



Shih Chien University

STP Program (Dec 22-Jan 16)

ENG 110 British Literature

Course Outline

Course Code: ENG 110

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 consists of a total of 144 class hours, comprising 50 hours of lectures, 30 hours of professor office hours, 20 hours of TA-led discussion sessions, 10 hours of review sessions, and 34 hours of additional classes.

Course Description:

This course uses paired texts to explore the intersections of race, gender, and the concept of the nation across diverse literary genres. The selected works, drawn from multiple historical periods—from the early modern era to the present—are set in various regions around the world. Through close reading and discussion, we will examine how literature represents the gendered and racialized individual in relation to the idea of the nation. To frame and deepen our analysis, we will engage with relevant secondary critical and theoretical texts. Over the duration of the course, students will produce two reflection papers.



Course Objectives:

This course aims to equip students with the ability to recognize and analyze the defining features of genre and historical period in representative literary texts. In conjunction with this formal analysis, students will examine how works of fiction represent race, gender, and national identity. Through these explorations, students will also cultivate critical reading, analytical, and writing skills essential to engaging thoughtfully with literature.

Required Course Materials:

(Any edition)

- *The Tempest* — William Shakespeare (1623)
- *Une Tempête* — Aimé Césaire (1986)
- *Jane Eyre* — Charlotte Brontë (1847)
- *Re Jane* — Patricia Park (2015)

Homework:

Reflection Papers (2 × 45 points = 90 points)

Students will submit two reflection papers, each a minimum of three to four pages in length. All assignments must be typed, paginated, double-spaced, in 12-point Times New Roman font, with standard one-inch margins. Please follow the submission guidelines provided below. Do not submit assignments as PDFs or Google Docs without prior approval.

These short papers should offer critical, analytical engagement with the assigned materials rather than mere summaries. Suggested prompts are provided below to guide your responses.

Grading Criteria:

- **Mastery of the Materials (15 points):** Demonstrates thorough knowledge of the texts, drawing key arguments and observations relevant to literary study.
- **Organization (10 points):** Presents ideas in a coherent, well-structured manner.
- **Clarity (10 points):** Communicates ideas logically and effectively.



- **Originality and Use of Argument (10 points):** Offers distinctive insights supported by evidence.
- **Attendance and Participation (10 points):** Assessed through active engagement with the instructor.

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

Late Work:

Given the condensed nature of this course, timely submission of all assignments is essential. In the case of illness or other emergencies, contact me as soon as possible. Late work will not be accepted without prior approval.

Plagiarism:

Submitting another person's work as your own constitutes plagiarism and will result in serious consequences, which may include failure of the course.

Course Schedule:

Please review all assigned readings before the class in which they will be discussed.

Week 1 — Introduction & The Tempest (Acts I–III)

Mon – Introduction: *The Literary Imagination*

- Chimamanda Ngozi Adichie, *The Danger of a Single Story* (TEDGlobal, 2009)

Optional: Transcript of *The Danger of a Single Story*

Tue – *The Tempest*, Act I

- “The Story of the Sea Venture” — Jamestown Settlement (3 Nov 2008)
- “Shakespeare and the ‘Sea Venture’ Wreck” — *Bernews* (6 Mar 2011)



Wed – *The Tempest*, Act II

- “Shakespeare on Zoom...” — Laura Jayne Wright, *The Conversation* (23 Apr 2020)

Thu – *The Tempest*, Act III

- *5 Seasons of LOST in 8 Minutes* — bspcn (6 Jan 2010)

Week 2 — *The Tempest* (Acts IV–V) & *Une Tempête*

Mon – *The Tempest*, Act IV

- *Trailer for The Tempest* — dir. Phyllida Lloyd (2018)
- “London Theatre Review: Phyllida Lloyd’s All-Female *The Tempest*” — Matt Trueman, *Variety* (23 Nov 2016)

