I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:

1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions. The literary texts this course examines are expressions of human culture, and they are examined in the contexts listed above.

2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions. The course emphasizes the analysis of literary expressions (including sacred writings, nonfiction, poems, plays, and short works of fiction) and how works of literature represent, interpret, and value ideas.

3. The course must examine relevant primary source materials as understood by the appropriate discipline(s). The primary source materials in this course include a variety of imaginative texts, which are examined in the various ways literary scholars contextualize and interpret them (close attention to language and rhetorical strategies, for instance, as well historical information and the insights of other disciplines).

4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained
analysis). Major graded work for this course includes essay assignments that require students to interpret primary material.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. (*List Outcome 1 on Syllabus*)

Evidence: Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

**Standard** At least 80% of students score 3 or 4 on rubric.

**Rubric for SLO 1**

<table>
<thead>
<tr>
<th>Does not meet expectations</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds Expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the idea or ideas. It may lack any appropriate pattern of structure or development. Paper (or equivalent) fails to employ concepts, methods or practices appropriate to the discipline. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
<td>Paper (or equivalent) is unsatisfactory in multiple ways. It displays serious weaknesses in composition and analysis of the idea or ideas, and does not adequately employ concepts, methods and practices appropriate to the discipline.</td>
<td>Paper (or equivalent) is competent, though sometimes marginally so. It displays adequate analysis of the idea or ideas and satisfactory employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates proficiency in the conventions of written English or the Target Language of the course.</td>
<td>Paper (or equivalent) displays cogent analysis of the idea or ideas and informed employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates excellent composition skills in English or the Target Language of the course.</td>
</tr>
</tbody>
</table>
**Outcome 2**: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

**Evidence**: Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

**Standard**: 80% of students receive a score of 3 or 4 on each dimension.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>Incorrect identification, description is inaccurate, inappropriate</td>
<td>Identification/ description is insufficient, ambiguous, lacks detail</td>
<td>Identification/ description is accurate, adequately detailed despite omissions</td>
<td>Identification/ description is stated clearly and comprehensively and includes relevant information</td>
</tr>
<tr>
<td><strong>Context</strong></td>
<td>Little or no description of context, or irrelevant contextualization</td>
<td>Some description of context, but not adequate</td>
<td>Primary source is reasonably contextualized; contextualization is in terms of more than one context</td>
<td>More nuance and sophistication in terms of situating the primary source; student contextualizes primary source in terms of multiple contexts</td>
</tr>
<tr>
<td><strong>Interpretation</strong></td>
<td>Paper does not move beyond description, or offers inaccurate or irrelevant interpretation not connected to description</td>
<td>Paper marginally moves beyond description; student offers inadequate or irrelevant evaluation; not reasonable connection to description and context.</td>
<td>Interpretation is reasonably connected to the description and contextualization; student offers evaluation that is less than comprehensive.</td>
<td>Interpretation arises from description and contextualization; student offers evaluation supported by the contextualization and description; student's insight takes into account the complexities of the primary source.</td>
</tr>
</tbody>
</table>

**Rubric for SLO 2**
Survey of World Literature

Required Texts:
Oaks readings

Course Overview
The Primary goal of this course is to expose students to representative texts from non-Anglophone cultures from the ancient world to the present and provide them with a sense of the historical periods and political contexts in which the literature was created. Because this course covers three millennia and several continents, it aims for breadth rather than depth, focusing on seminal texts or parts of longer works. Also, because we are reading non-Anglophone literature, we rely on the translations provided by the Norton editors, recognizing that the texts may lose some linguistic and cultural elements in translation.

General Education Student Learning Outcomes
This course fulfills part of your general education Humanities requirement. All courses that meet this requirement include the following learning outcomes:

Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed on Paper 2.

Attendance and Classroom Etiquette
Attendance and participation in a survey course like this one are crucial to your success. You are allowed three absences, but on the fourth and each subsequent absence, your grade will drop one “notch,” from, say, a B to a B-. More than six absences will result in a WA or F. As far as I am concerned, all absences are equal, regardless of the reason (including visits to student health or other medical professionals) so use them wisely. If you squander them early in the semester and then fall ill or need a day for travel, you will not be allowed “extra” absences without penalty. Similarly, absence from class does not excuse late work. Always assume that important work went on in class and contact a classmate to find out what you missed.

