

KU CORE / COURSE REVIEW FORM

GOAL 3H / BREADTH OF KNOWLEDGE: ARTS AND HUMANITIES

Upon reaching this goal, students will be able to demonstrate basic competence in the principles, theories, and analytic methods used in the arts and humanities.

The University Core Curriculum Committee (UCCC) is responsible for recertifying all KU Core courses. In order to achieve this goal, the UCCC asks all departments and programs that offer KU Core courses to complete and submit Course Review Forms for each course and goal/learning outcome. In the case of a course approved for more than one goal/learning outcome, departments and programs will make separate submissions for each KU Core goal/learning outcome.

Review of courses approved for KU Core goal 3H will take place in academic year 2016-17. KU Core Review Forms are due September 16, 2016.

KU Core Goal 3 is a breadth goal to ensure that students have a basic understanding of the three main divisions of knowledge in the liberal arts and sciences: arts and humanities, social and behavioral sciences, and natural sciences and mathematics. Since this understanding will be accomplished in multiple ways in different disciplines, the UCCC will undertake an expedited review of Goal 3 approved courses and will not require an assessment of learning outcomes. The UCCC will recertify courses for continued inclusion in the KU Core Curriculum based on this expedited review.

Department/Program: Humanities Program

Contact person and email address (i.e., the responsible person completing this form on behalf of the department or program): Sean Seyer (seanseyer@ku.edu)

Course number and title: HUM 430: European Civilization in World Context

Assessment period (i.e., the semesters you have offered this course since its acceptance into the KU Core): Fall 2015, Fall 2016

When was the last time the course was taught? (If not taught in the last 6 years, when is it anticipated to be taught?): Fall 2016

RECERTIFICATION

Please confirm (by entering your initials in the blanks) that each time your department or program offered this course since its acceptance into the KU Core it met the requirements of Goal 3H.

Handwritten: This course provides students with a basic ability to understand and apply concepts, principles, methods, and/or theory common to (some of) the disciplines of the arts and humanities.

Handwritten: This course includes a curriculum that moves students from their current knowledge to a **deeper understanding** of specific concepts. Assignments allow students to demonstrate their understanding of the concepts.

Handwritten: This course includes learning activities that synthesize the development over time of the principles, theories, and analytical methods being taught. Assignments allow students to demonstrate their functional understanding of the development of these principles, theories, and analytical methods.

Handwritten: This course includes learning activities designed to integrate the analysis of contemporary issues with principles, theories, and analytical methods. Assignments or activities allow students to demonstrate their capability to analyze contemporary issues based on the principles, theories, and analytical methods in the academic area.

2. Please attach the catalog description and the *most recent* syllabus, indicating how the course fulfills the learning outcome listed. You may do this by highlighting the relevant portions on the attachment and providing a brief description below of how they meet the goal.

Course Description

An introduction to the literature of encounters between European and non-European civilizations, drawing on both Western and non-Western sources. The course may include European interactions with areas such as the Mediterranean Basin, Sub-Saharan Africa, South and East Asia, and the Americas. World areas and historical periods chosen for study will vary from semester to semester according to the interest and field of the instructor. Not open to freshmen.

HUM 430 examines European representations of the East in learned and imaginary texts and images from Marco Polo's 13th-century travels to the lands of the great Khan and beyond to the Opium Wars and the British Raj of 19th century European imperialism. Through reading and analysis of primary and secondary texts, student acquire and develop a deeper understanding of how complex interactions among diverse cultures influence transnational exchange. A variety of learning activities and assignments assist students in developing and applying analytical methods to examine the values important to a culture. Students then apply these principles and analytical methods to contemporary issues pertaining to the transnational exchange of goods, people, and ideas; the western representations of non-western cultures and societies; and the nature of empire.

