



**National Taiwan University of Science and Technology**

**2020 Summer Program**

**ENG 101 English Literature**

**Term: June 01-July 03,2020**

**Course Code: ENG 101**

**Instructor: R. Benedito Ferrão**

**Home Institution: The College of William and Mary**

**Office Hours: TBA**

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**Credit: 4**

**Course Description:** Using paired texts, this course will examine race, gender, and the concept of the nation in various genres of literature. These works of fiction are from several historical periods, ranging from the early modern to the contemporary moment; additionally, the chosen works are set in different parts of the world. As we examine these works, we will consider how literature represents the relationship of the gendered and racialized person to the idea of the nation. Accordingly, we will also read secondary critical and theoretical material to guide our discussions in class. Students will write three reflection papers over the duration of the course.

**Course Objectives:** Through the course, students will learn to identify the characteristics of generic form and historical period in representative texts. Alongside this, our analysis will consider representations of race, gender, and national identities in fiction. Additionally, it is expected that through this study of literature, students will develop critical skills in responding to and writing about literature.

**Required Texts (any edition):** *The Tempest* by William Shakespeare (1623)

*Une Tempête* by Aime Cesaire (1986)

“Madame Butterfly” by John Luther Long (1898)



*M. Butterfly* by David Henry Hwang (1988)

*Jane Eyre* by Charlotte Brontë (1847)

*Re Jane* by Patricia Park (2015)

### **Grading & Evaluation:**

**Reflection Papers (3 x 30 = 90 points):** Students will be asked to write short responses at various times during the course as designated in the syllabus. In total, students will write three reflection papers, each at least three to four pages in length. All writing assignments must be typed, paginated, double-spaced, in twelve-point TNR font, and with standard one-inch margins. See below for specific submission information. Please do not deliver assignments as PDFs or Google Docs without prior discussion.

These short papers will critically comment on the assigned materials. The responses are expected to be analytical rather than summary and must engage with assigned materials. Suggested prompts are included below.

For these assignments, the following grading criteria will apply:

**Mastery of the Materials (8):** Demonstrate how well you know the material by drawing out arguments and key observations in relation to the study of literature.

**Organization (5):** This pertains to the structure of your paper and how you develop your ideas.

**Clarity (5):** Expressing your ideas clearly and logically.

**Originality and Use of Argument (8):** The presentation of unique ideas with evidentiary support.

**Building across Units (4):** Connecting ideas across the course by referring to themes and texts from other units.

**Attendance and Participation (10 points):** These are gauged based on your interactions with the professor and the TA.

**Grading:** A+: 95 and above; A: 87-94; A-: 82-86; B+: 78-85; B: 75-77; B-: 71-74; C+: 68-70; C: 65-67; C-: 61-64; D: 55-60; E: 49 and lower.

### **Course Schedule:**



\* Review all reading assignments ahead of the class in which we will discuss them.\*

## Week 1: Introduction – The Literary Imagination

### M 1 June

0a. [The Danger of a Single Story](#) by Chimamanda Ngozi Adichie (TEDGlobal 2009)

Optional: 0x. Transcript from [The Danger of a Single Story](#) by Chimamanda Ngozi Adichie (2009)

## Weeks 1 and 2: I. Rough Weather – *The Tempest* and *Une Tempête*

### Week 1

#### T 2 June

1. *The Tempest*, Act I

1a. [The Story of the Sea Venture](#) by Jamestown Settlement (3 November 2008)

1b. [“Shakespeare and the ‘Sea Venture’ Wreck”](#) in *Bernews* (6 March 2011)

#### W 3 June

1. *The Tempest*, Act II

1c. [“Shakespeare on Zoom: How a Theatre Group in Isolation conjured up a Tempest”](#) by Laura Jaynre Wright in *The Conversation* (23 April 2020)

#### R 4 June

1. *The Tempest*, Act III

1d. [5 Seasons of LOST in 8 Minutes](#) by bspcn (6 January 2010)



**F 5 June**

TA session

**Week 2**

**M 8 June**

1. *The Tempest*, Act IV

1e. [Trailer](#) for *The Tempest* by Phyllida Lloyd (2018)

1f. "[London Theatre Review: Phyllida Lloyd's All-Female 'The Tempest'](#)" by Matt Trueman in *Variety* (23 November 2016)

**T 9 June**

1. *The Tempest*, Act V

1g. "Introduction" in *Orientalism* by Edward Said (1978), pp. 9-36

**W 10 June**

2. [Une Tempête](#) by Aimé Césaire, trans. Richard Miller (New York: Ubu Repertoire Theater Publications, 1986)

2a. [Aime Cesaire-poet, politician activist, 1913-2008](#) by Donovan Cesar (22 April 2008)

2b. "Silencing Sycorax: On African Colonial Discourse and the Unvoiced Female" by Abena P. A. Busia in *Cultural Critique* 14 (Winter 1989-1990), pp. 81-104

**R 11 June**

Instructions on writing your first assignment.