Tardiness (any time after I have taken roll) and early departures are disruptive and will cause you to miss announcements, quizzes, and discussion. Three late arrivals/early departures equal one absence. If you come in late, it is your responsibility to let me know at the end of class to change the record from absent to late, and your responsibility to ask for handouts.
Bathroom breaks during class are not acceptable. Take care of your bodily needs before class.

Cell phones should be turned off before class begins and put away. Reading/sending texts during class is unacceptable and abominably rude. If you are caught doing so, you will be counted as absent for that day.

Laptops should be off the desk and not in use unless you have cleared it with me in advance.

**Getting Help**
I hope that all students will stop by my office at some point in the semester with questions on course readings and papers. I am always willing to explain a text, listen to ideas, and offer feedback on early drafts. However, you must take the initiative to get help in a timely manner, the earlier the better.

I answer e-mails between 7:30 a.m. and 4:30 p.m. during the week and between 2:00 and 5:00 p.m. on weekends. Late-night e-mails will be answered the next day.

<table>
<thead>
<tr>
<th>Grading</th>
<th>Grading Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>A 93-100 (4.0)</td>
</tr>
<tr>
<td>7 Responses</td>
<td>A- 90-92 (3.7)</td>
</tr>
<tr>
<td>Paper 1</td>
<td>B+ 86-89 (3.3)</td>
</tr>
<tr>
<td>Paper 2</td>
<td>B  83-85 (3.0)</td>
</tr>
<tr>
<td>Final Exam</td>
<td>B- 80-82 (2.7)</td>
</tr>
<tr>
<td>Participation</td>
<td>C+ 76-79 (2.3)</td>
</tr>
</tbody>
</table>

Quizzes on the assigned readings will be unannounced and given at the beginning of class. You must be on time to take a quiz; if you come in while I am giving quiz questions, I will not repeat the questions you missed. I do NOT give make-up quizzes, regardless of the reason for not attending class or showing up late.

Participation is extremely important to process the information we will be reading. Part of your overall grade will be a participation grade. Good attendance will get you a B- for this portion of your grade; good attendance and active, constructive participation in class will earn you an A.

Responses will be written throughout the semester and on the date indicated on the syllabus. You must complete seven (7) of the many response prompts given on this syllabus, offering your ideas only, not those of critics or web sites. To avoid any misunderstanding about what constitutes plagiarism, please visit the Student Affairs web site at http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html. Plagiarism and cheating are serious academic offences that I will report to the Honor Board, and which may result in your failing the course. Responses are to be ONE page only, and must be turned in at the beginning of class on the day we read the text associated with the prompt. Responses not turned in at the beginning of the class will automatically lose 50% of their value. If they do not arrive by noon on the next day, they will be given a zero and you will have to write on another prompt. Responses should be proofread carefully and follow the conventions of documentation and
quotation given at the end of this syllabus. If you do more than seven responses, I will count the best seven in calculating your grade. Note: it is your responsibility to begin turning in responses early so that you can complete the required seven.

The Papers will be relatively short (4-5 pages) non-research work. In other words, I am interested in YOUR ideas only, not those of critics or web sites. To avoid any misunderstanding about what constitutes plagiarism, please visit the Student Affairs web site at http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html.

Late Penalties: If you do not turn in your papers during class on the due date, they will be docked one letter grade for that and each subsequent day they are late, including weekends.

Tense, Punctuation, and Citation Rules for Literary Responses/Essays

In the essays and responses that you write for this class, you are responsible for knowing and following Modern Language Association guidelines for quoting and citing literary works. These guidelines are published in the MLA Handbook for Writers of Research Papers and online through the library home page (click on the link for “citation help”) as well as in writing handbooks like The Bedford Handbook and Rules for Writers.

Following are important rules, but by no means the only ones for writing about, integrating, and citing literary works. Be sure you follow them.

