

**HL3010 European Literature**  
Thursdays, 0930-1230, HSS SEMRM8

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Student Hours: By appointment ([calendly.com/cheryljulialee](https://calendly.com/cheryljulialee))

This course will introduce you to a variety of 20<sup>th</sup> and 21<sup>st</sup> century European literary texts. We will look at works produced by both canonical European writers and those who have 'slipped under the radar.' Each work will be studied in its historical context, allowing you to develop a broad understanding of European history and to trace transnational aesthetic developments; as well as in its particularity, as an autonomous work of art. This will enable us to question the underlying assumptions of European identity and the all-encompassing label of 'European literature.' In the same vein, special focus will be paid to how the self's relation to the other manifests in these texts. In the course of our study, some of the issues we will discuss include The Self versus Society, Woman as Other, divine faith, etc.

By the end of this course, you will be able to:

1. Identify the key strategies demonstrated in major literary-critical forms relevant to the period, including modernism, postmodernism, and the nouveau roman.
2. Discuss the radical formal innovations of certain aesthetic works in the context of the major ideas prevalent to modern and postmodern periods in Europe.
3. Evaluate literary-critical sources and employ those sources in a manner appropriate to the discipline in your own work.
4. Raise critically informed questions (in class discussions, reader responses, an essay abstracts, and research abstracts).

Your success in this class is important to me. If there are circumstances that may affect your performance in this class, please let me know as soon as possible so that we can work together to develop strategies to meet both your needs and the requirements of the course.

### Assessment

**Participation (10%):** You are expected to contribute to classroom discussions; and to treat your instructor and classmates with courtesy and respect. Whilst the principle of academic freedom promotes the expression of ideas, it does not protect disruptive conduct. Incivilities and discrimination will not be tolerated.

**Reader Response (40%):** In the course of the semester, you will submit a minimum of 5 written responses to the texts studied. Hard copy, font size 12, Times New Roman, double-spaced, 500-800 words. Responses are due the week after the relevant seminar, at the start of the session. You are free to submit more than 5 responses, in which case the grades of your best 5 will be taken into account.

**Research Essay Abstract (10%):** You will construct an academic abstract in advance of writing your major research essay.

**Final Essay (40%):** Your argumentative essay will comprise 2000 words, including citations, on a subject agreed with the course coordinator.

Core Texts:

Franz Kafka, *The Trial* (1925)

Colette, *Chéri* (1920)

Mikhail Bulgakov, *The Master and Margarita* (1967)

Marguerite Duras and Alain Resnais, *Hiroshima Mon Amour* (1959)

Ingmar Bergman, *Winter Light* (1963)

Andrei Tarkovsky, *Stalker* (1979)

Italo Calvino, *If on a winter's night a traveler* (1979)

Aidan Higgins, *Bornholm Night-Ferry* (1983)

Ali Smith, *How to be both* (2014)

Films are available in limited numbers in the Chinese library. Other readings will be made available.

Schedule

Week 1	Introduction
Week 2	Charles Baudelaire Fernando Pessoa Anna Akhmatova
Week 3	Franz Kafka, <i>The Trial</i>
Week 4	Colette, <i>Cheri</i>
Week 5	Mikhail Bulgakov, <i>The Master and Margarita</i>
Week 6	Mikhail Bulgakov, <i>The Master and Margarita</i>
Week 7	Paul Celan Marguerite Duras and Alain Resnais, <i>Hiroshima Mon Amour</i>
<i>Recess Week</i>	
Week 8	<i>Le nouveau roman</i> (extracts)

Week 9	Ingmar Bergman, <i>Winter Light</i> Andrei Tarkovsky, <i>Stalker</i>
Week 10	Italo Calvino, <i>If on a winter's night a traveller</i>
Week 11	Aidan Higgins, <i>Bornholm Night-Ferry</i>
Week 12	Ali Smith, <i>How to be both</i>
Week 13	Conclusion

### Course Policies and Student Responsibilities

#### (1) General

You are expected to complete all assigned pre-class readings and activities, attend all seminar classes punctually, and take all scheduled assignments by due dates. You are expected to take responsibility to follow up with course notes, assignments and course related announcements for seminar sessions you have missed. You are expected to participate in all seminar discussions and activities.

#### (2) Absenteeism

If you need to miss a seminar, please inform the course instructor via email prior to the start of the class, if possible.

#### (3) Submission

Reader responses (for the previous week) should be submitted in hard copy at the start of each seminar. The deadline for your final essay abstract and final essay is absolute. Please contact the lecturer as soon as possible if you require an extension.

### Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.