



**English 293.501: World Literatures: 17th Century through the Present - Online Spring 2019**

**Dr. Juliette Cunico**

**Course Description:** English 293 is one of the courses in the World Literatures Survey that fulfills core curriculum requirements. After a brief reflection upon “What has come before,” we will engage with some of the most important literary works from a variety of the world’s cultural traditions from about 1650 to the present. We will broaden our understanding of literature and our knowledge of other cultures through exploration of how literature represents individuals, ideas and customs of world cultures. The course focuses strongly on examining the ways literature and culture intersect and define each other.

Our survey of key texts will be loosely organized by historical period and the general theme of crossing cultural boundaries; we will read major works from Western and Eastern Europe, the Americas, Canada, Africa, India, China, and Japan. We will analyze and enjoy these travel narratives, stories, poems, plays, and essays and become familiar with the major political, social, and cultural contexts which shaped them. Throughout the course we will be alert to the increasingly diverse threads that have been woven into the intricate tapestry of our contemporary global culture and discover how the issues and themes raised in these texts are reflected in our own perceptions of current events, social norms, political ideologies, and cultural constructs. As part of our discovery, we’ll also read two graphic narratives, paired with film adaptations

**Required Texts and Materials**

***The Norton Anthology of World Literature* . Eds Martin Puchner, et al. Package 2: Volumes D, E, F, Fourth Edition, June 2018. ISBN: 978-0-393-694697. Paperback. Includes Norton, *Writing about World Literature*. Free!**

Satrapi, Marjane. *The Complete Persepolis*. Knopf Doubleday Publishing Group, 2007. Paperback. ISBN 13: 9780375714832 (978-0-375-71483-2) **There are used copies available for as low as \$4.00**

Spiegelman, Art. *The Complete MAUS*. Penguin Books, 2003. Paperback. ISBN 13: 9780141014081 (978-0-14-101408-1) **There are used copies available for as low as \$4.00**

Milton, John. *Paradise Lost* Book I. **[Free. In Learn]**

**Supplemental Resources:** These will consist of authors’ background information, Audio recordings, films, instructional videos, art works, and other materials designed to help us gain a fuller understanding of the written text, as well as to serve as sources for papers. All resources are available (free) **in Learn and through the appropriate Norton websites.**

**From time to time, issues, special programs, films, etc. that relate directly to our course material may surface. When this happens, we will let each other know.**

**Web Resource:** To find information on the historical and cultural contexts of the works we are reading, as well as an interactive time line, and links to other related websites, visit

<http://www.wwnorton.com/college/english/nawol3/section/volD/overview.aspx>

<http://www.wwnorton.com/college/english/nawol3/section/volE/overview.aspx>

<http://www.wwnorton.com/college/english/nawol3/section/volF/overview.aspx>

These websites link to Volumes D, E, and F of the third edition, not the fourth. Nonetheless, the information is easy to access and is essentially the same as that contained in the harder-to-access links in the fourth edition.

**Films on Demand Account:** For those students who are truly "long distance learners," Ms. LeAnn Weller - librarian and course builder will help with setting up Films on Demand access; please contact her at [lweller1@unm.edu](mailto:lweller1@unm.edu) or send a Course Message.

### Online Availability

Daily, especially during the following times:

Monday-Wednesday 6:30-9:00 p.m.; Tuesday-Thursday 10:00-3:00 p.m. and evenings from about 8 to 11; Friday 10-2:00. Times may vary on Tuesday and Friday evenings and on weekends. I am generally not available on a regular basis on Saturday or Sunday afternoons and evenings between 5 and 10 p.m.

**Additional Times TBA.**

### Face-to-Face Office Hours

At UNMVC Monday and Wednesday 11:00-12:00 and by appointment; at **UNM Main** by appointment

**Contact Information:** Contact me anytime through Course Messages in Blackboard LEARN. In Course Tools, click on "Course Messages" to send a message. I will respond in a timely fashion. If Learn is having issues, use LoboMail - [juliette@unm.edu](mailto:juliette@unm.edu). In an emergency, or if **and only if**, either Learn or UNM LoboMail is having issues, e-mail me at [juliettemcunico@gmail.com](mailto:juliettemcunico@gmail.com).

Please feel free to call me at **505-268-0585**. Leave a message. I will return your call.

**Success in Online Classes:** Online classes require self-discipline and engagement with classmates, even more so than face-to-face classes. Here are some ways to help you be successful in this class.

1. Set and keep to an established study schedule that fits in with your individual schedule.
2. Login to the course at least once a day to check for announcements, scheduling changes, etc.
3. Make the most of online discussions.
4. Ask thoughtful questions of both instructor and other students.
5. Let the instructor know which techniques work best for you.
6. Develop a personal motivation strategy.

**Full participation is required. Students are expected to check Learn daily and are responsible for all materials, assignments, responses to discussion topics, and any changes.**

**Check the assignment syllabus and the Announcements to find out what is due and whether assignments have been modified, omitted, or added.**

**“Attendance”:** UNM requires that students’ participation in online courses be monitored. I monitor attendance by checking assignment submissions, messages, and discussion participation. There will be two assignments due per week. Dates will vary, but plan to submit these during the first two weeks on the dates indicated in the announcements and / or in the assignment schedule. Response papers and quiz due dates will usually be Saturday or Sunday by midnight. You may, of course, submit assignments before the due date.

## Student Learning Outcomes (SLOs)

By the end of this course you should be able to

- **Situate** key authors and literary works from about 1650 to the present within their historical and cultural contexts and compare those works to others from various cultural traditions and historical eras in terms of genre, style, and content or theme;
- **Analyze**, interpret, and compare literary texts from different historical and cultural traditions in several short essays using critical terms of literary analysis and responding to questions about genre, style, and content or theme;
- **Explore and apply** that analysis to discover how the issues and themes raised in these texts are the basis of many of our own perceptions of current events, social norms, political ideologies, and cultural constructs as reflected in contemporary films, videos, games, and art;
- **Recognize** and evaluate how some literary works reflect historical, national, cultural, and ethnic differences, even as they invoke shared human experiences that may relate to readers and the world today;
- **Write** with increasing proficiency throughout the semester short critical essays characterized by original and insightful theses, supported by logically integrated and well-supported ideas, appropriate and pertinent evidence, and good sentence structure, diction, grammar, punctuation, and spelling.