Tue – *The Tempest*, Act V

- “Introduction” — Edward Said, *Orientalism* (1978), pp. 1–28

Wed – *Une Tempête* — Aimé Césaire, trans. Richard Miller (1986)

- “Aimé Césaire: Poet, Politician, Activist, 1913–2008” — Donovan Caesar (22 Apr 2008)
- “Silencing Sycorax...” — Abena P. A. Busia, *Cultural Critique* 14 (Winter 1989–1990), pp. 81–104

Thu – Writing instructions for first assignment

Sat — First Reflection Paper Due (5 PM)

- Include: *The Tempest*, *Une Tempête*, at least one scholarly source (Said or Busia), and one additional source from this unit.
- Suggested topic: Compare the plays’ portrayals of the same character. Alternate topics permitted if requirements are met.

Week 3 — *Jane Eyre* (Ch. I–XXIX)

Mon – *Jane Eyre*, through Chapter X

- *The Brontës: Life in Haworth* — The British Library (YouTube, 2014)
- “Why China Loves *Jane Eyre*...” — Victoria Burrows, *SCMP* (20 May 2018)

Tue – *Jane Eyre*, through Chapter XX

- *Gender in 19th-Century Britain* — The British Library (YouTube, 2014)



- “After the Rediscovery of a 19th-Century Novel...” — Gretchen Gerzina, *The Conversation* (26 May 2016)

Wed – *Jane Eyre*, through Chapter XXIX

- *Jane Eyre: The Musical* — Stagescripts Ltd. (YouTube, 2014)
- **Optional:** “Reading *Jane Eyre* While Black” — Tyrese L. Coleman, *Literary Hub* (28 Aug 2017)

Thu – *Jane Eyre*, through the end

- *Jane Eyre – Thug Notes Summary and Analysis* — Wisecrack (YouTube, 2013)
- “Unsuspecting Storyteller and Suspect Listener...” — Carine M. Mardorossian, *ARIEL* 37.2–3 (Apr–July 2006), pp. 1–32

Week 4 — Re Jane & Final Paper

Mon – *Re Jane*, through Chapter 10

- *Trailer for Wide Sargasso Sea* — dir. John Duigan (1993)
- **Optional:** “Bridget Jung’s Diary” — Jeff Yang, *SF Gate* (13 Feb 2007)
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Tue – Personal consultations

Wed — **Final Reflection Paper Due (Noon)**

- Include: *Jane Eyre*, *Re Jane*, both scholarly sources (Mardorossian and Sohn), and at least one other source from the unit.
- Suggested topic: How women define themselves against familial expectations. Alternate topics permitted if requirements are met.
- *Re Jane*, through Chapter 20
 - *South Korean Women Destroy Makeup...* — *The Guardian* (YouTube, 2018)
 - “Why a Generation of Adoptees is Returning to South Korea” — Maggie Jones, *NYT Magazine* (14 Jan 2015)

Thu – *Re Jane*, through the end

- “Competent Women are Getting Bypassed by Overconfident Men” — Vox (YouTube, 2014)
- *Excerpts from the Screenplay of Jane Eyre* — Moira Buffini (Focus Features, 2011), pp. 69–73, 88–92
- “Introduction: The Many Storytellers of Asian American Fiction” — Stephen Hong Sohn, *Racial Asymmetries* (NYU Press, 2014), pp. 8–21

Fri – Course concludes

Academic Inquiry: Shih Chien University
Disclaimer: Course schedule is subject to change.



Student Responsibilities and Expectations

Course content will be delivered primarily through lectures, complemented by a weekly discussion session held each Friday. During these sessions, students will have the opportunity to review course material and work through assigned problems with the guidance of a teaching assistant (TA). Students are expected to maintain the pace of the course by attending both lectures and discussion sessions consistently, submitting all homework assignments on time, and dedicating sufficient study hours to achieve mastery of the material. In the event of an absence, students should promptly obtain lecture notes and review the missed topics. Active participation is strongly encouraged; students should ask questions and seek assistance whenever necessary to remain on track.