
COLLEGE WRITING in Fall 2019 (EN1010L)

Course Code	EN1010L	Professor(s)	Yuliya Tsutserova
Prerequisites	None	Office Number	G-117
Class Schedule	TF: 09:00-10:20 in C-101	Office Hours	by appointment
Credits	4	Email	ytsutserova@aup.edu
Semester	Fall 2019	Office Tel. Ext.	

Course Description

This interdisciplinary course, which draws on literature, visual arts, and philosophy, will focus on the phenomena of *configuration* and *transfiguration* that structure all human experience and activity. Through the study of selections from masterpieces of world literature and art, it will rediscover imagination – the capacity for *figuration* – as the wellspring of productive inquiry in disciplines ranging from logic and rhetoric, to mathematics and physics, to ethics and politics (and beyond). Case studies drawn from Ovid's *Metamorphoses*, Shikibu's *The Tale of Genji*, Marquez' *One Hundred Years of Solitude*, and the paintings of Gerhard Richter will allow us to understand and practice *composition*: the primordial, yet continually evolving art and science of weaving parts together into greater wholes. We will identify and experiment with *figures* that thought, language, and art can bring to the understanding and shaping of the self, the world, and their ever-evolving encounter.

Course Learning Outcomes

- To read better, through an introduction to critical reading skills
- To learn to recognize genres of writing
- To learn to recognize historical and cultural contexts
- As part of the General Education process, to engage with major texts of world literature
- To construct coherent, well-structured academic argument
- To learn to write essays: both under time pressure and with research content, as well as to present arguments orally

General Education

The general education program at *AUP* consists of four requirements : Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present. This course can be used to partially fulfill the **Speaking the World : Language & Cultural Literacy** requirement and, as such, has the following **Learning Objectives** :

- expressing ideas with clarity and style
- thinking « critically », which means not only logically, but also creatively
- noticing connections between related ideas, which may be presented in different texts in different ways
- becoming aware of historical and cultural backgrounds of texts and factoring them into their interpretation

The professor and students will work together towards achieving the following **Learning Outcomes** :

- understanding philosophical topics and stakes of selections from major works of world literature/fine art
- recognizing conceptual structures which underlie literary or visual « episodes » and using them as criteria for comparing a series of such « episodes » across various genres and media
- detecting « logical reasoning » in objects from fields other than philosophy
- having a sufficient grasp of elements and principles of visual design to describe and connect them to relevant conceptual notions in order to bring out the « poetic » dimension enfolded within the visual dimension of a given work of art
- completing the progressive stages of the written composition process in order to produce a paper with a strong main claim (thesis), well-reasoned argumentation, and effective textual evidence

Course Outline

PLEASE NOTE :

- The course schedule may be adjusted according to the needs of the individual class, and the students will be notified of any such adjustments in a timely manner.
- The images for the final unit of the course (on the paintings of Gerhard Richter) will be posted on *Blackboard*.

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- The assigned readings for W. Shakespeare's *Hamlet* appear much longer than they actually are : please note that the Arden Edition of the play we will be using contains copious footnotes (up to 1/2 of each page), and many pages contain only 2-3 brief remarks.

INTRODUCTION

Week 1 | Session 1 | **September 3** (Tuesday)

Syllabus Review

Presentation Assignment

Tutorial 1 : Reading Literary Texts

Tutorial 2 : Writing a Paragraph

Placement Essay (non-graded)

UNIT 1 | Ovid. *Metamorphoses*. Trans. A. Golding. New York : Viking Penguin, 2002.

Week 1 | Session 2 | **September 6** (Friday)

Topics :

Form, Change & Origins of Figurative Power

Sameness & Difference, Chaos & Order

Readings : 22 pages

Creation, The Flood & Re-creation | pp. 31-46 (16 pages)

Phoebus & Daphne | pp. 46-51 (6 pages)

September 8 | Last Day to Drop/Add Courses Online

Week 2 | Session 1 | **September 10** (Tuesday)

Topics :

Light, Universal Order, Divine Capability, Human Hubris

The Middle Way, The Pre-Ordained Course

Readings : 15 pages

Phaeton & Phoebus | pp. 58-59, 61-73 (15 pages)

Week 2 | Session 2 | **September 13** (Friday)

Topics :

Weaving Tales of Divine Glory & Divine Depravity

Architecture of Labyrinths : Figuring out Contradictions, Circular Reasoning & Dead Ends

