ENG 108: Introduction to World Literature II
Instructor: Diana Google
CRN 22292
Office: PLC 215
TR 10:00-11:20
Office hrs: Tu 1:30-3:30
Chapman 204
Th 8:30-9:30
Contact: dcoogle@uoregon.edu. (541) 346-1307. Email works best. I will be using email and Blackboard for communication between classes, so check frequently.

Text: Norton Anthology of World Literature, vol B, 2nd Ed.

Course objectives
To introduce students to the literature of various cultures around the world from the fourth century through the fifteenth. This course is introductory, i.e., only bits and pieces of an author’s work can be studied, but as with any introductory course, the hope is that the student will be inspired to read or learn more of what he or she liked most.

To set these works of literature in their cultural and historical contexts. We will be asking as we read: What kinds of things do writers in each culture write about? What interests or matters to the people in that society? What do they value? How do political and religious movements affect the literature?

To put literature from cultures around the globe into conversation with one another, in order to examine the ways literary genres (poetry, prose, drama) give voice to the concerns and ideals of each culture. To that end, much of the class will focus on comparative analysis along the following lines: By themes – how do these authors explore themes such as marriage and romance, death and loss, the transience of life? Are the differences more due to broad cultural differences or to the differences between individuals? By genre – how does any particular genre reflect the author’s intention? How does the genre fit the chosen theme? Does a poet’s elegy, for example, tell us anything about the way the people in general related to death? By tone – can we generalize from the tone of a work of literature anything about the culture it came from? By close readings – exercises in understanding how a piece of literature works by close analysis of particular parts in relation to the whole. Students will be expected to know and use the vocabulary of literary analysis.

Explanation of assignments

(1) Reading assignments
It is important to have read the material well and to have thought about it in comparison with other readings before each class. Good thinking and its corollary and consequence, good writing, result from preparedness before class and participation in class. Class discussion is an important part of this course, and students will be expected to participate. Plan ahead. The poems need several readings for their meaning (and beauty) to sink in and for class lecture and discussion to be meaningful. Some of
the longer readings may take some good time management on your part for class preparedness. We will also make a noble attempt at correct pronunciations.

(2) "Viking Outlaw"
This movie, a rendition of the Icelandic saga about Gisli, is on reserve in the video room of the Knight Library. Discussion of the movie will take place on Feb. 17. Be sure to have watched the film before then – and realize that forty students can’t all watch it on Feb. 16.

(3) The paper (25%)
8-10 pages. 4-6 sources. MLA format. Times New Roman 12 point.
Topics are open, but all papers must depend on close reading and literary analysis. Some suggestions might be: a comparison of some specific aspect of two authors from two different cultures (e.g., Rumi and Li Po on wine-drinking or The Miller’s Tale and a tale from 1001 Nights as folk tales/works of literature); an analysis of a political situation as an influence on an author’s work; the way a writer’s religious beliefs influence his or her writing; Rumi’s love poetry in relation to his religious beliefs; the use of envelope techniques in Beowulf, 1001 Nights, Chaucer and Boccaccio (too big a topic, but there’s an idea there); court life in Anglo-Saxon England compared to court life in medieval Japan (Beowulf and Genji); a comparison between two characters in similar situations (women in Genji and “Lanval”). The more specific the topic, the easier (and better) the paper. Students are urged to consult me about topics. Topics must be approved by me. Proposals for papers are due on Feb. 17 but can be turned in earlier. If proposals are not acceptable, Feb. 17 is a late date to start looking for a new topic, so I suggest close communication with me (email works great) about your ideas before the due date for proposals. I can help you brainstorm. Paper proposals are informal – simply state the topic, the working thesis, and a brief summary of the kinds of questions you will be seeking to answer.
Papers must be thesis-focused and grammatically correct. They must fulfill all requirements (length, number of sources, etc.).

(4) Group presentation (15%)
Groups of three (and one group of four) will be formed within the first week of class. Each group is to pick a suitable topic from the given list (see handout) for a brief (10-minute) presentation to the class on the given date. The purpose of these presentations is to broaden the context of the literature. Topics that take us into visual or auditory experiences are encouraged – art, music, architecture, dance, landscape design, fashion, sports, etc. Presentations can include visual and auditory aids, creative skits, role-playing, audience participation – be creative. Have fun.

