Continental European Literature: 19th Century
English 355
4 credits; 3 hours lecture per week
No prerequisites

Catalogue: Major Continental European works in translation; covers the 19th century.

Rationale for Conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
• add a primary and secondary text in the study of major continental literatures;
• add instruction in research skills for print/non-print resources;
• increase the length and complexity of critical writing using print/non-print sources.
The core syllabus reflects the generic three credit version last taught.

GOALS, SCOPE, AND STUDENT OUTCOMES (AND SLASH-COURSE DIFFERENTIATION)

GOALS: The goal of this class is to conduct a broad-based survey of the most influential literature of nineteenth-century Continental Europe, with a special emphasis on some major works of the French and Russian Schools of Realism and Romanticism (all works to be read in English translation). We will place each work in the context of its historical period, as well as in its literary conventions under the large movements known as Romanticism, Realism, Naturalism and Impressionism. Students will be responsible for assigned readings as they are due in accordance with the syllabus. Students will be expected to introduce and grapple with contextual writings (such as prefaces, introductions, and assigned critical essays) as part of their interpretations of the literary works discussed.

SCOPE: The scope of the class links literary texts with the historical/aesthetic/intellectual contexts relevant to the works in question. Through formal lecture, assigned supplementary background readings, and their own research, students will be expected to introduce these contexts as aspects of their interpretations.

STUDENT LEARNING OUTCOMES:

• Understand the historical period and schools of writing surrounding the works in question, especially the 19th century conventions of genres and schools in question.
• Ability to confront how key contextual matters are woven through the single works in question.
• Ability to further research author, period, and genre, and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.
EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The two central evaluative tools for the undergraduate will be the essay examination (mid-term and final, in-class forms), and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings as well as secondary critical sources, and careful close-readings of subject text(s). Students will be expected to write in an organized, and detailed manner on the examinations, and will expected to be able to implement the skills of organized, informed, and cogent essay writing for the paper. Final grades will be determined by the average of three unequally weighted grades (25% for mid-term, 45% paper, 30% for final).

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory. All papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text itself as well as for the theme to be pursued, and should conduct a “close-reading” of the work in question so as to prove this thesis. The paper will be due during the latter half of the course and should be about a 8-10 page piece on a selected work.
All papers are to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Either MLA or Chicago Manual of Style method of citation and documentation will be acceptable. Each paper must be given an original title. No cover page is necessary: please title the first page of the essay and paper clip all pages together. Five (5) background/critical sources will be mandatory for the paper. The writer must cite the text and all secondary sources in each instance of quotation. More about papers as they become due.
Late papers: I accept no late papers. If a student does not submit the paper during the class meeting it is due he/she will receive an F for that assignment.

EXAMINATIONS: A mid-term and final examination will be given to the entire class. The midterm may be in the take-home format, if the class so decides. This option may change depending on the weekly setting of the course (MWF or TTH), because the fifty-minute class does not lend itself to the in-class essay form. The final in either case will be a two-hour, in-class exam.
CONFERENCES: There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.

ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the “Academic Regulations” section of the Schedule of Classes. I will pursue to the letter of the University’s stated policies any case of plagiarism I may discover. To learn more about the University’s expectations for student conduct please go to:
http://oregonstate.edu/admin/stucon/achon.htm

LEARNING RESOURCES:
Introductions and background essays, selected stories of Nikolai Gogol and Ivan Turgenev; selected poems of Charles Baudelaire, Course Packet, Valley Library

SYLLABUS
MARCH
Week of 31st: Introductions, Time Line, and Contexts; Balzac’s Early French Realism: *Tell me what you own and I’ll tell you what you think*: read *Père Goriot* (1834).

APRIL
Week of 7th: Read and discuss Balzac.
Week of 14th: Gogol’s Comic Realist/Romantic short-tale; read “Diary of a Madman” (1834), “The Nose” (1836), and “The Overcoat” (1842): in packet at Valley Library.
Week of 21st: Turgenev’s Ironic Realism: *An Aristocrat Discovers Serfs*: read Selected Stories from *A Sportsman’s Notebook* (1852) in packet.
Week of 28th: Finish Turgenev.

MAY
Week of 19th: Finish *Madam Bovary*.
Week of 26th: Late-century Naturalism/Proto-Modernism: Plays of Henrik Ibsen’s middle period: read *A Doll’s House* (1879), *Wild Duck* (1884), and *Hedda Gabler* (1889).

JUNE
Week of 2nd: Finish Ibsen, close course.

IN-CLASS FINAL EXAMINATION, WEDNESDAY JUNE 11 @ 2:00PM