HWC 240 - Introduction to World Literature
Instructor: Prof. Diane Fourny Course # 25658
Day/Time: TR 1:00-2:15pm 301 Bailey
Email: dfourny@ku.edu

University of Kansas
Fall 2015
Office Hrs: W 1-2:30pm

HWC 240 INTRODUCTION TO WORLD LITERATURE (3)

I. COURSE DESCRIPTION: Introduction to the field of world literature as an approach to critical reading and writing about literary works in a global context. Topics may include: what constitutes literature; challenges to reading works across time or within different cultural traditions; reading works in translation; history of writing technologies and canon formation; literature and market forces; and the literature of global encounters and exchanges. *This is a writing intensive and writing instructive course designed to enhance students' ability to analyze and evaluate assumptions, claims, evidence, arguments, and forms of expression when examining works of world literature.* HWC 240 also serves as the entry course for the B.A. in Humanities degree (track #2 World Literature). This course is designed for "in class" and "online" instruction (as of Spring 2016).

Some of the Questions this course will address:

1. What exactly do we mean by "world literature" and how do we organize our study of it? Is there such a thing as a "national" literature and if so, how is it studied differently from world literature?
2. How do literary works reflect global encounters among different cultures? How does a particular work represent the foreign or other culture it meets? How might a specific work of literature reflect cultural diversity within its national borders?
3. How has the experience of globalization, transnational immigration and communities, and cultural diversity influenced literary production?
4. What are the challenges facing the translator and reader of foreign literatures? What is lost or gained in the process?
5. What has been the impact, if any, of international literary prizes upon authors and readers of literature?

II. KU CORE GOAL FULFILLMENT: HWC 240 meets the following:

- General Education Goal 2 Outcome 1 (written communication): "upon reaching this goal, students will be able to generate, explore, organize, and convey ideas in writing, using language and other media [for example, digital texts, images, and graphs] to present those ideas clearly, confidently, and in a manner appropriate to specific communication situations" <http://kucore.ku.edu/goal2>.

III. COURSE LEARNING OUTCOMES

1. To gain familiarity with methods and theories used to interpret literature as a globally diverse, as well as globally relevant and circulating medium.
2. To acquire knowledge of major literary texts, authors, and trends across historical periods and cultural contexts.
3. To acquire knowledge as to how language and rhetorical choices vary across texts and institutional, historical, and/or public contexts throughout the world.
4. To demonstrate rhetorical flexibility within and beyond academic writing through written assignments examining world literature.
5. To present an analysis of primary texts in a formal essay that requires revision and improvement through multiple-drafts.

IV. REQUIRED TEXTS. *Note: It is extremely important that you purchase or rent the expressed edition and translation of required texts. Students who do not use the required editions/translations will be unable to keep up with course work since many of our readings are excerpted and questions and assignments based on specific translations.*

(1) Coursepack:

- a) Puchner, Martin, S.Conklin Akbari, et al. **The Norton Anthology of World Literature, Vols. 1 and 2** (shorter Third Edition), W.W. Norton & Company, Inc. Paperback edition, 2012. eBook edition, 2015.
- b) Bullock, Richard and M. Brody. **The Little Seagull Handbook with Exercises**, Second Edition, W.W. Norton & Company, Inc., 2014.

(2) *Hemingway, Ernest. **A Farewell to Arms**, New York: Scribner, 2014.

***The Common Book:** The KU First-Year Experience program has chosen Ernest Hemingway's epic novel about war and love, **A Farewell to Arms**, as the 2015-2016 campus-wide Common Book. Initiated in 2012, the Common Book program is designed to "generate opportunities for shared intellectual experiences that invite analysis, foster critical thinking, and reflect the type of reasoned discourse expected at a university." (For more information about The Common Book program visit the site at: <http://firstyear.ku.edu/commonbook/about>).

Students will be assigned a number of pages of the novel every week with periodic quizzes to test reading knowledge. Certain unit topics include work on selected passages of the novel, and an entire week will be devoted to an in-depth discussion of the work's global dimension toward the end of the semester.