1. Identify and comprehend key authors and literary works from the mid-1600s to the present.
2. Understand each text's historical and cultural context.
3. Identify and analyze a variety of literary forms, including poetry, plays, and philosophical and religious texts.
4. Compare works from different cultures and historical periods examining genre, style, and content or theme.
5. Analyze how literary works reflect historical, national, cultural, and ethnic differences.

## Positive Learning Environment

UNM affirms its commitment to the shared responsibility of instructors and students to foster and maintain a positive learning environment online and face-to face. This commitment has consequences for a range of academic and interpersonal dynamics. Many of our readings address political ideologies, religious beliefs, and other “hot-button issues.” Some tend to be controversial and elicit strong emotions. It is therefore critical that in our discussions, we remain sensitive to one another’s viewpoints and feelings. If we respect each other’s ideas and opinions, we can maintain open dialogue and even engage in heated debate. The benefit of such open dialogue is that it helps us to understand what these texts tell us about not only its original audiences but also ourselves.

Racism, classism, sexism, homophobia/heterosexism, ableism, ageism, or any other discriminatory attitude will not be tolerated in this class. **Please feel free to share any concerns you might have.**



SafeZone



I support undocumented students.

## Title IX

In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see page 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity ([oeo.unm.edu](http://oeo.unm.edu)). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>.

## Course Requirements

### You will

- Write a minimum of 4 response papers.
- Complete 2-3 short writing assignments.
- Engage in all online discussions
- Watch assigned films and videos available in Blackboard Learn
- Complete short quizzes over the assigned material
- Complete two open book exams
- Complete one longer synthesis-type paper
- Complete all assignments in order to pass the course.

**Participation:** Students are expected to check Learn daily and are responsible for all materials, assignments, responses to discussion topics, and any changes. Check the assignment schedule, announcements, and the Major Assignments Due Dates calendar to find out what is due when and check to see whether any changes have been made.

**Late Work:** Students who do not respond to postings or who consistently submit papers late with no explanation will receive a lower course grade. Students will not be allowed to make up work missed without instructor permission.

## Course Grades

Students may earn a course grade of A, B, C, D (fractionated), F, or I

Course grades are based upon the following:

- Participation in and completion of 10 required discussion topics. 5 points each..... 50 points
- Policy Syllabus, Online Learning Skills, and Plagiarism Quiz .....25 points
- Norton Quizzes .....125 points
- Short writing assignments (3 at 50 points each).....150 points
- Response / Analysis Papers (4 at 100 points each) .....400 points

- Two Open Book Exams @ 100 points each ..... 200 points
- A Course Synthesis Paper.....50 points

**Total Points possible = 1000**

**Extra Credit is available.** Completion of extra credit items will result in points added to your overall course grade. Extra credit is not a substitute for a missing assignment, however.

The following approved forms of extra credit work will count toward your grade:

**2 points if you attend / view / listen to one of the following and post a summary of it on our Discussion Board within 24 hours: lecture, talk, live performance, video recording, audio performance or recording, television program, or film showing related to our class focus;**

**Extra credit quizzes:** If you complete one or more of these, the one with the highest score will replace a low score on a required quiz.

### Points-to-Grade Conversion

A+ 99-100+%	B+ 86-89.9%	C+ 76-79.9%	D+ 66-69.9%	F 0-59.9%
A 93-98.9%	B 83-86.9%	C 73-76.9%	D 63.66.9%	
A- 90-92.9%	B- 80-82.9%	C- 70-72.9%	D- 60-62.9%	

**Discussion Topics:** The topics are a combination of those posted by the instructor and students. Each student is to post at least one topic that **shares a new idea or formulates a question**. Remember that your discussions, as well as your formal response papers, will be read with an eye to the timeliness, content and completeness of your response as well as the overall coherence of the discussion. To communicate your thoughts clearly, be mindful of your sentence structure, grammar, punctuation, spelling, word choice, and so forth. While your responses and individual entries may use informal language, you are expected to present ideas in relatively error-free writing (i.e., few typos, no grammatical errors, no texting abbreviations, etc.). Again, these are not text or e-mail messages but rather reflections of your thought processes and reactions.

**Quizzes:** Responses to each of the quizzes are assessed on a Percentage correct basis.

### Writing Requirements and Policies

**Requirements:** The following are the general requirements for any written material.

**Assignments must contain a** Works Cited unless otherwise indicated; 2) include support from outside sources when appropriate; 3) use current (2016) MLA formatting for both parenthetical citations and the works cited page; 4) address the questions asked, and 5) not be plagiarized (See Plagiarism section).

**Use MLA Parenthetical Citation (no footnotes) and a separate Works Cited.** For the works cited page, **use the title Works Cited**; “Bibliography” is used only when the writer provides a lengthy list of everything major written about the topic!

**ALL dates must accurately reflect the date the assignment was submitted.**

**Revisions:** You may revise some of your assignments. Sometimes I will ask individuals to do so; other times, students will have that option. **The revision is due one week from the time of the graded original’s return.** Revisions must illustrate substantial work, including both revising and editing and a date change in the identifying information. Revisions must be attached to the first graded draft. Some revisions may be graded holistically. **The revision grade replaces the original.**

**Response papers must be a minimum of 3 full pages and a maximum of 4-5 pages plus a Works Cited.**

- Students will write 4 Response / Analysis papers that explore / evaluate specific aspects of the stories and other texts we read.
- Each paper is expected to be a minimum **3 full pages** long, **plus a Works Cited** page. Each paper must follow current (2016) MLA format unless otherwise indicated, both for parenthetical citations and the works cited page; address the questions asked; **contain at least three quotations for support** and not be plagiarized. (**ALL sources must be cited in the text of the paper; plagiarism, whether intentional or unintentional is can result in a failing grade. See Plagiarism section**). These papers require careful reading of the materials and support from outside sources as well as thinking hard about your own relationship to the texts. The short format of these papers should encourage you to focus on expressing your thoughts clearly and succinctly. **All papers must be completed to pass the course. All papers must reflect an accurate reading of authors' ideas.**

