

ENGL 2305 World Literature I (Spring 2013)
Literature as Window/Literature as Mirror:
Bedrock Insights and Reflections

Instructor: Dr. Glenn Jellenik
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Course Description:

What is literature? What is it for? What does it do? Why do we read it? Excellent questions. I'm glad you asked. And this course will, hopefully, *begin* to answer them. My short and ridiculously abbreviated answer: We are narrative animals who make sense of our world by telling stories. Those stories that we tell are literature, and in reading it, *we* attempt to make sense of the world. Not simply the world that produced the story, but our own world, as well. Because that's the great thing about literature—or one of the great things—it can function as both a window and a mirror. It can tell you something specific about another time and place, and it can tell you something general about all times and places, including your own. “Great” is a subjective term—we could spend the whole semester (not-very-productively) debating the “great”-ness of any given text. But if there is such a thing as Great Literature, it is the sets of words that allow you (and generations of others) to make productive associations, connections between the world created by the author and your own. This course will work through an astounding range of texts with the goal of practicing the type of systematic and careful reading and analysis that allows you to access these works in their dual capacities as windows and mirrors, allows you to practice the act (and art) of making connections and associations.

Course Objectives:

In this course, we will read, study, and discuss literary works dating from the time of the ancient world through the European Renaissance (about 1650CE). As we do, we will pursue the following goals:

1. Read literary works actively, closely, and carefully in order to recognize, understand, and process the different levels of meaning that may be present in the text.
2. Learn to form interpretive readings of literary works and support those interpretations with evidence and illustrations drawn from the text of the works; this skill includes learning to express those interpretations in clear and organized writing. **Writing will be an important part of this class, and the ability to write well in Standard Academic English is vital to success in the course.**
3. Understand how literary works both reflect and influence the culture that produces them while exploring cultural differences and similarities.
4. Attempt to both understand the cultural importance of a literary text and appreciate, as much as we can, its aesthetic aspects (that is, consider makes it important AND what makes it enjoyable to read).
5. Explore what relevance these literary works might have for us now.

Course Requirements:

The major requirements in this course will be to **read a great deal**, think carefully about what you are reading, and develop the ability to process that reading and thinking into analysis. You are expected to perform the following tasks:

1. Read all assigned pages. These pages will be announced in class. You are responsible for the content of these pages on exams whether we discuss them in class or not.
2. Retain information from class lectures and discussions.
3. Take and pass weekly reading quizzes.
4. Take and pass three exams, including a comprehensive final exam.
5. Write one paper.
6. Attend every class and engage in the activities of the class.

My Policies:

Participation: There are too many of you to expect you all to speak during each class, but I do expect to hear from each of you throughout the semester. You cannot escape from this class without letting me hear your voice. Trust me when I tell you that you each have an important contribution to make in this class, and I demand that you make it. We are discussing literary texts in class, and these texts have no single fixed meaning. Basically, it will be impossible for all of you to agree on everything. I **highly** encourage you to feel free to disagree with one another (and me) and offer counterpoints and alternate readings. All I ask (actually, I don't ask, I demand) is that you disagree with one another (and me) in a constructive manner. Show respect for one another's views, opinions and ideas. There is absolutely no place in this classroom for scoffing or bullying. Convince with the power and eloquence of your ideas, not through absurd facial expressions, grunts and intimidation.

Attendance: If you intend to make a premium grade (A or B), you should attend class as frequently as possible, preferably every class day. Your final grade for this course will drop two points for every absence after three, except in rare situations. Infrequent absences caused by illness or accident, family death, official university functions, or inclement weather are acceptable, but you need to bring documentation of the reason to receive this consideration. If you should miss 6 or more classes, I will strongly recommend that you drop the class, and I reserve the right to drop a student from the course, assigning a grade of WP or WF, after 8 absences.

Make note of all drop dates for this semester. These are listed on the online Academic Calendar.

Late arrivals/Early departures: Beyond missing valuable information, late arrival and early departure disrupts the class. Avoid it at all costs and, if it's unavoidable, be as considerate as possible to your classmates.

