

General Education Course Proposal

Proposed Course: Engl. 101 Masterpieces of World Literature Units 4
Prefix No. Title

Department: English School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1___; C2___; D___; E___
Integration: B___; C X; D___; International/Multicultural___

Existing Course ___; Revised Course X; New Course ___

Course Included in Current GE Program X

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Discussion and written analyses of influential poetry, drama, fiction, and nonfiction (in translation) from throughout the world, including historical and cultural contexts. Not applicable to the English major.

Enrollment limit per section: 40

Expected number of sections per semester – Year 1 4; Year 3 4-5

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

Andrew Jim 5-9-00
Department Chair Date

Red Amund 9/8/00
School Curriculum Committee Date
General Education Subcommittee Date

J. Schervish 9/8/00
School Dean Date
Associate Provost Date

1/14/98

Revised 5/12/00
~~Revised 11/5/98~~

Attachment # 2: Statement of elements common to all sections of the course
Proposed course: English 101 Masterpieces of World Literature

English 101: Masterpieces of World Literature 4 units

Catalog description: Discussion and written analyses of influential poetry, drama, fiction, and nonfiction (in translation) from throughout the world, including historical and cultural contexts. Not applicable to the English major.

Content: The course focuses on literary texts widely acknowledged as influential and as "masterpieces." Selection of specific texts depends on the instructor, but the texts will represent a wide range of historical periods from 1,000 B.C. to the latter half of the twentieth century and a variety of literary types and styles from epic to drama to lyric poetry to the novel. Texts will also come from diverse Western and non-Western cultures and will be discussed in their cultural, historical, philosophical, sociological, and psychological contexts. Throughout the course students will engage in close reading and analysis of the texts through discussion and written assignments. They will discuss the ideas, themes, beliefs, and values expressed in the texts from the perspective of their subjective responses as well as more analytical approaches to the works. They will also be introduced to techniques of literary criticism, the concept of genre, literary terms, critical approaches to literature, the relationship between content and form.

Objectives:

Students will:

- read, discuss, and analyze masterpieces of world literature
- explore the concept of a "masterpiece" and why these works are considered masterpieces
- explore the connection between the texts and the historical periods and cultures which produced them
- explore the connection between the ideas in the literature and contemporary civilization
- explore and reflect critically upon the beliefs and values expressed in the literature
- distinguish between subjective and objective responses to literature and understand the connections between the two
- develop an appreciation for literature by making connections between the literature and their own lives
- practice close reading of texts, with attention to the nature and role of language
- learn techniques of literary criticism and be introduced to an introductory vocabulary of literary terms; be introduced to the concept of genre and to the relationship between content and form
- practice writing about literature, using techniques of literary criticism

Required student activities:

- close reading of texts assigned as homework for every class period
- participation in discussion of literature (as a class or in small groups or through group or

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Required student activities (cont.):

- individual presentations
- final exam (according to CSUF policy and schedule)
- writing assignments totaling a minimum of 4,000 words with at least 70% of the total
In the form of sustained multiparagraph assignments--Writing assignments must include at least 2 out-of-class critical analysis papers of a minimum of 4 pages (1,000 words) each and at least one essay exam (minimum of 800 words). Assignments may also include short in-class essays, in-class reading responses, out-of-class reading response journal entries, additional out-of-class papers, additional essay exams. Writing assignments will encourage students toward disciplined independent thinking about the form and content of literature and give them the opportunity to write critical analysis of literary works.
- required attendance

Grading policy: Each syllabus will contain a grading policy. The grade for the course will be based on a combination of grades on written assignments (both in-class and out-of-class), presentations, exams, and participation in class discussions. At least 60 % of a student's grade for the course will be based on writing assignments.

Representative Text: Norton Anthology of World Masterpieces. Expanded Edition in One Volume. Ed. Maynard Mack. New York: W.W. Norton, 1997.

Approximate schedule for course: The course will be organized in one of the following ways:

- 1.) by chronology--The Norton Anthology is organized chronologically with the following periods: Beginnings to A.D. 100 (The Invention of Writing and the Earliest Literatures, Ancient Greece and the Formation of the Western Mind, Poetry and Thought in Early China, India's Heroic Age, The Roman Empire); 100 to 1500 (From Roman Empire to Christian Europe, India's Classical Age, China's "Middle Period," The Rise of Islam and Islamic Literature, The Formation of a Western Literature, The Golden Age of Japanese Culture, Medieval India: The Age of the Devotional Lyric, Africa: The Mali Epic of Son-Jara); 1500 to 1650 (The Renaissance in Europe, Native America and Europe in the New World); 1650-1800 (Vernacular Literature in China, The Enlightenment in Europe, The Rise of Popular Arts in Premodern Japan); 1800-1900 (Revolution and Romanticism in Europe and America, Realism, Symbolism, and European Realities); The Twentieth Century: Self and Other in Global Context. Since it is impossible to cover all of these periods and cultures in a single semester, instructors who organize the course chronologically will choose at least four of the chronological periods and two to four works in each period, representing at least two genres. The course will then be organized to spend 2-4 weeks on each chronological period.

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Approximate schedule for course (cont.):

2.) by theme: Works may be grouped by theme with the selection within each theme drawn from a variety of historical periods and cultures and representing at least two genres (fiction, poetry, drama, nonfiction, film). This approach encourages students to explore both similarities and contrasts between cultures and historical periods. With this organization, the instructor may group 2-5 works, spending 1-3 weeks on each grouping.