All items **MUST** include your name, the name of the assignment, and the date submitted **in the document paper / quiz itself, not just in the message subject line. Assignments lacking that information will be returned and will not be graded until the information appears on the assignment itself.**

#### **Websites and other Sources for MLA formatting**

**MLA Handbook 2016**

**Pocket Style Manual by Diana Hacker (On Reserve at the Library).**

[MLA Style and Formatting \(Purdue Owl\)](#)

[MLA Rules \(UNM-Valencia Campus Library\)](#)

[MLA 8th ed. guide](#)

[APA help from APA](#)

[OWL Purdue Writing Lab](#)

[EasyBib.com](#)

[KnightCite \(Calvin College\)](#)

**Nota bene: Do not use Wikipedia as a source.** It is a good place to go to for an overview and for references, but since anyone can edit it, it is not to be used as a reliable source itself.

**Assessment: The response papers and short writing assignments will be assessed using the following criteria:**

- 1) a demonstration of critical reading,
- 2) analysis and /or interpretation
- 3) an ethical and correct integration of research,
- 4) proper MLA documentation including works cited pages when required
- 5) show an understanding of the conventions of literature
- 6) address audience and purpose using effective strategies
- 7) maintain focus and mature expression of ideas
- 8) employ the conventions of Standard American English
- 9) revision which improves writing.
- 10) Times New Roman 12-point font, double-spaced, and least **THREE** quotations for support
- 11) Use only MLA format, 8<sup>th</sup> edition (2016). For the works cited page, use the title Works Cited; “Bibliography” is used only when the writer provides a full list of everything written about the topic! Use in-text citation – no footnotes!
- 12) Always title your paper.

## Synthesis Paper / Essay

You will complete this assignment in the Discussion Board toward the end of the semester. **This assignment consists of a synthesis and integration of your thoughts on the course focus, ideas, themes, readings, assignments, and discussions.** While you need not every one of these (readings) be sure to reference “a goodly number.” As you do so, look at the Student Learning Outcomes (Course Objectives) listed above; choose **one**, and reflect upon how the above relate to that objective. Include a Works Cited which includes the course texts you reference and is presented in correct MLA format.

## Two Open Book Exams

The exams are not cumulative. Each will cover the material studied during the appropriate half of the semester. The questions will be a combination of single identifications, short answers, and short essays. The exams will incorporate definitions, short identifications of passages, characters, authors of works, and a short essay or two.

**Late Assignment Policy:** I will not accept late assignments after the due date unless a) you have contacted me in advance of the due date, and b) in my opinion, good and sufficient reason exists for so doing (I am very flexible). If you know that you will not be able to submit an assignment by the due date and time, let me know; otherwise, I will not accept it. If an emergency prevents you from completing an assignment, please contact me right away, so that we can make arrangements. Assignments, if submitted late without explanation, will not be accepted.

## Guide to Instructor Grading - What you should know

English 293-501

A Guide to Instructor Grading

Cunico

What you should know:

I value “thinking outside the box” in discussions and in written work. Do not be afraid to take risks; my responsibility is to assist in figuring out how to think, not what to think (except in matters of grammar, punctuation, and organization).

I value content over matters of grammar, punctuation, and sentence division, but:

- when the above errors occur frequently, they become a distraction and interfere with the message the writer is trying to convey, they can lower the overall grade;
- correct use of standard English, grammar, and mechanics are the hallmark of clear and professional-grade writing, and
- proofreading is essential.

I read carefully for correct and current (8<sup>th</sup> edition) MLA format in all areas, citation of all sources, and for accurate Works Cited formatting.

I check for plagiarized material.

I use a specially designed grading rubric for each longer paper.

Comments can appear in either bubbles in the right-hand margin of the paper (I use the Word Review function or as in-text comments, or a combination of both).

I highlight problem areas and use colors to emphasize same; if anyone finds this practice distracting, please let me know.

**Most important!**

- I encourage revision. The revision grade always replaces the original.
- You must keep abreast of the assignments.
- I will accept late assignments, but only under certain conditions:
  - a. you must contact me at least two days prior to the assignment due date;
  - b. in case of personal or family emergency
- I encourage questions and opposing viewpoints presented respectfully!!

### **Assignment Submission**

**Submit** all papers and exams through the Assignments Links unless otherwise noted.

Include your name, the name of the assignment, and the date submitted in the paper / quiz itself. ALL dates must accurately reflect the date the paper -- draft or revision -- was submitted.

### **Plagiarism**

**Academic Honesty and Integrity:** “Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters”—this statement, which you will find in the UNM Catalog and Pathfinder, establishes the expectations for the University, the College, the English Department, and this class. This means that you are expected to write your own papers, and to provide full and accurate citations when you use others’ specific language (words, phrases, sentences) visuals, or ideas.

**Plagiarism** is defined as presenting someone else's work, including the work of other students, as one's own, or submitting **your own work completed for another class without my permission**. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered "common knowledge" may differ from course to course.

1. A student **must not** adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
2. A student **must** give credit to the originality of others and **acknowledge** indebtedness whenever:
  - a. Directly quoting another person's actual words, whether oral or written;
  - b. Using another person's ideas, opinions, or theories;
  - c. Paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
  - d. Borrowing facts, statistics, or illustrative material; or
  - e. Offering materials assembled or collected by others in the form of projects or collections without acknowledgment.

(modified from *Code of Student Rights, Responsibilities, and Conduct*, [Part II, Student Responsibilities, Academic Misconduct](#), By action of the University Faculty Council (April 12, 2005) and the Trustees of Indiana University (June 24, 2005).)



This is not to say that students cannot use other sources; they should! Sources provide support for ideas. When using **any** sources, however, students **must** cite them properly. Students should also consult with the instructor and use the sources listed below to discover how to avoid plagiarism.

