# ENGL 3101

World Literature

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## Course Catalog Description

This course focuses on the study of poetry, drama, and prose produced by authors of various nationalities of the Western and Eastern worlds from the ancient period to the present. Students explore literary movements and intellectual trends with a continuing emphasis on critical thinking, close reading, and the development of writing skills. They also develop essays and projects that call upon the processes of analysis, synthesis, and evaluation and have opportunities for oral participation. The course is organized by theme, by genre, or by literary and historical period depending on the approach of the teacher.

## Full Course Description

In World Literature, we will read and analyze a variety of texts from across the world and throughout history, beginning with the earliest text to be attributed to an author (a poem which was signed by a Sumerian priestess circa 2300 B.C.), and proceeding to world literature of the 1600s. While we will address some canonical texts, the predominant focus of the course will be ensuring that you experience a robust introduction to diverse selections of world literature.

Please note that this syllabus is subject to change; be mindful of revisions to the expectations, schedule, and assignments that may take place during class time and/or through emails/Canvas announcements.

## Learning Outcomes

After successful completion of this course, you will be able to:

1. Apply critical thinking and critical reading skills to world literature from a variety of modes and genres, including poetry, short stories, plays, excerpts from novels, religious texts, and didactic texts
2. Demonstrate comprehension of world literature in relation to its historical and cultural contexts
3. Articulate the relationships between texts, both chronologically and thematically
4. Demonstrate awareness of literary devices and techniques, and analyze writers’ uses of literary devices and techniques
5. Analyze literary texts both orally and in writing
6. Demonstrate effective academic writing pertaining to world literature, both in terms of the texts themselves and in terms of overarching themes
7. Identify literary traditions, including themes and style, across time and place, which result in an intellectual history of human civilization

## Required Texts

*Norton Anthology of World Literature*, Second Edition, Volumes A - C, Ed. Sarah Lawall, 2002.

*Norton Anthology of World Masterpieces*, Vol. 1

*Norton Anthology of World Masterpieces*, Vol. 2

*The Book of the City of Ladies*

*Midnight’s Children*

Additional texts as assigned (check updated reading/assignment schedule)

**Required Materials**

Reading journal (8.5 by 11” notebook)

Please note: Important literature is often about the deepest and most difficult struggles of humans to live authentically in a complex world. Through the thoughts and experiences of literary characters, we readers can examine and evaluate our personal responses to life’s mysteries, complexities, disappointments, and joys. In addition, we begin to understand how a writer, in an individual endeavor to express experience creatively, has responded to the social, political, and artistic contexts of the time and place in which the work was written. The English Department at the Academy selects reading material that reflects these human struggles, has endured the test of time, and has earned a respected place in the universe of letters. In addition, the instructors include recently published poems, short stories, and articles that reflect the diversity of contemporary cultures and experiences. If you are unable to read and study a specific text with reasonable analytic objectivity, please confer with your instructor. Alternative texts (of comparable length and degree of difficulty) are available.

## Course Assignments and Grading

**Reading Journal (40%):** 1) For every reading assignment, you are expected to write reading notes and bring the notes to class with you in a journal. Writing these notes will help you prepare for class discussion and develop critical reading and annotation skills. 2) You are expected to take notes during class time on what you learned about the text or texts from the supplemental material provided (lecture and/or videos), as well as what you discussed during the pair/group analysis.

The journal will be checked randomly but regularly.

**EXPECTATIONS FOR READING RESPONSES**

Reading responses need to contain the following: your analysis of the way the writer communicates a particular concept using elements of the text (language, symbol, allegory, setting, motif, etc.). Ask yourself: What is the writer trying to say on a deeper level? How does the writer build that concept through various elements within the text?

State your claim in the first sentence (what is the writer communicating about the concept and what is the purpose) and then spend the rest of the time proving that claim through analyzing textual evidence. I am looking for you to thoughtfully and thoroughly engage with each text, demonstrate that you can read below the surface and find deeper meaning, and use textual evidence to support your claims.

These reading responses must be clearly dated and numbered in the order that they are assigned.

Weekly class notes must accompany each weekly series of reading responses.

**\*\*\*\*\*Make sure all of the words and ideas in your reading notes are your own. Using someone else’s words or ideas without properly citing them is plagiarism.\*\*\*\***

NOTE: You are expected to contribute to class activities, as well as attend to the contributions of others. Too much of one or the other is equally detrimental to the class environment as a whole. That noted, I provide a variety of ways to participate, from short reflective writing exercises to “ink shedding” and anonymous Google doc discussion question development exercises. While I understand and empathize if you occasionally have an “off” day, if you are uncomfortable participating regularly despite the variety of options for participating or if you are dealing with a life situation that prevents you from participating regularly, I recommend that you either discuss the matter with me or contact an SLC/the Assistant Director of Academic Guidance/the Director of Academic Affairs or some other person to advocate on your behalf (there is no need to disclose the details to me if you do not feel comfortable doing so, but I will need to receive some notification that there are extenuating circumstances on your part so that I can adjust accordingly). You may, but will not necessarily, lose points for absences.