Cell Phones: Call it a pet peeve, but cell phone interruptions drive me nuts—seriously, they give me facial tics. Respect me and your classmates by turning all cell phones off before class.

Late Work: I do not accept late work. All assignments are due on the day indicated on the syllabus, at the start of class.

Assignments and Grading:

Exam 1	15%
Exam 2	20%
Essay	20%
Quizzes	15%
Participation	10%
Final exam	20%

Grading Policy

Ahh, grading! Here's the rub. One of the major sticking points between teacher and student comes down to a potential disparity in goals. **My goal here is that you engage with the texts we read and develop your ability to critically analyze them and make associations and connections.** Often (note, I didn't say always), your goal in this class is to obtain a grade that will make you happy. See the potential conflict? Honestly, if I thought that handing you an A were the best way to develop the skills offered in this course, I'd do it. Unfortunately, everything about your academic training to this point has worked in the opposite direction; in our system, I tie a carrot (grade) to a stick and dangle it in front of you as you work. Sorry. I didn't invent this system, but it's where we work. On the bright side (perhaps), in my experience, it's relatively rare for the grade not to reflect the effort of the student.

I usually do offer extra credit opportunities throughout the semester, but they are offered on the basis of enhancing your engagement with our material, not for the purpose of improving a student's grade in the class.

University Policies:**On Academic Integrity:**

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

The Americans with Disabilities Act:

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Office of Disability Services, 450-3613.

Students should familiarize themselves with all policies included in the Student Handbook, particularly the **Sexual Harassment Policy** and **Academic Policies**. You (and I) are responsible for acting in accordance with these university policies. If you have any questions about these policies and how they pertain to you, do not hesitate to ask me for clarification.

Text:

The Norton Anthology to World Literature, 3rd Edition (A-C)

Class Schedule

Week 1: Unit A. Foundations

F 1/11 Introductions ... (I M ... U R)

Week 2: Foundations: Creations

M 1/14: Read: 23-5, 34-9, Genesis (158-75)

W 1/16: Read: The Book of Job (193-218)

Th 1/17: Extra Credit Screening (7:30 pm): *A Serious Man* (Coens, 2009)

F 1/18: Re-Read: The Book of Job (193-218)

Week 3: Foundations: Human Nature

M 1/21 MLK Day. No class

W 1/23: Read: "The Story of a Man Named Job"

F 1/25: Read: *Oedipus Rex* (701-720)

Week 4: Foundations: Human Nature

M 1/28: Read: *Oedipus Rex* (720-747)

W 1/30: Read: Sappho (635-43)

F 2/1: Read: *Daodejing* (1344-54)

Week 5: Foundations: Philosophy

M 2/4: Read: excerpts from *The Tao of Pooh/The Te of Piglet*

T 2/5: Extra Credit Screening (8:30 pm): *Crouching Tiger, Hidden Dragon* (Lee, 2000)

W 2/6: Review/Connect/Associate

*F 2/8: **EXAM 1**

Week 6: Unit B. Religions/Processings

M 2/11: Read: from Gospels (18-33)

W 2/13: Read: Augustine (45-70)

F 2/15: Discuss Augustine

Week 7: Religions/Processings

M 2/18: Read: from The Qur'an (71-97)

W 2/20: Read: from *The Path of the Prophet* (98-106)

F 2/22: Read: Dante (387-409)

Week 8: Religions/Processings

M 2/25: Discuss Dante

W 2/27: Read: *The 1001 Nights* (552-80)

F 3/1 Read: *The 1001 Nights* (580-605), “Conclusion”

Week 9: Religions/Processings

M 3/4: Read: Chaucer (657-62, 682-700)

W 3/6: Read: Chaucer (701-9)

F 3/8: Discuss Chaucer

Week 10: Religions/Processings

M 3/11: Read: Boccaccio (605-9, 649-56)

W 3/13: Review/Connect/Associate

*F 3/15: **EXAM 2**

Week 11

Spring Break. No classes. Have fun. Decompress. Safely.

