

Comparative & World Literature 242:

## Masterpieces of Western Civilization II

Lectures Mondays and Wednesdays 1-2 (141 Wohlers Hall)

Discussions Friday (Times & Locations Vary)



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- Description:** In this class we will read selected masterpieces of Western literature and philosophy from the Enlightenment to near the present day. On Mondays and Wednesdays, we will meet in lecture to contextualize these works in a larger framework (philosophical, literary, historical), often trying to see how they relate to our contemporary situation. Students will meet with their TAs on Fridays to work in small sections for a more detailed analysis of the works, as well as working on writing. This course satisfies the General Education requirements for Literature and the Arts and Western Comparative Culture as well as the Advanced Composition Requirement.
- Work:** This course strongly emphasizes writing; you will be required to write four strategy/rough draft papers (2 pages each), which are then used as the basis of four formal papers (5-6 pages in length) during the semester, for a total of approximately 28-32 pages of writing. In addition, there will be a final exam, which emphasizes essay writing. We will distribute paper prompts (suggestions) electronically approximately two weeks before each paper is due. All papers are to be handed in to your TAs in section. The strategy papers/rough drafts are a chance for you to start developing ideas; your TA will make suggestions and corrections, but will not give them a letter grade (they do, however, count toward your participation grade).
- Discussion:** Please arrive at each week's discussion section prepared to ask questions and actively participate. Attendance will be taken at each section and factored in to your participation grade. Your TAs will conduct writing workshops in section and grade your papers based on a balance of analysis and style. As stated above, the strategy papers/rough drafts are short exercises in which you try to develop an original thought that you will expand in your essays. Your TA will comment on your analysis and writing, and make suggestions for developing your ideas into a longer paper.
- Grading:** Four Papers: 50% (together); final exam: 25%; attendance and participation: 25%.
- Important:** If you plagiarize (misrepresent as yours material that is not your own, original work), you will fail the course. Late work will be marked down one notch (an A- becomes a B+) for every business day it is late. Papers will not be accepted more than one week late.
- Texts:** Individual books are available at the campus bookstore—the syllabus also includes a number of texts which are available on-line (see <http://www.complit.uiuc.edu/rrushing>). I have chosen small, cheap texts both to make the class more affordable, but also so you can easily bring the text with you to lecture and discussion. You must download and print out electronic materials and bring them to lecture and discussion.

date	text	selections	writing
1/18	introduction	—	
	<b>the enlightenment project</b>		
1/20	discussion section—intro. to close reading	—	
1/23	Molière, <i>Misanthrope</i>	—	
1/25	Voltaire, <i>Candide</i>	—	
1/27	discussion	—	prompt 1
1/30	Sterne, <i>Sentimental Journey</i>	—	
2/1	The Enlightenment Project	Jefferson, Descartes, Diderot	
2/3	discussion	—	response 1
	<b>romanticism</b>		
2/6	Goethe, <i>Sorrows of Young Werther</i>	—	
2/8	Douglass, <i>Narrative of a Life</i>	Rousseau, from <i>Confessions</i>	
2/10	discussion	—	paper 1
2/13	English Romantic Poetry	Burke	
2/15	English Romantic Poetry	—	
2/17	discussion	—	
2/20	Shelley, <i>Frankenstein</i>	—	
2/22	Shelley, <i>Frankenstein</i>	—	
2/24	discussion	—	prompt 2
2/27	Austen, <i>Sense &amp; Sensibility</i>	—	
3/1	Austen, <i>Sense &amp; Sensibility</i>	—	
3/3	discussion	—	response 2
3/6	Whitman	Whitman	
3/8	Dickinson	Dickinson	
3/10	discussion	—	paper 2
	<b>realism</b>		
3/13	Dostoevsky, <i>Notes from the Underground</i>	—	
3/15	Chekhov, <i>Cherry Orchard</i>	—	
3/17	discussion	—	prompt 3
3/20	—Spring Break—		
3/22	—Spring Break—		
3/24	—Spring Break—		
3/27	short French fiction: Balzac, Zola	Balzac, Vidocq	
3/29	short French fiction: Flaubert, Maupassant	Maupassant	
3/31	discussion	—	response 3
4/3	Melville, “Bartleby the Scrivener”	Melville	
4/5	James, <i>Turn of the Screw</i>	—	
4/7	discussion	—	paper 3
	<b>modernism &amp; after</b>		
4/10	French Symbolism	Baudelaire & Rimbaud	
4/12	British Modernism	Eliot, Joyce & Yeats	
4/14	discussion	—	prompt 4
4/17	Kafka, <i>The Metamorphosis</i>	—	
4/19	Modernity	Marx, Nietzsche & Freud	
4/21	discussion	—	response 4
4/24	Calvino, <i>Invisible Cities</i>	Borges, “Tlön, Uqbar, Orbis Tertius”	
4/26	Calvino, <i>Invisible Cities</i>	—	
4/28	discussion	—	paper 4
5/3	conclusions	—	
5/6	final exam 1:30-4:30 PM	—	