**Presentation (10%):** You will select one text (or, in the case of a collection of poems, texts) listed on the syllabus to research and create a presentation covering the text’s history and your interpretation and analysis of the text. You will then present on the class day after the text was assigned as a reading. You must ensure that you are prepared to present on the day you selected.

**Paper 1 (15%):** In this literary analysis paper (at least 1,000 words), you will make an insightful and analytical claim about how the writer of one of our texts builds a concept in that text, and then prove that claim through analyzing textual evidence (connect the evidence to your claim). Your thesis states what the writer is communicating about this idea and why (what’s the purpose?). Your body paragraphs will prove that thesis through analyzing textual evidence. Your analysis should go below the surface: try to address what other readers might not notice. You will choose a text from a list I provide. You will not use outside sources.

**Proposal and Annotated Bibliography for Final Paper (10%):** In this proposal and annotated bibliography, you will share: your selected text or texts, thesis statement, and at least two properly cited academic sources, accompanied by one to two paragraphs on what the sources contribute to your paper. You must include all three elements to earn full credit, and I may ask you to revise either or both of the latter two.

**Final Paper/Exam (25%):** For the final, you may choose between a final research paper or a comprehensive exam. If you select the final paper, it must be a literary analysis paper with a research component (at least 2,000 words), you will select at least two texts from the same literary milieu – that is, from the same geographic region and time period. Using both evidence drawn from the texts and from secondary sources, make an insightful and analytical claim about how the material in the texts is either representative of the cultural influences or somehow seems to exceed the influences of the place and time in which it was written, and then prove that claim through analyzing textual evidence (connect the evidence to your claim). Your thesis states what the writer is communicating about this idea and why (what’s the purpose?). You will choose the texts from a list I provide. See below for research component.

In addition to testing your analytical reading and writing skills, this paper will also test your ability to conduct academic research and properly integrate source material into your argument. You need to incorporate one scholarly source into this paper. While there are many ways to do this, the key is to choose a source that adds to your argument, while not taking it over or doing the work for you—the majority of this paper should be your ideas about the literary text you are analyzing. Here are a few ways to bring an outside source: in your introduction or in a background/context paragraph before you analysis to set up contextual info that adds to your analysis; in a body paragraph in relation to a point you are proving; within the argument to establish a useful definition, theory, or concept. Remember to cite this source in-text and in your Works Cited page using MLA citation.

NOTE: For both papers, you will need to use **MLA citation** to cite the literary works both in-text and in a Works Cited page. We will go over this in class, but if you have questions please ask me or visit the OWL Purdue website. **Most importantly, make sure the words and ideas in your paper are your own.**

The final paper is due by April 17, 2023. **No exceptions.** If you do not turn in a paper by this time, you will be scheduled to take the final exam.

If you choose (or default to) the final exam option, the exam will be worth 25 points. You will have two hours (unless you qualify for extended time); the exam will consist of a mixture of multiple choice, short essay, and long essay questions comprising material from across the course.

**INDIANA ACADEMY UNEXCUSED ABSENCE POLICY**

“It is the policy of the Indiana Academy that any absence from class is unexcused, except for illness, death in the family, college or school-related activities, and extenuating circumstances . When a student is absent from a class, the instructor reports the student absence to the Faculty Attendance Coordinator in the Office of Academic Affairs. Unless the absence is excused by a school official, it is considered unexcused. The decision as to whether an absence is excused is not determined by the instructor.

You are expected to attend every class. You are allowed three unexcused absences without penalty. As all assignments are due outside of class time, there will be no direct impact to your grade for the first three unexcused absences, beyond the potential that your participation grade for that week will be lowered to a half point or 0 (refer to the Participation section above). Additionally, it is VERY IMPORTANT that you make an effort to find out what you missed by checking with a student who attended class, scheduling a meeting with me, or both. This will be especially important during the weeks that we are working on your textual analysis essay and research essay. If you are missing class frequently and make little or no effort to find out what material we covered, your grade may (and likely will) indirectly suffer due to your lack of familiarity with course concepts and skills.

Four (4) or more unexcused absences will lead to academic and residential consequences beyond the scope of this class determined by the Office of Academic Affairs (i.e., residential groundings, parent/principal conference, and/or detention).

