

**University of North Texas at Dallas**  
**Spring 2014**  
**SYLLABUS**

<b>Course Abbreviation/Number/Title/Semester Hrs</b>			
<b>ENGL 2220: World Literature II                      3Hrs</b>			
<b>Department of</b>	Languages and Communication	<b>Division of</b>	Liberal Arts & Life Sciences
<b>Instructor Name:</b> Dr. Cindy King			
<b>Office Location:</b> DAL 2, Rm 259			
<b>Office Phone:</b> 972-338-1538			
<b>Email Address:</b> Cynthia.King@unt.edu			
<b>Office Hours:</b> Mondays: 7:00 a.m. – 10:00 a.m., 11:30 a.m. – 12:30 p.m., and 4:00 p.m. – 5:00 p.m. Wednesdays: 7:00 a.m. – 10:00 a.m., 11:30 a.m. – 12:30 p.m., and 4:00 p.m. – 5:00 p.m. and by appointment			
<b>Virtual Office Hours:</b> N/A			
<b>Classroom Location:</b> DAL2 241			
<b>Class Meeting Days &amp; Times:</b> MW 1:00 p.m. - 2:20 p.m.			
<b>Course Catalog Description:</b>			
<b>Prerequisites:</b> ENGL 1313 (College Writing I)			
<b>Co-requisites:</b>			
<b>Required Text:</b> Davis, Paul, ed. <i>The Bedford Anthology of World Literature</i> . Boston: Bedford / St. Martin's, 2004. (Package B, Books 4-6)			
<b>Recommended Text and References:</b>			
<b>Access to Learning Resources:</b>		UNT Dallas Library: phone: (972) 780-3625; web: <a href="http://www.unt.edu/unt-dallas/library.htm">http://www.unt.edu/unt-dallas/library.htm</a> UNT Dallas Bookstore: phone: (972) 780-3652; e-mail: <a href="mailto:1012mgr@fheg.follett.com">1012mgr@fheg.follett.com</a>	
<b>Course Goals or Overview:</b>			
<p>ENGL 2220 is a course that reinforces and supplements the critical and analytical reading and writing skills learned in ENGL 1313. It is designed to promote intellectual growth through strengthening students' ability to read analytically and critically. Moreover, this course serves as an introduction to World Literature as a form of cultural expression and to ways of reading, writing, and thinking about works of the eighteenth, nineteenth, and twentieth centuries. Through enhancing students' knowledge of history, students will become conversant with major cultural landmarks and develop sensitivity to cultural diversity through the study of world literature in its social, historical, and philosophical contexts. The course is designed to enhance students' awareness, appreciation, and understanding of literary works and cultures from around the globe.</p> <p style="text-align: center;">World Literature II will cover English translations of selected works written in a broad range of</p>			

	<p>cultures and focus primarily on poetry, drama, and prose. It will provide a survey of the cultural history and literature of the West as well as make many explorative excursions into the works of non-Western cultures. Assigned reading will be supplemented with expository material in order to provide the background and context essential for studying works of the past.</p> <p>Course material will be approached through class and group discussion, lecture, quizzes, and writing assignments. In class we will be discussing the assigned readings and study questions in preparation for the midterm and final exams. We may also spend some class time generating topics and ideas for the two essay assignments.</p> <p>Because I realize the importance of critical reading, writing, and thinking abilities and that these skills come with practice, I require a lot of work both in- and outside of class. Students will be given a reading assignment every class period and should spend at least two (2) hours per night completing it. Students will write two, five-page (minimum) interpretive essays based on the assigned reading; read, reflect upon, and respond to (orally and in writing) to all reading assignments; take approximately ten (10) quizzes; complete a midterm and a final examination consisting of matching, short answer, and essay questions; and actively and enthusiastically participate in all group work and classroom discussion.</p>
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<b>Learning Objectives/Outcomes:</b> At the end of this course, the student will	
1	To demonstrate awareness of the scope and variety of works in the arts and humanities.
2	To understand those works as expressions of individual and human values within diverse historical and social contexts.
3	To respond critically to works in the arts and humanities.
4	To demonstrate knowledge of the influence of the humanities on cultures.
5	Explore the humanities
6	Make connections between different areas of knowledge and different ways of knowing
7	Locate, evaluate and organize information including the use of information technologies
8	Think critically and creatively, learning to apply different systems of analysis
9	Develop problem solving skills that incorporate multiple viewpoints and differing contexts in their analysis
10	Cultivate intellectual curiosity and self-responsibility, building a foundation for lifelong learning
11	Engage with a variety of others in thoughtful and well crafted communication
12	Broaden and refine their thinking as a part of the give and take of ideas, seeking to better understand other's perspectives as well as their own
13	Deepen their understanding of the variety of human experience and gain the capacity to see situations from another's viewpoint
14	Express ways that exposure to different ideas, perspectives, cultures and viewpoints have enriched their thinking
15	Demonstrate self-responsibility for learning, for physical, mental and emotional health and for participation as local and global citizens

