**New Course Request**

**Indiana University**  
**South Bend Campus**

Check Appropriate Boxes:  
- Undergraduate credit [ ]  
- Graduate credit [ ]  
- Professional credit [ ]

1. **School/Division**: College of Liberal Arts & Sciences  
2. **Academic Subject Code**: ENG

3. **Course Number**: T 191  
   (must be cleared with University Enrollment Services)

4. **Instructor**: English Faculty

5. **Course Title**: World Literary and Intellectual Traditions I

6. **First time this course is to be offered (Semester/Year)**: Fall 2007

7. **Credit Hours**: Fixed at 3 or Variable from ___ to ___

8. **Is this course to be graded S-F (only)**? Yes [X]  
   No [ ]

9. **Is variable title approval being requested**? Yes [X]  
   No [ ]

10. **Course description (not to exceed 50 words) for Bulletin publication**: A thematic interdisciplinary exploration of a major humanistic tradition of inquiry in the context of world culture before 1600. Themes may include: self, truth, beauty, community, nature, and conflict. Designed to allow Education majors to meet campus general education and state licensing requirements. Writing-intensive, discussion focused.

11. **Lecture Contact Hours**: Fixed at 3 or Variable from ___ to ___

12. **Non-Lecture Contact Hours**: Fixed at 0 or Variable from ___ to ___

13. **Estimated enrollment**: 30 of which 0 percent are expected to be graduate students.

14. **Frequency of scheduling**: every semester

15. **Will this course be required for majors**? Yes, see below

16. **Justification for new course**: to allow Education majors to fulfill campus general education and state licensing requirements.

17. **Are the necessary reading materials currently available in the appropriate library**? Yes

18. **If this course overlaps with existing courses**, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. Attached

19. **A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern**. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Margaret Scanlan

Department Chairman/Division Director  
Date 3-31-07

Approved by:  
Date 1-24-07

Dean

Chancellor/Vice-President

Dean of Graduate School (when required)

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724  
University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;  
Department/Division—Pink; University Enrollment Services Advance—White
Course Description

The course builds around the oldest of all old war horse themes, the journey. Starting with fairy tales, it will explore the different uses of that theme in a wide-ranging set of ancient and medieval texts from around the world. Three perspectives from which to analyze and discuss the texts will be cognitive science; the structural analysis of folk tales and fairy tales as practiced by Antti Aarne and Stith Thompson as well as Vladimir Propp; and Freudianism as applied by Bruno Bettelheim to fairy tales. The second and third approaches will be based upon critical readings included in Tatar’s collection of fairy tales. (Note that I have used such an approach twice in teaching Eng-L 101 with, I like to think, some success.) The approach through cognitive science will be carried out by working through Mark Turner’s The Literary Mind: The Origins of Thought and Language. This brief, potentially exciting book, suggests that stories, far from being just sources of entertainment found on the periphery of life, are essential for human beings to make sense of their world and somehow reflect fundamental patterns of cognition wired, if you will, into the brain. Turner argues that stories lie at the center of our lives; in understanding the simplest of events, even a ball rolling behind a couch, we “read” them as stories.

The three perspectives mentioned above will provide students specific entries into the literary texts, helping both to uncover significant but not always transparent similarities among texts and to explore the implications of differences that stand out against those similarities. For example, while reading The Odyssey and The Conference of Birds, the class will use Propp’s morphology of the folk tale in uncovering basic similarities between these two texts that on the surface differ tremendously. Having established such similarities between the challenging, dangerous journeys of Odysseus and the birds, then the class can go on better prepared to consider such differences as Odysseus journeys to recover his identity whereas the birds journey to lose their selfhood.

Two papers, two exams, discussion forums.

Reading List

Gilgamesh.
Homer, Odysseus.

Syllabus
The overall goal of the first three weeks of classes is to establish the point that the same basic tale can be told many different ways and that those differences can significantly alter a reader’s experience of the tale. Tatar’s edition of fairy tales groups fairy tales from all around the world by type. Thus the class will read three or four versions of each type. They will also be introduced during the second week to Bruno Bettelheim’s Freudian approach to fairy tales. During the third week we will examine tales from the perspective of folk tale structuralists. If time permits we will consider the differences between “genuine” folk tales as collected from the folk and self-consciously literary reworkings of the tales.