**ACADEMIC INTEGRITY**

It is extremely important that your work is your own and that you give credit for any borrowed ideas, words, or information. If you need more detailed information on plagiarism, visit me; otherwise, if you’re in doubt, cite it. Conducting yourself honorably with regard to tests and other graded assignments/projects goes without saying. Avoid a situation where we have to address this embarrassing and injurious issue. Should an incident of plagiarism arise, I will deal with it according to the plan of action in the “Academic Honesty” section outlined in your Student Handbook.

**Papers**

Unless completed in class or otherwise stated, all assignments are to follow the following format:

Typed in Times New Roman 12-point font or Arial 10.5 or 11-point font

Double spaced

Original title

Follow MLA style citing and referencing

You must submit your paper on Canvas at the time it is due.

A note about your writing: Aside from in-class writing assignments, all written work should be thoroughly checked beforehand for grammar, punctuation, and spelling errors. (Please note that intentional use of world Englishes is not an example of an error; we will discuss this in the first week).

**PAPER HEADING FOR ASSIGNMENTS**

First Name Last Name

Due Date

Title of assignment

Riley Section #

**HELP**

Please take advantage of my student hours. I expect you to think and work independently to a large extent, but if you need help, take the initiative to contact and/or visit me. (Impromptu visits are totally welcome, but if you would prefer to email me or chat using Zoom, that is fine too!)

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me (or have someone contact me on your behalf) as soon as possible. My office location and hours are listed on this document. Please note that you need not share specific details with me to receive accommodations; if you choose to have someone contact me on your behalf, all I need to know is what accommodations you should receive and the duration of those accommodations.

**Diversity**

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff, and student body. We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse as expressed in our Beneficence Pledge and through university resources found at http://cms.bsu.edu/campuslife/multiculturalcenter (Links to an external site.).

