of world literature, we will read texts that depict civility emerging during extreme conflict, with people coming together to speak and listen to one another even though they are at war.

In order to explore these notions, we will be reading: A 16th century English play famous for its lovers, but which could be just as well known for its depiction of moment of civility, Romeo & Juliet; a collection of 15th century Italian writers who explored love and war, knighthood and soldiery: Machiavelli’s The Art of War and The Republic & Castiglione’s Book of the Courtier; a 16th century story of a knight...or perhaps a fool, Cervantes’s Don Quixote; and 16th century cunning love poems by George Gascoigne, the first English man to write his observations on war, which we will also read. We will contrast these works with stories about the glory and absurdity of war and the possibilities for civility. These include a novel by Anthony Marra and short stories by Michael Rips and J.M.G. Le Clézio. We will begin our explorations with a 21st century American film to frame our discussions of war and soldiers, lovers and civility, Troy.

To supplement our readings and give us the necessary tools to discuss, analyze, and write about these texts from a sophisticated point of view, we will read one or two short chapters in Bennet and Royle’s Introduction to Literature and Theory, 4th edition, every week, with a special focus on their exploration of war literature and desire.

Whether you are taking this class in order to prepare to major in Comparative Literature or to meet academic requirements, I trust you will find these texts illuminating and exciting.

Requirements

Read all assigned texts
Participate in lecture by taking clicker quizzes & polls
Discuss clicker quizzes & polls in in-class groups
Two midterms
One essay
Blackboard journals
Blackboard discussion groups

Non-required: You will have the opportunity to earn extra credit by creating your own syllabus with list of required texts and rational for each text. This is optional.

Goals * Foundations Learning: Required Statement

This class is one of nine courses that you will take in General Education Foundations. Foundations courses cultivate skills in reading, writing, research, communication, computation, information literacy, and use of technology. They furthermore introduce you to basic concepts,
theories and approaches in a variety of disciplines in order to provide the intellectual breadth necessary to help you integrate the more specialized knowledge gathered in your major area of study into a broader world picture. This particular course is one of four Foundations courses that you will take in the area of Humanities an Fine Arts. Upon completing of this area of Foundations, you will be able to:

1) Analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural context and historical moments;
2) Describe various aesthetic and other value systems and the ways they are communicated across time and cultures;
3) Argue from multiple perspectives about issues in the humanities that have personal and global relevance;
4) Demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

The university requires I include that statement in the syllabus, and I completely agree with the goals. But, I’m struck by how we have to let you know that the reading, writing, and speaking you’ll participate in for this class is worth your time. After all, life is far more interesting and meaningful when we can bring the ideas, beliefs, feelings, we have about the world, its literature, and its art to one another. Edith Hamilton put it well: “It has always seemed strange to me that in our endless discussions about education so little stress is laid on the pleasure of becoming an educated person, the enormous interest it adds to life. To be able to be caught up into the world of thought -- that is to be educated.” I know that when I read your discussion posts and journals, you are saying interesting things. So, in our class, we will participate in educating ourselves and achieving the goals of this Foundations class by:

- Closely reading & analyzing each assigned text
- Learning literary terminology and modes of interpretation by reading, discussing, analyzing, and reviewing the textbook
- Discussing concepts from the textbook and applying them to fiction, drama, & poetry
- Communicating our understanding of the concepts explained in the textbook, fiction, drama, and poetry that have personal as well as global relevance by posting them in Blackboard journals
- Communicating our understanding of the concepts explained in the textbook, developing aesthetic value systems, arousing sensitivity to diverse cultural and historical moments, promoting discussion, and asking complex questions by posting in the Blackboard discussion boards, whether these are responses to posts or initiations of discussion
- Developing our own and enhancing others’ understanding of and appreciation for both literary texts and scholarly discussions of them through our conversations
- Participating in the creation of of knowledge by reading, talking about, and writing about the literary and scholarly (textbook) texts assigned
- Being civil alongside our differences.