1. Analyze and discuss literary works in the present tense.
   Tennyson’s “Ulysses” echoes the spirit of the Victorian age in its glorification of exploration and conquest. Moreover, Ulysses’ abandonment of his wife and kingdom appears secondary to his role as heroic imperialist.

2. Never ever leave a line of poetry (or any quoted material) as a sentence by itself. Integrate it into your sentence as indicated in examples 5-8 below.

3. Parenthetically cite line numbers for poems and page numbers for prose and fiction at the end of your sentence. Use numerals only. It should be clear from the context of your discussion who has written the quoted words, so it is superfluous to include the author’s name.

4. Unless a poem is particularly long (The Prelude, In Memoriam) enclose the title in quotation marks, “The Eolian Harp.” Periods and commas following titles go inside.

5. Up to three lines of poetry should appear in the body of the analysis enclosed in quotation marks and with line breaks to indicate where lines end (/).
   In William Blake’s poem “The Tiger,” the speaker asks that creature, “In what Distant deeps or skies / Burnt the fire of thine eyes?” (5-6).

6. More than three lines of poetry must be indented two tabs or one inch from the left margin and without quotation marks. Keep the original line breaks. For prose, more than four lines are indented.
The moral of Ben Jonson’s poem “To Celia” appears in the last four lines:

‘Tis no sin love’s fruit to steal;
But the sweet theft to reveal,
To be taken, to be seen,
These have crimes accounted been. (15-18)

7. Have quotations and the words that introduce them be a grammatical and stylistic unit just like any you would write yourself. That means you may occasionally have to change a word or a letter and put it in square brackets to show you have changed something, or only use part of a line instead of all of it.

Not: In “Piano” the speaker laments that he “weep like a child for the past” (12). Here subject and verb do not agree, so you would change the verb to suit.
Better: In “Piano” the speaker laments that he “weep[s] like a child for the past” (12).

8. When integrating quotations into your sentence, place periods and commas within the quotation marks.

The suggestion that Hallam exists “far away,” however, remains in doubt (9). If a parenthetical citation concludes the sentence, the period should follow the parentheses, as in the examples above but excepting indented quotes. Semi colons and colons should be placed outside the quotation marks.

9. Provide a Works Cited page at the end of your essay (entries alphabetized) in which you provide publication information for your source(s). Be sure to include page numbers on which a work appears.


Week 1
Jan 9 Introduction to the course
Jan 11 Babylonian Creation Epic (Enuma Elish) and Egyptian Love Poems

Week 2
Jan 14 Gilgamesh, Tablets I – VI
Response Prompt: In what ways is Enkidu “civilized” and who is the chief architect of his civilization?
Jan 16  *Gilgamesh*, Tablets VII to end

Jan 18  The Hebrew Bible: from *Genesis* (94-106), from *Exodus* (116-117)

**Week 3**

Jan 21  **MLK Holiday**


Jan 25  *The Iliad*: Book XXIV, “Achilles and Priam”

Response Prompt: What kind of rhetoric does Priam use to persuade Achilles and why is it effective?

**Week 4**

Jan 28  *The Odyssey*, Book XI

Jan 30  Plato, from *The Republic*

Feb 01  Plato, “The Apology of Socrates”

**Week 5**

Feb 04  Virgil, *The Aeneid*: Book 1; GET PROMPT FOR PAPER 1

Response Prompt: Why does Virgil spend a good part of Book I elevating Dido’s beauty and wisdom?

Feb 06  *The Aeneid*, Books IV and XXII

Feb 08  Ovid, *Metamorphoses* (652-664, 671-675)

**Week 6**

Feb 11  *The Bhagavad-gita*: all

Feb 13  Early Chinese Literature: *Classic of Poetry* 

Response Prompt: Consider what “Gentle Girl,” “Quince” and “Zhongzi, Please” reveal about courtship customs in Early Chinese society.

Feb 15  Confucius, *Analects*

**Week 7**
Feb 18  **Paper 1 due:** The New Testament Gospels (819-831)
Response Prompt: In Matthew 5-7, point out one major difference in the new religion Jesus preaches from the old religion of the Hebrew Bible?

