

General Education Course Proposal

Proposed Course: Engl 112 World Literature: Ancient **Units** 4
Prefix No. Title

Department: English **School:** Arts & Humanities

GE Category (Indicate one category only):

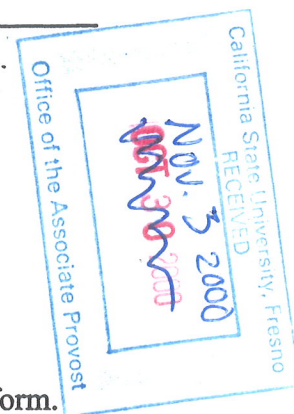
Foundation: A1___; A2___; A3___; B4___
 Breadth: B1___; B2___; C1___; C2___; D___; E___
 Integration: B___; C X; D___; International/Multicultural___

Existing Course X; **Revised Course** ___; **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)

Ancient world literature in translation. Discussion and written analyses of Babylonian, Greek, Chinese, Egyptian, Indian, and Latin epic, drama, and lyric, including historical, religious, and artistic contexts. Selections may include Gilgamesh, Homer, The Mahabharata, Chuang Chou, Greek drama, Ovid.

Enrollment limit per section: 30

Expected number of sections per semester – Year 1 1; **Year 3** 1

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

<u>Andrew Sim</u>	<u>8-22-00</u>	<u>Nathaniel McCarty</u>	<u>10/18/00</u>
Department Chair	Date	School Curriculum Committee	Date
<u>Luiz J. Costa</u>	<u>10.19.00</u>	<u>Paul [unclear]</u>	<u>5/11/01</u>
School Dean	Date	General Education Subcommittee	Date
<u>J. Echeverria</u>	<u>5/11/01</u>		
Associate Provost	Date		

Attachment # 2: Statement of elements common to all sections of the course
Proposed Course: Engl. 112 World Literature: Ancient

English 112: World Literature: Ancient 4 units

Catalog description: Ancient world literature in translation. Discussion and written analyses of Babylonian, Greek, Chinese, Egyptian, Indian, and Latin epic, drama, and lyric, including historical, religious, and artistic contexts. Selections may include Gilgamesh, Homer, The Mahabharata, Chuang Chou, Greek drama, Ovid.

Content: The course is a survey of major literary texts from the ancient Babylonian, Greek, Chinese, Egyptian, Indian, and Roman civilizations. Selection of specific texts depends on the instructor, but the selections will represent a wide range of historical periods and cultures as well as a variety of literary styles and genres. Discussion of the literature will include discussion of the historical, social, philosophical, and religious contexts out of which the literature comes. Throughout the course, students will engage in close reading and analysis of the texts through discussion and written assignments. They will discuss ideas, themes, beliefs, and values as expressed in the texts from the perspective of their subjective responses as well as more analytical approaches. They will also be introduced to techniques of literary criticism.

Objectives:

Students will:

- read, discuss, and analyze major literary texts from ancient literatures, such as Babylonian, Egyptian, Chinese, Indian, Greek, and Latin
- explore the connections between the texts and the historical, social, and religious contexts which produce them
- explore and reflect critically on the beliefs and values expressed in the literature
- distinguish between subjective and objective responses to literature and understand the connections between the two
- practice close reading of texts, with attention to the role and nature of language
- learn techniques of literary criticism and an introductory vocabulary of literary terms
- practice writing about literature, using techniques of literary criticism

Required student activities:

- close reading of texts as homework
- participation in discussion of literature (as a class or in small groups)
- 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 (which may be given as take-home essay exams) of a minimum of 4 pages (1,000 words each) and at least one in-class essay (minimum of 800 words). Writing may also include additional in-class essays, in-class reading responses, out-of-class reading response journal entries, additional out-of-class papers, essay exams. Writing assignments will encourage students toward disciplined independent thinking about the form and content of literature.

Attachment # 2: Statement of elements common to all sections of the course

Proposed Course: Engl. 112 World Literature: Ancient

English 112: World Literature: Ancient 4 units

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Required student activities (cont.):

--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, presentations, exams, and participation in class discussions. At least 60 % of a student's grade will be based on writing assignments.

Representative texts: Instructors usually use a world literature anthology such as The Norton Anthology of World Masterpieces, Expanded Edition in One Volume, often supplemented by 1-4 additional individual texts. Some instructors choose to use 8-10 individual texts representing ancient world literature from a range of cultures.

Approximate schedule for course: The course is generally organized in one of two ways:

- 1.) chronologically with 1-5 class periods on each work;
- 2.) thematically with 3-6 works in each theme grouping and 2-5 weeks on each theme.

