

Lit 201: World Literature I

Fall 2013
Section 1
2:55-3:50pm MWF BAC 103
Units: 3



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Course Theme—Journeys

Catalogue Description:

A survey of literary classics of the **Ancient** and **Medieval** periods including various genres and nations. Includes works by authors such as Homer, Aeschylus, Sophocles, Euripides, Plato, Aristotle, Virgil, and Dante.

Required Texts:

Davis, Paul, et. al. The Bedford Anthology of World Literature, Books 1 and 2. Boston: St. Martin's Press, 2004.

Department Learning Outcomes (DLOs):

Students will be able to:

1. Demonstrate the skills necessary for effective research, writing, and oral communication in various genres and media.
2. Display interpretive, analytical and critical thinking skills developed through the close study and analysis of texts.
3. Demonstrate knowledge of diverse cultures and literary texts.
4. Demonstrate knowledge of the nature, structure, and history of language.
5. Develop redemptive social and spiritual engagement through study of languages, texts, cultures, and media.

Course Learning Outcomes (CLOs):

Students will be able to:

1. Closely read and critically analyze texts in their original languages and/or in translation.
2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Extra-literary research
3. Connect the works with their own lives and with the social, cultural, and historical contexts of the works and their authors.

Reading Analyses:

You will write a reading analysis once a week, due in class on the dates noted—approximately 300 words per analysis, **typed**, double-spaced. You will choose only one of the questions from that week and turn it in on the day corresponding to the question. Each entry is to be typed on an 8½" by 11" page and turned in to the class file at the beginning of the assigned date. Collect your graded analyses and keep them for test review. No late analyses will be accepted, unless cleared ahead of time because of illness or excused absence, as well as none in my mailbox, office, or email.

For **five** weeks of your choosing, rather than following the analysis format, you will turn in five papers reflecting upon how the works relate to your own journey.

Reflection Papers Format: This format must be followed to gain the highest credit.

Date of Reflection Paper

Title of literary work, date the work was written, and culture/country of the work

Author of work (if not known, type "Anonymous"); Do not list the translator

Specific Genre of the work (such as epic, tragedy, lyric poetry, etc.)

300 word reflection on how this work relates to your own journey of life

Analysis Papers Format: This format must be followed to gain the highest credit.

Date of Analysis paper

Title of literary work, date the work was written, and culture/country of the work

Author of the work: (if not known, type “Anonymous”)

Specific Genre of the work (such as epic, tragedy, lyric poetry, etc.)

300 word analysis of work:

1. Answer the question of the day from the syllabus—one thesis sentence (No introductory paragraph)
2. Use three paragraphs to support your thesis, using examples from the literary text you are analyzing
3. Conclude with one strong sentence (No conclusion paragraph)

Group Presentations

1. Worth 10% of your course grade
2. Sign up for a date and topic on which to present.
3. Research the topic using three sources outside of our text. You may use YouTube, if your topic is connected to movies based on the literary work. Do not repeat what is in our text book introduction. Do not use Wikipedia or similar sources. Use reputable and current books, journal articles, and/or on-line resources from reputable sites such as those connected with universities and historical organizations.
4. Present your findings to the class on the date for which you signed up. The presentation must not run over five minutes, so practice it ahead of time. Include your list of sources at the end of your presentation.
5. Post your presentation on Canvas, including your three sources.

Course Requirements:

- **PREREQUISITE: WRITING 110, OR WRITING 115 AND 116, OR WRITING 120**
- Reading of all assignments by the dates listed below. A minimum of two hours outside of class is expected for every hour in class (6 hours outside work weekly). (CLO 1)
- Reading Analyses/Reflections (15%) These are marked as ✓+ for A work, which means exceptional insight, ✓ for B work, for good insight, ✓- for C- work, no original insight, or ∅ for failing to turn in an analysis or not meeting the minimum analysis requirements. Plagiarism equals failure. (CLO 2 and 3)
- Quizzes, in-class group work, and oral participation (15%) (CLO 2 and 3)
- Midterm Exam (20%) (CLO 2)
- Final Exam (20%) (CLO 2)
- One 1500 word paper—developing one of your analysis entries. More details to follow. (10%) (CLO 2 and 3)
- One five-minute group oral/written presentation—contexts for a work (10%). Sign up for the day you will present. (CLO 3)
- One class oral presentation—choral reading of Dante. Additional work and practice outside of class time before the presentation is required. (10%) (CLO 1)