### Course Outline

This schedule is subject to change by the instructor. Any changes to this schedule will be communicated in class and via Blackboard.

TOPICS	TIMELINE
1. Introduction to World Literature Critical Reading and Thinking/Active Reading and Annotation  The Eighteenth Century and Europe: The Age of Enlightenment	Week of 1/13/14
2. Behn and <i>Oroonoko</i>	Week of 1/20/14

Behn and <i>Oroonoko</i>	
3. Travel Narrative, Voltaire, and <i>Candide</i>  <i>Candide</i>	Week of 1/27/14
4. <i>Candide</i>  Japan: The Tokugawa Era, Monzaemon and <i>The Love Suicides</i>	Week of 2/3/14
5. America: The Colonial Period and Rowlandson and <i>Narrative of the Captivity</i>  <i>Narrative of the Captivity</i>	Week of 2/10/14
6. Equiano and <i>The Interesting Narrative</i>  Proposal for Midterm Essay Due <i>The Interesting Narrative</i>	Week of 2/17/14
7. <i>The Interesting Narrative</i> and Heine "The Slave Ship"  Midterm Exam (Day 1, Objective/Closed Book Portion)	Week of 2/24/14
8. Midterm Exam (Day 2, Essay/Open Book Portion)  Introduction: The Nineteenth Century, The Americas: From Independence to Emancipation, and Jacobs	Week of 3/3/14
10. Midterm Essay Due Incidents in the Life  Incidents in the Life, African American Folk Songs, In the World: Emancipation	Week of 3/17/14
11. <i>Incidents in the Life</i> , African American Folk Songs, In the World: Emancipation  Europe: Industry and Nationalism and Ibsen and <i>Hedda Gabler</i>	Week of 3/24/14
12. <i>Hedda Gabler</i>  Bazon and "The Revolver," Japan: From Isolation to Nationalism, and Ichiyo and "The Thirteenth Night"	Week of 3/31/14
13. In the Tradition: The Literature of War, Conflict, and Resistance Trakl, Remarque, Brecht, Sachs, Celan, Szymborska and Dao  Introduction: The Twentieth Century and Akhmatova and poems	Week of 4/7/14
14. Hiroko and "The Rite"  Camus and "The Myth of Sisyphus" and 781 Beckett and <i>Krapp's Last Tape</i>	Week of 4/14/14
15. Kobo and "The Red Cocoon" and "The Stick"  In the World: Crossing Cultures: The Example of India and Desai and "The Farwell Party"	Week of 4/21/14
16. Rushdie and "The Courter"  American Borderlands: Voices from the United States and Alexie	Week of 4/28/14

and "Class"	
17. Final Exam and Final Essay Due	Exam Week

## Course Evaluation Methods

This course will utilize the following instruments to determine student grades and proficiency of the learning outcomes for the course.

**Reading Quizzes** – quizzes consisting of fill-in and essay questions developed to measure the students' comprehension and retention of the assigned reading

**Midterms and Final Exams** – exams consisting of matching, short answer, and essay questions created to test the knowledge and application of the course material

**Midterm and Final Essays** – Essay assignments designed to hone students' analytical reading, thinking, and writing abilities; expand their understanding and appreciation of world literature and culture; employ their research and documentation skills; develop their capacity for making analytical arguments; and measure their abilities to locate, evaluate, and synthesize researched support for their arguments.