Natural Order, Invention, The Middle Way

Readings : 10 pages

Arachne & Minerva | pp. 175-180 (6 pages)

Theseus, Ariadne & the Labyrinth | pp. 240-242 (2 pages)

Daedalus & Icarus | pp. 242-243 (2 pages)

Week 3 | Session 1 | **September 17** (Tuesday)

Topics :

Solid Form & Fading Shadow

Harmony & Reason vs. Destruction & Madness

Creating a Human Being : Natural vs. Artificial Life

Readings : 10 pages

Orpheus & Euridyce | pp. 295-297 (3 pages)

Orpheus & the Maenads | pp. 321-324 (4 pages)

Pygmalion & the Statue | pp. 302-304 (3 pages)

Week 3 | Session 2 | **September 20** (Friday)

Tutorial 3 : Drafting an Outline (Main Claim & Argument)

In-Class Writing Exercise 1 (1 page)

UNIT 2 | M. Shikibu. *The Tale of Genji*. Trans. R. Tyler. New York : Penguin Books, 2006.

Week 4 | Session 1 | **September 24** (Tuesday)

Topics :

Excess of Passion & Countermeasure of Reason

Hierarchy & Protocol

Readings : 34 pages

« The Shining One » & « The Lady of the Radiant Sun » | pp. 1-18 (18 pages)

The Arts of Construction, Painting, Calligraphy...and Love | pp. 19-35 (16 pages)

Week 4 | Session 2 | **September 27** (Friday)

Topics :

« The Flawless Woman » Who Must Be « Everything »

Aesthetic Judgment

Readings : 40 pages

Murasaki & The Cherry Blossoms | pp. 81-109 (28 pages)

The Painting Contest | pp. 319-331 (12 pages)

Week 5 | Session 1 | **October 1** (Tuesday)

Topics :

Character Formation & Knowledge

Architecture, Landscaping & Living Arrangements

Readings : 14 pages

Yugiri's University Education | pp. 377-384 (8 pages)

The Rokujo Mansion & The Seasons | pp. 401-405 (6 pages)

Week 5 | Session 2 | **October 4** (Friday)

Topics :

Truth & Fiction, Enlightenment & Confusion in Literature

Literature & Self-Reflection

Blend, Flow, Patchwork

Readings : 13 pages

Illustrated Romances | pp. 460-463 (3 pages)

The Blending of Perfumes | pp. 545-550 (5 pages)

The Flow of Calligraphy | pp. 552-555 (5 pages)

Week 6 | Session 1 | **October 8** (Tuesday)

Tutorial 4 : Supporting Reasoning with Textual Evidence

In-Class Writing Exercise 2 (1 page)

UNIT 3 | W. Shakespeare. *Hamlet*. New York : Macmillan Publishers, 2016.

Week 6 | Session 2 | **October 11** (Friday)

Topics :

Apparition as Intrinsically Ambiguous Form

Evidence of Sight

Image vs. Speech

"Seems" vs. "Is"

Readings : 36 pages

The King, the Ghost & Resemblance | pp. 177-194 (17 pages)

Hamlet : Appearance & Essence | pp. 200-209 (10 pages)

Family Resemblance : Ephemera of Memories & Ghosts | pp. 209-218 (9 pages)

Week 7 | Session 1 | **October 15** (Tuesday)

Topics :

States of Mind, Affections of the Heart: Temporality & Change

Method & Madness, Arranged & Deranged

Readings : 39 pages

Fugitive Passion : Polonius & Laertes Counsel Ophelia | pp. 218-231 (13 pages)

Integrity & Breakdown of Reason : Incomprehension in the Face of Decay & Reconstitution | pp. 231-257 (26 pages)

Week 7 | Session 2 | **October 18** (Friday)

Topics :

The Human Being : God & Dust

« To Be or Not To Be » : What to Be, How to Be

« A Noble Mind Overthrown »

Readings : 36 pages

Hamlet in Internal & External Disarray | pp. 263-288 (25 pages)

Hamlet's Monologue & Dialogue with Ophelia | pp. 314-325 (11 pages)

October 16 | Mid-Semester

October 18 | Mid-Semester Grades Due

Week 8 | Session 1 | **October 22** (Tuesday)

Topics :

Seeing Reality vs. Seeing Nothing/the Void

A Riddle for Logic : Coherent Judgment, Incoherent Speech ?