## Course Schedule

| **Date** | **Topic** | **Assignments** |
| --- | --- | --- |
| 01/04 | Course overview | **READ:** [“The Adoration of Inanna of Ur”](http://classicalarthistory.weebly.com/library/enheduanna-poems)**WRITE:** reading response |
| 1/06 | Sumerian poetry and meaning-making | **READ:** “The Invention of Writing and the Earliest Literatures,” “Time Line,” and“The Epic of Gilgamesh” (pp. 3 – 41)**WRITE:** reading response |
| 1/09 | “The Epic of Gilgamesh” |  |
| 1/11 | Ancient Greece | **READ:** “Sappho of Lesbos,” “Throned in splendor, deathless, O Aphrodite,” and “Some there are who say that the fairest thing seen” (pp. 530 – 533)**WRITE:** reading response |
| 1/13 | Sappho’s poems | **READ:** “Sophocles” (pp. 612 – 616) and “Antigone” (pp. 658 – 693)**WRITE:** reading response |
| 1/16 | NO CLASS – MLK Jr. Day |  |
| 1/18 | Antigone |  |
| 1/20 | Antigone adaptations | **READ:** “Time Line,” “Classic of Poetry” “Boat of Cypress,” “Quince,” “Chang-tzu, Please” and “She Bore the Folk” (pp. (pp. 805 – 820)**WRITE:** reading response |
| 1/23 | Ancient Chinese Poetry and Politics | **READ:** “Chuang Chou,” Chuang Tzu,” “Ssu-Ma Ch’ien,” and “Letter in Reply to Jen An” (pp. 832 -866)**WRITE:** reading response |
| 1/25 | “Chuang Chou,” Chuang Tzu,” “Ssu-Ma Ch’ien,” and “Letter in Reply to Jen An” presentationPaper 1 overview and thesis writing/outline activity |  |
| 1/27 | NO CLASS |  |
| 1/30 | India’s Heroic Age | **READ:** “The Cheating Merchant” (p. 1004), The Bhagavad-Gita (pp. 1010 – 1025), and The Tamil Anthologies (pp. 1029 – 1034)**WRITE:** reading response |
| 2/01 | “The Cheating Merchant,” The Bhagavad-Gita, and The Tamil Anthologies presentation | **READ:** “Lesbia, Let Us Live Only for Loving,” “Sparrow, you darling pet of my beloved,” “To me that seems like a god in heaven” (p. 1047), “If any pleasure can come to a man through recalling” (p. 1051), “I hate and I love. And if you should ask how I can do both” and “Wretched Catallus! You have to stop this nonsense!” (pp. 1049 – 1050) |
| 2/03 | The Roman EmpireCatullus’ poems | **READ:** The *Aeneid* (pp. 1055 – 1125)**WRITE:** reading response |
| 2/06 | NO CLASS – EXTENDED |
| 2/08 | The *Aeneid* | **READ:** The *Metamorphoses* (pp. 1138 – 1174)**WRITE:** reading response**DUE:** Paper 1 |
| 2/10 | NO CLASS |  |
| 2/13 | The *Metamorphoses* presentationIndia’s Classical Age and China’s “Middle Period” | **READ:** “Pañcatantra” (pp. 1258 – 1266), “The Return” (pp. 1361 – 1362), “Returning to the Farm to Dwell” (pp. 1364 – 1365), From “A Reply to Secretary Kuo” and “In the Sixth Month of 408, Fire” (pp. 1366 – 1367)**WRITE:** reading response |
| 2/15 | “The Return” “Returning to the Farm to Dwell,” From “A Reply to Secretary Kuo” and “In the Sixth Month of 408, Fire” presentation | **READ:** Bhartrhari “85,” “172,” and “191” (pp. 1335 – 1337); from Amaruśataka “23,” “101,” and “102” (pp. 1339 – 1342); From *The Biography of the Prophet* (pp. 1463 – 1470)**WRITE:** reading response |
| 2/17 | Bhartrhari “85,” “172,” and “191”; from Amaruśataka “23,” “101,” and “102”; From *The Biography of the Prophet* presentation |  |
| 2/20 | Golden Age of Japanese Culture | **READ:** from *The Man’Yoshu* 29-31 (pp. 2152 – 2153); 220-222, 338-350, 804-805, and 892-893 (pp. 2154 – 2160) **WRITE:** reading response |
| 2/22 | *The Man’Yoshu* presentation | **READ:** From *Records on Metal and Stone (*pp. 1410 – 1414) and “To ‘Note After Note’” (p. 1417) |
| 2/24 | From *Records on Metal and Stone* and “To ‘Note After Note’” presentation | **READ:** *The Tale of Genji* (pp. 973 – 1017)**WRITE:** reading response |
| 2/27 | *The Tale of Genji* | **READ:** *The Pillow Book* (pp. 2273 – 2288)**WRITE:** reading response |
| 3/01 | *The Pillow Book* |  |
| 3/03 | NO CLASSParent-teacher conferences  |  |
| 3/13 | Final paper overview and pre-writing | **READ:** “Tears reveal my secrets,” “Tell the vile one a word,” and “Seeing herself beautiful and nubile”**WRITE:** reading response |
| 3/15 | “Tears reveal my secrets,” “Tell the vile one a word,” and “Seeing herself beautiful and nubile” presentation |  |
| 3/17 | Al-Andalus Women Poets | **READ:** “To Ibn Zaidun,” and “Must separation mean we have no way to meet?”**WRITE:** reading response |
| 3/20 | “To Ibn Zaidun,” and “Must separation mean we have no way to meet?” presentation | **READ:** “Lanval” and “Laustic” (pp. 1769 – 1776)**WRITE:** reading response |
| 3/22 | Marie de France  | **READ:** *The Epic of Son-Jara* (pp. 2415 – 2459, vol. C)**WRITE:** reading response |
| 3/24 | *The Epic of Son-Jara* presentation | **READ:** *The Canterbury Tales* (pp. 2051 – 2106)**WRITE:** reading response**DUE:** Paper 2 Outline/Annotated Bibliography |
| 3/27 | *The Canterbury Tales* | **READ:** From *The Thousand and One Nights* (pp. 1569 – 1618)**WRITE:** reading response |
| 03/29 | *The Thousand and One Nights* presentation | **READ:** “Alone am I, Alone I Wish to Be” and excerpt from *The Book of the City of the Ladies***WRITE:** reading response |
| 03/31 | Christine de Pizan texts and contexts | **READ:** From *Florentine Codex* (pp. 1071-1073), From *Cantares Mexicanos* (pp. 3073 – 3075), and *Popol Vuh* (pp. 3076 – 3084)**WRITE:** reading response |
| 04/03 | From *Florentine Codex* From *Cantares Mexicanos*, and *Popol Vuh* presentation | **READ:** From *The Blazing World* **WRITE:** reading response |
| 04/05 | *The Blazing World* presentation | **READ:** *Hamlet* Acts I and II (pp. 2828 – 2865)**WRITE:** reading response |
| 04/07 | *Hamlet* Acts I and II | Deadline to communicate intent to complete final paper vs. exam |
| 04/10 | NO CLASS – Extended |  |
| 04/12 | Renaissance literature, Shakespeare, and *Hamlet* | **READ:** *Hamlet* Acts III and IV (pp. 2866 – 2902)**WRITE:** reading response |
| 04/14 | *Hamlet Acts* III and IV | **READ:** *Hamlet* Act V (pp. 2903 – 2918) |
| 04/17 | *Hamlet* Act V | Paper 2 due if not taking final exam |
| 04/19 | *Midnight’s Children* – reading passages and assignments TBA |
| 04/21 |
| 04/24 |
| 04/26 |
| 04/28 |
| 05/01 |
| 05/03 |