Attachment # 3: Typical Syllabus

Proposed Course: Engl. 112 World Literature: Ancient

ENGLISH 112 WORLD LITERATURE: ANCIENT

Fall 2001

Dr. Clare-Marie Wall

Office: Peters 407, 278-2248

Email address: clare_wall@csufresno.edu

Office Hours: Wednesday 1:30-4:30, Thursday 12:00-1:45, and by appointment.

TEXTS

Please use the following editions. Since we are reading translations of all the works, and since translations vary widely, we should try to talk about approximately the same texts. Please see me if you have other translations.

1. Classical Tragedy: Greek & Roman, ed. Robert W. Corrigan. NY: Applause Theatre Book Pubs. 1990.
2. Homer. The Odyssey, transl. Robert Fitzgerald. Garden City, N.Y.: Anchor, 1963.
3. Homer. The Iliad, transl. Robert Fagles. Harmondsworth, Penguin Classics, 1990.
4. Plato. The Symposium, transl. Robin Waterfield. Oxford: Oxford University Press, 1994.
5. Gilgamesh; Translated from the Sin-legi-unninni Version. John Gardner and John Maier. New York; Vintage Books, 1984.
6. Ovid. Metamorphoses, transl Rolfe Humphries. Bloomington and London: Indiana University Press, 1969.
7. Virgil. The Aeneid of Virgil, transl. Allen Mandelbaum. New York: Bantam, 1972.
8. Aristophanes. Lysistrata, transl. Douglass Parker. New York: NAL Mentor, 1964.
9. Greek Lyric Poetry, transl. M.L. West. Oxford: Oxford University Press, 1994.
10. Roman Poetry from the Republic to the Silver Age, transl. Dorothea Wender. Carbondale & Edwardsville: Southern Illinois University Press, 1980.
11. Course Packet of readings from Egyptian and Chinese lyric, The Mahabharata, Job and Genesis, plus alternate translations of lyric poems.

COURSE GOALS

As you can see from this list, this is a course which is intended to offer you a traditional classical education (in translation) based on the continuing European and American respect for Greek and Roman thought and poetry (epic, dramatic and lyric). In addition, the course is designed to expand your understanding of ancient literature and its historical, philosophical, artistic and religious contexts beyond those works into Sumerian, Egyptian, Hebrew, Chinese and Indian literary traditions in epic and lyric poetry.

COURSE REQUIREMENTS

You will need to read, read, and re-read these primary texts. Plan to leave yourselves

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Proposed Course: Engl. 112 World Literature: Ancient

extended periods of time during which you can read, so that you can appreciate the effect of becoming absorbed in the worlds created by the poets. I recommend that you take reading notes after you have read for a while, especially in form of outlines. I also recommend that you prepare for class discussion by having at least five minutes of thoughtful response to your reading to share with us when you come to class. Having interesting questions is as useful as having drawn conclusions about a work. If you worry about speaking up in class, please see me as soon as possible. There are ways to take the worry out of making suggestions or asking questions.

Your final grade will be based on classwork (attendance, participation in discussions), in-class and out-of-class speculative writings, and two exams (each one consisting of an in-class exam, and an extended take-home essay.)

CLASSWORK (10 % of final grade)

Since class participation is essential to the success of the course, I will consider important part of your grade as well. Attendance is also relevant, especially since we have class only twice a week. Three absences are permitted, but if you must miss, please contact me before class, either personally or by leaving a message. Assignments are subject to change, and those changes might be announced in class. If you miss more than three times, I will reduce your grade by five points for each absence. Thus, five absences would reduce your final grade from A to B, for example.

SPECULATIVE WRITINGS (45 % of final grade)

Another requirement during class meetings will be in-class essays (or occasionally take-home writings). You might call these papers "speculative writings" or "position papers" or "reading quizzes" or "thoughts-in-progress." These explorations will help you and the class focus on certain issues in the works, using close reading of the text to support your own interpretations of its significance. You will write about ten of these speculative writings during the semester, each one about 500 words long.

EXAMS (45 % of final grade)

There will be two exams, each consisting of two parts: an in-class exam and an extended take-home essay. The in-class exams will consist of identification and discussion of quotations, objective questions, and short answer (one-paragraph essay) questions. Each take-home essay will ask you to respond to an interpretive question and to demonstrate your detailed knowledge of three of the works from that part of the semester. Each take-home essay will be a minimum of 1,250 words long. The final exam will emphasize material from the second half of the course, but will require some knowledge from the whole semester.

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SCHEDULE (subject to change)

August 28 Introduction: Poetry and its Historical Context: How do we read ancient works? Questions of language, form (epic, lyric, dramatic poetry), performance, practice and the importance of historical context to interpretation.