Attachment # 3: Typical Syllabus

Proposed Course: English 101 Masterpieces of World Literature

ENGLISH 101 - MASTERPIECES OF WORLD LITERATURE - SPRING 1999

Instructor: Dr. F. Andrew Hart

Office: Peters 443

Office phone: 278-4918

English Dept. office phone: 278-2553

E-mail: andyh@csufresno.edu

Office hours: Tuesday 4:15-5:15, Friday 12:00-4:00

I am happy to make telephone appointments for other times.

Course Description: Discussion and written analyses of influential poetry, drama, fiction, and nonfiction (in translation) from throughout the world, including historical and cultural contexts. Not applicable to the English major.

This course is intended to introduce you to some great writers of literature outside England and America; to heighten your understanding of how literature works--how it communicates its ideas and creates its beauties; to increase your ability to understand the cultures of others through their literature; and to increase your ability to enjoy, as well as learn from, narrative, poetry, and drama.

Writers and works covered will include Sophocles, Ibsen and other dramatists, the medieval romance Sir Gawain and the Green Knight; the African novelists Chinua Achebe and Amos Tutuola; and various poets. As the African writers just listed remind us, there is a lot more to world literature than European.

Although I will lecture sometimes, 90% or more of our class time will be discussion. A work of literature good enough that anyone considers it a masterpiece communicates different meanings to different readers; if it's really good, it will mean different things to the same reader each time s/he reads it. You should therefore always do the assigned reading on time, always come to class with some ideas of your own already formed about it, and always be prepared to share them. We will all learn more and enjoy ourselves more if we talk, exchange ideas, and argue when we disagree. No one reader of a work of literature--certainly not me--can assume s/he has a lock on the meaning of the work, to the exclusion of the text-based responses of others.

We will look at the literature we read as literature and as artifact, considering it in its social and cultural and historical contexts.

In some ways this may be a hard course, because of the quantity of reading and the fact that we will skip so much from one writer, period, country and form to another. But we will help each other. And two other rewards are the beauty of the works and the mystery of looking at life through another person's mind, another culture's values.

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Proposed Course: English 101 Masterpieces of World Literature

Required Texts:

Norton Anthology of World Masterpieces. Expanded Edition. Ed. Maynard Mack. New York: W.W. Norton, 1997.

Abrams, M.H. A Glossary of Literary Terms, 7th edition. New York: Harcourt, Brace, Jovanovich.

Tutuola, Amos. The Palm-Wine Drunkard. New York: Grove, Weidenfield

Course Requirements:

Written work: Unannounced reading quizzes. Quizzes missed, for whatever reason, cannot be made up.

3 out-of-class critical analysis essays (minimum of 1,250 words each-- 3,750 words total)

2 exams (midterm and final)--part objective, part passage ID, part essay. The essay portions of these exams will each be a minimum of 800 words (1,600 words total)

Attendance policy: Attendance is required. I will keep a record. Anyone who misses more than three class sessions (for any reason) may have his/her grade lowered because of it, at my discretion. If you miss more than five session, you will almost certainly get a U in the course.

Grading: 25% from quizzes, attendance & participation

30% from out-of-class essays

45% from tests (20% midterm; 25% final)

Work Schedule:

With all assigned readings, you are to read, also, the editors' introductions and any other support and background materials provided.

When a class day is not listed, it does not mean we aren't meeting; it just means there's no new reading or writing for that day. Most unlisted days mean we're still finishing discussion of the most recent assigned reading.

N = in our Norton anthology

Tu 1/26: Course introduction

Th 1/28: Ibsen, Hedda Gabler - Acts I & II (N)

Tu 2/2: Finish Hedda Gabler, and Abrams, "Tragedy"

ESSAY # 1 ASSIGNED

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Tu 2/9: Sophocles, Oedipus the King (N)

Th 2/11: Abrams, "Irony"

Tu 2/16: Moliere, Tartuffe (N)

Th 2/18: Abrams, "Comedy"

Tu 2/23: Pirandello, Six Characters in Search of an Author (N) **ESSAY # 1 DUE**

Th 2/25: Abrams, "Absurd, Literature of"

Tu 3/2: Sir Gawain and the Green Knight (N)

Th 3/4: Abrams, "Courtly Love" and "Chivalric Romance"

Tu 3/9: Review for midterm

Th 3/11: **MIDTERM EXAM**

Tu 3/16: Shakespeare sonnets

 Petrarch sonnets (N)

 Abrams, "Sonnet"

Th 3/18: Catullus, poems (N)

ESSAY # 2 ASSIGNED

Tu 3/23: Political poems: Own, Reed, Auden

Th 3/25: Dickinson poems (N)

SPRING BREAK

Tu 4/6: Eliot, "The Love Song of J. Alfred Prufrock"

 Abrams, "Dramatic Monologue"

Th 4/8: Stevens poems

ESSAY # 2 DUE

Tu 4/13: No new reading--bring Norton

Th 4/15: Short stories: Hemingway, Poe, Achebe

 Abrams, "Point of View"

Tu 4/20: Achebe, Things Fall Apart (N)

Tu 4/27: Tutuola, Palm Wine Drunkard

Th 4/29: Abrams, "Style"

ESSAY # 3 ASSIGNED

Tu 5/4: Kafka, "Metamorphosis" (N)

Th 5/6: Short stories: Faulkner, Welty

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Tu 5/11: Last regular class meeting
Review for final

ESSAY # 3 DUE

Final exam according to university final exam schedule

Two reminders:

Students with disabilities have the responsibility to identify themselves to the instructor so that reasonable accommodations for learning and evaluation can be made.

The University has a written policy on cheating and plagiarism which specifies the consequences of such acts, including failure in a course or expulsion from the University. A full statement of the policy is available from the Dean of Student Affairs Office, Joyal 262.