



MARYMOUNT UNIVERSITY

School of Arts and Sciences
2016-17

COURSE SYLLABUS

Course Number EN 202-A	Course Title World Literature: The Middle Ages		
Fall Semester	Spring Semester 2017	Summer Semester	Credit Hours 3
Name of Instructor Dr. Kate Koppy			
Meeting Day, Time, and Room Number Tuesday, Friday 09:30AM - 10:45AM, Gailhac Room 1018			
Final Exam Day, Time, and Room Number Friday, May 12 th 9:00-11:30 AM Gailhac Room 1018			
Office Hours, Location, Phone Butler G118, 703-908-7679 M & Th 10:00 -10:45 AM, 1:15-3:00 PM walk in or appointment, Tu, W, & F by appointment only			
E-mail and Web Site kkoppy@marymount.edu			
Course Description A study of world literature from the late antique to the late medieval periods. Prerequisite: EN 102 or permission of instructor. <i>Liberal Arts Core/University Requirements Designation: LT-1. (3)</i>			

UNIVERSITY STATEMENTS

ACADEMIC INTEGRITY

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others. Items submitted for this course may be submitted to TurnItIn.com for analysis.

STUDENT COPYRIGHT INFORMATION

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

ACCOMMODATIONS AND ACCESSIBILITY CONCERNS

Please address any special challenges or needs with the instructor at the beginning of the semester. Students seeking accommodations for a disability must complete the required steps for obtaining a Faculty Contact Sheet from the Office of Student Access Services (SAS). Students are then responsible for meeting with their instructors at the beginning of the semester to review and sign the Faculty Contact Sheet and develop a specific plan for providing the accommodations listed. **Accommodations cannot be granted to students who fail to follow this process.** Appointments with the SAS director can be scheduled through the Starfish tab in Canvas. For more information, check the SAS website, e-mail access@marymount.edu, or call **703-284-1538** to reach the SAS director or an academic support coordinator.

EMERGENCY NOTIFICATION POLICY

When students are absent due to a crisis situation or unexpected, serious illness and unable to contact their individual instructors directly, the Division of Student Affairs can send out an Emergency Notification. To initiate an Emergency Notification, students should contact the **Division of Student Affairs 703-284-1615** or studentaffairs@marymount.edu. Emergency Notifications are **NOT** appropriate for non-emergency situations (e.g. car problems, planned absences, minor illnesses, or a past absence); are **NOT** a request or mandate to excuse an absence, which is at the sole discretion of the instructor; and are **NOT** a requirement for student absences. If a student contacts instructors about an emergency situation directly, it is not necessary to involve the Division of Student Affairs as arrangements are made to resolve the absence.

For non-emergency absences, students should inform their instructors directly.

ACCESS TO STUDENT WORK

Copies of your work in this course, including copies of any submitted papers and your portfolios, may be kept on file for institutional research, assessment, and accreditation purposes. All work used for these purposes will be submitted anonymously.

UNIVERSITY POLICY ON WEATHER AND EMERGENCY CLOSINGS

Weather and Emergency closings are announced on Marymount's web site: www.marymount.edu, through **MUAlerts**, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course instructor. Please look for communication from the course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

1. BROAD PURPOSE OF COURSE

The Middle Ages, encompassing the millennium from 500 to 1500, included an amazing diversity of reading and writing practices, cultural activities, social and religious movements, and organizational forms. What unites many of these differences is a quest for a lost perfection and a striving to bring together sacred and secular worlds. This course introduces the vast sweep of medieval literature through travel back and forth along the routes of the silk road and emphasizes the skills of critical reading, textual analysis, and written reflection.

2. COURSE OBJECTIVES: Upon successful completion of this course students will be expected to: **Introductory Literature (LT-1) Learning Outcomes:**

- Respond to medieval literary texts in a way that reflects an awareness of aesthetic values, historical context, ideological orientation, and critical approach.
- Analyze literary works in multiple genres with respect to structure, style, and theme.

