



Hankuk University of Foreign Studies

2023 Summer Session

ENG 101 English Literature

Course Outline

Class Hours: 10:00-12:00 (Monday through Friday)

Course Code: ENG 101

Instructor: R. Benedito Ferrão

Home Institution: William & Mary

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Credit: 4

Class Hours: This course will have 72 class hours, including 40 lecture hours, 10 lecturer office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.

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 present at least once and 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 Textbooks(any edition):

The Tempest by William Shakespeare (1623)

Une Tempête by Aime Césaire (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:

Presentations (20 points): All students must present at least once during the course. During these presentations, students will lead the class in discussion about assigned materials from a given unit. In effect, the student presenting will guide the class by offering a series of provocations that help foster a conversation based on class materials, including primary and secondary sources. The presenter will, both, raise questions, and help guide the resulting discussion by providing analysis. Students will be graded based on comprehension of the topic and materials, as well as the argumentative analysis offered and the questions raised. Before starting the discussion, you will speak for five minutes on the themes you will be addressing. So, for instance, you might be interested in addressing the matter of patriarchy or nationalism in a text, which you would spotlight at the very outset. You will also indicate how the themes you’ve identified undergird the argument you will be making. Finally, pick at least two passages from the primary text for the purposes of close reading and analysis; choose these to support your thematic observations and structural argument.

You will be scored on the following:

Preparedness and Expertise (3): How familiar you are with the material and how capable you are of demonstrating your knowledge.

Organization (3): Presentation of information in an orderly and critically engaging fashion.

Articulation (2): Clarity of expression.



Originality (3): Creatively demonstrating your understanding of the material while interacting with your audience.

Nature of Questions and Employment of Argument (4): Your purpose is not solely to regurgitate information, but to challenge your audience to think of the materials effectively and in a manner that leads them to see its nuances. What questions could you ask that would assist in making this happen? How might you develop your own use of argument while also challenging your classmates to think critically?

Use of Materials (3): How you tie together primary and secondary texts.

Continuity (2): Ability to draw connections between units and various themes that come up during the course.

Short Reflection Papers (3 x 20 = 60 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, with standard one-inch margins. See below for specific submission information. Please do not deliver assignments to me 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. With the exception of assignments due near the end of the term, I will accept responses up to one week after the official deadline for a 5-point deduction. Note that I will not provide comments on late assignments, however.

For these assignments, the following grading criteria will apply:

Mastery of the Materials (5): Demonstrate how well you know the material by drawing out arguments and key observations in relation to the study of literature.

Organization (4): This pertains to the structure of your paper and how you develop your ideas.

Clarity (4): Expressing your ideas clearly and logically.

Originality and Use of Argument (5): The presentation of unique ideas with evidentiary support.



Building across Units (2): Connecting ideas across the course by referring to themes and texts from other units.

Attendance and Participation (20 points): It is expected that students will come to class having read assigned materials and with the intention of discussing these critically. Attendance will be recorded at every meeting.

Grading System (1 ~ 100)

A+ : 96 - 100	A : 91 - 95
B+ : 86 - 90	B : 81 - 85
C+ : 76 - 80	C : 71 - 75
D+ : 66 - 70	D : 60 - 65
F : 0 - 59	
Pa : Pass	Fa : Fail

Course Schedule:

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

Week 1: Introduction – The Literary Imagination

T

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

Soundtrack: “[*Malaika*](#)” by Miriam Makeba (1972)

W

0b. [*Julius Caesar*](#) (Act I.2) by Herbert Wise (London: BBC, 1979)

0c. [*Julius Caesar*](#) (Act I.2) by Gregory Doran (London: Illuminations Media, 2012)

0d. [*Julius Caesar*](#) (Act I.2) by William Shakespeare (London: Stage Door, 2014)

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



Soundtrack: “[Soldier of Love](#)” by Sade (2010)

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

Week 1

R

1. *The Tempest*, Acts I and II

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)

Soundtrack: “[La Isla Bonita](#)” by Madonna (1986)

F

1d. Screening of *The Tempest* by George Doran (London: Royal Shakespeare Company, 2017)

Week 2

M

1. *The Tempest*, Act III

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

Soundtrack: “[Island in the Sun](#)” by Harry Belafonte (1957)

T

1. *The Tempest*, Acts IV and V

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

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

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

Soundtrack: “[Go West](#)” by The Pet Shop Boys (1993)

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

Soundtrack: “[*Leaving on a Jet Plane*](#)” by John Denver (1969)

R and F: In-class Writing Workshop

Assignment 1 due electronically before class on M: Your response must include both plays and at least one of the scholarly articles from this unit. In your post, you may consider how the two plays differ in their depiction of the same character.

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

M

3. “Madame Butterfly”

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

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

Soundtrack: “[*Butterfly*](#)” by Mariah Carey (1997)

T

3c. Screening of *Miss Saigon* by Brett Sullivan (London: Cameron Mackintosh International, 2016)

3d (optional). “[*The Battle of ‘Miss Saigon’: Yellowface, Art and Opportunity*](#)” by Michael Paulson in *The New York Times* (17 March 2017)

W

4. *M. Butterfly*, Acts I and II

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



Soundtrack: “[Somebody Told Me](#)” by The Killers (2009)

R

4. *M. Butterfly*, through the end

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

4c (optional). “[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

Soundtrack: “[Take a Bow](#)” by Madonna (2009)

F: In-class Writing Workshop

Assignment 2 due electronically before class on M: In your response, make sure to refer to the short story, the play, and the essay by Garber. Your topic of consideration might be how these works represent gender or nation.

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

Week 4

M

5. *Jane Eyre*, through chapter X

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

Soundtrack: “[Nature Boy](#)” by Nat King Cole (1948)

T

5. *Jane Eyre*, through chapter XX

5b. [Gender in 19th Century Britain](#) by The British Library (YouTube 2014)

Soundtrack: “[Sisters are Doin’ it for Themselves](#)” by Eurythmics (1985)



W

5. *Jane Eyre*, through chapter XXIX

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

Soundtrack: "[We didn't Start the Fire](#)" by Billy Joel (1989)

R

5. *Jane Eyre*, through the end

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

5e. "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

Soundtrack: "[I've Committed Murder](#)" by Macy Gray (1999)

F

5h. Screening of *Jane Eyre* by Cary Fukunaga (Focus Features 2011)

Week 5

M

6. *Re Jane*, through chapter ten

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

Soundtrack: "[Sex and the City – Main Theme](#)" by Douglas Cuomo (1998)

T

6. *Re Jane*, through chapter twenty

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

Soundtrack: "[DNA](#)" by BTS (2017)

W



6. *Re Jane*, through the end

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

6d. 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

6e. “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

Soundtrack: “[Empire State of Mind](#)” by Alicia Keys (2009)

R: In-class Writing Workshop

Assignment 3 due on R: Using the two novels and at least one of the scholarly essays, you may choose to write about how women define themselves in these texts against the backdrop of familial expectations or national/social mores.

F: Course Summation/Review

