

TED University
Basic Sciences Unit
World Literature Course (LIT 100.05)
Spring 2018

Instructor: Michael D. Sheridan

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Class Times: Tuesday 17:00–17:50 / Thursday 16:00–17:50

Classrooms: D32 / D26

Office Hours: By appointment **Office:** B153



Course Description

This course is a survey of world literature, emphasizing ancient, medieval, early modern, and modern societies as well as the different genres and modes of literature (epic, lyric, drama, satire, and especially narrative). We will cover a vast geography extending from the Americas to the Far East, looking at the milestones of literature throughout the ages in an attempt both to appreciate different modes of storytelling—which is at the basis of human efforts to understand and give meaning to their experience—and also to cover major historical shifts and changes in ideas of “the individual” and “society”, and the values holding them together. History is not just what happened in the past or just a context for aesthetics; instead, it is how humanity tells the story of what happened.

Literature, in this context, goes beyond the limits of fiction and offers unique insights into its time as well as into our own present and future in terms of what human experience entails. In this course, the focus will be on the relationship between the historical and the literary as we look at the various paradigms of literary works of different eras in search of the emergence of “the individual” in the human story throughout history—following, broadly speaking three main literary themes of “the journey”, “identity”, and that of gender (men and women) relations, representations, and roles along with the question of reality and its representation, especially in modern and postmodern literary production.

The reading list for the course (with two- to three-page excerpts of each literary work to be covered each week) as well as other relevant reading materials will be accessible on the course’s Moodle page one week prior to each lesson. **Students are individually responsible for checking the Moodle page for updates and announcements before each class**, and everyone **must** make sure to come to class having read the assigned reading materials for each lesson.

Academic Assessment

The academic assessment of this course will be divided into four parts:

1. Oral Presentations and Research Paper

Students will form **groups of five** in order to give a 20-minute oral presentation as well as to prepare a research paper collectively over the course of the semester. Designed to encourage collaboration and team work in activities of research and presentation of research outcomes, these course assignments will still be graded on an individual basis according to each students’ relevant performance. The group presentations will focus on analyzing a literary work relevant to the topic of the week in reference to the additional reading materials assigned. Each week, beginning with Week 10, two or three groups will deliver their presentations. The written research paper prepared as a group **must** be submitted at a time to be established.

Possible Topics for Research [*subject to change*]:

Herman Melville’s *Moby Dick* (1851)

Charles Dickens’ *David Copperfield* (1849-1850)

Nikolai Gogol’s “The Nose” (1835) and “The Overcoat” (1842)

Leo Tolstoy's *Anna Karenina* (1873–1877)
Franz Kafka's *The Metamorphosis* (1915)
James Joyce's *A Portrait of the Artist as a Young Man* (1916)
Virginia Woolf's *Orlando* (1928)
Bertolt Brecht's *Mother Courage* (1939)
George Orwell's *1984* (1949)
J. D. Salinger's *The Catcher in the Rye* (1951)
Chinua Achebe's *Things Fall Apart* (1958)
Samuel Beckett's *Happy Days* (1961)
Ursula K. Le Guin's *The Dispossessed* (1974)
Margaret Atwood's *The Handmaid's Tale* (1985)

2. Mid-Term Exam

There will be a 2-hour sit-in exam on the material covered up through Week 7 (March 26–April 1) of classes.

The midterm will be held on March 30, 2018 (Friday) between 18:00–20:00.

3. Attendance and Participation: Students **must** attend **at least 50%** of the lessons in order to receive a passing grade. Anyone with over 20 hours of absence without presenting an official medical note will be automatically awarded an **F** as the final grade. The attendance and participation grade of those students who attend **less than 75% of the lessons** will be affected **negatively**.

Pop Quizzes: Pop quizzes will be given throughout the semester in order to ensure students' full participation in the lessons. These quizzes will be one-question quizzes relating to the reading material assigned for the day of the lesson the quiz is given.

4. Final Exam

This will be a 2-hour sit-in exam. The exam will cover all the material covered during the entire semester and will be held at a date after the last week of classes.

Grading:

Final Exam: 40%

Mid-Term Exam: 30%

Oral Presentation and Written Research Paper (%10 each): 20%

Attendance and Participation (including pop quizzes): 10%

Statement on Academic Integrity:

TED University is committed to the maintenance of the highest standards of integrity and ethical conduct. This level of ethical behavior and integrity will be maintained in this course. Participating in a behavior that violates academic integrity, e.g. unauthorized collaboration on homework assignments, plagiarism, multiple submissions of the same assignment and paper, cheating on examinations, fabricating information, helping another person to cheat, having unauthorized advance access to examinations, altering or destroying the work of others, or any other action deemed as giving an unfair academic advantage, will result in disciplinary action. In this course, discrimination and harassment that are based on race, color, religion, creed, ethnicity, ancestry, national origin, sexual orientation, age and disability among other personal characteristics are prohibited.

Class Schedule [*subject to change*]

Week 1 (Feb. 12 – Feb. 18): Introduction to the Course: Reading Texts

Reading: O. Henry's "The Last Leaf"

Week 2 (Feb. 19 – Feb. 25): Introduction: What is Literature?