Course Specific Learning Outcomes:

- Read and analyze representative works from the literatures of the Middle East, Europe, and Asia from the Middle Ages (500-1500 CE), situating them in their cultural and historical contexts.
- Demonstrate an understanding of the interconnectedness of human problems and concerns across cultures as expressed in medieval literary texts.
- Demonstrate information literacy, competence in MLA documentation, and familiarity with library research methods relevant to interpreting medieval world literature and culture.
- Use critical, literary, cultural, and historical sources in order to analyze the primary texts read in class.
- Integrate cultural and literary terms and concepts into their regular responses to the texts discussed in class.
- Produce a minimum of 10 pages of writing that demonstrate competency in close reading, interpretation, analysis, and contextualization.
- Participate in a group research project and activity on some aspect of Medieval European culture.

3. TEACHING METHOD

Discussion, workshop, lecture.

This class is highly interactive; students are expected to come to class having read the literature and prepared to discuss it. Because this course is a Writing Intensive course which requires 16 pages of revised writing, editing workshop/peer review sessions are a significant component of the course. Students must participate actively in editing workshops by bringing completed drafts to class and by sharing thoughtful, critical insights on drafts written by their peers.

A good discussion class depends on a respectful community attitude. At some points, we may discuss sensitive subjects including race, violence, sexuality, and rape. You should feel free to share your own thoughts about the books we are reading and films we are watching. At the same time, please respect the opinions of your classmates and remember that no two readers are alike; every person will have a different response to a text.

4. GRADING POLICY

Analysis Essays	300 points (3 x 100 points)			
Group Research Project	150 points			
Midterm and Final Exams	150 points (2 x 75 points)			
Book Presentation	50 points			
Quizzes & Activities	150 points (approximately)			
A+ = 97-100*	B+ = 87-89.999	C+ = 77-79.999	D+ = 67-69.999	F = 0-59.999
A = 94-96.999	B = 84-86.999	C = 74-76.999	D = 64-66.999	
A- = 90-93.999	B- = 80-83.999	C- = 70-73.999	D- = 60-63.999	

*Marymount does not allow A+ as a final grade.

February 17th is the last day to withdraw from a class without academic record.

March 24 is the last day to withdraw from a class with a grade of W.

Analysis Essays (3):

You will write three analysis essays. These essays will be structured around the literary concepts we discuss in class. Some class time will be allotted for peer review, but you may also need to meet with a classmate outside of class or to visit the CTL. Each response essay should be 2-3 pages long in MLA format. (A page of academic text is 12pt Times New Roman or Arial font, double spaced, with one-inch margins all around.)

Group Research Project:

You will work in a small group (2-4) students to develop a webpage, board game, video, piece of art, or other creative work related to the content of this course. It may focus on one or a group of texts on the syllabus. Alternatively, the creative project may focus more broadly on the literary or cultural concepts we discuss. Project proposals must be approved by the instructor no later than 4 weeks before the due date, but you may form your group and begin working at any time during the semester. Method of submission will be specific to the type of project. Each member of the group will also write an individual reflection on the project (2 pages in MLA format, submitted on Canvas).

Quizzes:

Throughout the semester, quizzes will be given at in the first 5-10 minutes of class. These **quizzes can not be made up** if missed, even if the absence is excused, but the lowest quiz score will be dropped. These quizzes prepare the class for the day's discussion topics and allow you to practice the the sorts of questions that will appear on the exams.

Book Presentation:

Each of you will choose one book in consultation with the professor. Read the book and prepare a 3-5 minute presentation and a one page front and back flier about the text. You may envision this flier as a blog post, as a book review, as an advertisement. Your audience is your classmates, and they want to know what the text is about, why it is important, what you liked about it, and whether you think they should read it. A sample flier will be available on Canvas. Books presentations must be given in class during the final week of the semester. No make ups are available.

Extra Credit (up to 4):

Two ways to earn extra credit:

1. Revise an analysis essay and post it to the course blog. Revisions must be posted within one week of receiving feedback. (up to 3, 10 points each)
2. Write a post for the course blog profiling one of the translators of our course texts. This should be a properly cited research paper of 500-700 words and should include in-text citations and works cited entries. A sample will be posted. (up to 2, 20 points each)

