LITR 202: The European Novel  
John Felice Rome Center  
Fall 2022  
Wednesdays | 10am-12:30pm  
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Email: bcastaldo@luc.edu  
Office Hours: By Appointment, Wed./Th.

Course Description  
The great European cities will be the focal point of this course. Rome, Paris, London, and Prague are the geographical settings of literary masterpieces written by European authors of the 19th and 20th centuries, describing the rise and the establishment of the modern European metropolis. We will work our way through realistic representations presenting the new urban settings, as well as explore fabulous portraits of imaginary cities that will question our models of the ideal city. All the writings we read will link the old world and the new by reminding us of the role and legacy of those ancient European cities. This course hopes to generate possible answers to the related questions, posed by our authors, of “how does the urban environment meet or disattend expectations of citizens?” (Charles Baudelaire and Walter Benjamin), and alternatively, “what does the architecture of cities tell us about the civilization itself?” (Pier Paolo Pasolini). Other questions of this course include: Are there city-types? (Italo Calvino) Do cities have a gender, even? (Virginia Woolf) Can a city be an active character and determine an influence on the fate and psyche of its inhabitants? (Franz Kafka)

Although our main concern will be literary descriptions of modern European cities, we will also consider related topics such as how politics, economy, class, gender, and other factors have an impact in shaping the city, and we will explore literature along with visual representations of the modern urban space through paintings, photography, maps and films.

Learning Outcomes  
On completion of the course students should be able to:

- Know major literary works and key authors of modern European literature.
- Understand the relation of those literary works to European society and culture.
- Know core themes and ideas in history and culture.
- Understand and describe literary works as modes of social inquiry representing specific historical and cultural contexts.
- Develop skills in reading, thinking, and writing critically through the composition of an academic essay and written homework assignments.
- Develop analytical skills and argue interpretations through class discussions.
- Identify different issues, authors, and works of art from a comparative perspective.

Required Textbooks available at the Anglo-American Bookstore in Rome

- Calvino, Italo. *Invisible Cities*.
- Pasolini, Pier Paolo. *Stories From the City of God*.
- Woolf, Virginia. *Mrs. Dalloway*.

Additional Readings: Readings posted on Sakai.
Films


Attendance Policy

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

- For all classes meeting once a week, students cannot incur more than one unexcused absence.
- For all classes meeting twice a week, students cannot incur more than two unexcused absences.
- For all classes meeting three times a week, students cannot incur more than two unexcused absences.

This course meets once a week, thus a total of one unexcused absences will be permitted. Unexcused absences beyond this will result in 1% lowering of the final course grade, for every absence after the “approved limit”. The collective health of the JFRC is everyone’s responsibility. DO NOT ATTEND CLASS IF YOU ARE ILL. Travel does not constitute reason to miss class or quizzes. Consistent tardiness to class will also affect your final grade.

Required Work

The course will fulfill its learning outcomes if you comply with the following requirements:

Reader Responses: for each class, you will find a handout on Sakai with a list of topics/questions that we will discuss. To enhance both your reading and class discussion, choose one or two questions that interest you and address them through some written notes, including a quotation or two as evidence in support of your claims. These meditations are a chance for you to consider the readings before coming to class. As the semester progresses, your responses should become more analytical and offer connections between the works, the authors, and the literary theories. Your Responses will also be useful when writing your final paper. Please, note that I will ask you to discuss your Responses in class, and I will evaluate them in your final Participation grade.

Participation: This course relies largely on class discussion, and the success of discussions depends upon your active presence, thus your presence and contributions are crucial - both to me and to your classmates. To help stimulate class discussions, you should come to class prepared on the assigned readings, and you should participate actively through your Reader Responses. I would like everyone to speak at least once every class. Always bring the assigned text to class. Annotate it with questions and observations before you arrive. Have the reading in front of you during the discussion. If it is a file posted to Sakai, have notes of your comments and page numbers with you. I recommend you take notes as we discuss: you will find your notes invaluable when you need to prepare for the quizzes or if you write a paper on the text.

Team Presentations: Each team will prepare one 30-minute presentation (about 5 minutes for student). The presentations will present one specific aspect of the city. The topic of presentations can be a neighborhood of a city, a street, a monument, an event related to the city, a legend, a famous character, a theme, etc. Please note that each student will be graded individually for his/her work with the team, and that the presentation will be evaluated based on the new content provided (not addressing topics already explored in the course material) and on the effective use of the time requirement. Read the file Team Presentations on Sakai for suggestions on how to organize your presentation.
Quizzes: There will be four in-class quizzes (multiple-choice questions) on all material covered (readings, lectures, discussions). Note-taking is essential to succeed in the quizzes. The quizzes will be taken as scheduled: there will be no make-ups for traveling reasons. Quizzes may be made up only in the event of serious illness and provided a doctor’s letter is presented.