**The University considers plagiarism a serious form of academic dishonesty. Academic dishonesty, especially plagiarism, will not be tolerated and may result in administrative withdrawal with a final grade of F– and can result in dismissal from the University. For UNM’s policies, refer to the UNM Catalog and Pathfinder. If you do plagiarize, you will face one or more of the following consequences: failing the assignment, failing the course, or facing disciplinary action taken by the University. Any infraction of UNM’s policies on academic integrity and honesty will be documented and may also be reported to the Chair of CHESS. To avoid plagiarism, students can speak to the instructor, consult a tutor, and complete two Plagiarism Tutorials.**

**The departmental policy on cheating is as follows: If a paper is intentionally plagiarized, all or in part, the student will receive a "0" and may be reported to the CHESS Chair. Plagiarism is an offense that meets with dire consequences; simply put, it is theft.**

**Consequences:** I check each paper for plagiarized material. Any paper which is plagiarized, either whole or in part will receive an automatic grade of 0. Students will NOT be allowed to redo the assignment. Plagiarism in this course will result in one or more of the following: failure of the assignment, failure of the course, or disciplinary action by the University.

This is not to say that students cannot use other sources; they should! Sources provide support for ideas. When using **any** sources, however, students **must** cite them properly. Students should also consult with the instructor and use the sources listed below to discover how to avoid plagiarism

**Student Privacy:** The Student Privacy Act, a federal statute called FERPA, strictly prohibits instructors or administrators from talking to anyone but the student about his/her grades, progress, or work. If a student has questions about a grade on an assignment or about the final grade for the course, FERPA dictates that the student is the ONLY ONE who may speak the instructor regarding grades, work, or progress. In other words, UNM instructors and administrators cannot speak to parents or anyone else about student grades, progress, or work unless the student is present and gives his / her permission to do so.

Students can expect that UNM instructors and administrators will follow the guidelines set forth by FERPA.

### **Instructors and administrators**

**1) MUST and WILL protect student privacy.**

**2) CANNOT and WILL NOT discuss a grade with or hand back assignments to a student’s parents, friends, or relatives.**

**3) WILL NOT make any exceptions to this policy.**

### **Grade Disputes**

**There are several guidelines concerning grade disputes, Below is a BRIEF outline of some of the policies.**

- 1) A student must discuss the grade dispute with the instructor first.
- 2) If a student has discussed the problem with his/her instructor and if the problem has not been solved, then the student may discuss the problem with the Chair of the English Department.
- 3) If the student has discussed the problem with the Chair and if the problem has not been solved, then the student may discuss the grade dispute with the Dean of Instruction. Students can read more about how to

dispute a grade by consulting the University of New Mexico Student Handbook, which outlines the procedure in detail.

### **Accessibility Services**

**In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), accommodations may be made for qualifying students. If you qualify for ADA or have a disability that I need to provide accommodation for, please let me know, as I am not legally permitted to inquire. You should also contact UNM's Accessibility Services at 277-3506 or online at: [as.unm.edu/home](http://as.unm.edu/home)**

**Conferences:** I want you to succeed in this class. If you are having difficulty, please contact me right away-- don't wait until you feel completely lost. Keep the lines of communication open. E-mail me; arrange a time to meet--whatever we need.

**MOST IMPORTANT!** This is your class. Do not hesitate to ask questions and / or voice your opinions. It is not my intention to tell you **what** to think; instead it is to act as a guide through ways in **how** to think about these texts and issues.

### **Student Support Services**

#### **Technical Support from the UNMVC or UNM Main Campus**

All Campuses Computer Support 505-277-5757

UNMVC Computer Support 505-925-8911

Learn Support <http://online.unm.edu/help/learn/support/index.html> (505) 277-0857 [learn@unm.edu](mailto:learn@unm.edu)

Library: Contact LeAnn Weller, Public Services Librarian at the UNM Valencia Campus Library. [lweller1@unm.edu](mailto:lweller1@unm.edu) 505-925-8993.

#### **Accessibility Support**

UNM's Accessibility Resource Center <http://as2.unm.edu> 505-277-3506

#### **Academic Services Support, and Student Services Support**

Veterans Resource Center (<http://vrc.unm.edu/>) (505) 277-3181

Student Services Affairs UNMVC Hank Vigil [vigilh@unm.edu](mailto:viglih@unm.edu) (505) 925-8560

**Student Support Services-TRiO** (<http://ceop.unm.edu/sss/index.html>)

**LGBTQ Resource Center** (<http://lgbtqrc.unm.edu/>) 277-5428, 277-LGBT

#### **Alternate Format Course Materials**

If you are a student with a disability who is having problems with any of the content delivered through UNM Learn, you should contact your instructor and the UNM [Accessibility Resource Center](#). Your instructor may be able to provide you with a more accessible version of the information or make other accessibility accommodations. Resource Center staff can help both of you determine the best format.

## Adaptive Technology Support

Resource Center staff also may be able to provide you with access to adaptive technology that can help you use UNM Learn course sites. The [Accessibility Resource Center](#) website contains a listing of computer labs and adaptive software available to Resource Center clients.

**Contact Details for ARC** Phone: (505) 277-3506 Fax: (505) 277-3750 Email: [arcsrvs@unm.edu](mailto:arcsrvs@unm.edu)

## Blackboard Learn

Blackboard, the company that develops the Learn software, is committed to ensuring that the software is usable and [accessible](#). Blackboard measures and evaluates accessibility levels using two sets of standards: the Web Content Accessibility Guidelines (WCAG) issued by the World Wide Web Consortium (W3C) and Section 508 of the Rehabilitation Act issued in the United States federal government. The Learn software has been awarded Non-visual Accessibility Gold Certification by the National Federation of the Blind.

If you have any concerns regarding the functionality of the UNM Learn application in relation to accessibility, please [contact the UNM Learn Support team](#).

