



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit CLAS Department English
Subject ENG Number 201 Title World literature Units: 3
Is this a cross-listed course? No
If yes, please identify course(s)
Is this a shared course? Yes If so, list all academic units offering this course
Course description: CLAS, School of Letters and Sciences

Requested designation: Global Awareness-G

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Elizabeth Horan Phone 965-7300
Mail code 0302 E-mail: Elizabeth.Horan@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Mark James Date: 2/11/15



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Mark Jones

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	syllabus, booklist
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	syllabus, booklist
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
ENG	201	World Literature	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
comparative cultural study of specific concepts within literature that is produced within and reflects the influence of oral traditions in those cultures from the ancient to medieval/early Renaissance world, from before the invention of the alphabet to the beginning of widespread literacy	The course surveys several major works from Ancient to Medieval/Renaissance Literature: Homer's Odysseys; Indigenous Guatemala/Central & South American texts Popol Vuh and "First Voices"; and a classic novel from China (Journey to the West) and from Spain (Don Quixote)	Unit 1, Homer's Odyssey, introduces the ideas of xenia, or hospitality to strangers; nostos, or longing for home, and appetite as culturally specific, taught and reinforced by oral tradition. These ideas appear in each of the subsequent works, all of which are "journey" stories
comparative cultural study of specific concepts within literature	The course surveys one of the most widely influential texts from each of the cultures in question	Course Goals and Outcomes establish that students will consider multiple versions of each text, including contemporary interpretations in film and other visual media, and will for a final project rewrite, in a contemporary vein, selected chapters of Don Quixote

course catalog & class search

Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1

Collapse -

Term Summer '15 (v)

Search Course catalog (v)

Subject ENG Num 201

Level (v)

Gen Studies (v)

Keywords

Offerings in-person & iC (v)

Search

Clear

Advanced Search

Course	Title	Units	GeneralStudies
ENG 201	World Literature Classical and medieval periods. Selections from the great literature of the world in translation and lectures on the cultural background. Allow multiple enrollments: No Primary course component: Lecture Repeatable for credit: No Grading method: Student Option Offered by: College of Letters and Sciences -- College of Letters and Sciences Prerequisite(s): ENG 102, 105 or 108 with C or better College of Liberal Arts and Sciences -- Department of English Prerequisite(s): ENG 102, 105 or 108 with C or better	3	HU & H & G

Feedback



****Disclaimer****

This syllabus is to be used as a guideline only. The information provided is a summary of topics to be covered in the class. Information contained in this document such as assignments, grading scales, due dates, office hours, required books and materials may be from a previous semester and are subject to change. Please refer to your instructor for the most recent version of the syllabus.

Elizabeth Horan, ENG 201, World Literature: Ancient to Medieval/Renaissance, Fall 2014, p. 1

World Literature, ENG 201, section 85291; F. 2014 Arizona State University

Classic narrative, Contemporary meaning: Make it new!

Instructor:	Dr. Elizabeth Horan
E-mail: ehoran@asu.edu	Email, after class, & face to face in office hours are best
Elizabeth's office hours:	Tues., Thurs. 10:30-11:30, 1:30-2:30, @ my office & by appt.
Office:	Language and Literature 313B, Tempe Campus
Class meetings:	Engineering Center G G319, Tues & Thurs, 12-1:15 PM

1. **Classic narrative** as verbally expressed in myth, folklore, heroic tales, and more
2. **Contemporary meaning** of these narratives, why and how they are continuously retold
3. **Make it new!** Students discover and create new meaning for classic narrative, retelling old stories in new ways, words, voices, poetic forms, contexts = recycling the tradition. Old wine in new bottles.

TEXTS: four epic voyages, road trips, each including an underworld journey

Any print *or* electronic version of these texts *by these translators* is acceptable.
Do NOT use a different translation! It will make it very hard to follow discussion!

Homer. *The Odyssey*. About 700-800 BCE. Translated from Ancient Greek by Robert Fagles.

"The Popol Vuh: Creation Myth of the ancient Maya." Hour-long animated film, dir. Patricia Amlin (1987, 2014) and "First Voices," from Eduardo Galeano (compiler), *Memory of Fire, vol. 1: Genesis*. Tr. Cedric Belfrage. (1982, 2010)

Ch'eng-En, Wu. *Monkey: Folk Novel of China/Journey to the West*. About 1590 (print). Translated from Chinese by Arthur Waley, 1942.

Cervantes y Saavedra, Miguel. *The Adventures of the Ingenious Gentleman, Don Quixote de la Mancha*. 1604, 1616. Translated from Spanish by Edith Grossman, 2008.