**Class Participation** – participation in class discussions, group work, in-class writing assignments and exercises.

### Grading Matrix:

Instrument	Value (points or percentages)	Total
Quizzes	Approximately 10 (1 percentage point each)	10%
Midterm Essay	15%	15%
Midterm Exam	20%	20%
Final Essay	20%	20%
Final Exam	25%	25%
Class Participation/Discussion	10%	10%
<b>Total:</b>		<b>100%</b>

### Grade Determination:

- A = 90% or better
- B = 80 – 89 %
- C = 70 – 79 %
- D = 60 – 69 %
- F = less than 60%

## University Policies and Procedures

### Students with Disabilities (ADA Compliance):

The University of North Texas Dallas faculty is committed to complying with the Americans with Disabilities Act (ADA). Students' with documented disabilities are responsible for informing faculty of their needs for reasonable accommodations and providing written authorized documentation. For more information, you may visit the Office of Disability Accommodation/Student Development Office, Suite 115 or call Laura Smith at 972-780-3632.

### Student Evaluation of Teaching Effectiveness Policy:

*The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the SETE to be an important part of your participation in this class.*

**Assignment Policy:**

THE MIDTERM AND FINAL ESSAYS AND EXAMS MUST BE COMPLETED AND TURNED IN AT THE SCHEDULED DUE DATE AND TIME TO RECEIVE A PASSING GRADE FOR THIS COURSE. SHOULD YOU FAIL TO SUBMIT ANY OF THESE FOUR (4) MAJOR ASSIGNMENTS ON THE SCHEDULED DUE DATES, YOU WILL NOT PASS THIS COURSE.

LATE WORK: Please complete all work on time. In fairness to those students who complete their work on time, I DO NOT accept late papers/assignments. I DO NOT give make-up quizzes. Students attempting to submit late work will receive a zero for the assignment. Allow yourself enough reading and writing time to meet deadlines and to do your best work.

MANUSCRIPT FORMAT: All written work should be typed and formatted according to MLA guidelines:

- Your last name and page number should appear on every page in the upper right-hand corner, one-half inch from the top of the page.
- Your heading should appear in the upper left-hand corner, one inch from the top of the page and should include your first and last name, my name, the course and section number, and the date (in that order).
- The left, right, and bottom margins should be set a one-inch. Do not justify text/margins.
- To make text legible for your readers, it should be double-spaced and typed using a standard (Times New Roman, Arial) 10- or 12-point font. Print your work in black ink on white paper. Print on only one side of each page.
- Please remember to staple your pages together in the upper left-hand corner. No plastic binders, coversheets, title pages, etc.—just the writing. When you turn in an Essay Packet, you will place all materials in a plain, two-pocket folder. Always keep backup copies of your essays (on disk and on paper) for safety's sake.

**Academic Integrity:**

*Academic integrity is a hallmark of higher education. You are expected to abide by the University's code of conduct and Academic Dishonesty policy. Any person suspected of academic dishonesty (i.e., cheating or plagiarism) will be handled in accordance with the University's policies and procedures. Refer to the Student Code of Conduct at [http://www.unt.edu/csrr/student\\_conduct/index.html](http://www.unt.edu/csrr/student_conduct/index.html) for complete provisions of this code.*

**Bad Weather Policy:**

*On those days that present severe weather and driving conditions, a decision may be made to close the campus. In case of inclement weather, call UNT Dallas Campuses main voicemail number (972) 780-3600 or search postings on the campus website [www.unt.edu/dallas](http://www.unt.edu/dallas). Students are encouraged to update their Eagle Alert contact information, so they will receive this information automatically.*

**Attendance and Participation Policy:**

You are expected to be here, on time, for every class meeting. Because this course is rooted in active in class participation—writing, reading, responding—regular attendance is not only mandatory, it is imperative to your growth as a writer and to your success in ENGL 2220.

If you know in advance that you will arrive late or must leave early, please notify me beforehand. Otherwise, arriving after I close the classroom door and collect the attendance sheet will result in an absence. Should you leave class without notifying me beforehand I will consider you absent.

In this class, four (4) absences are allowed. Students missing five (5) classes or more will be asked to withdraw from the class or receive an "F" or "WF" the course.

Typically, no absences will be excused; however, exceptions will be made on a case-by-case basis for students providing official documentation of legitimate reasons for missing class, which include but are strictly limited to the following:

Your illness  
Your hospitalization  
Death in the family  
Religious holidays

All other reasons (car trouble, work, children's appointments, etc.) are NOT valid excuses for missing class. You have four (4) opportunities to miss class without penalty. Use them wisely.

