. Tr. John Ormsby. Project Gutenberg E-Book, 1997 (2022). <https://www.gutenberg.org/files/996/996-h/996-h.htm>
- Goethe, Johann Wolfgang von, *Faust I and II*. Ed. And Tr. By Stuart Atkins. Princeton and Oxford: Princeton University Press, 1984.
- Machiavelli, Niccolo. *The Mandrake*. Ed. And Tr. By Peter Constantine. New York: The Modern Library, 2007.
- Machiavelli, Niccolo. *The Mandrake Root*. Malachi Bogdanov, director and screenwriter. European Drama Network, 2014. <https://youtu.be/5CFI4uHbcE4>
- *Man of La Mancha*. Dir. Arthur Hiller. United Artists, 1973.
- Molière, *The Misanthrope*. BMCC Tribeca Performing Arts Center, 2013. <https://youtu.be/VKbU6S5ShjI>
- Moliere, *The Misanthrope and Tartuffe*. Richard Wilbur, tr. New York: Ecco Publishing, 1965.

- Murnau, F.W. (dir.). *Faust – A German Folktale*. Berlin: Ufa, 1926. https://youtu.be/ha3k_ltsWV4
- Palmer, Clarissa. *Olympe de Gouges: English Translations of the Original French Texts*. 2013-2022. <https://www.olympedegouges.eu/#>
- Petrarca, Francesco. *Il Canzoniere*. <https://www.poetryintranslation.com/PITBR/Italian/Petrarchhome.php>
- Rasof, Henry. *Medieval Hebrew Poetry*. <http://www.medievalhebrewpoetry.org/>
- De Ronsard, Pierre. *Selected Poems*. A.S. Kline, *Poetry in Translation*, 2000-2022. www.poetryintranslation.com/PITBR/French/Ronsard.php
- Smythe, Barbara (tr.). *Troubadour Poets*. Cambridge, Ontario: In parentheses Publications, 2000.
- Von der Vogelweide, Walther. "Unter der Linden". In Raymond Oliver (tr.), *To Be Plain: translations from Greek, Latin, French, and German*. Leipzig: Barth, 1981. https://en.wikipedia.org/wiki/Walther_von_der_Vogelweide
- Voltaire, *Candide*. Introduction by Philip Littell. New York: Boni & Liveright, 1918. Project Gutenberg E-Book, 2006. www.gutenberg.org/files/19942/19942-h/19942-h.htm
- Voltaire, *Candide*. Composer Leonard Bernstein. BBC, 1988. <https://youtu.be/uQEONuY6waw>
- "Wise and Valiant: Women and Writing in the Spanish Golden Age." Centro Virtual Cervantes, Instituto Cervantes, 1997-2002.
- Wyatt, Sir Thomas. *Poems*. Chicago: The Poetry Foundation, 2022. www.poetryfoundation.org/poets/thomas-wyatt

Recommended

- Bloom, H. (1994). *The Western Canon*. New York: Harcourt Brace.
- Curtius, E. R. (2014). *European Literature and the Latin Middle Ages*. Princeton, N.J.: Princeton University Press.
- Puchner, M. (ed.). (2014). *The Norton Anthology of Western Literature, Vol. 1*. New York: W.W. Norton

Teaching methodology

Classes will consist of directed close reading, in which individual students will be asked precise questions about assigned texts in order to gradually unfold the layers of meaning in literary works. Student participation is thus more intense than in a normal lecture course, though also considerable time will be devoted to lectures.

Course Schedule

Date	Class Agenda
Lesson 1 Sept. 6	Topic: European Literature: The Classical and Medieval Inheritance Description: Reading (in class): Selected examples of medieval Latin literature in translation. Assignments/deadlines:
Lesson 2 Sept. 13	Topic: The Birth of European Vernacular Literature Description: Reading: Dante Alighieri, <i>Inferno</i> (excerpts); medieval Spanish ballads and poems; Bernart de Ventadorn and Bertran de Born; Walther von der Volgelweide.