Course Ground Rules:

General Education Course Statement: This course is one of the components of the General Education Program at Point Loma Nazarene University, under the category of *Seeking Cultural Perspectives*. By including this course in a common educational experience for undergraduates, the faculty supports the survey of human endeavors from a historical, cultural, linguistic and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary.

Attendance: Please read the Class Attendance section of your PLNU Catalog, carefully. If students miss more than 10% of class meetings (approx. 4 for a MWF course), faculty members may file a written report which may result in de-enrollment from the course. If you miss more than 20% of class meetings (approx. 8 for a MWF course), you may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in your financial aid.

LJML Academic Honesty Policy: The LJML Department deems intellectual and academic integrity critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others as if it were their own commit plagiarism. Presenting another's work as one's own includes, but is not limited to, borrowing another student's work, buying a paper, and using the thoughts or ideas of others as one's own (using information in a paper without citation). Plagiarized work will result in a failing grade for the assignment and possibly for the course. In either event, a written report will be filed with the department chair and the area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.

Final Examinations: Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted on the Class Schedules site. You are expected to arrange your personal affairs to fit the examination schedule.

Class Sessions, Preparation, Assignments, and Technology:

- a. If you wish to use your laptop during class, you may use the laptop only for note-taking, not checking email, Facebook, or other activities. If you are using an electronic reader for the text book (Kindle, Nook, etc.), please let me know and have no other "file" open on your reader other than the class text/reading.
- b. All other electronics must be muted or turned off for the entire class period, including cell phones.**
- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
- d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- e. It is your responsibility to see to it that I receive your work.
- f. Always keep electronic copies of your work so that you can provide duplicate copies if you need to.
- g. Handwritten papers are never acceptable (unless so specified).
- h. You may be requested to attend office hours with the professor if a need arises.

Email and Canvas: You are responsible for checking your PLNU email account and Canvas regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email and Canvas; and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.

Maintaining Class Schedule Via Online Registration: Students must maintain their class schedules. Should a student need arise to drop a course, they are responsible to drop the course (provided the drop date meets the stated calendar deadline established by the university) and to complete all necessary official forms (online or paper). Failing to attend and/or to complete required forms may result in a grade of F on the student's official transcript.

Extenuating Situations and Grades: No "Incomplete" grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately and submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.).

Your oral participation makes the class more interesting for everyone and will positively affect your grade. Ask questions you have from the reading.

No Cliff's Notes, Barron's Notes, Spark Notes or similar guides are to be used for papers, brought to class, or used as a substitute for the reading.

Additional department and university policies that govern the course are located in an electronic file in the Canvas portion of the course.

★The class is designed to encourage regular reading. To that end, there are short analysis papers. These are important tools for developing reading, thinking, and retention skills and are not “busy work.” Regard them as an athlete would his/her regular practice and conditioning times. Keeping up with the reading and analysis writings leads to a higher degree of subject mastery as well as analytical adeptness.

Inclusive Language: Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, be inclusive. This standard is also outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

Class Schedule - Complete all readings by the assigned days

For each class, read the material and be ready to discuss the work, answer the analysis question, and pose a question of your own on the reading. Your advance work will be assessed through quizzes and form the basis of class discussion.

Answer one analysis question per week and turn in your typed, 300 word response on the day of the reading (see Reading Analysis section). You will expand one of your analysis topics into a 1500 word essay.