Grades

- Clicker quizzes and polling 20%
- Midterms (2) 18% each
- Essay 12%
Discussion Board (1 + 5, 3 points each except “introduction”) 17%
Journal (5, 3 points each) 15%
Extra credit points will be possible

Clickers & Clicker Registration
In order to promote discussion, engagement, and learning, this will be a clicker class. Even though this class is normally designed for me to lecture and you to listen, studies demonstrate -- and we all know -- that direct instruction through lecture is not the only way that people can acquire knowledge. Instead, people learn when they perform a variety of activities. It’s pretty obvious, right? I can’t just lecture. You have to read the material. What might not be as obvious is that you also have to engage with the reading in ways that facilitate your understanding -- your comprehension, retention, and ownership of the material.

Clickers will help us engage in the material by encouraging reading, reflection, and discussion. You will have to read the textbook and the literary works assigned in order to correctly respond to quizzes. Meanwhile, I will often poll you about the questions on quizzes before you take the quiz that counts for points. After I poll you and other students for responses, you will explain your response to other students, and they will explain theirs to you during in-class discussion. In this way, you and your peers will articulate your ideas, explain them, and gain greater mastery of the text and your ability to speak about it. You’ll also see if you’re right; you’ll see how other students make arguments for their responses, and you will teach each other the material. Note that when you have to teach someone else, you are most likely to have learned it. Finally, even if you have an incorrect answer, you will be more likely to retain the correct response due to the instant feedback you will receive.

In order to achieve this and receive credit for clicker work:
You will need to register your clicker remote on the Blackboard site for the class.
In order to do this, go online to Blackboard
5. Log in
6. Select this class
7. On the lefthand side of the page, you will see that “Register Clicker” is one of the options. Click on “Register Clicker.”
8. On the upper left hand side of the page that opens, you will see a blue rectangle-shaped box that says, “Enter your i-clicker Remote ID.” Enter the number of your remote. The number is located on the back of the remote, as you will see in the picture that is on that same page.
9. Successful registration generates a registration date and a success message. If you do not see a date, your clicker is not registered.
Note: If you have more questions about iclicker, visit http://clicker.sdsu.edu. Come prepared to use clicker the first day of class. Clicker work counts for 20% of your grade, so register your clicker as soon as possible.

Blackboard Journals
For each of your five journals, you will write a 250-word minimum entry. The purpose of your journal is to process what you’re learning in class. In other words, you’ll be reflecting on an issue that has caught your attention during the period of time that is open for each journal entry. You’ll write about something that became salient, interesting, noteworthy, or troubling for you. This issue can be something you do not understand but want to try to figure out. In fact, that’s a great idea for journals: To have them be a place in which you sort through issues you find remarkable but have not yet sorted through.
Since your journal work corresponds to the goal of identifying issues that have personal and global relevance, I recommend that when you write about an issue, discuss it from both a global and personal perspective. To do this, write about what you think (global, less personal) and what you feel about that issue (personal, less global). Your journal also corresponds to the goal of having you demonstrate the ability to approach complex problems and ask complex questions, so if you use your journal to pose complex questions and explore complex answers, that would be fine. Make the journal work for you.

Be sure to write about one idea from Bennett & then apply it to the pair of texts, except for Troy and Romeo & Juliet.

In terms of deadlines, you’ll be able to make journal entries almost as soon as you will be assigned to read or see pairs of works: Troy and Romeo and Juliet; The Art of War, The Republic, and The Book of the Courtier; George Gascoigne’s love poetry, observations on war and Cervantes’s Don Quixote; Rips’s “The Blessing of the Bean,” J. M. G. Le Clézio’s “Hazaran” & “Nobel Lecture;” and Marra’s A Constellation of Vital Phenomena. Then, when we finish reviewing and reading the literary work, the availability of the journal online will close and you will have no access to make your entries. The Blackboard system will not allow you to post anything even one second after 11:59 PM the day the journal is due.

**Journal entries will be on:**

- Bennett & either Troy or Romeo & Juliet
  - Date range: August 25-September 26

- Bennett & Machiavelli & Castiglione, The Art of War, The Republic
  - September 24-October 17
  & The Book of the Courtier

- Bennett & Gascoigne & Cervantes, Love Poetry, the Spoil of Antwerp
  - October 10-October 31
  & Don Quixote

- Bennett & Rips & Le Clézio, “The Blessing of the Bean” and “Hazaran” & “Nobel Lecture”
  - October 24-November 7

- Bennett & Marra, A Constellation of Vital Phenomena
  - October 31-December 10

You will receive full credit on these journals if your writing is probative and makes sense and if the entry has a minimum of 250 words. So, entries that include filler sentences will not receive full credit. Filler sentences include, but are not limited to, “That makes two hundred and fifty words.” I appreciate the attempt at humor, I did something similar myself in elementary school, but it will not get you credit. Besides, it’s not helpful for you, and that is what this is about: It is for you. Do try to be specific and inquiring. You don’t have to come to final conclusions, but if you do, that too is fine.

