

ENGLISH 431: SURVEY OF WORLD LITERATURE I

Instructor: Dr. Daven M. Kari

Office Hours: MF 10:00-10:50 a.m., and by appointment MWF

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Class Meeting Time & Place: MWF 11:00-11:50 a.m.

Text Books: Lawall, Sarah, and Maynard Mack, et al., eds. *The Norton Anthology of World Literature*, 2nd ed. Vol. I. New York: W. W. Norton & Co., 2002.

Overview of Course:

English 431, World Literature to 1650, is designed to help readers interpret the works of the most prominent non-British and non-American drama, fiction, and poetry writers through the mid-seventeenth century by examining the lives and works of these memorable persons. The course will emphasize learning to appreciate the writings of these authors by examining biography, literary criticism, and a wide variety of methods for reading and interpreting the techniques, forms and themes represented in their works.

Assignments:

Because the best part of learning comes through a careful interaction with the texts being studied, this course will involve several formats for learning and demonstrating competence, including lectures, in-class work, short reports by groups, a short paper, and exams. Assignments will be weighted as follows:

Attendance & Participation	10%
In-class Work	10%
Team Reports	20%
Exams	45%
Paper	<u>15%</u>
	100%

Grades will be calculated on a 10% scale as follows: A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = 59% or below.

Team Reports will be made two times (no more than once in each unit) by each student and will be distributed according to a sign-up sheet. These presentations are to last about 10-15

minutes and are intended to provide insights for class discussion. Presenters will also serve as resource persons for questions raised during the rest of the class session. As a guideline for preparing for these presentations, please consider the following strategies:

1. Read the unit to be discussed and discover its genre and basic structure. If your unit contains plots or sub-plots, prominent or interesting characters, important themes, historical allusions, or certain poems deserving attention, explore these for the class. Consider offering short outlines of your presentation, either as a transparency or as a handout.

2. Conduct some research on-line or in the library to provide yourself with a literary and historical context for discussing the work you have signed up to present. *Bulfinch's Mythology* and Edith Hamilton's *Mythology* are useful when reading Greek and western literature. Various volumes of Will and Ariel Durant's *The Story of Civilization* provide great background reading for many cultures in the east and west. *First Search*, *JSTOR*, and other on-line resources will provide you with numerous articles related to a wide variety of works and topics. Select these to assist you in interpreting the work you are presenting. Be sure to provide the instructor with documentation of sources you have consulted and used, and follow proper MLA documentation format in presenting these sources.

3. Complete your presentation by talking about what strikes you as being most interesting or enjoyable or odd about your unit. Speak as a 21st century reader who is trying to relate to another culture and time and see what connections you can make with the work being read. Have some fun with the literary work you are presenting. Finally, be sure that you develop and share original, individual insights into the text, and do not just rely on what others have said.

A *Paper* of four to five pages (1200-1400 word) will be due after the second major unit for the course. The paper is to focus tightly on a key character, motif, passage, story, or short poem assigned in the course. Paper topics and outlines are to be submitted no later than October 22, 2007, and no two students may work on the same topic. Use two to five sources to help substantiate your paper's position, and present these sources in a bibliography in MLA format.

This brief paper should demonstrate the following qualities:

1. A thoughtful understanding of at least one significant dimension of the passage or short story or short poem.
2. A responsible use of several interpretive tools given in class, including, for example, characterization, plot, irony, meter, rhyme, stanzaic form, imagery, word choice and tone. See William Harmon and Hugh Holman's *A Handbook to Literature*, 9th ed. (Upper Saddle River, NJ: Prentice Hall, 2003) for help with terminology to be used in your paper.
3. An awareness of biographical or historical influences on the work and how it relates to one or two other works by the same author, or even by another author who has written a work influencing this one.
4. Individualized insights representing your personal interaction with the work.
5. Proper use of the English language; good word choices, MLA style, and appropriate

paragraphing.

N.B. All papers are to be typed in double spacing on regular bond typing paper. No erasable bond paper will be accepted. Use MLA documentation and format for short papers. Paper clip papers (do not staple) and present them along with your rough drafts and notes in a pocket folder with your name on the cover.

If you receive at least a C- on your paper, and if you would like to improve the grade on your paper, you may complete a rewrite; however, this rewrite must be submitted within one week after the graded paper has been returned and must be accompanied by the original paper. Simply changing a few mechanical items will not necessarily improve your grade on the paper, so be sure to pay close attention to your instructor's comments about content. You are welcome and encouraged to ask for extra feedback about your paper before you rewrite it. Schedule an individual conference when necessary and come with specific questions about how you can improve your work.

Course Policies:

For English 431 the following policies are necessary to keep the course running smoothly. Please read them carefully.