(5) Mid-term exam (25%)
Students will be expected to know the specifics of the literature and time periods studied. There will be both multiple-choice questions and an essay component. Names
of characters, approximate dates of composition, political contexts, religious influences, use of genre, appropriate literary terms, and recognition of quoted material are examples of the kinds of things students will be expected to know for both parts of the exam. Students must bring exam books to class on exam day.

(6) Final exam (35%)
The format will be the same as that for the mid-term. The essay question will cover material from the whole term. The multiple-choice part will cover material since the mid-term with the exception of literary terms, which will be pulled from the whole term. Students must bring an exam book to class.

Grade scale
100 = A+    77-79 = C+
95-99 = A    74-76 = C
90-94 = A-   70-73 = C-
87-89 = B+   67-69 = D+
84-86 = B    64-66 = D
80-83 = B-   60-63 = D-
< 59 = F

Plagiarism: All of the work that you submit for this class must be your own and written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please refer to the summary of the Code of Student Conduct in the Schedule of Classes. In cases where plagiarism has been clearly established, the award of an F for the final course grade is the standard practice of the English Department. Please see me if you have any questions about your use of sources.

Disability Information: If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please bring a notification letter from Disability Services outlining your approved accommodations. If you do not have a notification letter, contact Disability Services at 346-1155.

Writing Resources: In addition to the Learning Center (located in the basement of PLC, Prince Lucien Campbell Hall), which offers basic editing and writing advice, Purdue Universities “On-line Writing Lab (OWL), at http://owl.english.purdue.edu/, is an excellent comprehensive source for all MLA formatting questions, basic writing advice, and grammatical rules. We are fortunate also to have a writing assistant for this class, Jordan Gregory, who is available by email (jordang@uoregon.edu) or in PLC 369. I will post his office hours on Blackboard when they become available. Take advantage of his expertise; he is here to help. Please also see me for any and all writing questions, either during my office hours, or by appointment. I love to help.
Reading and Assignment Schedule – subject to change as necessary

NOTE: Always read ALL introductions – the general introductions to each culture’s literature and the specific introductions for each writer or series of writers. These pages are not individually listed in the assignments below, but they are part of the expected reading.

Numbers in parentheses refer to page numbers in the Norton Anthology

Jan. 4 – Chinese literature: T’ao Ch’ien: “On Moving House” (1367)
Tu Fu: “Spending the Night in a Tower by the River” (1389)
6 – (Chinese cont.) Li Po: “Bring in the Wine” 1380-1381), “Drinking Alone by Moonlight” (1383)
   Wang Wei – “Written Crossing Yellow River to Ch’ing-ho” (1375)
   Po Chu-i – “Golden Bells” (1395), “Remembering Golden Bells” (1396)
   Li Ch’ing-chao – “Afterword” from Records on Metal and Stone (1410-1414)
13 – (Islamic cont.) Rumi: “An Empty Garlic” (1546), other poems (Blackboard)

18 – Martin Luther King Day: No class
20 – Indian literature: Kalidasa: “Shakuntala and the Ring of Recollection,” Acts I-II (1271-1288)
   Dr. James Earl, guest lecturer

27 – (Indian cont.) Kalidasa: “Shakuntala and the Ring of Recollection,” Acts VI-VII (1310-1332)

Feb. 1 – Japanese literature: Murasaki Shikibu: The Tale of Genji, Ch. 4 (2204-2224)
3 – (Japanese cont.)
   From The Man’yoshu: Tabito, 338-350, 804-805 (2156-2157)
   From The Kokinshu: 9, 53,113, 273, 297, 460, 471, 552, 656, 895
   (selected from pp. 2163-2174)

8 – Mid-term exam
10 – Anglo-Saxon literature: Beowulf, selections (1632-1655, 1659-1661)
15 – (Anglo-Saxon cont.) “The Ruin” (1791-1792), other Old English poems
(Blackboard)

17 – Icelandic: Thorstein the Staff-struck, (1776-1782)
    Viking Outlaw (movie on reserve in Knight Library)
    Proposals for papers due!!

22 – Arthurian: Marie de France: “Lanval” (1767-1776)
    Sir Gawain and the Green Knight, Parts I-II (1991-2016)
28 – (Arthurian cont.) Sir Gawain and the Green Knight, Parts III-IV (2016-2045)

3 Middle English: Geoffrey Chaucer, The Canterbury Tales, General Prologue
(2045-2067)

8 – (Middle English cont.) Geoffrey Chaucer, “The Miller’s Tale” (2067-2082)
    Papers due!!
10 Exam review.

Mar. 16 (Wed.), 8:00 a.m. Final exam