Feb 20  Augustine, from *Confessions* (838-850)

Feb 22  Qur’an (861-885); GET PROMPT FOR PAPER 2

**Week 8**

Feb 25  Marie de France, “Lanval” and “Laustic

Feb 27  *Song of Roland*: verses 79-291
Response Prompt: In what way is the warrior culture inseparable from religion in *Song of Roland*?

Mar 01  *Song of Roland*: continued

**Week 9**

Mar 04 - 08  **Spring Break**

**Week 10**

Mar 11  Dante Alighieri, *The Divine Comedy, Inferno*: Cantos 1-5
Response Prompt: In Cantos 3, 4, and 5, what is Dante Pilgrim’s repeated reaction to the suffering he sees in Hell?

Mar 13  *The Divine Comedy, Inferno*: Cantos 27, 33, and 34

Mar 15  **Paper 2 due:** *The Thousand and One Nights* (1176-1190)

**Week 11**

Mar 18  Petrarch: Sonnets 1, 3, 62, 333

Mar 20  Machiavelli: from *The Prince* (*Oaks*)

Mar 22  *The Prince* (continued)
Response Prompt: Where does this handbook for political success seem to stray from the practical and historical to something mythological?
Week 12
Mar 25 Cervantes, from *Don Quixote* (1671 to top of 1693); last day to withdraw with a grade of “W”

Mar 27 *Don Quixote* (continued) 1696-1707

Mar 29 Chikamatsu Monzaemon, from *The Love Suicides at Amijima*

Week 13
Apr 01 Rousseau: from *Confessions*
  Response Prompt: Give an example of one “embarrassing” incident that Rousseau includes in the autobiography and explain how it fulfills his goal set out in Book One.

Apr 03 Goethe, from *Faust* (405-418)

Apr 05 Baudelaire, Poems

Week 14
Apr 08 Maupassant: “Boule de Suif”
  Response Prompt: What is ironic about the moral integrity of Boule de Suif herself?

Apr 10 Dostoevsky, *Notes from Underground*: Part I

Apr 12 *Notes from Underground*: Part I (continued)

Week 15
Apr 15 Tagore, “Punishment”

Apr 17 Neruda, Poems

Apr 19 Mahfouz, “Zaabalawi”
  Response Prompt: Even though Zaabalawi is a character is a Muslim culture, what aspects of his character fit the Judeo-Christian ideal?

Week 16
April 22 Garcia Marquez, “Death Constant Beyond Love”
  Response Prompt: What does Laura Farina represent to Senator Onesimo?

Apr 24 Rushdie, “The Perforated Sheet” and exam review
Final Exam: Wednesday, May 1, 12:00-3:00 p.m. in regular classroom

Have a good break!
English 226
Fitzwilliam

**Paper 1**

**Value:** 20% of overall grade

**Due date:** Feb 18 at the *beginning* of class

**Length:** 3-4 pages, double-spaced in 12-point font

Assignment: Respond to **ONE** of the following topics, relying on your own insights and textual evidence to make your argument. Do NOT use any outside sources! Make sure you integrate and cite the works discussed according to the MLA conventions given in the syllabus.

**Topics:**

1. Compare and contrast evidence of the warrior culture (its values and expectations) in *Gilgamesh* and Homer's *Iliad*. Using evidence from the two texts, show similarities and differences. In closing, speculate on what this warrior culture says about what was important to the Sumerian and Greek cultures as a whole.

2. Compare and contrast Gilgamesh's response to Enkidu's death in Tablets VIII-X with Achilles's response to Patroclus's death in Book XXII ("The Death of Hector") in *The Iliad*. Speculate on the nature of male friendships as seen in these epics.

3. Compare and contrast the most important aspects of Job's trials and tribulations in The Book of Job in the Hebrew Bible with Priam's trials in Homer's *Iliad* (only the books we have read). After considering the differences and similarities in these men's trials, speculate on which man seems to have been more harshly victimized by God/the gods.

If you have any questions, please see me during office hours. I am always happy to help you formulate your discussion.

**Good luck!**