V. WORK AND EVALUATION

<u>Blackboard Discussion</u>	10
<u>Grammar Exercises</u>	10
<u>Participation in Class</u>	10
<u>Quizzes</u> (4 @ 2%)	10
Common Book (x2)	
Literary genre	
Literature in the Market Place	
<u>Short analytical papers, 3-4 pp (4 @ 10% ea)</u>	40
1. Compare/Contrast: motif	
2. Compare/Contrast: theme	
3. The First-Person Voice:	
Memoir/Autobiography/Letter	
4. Scaffolding (139): reaction paper to poem	
- what does the title evoke? associations	
- list all of the images remembered	
- identify a/several network(s) of terms	
that seem related in some way	
<u>Formal Essay of Literary Analysis, 5-7 pp</u>	20
Scaffolding: Towards a Formal Essay on “A Farewell to Arms”	
- Brainstorming: Geography of War and Nature	
- Character Portraits	
- Building Worlds: Civilian.Military.Inner	
- Finding & Developing a Thesis Statement	
- Forming an Introduction & Outline	
- First Draft (reviewed)	
- Final Paper	
TOTAL:	100%

Grading Policy:

1. Assignments and Final Grade: Your grade will be determined using the following scale. (Note that this course uses a plus (+) and minus (-) system for the final transcript grade.

A : 100-93%	A- : 92-90%	B+ : 89-87%	B : 86-83%
B- : 82-80%	C+ : 79-77%	C : 76-73%	C- : 72-70%

D+: 69-67%

D : 66-63%

D- : 62-60%

F : 59-0%

2. Graded papers and essays. A detailed **Writing Rubric** is used for evaluating papers and essays based on a 4 to 0 scale: Excellent (90-100%); Very Good (80-89%); Average (70-79%); Fair (60-69); and Poor (0-59%). See attached detailed Writing Rubric for a full description of Criteria).

VI. PLAGIARISM AND ACADEMIC MISCONDUCT

Plagiarism is a direct violation of intellectual and academic honesty. While it exists in many forms, all plagiarisms refer to the same act: representing somebody else's words or ideas as one's own. The most extreme forms of plagiarism are a paper written by another person, a paper obtained from a commercial source, or a paper made up of passages copied without acknowledgement from any format including online sources.

Paraphrasing or summarizing authors' ideas or quoting even limited portions of their text without proper citation is also an act of plagiarism. *Plagiarism in any of its forms is not tolerated by the University of Kansas or the Humanities and Western Civilization Program. It constitutes grounds for a failing grade, academic probation, suspension, or expulsion as the individual case may warrant.*

VII. SPECIAL NEEDS AND RELIGIOUS HOLIDAYS

If you have special educational needs please provide the documentation and notify me immediately so that appropriate accommodations can be made. (Assistance and documentation is obtained through the Academic Achievement and Access Center at <http://achievement.ku.edu>. Email contact: achieve@ku.edu or Tel: 785-864-4064). Should class assignments such as quizzes, exams or due dates conflict with religious holidays you observe, please discuss the scheduling conflict with me well in advance of the holidays.

VIII. SCHEDULE OF READINGS AND ASSIGNMENTS

UNIT ONE. INTRODUCTION

WEEK 1 "What Is Literature?"

Tuesday Aug 25

The Scope of Literature. The Idea of World Literature.

Thursday Aug 27

Understanding the "Literariness" of a text : comparing scholarly/scientific writing with letter writing. **(Texts are in PDF file on Bb/Documents)**

- Lady Mary Wortley Montagu (1689-1762), Letter to her sister on inoculating against smallpox in Turkey in *Letters of the Right Honourable Lady M--y W--y M--e: Written During her Travels in Europe, Asia and Africa. . .*, vol. 1 (Aix: Anthony Henricy, published 1796, composed in 1716), pp. 167-69; letter 36, to Mrs. S. C. from Adrianople, n.d.
- Ephraim Chambers' article on "Inoculation" in the *Cyclopedia: or, an universal dictionary of arts and sciences* (1728);
- "Inoculation" and "Small Pox" articles, *Encyclopedia Britannica* (online 8/20/2015) article.

UNIT TWO: ORGANIZING OUR STUDY OF WORLD LITERATURE

WEEK 2 "Reading Across Time" :

Evolution of the Epic: Portrait of an Epic Hero

Monday, Aug 31: Discussion Board on Epic Hero (see Bb for questions which address readings for Tues Sep 1). POST your answers by 10pm.