Sep. 4	Course Introduction
Sep. 6	<i>Bedford Anthology of World Literature</i>: BOOK ONE “Mesopotamia,” pp. 15-21; <i>The Epic of Gilgamesh</i> , pp. 55-74 Analysis: Contrast Gilgamesh and Enkidu; why was Enkidu created?
Sep. 9	<i>The Epic of Gilgamesh</i> , continued, pp. 74-91 Analysis: What is the symbolic and structural importance of journeys in this work?
Sep. 11	Hesiod: <i>Theogony</i> and <i>Works and Days</i> , pp. 259-277
Sep. 13	Homer: Introduction, pp. 277-287; <i>The Odyssey</i> , Books 1- 3, pp. 421-459 Analysis: How is Telemachus’s journey integral to <i>The Odyssey</i> ?
Sep. 16	<i>The Odyssey</i> , Books 4 and 5, pp. 459-494; Book 7, pp. 504-513 Analysis: What is the importance of hospitality in the value systems of this epic?
Sep. 18	<i>The Odyssey</i> , Books 9-12, pp. 529-593 Analysis: What significant knowledge does Odysseus gain on his journey?
Sep. 20	<i>The Odyssey</i> , Book 13, pp. 593-607, Book 17, pp. 654-674, and Book 19, pp. 687-704 Analysis: Why does <i>The Odyssey</i> not end when Odysseus reaches his home?
Sep. 23	<i>The Odyssey</i> , Books 21-24, pp.716-768 Analysis: Is Penelope a heroic person?
Sep. 25	Sappho, pp. 791-798 and handouts Analysis: In what ways does Sappho’s lyric poetry describe love?
Sep. 27	Sophocles: <i>Antigone</i> , pp. 952-998 Analysis: What conflicts does this tragedy present?
Sep. 30	<i>Antigone</i> , continued Analysis: What is the overall philosophical view of the play?
Oct. 2	Euripides: <i>Medea</i> , pp. 999-1044 Analysis: Is the point of view of the play pro-female or anti-woman?
Oct. 4	<i>Medea</i> , continued Analysis—Does Medea fit Aristotle’s definition of a tragic hero? Why or why not?
Oct. 7	Aristophanes: <i>Lysistrata</i> , pp. 1044-1082 Analysis—How and why does this play use humor to teach a lesson?
Oct. 9	<i>Lysistrata</i> , continued Analysis—How does the presentation of women here compare to either <i>Antigone</i> or <i>Medea</i> ?
Oct. 11	Lao Tzu—Intro and Poems, pp. 1601-1610
Oct. 14	Virgil: “Introduction” and <i>The Aeneid</i> , Books 1 and 2, pp. 1174-1215 Analysis: How does Aeneas’ account of the Trojan war contrast with the Greek account in <i>The Iliad</i> ?
Oct. 16	<i>The Aeneid</i> , Books 3 and 4, pp. 1215-1240 Analysis: What is the significance of the Dido and Aeneas love story and its outcome to the issue of Aeneas’ destiny?
Oct. 18	<i>The Aeneid</i> , Book 6, pp. 1240-1265 Analysis—Compare Virgil’s presentation of the Afterlife with Homer’s in <i>The Odyssey</i> .

