



**MERCER**  
COUNTY COMMUNITY COLLEGE

## COURSE OUTLINE

**Course Number**  
ENG 203

**Course Title**  
World Literature I

**Credits**  
3

**Hours: 3 Lecture**

**Co- or Pre-requisite:**  
Minimum C grade in ENG102

**Implementation Semester  
& Year**  
Spring 2022

**Catalog description:** A survey of important literary works from cultures around the world dating from ancient times through the 17<sup>th</sup> century.

**General Education Category:**  
**Goal 6: Humanities**  
**Goal 8: Diversity and Global  
Perspective**

**Course coordinator:** Barbara Hamilton, 609-570-3544,  
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### **Required texts & Other Materials:**

1. Care should be taken in this writing-intensive course to find literature from the six populated continents rather than focusing strictly on Western cultures. The Damrosch anthology is available as a used and rental book; Follett created a spiral-bound shortened version of this anthology available at the bookstore in print and digital versions.

David Damrosch, ed. *Gateways to World Literature*. Volume 1: The Ancient World through the Early Modern Period. Pearson, 2014. USBN13: 978-020578710-4.  
*paired with* Suso, Bamba and Banna Kanute. *Sunjata*. Penguin, 1999. USBN13: 978-014044736-1

OR:

Puchner, Martin, ed. *The Norton Anthology of World Literature*. Vol. 1. Shorter 4<sup>th</sup> ed. W. W. Norton, 2021. Print ed: USBN13: 978-0-393-60287-6. E-book: USBN13: 978-0-393-54414-5

2. Supplemental Web Sources. Critical approaches to literary study are also available on the Internet and listed below.

Purdue OWL: Writing About Literature:

[https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/writing\\_about\\_literature/index.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_literature/index.html)

Dr. Kristi Siegel's Introduction to Modern Literary Theory: <http://www.kristisiegel.com/theory.htm>

Georgetown Medieval Studies Scholarly Resources: <http://labyrinth.georgetown.edu>

Institute for World Literature: <http://iwl.fas.harvard.edu/icb/icb.do>

U. Penn's "Essential" Comparative Literature and Theory Sites: <https://complit.sas.upenn.edu/>

Diotima: <https://diotima-doctafemina.org/>

Perseus Digital Library: <http://www.perseus.tufts.edu/hopper/>

Ancient Greek Theater: <http://academic.reed.edu/humanities/110tech/theater.html>

Dr. Janice Siegel's Greek Drama:

[http://people.hsc.edu/drjclassics/lectures/theater/ancient\\_Greek\\_drama.shtm](http://people.hsc.edu/drjclassics/lectures/theater/ancient_Greek_drama.shtm)

Yuan Dynasty Zaju Drama: <https://disco.teak.fi/asia/the-yuan-dynasty-1279-1369/>

Introducing the World of Noh: <http://www.the-noh.com/en/world/index.html>

The Kēbra Nagast (Ethiopian): [http://www.yorku.ca/inpar/kebra\\_budge.pdf](http://www.yorku.ca/inpar/kebra_budge.pdf)

Creation Stories: (Babylonian): <http://www.ancient.eu/article/225/>

(Several): <http://www.indigenouspeople.net/legend.htm>

(Lenape): <http://henryhahn.net/myths/lenapecreation.html>

(Egyptian): <http://www.egyptartsite.com/crea.html>

(Aboriginal Australian):

[http://www.bigmyth.com/download/ABORIGINAL\\_CREATION.pdf](http://www.bigmyth.com/download/ABORIGINAL_CREATION.pdf)

(Norse): <http://www.angelfire.com/ca2/IsisShrine/Norsemyth.html>

### **Course Student Learning Outcomes (SLO):**

*Upon successful completion of this course, the student will be able to:*

1. **Close Reading:** interpret complex texts which may include images, epic and lyric poetry, fiction, orature, memoir, and drama through close reading [Supports ILG #1, 6, 8; PLO #1,3]
2. **Literary Strategies:** demonstrate knowledge of the distinctive ways writers and translators use words and different literary structures to shape a reader's response to their work [Supports ILG #1, 6, 8, 9; PLO #1]
3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings to create original interpretations [Supports ILG #1, 4, 6, 10, 11; PLO #2-4]
4. **Critical Analysis:** analyze a piece of literature using the most appropriate critical framework(s) for that particular work (psychological, historical, philosophical, feminist, Marxist, etc.) [Supports ILG #1, 6, 8, 9, 10, 11; PLO #3]
5. **Literary Context:** evaluate literature's dual role as both product of and producer of culture using textual evidence of major historical and social shifts (conquest, trade, slavery, migration, colonization, economic, political, or religious change, social justice movements). [Supports ILG #1, 6, 7, 8, 9, 10, 11; PLO# 1]
6. **Documentation of Sources:** use correct MLA documentation format for citing literature in essays [Supports ILG #1, 4, 10; PLO #2]

### **Course-specific Institutional Learning Goals (ILG):**

**Institutional Learning Goal 1. Written and Oral Communication in English.** Students will communicate effectively in both speech and writing.

**Institutional Learning Goal 4. Technology.** Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.

**Institutional Learning Goal 6. Humanities.** Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

**Institutional Learning Goal 7. History.** Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

**Institutional Learning Goal 8. Diversity and Global Perspective:** Students will understand the importance of a global perspective and culturally diverse peoples

**Institutional Learning Goal 9. Ethical Reasoning and Action.** Students will understand ethical frameworks, issues, and situations.

**Institutional Learning Goal 10. Information Literacy:** Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

**Institutional Learning Goal 11. Critical Thinking:** Students will use critical thinking skills understand, analyze, or apply information or solve problems.