Also, to help your journals be places where you explore complex problems and ask complex questions, you will receive full credit on them if you apply a single idea from our textbook, written by Bennett and Royle, to the literary text you are interpreting. For instance, in their chapter “War,” on page 309 they quote a writer who said that it is “sentimental to discuss the subject of war, or peace, without acknowledging that a great many people enjoy war - not only the idea of it, but the fighting itself.” How does this apply to Troy? Who enjoys war in this film? Who does not? What do they say about it, and how complex is their actual response to battle? Alternatively, in Bennett & Royle’s chapter “Desire,” they discuss on page 208 that a
character from a play is “in love with the image of himself in love... [he] is unaware that ‘true love’, including his own, is ultimately love of love, that desire is desire for its own image.” How does this concept play out in Romeo & Juliet? Which characters seem to be more in love with the picture of themselves being in love than in love with their mate? Are they? Is there something more complicated to what they say in the play? How would you argue for this? No easy answers should be possible. Indeed, your journal is the place where you can explore these sorts of paradoxes and complexities. In order to do well, focus only on one issue.

Blackboard Discussion Board

For discussions, you will write at least two posts for every discussion about the literary texts we are reading and how they can be interpreted through one of the ways we have studied in Bennett & Royle. I’ve given you possible discussion areas on Blackboard, but you can devise your own threads. You will come up with something that interests you more. If you do devise a thread, you will have to respond to another person’s thread. If you do not devise a thread, that is acceptable; you simply have to post two times for each discussion.

As with the journal entries, your posts must be probative and make sense. This is a public forum: Act appropriately. You will not bully, insult, or intimidate people in this class. Instead, use this area to work on your persuasive abilities. Find ways to use language creatively. This is a place where you will build your skills in appreciating differences amongst us all.

To expand on this issue of the content of your posts, consider how this element of the class corresponds to the goal of identifying issues in the humanities that have personal and global relevance. You can make posts about the implication of the issues you’re reading about in Bennett and how they relate to the literary text at hand as well as our world. It also is the assignment in which you will demonstrate the ability to approach complex problems and ask complex questions, so why not ask other students questions about the implication of the texts? Perhaps, when you respond to a post, you can meet another goal of the class, which is to enhance our own and others’ understanding of and appreciation for both literary texts and scholarly discussions of them. Overall, you will be creating knowledge by reading and then writing about the texts we are reading.

For full credit, you must make two posts for each discussion except the first. The first, which is your introduction of yourself, only requires one entry (you’ll post your name, year, major and tell the class something about yourself and what you like to read or watch -- what’s a work of fiction you read that stood out for you? A movie? Why did it strike you as interesting?). For all the others, you must make two posts. You can start a thread, but you must also respond to one. If you only respond to discussions and do not start a thread, then you must still post two times. In order to allow for concise writing, posts can vary in length, but if they descend below a certain difficult-to-determine level, you can expect to not receive full credit. Avoid this pitfall; be enticing in your posts. Express interest. Be specific. Demonstrate interest. Feign interest. Just be complete, thorough, and intriguing.

Please post early, before the final due date in order to create and sustain substantive discussions. Blackboard shuts off the possibility of posting even one second after 11:59 P.M.
Midterms

The midterms will test your comprehension of the textbook and literary texts we are studying and your ability to apply the concepts from the textbook to the literary texts. Given student success with the journals and discussion boards, they will most likely be multiple choice with the possibility of some write-in answers.