Week one:

1. Introductory overview and discussion of two brief versions of the same fairy tale from Tatar.
2. Little Red Riding Hood

Week two:

1. Hansel and Gretel; Bettelheim
2. Cinderella

Week three:

1. Beauty and the Beast: Stith & Thompson, Propp.
2. Snow White

During weeks four through seven, while reading Gilgamesh and The Odyssey, the class should find ample opportunity to apply Stith & Thompson and Propp. Of course these tales also invited much discussion about the cultural values of the societies that produced the works, at least partly in terms of how the poets seem their respective cultures in larger contexts. And they will also provide ample opportunities to find episodes that will help clarify some of the essential terminology that Turner introduces in the first four chapters of his book

Week four:

1. Gilgamesh
2. Gilgamesh; Turner, Chapters 1&2.

Week five:

1. The Odyssey
2. The Odyssey

Week six:

1. The Odyssey; Turner Chapter 3
2. The Odyssey

Week seven:
1. The Odyssey; Turner, Chapter 4
2. The Odyssey

During weeks eight through eleven, the students will have the opportunity to acclimate themselves to cultures with no claim to being western. The many tales included in the *Conference of the Birds* will provide further material upon which to practice some of the previous approaches they will have taken while interpreting tales while at the same time examining the very different purposes served by the journey that ties the many tales together in this work of twelfth-century Sufi mysticism. Students will probably find the fourth-century *Recognition of Sakuntala* more immediately accessible with its central love story and humor, but it will also provide a wonderful example of how a great write can expand fairy tale motifs into a work of value to a particular culture.

Week eight:
1. Exam One
2. The Conference of the Birds

Week nine:
1. The Conference of the Birds; Turner, Chapter 5
2. The Conference of the Birds

Week ten:
1. The Recognition of Sakuntala; Turner, Chapter 6
2. The Recognition of Sakuntala

Week eleven:
1. The Recognition of Sakuntala; Turner, Chapter 7
2. The Recognition of Sakuntala

Weeks twelve through fifteen should find the class pretty well prepared to work with the exotic and sometimes puzzling *Popol Vuh*, a work that provides tremendous insight into Mayan culture prior to the arrival of the Europeans to the Americas. The many journeys that the work includes will serve as, if you will, test cases for how the class’s earlier various understandings about journeys will help make fuller sense of this work. Finally *The Saga of the Volsungs* will, in some ways, bring the course full circle, with its first, more fantastic half, not fully emerged from the world of fairy tales, and its second half concerned with Sigurd’s journey to the land of the Burgundians and its tragic outcomes.
Week twelve:

1. Exam Two
2. Popol Vuh

Week thirteen:

1. Popol Vuh, Turner; Chapter 8
2. Popol Vuh

Week fourteen:

1. Popol Vuh
2. The Saga of the Volsungs

Week fifteen:

1. The Saga of the Volsungs
2. Mop up.
New Course Request
ENG- T 191

18. Elementary education majors are required to take two semesters of world literature to meet state licensing requirements. In the past, they have taken L101-L102 to fulfill this requirement. Currently, however, they need T190, Intellectual and Literary Traditions, to meet the campus general education requirement. Because state law limits the number of credits that may be required for a bachelor's degree, students do not have room for L101 and L102 and T190. T191-T192 is designed to replace L101 and L102, which are being phased out.

This course is being proposed by the English Department First-Year Literature Committee, which has been working with Joe Chaney, Director of General Education, and Karen Clark and Marcia Sheridan of the School of Education.
CURRICULUM CHANGE
(New Course Request and Course Change Request)

ROUTE SHEET

DEPARTMENT AND DIVISION  English Department / College of Liberal Arts & Sciences

CHANGE REQUESTED  New Course Request

Signatures

Department Chair  Margaret Scanlan  Date  March 31, 2007

Division Curriculum Committee Chair  Dong-Morgan  Date  4/6/07

Associate Dean  John McDill  Date  4/24/07

Senate Curriculum Committee Chair  Susan E. Thomas  Date  5/24/07

Associate Vice Chancellor Academic Affairs

Date