

ENGL 206
Forms and Expressions
In World Literature

AREAS OF INQUIRY

GLOBAL AND MULTICULTURAL PERSPECTIVES

This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

DEADLINE FOR PROPOSALS: **16 September 2005**

Please answer the following questions:

Check Only One:

✓ This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

ENGL 206: Forms and Expressions in World Literature

◇ This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administering this course.

Dr. Scott Pollard, Department of English, spollard@cnu.edu

2. In any given semester, how many sections of this course is your department willing to offer?

1-2

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

This sequence is designed to promote an intercultural understanding of key themes of world literature in a comparative context. The courses explore cultural difference, and highlight diversity. They allow students the opportunity to study literatures of various cultures, periods, and traditions in depth and in dialogue with one another. In doing so, the courses will challenge students to consider and question their own values and assumptions in relation to other traditions.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least two more objectives from the list below.

✓ Interrogate the dominate [*sic*] culture in relationship to other cultures (**required**)

◇ Compare communication styles among cultures

✓ Assess how culture impacts and informs the development of creative expression/movements, politics,

economics, or philosophy

- ✓ Analyze how concepts of “self” and individuals in various cultures differ and/or intersect
- ◇ Articulate how culture influences the structure of languages, societies, and institutions

5. Briefly explain how this class addresses the above objectives. A course may cover more than three objectives.

a.) Lectures, readings and audiovisual materials will familiarize students with relevant cultural and literary background. Class discussions will initially be geared towards close reading of literary and cultural details, after which students will interrogate specific, thematic world traditions their particular section is addressing in comparison with the Euro-American traditions.

b.) In 205, “World Literatures in Dialogue,” students will read combinations of texts that cross time and place, but address similar themes. Course topics could be: “Transgression and Sacrilege,” “Representing Revolution,” “Literatures of Trauma,” or “Exile.”

In 206, “Forms and Expressions in World Literature,” students will explore the way that form contributes to and/or constrains meaning: “War Stories: Poetry, Drama, and Film;” “Ritual and Performance,” “Digital Reeds, Singing Rocks: The Technologies of Representation”

c.) Much world literature explores the question of the relationship between the “self” (in one form or another) in relation to culture. Exam and discussion questions will press students to consider various representations of self-hood to contemporary Euro-American notions.

6. Course Assessment: Identify how this course will accomplish the above objectives (choose at least one):

- ✓ Participating in class discussion and debate
- ✓ Engaging in teamwork and other collaborative exercises
- ✓ Writing analytical or evaluative papers, perhaps incorporating original research
- ✓ Making oral presentations
- ◇ Creating an artistic product or a performance
- ◇ Participating in fieldwork
- ◇ Other means – please identify

7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.

8. Please identify and explain if this course contributes to the Foundations of Liberal Learning expectations for:

◇ Oral Communication Literacy:

Students will present at least one oral presentation per semester.

◇ Information Literacy:

Students will use/learn to use appropriate internet, database and library resources to explore the questions and themes of the course, as well as to support their own ideas.

◇ Writing Literacy:

Students will write essay exams as well as various informal in-class writing exercises that will help focus thought and discussion. Some instructors will also assign research papers.

9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan.

This sequence could be described as *the* quintessential liberal learning course, and an ambitious one at that. Readings can include authors and texts as diverse as: Homer and *Star Wars*, Machiavelli and Scorsese, Montaigne and Derek Walcott, Rumi, Chuang-tze, Achebe and Gabriel Garcia Marquez; the Bible, the Koran, etc. The course will demand academic excellence, and push the limits of interdisciplinary studies by bringing together issues of text, form, technology, and human expression, in language, on stage, and on film.

Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

 X Area of Inquiry Course Proposal Form

 X Syllabus for the Course ***Sample syllabi for both 205 and 206 are attached

 NA Undergraduate Curriculum Committee Course Proposal Form

Dr. Sharon M. Rowley
English 206: Forms and Expressions in World Literature

Office: Ratcliffe 222, 4.8874, srowley@cnu.edu,
Office Hours: TBA, by appointment, or anytime via e-mail

Digital Reeds, Singing Rocks: Texts and Technologies of Representation

Course Description:

This course will explore the way in which genre and medium influence the way that a text is produced, transmitted, and received across a variety of cultures and eras. How does the form in which we read, hear, or otherwise receive a story (or information) influence meaning? Readings for this course will range from poems inscribed on cuneiform tablets and early Anglo-Saxon monuments, to manuscript versions of oral formulaic poetry, to serialized novels and digitized film clips dispersed piecemeal over the internet. Lectures and multimedia presentations will familiarize students with changing technologies of writing. Students will also be encouraged to attend dramas, films and readings presented on campus and to discuss the ways in which performance, media, and the *mise en page* influence who has access to a text, and the ways in which medium and form influence understanding.

Required Texts:

Bornstein, George. *Material Modernism: The Politics of the Page*

Brecht, Bertolt, *Mother Courage and Her Children*

Deren, Maya, *Maya Deren: Experimental Films*

Modiano, Raimonda, et. al. eds. *Voice, Text, Hypertext*

"Dream of the Rood," and the Ruthwell Cross inscription:

<http://www.gettysburg.edu/academics/english/britain/anglo-saxon/RUTHWELL/ruthwell.html>

Gibson, William. *Pattern Recognition*.

Gilgamesh: A Norton Critical Edition, ed. and trans. Benjamin R. Foster.