Official documentation for legitimate reasons for missing class must be submitted for my consideration within one week of absence(s). Students involved with university-sanctioned events will not be counted absent on days scheduled by those programs as a service of the university providing they 1) obtain from their advisors in these programs a signed statement on UNTD letterhead noting the scheduled events for the semester 2) turn letters in to me by the end of the second week of classes.

Note: students absent due to university-sanctioned events or other legitimate reasons should not expect to miss an additional four (4) classes without academic penalty. Students who miss six (6) classes or more, excused and unexcused combined, will receive an "F" or "WF" for the course.

Keep in mind that you are responsible for your attendance. It is your responsibility to sign the attendance sheet to make sure I know that you are here. Should you fail to sign the attendance sheet, you will be considered absent.

If you are absent from class, you are responsible for getting notes, handouts, and all other assignments. The Course Schedule clearly outlines all assignments, classroom activities, and due dates. In-class handouts are available on our Blackboard website. Being absent is no excuse for late work. I do not accept late assignments or give make-up quizzes.

LATE WORK: Please complete all work on time. In fairness to those students who complete their work on time, I DO NOT accept late papers/assignments. I DO NOT give make-up quizzes. Students attempting to submit late work will receive a zero for the assignment. Allow yourself enough reading and writing time to meet deadlines and to do your best work.

### **Diversity/Tolerance Policy:**

*Students are encouraged to contribute their perspectives and insights to class discussions. However, offensive & inappropriate language (swearing) and remarks offensive to others of particular nationalities, ethnic groups, sexual preferences, religious groups, genders, or other ascribed statuses will not be tolerated. Disruptions which violate the Code of Student Conduct will be referred to the Center for Student Rights and Responsibilities as the instructor deems appropriate.*

### **Optional Policies:**

#### **ADDITIONAL REQUIRED MATERIALS:**

- Daily access to a computer with a reliable Internet connection. If you do not own a computer, be

sure to familiarize yourself with the campus computer labs and their hours as soon as possible.

- Access to a reliable printer. You will be required to print out your own work and course materials available through Blackboard. Lack of printer ink is not a valid excuse for coming to class unprepared.
- A UNT Dallas email account and course website (Blackboard) access are mandatory. You will be responsible for reading/printing assignments, handouts, and other class materials from the course website.
- Additionally, please come to every class with the following materials: a pen or pencil, a notebook, and loose-leaf paper.

**CLASSROOM AND EMAIL ETIQUETTE:** The use of cell phones, pagers, and laptop computers in this classroom is **NOT** permitted. Please turn off, not merely set to “silent,” these devices before entering the classroom. Texting in class is strictly prohibited. Should I see a student texting during class time, I will issue one (1) warning. For each subsequent time, I will subtract one-percent (1%) from the student’s participation grade.

**Email Etiquette:** Because I am frequently out of my office, I prefer that students communicate with me via email. Please use the email function in Blackboard to send me email messages. That way I can immediately identify your class and section number.

I check my email frequently throughout the day; however, I typically do not check it after 9:30 p.m. on weekdays. Although I will usually reply to email right away, please allow up to 24 hours for a response.

I also ask that you keep in mind the proper, respectful, and mature ways of addressing professors about issues concerning your classes. Part of becoming a proficient writer and speaker is developing an understanding of audience, rhetorical situation, and appropriate tone and diction. Because written communication cannot express tone of voice and body language in the way spoken can, email messages can sometimes be misinterpreted by the reader. Therefore, be sure to review your email to ensure appropriate language and tone.

All email messages should include a brief description of their content in the subject line (i.e., “A Question about My Thesis Statement”). They should have a salutation (i.e., Dear Dr. \_\_\_\_). Also be sure to include a closing (i.e., “Sincerely,”) followed by your name.

While I am happy to assist you with your essays (or other course material) through email, please send me specific and detailed questions. I will not edit or grade drafts of your essays. Instead, send the thesis and/or sections of your essay with which you need assistance accompanied by specific questions.

In order to be fair to your classmates and myself, I ask that you limit requests for assistance to one (1) per 24-hour period.