## English 293.501: World Literatures: 17th Century through the Present—Online, Spring 2019

### Assignment Schedule, Weeks 1-3



The Fallen Angels Entering Pandemonium (John Martin 1789-1854). From *Paradise Lost*, Book I



Lucifer the Fallen Angel (Gustav Doré 1832-1883)

**Nota Bene:** The assignment syllabus is a tentative schedule of assignments. Assignments may be deleted, added, or changed. Any changes will be announced. Changes are usually made to give students more time.

**\*\*\*\*Important\*\*\*\***

You will notice that each major section as indicated in the *Norton* Table of Contents has introductory material. These sections contain valuable background information and provide context for each of the readings listed therein. Each might not appear in the Assignment Schedule proper but assume that each is always required reading.

## **Introduction to the Course, Background and Context**

### **Week 1 January 14-19**

#### **Monday, January 14**

**Introduction to the Course.** In **“Start Here,”** Read “Navigating the Course.”  
**Watch** “What is World Literature.” **Read** “How Students Develop Online Learning Skills,” and “A Guide to Instructor Grading.”

**Read** Policy Syllabus. **Purchase** textbooks. As soon as you have the texts, **register**. You will need to register in order to access the *Norton* quizzes. **Registration instructions can be found in Start Here.** When you do register, **ignore** any language that refers to purchasing items.

**Respond to Discussion Topic #1. Due by midnight Friday, January 18**

**Complete Plagiarism Tutorials #1 and #2.** In the “What is Plagiarism” folder in **Start Here** **Take** “Policy Syllabus and Plagiarism Quiz” posted in the Additional Quizzes content area. **Due Sunday, January 20<sup>th</sup>.** Submit through the Assignments link in Learn

**Read** “What Has Gone Before” and “More What Has Gone Before” in **Course Content Background Folder**

### **Unit 1: To justify the ways of God to Men” Seventeenth–Nineteenth Century Transformation and Change**

**Objectives:** Learn about the changes in historical, religious, national, cultural, gender, and ethnic world views from the 17<sup>th</sup> through the 19<sup>th</sup> centuries.

**Compare and contrast** the content and style of images and other art forms associated with specific literary works as they reflect changes in historical, religious, national, cultural, gender, and ethnic world views from the 17<sup>th</sup> through the 19<sup>th</sup> centuries.

**Begin writing short critical essays** characterized by original and insightful theses, supported by logically integrated and well-supported ideas, appropriate and pertinent evidence, and good sentence structure, diction, grammar, punctuation, and spelling.

### **Week 2 January 20-26**

**January 21: Martin Luther King Day**

**Read in Course Content, Milton Folder.** “Early Seventeenth Century: England / Milton”  
<http://www.wwnorton.com/college/english/nael/17century/welcome.htm> and

“The Early Seventeenth Century: Topics and *Paradise Lost* in Context”  
<http://www.wwnorton.com/college/english/nael/17century/welcome.htm>

**Read in Course Content, Milton Folder:** Jacob J. Prahlow, “American Christianity and the Hell of *Paradise Lost*” <https://pursuingveritas.com/2015/02/26/american-christianity-and-the-hell-of-paradise-lost/>

**Must-read! in Course Content in Milton Folder,** Milton as Inspiration: Paintings, Illustrations, Music subfolder “Illustrating *Paradise Lost*”  
<https://darknessvisible.christs.cam.ac.uk/illustration/illustration.html>

**Look through additional images and listen to some music associated with *Paradise Lost*. (Milton as Inspiration: Paintings, Illustrations, Music Folder).**

<https://www.bl.uk/collection-items/william-blakes-illustrations-for-paradise-lost-1808>

[https://commons.wikimedia.org/wiki/Category:William\\_Blake%27s\\_illustrations\\_of\\_Paradise\\_Lost](https://commons.wikimedia.org/wiki/Category:William_Blake%27s_illustrations_of_Paradise_Lost)

<https://www.bing.com/images/search?q=paradise+lost+gustave+dore+illustrations&qpv=paradise+lost+gustave+dore+illustrations&FORM=IGRE>

**Read *Paradise Lost*, Book 1.** Use the version linked below; it has line numbers.

<http://web.archive.org/web/20110108055217/http://etext.lib.virginia.edu/etcbin/toccer-new2?id=MilPL67.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all>

**Week 3 January 27- February 2**

**Happy Groundhog Day!**



**Read in Norton** “The Enlightenment in Europe and the Americas.”

Notice how Western thinking about humans’ place in the universe (philosophy) and in society have changed. As you read the selections, also note the new literary forms (and adaptations of old forms such as the epic) and how the drama of the age / subject of plays has changed as well.

**Respond to Discussion Topic #2. Due by midnight Friday, January 25<sup>th</sup>**

**Take Quiz #1 PL. Due by midnight Sunday January 27<sup>st</sup>**

**Read** “Eighteenth Century Japan” in the Eighteenth-Century Japan” etc. folder in **Course Content**

**Read in Norton** “East Asian Drama Vol. D 3-5; Zeami Motokiyo and “Atsumori”5-19.

Chikamatsu Monzaemon 45-47 and “The Love Suicides at Amijima” 49-73.

**Watch** “The Love Suicides at Amijima,” the Peter Case modern interpretation (2014).

Read and explore scenes, The Bunraku Performance of “The Love Suicides at Sonezaki”

Read *NY Times*: “Long Before Video, Japanese Fought Suicides in the 'Sea of Trees.’”

Take *Norton InQuizitive* “East Asian Drama.” Due Sunday, February 3<sup>rd</sup> by midnight

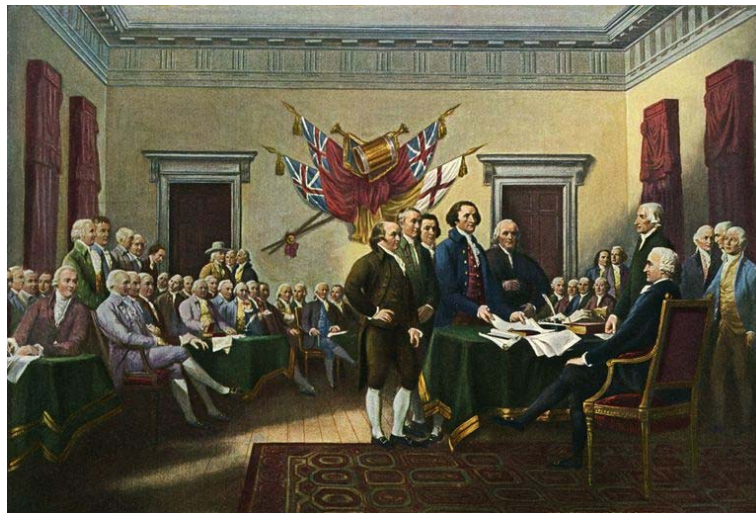
Begin writing Response Paper #1. Due Saturday, February 9<sup>th</sup> by midnight.

