

<b>Subject Code</b>	ENGL3025
<b>Subject Title</b>	Panorama of European Literature II
<b>Credit Value</b>	3
<b>Level</b>	3
<b>Pre-requisite / Co-requisite/ Exclusion</b>	None
<b>Objectives</b>	<p>This course provides students with a panoramic view of literature in Europe, tracing the transformation of literary styles, focusing on prose. The selected pieces will cover different literary genres and movements. The course will analyze socio-cultural, historical and political background for each literary work and period concerned, in order to deepen the understanding of selected pieces and illustrate how socio-cultural context affects and is affected by the arts, providing an understanding of human nature, including values and beliefs.</p> <p>The selected literary periods will range from Realism to Post-Modernism, including Naturalism, Modernism, Magic Realism, Stream of Consciousness, Transcendentalism, and other nation-specific movements, such as anti-soviet or historic memory writings.</p> <p>Through this course, students will better understand how the writings of each period reflect different aspects of European culture and human nature. The course will thus serve as a medium to broaden and deepen students' understanding of the human experience in various socio-cultural, historical and political settings and enable them to appreciate literature not only as a form of art but also as a philosophical and historical document.</p>
<b>Intended Learning Outcomes</b>  <i>(Note 1)</i>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> <li>a. Identify and appreciate unique cultural characteristics of different European countries based on classic and contemporary literary works.</li> <li>b. Recognize shared experiences and universal traits across different cultures, and hence develop a greater sense of global citizenship and fellowship with peoples from distant as well as neighboring parts of the world, leading to a better understanding of the human nature.</li> <li>c. Break down barriers of prejudice and ignorance and replace these with a more mature, reflective, understanding, and compassionate view of life.</li> <li>d. Deepen critical thinking skills through interpretative activities and assignments.</li> </ol>

<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p>(Note 2)</p>	<p>This course will discuss literature across Europe considering the following timeline and content:</p> <p>Realism and Naturalism (1820-1920)  Italy: Verga, Capuana  France: Flaubert's <i>Madame Bovary</i> and Maupassant's Short Stories  Germany: Fontane's <i>Effi Briest</i> and Mann's <i>Buddenbrook</i>  Russia: Gogol's <i>Dead Souls</i> and Turgenev's <i>Fathers and Sons</i></p> <p>Existentialism (1850 to the present)  Italy: Pirandello, Vittorini  France: Camus' <i>The Stranger</i> and Sartre's <i>Nausea</i>  Germany: Kafka's <i>The Metamorphosis</i>  Russia: Dostoyevsky's <i>Memories of the Underground</i> and Tolstoy's <i>Death of Ivan Illich</i></p> <p>Modernism (1910-1965)  Italy: Pirandello, Gadda, Levi  France: Gide's <i>The Caves of the Vatican</i> and Celine's <i>Voyage to the End of the Night</i>  Germany: Rilke's <i>Notebooks of Malte Laurids Brigge</i> and Musil's <i>The Confusions of Young Törless</i>  Russia: Babel's Short Stories and Boris Pasternak's <i>Doctor Zhivago</i></p> <p>Post-Modernism (1965 to the present): writers such as Cortazar, García Márquez, Vargas Llosa, Cercas or Grandes (but not limited to them)  Italy: Calvino, Eco  France: Queneau's <i>Exercises in Style</i> and Carrère's <i>Limonov</i>  Germany: Grass <i>The Tin Drum</i> and Timur Vermes' <i>Look Who's Back</i>  Russia: Yerofeyev's <i>Moscow Stations</i> and Tatiana Tolstaya's Short Stories</p> <p>The course will cover representative authors and literary pieces from different countries.</p>
<p><b>Teaching/Learning Methodology</b></p> <p>(Note 3)</p>	<ol style="list-style-type: none"> <li>1. Lectures</li> <li>2. Film analyses</li> <li>3. Group discussions (with and without worksheets)</li> <li>4. In-class presentations (groupwork)</li> <li>5. Final project paper (groupwork)</li> </ol> <p>Learning is primarily through interactive mini-lectures and film analyses. Group discussions and in-class reports encourage students to present their analyses and viewpoints logically and coherently. Each assignment is designed to provide students with opportunities to evaluate literary works in terms of their relevance to life issues in contemporary society.</p>

Assessment Methods in Alignment with Intended Learning Outcomes  (Note 4)	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
			a	b	c	d		
	1. Group discussions	20%	☐	☐	☐			
	2. Written assignment	20%	☐	☐	☐	☐		
	3. Final project presentation	20%	☐	☐	☐			
	4. Final paper	40%	☐	☐	☐	☐		
	Total	100 %						
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>The assessment methods will allow students to amplify their cultural knowledge, as they will require students to engage in discussions based on theoretical and literary readings that ask for reflection and analysis. Preparing assignments will further develop students writing skills and argumentation strategies.</p>								
Student Study Effort Expected	Class contact:							
	▪ Lectures		26 Hrs.					
	▪ Seminars		13 Hrs.					
	Other student study effort:							
	▪ Reading assignments		52 Hrs.					
	▪ Assignment preparation		26 Hrs.					
	Total student study effort		117 Hrs.					
Reading List and References	<p>Auerbach, Erich; Edward W Said (preface) (2003), <i>Mimesis : the representation of reality in Western literature</i>, Princeton, N.J. : Princeton University Press.</p> <p>Barthes, Roland. <i>Criticism and Truth</i>, trans. and edited by Katrine Pilcher Keuneman. London: Continuum, 2004.</p> <p>Bloom, Harold. (1998). <i>Shakespeare: The invention of the human</i>. New York: Riverhead Books.</p> <p>Bloom, Harold. (1995). <i>The Western canon: The books and school of the ages</i>. London: Macmillan.</p> <p>Bradbury, Malcolm and McFarlane, James. (1978). <i>Modernism: A guide to European Literature 1890-1930</i>. London: Penguin Books.</p> <p>Curtius, Ernst Robert. (1991). <i>European literature and the Latin Middle Ages</i>. Princeton: Princeton University Press.</p>							

	<p>Damrosch, David, Melas, Natalie and Buthelezi, Mbongiseni. <i>The Princeton sourcebook in comparative literature: From European Enlightenment to the global present</i>. Princeton: Princeton University Press.</p> <p>Gaskell, Philip. (1999). <i>Landmarks in European Literature</i>. Edinburgh University Press.</p> <p>Lewis, Pericles. (2007). <i>The Cambridge Introduction to Modernism (Cambridge Introductions to Literature)</i>. Cambridge: Cambridge University Press.</p> <p>Travers, Marvin. (1998). <i>An introduction to modern European literature: From romanticism to postmodernism</i>. Basingstoke, England: Macmillan.</p> <p>Timms, Edward and Kelley, David. (1985). <i>Unreal city: Urban experience in modern European literature and art</i>. Manchester: Manchester University Press.</p> <p>Yermolenko, Galina I. (ed.). (2010). <i>Roxolana in European literature, history and culture</i>. Burlington, VT: Ashgate.</p>
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Prepared by Foong Ha Yap and Francisco Veloso, July 2015