ENG 356: CONTINENTAL EUROPEAN LITERATURE: 20\textsuperscript{th}/21\textsuperscript{st} Century
Major continental European works in translation. Covers 1900 to the present. Not offered every year. (H)

Rationale for conversion to four credits: Through a series of reports and presentations connecting web site materials with readings done for class, students will explore newly created electronic databases such as the International Dada Web Site http://sdrc.lib.uiowa.edu/dada/index.html, the Situationist International Archives http://www.nothingness.org/SI/, the online translation site Words Without Borders http://www.wordswithoutborders.org/ and PEN International’s discussions of politics and international literature http://www.pen.org/.

The four credit version will:
- Add written and oral presentations on web site materials;
- Add instruction in use of newly created electronic data bases in the field.

The core syllabus is the three credit generic version most recently taught.

COURSE DESCRIPTION
What happens after the end of an era? The novels we will read in this course will trace the path from the last romantic backwards glances into an “innocent” 19th century to the feverish rush into the 20th century--toward technology, "progress" and global perspectives, to world war and its aftermath of globalization and immigrant populations. We will look first at the period between 1900 and 1913 (WWI) with its pastoral fictions that image the world as it was before the advent of the assembly line, teeming urbanization and WWI. Next we will look at the period from WWI to WWII which put ideas about technology, progress and global expansion in to a more ambiguous and anxiety-ridden frame. Finally, we will consider the literary production in Europe from the Post-WWII period, beginning with the debate between Jaen-Paul Sartre and Albert Camus and moving into the postmodern/postcolonial present of the European Union.

STUDENT LEARNING OUTCOMES:
- Understand the historical period and schools of writing surrounding the works in question, especially the 20\textsuperscript{th} and 21\textsuperscript{st} 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.

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.
TEXTS:
Alain-Fournier  
Le Grand Meaulnes  
Penguin
Aleramo  
A Woman  
U. Cal
Camus  
Exile and the Kingdom  
Knopf
Kafka  
The Trial  
Vintage
LeClezio  
The Round and Other Cold, Hard Facts  
Nebraska

Reading Packet and online texts:
1) Readings from Futurist, Dadaist and Surrealist works;
2) Online Situationist International Archives
3) Online Postmodern performance pieces.
4) Online Translation sites.

COURSE REQUIREMENTS:
This course will include both in-class and out-of-class writing assignments, and regular participation in class discussion. Students will do both midterm and final assignments, and can expect unannounced quizzes.

Attendance Policy: Because class attendance is part of class participation, excessive absences will be penalized: each absence over 4 will lower your grade by one letter; more than 6 absences will result in failure. Tardiness: Please be on time for class. If you are late, it is your responsibility to see that you are not counted absent (more than 15 minutes late will count as an absence).

Grading Percentages:
Participation (10%): 15% attendance; 5% contribution;
Reports (20%): a series of 500-word reports and short presentations on web sites about contemporary European literature;
Midterm Paper (30%): this essay will test your ability to identify, define and interpret the conventions of European literary forms;
Final Paper (40%): the goal of the paper will be the same as the midterm essay: to test your ability to identify, define, and interpret literary concepts found in contemporary Middle Eastern literature.

Grading Scale:

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>100 to 93</td>
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<tr>
<td>A-</td>
<td>92 to 90</td>
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<td>B+</td>
<td>89 to 87</td>
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<tr>
<td>B</td>
<td>86 to 83</td>
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<tr>
<td>B-</td>
<td>82 to 80</td>
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<tr>
<td>C+</td>
<td>79 to 77</td>
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<tr>
<td>C</td>
<td>76 to 73</td>
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<tr>
<td>C-</td>
<td>72 to 70</td>
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<tr>
<td>D+</td>
<td>69 to 67</td>
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<tr>
<td>D</td>
<td>66 to 63</td>
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<tr>
<td>D-</td>
<td>62 to 60</td>
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<td>F</td>
<td>59 or less</td>
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Final scores will be rounded up to the closest half-percentage point.

LEARNER EXPECTATIONS:
1. Come to class on time, with your homework, and stay the entire class period;
2. Complete reading and homework assignments by the date indicated on the syllabus;
3. Participate in class discussions and activities.
COURSE POLICIES:
1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.
3. When contacting the instructor by email, please put ENG 356 first on the subject line.
4. Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)
5. Statement Regarding Students with Disabilities. Accommodations are collaborative efforts between students, faculty and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD 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 SSD should contact SSD immediately at 737-4098

ENG 356: Continental European Literature
Authority/Truth; Power/Knowledge

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Assignment</th>
<th>Work Due</th>
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</table>
| Week 1: | **Introduction to Course**  
The Banquet Years: 1885-1913—orientation lecture  
Excerpts from Alfred Jarry’s *Ubu Roi* and other texts from / about the times |                              |
|         |                                                                                  |                              |
| Week 2: | **The Romance of the Past**  
Alain-Fournier: *Le Grand Meaulnes* (book) | Ubu report:  
Joan Miro; or  
You Tube Ubu |
|         |                                                                                  |                              |
| Week 3: | **Europe at the Turn of the Century: Manifestos Futurism**  
The Italian Futurists: "Futurist Manifesto" (packet)  
Mina Loy, "Feminist Manifesto" (handout)  
Aleramo: *A Woman* (book: Part One) |                              |
|         |                                                                                  |                              |
| Week 4: | Aleramo, *A Woman*, (Part Two)  
**Europe and World War I**  
Excerpts from *The Great War and Modern Memory:* "A Satire of Circumstance" and "The Troglodyte World" (packet)  
Poetry, WWI, English Modernists (handout) | Paper # 1 due                  |
|         |                                                                                  |                              |
| Week 5: | **Dadaism**  
"Dynamics of Dada: The Disease then Spread . . ." (handout) | Dada Report:  
Dada online                     |
| Week 6: | **Europe and Between the Wars**  
**Expressionism:** *The Cabinet of Dr. Caligari*  
(film/handout)  
Kafka, *The Trial* (book; pages 3-110) |
|---|---|
| Week 7: | **Expressionism**  
“The Murderer, The Women’s Hope” (packet)  
Slide list -- Expressionism (handout)  
Kafka, *The Trial*, (pages 111-end) |
| Week 8: | **Surrealism**  
“The Surrealist Manifesto” & drawings (packet)  
*The Andalusian Dog* (film/handout)  
Surrealist chronology w/ definitions (handout)  
Surrealist Poetry (handout)  
Surrealist prose (handout)  
Slide list – Surrealism (handout)  
**Post World War II: Sartre and Camus**  
Situationist Report: Online Archives |
| Week 9: | **Post World War II: Sartre and Camus**  
Translation Report: Politics, and Literature |
**Paper # 2 due** |