

UNIT INFORMATION

UNIT CODE	LIT102	
UNIT NAME	Great Books of the Western World II	
ASSOCIATED HIGHER EDUCATION AWARDS	Undergraduate Certificate of Literature Diploma in the Liberal Arts: Foundations of Wisdom Bachelor of Arts in the Liberal Arts Bachelor of Education (Secondary) Bachelor of Education (Primary) Bachelor of Arts/Bachelor of Education (Secondary)	
DURATION	One semester	
LEVEL	Introductory	
CORE / ELECTIVE	UG Core	
WEIGHTING	Unit credit points 10 Course credit points: 40 – Undergraduate Certificate of Literature 80 – Diploma in the Liberal Arts: Foundations of Wisdom 240 – Bachelor of Arts in the Liberal Arts 320 – Bachelor of Education (Secondary) 320 – Bachelor of Education (Primary) 320 – Bachelor of Arts/Bachelor of Education (Secondary)	
LEARNING DELIVERY	Interactive engagement through on-campus or online learning modes with full access to CHC’s learning portal of resources: On-Campus mode <ul style="list-style-type: none"> • Weekly lecture/tutorial. Plus, CHC learning portal resources (see below). On-line mode <ul style="list-style-type: none"> • CHC learning portal (Moodle™) including: <ul style="list-style-type: none"> ○ Synchronous and asynchronous virtual lectures (multi-user collaborative learning interfaces, lecture capture, interactive Power Point presentation and resources) ○ lecture capture recordings bank ○ weekly readings ○ learning guides; ○ assessment guides ○ Collaborative forums: Student forums and News forum. ○ Turnitin assessment and feedback tool. All unit outlines are reviewed prior to the offering of the unit to take account of student and lecturer feedback.	
STUDENT WORKLOAD	Face-to-face on-site	
	Timetabled hours per semester:	39 hours
	Personal study hours per semester:	111 hours

Total	150 hours
External/Online	
Timetabled hours per semester:	39 hours
Personal study hours per semester:	111 hours
Total	150 hours

Students requiring additional English language support are expected to undertake an additional one hour per week.

PREREQUISITES / COREQUISITES / RESTRICTIONS Nil

RATIONALE

This unit provides students with opportunities to become familiar with a range of texts of the Western World from the 18th century to the present. This unit, like LIT101 Great Books of the Western World I, studies the reasons for the popularity and consequent survival of certain texts and also examines the influence of Christianity on the literary traditions of Western civilisation. The unit provides students of literature with the knowledge and skills that will enable them to place literary texts within a wider historical context.

CONTENT

Readings need to be completed before the class session for which they are assigned.

1. Module 1: British Romanticism I: William Blake
2. Module 2: British Romanticism II: Wordsworth, Coleridge, Byron, Shelley, Keats
3. Module 3: European Romanticism: Hölderlin, Novalis, Bunina, Heine
4. Module 4: Autobiography: Rousseau (Confessions); Frederick Douglass (Narrative...)
5. Module 5: American poetry in the 19th century: Walt Whitman, Emily Dickinson
6. Module 6: Realism in fiction I: Anton Chekov (The Lady with the Dog) and Leo Tolstoy (Death of Ivan Ilyich)
7. Module 7: Realism in theatre: Henrik Ibsen (Hedda Gabler) and Symbolist poetry: Baudelaire, Mallarmé, Verlaine, Rimbaud
8. Module 8: Modernist fiction I: Marcel Proust (Swann's Way), James Joyce (The Dead)
9. Module 9: Modernist fiction II: Franz Kafka (The Metamorphosis)
10. Module 10: The essay: Virginia Woolf (A Room of One's Own) and Why read literature? (Reading on Moodle)

LEARNING OUTCOMES

On completion of this unit, students should be able to:

1. Demonstrate knowledge and understanding of the characteristics of the 'Great Books' of Western Civilisation from the 18th century to the present day;
Graduate Attribute(s):
2. Analyse the response of writers to historical and cultural influences as reflected in their works of literature;
Graduate Attribute(s):

3. Compare and contrast texts from different periods, examining changes and continuities in literary genres and themes;
Graduate Attribute(s):
4. Reflect upon the power of modern literature in light of the larger context of Western civilisation;
Graduate Attribute(s):
5. Evaluate the extent to which literary texts reflect and/or challenge aspects of a Christian worldview; and
Graduate Attribute(s):
6. Communicate at an appropriate tertiary standard: with special attention to design elements, grammars, usage, logical relations, style, referencing and presentation.
Graduate Attribute(s):

ASSESSMENT TASKS

A grade of at least 50% overall is required to pass this unit. Students must submit a reasonable attempt at all assessment items.

