



National Taiwan University of Science and Technology

2022 Summer Program

ENG 101 English Literature

Course Outline

Course Code: ENG 101

Instructor: R. Benedito Ferrão

Home Institution: The College of William and Mary

Office Hours: By Appointment

Email: rbferrao@wm.edu

Credits: 4

Class Hours: This course will be instructed through pre-recorded lectures, as well as e-mail and online consultations.

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 relates 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 two 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 Césaire (1986)

Jane Eyre by Charlotte Brontë (1847)

Re Jane by Patricia Park (2015)



Assignments:

Reflection Papers (2 x 45 = 90 points): Students will write two 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 (15): Demonstrate how well you know the material by drawing out arguments and key observations in relation to the study of literature.

Organization (10): This pertains to the structure of your paper and how you develop your ideas.

Clarity (10): Expressing your ideas clearly and logically.

Originality and Use of Argument (10): The presentation of unique ideas with evidentiary support.

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

Grading:

A+:4.3—95-100

A :4.0—87-94

A -:3.7—82-86

B+:3.3—78-81

B :3.0—75-77

B -:2.7—71-74

C+:2.3—68-70

C :2.0—65-67

C -:1.7—61-64

D :1.0—55-60

E :0.0—49-54

X :0.0—0



Late Work: As this is a very short course, please be timely. In the event that you have an emergency or are ill, please contact me as soon as possible. I am unable to accept late work without prior discussion.

Plagiarism: If you are suspected of passing off someone else's work as your own, this can lead to serious consequences. You may fail the course as a result.

Course Schedule:

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

Week 1: Introduction – The Literary Imagination

M

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*

T

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

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

1. *The Tempest*, Act III

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

Week 2

M

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

1. *The Tempest*, Act V

1g. “Introduction” in *Orientalism* by Edward Said (1978), pp. 1-28

W

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 Ceasar (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

Instructions on writing your first assignment.

Sa: First Assignment Due

First reflection paper due by 5PM. Your response must include the following five references: both plays – *The Tempest* AND *Une Tempête*, at least one of the scholarly references – either Edward Said or Abena Busia, and one additional source from this unit. In your paper, you may consider how the two plays differ in their depiction of the same character. This is only a suggested prompt and you may, if you decide, write about something else as long as it fulfills the requirements of the assignment.

Weeks 3 and 4: II. No Plain Jane(s) – *Jane Eyre* and *Re Jane*

M

3. *Jane Eyre*, through chapter X

3a. [The Brontës: Life in Haworth](#) by The British Library (YouTube 2014)



3b. [“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

3. *Jane Eyre*, through chapter XX

3c. [Gender in 19th Century Britain](#) by The British Library (YouTube 2014)

3d. [“After the Rediscovery of a 19th-century Novel, Our View of Black Female Writers is Transformed”](#) by Gretchen Gerzina in *The Conversation* (26 May 2016)

W

3. *Jane Eyre*, through chapter XXIX

3e. [Jane Eyre, The Musical](#) by Stagescripts Ltd. (YouTube 2014)

Optional: 3x. [“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

3. *Jane Eyre*, through the end

3f. [Jane Eyre – Thug Notes Summary and Analysis](#) by Wisecrack (YouTube 2013)

3g. “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

Week 4

M

4. *Re Jane*, through chapter ten

4a. Trailer for [Wide Sargasso Sea](#) by John Duigan (Fine Line Features 1993)

Optional: 4x. [“Bridget Jung’s Diary”](#) by Jeff Yang in *SF Gate* (13 February 2007)

T

Personal consultations



W: Final Assignment Due

4. *Re Jane*, through chapter twenty

4b. [South Korean Women Destroy Makeup \(and Smash the Patriarchy\)](#) by *The Guardian* (YouTube 2018)

4c. [“Why a Generation of Adoptees is Returning to South Korea”](#) by Maggie Jones in *The New York Times Magazine* (14 January 2015)

*** Final reflection paper due by noon.*** Your response must include the following five references: The two novels – *Jane Eyre* AND *Re Jane*, both academic references – Carine Mardorossian AND Stephen Sohn, and at least one other reference from the unit. You may choose to write about how women define themselves in these texts against the backdrop of familial expectations, or you can write about a topic of your own choosing.

R

4. *Re Jane*, through the end

4d. [Competent Women are Getting Bypassed by Overconfident Men](#) by Vox (YouTube 2014)

4e. 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

4f. “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

Course concludes