

Floor 7½ and Other Stops on the Way to Identity

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Office hours by appointment

In this class we will examine some of the fundamental questions that govern claims to identity and how they are portrayed in literature and film. Our readings will span topics from colonialism and postcolonial resistance to nationalism and immigration. In addition to works of fiction, this class will also introduce students to academic writings on issues pertaining to identity in hopes that they will provide an analytic framework from which to approach the primary literature. While the literary aspect of the course will occupy a great deal of our in-class time, the goal of comparative literature 240 is to develop your analytic and writing skills using the literature as a point of departure.

Required Texts

Joseph Conrad	<i>Heart of Darkness</i>
Chinua Achebe	<i>Things Fall Apart</i>
Jose Saramago	<i>All the Names</i>
Luigi Pirandello	<i>Late Mattia Pascal</i>
Didier van Cauwelaert	<i>One Way</i>

Secondary readings are on e-reserve.

Films

Francis Ford Coppola	<i>Apocalypse Now</i>
Spike Jonze	<i>Being John Malkovich</i>
Mathieu Kassovitz	<i>La Haine (Hate)</i>

Course Requirements

Response Papers

You will be responsible for four one to two page papers in which you will explore specific issues you found provocative in the text/film. You will not receive a writing cue other than the questions available on the class website and should consider these papers an opportunity to begin to develop ideas for the analytic papers. Response papers will be graded on a ten point scale and comprise 15% of your final grade.

Analytic Papers

You will be responsible for three analytic papers corresponding to the units of the course. These papers are your opportunity to extend and strengthen the ideas you have begun to

develop in your response papers. The first two papers will be 5 pages and cover a single work while the third, and final, paper will be 7 pages and address at least two of the works discussed in the class. I will provide writing cues for these papers but would encourage you to develop your papers according to your individual interests. If you choose to do this, speak to me first concerning your ideas. These papers will be evaluated on the clarity and coherence of their arguments as well as their mechanics. A short list of guidelines for the analytic papers is available on the class website. Late papers will not be accepted. The analytic papers will represent 60% of your final grade.

Participation

The success of this course depends largely on your participation in both class discussions and the process of peer editing. Attendance is crucial but is only the beginning of creating a participatory environment; it is also incumbent that each student contributes his or her utmost. In addition to the readings and classroom discussion, students will be responsible for providing introductory questions to shape the direction of class on specified days. An individual meeting with me near the midterm to discuss your progress will also be required. Participation will account for 25% of your final grade.

Readings and Films

You will be expected to have read the indicated material each day prior to our meeting. Because we have a limited schedule, I will arrange a group viewing of the films outside of class. If you are unable to attend, you will be expected to have seen the film in its entirety prior to the days we will discuss it in class. The films will be available on reserve in the media center at Odegaard Undergraduate Library.

Reminder

The issues we will be discussing in class are often politically and ideologically charged. Nevertheless, I expect that the tone and tenor of the class will remain civil and conducive to the learning of everyone. If you have concerns at any time during the quarter, please contact me so we can address them immediately. In the eventuality that I am unable to resolve your problem I will indicate the proper course of action for you to take.

SCHEDULE

	Monday	Tuesday	Wednesday	Thursday	Friday
March 26-30	Introduction Syllabus	Borges <i>Pierre Menard/ Funes</i>	Loomba Course Pack	Choosing a topic	No Class
April 2-6	Conrad <i>Heart of Darkness</i>	Conrad <i>Heart of Darkness</i>	Conrad <i>Heart of Darkness</i>	Said "Two Visions in <i>Heart of Darkness</i> " p. 422	Conrad <i>Heart of Darkness</i> Response Paper
April 9-13	Achebe essay "An Image of Africa" p. 336	Developing Ideas	Achebe <i>Things Fall Apart</i>	Achebe <i>Things Fall Apart</i>	Achebe <i>Things Fall Apart</i> Response Paper
April 16-20	Said <i>Orientalism</i> 5:00 Screening Room TBA	Coppola <i>Apocalypse Now</i>	Coppola <i>Apocalypse Now</i>	Structuring your essay	Peer Editing Complete rough draft of paper 1
April 23-27	Robinson "Autobio- Graphical Memory" Paper 1	Pirandello <i>Late Mattia Pascal</i>	Pirandello <i>Late Mattia Pascal</i>	Pirandello <i>Late Mattia Pascal</i>	Using Sources
April 30- May 4	Saramago <i>All the Names</i>	Saramago <i>All the Names</i>	Saramago <i>All the Names</i>	Saramago <i>All the Names</i>	Saramago <i>All the Names</i> Response Paper
May 7-11	No Class	Jonze <i>Being John Malkovich</i>	Sacks "The Lost Mariner"	Jonze <i>Being John Malkovich</i>	Peer Editing

	5:00 screening Room TBA				
May 14-18	No Class	van Cauwelaert <i>One Way</i> Paper 2	van Cauwelaert <i>One Way</i>	van Cauwelaert <i>One Way</i>	van Cauwelaert <i>One Way</i> Response Paper
May 21-25	No Class 5:00 screening Room TBA	Renan "What's a Nation"	Kassovitz <i>La Haine</i>	Kassovitz <i>La Haine</i>	Nora <i>Lieux de Memoire</i>
May28- June 1	Memorial Day No Class		Peer Editing		Paper 3