Tuesday, Sep 01

The Iliad, Homer. [Ancient Greece]: Book I ("The Rage of Achilles"), pp.129-142, v. 1-520 NAWL1

The Aeneid, Virgil. [Ancient Rome], Book I, pp.577-586,v.1-387 NAWL1

Sunjata, "The Childhood of Sunjata" [A West African Epic of the Mande people, 13th-14th cc, transcribed in 20th-c], intro. Pp1514-1517 & pp. 1540-1543 (to verse 1026), NAWL1

Thursday, Sep 03

Don Quixote, Miguel de Cervantes [Spain, 16th-c], Ch. I, pp 1676-1680 in NAWL1

"Ulysses," (poem), Alfred Lord Tennyson [Great Britain/19th-c], p. NAWL2

Friday Sep 04

Short paper #1 due: "Literariness"

WEEK 3 "Reading Across Time" (con't)

Recurring Narrative MOTIF in Epic: Descent into the Underworld

Monday, Sep 07 Discussion Board Q on Narrative Motif (post by 10pm)

Tuesday, Sep 08

The Odyssey.Homer (Book XI), pp.296-304, v.1-342, NAWL1

Thursday, Sep 10

"Inferno," *The Divine Comedy*, Dante Alighieri [Italy, 13th-c], pp. 1053-1070 (Cantos 1 – 5), NAWL1

Omeros, Derek Walcott [Saint Lucia, West Indies 20th-/21st-c],
(Book I, ch.VIII, i & ii) pp. 1628-1631 NAWL2

Friday, Sep 11

Farewell to Arms : have Book I completed (chs.1-12, 67pp)

WEEK 4 **“Reading across Cultures”** (Damrosch, chapter 3)
 Organizing by Genre (Lyric poetry)

Monday, Sep 14 Discussion Board Q on *A Farewell to Arms* (post
By 10pm)

Tuesday, Sep 15

The Classic of Poetry [Early Chinese]

"Fishhawk," "Dead Roe Deer"

"Boat of Cypress," "Zhongi, Please" pp. 759-763, NAWL1

"Poems & Fragments" (selections) Sappho [Greece] 467-474, NAWL1

Thursday, Nov 17

Medieval Lyric poetry from the Mediterranean (PDF file, Bb)

- "From Al-Zahra" (Ibn Zaydun, Spain 11th-c)

- "When I see the lark stretch out" (Bernart de Ventadorn
France, 12th-c)

- Selections, Jalaloddin Rumi (Persia/Turkey, 13th-c)

WEEK 5 **“Reading Across Cultures” by Genre (Drama)**

Monday, Sep 21 **Short Paper #2: Scaffolding/Poetry due**

Tuesday, Sep 22 [Ancient Greece]

Oedipus the King, Sophocles, pp.481-513(v.1218) NAWL1

Thursday, Sep 24

Oedipus the King, Sophocles pp.513-525(v.1218-1746)

WEEK 6 **“Reading Across Cultures” by Genre (Drama)**

Tuesday, Sep 29 [Japan, early 18th-century]

The Love Suicides at Amijima, Chikamatsu Monzaemon,
pp. 339-367 NAWL2

Thursday, Oct 01

The Love Suicides at Amijima and *Oedipus*:compare/contrast
QUIZ #1 on Genre (Epic – Lyric – Drama)

WEEK 7 **“Reading Across Cultures” using a Theme-Threaded Approach:
Representations of Woman/hood in literature**

Monday, Oct 05 Discussion Board Q (post by 10pm)

Tuesday, Oct 06

The Iliad (Achilles' Briseis) [Ancient Greece], pp.137-139(v.326-408)
The Aeneid (Dido's Death) [Ancient Rome, 1st-c.],pp.629-630(v.367-412) NAWL1

Murasaki Shikibu, *Tales of Genji* (Ch.II, "Broom Cypress")
[Japan, 10th-11th-cc],pp.1394-1411 NWWL1

E. Hemingway, *A Farewell to Arms* (Bk I) [USA, 20th-c]

Thursday, Oct 08

Mary Wollstonecraft, *Vindication of the Rights/Women*
[Great Britain, 18th-c]. pp. 160-163 NAWL2

Jamaica Kincaid, *Girl* [Jamaica, 20th-c], pp. 1724-1726 NAWL2

Friday, Oct 10

Farewell to Arms : have Book II completed (chs. 13-24, 69pp)
Quiz #2 – A Farewell to Arms

UNIT THREE: IS THERE SUCH A THING AS A NATIONAL LITERATURE?