All assignments are due by the date listed. When you know in advance of an unavoidable absence, then turn in your work early. No late work will be accepted and no exams can be made up except in the case of an absence related to your own serious illness or the death of a member of your immediate family. Written evidence substantiating your excuse may be requested. Conflicts with your regular work schedule are not excused absences.

Readings must be completed before the class period for which they are assigned, and group presentations must be ready by the beginning of the class period on the day assigned. Your class participation grade will be based largely on your ability to discuss the works in an intelligent and informed manner. You are responsible for introductory material as well as the specific works assigned. Attendance is vital; tardiness and absences will certainly lower your grade for the course. If a student misses more than eight classes (or 1/5th of the course) for any reason, the student will automatically fail himself or herself. A limited number of make-up options may be offered for excused absences.

N.B.: As of fall 2007, all new students need a C- or above to pass a class in their major, even if they change into the major after coming to Vanguard University.

Schedule of Assignments:

August 29 (W)	Introduction to course
August 31 (F)	<i>The Odyssey</i> , pp. 225-258 (all pages listed are for the <i>Norton Anthology</i> , or <i>NA</i>)—Background for Greek epic literature
September 3 (M)	Labor Day Holiday

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September 5 (W)	<i>The Odyssey, NA</i> , pp. 258-297
September 7 (F)	<i>The Odyssey, NA</i> , pp. 297-332
September 10 (M)	<i>The Odyssey, NA</i> , pp. 332-363
September 12 (W)	<i>The Odyssey, NA</i> , pp. 363-401
September 14 (F)	<i>The Odyssey, NA</i> , pp. 401-429
September 17 (M)	<i>The Odyssey, NA</i> , pp. 429-458
September 19 (W)	<i>The Odyssey, NA</i> , pp. 458-494
September 21 (F)	<i>The Odyssey, NA</i> , pp. 494-533
September 24 (M)	<i>Oedipus the King, NA</i> , pp. 612-615, 617-630
September 26 (W)	<i>Oedipus the King, NA</i> , pp. 630-658
September 28 (F)	<i>Medea, NA</i> , pp. 693-709 Film
October 1 (M)	<i>Medea, NA</i> , pp. 709-725 Film
October 3 (W)	Review for Exam I
October 5 (F)	Exam for Unit I
October 8 (M)	<i>Gilgamesh, NA</i> , pp. 10-20
October 10 (W)	<i>Gilgamesh, NA</i> , pp. 20-31 “The Flood,” Genesis 6-9, <i>NA</i> , pp. 60-63
October 12 (F)	“Ancient Egyptian Poetry,” <i>NA</i> , pp. 41-52
October 15 (M)	Poetry and Thought in Early China, <i>NA</i> , pp. 805-820
October 17 (W)	Confucius, <i>NA</i> , pp. 820-831
October 19 (F)	Fall Holiday—No Classes
October 22 (M)	China’s Middle Period, <i>NA</i> , pp. 1353-1360, 1364-1367, 1370-1375, 1379-1383
October 24 (W)	India’s Heroic Age, <i>NA</i> , pp. 881-905, 952-953 (to be covered in part on Friday)

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October 26 (F)	<i>The Jataka, NA</i> , pp. 1002-1010
October 29 (M)	The Rise of Islam and Islamic Literature, <i>NA</i> , pp. 1419-1432, 1456-1460
October 31 (W)	<i>The Thousand and One Nights, NA</i> , pp. 1566-1585
November 2 (F)	<i>The Thousand and One Nights, NA</i> , pp. 1585-1605
November 5 (M)	Review for Exam II
November 7 (W)	Exam for Unit II
November 9 (F)	<i>The Divine Comedy, NA</i> , pp. 1826-1852
November 12 (M)	<i>The Divine Comedy, NA</i> , pp. 1852-1879 Paper Due--No late papers accepted
November 14 (W)	<i>The Divine Comedy, NA</i> , pp. 1879-1906
November 16 (F)	<i>The Divine Comedy, NA</i> , pp. 1906-1936
November 19 (M)	<i>The Divine Comedy, NA</i> , pp. 1936-1962
November 21 (W)	Catch-up Day
November 22-23 (F)	Thanksgiving Break
November 26 (M)	Petrarch's sonnets, <i>NA</i> , pp. 2476-2479, 2485-2490, poems 3, 62, 90, 333
November 28 (W)	<i>The Prince, NA</i> , pp. 2517-2534
November 30 (F)	<i>Don Quixote, NA</i> , pp. 2671-2692
December 3 (M)	<i>Don Quixote, NA</i> , pp. 2692-2718 Film
December 5 (W)	<i>Don Quixote, NA</i> , pp. 2718-2744 Film
December 7 (F)	<i>Don Quixote, NA</i> , pp. 2744-2765
December 10 (M)	<i>Don Quixote, NA</i> , pp. 2765-2783 Review for Final Exam.
December 11-14	Final Exam Week

N.B. This schedule is tentative and may be adjusted to suit better the needs of the class.