**F 12 June**

First reflection paper due by 5PM. Your response must include both plays, at least one of the scholarly articles, and two additional sources, at least one of which must be from this unit. In your



post, you may consider how the two plays differ in their depiction of the same character and how this is reflective of the periods in which these works were written.

### Week 3: II. Painted Wings – “Madame Butterfly” and *M. Butterfly*

#### M 15 June

#### 3. “Madame Butterfly”

3a. [Madama Butterfly: What Makes it such a Powerful Opera?](#) by Royal Opera House (30 March 2017)

3b. [“The Heartless GIs who Inspired Madame Butterfly”](#) by Rupert Christiansen in *The Telegraph* (18 June 2018)

Optional: 3x. [“He Searched for his Japanese Birth Mother. He Found her – and the Restaurant she had Named after Him.”](#) by Kathryn Tolbert in *The Washington Post* (8 May 2018)

#### T 16 June

#### 4. *M. Butterfly*, Act I

4a. [Character Study: Jin Ha of M. Butterfly](#) by Broadwaycom (15 December 2017)

#### W 17 June

#### 4. *M. Butterfly*, Act II

4b. [Clive Owen on Broadway Starring in Revival of ‘M. Butterfly’](#) by Eyewitness News ABC7NY (YouTube 2017)

#### R 18 June

#### 4. *M. Butterfly*, through the end



4c. [“The True Story of M. Butterfly; The Spy Who Fell in Love With a Shadow”](#) by Joyce Wadler in *The New York Times* (15 August 1993)

4d. “The Occidental Tourist: *M. Butterfly* and the Scandal of Transvestism” by Marjorie Garber in *Nationalisms and Sexualities*, eds. Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yaeger (London: Routledge, 1992), pp. 121-146

### F 19 June

Second reflection paper due by 5PM. In your response, make sure to refer to the short story, the play, the essay by Garber, and any other source of your choice. Your topic of consideration might be how these works represent gender and nation in relation to one another.

### Weeks 4 and 5: III. No Plain Jane(s) – *Jane Eyre* and *Re Jane*

### M 22 June

5. *Jane Eyre*, through chapter X

5a. [The Brontës: Life in Haworth](#) by The British Library (YouTube 2014)

5b. [“Why China Loves Jane Eyre, whether as a Feminist Manifesto, a History of Colonialism of just a Simple Children’s Bedtime Story”](#) by Victoria Burrows in *South China Morning Post* (20 May 2018)

### T 23 June

5. *Jane Eyre*, through chapter XX

5c. [Gender in 19<sup>th</sup> Century Britain](#) by The British Library (YouTube 2014)

5d. [“After the Rediscovery of a 19<sup>th</sup>-century Novel, Our View of Black Female Writers is Transformed”](#) by Gretchen Gerzina in *The Conversation* (26 May 2016)

### W 24 June

5. *Jane Eyre*, through chapter XXIX



5e. [Jane Eyre, The Musical](#) by Stagescripts Ltd. (YouTube 2014)

Optional: 5x. “[Reading Jane Eyre While Black: The Privilege of Escapism is Not Allowed to Me](#)” by Tyrese L. Coleman in *Literary Hub* (28 August 2017)

## R 25 June

5. *Jane Eyre*, through the end

5f. [Jane Eyre – Thug Notes Summary and Analysis](#) by Wisecrack (YouTube 2013)

5g. “Unsuspecting Storyteller and Suspect Listener: A Postcolonial Reading of Charlotte Bronte’s *Jane Eyre*” by Carine M. Mardorossian in *ARIEL* 37.2-3 (April-July, 2006), pp. 1-32

## F 26 June

TA discussion

## Week 5

## M 29 June

6. *Re Jane*, through chapter ten

6a. Trailer for [Wide Sargasso Sea](#) by John Duigan (Fine Line Features 1993)

Optional: 6x. “[Bridget Jung’s Diary](#)” by Jeff Yang in *SF Gate* (13 February 2007)

## T 30 June

## W 1 July

6. *Re Jane*, through chapter twenty

6b. [South Korean Women Destroy Makeup \(and Smash the Patriarchy\)](#) by *The Guardian* (YouTube 2018)



6c. “[Why a Generation of Adoptees is Returning to South Korea](#)” by Maggie Jones in *The New York Times Magazine* (14 January 2015)

### R 2 July

6. *Re Jane*, through the end

6d. [Competent Women are Getting Bypassed by Overconfident Men](#) by Vox (YouTube 2014)

6e. Excerpts from the screenplay of *Jane Eyre* by Moira Buffini (Focus Features 2011) (based on the novel by Charlotte Brontë), pp. 69-73 and pp. 88-92

6f. “Introduction: The Many Storytellers of Asian American Fiction” by Stephen Hong Sohn in *Racial Asymmetries: Asian American Fictional Worlds* (NYU Press 2014), pp. 8-21

### F 3 July

Final reflection paper due by noon. Using the two novels, both academic essays, and at least one other citation, you may choose to write about how women define themselves in these texts against the backdrop of familial expectations or national/social mores.