Reading Poetry: Robert Frost's "The Road Not Taken"; Langston Hughes' "Harlem"; Elizabeth Bishop's "In the Waiting Room"; Dylan Thomas' "Do Not Go Gentle into That Good Night"; Emily Dickinson's "We grow accustomed to the Dark"; Tony Harrison's "Timer" and "Book Ends"

Week 3 (Feb. 26 – March 4): Reading Poetry (*continued*)

Readings: Robert Frost's "The Road Not Taken"; Langston Hughes' "Harlem"; Elizabeth Bishop's "In the Waiting Room"; Dylan Thomas's "Do Not Go Gentle into That Good Night"; Emily Dickinson's "We grow accustomed to the Dark"; Tony Harrison's "Timer" and "Book Ends"

Introduction to the Literary Terms: Theme, Imagery, Metaphor, Simile, Analogy, Hyperbole, Allusion, Oxymoron, Alliteration, Irony, Rhetorical Question, etc.

Week 4 (March 5 – March 11): Stories, Storytelling, and Storytellers: Narrative

Introduction to the Literary Terms (*continued*): Setting, Plot, Characterization, Narrator, Protagonist, Antagonist, Static Character, Dynamic Character, Motivation, Conflict, Narrative Tension, Tone, Mood, Foreshadowing, Suspense, etc.

Reading Narrative: Ernest Hemingway's "The End of Something"; Short[est] Stories

[*Survey of World Literature* begins...]

Week 5 (March 12 – March 18): Introduction to the Epic

The Epic of Gilgamesh; Homer's *Iliad* and *Odyssey*; *Beowulf*

Week 6 (March 19 – March 25): Ancient Literature I: The Greek Tragedy and Comedy

Aeschylus' *Oresteia*; Sophocles' *Oedipus the King* and *Antigone*; Euripides' *The Medea*; Aristophanes' *The Frogs* and *Lysistrata*

Week 7 (March 26 – April 1): Ancient through Medieval Literature: The Lyric

The Elegy, The Ode, and the Sonnet: Sappho's Ode/Hymn to Aphrodite; Shakespeare's sonnets (Sonnets #18 and #130); Akhenaten's "Hymn to the Sun"; Ancient Egyptian Love Poetry; Classical Chinese Literature: *The Book of Songs*; Tang Poetry: Du Fu, Li Bai and Wang Wei; Early Japanese Poetry (and Haiku)

[Midterm Week: Midterm scheduled to be held on March 30, 2018]

Week 8 (April 2 – April 8): SPRING BREAK

Week 9 (April 9 – April 15): Medieval Literature: Fables and Allegory

Aesop's *Fables*; *Ancient Indian Stories (the Jātaka, the Panchatantra, and the Kathāsaritsāgara)*; *Kalila wa Dimna*; Plato's "Allegory of the Cave"; Fariduddin Attar's *The Conference of the Birds*; Dante Alighieri's *The Divine Comedy*; The *Rubaiyat* of Omar Khayyam; Yunus Emre's poems

[*Oral Presentations* begin from Week 10 onwards]

Week 10 (April 16 – April 22): Medieval Literature to Early Modern Literature: Frame-Stories

1001 Nights; Apuleius' *The Golden Ass*; Giovanni Boccaccio's *The Decameron*; Geoffrey Chaucer's *The Canterbury Tales*; *The Tale of Genji*; Christine de Pizan's *The Book of the City of Ladies*; Rabelais' *Gargantua and Pantagruel*

Week 11 (April 23 – April 29): Introduction to Early Modern Literature:

Shakespeare's *Macbeth* and *The Tempest*; Voltaire's *Candide*; Montaigne's essays; Jonathan Swift's "A Modest Proposal"; Marguerite of Navarre's *The Heptaméron*; Wu Cheng'en's *Monkey*; Cao Xueqin's *The Story of the Stone (Dream of the Red Chamber)*

Week 12 (April 30 – May 6): Early Modern Literature (*continued*)

Ibn Battuta's *Travels* and Marco Polo's *Travels*; Thomas Nashe's *The Unfortunate Traveller*; Miguel de Cervantes' *Don Quixote de la Mancha*; Evliya Çelebi's *Book of Travels*

Week 13 (May 7 – May 13): Modern and Contemporary Literature: 19th Century (Romanticism to Realism)

Mary (Wollstonecraft) Shelley's *Frankenstein*; Leo Tolstoy's "The Death of Ivan Ilyich"; Leo Tolstoy's *Anna Karenina*; Fyodor Dostoevsky's *Notes from Underground*; Gustave Flaubert's *Madame Bovary*

Week 14 (May 14 – May 20): Modern and Contemporary Literature (*continued*): 20th century onwards

Drama: Anton Chekhov's *The Cherry Orchard*; Luigi Pirandello's *Six Characters in Search of an Author*; **Story/Novel:** Proust's *Remembrance of Things Past*; James Joyce's "Clay" (*Dubliners*); Italo Calvino's *Invisible Cities*; Julio Cortázar's "La Autopista del Sur" ("The Southern Thruway")

Week 15 (May 21 – May 27): Course Overview