WEEK 8 **National Identity, Character, and Myth In French Literature**

Tuesday, Oct 13 Fall Break - No Class

Thursday, Oct 15

Identifying What is "French": Class/Manners

A Simple Heart, Gustave Flaubert [19th-c], pp. 780-807 NAWL2

Short Paper #3 due: Play of gender on character in A Farewell to Arms

WEEK 9 **National Literature and National Diversity. Immigrant Communities**

Monday, Oct 19 Discussion Board Q (post by 10pm)

Tuesday, Oct 20

National Identity and Colonial Rule

The Guest, Albert Camus [20th-c], pp.1509-1520 NAWL1

Thursday, Oct 22

Immigrant Communities within a Nation

Tea in the Harem (excerpt), Mehdi Charef [20th-c] (PDF Bb)

Friday, Oct 23

Farewell to Arms : have Book III completed (chs. 25-32, 58pp)

UNIT FOUR: Going Global - Knowledge of Other Worlds and World Literature as the Expression of Transnational Experience

WEEK 10 **Early Modern Global Encounters**

Tuesday, Oct 27

"Of Cannibals," *Essays*, Michel de Montaigne [France, 16th-c], pp.1647-1660 NAWL1

"Letter concerning the First Voyage," Christopher Columbus [Spain/Italy, 15th-c], pp.1921-1925, NAWL1

DissB

Thursday, Oct 29

The Book of Travels, Evliya Çelebi [Turkey, 17th-c], 1577-1584 NAWL1

Friday, Oct 30

Quiz #3: Grammar

WEEK 11 **Knowledge of Other Worlds & Transnational Existences**

Tuesday, Nov 03

"I am an Honest Man" (poem) José Martí [Cuba, 19th-c], pp.680-682

"Identity Card" (poem) Mahmoud Darwish [Palestine, 20th-c] pp. 1606-1609 NAWL2

DissB

Thursday, Nov 05

One Out of Many, V.S. Naipul [Trinidad, 20th-c], pp.1658-1682 NAWL2

Friday, Nov 06

Short Paper #4: Travel Memoir

Final Paper Topics Distributed

WEEK 12 **The Common Book: An American Experience in Global Context**

Monday, Nov 09

Farewell to Arms : Book IV completed (chs. 33-41, 79pp)

Tuesday Nov 10 The Problem of War in World Literature
Writing a Thesis Statement

Thursday Nov 12 Feeling Our Way Towards Hemingway's World
Developing the Introduction & Outline

Friday Nov 13 Final Paper Thesis Statement + Outline Due

WEEK 13 **The Common Book: An American Experience in Global Context**

Tuesday Nov 17 Theme: Open Discussion, *A Farewell To Arms*

Thursday Nov 19 Theme: Open Discussion, *A Farewell To Arms*

UNIT FIVE: THE CHALLENGES OF TRANSLATION

WEEK 14 **Poetry in Translation : Comparative Translations**

Monday Nov 23 Discussion Board Q (post by 10pm)

Final Paper FIRST DRAFT Due

Tuesday Nov 24

Selected Sonnets by Francesco Petrarch [14th-c Italy] (PDF Bb)

Selected poems by Charles Baudelaire [19th-c France] (PDF Bb)

Thursday Nov 26 Thanksgiving Break - No Class

UNIT SIX: WORLD LITERATURE AND MARKET CHALLENGES

WEEK 15 **Overview of Some International Literary Prizes & Markets**

Tuesday, Dec 01

The Nobel Prize in Literature:

History, Process, Laureates

http://www.nobelprize.org/nobel_prizes/literature/

Thursday Dec 03

"Transnational Publishing in Microcosm: The Frankfurt

Book Fair" (André Schiffrin, *The Chronicle of Higher Education* (November 20, 1998) (PDF Bb)

Friday, Dec 04

Quiz #4 on Literature in the Market Place and Literary Prizes

WEEK 16

Literature in and for a Globalized Community: Greater Diversity or Greater Homogeneity?