**PLAGIARISM AND ACADEMIC INTEGRITY:** Plagiarism is a serious form of academic dishonesty which, in its simplest definition, means taking the ideas or phrases of a published source without giving proper credit (documentation) to that source. In its most blatant form it occurs when students copy all or a part of their papers from another source or sources—whether books, magazines, websites, or other students’ papers—or turn in a paper written partially or entirely by another person. Plagiarism is counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. More specifically, it includes:

- Unauthorized collaboration and collusion
- Multiple submission of the same paper to fulfill assignments in different courses

- Submitting a paper that was wholly or partly written by someone else, regardless of the relationship
- Submitting a paper that you did not write, but that was obtained from files of other organizations on or off campus
- Submitting a paper obtained from the Internet or other services that supply college papers
- Submitting as your own work a paper or parts of a paper copied or paraphrased from other sources, with the intent to deceive the instructor

CliffsNotes/SparkNotes: The use of CliffsNotes, SparkNotes, or other kinds of summaries and/or "cheat sites" constitutes academic dishonesty and will not be tolerated in this course. Because they are antithetical to the educational goals and objectives of World Literature I, students relying on these resources to complete a quiz, paper, or exam will receive a 0 for the assignment. Furthermore, these sources are often drawn from translations different from those found in our textbooks and are frequently incomplete, unoriginal, oversimplified, or unreliable. I am far more interested in your own original responses and interpretations of the assigned readings than the musings of "Cliff" or "Spark."

CRITICAL APPROACHES TO READING: One of the many skills students will hone in this course is their ability to read closely and to make assertions or claims supported by evidence taken from their reading—the course assignments allow for a variety of interpretations of the reading, as long as claims are adequately and specifically supported by material from the text.

I am not looking for summaries and paraphrases of the assigned texts. We will all be reading the materials, so there is no need to repeat their content in your own words. You may, however, use summary, quote, and paraphrase to illustrate or support your claims. Just keep in mind that less than 1/3 of your essays should be composed of summary, paraphrase, and quoted material.

I am not looking for an evaluation of the assigned reading—"I liked..." or "I didn't like..." commentary/criticism. Your job is to respond with understanding and insight rather than merely providing a reaction. When we do discuss the merits and/or shortcomings of the texts, we will instead talk about their ultimate success or failure in terms of what we believe the author intended to accomplish.

Reading literature of distant times and places involves respecting and attempting to understand other perspectives and people, however different beliefs, customs, and worldviews may be from the students'. It is imperative to students' success in this course that they approach the reading with open minds. While it is often engaging and enlightening, the literature the course will cover is often demanding, requiring diligence and patience from its readers. Although these literary works are not always easily accessible, close and careful reading will often yield unanticipated rewards.

Historical Approach: Due to the chronological nature of our readings, works dating from the Renaissance to the twentieth century, we will generally view them from a historical perspective. Considering historical contexts of any literary works is essential for expanding and enriching your understanding of them. Historical critics approach literature in two ways: (1) they provide a context of background information necessary for understanding how literary works were written (and perceived) in their time; (2) they show how literary works reflect ideas, attitudes, and culture of the time in which they were written. Since literary works are a product of their own time and place, we will attempt to read with a sense of the time and place of their creation, examining assumptions, biases, and cultural attitudes that appear within them. Understanding the social background and the intellectual and cultural currents of a particular time and world should help illuminate these works that often, and rightly so, seem very remote from our own time and/or culture.



One potential danger of applying historical perspectives to literature is that historical information and documents may be foregrounded and emphasized so heavily that readers lose sight of the literary work the historical approach is designed to illuminate. When the lens of history is used to clarify and explain elements of the literary work, however, whether in examining intellectual currents, describing social conditions, or presenting cultural attitudes, readers' understanding of literary works can be immeasurably enriched.

While we will analyze the cultural context embedded in the literary work and explain its relationship with the network of the assumption and beliefs that inform social institutions and cultural practices prevalent within a historical period, our primary goal is to explore and closely examine the literary work itself.

The challenge for us, in using the historical approach, is to ascertain what the past was truly like, how its values are inscribed in its cultural artifacts. What was it possible to think or do at a particular moment of the past, including possibilities that may no longer be available to us?