### **Program Learning Outcomes for Liberal Arts (PLO)**

1. **Concept Knowledge.** Understand the vocabulary, methods, and major concepts presented in the humanities, social sciences, and the natural sciences.
2. **Communication.** Articulate complex ideas clearly and effectively, both verbally and in writing.
3. **Critical Thinking.** Perform a series of thinking tasks including speculation, analysis, and synthesis [i.e., abstract reasoning.
4. **Research Methods.** Utilize research materials and methodologies.

### **Units of study in detail – Unit Student Learning Outcomes:**

#### **Unit I Introduction to the Study of World Literature [Supports Course SLOs #4, 5]**

##### **Learning Objectives**

##### ***The student will be able to:***

- differentiate between reading and analyzing works in translation and works written in the original language, especially in regard to “close reading”
- describe the ways literature is embedded in cultural, historical--and therefore linguistic and ethical--contexts.
- demonstrate understanding that interpreting world literature involves acknowledging and expanding one’s own cultural/critical boundaries
- explain the interconnectedness and mutual influence of world cultures throughout literary history due to factors such as trade, conquest, war, imitation, appropriation, missionizing, and colonization

#### **Unit II The Archaic Period [Supports Course SLOs #1, 2]**

##### **Learning Objectives**

##### ***The student will be able to:***

- identify the themes and characteristics of oral narrative and epic poetry.
- present in small groups to the class about how an oral narrative reflects a culture’s assumptions about the nature of things, the relationship of one group to their gods, one group to another, the

efficacy of humans in the world, and other cultural codes.

- juxtapose different cultures' oral stories to notice similarities and differences
- evaluate the epic poem as a means of thematically stabilizing culture, reinforcing the values of the ruling elite, and sometimes appropriating another cultural heritage to establish a more heroic past through *translatio imperii*

### **Unit III The Classical Period [Supports Course SLOs #1-6]**

#### **Learning Objectives**

***The student will be able to:***

- comprehend the connections between religion, ethics, and drama in the classical Greek world
- apply interpretive dramatic strategies and vocabulary from Aristotle's *Poetics*, Freytag's dramatic theory, and psychology to read Greek classical tragedy
- evaluate the impact of historical, social, political, and religious change on previously discussed themes in Greek thought
- analyze the poetry of Sappho as providing an alternative voice in Greek society
- describe the historical and philosophical context of Confucius as a thinker working at a time of great cultural change. Recognize his impact on Asian thought as reflected in "The Ballad of Mulan" or excerpts from *The Book of Songs*.
- discuss the role of literature in capturing moments of cultural change or upheaval through close analysis of poetry such as Ovid's *Metamorphosis* or excerpts from Boethius's *The Consolation of Philosophy*
- create an original, peer-reviewed essay using close reading strategies to analyze one work from the Archaic or Classical Period

### **Unit IV The Medieval Period [Supports Course SLOs #1-6]**

#### **Learning Objectives**

***The student will be able to:***

- compare structural patterns, social function, and thematic content between Chinese *Zaju* drama, Japanese *Noh* drama, and Western drama following Greek and Roman models
- analyze literature in an increasingly global context through studying works produced in areas of cultural interchange ("contact zones") such as early medieval England, the Iberian peninsula, Mesoamerica, Ethiopia, or Mali
- discuss the role of literature in reflecting and shaping the cultures of these contact zones
- describe the great influence of Islamic thought and poetry on medieval European and African spirituality and poetry

- explain the social forces leading to the rise in women's voices across the world, differentiating between female authors (Murasaki Shikibu, Hadewijch, Marie de France, Sor Juana Ines de la Cruz) and female protagonists in works written by men (Shahrazad, Dou E, Bisclavret's wife)
- present in pairs a short original performance or creative presentation aiding in the class understanding of a work from the Medieval period
- create an original, peer-reviewed essay using an appropriate critical lens (psychological, feminist, sociological, ethical, etc.) to analyze one work from the Medieval period, integrating 2 scholarly sources

## **Unit V The Early Modern Period** [Supports Course SLOs # 1-6]

### **Learning Objectives**

#### ***The student will be able to:***

- analyze literature in an increasingly global context through studying works produced in areas of cultural interchange ("contact zones") such as Mesoamerica, demonstrating working knowledge of the concept of cultural hybridity
- discuss the role of literature in reflecting and shaping the cultures of these contact zones
- apply the sociological concept of The Other to analyze the impact on Europeans of expanding beyond their national boundaries, as evidenced in the literature
- present in pairs a short original performance or creative presentation aiding in the class understanding of a work from the Early Modern period
- create an original, peer-reviewed essay analyzing one work from the Medieval through Early Modern Period, combining close reading, a helpful critical lens, and scholarly sources

### **Evaluation of student learning:** [Evaluates SLOs 1-6]

Achievement of the course objectives will be evaluated by the following tools. The weighted percentage of these means of assessing student learning will vary slightly among different instructors, but the greatest emphasis should be on formal written work.

**Participation** (30%). Reading closely and carefully, actively participating in discussion, possible quizzes, group workshops, attendance, and draft workshops.

**Essays** (55%) Students will submit @ 15-17 pages of peer-reviewed, final draft essay, split into individual essays; the total may include a short essay final examination at the instructor's discretion. Research essays should demonstrate careful text-based analysis, use of an appropriate critical lens, location of the text within a social and historical context, analysis of the characters or speakers in a variety of socially-defined categories, and integration of scholarly sources.

**Presentation/Performance/Discussion-Leading** (15%). Students work in pairs to creatively present some aspect of a work and then help to lead class discussion for the day with open-ended questions.