Essay

You will write one 3-5 page essay for this class. It will be a formal, analytical essay in which you apply a single idea from a single chapter in the Bennett and Royle textbook to a single literary text. You will analyze the literary text through a perspective that Bennett and Royle offer in that idea. So, for example, in the Chapter on Desire, the authors of the textbook state and fully explore Eve Sedgwick’s idea that “Love stories often concern the rivalry of two men for a woman, in which the rivalry itself indeed becomes more important than the desire for the woman.” If you wanted to write your essay about this idea, you would read the chapter and its idea, gain a great deal of mastery on it, and then apply it to one text. For example, the relationship between Agamemnon and Achilles in Troy fits this model. Or, you could apply it to Paris and Romeo in Romeo & Juliet. The same principle is true for the textbook chapter on War. In that chapter, Bennett and Royle discuss how literature “begins with war, with the rage of war... has a keen enthusiasm for war... and at the same time is sickened by its own violence.” In order to explore the tension between enthusiasm and regret, joy and disgust, you might apply it to a scene from Troy or Romeo & Juliet. The same is true of the other chapters we are reading from Bennett and Royle and the other works of literature: You will write about one literary text, and you will be working with a concept from the textbook that interests you.

Note that you would not write essays about more than one work of literature.

Requirements for the essay:
1) Use a single idea from Bennett & Royle’s textbook
2) Apply that idea to one work of literature
3) Bring in sufficient quotes from the work of literature to prove an argument
4) Write well and analyze the way the text can be understood through the idea from Bennett & Royle’s textbook. It will be possible to work with almost any chapter from Bennett & Royle on almost any literary work we are reading.

Note: To receive up to full credit, papers will make an argument on the order of: Because x, such and such is true, as can be seen in text z. Or, your argument can be similar to this (you can use “since,” or “if-then” statements). Papers that state a notion and give a few examples of that notion will receive no more than 75% credit. The papers that state a notion and give examples are commonly known as five-paragraph essays. They will not serve your purpose for this class. If you have any questions, please consult me. Come to my office hours.

Due to the large number of students, you will turn in your essay during one of three time-periods during the semester: first position, second position, or third position. If you are in the first position, you will write about texts we read between week 1 and week 5: Troy or Romeo & Juliet. That essay will be due October 10 in class. If you are in the second position, you will write about texts we read between week 6 and 9, Machiavelli, Castiglione, Gascoigne, or Cervantes. That essay will be due November 3, in class. If you are in the third position, you will write about texts we read between week 10 and 16: Rips, LeClézio, or Marra. That essay
will be due, in class, December 8. We will assign you the position randomly the first few weeks of class, and students will be invited to switch positions the week after enrollment closes.

**Extra Credit**

Extra credit is optional. If you would like some extra points, you have the option of creating your own syllabus, complete with texts that you would have university level students read over the course of a semester. In this assignment, you will determine what books, plays, poems, and stories you would have students read & will write explanations for your decision. Consult the chapter in Bennett & Royle titled “Monuments” for help in thinking through your justifications. The syllabus will include texts that would be appropriate for this class, that is, that fit into the category of World Literature 1500-Present. Writing this will mean up to three extra credit points. You can turn it in until 1 October, in class.

**Syllabus Statement for Students with Disabilities, as required by the university senate:**

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

**Texts**

**Required:**
- Bennett & Royle: *An Introduction to Literature, Criticism, and Theory* Fourth Edition
- William Petersen: *Troy* (in class viewing) but also available to watch in the Media Center of Love Library (it is on reserve)
- William Shakespeare: *Romeo & Juliet* (Signet Version)
- Nicolo Machiavelli, *The Art of War and Discourses*, aka *The Republic* (On Blackboard in Course Documents “Reader”)
- Balthazar Castiglione, *The Book of the Courtier* (On Blackboard in Course Documents “Reader”)
- George Gascoigne: *Love Poetry and The Spoil of Antwerp* (On Blackboard in Course Documents “Reader”)
- Miguel de Cervantes, *Don Quixote*: (On Blackboard in Course Documents “Reader”)
- Michael Rips: “The Blessing of the Bean” (On Blackboard in Course Documents -- stand alone, not in Reader)
- J. M. G. LeClézio, “Hazaran” (On Blackboard in Course Documents “Reader”)
- Anthony Marra, *A Constellation of Vital Phenomena*

**Optional:**
- William Shakespeare: *Romeo & Juliet* Arkangel recording - I highly recommend you listen to this performance of the play while you read it. I have placed it in course documents on Blackboard.

**Image:**