Some additional questions we will ask:

- When and where was the work written? What do we know about the social and cultural institutions of this time period and place?
- What does the work's reception reveal about the standards of the taste and value during the time it was written and "published" or performed?
- What social attitudes and cultural practices related to the action of the work were prevalent during the time it was written and published?
- What kinds of power relations does the work describe, reflect, or embody?
- How do the power relations reflected in the literary work manifest themselves in the cultural practices and social institutions prevalent during the time the work was written or published?
- To what extent can we understand the past as it is reflected in the literary work? To what extent does the work reflect differences from the ideas and values of its time? From our time?

Mythological Approach: Works we will encounter this semester date from around 1650 and have endured for hundreds of years. Because of this fact, many have served as models or foundations of literature written by more contemporary authors. As a result of their longevity and what sometimes appears to be universality, we will also be viewing the reading from a mythological standpoint, asking questions such as:

- What incidents in the work seem common or familiar enough as actions that they might be considered symbolic or archetypal? Are there any journeys, battles, falls, reversals of fortune?
- What kinds of character types appear in the work? How might they be typed or classified?  
What creatures, elements of nature, or man-made objects play a role in the work? To what extent might they be considered symbolic?
- What changes do the characters undergo? How can those changes be characterized or named? To what might they be related or compared?
- What religious traditions might the work's story, characters, elements, or objects be compared to or affiliated with? Why?

Marxist Approach: Marxist criticism will provide us with an approach for comprehending the complex power and economic relationships emerging from interactions between cultures from around the world. Marxist criticism, derived from the political theory of Karl Marx and Friedrich Engels, is concerned both with understanding the role of politics, money, and power in literary works, and with redefining and reforming the way society distributes its resources among classes. Marxist theorists consider the way power relations are played out in texts, especially how political

and economic forces conspire to keep some social, ethnic, and racial groups in power and others out. The following are a few ways in which Marxist theorists approach texts.

- What forces and institutions are represented in the work? How are these forces portrayed? What is the author's attitude toward them?
- What political economic elements appear in the work? How important are they in determining or influencing the lives of characters?
- What economic issues appear in the course of the work? How important are they in determining or influencing the lives of the characters?
- To what extent are the lives of the characters influenced or determined by social, political, or economic forces? To what extent are characters aware of these forces?

Postcolonial Theory: Any course in World Literature would certainly be remiss without focus on the formation of European empires and, consequentially, their widespread colonization and domination of such places as India, Africa, and the Caribbean. As we will be reading literary works of both the colonizer and colonized during the centuries that witnessed imperialism's rise, a comprehension and application of postcolonial theory is integral to our understanding of colonization and its impact on literature, history, and culture.

In addition to class discussion of this critical approach, Emory University offers an excellent introduction to Postcolonial Studies at <http://www.english.emory.edu/Bahri/Intro.html> from which the following questions are taken:

- How did the experience of colonization affect those who were colonized while also influencing the colonizers?
- How were colonial powers able to gain control over so large a portion of the non-Western world?
- What traces have been left by colonial education, science and technology in postcolonial societies? How do these traces affect decisions about development and modernization in postcolonies?
- What were the forms of resistance against colonial control?
- How did colonial education and language influence the culture and identity of the colonized? How did Western science, technology, and medicine change existing knowledge systems?
- What are the emergent forms of postcolonial identity after the departure of the colonizers? To what extent has decolonization (a reconstruction free from colonial influence) been possible? Should decolonization proceed through an aggressive return to the pre-colonial past?
- How do gender, race, and class function in colonial and postcolonial discourse? Are new forms of imperialism replacing colonization and how?

Gender and Feminist Approach: Because works from the past often exhibit the patriarchal and chauvinistic attitudes of the past, they are fertile ground for exploring the various obstacles and advances in both the lives and literature of women. Due to the emergence of female authors as well as the evolution of the role, position, and influence of women today, a feminist approach, one that examines the way the feminine consciousness has been portrayed in the written works of women and men, is crucial to our understanding of the literature and people of both present and past.

A few questions the feminist or gender critic might ask are:

- To what extent does the representation of women (and men) in the work reflect the place and time in which the work was written?
- How are the relations between men and women, or those between members of the same sex, presented in the work? What roles do men and women assume and perform and with what consequence?
- Does the author present the work from with a predominately male or female sensibility? Why might have this been done, and with what effects?

- How do the facts of the author's life relate to the presentation of men and women in the work? To their relative degree of power?

Further and more specific questions will arise from the readings and from our classroom discussions throughout the course of the semester.