TASK 1: FORUM POSTS

Word Length/Duration: An approximate total of 600-800 words is allocated (300 words x 2)
 Weighting: 10% (should this be worth more now?)
 Learning Outcomes: 1-4
 Assessed: Weeks 2-6

On two occasions during the semester, students will be asked to upload a 300-400 word analysis of one a poem of their own choice from modules 1-5, with the lecturer allocating students to weeks for this task at the end of Week 1.

TASK 2: POETRY EXPLICATION

Word Length/Duration: 1000 words
 Weighting: 45%
 Learning Outcomes: 1-6
 Assessed: Week 8

Paraphrase and analyse one of the Romantic, American, or Symbolist poems studied in modules 1–5 and 7.

TASK 3: ANALYTICAL ESSAY ON MODERNIST LITERATURE

Word Length/Duration: 1500 words
 Weighting: 45%
 Learning Outcomes: 1-6
 Assessed: Week 11

Write a 1500 word essay responding to one of the following:

- Write a detailed analysis of one symbolist poem by Baudelaire, Mallarmé, Verlaine, or Rimbaud.
- Analyse the theme of memory in Proust's *Swann's Way*.
- Virginia Woolf wrote: "Intellectual freedom depends on material things. Poetry depends on intellectual freedom." Based on chapter 6 in *A Room of One's Own*, discuss Woolf's account of the material challenges to women's writing.
- What is the significance of metamorphosis in Kafka's novel? In what ways is the protagonist affected by his metamorphosis?
- How does James Joyce grapple with the complexities of modern existence in *The Dead*?

Your paper should include direct quotations from the text and at least THREE additional scholarly sources. These can include books from the CHC library, journal articles from the library database, and any essays provided by the lecturer on Moodle. Other online resources should not be used.

ASSESSMENT ALIGNMENT

Assessment Task	Learning Outcome	Content	Graduate Attributes
Task 1	1-4		1-7
Task 2	1-6		1-7
Task 3	1-6		1-7

ASSESSMENT ELABORATION

Task 1: Forum Posts

Task: On two occasions during the semester, students will be asked to upload a **300-400 word analysis** of a poem of their own choice from modules 1-5, with the lecturer allocating students to weeks for this task at the end of Week 1. When not scheduled to provide an analysis, each student is encouraged to respond briefly to the analyses uploaded by other students to the forum.

Task 2: Poetry Explication

Task: Paraphrase and analyse one of the Romantic, American, or Symbolist poems studied in modules 1-5 and 7.

Your analysis should provide a close reading of the poem that seeks to interpret what the poet is saying, considering the techniques and devices the poet has utilised, and examining the poem within its context as a work of Romantic, American, or Symbolist literature.

You are expected to consult and correctly cite secondary sources in your analysis.

Task 3: Analytical Essay on Modernist Literature

Task: You are required to write a paper that demonstrates both an ability to interpret and exposit primary texts and a capacity for independent research. You could also think of this paper as an application of the knowledge and interpretative skills you have acquired during the unit.

Competent use of primary sources is expected, and an excellent use of primary texts to answer the essay question will be looked upon favourably. This task also demands wider research, and you will be expected to have familiarity with secondary source interpretations of the texts and ideas in question.

How to approach the task

It is recommended that you approach the task like so:

1. Carefully read any relevant primary source texts out of the Required Reading list relevant to the question. Also consider other primary source texts.
2. Conduct wider secondary source research. Any historical, philosophical or theological sources which provide careful expositions of the relevant primary texts will be particularly helpful (e.g., a book that deals with Augustine's theory of the *saeculum*, or Mill's theory of liberty, or Milton's use of biblical typology).
3. Think about how you want to structure your paper: What is the one overall argument of the essay? What are two or three subpoints (coming from the primary text) that will support your overall argument? Plan your essay around these questions.
4. Write your paper with these questions in mind. Ensure that each paragraph and section have clear topic sentences so as to guide your own writing and to guide the reader/s of the essay. Ensure that each point relates back to your overall argument.