Final Paper (5 pages, double-spaced): The final essay will show your ability to choose a focused question and thesis to guide your discussion, and to follow the conventions for writing about literature. See the two Handouts on Sakai: Requirements for Final Paper, for suggestions on choosing a good topic and for detailed instructions on writing your paper; and the handout Resources on Literature, for suggestions on researching your topic.

Textbook (TB): The kind of reading we will practice requires marking up a material text, thus electronic textbooks cannot be accepted. You are required to bring your textbook to each class.

Sakai: This course will be using Sakai. You are required to check the course site regularly for announcements, readings and assignments posted there.

Classroom Etiquette: I expect you to be courteous and mannerly in all verbal and written communications (e-mails) with your classmates and with your professor. Classroom etiquette also includes the following: no electronic devices of any kind (laptops, cell phones, etc.); no tardiness or early departure from class (you should inform the professor in advance when you may have to arrive late or leave early); no consistent bathroom breaks or other disruptions; no packing up until the class is completely over; no talking or whispering to classmates during lectures or when other students are talking or presenting. Repeated failure to respect classroom etiquette will affect your participation grade.

Assessment Components

- Quizzes (4) 40% (or each quiz 10%)
- Final Paper 25%
- Team Presentation 10%
- Participation and Reader Responses 15%
- Paper Proposal 5%
- Attendance 5%

Grading

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100: A</td>
<td>87-89: B+</td>
</tr>
<tr>
<td>90-93: A-</td>
<td>84-86: B</td>
</tr>
<tr>
<td>80-83: B-</td>
<td>70-73: C-</td>
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</tbody>
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Academic Honesty

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

I expect that all work you produce for this course will be your own and that you will not submit work you have already completed for other courses. Doing your homework together and submitting the same Reader Responses will be considered plagiarism. Cutting-and-pasting part or all of another person’s writing into your paper or paraphrasing or otherwise copying work without citing the source of the words and ideas will be considered plagiarism. If you have any questions about using or citing texts, please talk with me.

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor.
Accessibility Accommodations
Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

And finally… Welcome to this class! I find the study of literature both intellectually and emotionally fascinating (as well as a lot of fun), and I look forward to exploring it together. Please do not hesitate to converse with me about the course or the readings throughout the semester. As far as possible, I want to make sure the class meets your own academic goals as well as those I have outlined in this syllabus.

Course Schedule (syllabus may vary, make sure to check the updated copy in Sakai)

**Week 1**  
W 9/7  Introduction to the course.

**Week 2**  
W 9/14  Discussion of ancient Rome. Viewing of clips from film *Gladiator*.
What does the architecture of cities tell us about the civilisation itself?
  - Giovanni Battista Piranesi’s views of Rome.
  - Sigmund Freud’s Rome in *Civilization and Its Discontents*.

**Week 3**  
W 9/21  What does the architecture of cities tell us about the civilisation itself? Pier Paolo Pasolini’s Rome in *Stories from the City of God*.

**Week 4**  
W 9/28  **Team presentation on Rome.**
Viewing of clips and discussion of films *La Dolce Vita* by Fellini, and *La Grande Bellezza* by Sorrentino.

**Week 5**  
W 10/5  **Quiz 1**
Introduction to Paris.
Walter Benjamin: *The Arcades Project* and *Paris, Capital of the Nineteenth Century*.
How does the urban environment meet or disattend expectations of citizens?
  - Walter Benjamin: *The Flâneur*.
  - Charles Baudelaire: *Paris Spleen*.

**Week 6**  
W 10/12  Charles Baudelaire: *Paris Spleen*. The theme of crowd.

**Fall Break (October 14 – 18): the break will not affect our class**

**Week 7**  
W 10/19  **Team presentation on Paris.**
How does the urban environment meet or disattend expectations of citizens? Charles Baudelaire, *Paris Spleen*. 
Week 8  
Quiz 2.  
W 10/26  
Introduction to London.  
Do cities have gender? Virginia Woolf, *Mrs. Dalloway*.

Week 9  
Team presentation on London.  
W 11/2  
Do cities have gender? Virginia Woolf, *Mrs. Dalloway*.

Week 10  
Quiz 3.  
W 11/9  
Introduction to Prague.  
Can a city be an active character and determine an influence on the fate and psyche of its inhabitants?  
- Franz Kafka, *The Trial*.

Week 11  
Group presentation on Prague.  
W 11/16  
Can a city be an active character and determine an influence on the fate and psyche of its inhabitants? Franz Kafka, *The Trial*.

Week 12  
Topic for final paper due.  
W 11/23  
Discussion of final paper topics.  

Week 13  
W 11/30  
Final paper due.  

Week 14  
Final exam week.  
Quiz 4.  
Dec 5-8  
Conclusions.