#### Assignment Schedule Weeks 4-5



Portrait of Immanuel Kant 1724-1804, German philosopher. Engraving.

Leemage/Getty Images



Signing the Declaration of Independence, 28th June 1776 painting by John Trumbull. Culture Club / Contributor / Getty Images

## Unit 2: Travel, Revolution, and Change - East and West

**Objectives:** To identify the imagery / metaphors central to the revolutionary changes in social perceptions as they are reflected in the literatures of the time and demonstrate an understanding of what those metaphors mean.

To become familiar with the changes in historical, national, cultural, gender, and ethnic world views from the 18<sup>th</sup> through the 19<sup>th</sup> centuries.

## Week 4 February 3-9

Take *Norton InQuizitive* [Quiz #4] [Introduction: The Enlightenment in Europe and the Americas](#). **Due Tuesday February 5<sup>th</sup> by midnight**

Read in *Norton*, Molière- intro 141-143 and *Tartuffe*, Acts 1-3.

Read *Tartuffe*, Acts 4-5. Watch [http://www.youtube.com/watch?v=0-GeQ\\_Kuo78](http://www.youtube.com/watch?v=0-GeQ_Kuo78)

Respond to Discussion Topic #3 **Due by midnight Sunday, February 18<sup>th</sup>**

Read in *Norton* Samuel Johnson “Dictionary” 104; Descartes, from “Discourse on Method” 110-113; Diderot from *Encyclopédie* 113-127; Benjamin Franklin 128, and Mary Wollstonecraft from “A Vindication of the Rights of Woman” 133-136.

Read in *Norton*, Jonathan Swift 282-286; *Gulliver’s Travels*, Part IV 286-331 and “A Modest Proposal” 332-337.

Take *Norton InQuizitive* [Quiz #5] [Jonathan Swift, Gulliver’s Travels](#) and “A Modest Proposal” and [Quiz #6] [Jonathan Swift, A Modest Proposal](#) **Due by midnight Saturday February 9<sup>th</sup>.**

**Response Paper #1. Due Saturday, February 9<sup>th</sup> by midnight**

## Week 5 February 10-16

Read in Course Content **Eighteenth-Century America**

Read in *Norton Volume E* “An Age of Revolutions in Europe and the Americas” 3-17 and Thomas Jefferson, “The Declaration of Independence” 18-21 and <https://www.livescience.com/4995-declaration-independence-changed-world.html>; “The Declaration of the Rights of Man and of the Citizen” 21-23, and “Declaration of Sentiments (The Seneca Falls Women’s Rights Convention of 1848) 49-51.

Read in *Norton Volume E* “Liberty or Death: Proclamation to the Inhabitants of Haiti” 36-39 and from *The Interesting Narrative of the Life of Olaudah Equiano*, 72-96.

Take *Norton InQuizitive* [Introduction: An Age of Revolutions in Europe and the Americas](#) **Due by midnight, Saturday, February 15<sup>th</sup>**



Read in Course Content “Eighteenth-Century China.” **Prepare for Short Writing Assignment #1**

Read in *Norton Volume D* “Literatures of Early Modern East Asia” 435-446.

Read in *Norton Volume D* Wu Cheng'en from *The Journey to the West*, all pages 447 and following; Bashō, from *The Narrow Road To The Deep North* 682-695, and Kyoriku from “Haiku Dialogue” 695.

### Upcoming

Respond to **Discussion Topic #3. Due by midnight Monday, February 18<sup>th</sup>**

Take Norton InQuizitive [Introduction: Early Modern Chinese Vernacular Literature](#). **Due Sunday, February 17<sup>th</sup>.**

**Short Writing Assignment #1 Due by midnight Wednesday, February 20<sup>th</sup>.**

Write Response Paper #2. **Due by Midnight Friday, February 22<sup>nd</sup>.**

### Assignment Schedule Weeks 6-8



### Unit 3: From the Age of Reason to the Romantic Age– A New Spirit

**Objectives:** Contrast the Enlightenment’s focus on reason with Romanticism’s focus on emotion. Compare, analyze, and interpret European and Asian Romantic historical and cultural traditions in discussions and in short essays.

To demonstrate knowledge of critical terms of literary analysis in response to questions about genre, style, and content or theme through written assignments, quizzes, exams and discussions.

Write Response Paper #2. **Due by Midnight Saturday, February 23<sup>rd</sup>.**

#### Week Six: February 17-23

Take Norton InQuizitive [Introduction: Early Modern Chinese Vernacular Literature](#). **Due Sunday 2/17**

Respond to **Discussion Topic #3. Due by midnight Monday, February 18<sup>th</sup>**

Watch Johann Wolfgang von Goethe: A Concise Biography; The Young Goethe: 1749-1775, and Goethe: Into a New Century: 1789-1832

Read in *Norton Volume E*, Goethe 97-100. Then read in *Norton Volume E*; selections from *Faust* (all) 100-212.