NOTE: There will be an extra credit field trip or attendance at a lecture dealing with the cultural background for *at least three* of the cultures represented: ancient Greece, pre-Modern China, Indigenous Americas, and Medieval/Renaissance Spain.

In addition to reading all of the above, we will consider multiple media versions, including clips from film and video, graphic novel/comic, dance, opera, and musical versions. We will also attend to the language and cultural contexts of the original (untranslated) in comparison with subsequent versions, across languages and cultures.

CLASS GOALS & OUTCOMES

Through individual reading, individual and collaborative writing, and active attention to and participation in class lectures and discussion, students who complete all of the activities in this class will:

Identify and become familiar with, and be able to compare key literary elements and rhetorical devices represented in these three highly influential pre-modern literary masterpieces from the cultures of Ancient Greece, pre-Modern China, Indigenous Meso America, and Spain in the Renaissance

Research and explain the contemporary relevance of these narratives by locating and demonstrating how partial retellings, appropriations, and reproductions make use of old and new forms and formats, considered across cultures

Propose and create original, contemporary or futuristic versions of episodes from these texts that demonstrate the ongoing use of these literary elements and rhetorical devices while updating them, demonstrating awareness of their importance in the cultural contexts from which they arose, and their fundamental contemporary relevance and future meaning when deployed in new cultural contexts

ASSIGNMENTS

- **10 quick quizzes, in-class @ 3 points each = 30% of your grade**

There will be twelve of these throughout the semester.

As of November 29, I drop your two *lowest* quiz scores. No make-ups.

I will use the “turning point” student response system if at all possible

- **3 one-page papers @ 5 points each = 15% of your grade**

Bring hard copy to class on the indicated dates: Sept 09, Oct 16, Nov 06 AND Submit via Safe Assignment

Format: one side of one page, single-space, one-inch margins, your name and essay title on the reverse.

Based on reading/study questions posted on Bb. No make-ups accepted.

Email and post your paper to the class discussion board if you find that you cannot come to class.

- **One creative project/re-telling of three episodes from one text = 25%**

25 points, broken down as follows:

One page proposal: Due on Nov 11, 5 points

Full 8 page draft: Due on November 25, 10 points

Final version, at least 8 pages: Due on December 04, 10 points

You will present your original retelling of three significant episodes, in any narrative format, including film, visual arts, narrative poetry, a script, etc from any ONE of our three texts, that addresses the overall text’s basic premises, *and* makes it *NEW*. I will pass out and post the written instructions for this on the discussion board, together with some exemplars of prior student work.

- **Active Learning in small groups and in class discussion = 25%**

Active Learning is the OPPOSITE of passive consumerism.

Required: plan on at least one short, 5 minute presentation, alone or with one other person, that shows the contemporary relevance of one aspect of the reading being discussed in class, that day. Due before Oct 23. No more than two presentations allowed in a single day. I will hand out a sign-up sheet for the topics and days due; I am also open to hearing your ideas for specific topics of interest to you.

Required: Every person in the class will present a “lightning” report of two minutes, on the last days of class, that illustrates their creative retelling.

Optional, additional ways to get Active Learning credits will be presented as the semester moves along *At least one outside-of-classroom opportunity* (eg, read Margaret Atwood, *The Penelopiad*, and attend one of the on campus Margaret Atwood events).

Post examples to our class discussion board that link to items of contemporary relevance to what we’re reading, follow-up by raising these in the relevant, scheduled class lecture and discussion of these chapters

- **Reflection and integration = 5%**

Completion grade: turn this in, one side of one page, on the last day of class, hard copy.

Week-by-Week Course Schedule

Aug 21, Th. Introductions and *Odyssey* Book 1. Literary elements: To Greet the Return of the Gods. Mortals and the immortal gods. Names, Epithets, Similes. Dialogue and Speeches. Oral composition and literary traditions.

Aug 26, Tu. Homer, *Odyssey*, Books 1-4

Aug 28, Th. *Odyssey*, Books 1-4

Sept 02, Tu. *Odyssey*, Books 5-12

Sept 04, Th. *Odyssey*, Books 5-12

Sept 09, Tu. *Odyssey*, Books 13-20. One-page response paper due. Instructions are in *Odyssey*, BB content area.

Sept 11, Th. *Odyssey*, Books 13-20

Sept 16, Tu. *Odyssey*, Books 21-24

Sept 18, Th. *Odyssey*, Books 21-24

Sept 23, Tu. The Popol Vuh, parts 1 and 2. Patricia Anslin video.