Readings : 15 pages

Radical Difference in Perception : Hamlet & Gertrude | pp. 376-377 (2 pages)

Madness & Revelation United in Ophelia | pp. 402-411, 416-420 (13 pages)

Week 8 | Session 2 | **October 25** (Friday)

Tutorial 5 : Selecting Criteria and « Episodes » for Literary Comparison

UNIT 4 | G. Marquez. *One Hundred Years of Solitude*. Trans. G. Rabassa. NY : HarperCollins, 2006.

Week 9 | Session 1 | **October 29** (Tuesday)

Topics :

Construction of City & Community

Exploration & Discovery as Revolt against Limit & Impossibility

Readings : 18 pages

Macondo, Imagination & Science | pp. 1-18 (18 pages)

October 30 - November 3 | Fall Break, No Classes

Week 9 | Session 2 | **November 1** (Friday), **No Class**

Week 10 | Session 1 | **November 5** (Tuesday)

Topics :

Dissolution of Identity : Loss of Memory, Language & Meaning

Imaginary Reality & The Memory Machine

Readings : 12 pages

The Insomnia Plague | pp. 37-49 (18 pages)

Week 10 | Session 2 | **November 8** (Friday)

Topics :

Loss of Perception & « Progressive Breakdown of Time »

Physical Sight vs. Insight

Readings :

Úrsula's Blindness | pp. TBA

November 4 | Last Day to Withdraw from a Course/No Credit Option

November 11-12 | Armistice Break, No Classes

Week 11 | Session 1 | November 12 (Tuesday), **No Class**

Week 11 | Session 2 | **November 15** (Friday)

Topics :

Preordained Fate, The Vortex of Time, The Beginning & The End

Readings : 18 pages

Aureliano & The Parchments + The Hurricane | pp. 399-417 (18 pages)

Week 12 | Session 1 | **November 19** (Tuesday)

Tutorial 6 : Composing an Introduction

In-Class Writing Exercise 3 (1 page)

UNIT 5 | G. Richter. *Forty Years of Painting*. Ed. R. Storr. New York : Museum of Modern Art, 2002.

Week 12 | Session 2 | **November 22** (Friday)

Tutorial 7 : Composing a Conclusion

Week 13 | Session 1 | **November 26** (Tuesday)

Topics :

Imitation, Representation

Readings :

images posted on *Blackboard*

Week 13 | Session 2 | **November 29** (Friday)

Topics :

The Blur as Unifying Gesture

Readings :

images posted on *Blackboard*

Week 14 | Session 1 | **December 3** (Tuesday)

Topics :

Units, Sets, Combinatorics

Readings :

images posted on *Blackboard*

Week 14 | Session 2 | **December 6** (Friday)

Topics :

Lyrical Abstraction

Readings :

images posted on *Blackboard*

Final Paper (5 pages) **DUE at Midnight**

December 6 | Last Day of Classes

December 7-11 | Reading Days

December 12-18 | Final Exams

January 2 | All Grades Due

Textbooks

Title	Author	Publisher	ISBN	Required
Forty Years of Painting	Richter	MOMA	0870703579	No
One Hundred Years of Solitude	Marquez	Harper Collins	9780060883287	No
Metamorphoses	Ovid	Penguin	9780140422306	No
The Tale of Genji	Shikibu	Penguin	9780142437148	No
Hamlet	Shakespeare	Arden	9781472518385	No

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own

attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Grades are reported for all students at the end of each semester. Students whose work is unsatisfactory at the midpoint of each semester receive warnings. Grades are neither discussed over the telephone or given out by e-mail.

The following grading system is used, based on the 4.0 system :

A | 4.0

A- | 3.7

B+ | 3.3

B | 3.0

B- | 2.7

C+ | 2.3

C | 2.0

C- | 1.7

D+ | 1.3

D | 1.0

D- | 0.7

F | < 0.7

Other

Assignments & Final Grade Composition

- Class participation: (1) attendance, (2) contribution to discussion, (3) 1 presentation based on assigned readings (5 minutes) | 20%
- 1 paragraph on assigned readings (5-10 lines, 1 per session) to be posted in discussion thread on *Blackboard* BEFORE the start of the session to which these readings are assigned | 30%
- 3 in-class writing exercises (1 hour, 1 page each) based on *Blackboard* paragraphs, to be turned in at the end of the corresponding sessions | 30%
- 1 final paper (5 pages) on the basis of *Blackboard* paragraphs & in-class writing exercises | 20%