Oct. 21	Ovid: Intro. and <i>Metamorphoses</i> , pp. 1265-1293 Analysis: How do the gods function in these stories?
Oct. 23	MIDTERM EXAM
Oct. 25	Fall Break Day—No Classes
Oct. 28	BOOK TWO St. Augustine: Intro and <i>The Confessions</i> , pp. 64-96 Analysis: What is Augustine's view of God and divine workings?
Oct. 30	"Poets of the Tang Dynasty," pp. 318-353 What is the importance of Nature in these works? (discuss two to three poets)
Nov. 1	Lady Murasaki: Intro. and <i>The Tale of Genji</i> , Chapter 4, pp. 1118-1139 Analysis: Describe the character of Genji and his relations with others.
Nov. 4	<i>The Song of Roland</i> , pp. 540-577 Analysis: How are the opposing sides represented? Why?
Nov. 6	<u>Love in Medieval France</u> Andreas Capellanus: Intro and <i>The Art of Courtly Love</i> , pp. 611-627 French Provençal Poems, pp. 655-669; Marie de France, pp. 670-677 Analysis: How do ideas from <u>The Art of Courtly Love</u> influence the poems?
Nov. 8	Jalaloddin Rumi: Intro and Poetry, pp. 420-434 Analysis: How do these poems compare to Lao Tzu's works?
Nov. 11	<u>The Thousand and One Nights</u> , pp. 435-467 Analysis: How are women portrayed in this work?
Nov. 13	Geoffrey Chaucer: "Introduction" and <i>The Canterbury Tales</i> General Prologue, pp. 878-904 Analysis: Describe your favorite character, focusing on his/her dominant characteristic.
Nov. 15	Geoffrey Chaucer, continued PAPER DUE! Analysis: How does Chaucer depict the medieval church?
Nov. 18	Dante Alighieri: Intro. and <i>Inferno</i> , Cantos I-V, pp. 678-713 Analysis: Why does Dante have to journey through the Inferno?
Nov. 20	<i>Inferno</i> , Cantos VI- XI, pp. 713-738 Analysis: How does the law of contrapasso function in one of these cantos?
Nov. 22	<i>Inferno</i> , Cantos XII-XVII, pp. 738-766 Analysis: How does the law of contrapasso function in one of these cantos?
Nov. 25	<i>Inferno</i> , Cantos XVIII-XXIII, pp. 766-795 Analysis: How does the law of contrapasso function in one of these cantos?
Nov. 27-29	Thanksgiving Break—No Classes
Dec. 2	<i>Inferno</i> , Cantos XXIV-XXIX, pp. 795-824 Analysis: How does the law of contrapasso function in one of these cantos?
Dec. 4	<i>Inferno</i> , Cantos XXX-XXXIV, pp. 824-848 Analysis—How and why does Dante portray Lucifer as he does? How does it compare to your view of Satan?
Dec. 6	<i>Purgatorio</i> , Handout Analysis—What process does Dante have to go through at the top of Purgatory and why?
Dec. 9	<i>Paradiso</i> , Handout Analysis—Describe Dante's description of Heaven and God in <u>Paradiso</u> . How do Dante's views compare with yours?
Dec. 11	Dante Choral Reading—Mandatory Practice
Dec. 13	Dante Choral Reading—Class Oral Presentation Grade
Dec. 18	Final Exam—Wednesday, 1:30-4:00pm. Do not make travel arrangements that will require you to miss the final. You may <u>not</u> take it at another time. The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.

Group Presentations

Groups of Four

Date	Topic	Students—Four per group
9/13	<u>The Odyssey</u> —The Greek Religious System	_____ _____
9/18	<u>The Odyssey</u> —Films influenced by <u>The Odyssey</u>	_____ _____
9/23	<u>The Odyssey</u> —Other works of literature influenced by <u>The Odyssey</u>	_____ _____
9/30	<u>Antigone</u> —Other works of literature influenced by the Oedipus family story	_____ _____
10/4	<u>Medea</u> —The depiction of scorned women in movies	_____ _____
10/11	<u>The Tao</u> — <u>The Tao</u> 's influence on Asian cultures	_____ _____
10/16	<u>The Aeneid</u> —The Dido and Aeneas story in literature or art	_____ _____
10/21	<u>Metamorphosis</u> —The <u>Metamorphosis</u> ' influence on other works of literature or art	_____ _____
10/28	<u>The Confessions</u> —The influence of St. Augustine on today's church	_____ _____
10/30	Poets of the Tang Dynasty—Chinese art based in Nature	_____ _____
11/11	<u>The Thousand and One Nights</u> —Films based on these stories	_____ _____
11/13	<u>The Canterbury Tales</u> —History and architecture of Canterbury Cathedral	_____ _____
11/20	<u>Inferno</u> —Art work used to illustrate Dante's works	_____ _____
11/25	<u>Inferno</u> —Films influenced by the work	_____ _____
12/6	<u>The Divine Comedy</u> —Other literature influenced by <u>The Divine Comedy</u>	_____ _____