Sept 25, Th. The Popol Vuh, parts 3 and 4

Sept 30, Tu. "First Voices" from *Memory of Fire: Genesis*, compiled by Eduardo Galeano

Oct 02, Th. "First Voices" from *Memory of Fire: Genesis*

Oct 07, Tu. *Monkey/ Journey to the West*, chapters 1-7

Oct 09, Th. *Monkey/ Journey to the West*, chapters 8-12

Oct 16, Th. *Monkey/ Journey*, ch 13-18. One-page response paper due. Instructions are in *Monkey*, BB content area.

Oct 21, Tu. *Monkey/ Journey to the West*, chapters 19-27

Oct 23, Th. *Monkey/ Journey to the West*, chapters 28-30

Oct 28, Tu. Cervantes y Saavedra, *Don Quixote I*: Prologue – ch. 5

Oct 30, Th. *Don Quixote I*: chapters 6-7

Nov 04, Tu. *Don Quixote I*: chapters 8-23

Nov 06, Th. *Don Quixote I*: chapters 8-23. One-page response paper due. Instructions are in *Don Q*, BB content area.

Nov 13, Th. *Don Quixote I*: chapters 24-32.

Nov 13, Th. One page (at least) proposal for Creative retelling due in class, follow-up with posting online. If you plan to make a movie, be sure to have a complete "treatment." 20 % of your grade for this assignment in turning in the proposal.

Nov 18, Tu. *Don Quixote I*: chapters 33-45

Nov 20, Th. *Don Quixote I*: chapters 33-45

Nov 25, Tu. *Don Quixote I*: Online, turn in creative project/re-tellings, about 1500 words. 40% of your grade on the creative retelling is turning in an extended draft, on time. No face-to-face class.

Dec 02, Tu. *Don Quixote I*: chapters 46 through 52.

Dec 04 Th. *Last Class*. Presentation of creative project/re-tellings of ONE of the texts we have considered, and final versions, at least 1500 words due. 40% of your grade on the creative project is this final version. Hard copy and post online. Reflections and Integration, one page description of what you learned and how it benefits you, due in class or by the end of the day.

Policies

Basics of Attendance: Attendance and related no-make up policy for quizzes

I don't take attendance outside of or beyond my trial use, for the first time, this semester, of the "turning point" student response systems. I will also be using these to anonymously survey the class. On a trial basis, at least some of the quizzes will be conducted by this system. Thus, I will not deduct points for absences. Nor will I award points purely for attendance. On the other hand, students must be aware that it isn't possible to make up part or all of a quiz for a missed class, or for tardiness. And any student who takes a quiz for another will be subject to the College of Liberal Arts and Sciences procedures for academic dishonesty.

As I understand that all students absent from time to time, I will be dropping every student's two lowest "quiz" scores. Quizzes are intended as a relatively low-stakes method to help me discern how many of the students are doing how much of the reading, and how deeply.

Avoiding disruption: Tardiness/Leaving early/Cell phones & computer use

It is distracting to other students' learning, and to the professor, to have students arriving late and leaving early. If you must be late or leave early, please advise the professor beforehand, and sit as close as you can to the door, so that you may enter or leave with minimal distraction.

Please silence your cell phone in class. Students leaving class to answer an emergency call is acceptable. Doing so a regular basis is a disruption, and will be dealt with accordingly.

If you have your computer/cell phone out and available in class, please expect to use it exclusively for the purpose of in-class research and assessment. Please also be prepared to put your cell phone and computer away in the event of a closed book, paper-based quiz, for example.

Late papers

The three response papers must be submitted on the indicated due date. Each 24 hour period (or increment thereof) that such a paper is late will be marked down by a full grade, that is, from A/5 points to B/4 pts, etc.

The proposal, draft, and final version of the creative project must be turned in on the indicated dates, without exception, so that I have sufficient time to give you effective feedback. A creative project/retelling turned in without the earlier components (proposal, draft) will not be accepted and will not get credit.

Questions about your Grade? Concerns about the Class?

All emails acknowledged and, when possible, answered within 24 hours. I am very happy to meet students on campus during my office hours or by appt. For reasons of privacy (email is not secure) I don't discuss grades over email. I WELCOME your contacting me by email to make an appt to discuss any aspect of the class, face to face or via Skype.

Academic Honesty, Originality

Everything that you submit for class is assumed to represent your own original response to completing the assigned reading and writing. Any and all sources that you consult must be indicated, using standard MLA format, in your bibliography. I reserve the right to ask any student to demonstrate the originality of their work through submitting drafts, so make a point of preserving these. Academic dishonesty will be dealt with following ASU policies: provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf Be aware that summaries such as sparknotes and film versions will not allow you to complete the stated goals and outcomes for this class, because they will not address those goals. Originality will come from reading and thinking about the texts, participating in discussions, and developing interpretations that relate these text to the present or near future.