Read *The Wolfenbüttel Manuscript Faust Book (before 1587): Historia & Tale of Doctor Johannes Faustus* in the “Goethe and the Faust Legend: Films, Music, and Texts” Folder. **There is also a full audio book available in the same folder; you might want to read-along.**

Read about Walpurga Hausmannin, German Witch

<http://www.ancient-origins.net/history-famous-people/untold-story-walpurga-hausmannin-infamous-german-witch-006777>

Take *Norton InQuizitive Johann Wolfgang von Goethe, Faust* **Due Wednesday February 20<sup>th</sup> by midnight**

Read in *Norton Volume E*, “Romantic Poets and their Successors” **305-307.**

Read in Course Content “A Brief Guide to Romanticism” and Paul Brian’s “Essay on Romanticism.” Both are posted in the **Romanticism-East and West Folder.**

Read in Course Content in the **Romanticism – East and West Folder**, Pū Song-Ling “The Mural.”

Respond to **Discussion Topic #4. Due by midnight, Sunday, February 24<sup>th</sup>**

### Week Seven: February 24-March 2

Read in Course Content in "The Sandman": Story, Film, and Review. 19th-Century German Stories Web editions Folder, [E.T.A. Hoffmann](#) “The Sandman”. **Explore** other “19th-Century German Stories Web editions for language learning & literary study.” The link appears at the bottom of the page.

Watch “The Sandman” (1992) in "**The Sandman**": Story, Film, and Review. 19th-Century German Stories Web editions. Folder **YouTube.**

Read in *Norton Volume E*, [William Blake](#) **309-312**; “The Little Black Boy” **314-315**; “The Chimney Sweeper” **315-316**; “And Did Those Feet” **320.**

Watch the Videos on **Wordsworth and Coleridge in the English 293 Playlist Films on Demand Web Link in Course Content** <http://digital.films.com/play/QNQAKP>

Read in *Norton Volume E*, [William Wordsworth](#) **320-323**; “We are Seven” **323-324**; “Lines Composed a Few Miles Above Tintern Abbey” **325- end.**

Read in *Norton Volume E*, [Samuel Taylor Coleridge](#) **334-336**; “The Rime of the Ancient Mariner” **337-353.**

Read in *Norton Volume E*, [John Keats](#) **358-361**; “La Belle Dame sans Merci” **362-364.**

Take *Norton InQuizitive William Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey”* **Due Saturday, March 2<sup>nd</sup>.**

Respond to **Discussion Item #5. Due by midnight Sunday, March 3<sup>rd</sup>.**

### Week Eight: March 3-9

Read in *Norton Volume E*, [Rosalía de Castro](#), **412-413**; [‘A Glowworm scatters flashes through the Moss’] **413-414.**

Read in Norton Volume E, [Beaudelaire](#) from *The Flowers of Evil*, “To the Reader” 375-376 and “Correspondences” 377; [Rimbaud](#) 423; [Mallarmé](#) 416, and “The Afternoon of a Faun” 418-421

**Short Writing Assignment #2: Topic TBA. Due March 24<sup>th</sup>**

“*American Romanticism: The Romantic Period, 1820-1860: Essayists and Poets.*” [Link in Course Content.](#)

Read in Norton Volume E, [Walt Whitman](#) 548; “O Captain! My Captain!” 550, and “When Lilacs Last in the Dooryard Bloomed” 550.

Watch *Introducing the Transcendentalists in Film on Demand Playlist* [Web Link in Course Information](#) <http://digital.films.com/play/QNQAKP>

Respond to **Discussion Topic #6. Due by midnight Sunday, March 24<sup>th</sup>**

Watch videos in Playlist English 293, 2016. In Playlist: Films on Demand Folder.

Read in Course Content, [Emily Dickinson: Biography and Links to Poems](#)

Read in Norton Volume E, [Emily Dickinson](#), 388-390 and poems #258, #328, #449, #712 and #754.

[Write responses to Study Questions – TBA](#)

[Prepare for Exam #1. The exam will cover material through Weeks 1-8.](#)

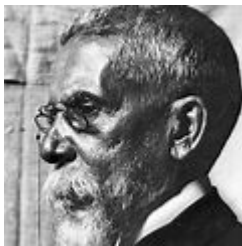
[Exam #1 Opened on Thursday March 7<sup>th</sup>. Due by Midnight, Sunday, March 17<sup>th</sup>](#)

**Spring Break, March 10-16**

Assignment Schedule Weeks 9-10



The Stone Breakers



Machado de Assis



Henrick Ibsen



Downtown New York / American Realism

Week 9: March 11-17

**Spring Break, March 10-16. Exam #1 Due March 17<sup>th</sup>**

### **Unit 4: Realism Across the World**

**Objective:** To identify and analyze through discussion and written assignments the concept of realism and how historical, national, cultural, and ethnic differences between countries are reflected in literary works.

## Week 10: March 17-23

Read in *Norton Volume E* “Realism Across the World” 569-573.

Take *Norton InQuizitive* [Quiz #11] [Introduction: Realism Across the Globe](#) Due by midnight Wednesday March 20<sup>th</sup>.

Read in *Norton Volume E*, Tolstoy 678-683 and “The Death of Ivan Ilyich” 683-724.

Read in *Norton Volume E*, Henrik Ibsen 721-724. Watch the Ibsen videos in *Film on Demand Playlist* Web Link in Course Menu <http://digital.films.com/play/QNQAKP>

Read in *Norton Volume E*, *Hedda Gabler* 724-781.

Watch *Hedda Gabler* in *Film on Demand Playlist* Web Link in Course Menu <http://digital.films.com/play/QNQAKP>

Take *Norton InQuizitive* [Quiz #12] [Henrik Ibsen, Hedda Gabler](#) . Due by midnight Saturday, March 23<sup>rd</sup>.

Read in *Norton Volume E*, Joaquim María Machado de Jesús 781-838 and “The Cane” 782-788.

Read in *Norton Volume E*, Rabindranath Tagore 863-866 and “Punishment” 867-873.

Read in *Norton Volume E*, Navajo Ceremony from “The Night Chant” 917.

Respond to Discussion Topic #6. Due by midnight Sunday, March 24<sup>th</sup>

### Assignment Schedule Weeks 11-12



## Unit 5: Modernity and Modernism 1900-1945

**Objectives** To define modernity and modernism.

To discover and demonstrate through discussion and written assignments changes in world views from 1800-1945 as reflected in literary works and film.