August 30 The Epic of Gilgamesh Questions of artistic survival (cuneiform, clay tablets) and rediscovery; questions of literary influence vs. archetypal quest narratives;; varieties of versions. Oral performance traditions, and listening to storytellers.

September 4 Gilgamesh Creation narratives (compare Genesis). The heroic tradition and homosocial bonding. Polytheism and female versus male divinity in history. Ecological consciousness.

September 6 Gilgamesh The Question of Literary Influence: the Flood narratives. Traditional epic conventions: quests, journeys to death, resurrections/redemptions. Questions of epic as encyclopedia, myth, as conservative or radical. Sumerian representations of Gilgamesh in art.

September 11 The Iliad (selections) Does Homer have legs? The Homeric Question. Oral formulaic poetry vs. written composition (Listening to Derek Jacobi perform Fagles, and Alan Howard perform Kings). Tragic epic and tale: Job.

September 13 The Odyssey Books 1-12.. Reflective epics—the Telemakhia, Orestes, Helen, Penelope.. The anti-Achillean hero. Versions of the afterlife.

September 18 The Odyssey Books 13-24. Greek vase paintings, later European interpretations of Odysseus in art and lit. Comic epic—contrasts with Gilgamesh, Iliad.

September 20 The Odyssey, continued. Epic tradition in Sanskrit: selections from The Mahabharata (and Peter Brook's film).

September 25 Aeschylus: The Oresteia. Athenian tragedy; origins, performance practice. Video versions—Oresteia at Epidauros, The Gospel at Colonus. Choral odes.

September 27 Sophocles: Oedipus the King Athenian politics and philosophy, post-Pericles. Aristotle's Poetics and early literary criticism.. Plato vs. Aristotle: the purpose of art.

October 2 Euripides: Medea . Woman as hero, iconoclastic drama..

October 4 Euripides: The Bakkhai Dionysus/ Apollo and Western dualistic thinking.. The birth of new religions. Drama as philosophical and/or political debate (The Frogs by Aristophanes.)

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- October 9 Aristophanes: Lysistrata The uses of comedy. Satyr plays (The Trackers), performance practices, anti-war traditions (M*A*S*H).
- October 11 Review and catch-up
- October 16 MIDTERM EXAM (Take-home due next week.)
- October 18 Love Lyrics: Egyptian, Chinese (Book of Songs), Sappho, Praxilla.
- October 23 Plato: The Symposium. Homosocial and homoerotic bonds. Philosophical dialogues (Job), Relationship to neoplatonism and christianity.
- October 25 Plato, continued. Eros, caritas, and other options. The Apology and Phaedo: Personal heroic ideal, elitism and democracy.
- October 30 What have the Romans ever done for us? Catullus, Horace, Virgil and Ovid lyric poems. Contrasts with Greek/Egyptian art, politics, literature. The Eternal City: architecture, sculpture.
- November 1 Virgil: The Aeneid, Books I-IV. Literary epic. Virgilian melancholy and Augustan reforms. The Cleopatra Ode: Dido as antihero. The place of women in Rome.
- November 6 Virgil, continued. Books V-VIII. Reflections of Homer.
- November 8 Virgil, continued. Books IX-XII. Paradoxes of heroism, and psychological complexity of characters. The larger empire. Dante's reinterpretation. Modern reinterpretations of ancient works: joys and dangers.
- November 13 Ovid: Metamorphoses. Books I-V. Comic epic? Structure, tonal variety, response to Virgil.
- November 15 Ovid, continued. Books VI-X.
- November 20 Ovid, continued. Books X-XV. Imitations of Homeric and Virgilian epic. Pythagoras.
- November 22 Thanksgiving.
- November 27 Return to lyric poetry: Greek, Egyptian, Roman, Chinese. Influences on and contrasts with contemporary lyric. Hallmark cards and other.

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November 29 Return to tragic and comic drama; Seneca and Plautus. Influences and contrasts with contemporary theatre. Action films and sitcoms.

December 4 Return to epic: Influences and contrasts with the novel tradition, and Star Wars.

December 6 Musical and artistic inheritance: Monteverdi's Il Ritorno di Ulysse and the desire to resurrect Athenian drama; opera and musical theatre. Paintings and sculpture by Bernini, Ingres, Titian, etc.

December 11 Review and catch-up before final exam.

December FINAL EXAM as determined by the Schedule of Courses.

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

PLAGIARISM; Plagiarism is representing someone else's work as your own. The University has a written policy statement concerning cheating and plagiarism which specifies that as a result of plagiarism a student may receive an F in a course, be placed on probation, or be expelled from the university.