5. As you write, ensure that each of your claims is backed up by primary sources or secondary sources. Sometimes you will cite both. Also ensure that you are using sources to support *your* argument, rather than simply copying someone else's argument.
6. Go back and re-write your introduction and conclusion. Your introduction should provide a clear thesis statement (summarising your overall argument) and, if possible, introduce each subpoint that you're using to support this thesis statement. Your conclusion should be an answer to your introduction: it should wrap up as briefly as is possible, your subpoints and re-state your overall argument.
7. Read over the essay to refine your spelling, syntax, grammar etc.
8. Use a spellchecker and grammar checker to further refine your essay.
9. If possible, get someone else to read your essay.
10. Finalise and submit!

References

1. Whenever you make a statement or assertion, it must be clear where you are drawing it from. When you read through your own work pause at points you are making and ask yourself "who says?" Make sure the reader can clearly see where each idea has been sourced, grounded in the literature, by using citations.
2. Check to ensure you are using APA 6th or Chicago correctly. (See below in this document for a guide to these referencing styles.)
3. Only use scholarly resources:
 - a. Primary texts, preferably critical editions, or editions from reputable publishers;
 - b. Scholarly and reputable non-scholarly books (whether hardcopy or e-versions from the library or Google books);
 - c. Journal articles.
 - d. As a general rule, do not use websites or blogs. These can be helpful to get you started on understanding a text or task, but they must not be relied upon for scholarly citations. If you find a good quote in a non-scholarly source, go and hunt down the original source.
4. When citing historical documents, do your best to cite the original source from an edited collection (e.g. *The Collected Works of Plato*) or a stand alone publication of the primary text. In general, avoid quoting a primary source as cited in a secondary source. It's always better to go and find the primary source yourself, as the secondary source might be inaccurate.

Submission and feedback

Submit the essay in Word or PDF to Turnitin by the due date. Feedback will be provided via Turnitin.

SPECIALIST FACILITIES OR EQUIPMENT

Nil.

PRESCRIBED TEXTS

Note: Students are expected to purchase or have access to the prescribed text(s).

Puchner, Martin (ed.). *The Norton Anthology of Western Literature: Volume 2*. 9th edition. New York: Norton, 2014. (OR a second-hand copy of the 8th edition, which can be purchased online from abebooks.com)

Note: Although this is a relatively expensive volume, it is a huge treasure-trove (2800 pages) of texts on literature, philosophy, history, religion, politics, society, and education. As well as being required for this unit, the book will be useful in many other CHC units.

RECOMMENDED READINGS

BOOKS

- Arata, Stephen, Madigan Haley, J. Paul Hunter, and Jennifer Wicke. *A Companion to the English Novel*. Hoboken: Wiley-Blackwell, 2015.
- Chandler, James, and Maureen N. McLane. *The Cambridge Companion to British Romantic Poetry*. Cambridge: Cambridge University Press, 2008.
- Czapski, Józef. *Lost Time: Lectures on Proust in a Soviet Prison Camp*. NYRB, 2018.
- Ellison, David. *A Reader's Guide to Marcel Proust's In Search of Lost Time*. Cambridge UP, 2010.
- Erdman, David (ed). *The Complete Poetry and Prose of William Blake*. Anchor, 1982.
- Grant, John (Ed.). *Blake's Poetry and Designs*. 2nd edition. Norton, 2007.
- Hölderlin, Friedrich. *Poems and Fragments*. Ed. Michael Hamburger. Carcanet Press, 2004.
- Jones, Malcolm V., and Robin F. Miller. *The Cambridge Companion to the Classic Russian Novel*. New York, NY: Cambridge University Press, 2010.
- Levenson, Michael H. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 2012.
- MacIntyre, C. F. *French Symbolist Poetry*. U of California P, 2007.
- Millar, Cristianne. *Emily Dickinson's Poems as She Preserved Them*. Belknap, 2016.
- Valéry, Paul. *The Idea of Perfection: The Poetry and Prose of Paul Valéry*. Farrar, Straus and Giroux, 2020.

OTHER

In addition to the resources above, students should have access to a Bible, preferably the NRSV.