## Week 11: March 24-30

Read in Course Content “Nineteenth Century Europe”; “Nineteenth-Century Americas”;

Read in *Norton Volume F* “Modernity and Modernism: 1900-1945 3-13; **Joseph Conrad** 14-17, and *Heart of Darkness* 14-78.

**Take *Norton InQuizitive* [Quiz #13] [Introduction: Modernity and Modernism, 1900- 1945](#). Due by midnight Friday, March 29<sup>th</sup>**

Look at images “Joseph Conrad's *Heart of Darkness* in Pictures” in the **Joseph Conrad Folder in Course Content**.

Watch Francis Ford Coppola’s *Apocalypse Now* in the **Joseph Conrad Folder in Course Content**

Watch *Apocalypse Now* Analysis Pts. 1 and 2 **Joseph Conrad Folder in Course Content**

**Take *Norton InQuizitive* [Quiz #14] [Joseph Conrad, \*Heart of Darkness\*](#) Due by midnight Monday, April 1<sup>st</sup>.**

Read in **Course Content** “Twentieth- Century Africa” and “Twentieth-Century Latin America.”

**Response Paper #3. Due Sunday, March 31<sup>st</sup>**

Respond to **Discussion Topic #7 Due by midnight, Saturday, April 6<sup>th</sup>**

## Week 12: March 31-April 6

Due 4/1 ***Norton InQuizitive* [Quiz #14] [Joseph Conrad, \*Heart of Darkness\*](#)**

Read in *Norton Volume F*, **Jorge Luis-Borges, 452-455** “The Garden of the Forking Paths” 455-462.

Read in *Norton Volume F* **Gabriel García-Márquez 986-987** and “Death Constant Beyond Love” 988-993. Also see analysis and related content in the Márquez folder in Course Content.

Read in *Norton Volume F* **Franz Kafka, 201- 203** and *The Metamorphosis* 204-236.

Read in *Norton Volume F* **Lu Xun, 237-239** and *Diary of a Madman* 240-249.

**Take *Norton InQuizitive* [Quiz #15] [Franz Kafka, \*The Metamorphosis\*](#) Due by midnight Sunday, 4/7.**

**Take *Norton InQuizitive* [Quiz #16] [Gabriel García Márquez, “Death Constant Beyond Love”](#) Due by midnight Sunday, 4/7**

Read in **Course Content**, **William Butler Yeats <http://www.potw.org/archive/potw351.html>** and in *Norton Volume F* 546-550; read “Easter 1916” 550-552, and “The Second Coming” 552-553.

## Assignment Schedule Weeks 13-17

**Objectives:** To demonstrate the similarities and differences between pre-and post-war and contemporary world literary works through discussion and written assignments.

To demonstrate the ability to identify, synthesize, and integrate thoughts on the focus, ideas, themes, and readings from throughout the course.



## Unit 6: Postwar and Postcolonial Literature 1945-1968

### Week 13: April 7-13

Read in *Norton Volume F* T.S. Eliot 537-54; read “The Love Song of J. Alfred Prufrock” 541 -544, “The Waste Land” 545-559. Anna Akhmatova’s “Requiem” 568-575.

Read in *Norton Volume F* Introduction: Postwar and Postcolonial Literature 1945-1968 687-691; read Tadeusz Borowski 697-699 and “This Way for the Gas, Ladies and Gentlemen” 699-711.

Read in *Course Content* Hersey “A Noiseless Flash Over Hiroshima,” “BLACK RAIN: Reflections on Hiroshima and Nuclear War in Japanese Film,” and “The Doomsday Clock.”

Read in *Norton Volume F* Samuel Beckett 763-767 and “Endgame” 767-795. Text also available in the Samuel Beckett folder in *Course Content*

Watch “Endgame” complete play; **YouTube** Video in the **Samuel Beckett** Folder.

Respond to **Discussion Topic #9**. **Due midnight Saturday April 20<sup>th</sup>**.

Take *Norton InQuizitive* [Quiz #17] [Samuel Beckett, \*Endgame\*](#) **Due by Sunday, 4/14**

Read “Lecture-End Times and Comics - Graphic Novels” (J. Cunico) in *Course Content*

Read in *Course Content*, **Brief Biography: Art Spiegelman**. Also <http://www.history.ucsb.edu/faculty/marcuse/classes/33d/33dTexts/maus/MausResources.htm>

<http://www.jewishvirtuallibrary.org/jsource/biography/Spiegelman.html>

## Unit 7: Contemporary World Literature

### Week 14: April 14-20

Read *Maus*.

**Prepare for Short Writing Assignment #3. Due by midnight 4/26**

**Prepare for Response Paper #4: Due by midnight 4/27**

Read in Course Content, *Persepolis* Folder about Marjane Satrapi, “Confessions of Miss Mischief.” and “*Persepolis* Time Line.”

Read in Course Content, web link “The not-so-secret history of comics drawn by women”  
<https://www.theguardian.com/books/2016/jan/10>

**Week 15: April 22-28**

Read *Persepolis*.

**Short Writing Assignment #3 Due by midnight 4/26**

**Response Paper #4. Due by midnight 4/27**

**Respond to Discussion Item #10. Due by midnight Sunday, April 28<sup>th</sup>**

**Week 16: April 29-May 5**

**Write Course ‘Synthesis’ Paper (Discussion Topic #11). Due Friday May 3<sup>rd</sup> by midnight.**

**Catch up and Review. Prepare for Exam #2 by responding to Group Study Questions**

**Respond to Exam #2 Study Questions**

**Friday May 3<sup>rd</sup>: Last Day of Classes. Last Day to Drop with Dean's Permission**

**EXAM #2 WILL OPEN ON FRIDAY, MAY 3<sup>rd</sup>. DUE NO LATER THAN SATURDAY, MAY 11<sup>th</sup> BY NOON – NO EXCEPTIONS**

**Week 17: Finals Week Saturday, May 4-Friday, May 10<sup>th</sup>**

**EXAM #2 DUE NO LATER THAN SATURDAY, MAY 11<sup>th</sup> BY NOON – NO EXCEPTIONS**