Tuesday Dec 08

"Prize and Prejudice. Do international book awards dilute world literature?" Diane Mehta, *Foreign Policy.com* [Jan/Feb 2015]

Thursday Dec 10

Evaluations & Summary

Friday Dec 22

Final Paper Due at 10pm

The Final Paper : Ernest Hemingway's *A Farewell to Arms*

Your final project for the course is to write a longer paper (7-10 pp) that will be a literary analysis on some aspect of our Common Book, Ernest Hemingway's *A Farewell to Arms*. Basically, your work will be divided into three stages: (1) formulating a thesis topic and outline; (2) submitting a rough draft of your paper; and (3) submitting the final draft of the paper. Your thesis topic and rough draft will be edited and approved by me in time for you to receive back my comments and suggestions for going forward with a final version of the paper.

(NB: Please keep in mind that while there are dozens of "sparknote" type resources and hundreds of "papers for purchase" on *A Farewell to Arms* on the internet, it is not in your interest to use or purchase any of these. You will be submitting your paper through SafeAssign on Bb and this program catches all instances of borrowing or plagiarism. So, stick to your own ideas and work—they are always more interesting in the long run).

I. Formulating a Paper Topic for your final project

The Thesis Topic: *The Little Seagull Handbook* on writing and language gives a good summary about approaching a thesis topic and organizing your work. On page 10 (section W-3b), you will find a brief description that is helpful when trying to come up with a thesis statement. It begins:

"A THESIS is a statement that indicates your main point, identifying your topic and the CLAIM you are making about it."

The relationship between a THESIS and a CLAIM is that a topic for a literary analysis (or a research paper) isn't merely a summary of something but a topic that you are defending. You are making a claim or an argument that something is true (or false or ambiguous or unique...). The development of your analysis will prove or at least persuade in part to your reader that your hypothesis (your thesis) is correct or at least valid.

For example, if we were writing on Montaigne's essay, "Of Cannibals," we would need to develop a topic beyond that fact that "in this essay Montaigne investigates and muses upon the practice of cannibalism." This indeed tells us what is in the essay but it doesn't tell us why, to what purpose, or how the author chooses and develops an essay on this odd and distasteful practice.

In the following thesis statement, we make a claim for the "why, to what purpose" of his essay:

“The Renaissance thinker and writer, Michel Montaigne, uses the phenomenon of cannibalism recently discovered among a South American Indian tribe in his essay, “Of Cannibals,” to attack the violence and loss of life resulting from the bloody French religious wars of his times. By contrasting the South American barbarians’ highly intricate and ritualized practice of cannibalism during wartime against the war tactics of torture among civilized Frenchmen, he is able to underscore the injustice of senseless religious fanaticism.”

A thesis statement should be one or two sentences in length.

It will contain the name of the work and the author somewhere in the statement so your reader knows which work you are analyzing.

It will identify a topic—what you have chosen to make the main point of interest about the work—because it will bring a deeper understanding to or shed light on it.

It must also make a claim, take a stance, make the case or argument as to how or why or to what purpose the main point is (made).

Part A: Brainstorming. Jot down a few areas or topics of general interest you might like to work on for your final paper. Start writing notes on each topic—write down anything that comes to mind—and remember about a our work back in Weeks 5 and 6 on lyric poetry about identifying patterns, connections, contrasts, and so forth.

Part B: Formulating One or Two Thesis Statements

Taking inspiration from your brainstorming session above, write a clear and concise thesis statement (see Lecture Notes, part II) that clearly sets down your final paper topic.

I encourage you to come up with two thesis statements, especially if you are having trouble formulating one or are unsure of your thesis statement.

I will read and return your thesis statement(s) as “approved” or if not, as “needs work” with suggestions as to how to reformulate it. **Your topic needs to be approved before you can hand in a rough or final draft of the paper.**

II. Rough Draft.

You will send in your rough draft to me for review and corrections. In your rough draft you need not have all of your references and formatting in perfect shape (I will review how you are referencing your work, such as direct citations during this process and make comments. If you do not have time to complete your conclusion, please send in your draft anyway.

III. Final Draft of the Paper

The final draft of the paper is due no later than Stop Day, December 11th. Make sure you have incorporated my corrections or suggestions and that you have properly referenced your work (see the Little Seagull for referencing your work and “Works Cited” page using MLA Style).