UNIT REVIEW

SEMESTER	FEEDBACK AND RESPONSE

RUBRIC

TASK 1 FORUM POSTS

LO	CRITERIA	HIGH DISTINCTION	DISTINCTION	CREDIT	PASS	FAIL
2,3,4	Provided evidence of understanding in the form of a summary	<ul style="list-style-type: none"> Astute selection and concise identification of key points 	<ul style="list-style-type: none"> Insightful recognition of key points 	<ul style="list-style-type: none"> Broad understanding of key points. 	<ul style="list-style-type: none"> Broad understanding of key points with a few minor gaps. 	<ul style="list-style-type: none"> Key points confined to the headlines. Inappropriate summary.
1, 2,3,4	Critically analysis combined with academic justification	<ul style="list-style-type: none"> Astute and insightful analysis demonstrating accurate and knowledgeable understanding 	<ul style="list-style-type: none"> Insightful analysis demonstrating knowledgeable understanding 	<ul style="list-style-type: none"> Broad analysis demonstrating knowledgeable understanding 	<ul style="list-style-type: none"> Generalised analysis demonstrating some understanding 	<ul style="list-style-type: none"> Inappropriate or absent analysis demonstrating little or inappropriate understanding
2,3,4, 5	Response to online community posts	<ul style="list-style-type: none"> Respectful but rigorous and robust online discussion displaying comprehensive understanding 	<ul style="list-style-type: none"> Respectful and robust online discussion displaying higher level of understanding 	<ul style="list-style-type: none"> Respectful and relevant online discussion displaying clear understanding 	<ul style="list-style-type: none"> Respectful but generalized online discussion with some understanding 	<ul style="list-style-type: none"> Inappropriate or limited engagement with online discussion

COMMENT



RUBRIC

TASK 2 POETRY EXPLICATION

CRITERIA	HIGH DISTINCTION	DISTINCTION	CREDIT	PASS	FAIL
Engagement with the text(s)	An informed, balanced, and insightful interpretation of the text, with exceptionally judicious use of quotations.	An accurate and somewhat insightful interpretation of the text, with apt quotations.	An accurate interpretation of the text, with relevant quotations.	A mostly accurate interpretation of the text with somewhat relevant quotations.	An inaccurate interpretation of the text with no quotations, or no relevant quotations.
Argument	An insightful and well-reasoned answer to the question with evidence of consistent independent thinking.	A well-reasoned and logically structured answer to the question, with some independent thinking.	A sound answer to the question, backed up by adequate reasoning.	A mostly sound answer to the question with some evidence of adequate reasoning.	An inaccurate or incoherent response to the question.
Communication	Consistently clear and controlled prose style with precise word choice and very minimal grammatical errors.	Clear and controlled prose style with accurate word choice and a mostly accurate use of grammar.	Mostly clear prose style with mostly sound word choice and some grammatical problem areas.	Adequate but limited prose style, some inaccurate word choice, some grammatical problem areas.	Inadequate prose style, poor word choice, systemic grammatical problems.

COMMENT



RUBRIC

TASK 3 ANALYTICAL ESSAY ON MODERNIST LITERATURE

CRITERIA	HIGH DISTINCTION	DISTINCTION	CREDIT	PASS	FAIL
Engagement with the text(s)	An informed, balanced, and insightful interpretation of the text.	An accurate and somewhat insightful interpretation of the text.	An accurate interpretation of the text.	A mostly accurate interpretation of the text.	An inaccurate interpretation of the text.
Quotations	Exceptionally judicious choice and use of quotations.	Aptly chosen and well used quotations.	Relevant quotations.	Somewhat relevant quotations	No quotations, or no relevant quotations
Argument	An insightful and well-reasoned answer to the question with evidence of consistent independent thinking.	A well-reasoned and logically structured answer to the question, with some independent thinking.	A sound answer to the question, backed up by adequate reasoning.	A mostly sound answer to the question with some evidence of adequate reasoning.	An inaccurate or incoherent response to the question.
Communication	Consistently clear and controlled prose style with precise word choice and very minimal grammatical errors. Flawless referencing (Chicago or APA).	Clear and controlled prose style with accurate word choice and a mostly accurate use of grammar. Nearly flawless referencing (Chicago or APA).	Mostly clear prose style with mostly sound word choice and some grammatical problem areas. Basic referencing information provided.	Adequate but limited prose style, some inaccurate word choice, some grammatical problem areas. Basic referencing information provided.	Inadequate prose style, poor word choice, systemic grammatical problems. No referencing provided.

COMMENT