Week 12: Unit C. The (continued) Rise of the Individual

M 3/25: Read: Machiavelli (180-90)

W 3/27: Read *Don Quixote* (381-408)

F 3/29: Read: *Don Quixote* (408-30)

Week 13: The (continued) Rise of the Individual

M 4/1: Read: *Don Quixote* (430-73)

T: Extra Credit Screening (8:30 pm): Wreck-it Ralph (Moore, 2012)

W 4/3: Read: *Don Quixote* (473-515)

F 4/5: Read: *Hamlet*: Act I

Week 14: The (continued) Rise of the Individual

M 4/8: Read *Hamlet*: Acts II-III

W 4/10: Read *Hamlet*: Acts IV-V

Th 4/11: Extra Credit Screening (7:30 pm): *Rosencrantz and Guildenstern Are Dead* (Stoppard, 1990)

F 4/12: Read “Shakespeare in the Bush”

Week 15: The (continued) Rise of the Individual

M 4/15: Read: *Paradise Lost* (770-814)

W 4/17: Read: *Paradise Lost* (814-42)

F 4/19: Read: *Paradise Lost* (842-53)

Week 16: The (continued) Rise of the Individual, the fall of this course ...

M 4/22: Discuss *Paradise Lost*

*W 4/24: Last day! In which I will tie 5 millenia of literature together in 50 minutes!

ESSAY DUE

Final.

*W 5/1 8:00-10:00 am

Irby Hall Building Emergency Plan

All Faculty and staff should enter the UCA Police Department number to their cell phone, (501) 450-3111, and sign up for the UCA Alert System.

Faculty shall ensure that emergency notification messages can be received in the classroom either by students on their cell phones or by the faculty member. The UCA Alert system is an integral part of our campus' ability to respond to an emergency and minimize risk to life. If a faculty member instructs students to turn off their cell phones, the faculty member must be able to receive emergency notifications from their registered personal cell phone that is turned on and immediately available.

1) FIRE OR OTHER NEED TO EVACUATE THE BUILDING:

During evacuation of Irby, it is the duty and responsibility of all faculty and staff, as they evacuate, to look for any person who may need assistance and to notify emergency personnel outside the building. Employees should advise any individual whom they observe is not evacuating to exit the building immediately. Once outside, employees should notify emergency personnel about any individual whom they know to have remained inside the building.

If fire, Pull fire alarm and dial 911 from safe distance to provide details.

Evacuate building as soon as alarm sounds by using stairs. Do not use elevator. Proceed to emergency assembly area located at south side of the Fountain.

Move away from the fire and smoke and warn others on way out.

Do not open a door if it is hot.

1st Floor occupants exit through exterior doors on East side of building.

2nd Floor occupants exit down stairwells and out North and South exterior doors.

3rd Floor occupants exit down stairwells and out North and South exterior doors.

4th Floor occupants exit down stairwells and out North and South exterior doors.

All proceed to emergency assembly area located at south side of Fountain.

2) TORNADO:

Move as quickly as possible to 1st floor hallway. Take shelter in stairwells if 1st floor hall is full.

Stay off elevators.

Do not panic and watch out for others who may need assistance with stairs.

3) ACTIVE SHOOTER OR VIOLENT INTRUDER: SHELTER-IN-PLACE:

If alerted to violent intruder:

Move to safe place or if in classroom, stay put.

Stop classes or work; cease all business operations.

Stay in your classroom/work area with all doors locked.

Lock and/or barricade the door with furniture and equipment.

Close blinds or cover windows with other available materials.

Turn off lights, radios, dim computer screens and silence cell phones.

Remain silent.

Consider risks before leaving.

BUILDING EMERGENCY TEAM

Building Administrator	Peter Mehl, Alternate-Ken Barnes, Kerry Nichols
English Department	Jay Ruud, Dwayne Coleman, Tina Kennedy, Mike Schaefer
Geography Department	Brooks Green, Jeff Allender, Jerry Reynolds
History Department	Ken Barnes, Judy Huff, David O'Hara, Tracie Rushing
Political Science Department	Clay Arnold, Joe Howard, Gizachew Tiruneh
Sociology Department	John Toth, Mary Crawford, Janet Wilson
World Languages	Horst Lange, Ruth Clayton, Sharon Wilkes, Jaime Zambrano
Study Abroad	Therese Pollard