Shelley, Mary. *Frankenstein*

Zimmerman, Mary, *The Metamorphoses* or *The Odyssey*

Course packet of secondary readings including readings from Jerome McGann, Walter Benjamin, Aristotle's *Poetics*, Kevin Kiernan, etc.

Course Requirements:

1. **Your responsibilities: Read this syllabus!** That means: read this syllabus now, and consult it for assignments and due dates. In order to pass this class, you must conform to all requirements and fulfill all assignments listed below. Should I need to make any changes, I will announce those changes at least one week in advance during the first five minutes of class.

2. **Attendance and Decorum:** I expect students to attend class. I will circulate a sign-in sheet at the beginning of each class. **You are responsible for signing yourself in every day.** (Never sign anyone else in. Should one student sign another in, both will be marked absent.) Except in the case of serious illness, the final grade of students who miss more than four classes will be downgraded a full letter grade for absences. Students who miss six or more classes will automatically fail. If you are ill, bring medical documentation. Missed in-class work cannot be made up.

- If you miss class, you are responsible for catching up with notes and announcements. It's a good idea to exchange contact information with another student or two to facilitate this, if the need arises. Always remember to consult the syllabus and keep up with assignments.
- Please be respectful of your classmates, and arrive punctually.
- Arriving to class more than five minutes late three times will count as one absence.
- If you must come and go for any reason, please do so discreetly.
- If you bring food or drink, please don't bring anything messy or noisy.
- Turn off all cell phones and pagers before class begins.
- If you need to see me before class, come to my office. Please do not ambush me at the door as I enter.

3. Participation and Preparation: I expect all students to participate in class discussions. **READ and THINK.** Get in the habit of analyzing, comparing, contrasting, questioning. I consider a student who comes to class with a well thought out question, set of questions, or objections to be as prepared for discussion as a student who arrives with a fully articulated critique of the day's reading. Note that participation counts for a substantial part of your grade. Be present, and get involved in the discussion.

4. Grading: Grades for this course are based on a simple, 100-point scale. Keep all graded materials; if you want to know your grade, add.

Participation:	10
Proposal:	5
Midterm Exam:	20
Research Paper:	25
Final Exam:	30
Oral Presentation:	10

Exams are cumulative.

5. Proposal, Paper, Oral Presentation: I believe that we all write better when we're writing about something in which we are interested. So, your paper will be on a topic of your choice (developed, if you like, in conference with me). You will write a proposal, and workshop a draft of your essay with your classmates and revise before you turn in a final copy. Please turn in all these materials with your final draft (clearly identified).

For the final draft, be sure to proofread & spell-check. After the second typographical error, I will return the essay to you for proofreading and lower your grade one full letter grade per class until the paper is resubmitted.

Students will all present their research in the form of an oral presentation – I encourage multimedia and dramatic presentations as being in the spirit of the course.

6. Academic Honesty: Plagiarism is the stealing or passing off someone else's writings or ideas as your own. Examples of plagiarism include, but are not limited to, quoting, summarizing, or paraphrasing ideas without giving credit to their source, submitting as your own work that has been copied or purchased from another student or other source, and permitting someone else to revise or edit a paper to the extent that it is no longer your own work.

Plagiarism will not be tolerated in this class. Any instance of plagiarism will result in a zero for that assignment, and may result in an F for the course. It is your responsibility to know what plagiarism is and how to avoid it. I expect that you will uphold the CNU Honor Code, below, in your preparations for this course.

Christopher Newport Honor Code: "On my honor, I will maintain the highest possible standards of honesty, integrity, and personal responsibility. That means I will not lie, cheat, or steal and as a member of this academic community, I am committed to creating an environment of respect and mutual trust."

7. CNU Disability Policy: Any student who believes that (s)he is disabled should make an appointment to discuss his or her needs. In order to receive an accommodation, student disability should be on record at the Academic Advising Center, 594.8673.

Tentative Schedule:

Week 1

Course Introductions; lecture on material textuality
Bornstein, "How to read a page"

Week 2

Gilgamesh and Cuneiform inscriptions
Noegel, "Text, Script and Media" in *Voice, Text, Hypertext*

Week 3

The Digital Cross: The Ruthwell Cross, and the "Dream of the Rood,"
Foley, "Textualization as Mediation" and Hockey, "The Reality of Electronic Editions" in *Voice, Text, Hypertext*

Week 4

Shelley, *Frankenstein*, Vol. 1; reading from Jerome McGann, *The Beauty of Inflections* (coursepack)

Week 5

Shelley, *Frankenstein*, Vol. 2-3; Chartier, “The Text Between the Voice and the Book” in *Voice, Text, Hypertext*

Week 6

Review and Midterm exam

Week 7

Brecht, *Mother Courage*, reading from Benjamin and Aristotle (coursepack)

Week 8

Screening of *Mother Courage*; PROPOSAL DUE

Week 9

Deren, Maya, *Experimental Films*, reading on experimental film; discussion

Week 10

Zimmerman, *Metamorphoses*; reading from Ovid (coursepack)

Week 11

Gibson, *Pattern Recognition*, reading from Bukatman (*Terminal Identity*) and McGann, coursepack

Week 12

Gibson, *Pattern Recognition*

Week 13

Writing workshop for final papers: Draft of final paper due; review for final

Weeks 14-5: Oral Presentations

Final Exam: TBA