5. CLASS SCHEDULE

Week 1	T 1/17	Introduction, Syllabus What is world literature? What is medieval? Maps of the world.
	F 1/20	Reading DUE: Travel and Encounter pp 809-835 : Marco Polo, Ibn Battuta, and John Mandeville
Week 2	T 1/24	Reading DUE: Fables: Apuleius pp. 34-44 and Visnuśarman pp. 846-854 Writing DUE: Analysis Paper 1: Metaphor
	F 1/27	Reading DUE: Classical Tamil Lyric pp. 855-871: Akam Poems and Puram Poems "India's Classical Age" pp. 837-845.
Week 3	T 1/31	Reading DUE: Christianity Established: The Christian Bible: The New Testament Gospels pp. 18-34 "Circling the Mediterranean" pp. 3-6
	F 2/3	Reading DUE: Christianity Established: Augustine's <i>Confessions</i> pp. 45-70
Week 4	T 2/7	Reading DUE: Sanskrit Drama: Khālidāsa's <i>Sakuntalā</i> through Act III pp. 871-901
	F 2/10	Reading DUE: Sanskrit Drama: Khālidāsa's <i>Sakuntalā</i> Acts IV-VII pp. 901-942
Week 5	T 2/14	Reading DUE: Chinese Poetry: Tao Qian pp. 1001-1014 "Medieval Chinese Literature" pp. 969-972
	F 2/17	Reading Due: Islam Established: The Qur'an pp. 71-98 "Circling the Mediterranean" pp. 7-11
		Last day to withdraw from classes without academic record.
Week 6	T 2/21	Reading Due: Islam Established: Ibn Ishaq's <i>The Biography of the Prophet</i> pp. 98-106 Writing DUE: Analysis Essay 2: How Scripture Works
	F 2/24	Midterm Exam
Week 7	T 2/28	Reading Due: Japanese Poetry: The Man'yōshū pp. 182-1098 "Japan's Classical Age" pp. 1073-1077
	F 3/3	Reading Due: Chinese Classical Prose pp. 1047-1053: Han Yu and Liu Zongyuan "The New Cosmopolitan Empires of the Sui and Tang" pp. 972-976
Week 8	T 3/7	SPRING BREAK - NO CLASS
	F 3/10	

Week 9	T 3/14	Reading Due: Epic: <i>The Song of Roland</i> pp. 219-284 "The Invention of the West" pp. 11-17
	F 3/17	Reading Due: Epic: Ferdowi's <i>Shahnameh</i> pp. 182-206
Week 10	T 3/21	Reading Due: Japanese Prose: Murasaki Shikibu's <i>The Tale of Genji</i> pp. 1154-1209 "Japan's Classical Age" pp. 1077-1081
	F 3/24	Reading Due: Japanese Prose: Murasaki Shijibu's <i>The Tale of Genji</i> pp. 1210-1269
		Last day to withdraw drom a class with a grade of W.
Week 11	T 3/28	Reading Due: Petrus Alfonsi's <i>The Scholar's Guide</i> pp 285-293
	F 3/31	Reading Due: Li Qingzhao essay and lyrics pp. 1062-1071 "A New Domestic Age: The Song Dynasty" pp. 976-977 Writing DUE: Analysis Paper 3: How Poetry Works
Week 12	T 4/4	Reading Due: Attar's <i>The Conference of Birds</i> pp. 371-386
	F 4/7	Reading Due: Ethiopian Scripture: <i>Kebrā Nagast</i> pp. 535-551
Week 13	T 4/11	Reading Due: Frame Stories: <i>The Thousand and One Nights</i> pp. 552-577
	F 4/14	EASTER BREAK - NO CLASS
Week 14	T 4/18	Monday classes meet this day. This class will not meet.
	F 4/21	Reading Due: Frame Stories: Geoffrey Chaucer's <i>The Canterbury Tales</i> introduction pp. 657-661, "The General Prologue" ll. 1-42 and 447-478, "The Wife of Bath's Prologue and Tale" pp. 682-709
Week 15	T 4/25	Reading Due: Frame Stories: Giovanni Boccaccio's <i>Decameron</i> Day1, Story 1 and Day 2, Story 7 pp. 605-633.
	F 4/28	Reading Due: European Proto-Feminism: Christine de Pizan's <i>The Book of the City of Ladies</i> pp. 781-807 and lyric poetry pp. 366-367
Week 16	T 5/2	Book presentations.
	F 5/5	Book Presentations Group Projects Due
Finals Week		May 8-13

Note: The daily schedule is subject to change.

6. REQUIRED TEXT

The Norton Anthology of World Literature, 3rd edition, Volume B. New York: W.W. Norton & Co., 2012.
An up-to-date writing handbook.