	Assignments/deadlines:
Lesson 3 Sept. 20	Topic: Courtly Love Poetry Description: Reading: Francesco Petrarca, <i>Il Canzoniere</i> (excerpts); Pierre de Ronsard, <i>Chansons</i> (excerpts); Sir Thomas Wyatt, selected poems. Assignments/deadlines:
Lesson 4 Sept. 27	Topic: Renaissance Comedy I Description: Reading: Niccolò Machiavelli, <i>La Mandragola</i> ("The Mandrake"). Assignments/deadlines:
Lesson 5 Oct. 4	Topic: Renaissance Comedy II Description: Reading: Niccolò Machiavelli, <i>La Mandragola</i> ("The Mandrake"). In-class viewing of "The Mandrake Root". Assignments/deadlines:
Lesson 6 Oct. 11	Topic: The Picaresque I Description: Reading: Miguel de Cervantes, <i>Don Quixote</i> (excerpts). Assignments/deadlines:
Lesson 7 Oct. 18	Topic: The Picaresque II Description: Reading: Miguel de Cervantes, <i>Don Quixote</i> (excerpts). In-class viewing of <i>Man of La Mancha</i> . Assignments/deadlines: Essay 1 due midnight Friday, Oct. 21.
Oct. 25	NO CLASS: Midterm Break
Lesson 8 Nov. 1	Topic: Stifled Voices: Women Writers of 17 th and 18 th Century Europe Description: Ana Caro, Catalina de Erauso, Madame de La Fayette, Olympe de Gouges, Sophie von La Roche, Benedikte Naubert. Reading: 1) Instituto Cervantes, <i>Wise and Valiant: Women and Writing in the Spanish Golden Age</i> 2) Clarissa Palmer, <i>Olympe de Gouges</i>
Lesson 9 Nov. 8	Topic: 17 th Century French Theatre I Description: Reading: Molière, <i>The Misanthrope</i> . Assignments/deadlines:
Lesson 10 Nov. 15	Topic: 17 th Century French Theatre II Description: Reading: Molière, <i>The Misanthrope</i> . In-class viewing of <i>The Misanthrope</i> . Assignments/deadlines:
Lesson 11 Nov. 22	Topic: The 18 th Century: Satire I Description: Reading: Voltaire, <i>Candide</i> Assignments/deadlines:
Lesson 12 Nov. 29	Topic: The 18 th Century: Satire II Description: Reading: Voltaire, <i>Candide</i> . In-class viewing of Leonard Bernstein's "Candide". Assignments/deadlines:
Lesson 13 Dec. 6	Topic: The 18 th Century: Drama I Description: Reading: Johann Wolfgang von Goethe, <i>Faust</i> . In-class viewing of F.W.Murnau's "Faust". Assignments/deadlines:

Lesson 14 Dec. 13	<p>Topic: The 18th Century: Drama II</p> <p>Description:</p> <p>Reading: Johann Wolfgang von Goethe, <i>Faust</i>. In-class viewing of F.W.Murnau's "Faust".</p> <p>Assignments/deadlines:</p> <ol style="list-style-type: none"> 1) Essay 2 due on NEO midnight Friday, Dec. 16. 2) Final exam posted on NEO and due on NEO midnight Sunday, Dec. 18.
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Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	25%	Consistent ability to interpret texts via instructor's questions.	1,2,3
Essays (2)	60	40%	Ability to apply on paper the same tactics of attentive, close reading for nuances of meaning that we will hone in class.	1,2
Quizzes	18	10%	Ability to answer fact-based questions designed to test whether a student has done the assigned reading.	2
Final Exam	30	25%	Ability in a time-limited setting to synthesize insights developed over the semester into one or more cohesive essays comparing several of the works studied.	1, 2
TOTAL	150	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

Detailed description of the assignments

Class Participation. Here is where you will not only show me that you are carefully reading the works assigned, but also where you will develop and practice the skills you will use in your essays (see above). I will ask each of you questions designed to elicit hard thinking about the text in front of you, at least until and if we develop a pattern of full participation in the class.

Assessment breakdown

Assessed area	Percentage
Proof that you have read the text	50
Close reading of text	50

Reading Quizzes. You cannot make up missed reading quizzes: the grade for these is 0.

Assessment Breakdown

Assessed area	Percentage
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Proof that you have read the text	100
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Final Exam. The final exam will consist of short answers and a choice of essay questions designed to get you to synthesize the thinking you have developed all semester into cohesive literary analysis of texts.

Assessment Breakdown

Assessed area	Percentage
Factual knowledge of texts	25
Critical thinking displayed in essay answers	50
Clear writing and correct grammar/punctuation/syntax	25

Essays. Each essay must be approximately 1500 words, about one of the works studied during the period leading up to which the essay is due. Your first essay must be about one of the works studied in Weeks 1-7, and your second about one of the works studied in Weeks 8-14. Moreover, the essays are not supposed to be about the historical context of the work or biographical information about the writer. Indeed, the task is much more difficult: to find meaning via careful, persuasive analysis of very specific passages in the works studied. The best models for the essays will be the weekly close readings in class.

Assessment breakdown

Assessed area	Percentage
Factual Knowledge of text	20
Clear writing and correct grammar, punctuation, syntax	20
Incisive, persuasive textual analysis	60

General Requirements and School Policies

General requirements

All coursework is governed by AAU’s academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students’ university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: “COM101-1 Mid-term Exam. Question”.

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is required. Students who are absent 35 percent of classes or more cannot complete the course. Those with a majority of unexcused absences will be failed; those with a majority of excused absences will be administratively withdrawn from the course. Students may also be marked absent if they miss a significant part of a class (for example by arriving late or leaving early).

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student

should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Unexcused absences

Students are allowed two unexcused absences. Absences above this number may result in failure of the course.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being expelled from the class. No electronic devices may be used during the tests.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

Plagiarism and Academic Tutoring Center

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one’s own previous work without citation; To self plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.

8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Students with disabilities

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

Grading Scale

Letter Grade	Percentage*	Description
A	95 - 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 - 94	
B+	87 - 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 - 86	
B-	80 - 82	
C+	77 - 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 - 76	
C-	70 - 72	
D+	65 - 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 - 64	
F	0 - 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Andrew Giarelli, March 29, 2022

Approved by and when: