

English 2660-501. World Literature II - Spring 2021

Dr. Juliette Cunico

Course Description: English 2660 is one of the courses in the World Literature Survey that fulfills Humanities and Fine Arts core curriculum requirements. After reflecting briefly upon “What has come before,” students will read representative world masterpieces from the 1600s to the present and engage with these key literary works from a variety of the world’s cultural traditions. Students will broaden their understanding of literature and their knowledge of other cultures through exploration of how literature represents the individuals, ideas and customs of each. The course focuses strongly on examining the ways literature and culture intersect and define each other, as well as how those elements are reflected in the paintings, music, and other visuals of the time.

Our survey is 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. As we analyze and enjoy these narratives, stories, poems, plays, and essays, we will also become familiar with the major political, social, and cultural contexts which shaped them. Throughout the course, we uncover the diverse threads woven into the intricate tapestry of our contemporary global culture and discover how the issues and themes raised in the texts reflect themselves in our perceptions of current events, social norms, political ideologies, and cultural constructs. As part of our discovery, we’ll also read two graphic memoirs, paired with film adaptations.

Required Texts and Materials

Milton, John. Selections from *Paradise Lost*. **Free. In Project Gutenberg in Learn.**

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**

You will not need the *Norton* textbook until the second week of classes, but please purchase it as soon as you can. For the required texts, you have two format options:

Either *The Norton Anthology of World Literature*. Shorter 4th edition, Vol. 2. Edited by Martin Puchner, et al. W.W. Norton, 2019. Print ISBN-13: 978-0-393-60288-3 paperback,

Or The Shorter 4th edition, Vol. 2. **eText** - ISBN: 9780393544176, 0393544176. Either one is fine; the ebook's contents are the same as the paperback, and the page numbers are the same for both versions.

The Ebook for Volume 2 of *The Norton Anthology of World Literature*, Shorter Fourth Edition is available through third-party ebook retailers; the paperback version can be ordered directly from the publisher, from the UNM Valencia bookstore, or through Amazon and other sellers.

Once you have your textbooks, you will need to register for the **Norton InQuizitives** (no rush). Registration instructions are posted in Start Here.

Main Campus students can order the *Norton* text directly from the publisher. <https://wwnorton.com/catalog/textbooks/college/english#> (recommended) or purchase them from the UNM-V bookstore. Visit the bookstore website <http://bookstore.valencia.unm.edu/Home> or call 925-8801 and place your order. The books will be shipped to you

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.**

Oftentimes, current events, special programs, films, etc. that relate directly to our course material surface. When this happens, please send a course message to the class with details.

Web Resources: To find information on the historical and cultural contexts of the works we are reading, as well as timelines and links to other related websites, visit the websites listed in the assignment schedules.

A Film on Demand Account: This account must be set up through the UNMVC library <http://valencia.unm.edu/library/> even if you are a Main Campus student. Please contact Kat Gullahorn, Public Services Librarian at the UNM-Valencia Campus Library 505-925-8990 | krig@unm.edu and she will set the account up for you. **If you come to campus (Valencia), anyone in the Library can help you set up the account. You must use the link from the UNM Valencia Library website; the Main Campus version of Films on Demand is not the same. For resources from main campus, please see** <http://www.unm.edu/libraries/>

Additional materials: Optional texts, short readings, musical compositions, paintings, videos, illustrations, background materials, and student resources will be available in Blackboard Learn in Course Content: Readings + Additional Resources.

Contact Information

Contact me anytime, either through Course Messages, UNM email, or by phone. Course messages should be our primary communication channel, but if it's more efficient to do so from another device, and / or if Learn or UNM email is having issues, please e-mail me at juliettemcunico@gmail.com or call the number below.

Please feel free to call or text 505-220-7614. **I do not answer unidentified calls, so please leave a message. Include your name, a phone number, and the best time to call.** Alternatively, please feel free to text.

Virtual Office Hours: Tuesdays from 6:00-7:00 p.m., Wednesday 9:15 a.m. and Thursdays from 2:30-3:30 p.m. To join, click on the appropriate Zoom Link (next item on the Course Menu) and follow the instructions. **The passcode is G1954.**

Individual Zoom Meetup by Request. When you need to discuss anything at a time different from office time, suggest a time(s) (late at night is fine) and email, Course Message me, or text. We will meet at that time. Click on the Conferences link. **The passcode is the same, G1954.**

Availability: Daily, especially during the following times:

- **Monday-Wednesday 10:00 a.m. - 12:30 p.m.; 9:00 -11:00 p.m.**
- **Tuesday-Thursday 10:00 a.m. -12:30 p.m., 2:00-4:00 p.m., 9:00-11:00 p.m.**
- **Fridays: mornings 10:30 a.m.-2:00 p.m.**

Times may vary on Tuesday, Thursday, and Friday evenings and on weekends. I am not online on a regular basis on Saturday or Sunday, but I will login on those days.

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 schedule 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

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.

UNM Student Handbook.

The UNM Student Handbook contains, among other things, the Student Code of Conduct. See <https://pathfinder.unm.edu>

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.**



I support undocumented students.



SafeZone

A “Safe Zone” is a place where students can talk to an instructor in a non-judgmental environment, receive support, and get connected to the resources they need to succeed. This class is free of racism, classism, sexism, homophobia /heterosexism, ableism, ageism, or any other discriminatory attitude.

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). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>.

Course Requirements

Students will

- Write a minimum of 3-4 response papers.
- Complete 3-4 short writing assignments.

- Engage in all online discussions
- Watch assigned films and videos available in Blackboard Learn or in Film on Demand
- 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 or notification 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 @ 6 points each.... 60 points
 - Policy Syllabus, Online Learning Skills, and Plagiarism Quiz20 points
 - Quizzes, including the NortonInQuizitives.....170 points
 - Short writing assignments (4 @ 50 points each.....200 points
 - Response / Analysis Papers (3 @ 100 points each)300 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 48 hours: lecture, talk, performance, video recording, audio performance or recording, television program, or film 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.

Additional extra credit opportunities are available in the Extra Credit Content area, Course Menu.

Points-to-Grade Conversion

There are 1000 points possible in this course. Grades will be determined using a traditional percentage system, with the appropriate plus or minus sign: 100-90% = A (1000-900 points); 89-80% = B (899-800 points); 79-73%= C (799-700 points); 69-60% = D (699-600); and below = F.

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 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.

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!

Websites and other Sources for MLA formatting

- [MLA Handbook 2016](#)
- [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.

Submission Dates: The date given on the paper needs to be the date the assignment was submitted.

Specific Requirements for Papers

Response/Analysis papers should be a minimum **3-4 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.**

Shorter writing assignments: Length will vary.

All papers and other assignments **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.**

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.**

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, 8th 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; choose **one**, and reflect upon how the above relate to that objective. Include a Works Cited which contains the 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 do not accept late assignments 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 flexible).**

If you know that you will not be able to submit an assignment by the due date and time, please let me know. 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. 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.

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. 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, both through in-text citation and in the Works Cited 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 the UNM Student Handbook– Pathfinder which defines academic dishonesty as “including, but not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records” (2.4.).

<https://pathfinder.unm.edu/>

. 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 located in

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

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.

UNM-Main and UNM-Valencia Student Support Services

Technical Support from UNM-Valencia or UNM-Main Campus

All Campuses Computer Support 505-277-5757

UNM-VC Computer Support 505-925-8911

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

UNM-Valencia Library <http://valencia.unm.edu/library/> Contact Barbara Lovato, Library Director, 925-8991; Kat Gullahorn, Public Services Librarian, 925-8993, or Cory Meyer, Technical Information Specialist II. 925-8992. **UNM-Main** <http://www.unm.edu/libraries/>

Accessibility Support

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

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 may also 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

UNM-VC Academic Services Support, and Student Services Support
<http://valencia.unm.edu/students/student-services.html> (505) 925-8581

Additional Student Support Services

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

Student Services Affairs UNM-VC (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

UNM Dream Team (unmdream@unm.edu) The UNM Dream Team is committed to create power for multigenerational, undocumented, and mixed status families towards liberation. UNM Dream Team is an affiliate of the [New Mexico Dream Team](#) and [United We Dream](#).

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: 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 2660.501: World Literature II–Online, Spring 2021 Assignment Schedule Weeks 1-2



Lucifer the Fallen
Angel (Gustav Doré
1832-1883

“The Fallen Angels Entering Pandemonium” from *Paradise Lost*, Bk 1 attributed to John Martin 1789-1854). Tate, UK

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.

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 required reading.

Weeks 1-2 January 17-30

Introduction to the Course, Background and Context

Unit Objectives: Become familiar with course layout and content.
Get to know your classmates.

Week 1. January 17-23

Monday, January 18. Martin Luther King, Jr. Holiday. No Classes

Introduction to the Course. In “Start Here,” read Instructor Bio. **Take** a course tour. **Read** the course description and instructions for registering for the *Norton* Inquizitives.

Order textbooks if you have not already done so. Once you have your textbooks, **register** for the *Norton* InQuizitives. **Registration instructions can be found in Start Here.**

In Course Content. **Watch** “What is World Literature” and “Western vs Eastern Storytelling.” **Read** the articles in the “Recipes for Success’ folder.

In Course Information. **Read** Policy Syllabus.

In Course Content. **Read** about plagiarism. **Take** at least one of the tutorials. **Report** your results to me via course message.

Respond to Discussion Topic #1. **Due** midnight Friday, January 22nd

In Quizzes. **Take** “Policy Syllabus and Plagiarism Quiz” posted in the Additional Quizzes content area. **Due Sunday, January 24th.** **Submit through the Assignments link.**

In Course Content folders “What Has Gone Before?” **Read** “What Has Gone Before: Background and Context,” “Early Seventeenth-Century England and John Milton: *Paradise Lost*,” “Absolutist Governments in Europe, and Absolutism in Europe and Russia and the Effects of the Enlightenment.”

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

Course Objectives: Identify and comprehend key authors and literary works from the mid-1600s to the late 17th century.

Compare works from different cultures and historical periods examining genre, style, and content or theme.

Unit Objective: Identify at least two similarities and differences in content or theme in texts from three different historical and cultural settings in short writings and in discussions.

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.

Week 2. January 24-30

In Course Content, Milton Folder. **Read** 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/>; “Milton, *Paradise Lost*, and the Question of Kingship,” and “Biography of John Milton” by Luciana Silva.

In Course Content, Milton Folder. Must-read! 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://www.bing.com/images/search?q=paradise+lost+gustave+dore+illustrations&qpv=paradise+lost+gustave+dore+illustrations&FORM=IGRE>

In Course Content. Read *Paradise Lost*, Books 1 and 2. Can be found in *Project Gutenberg* or use the version linked below. **This version 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>

Respond to Discussion Topic #2. Due Wednesday February 3rd

**English 2660.501: World Literature II–Spring 2021
Assignment Schedule Weeks 3-4**



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

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.

Weeks 3-4. January 31-February 13

Unit 1 continued. Seventeenth–Nineteenth Century Transformation and Change

Week 3 January 31-February 6 **February 2nd- Happy Groundhog Day!**

Read in Norton “The Enlightenment in Europe and the Americas” 127-134.

Save this website for future reference. <https://www.history.com/topics/british-history/enlightenment>

Discussion Topic #2. Due February 3rd

In Quizzes. Take Quiz #2 John Milton, Books 1 and 2 of *Paradise Lost*. **Due Thursday, February 4th**

Take Norton InQuizitive Quiz #3 Introduction: The Enlightenment in Europe and the Americas. **Due Friday, February 5th**

Read in Norton, Molière 135-137 and *Tartuffe*, Acts 1-3.

Read *Tartuffe*, Acts 4-5. Watch http://www.youtube.com/watch?v=0-GeQ_Kuo78

Respond to Discussion Topic #3. **Due Monday, February 8th**

In Course Content. Read Jonathan Swift, “A Modest Proposal”. [A Modest Proposal, by Jonathan Swift \(gutenberg.org\)](http://www.gutenberg.org)

Take Norton InQuizitive [Quiz #4] Jonathan Swift, A Modest Proposal **Due Sunday, February 7th**

Week 4: February 7-13

InQuizitive [Quiz #4] **Due Sunday, February 7th**

Discussion Topic #3. **Due Monday, February 8th**

In Course Content. Read Eighteenth-Century America (file)

In Course Content. Read Thomas Jefferson, "The Declaration of Independence" [1776] and <https://www.livescience.com/4995-declaration-independence-changed-world.html>;

In Course Content. Read "The Declaration of the Rights of Man and of the Citizen" [1784] [nafman89.PDF \(constitutionnet.org\)](#) 'Declaration of the Rights of Man and Citizen' — the Holy Scripture of the Enlightenment Era | by Shashwat Jha | Lessons from History | Medium

In Course Content Read Mary Wollstonecraft, "A Vindication of the Rights of Woman" [1790] www.gutenberg.org/cache/epub/3420/pg3420.html

Read in Norton "An Age of Revolutions" 321 and following; Frederick Douglass 469-473; *Narrative of the Life of Fredrick Douglass, an American Slave* 474-530 [1845].

In Course Content Read "Declaration of Sentiments (The Seneca Falls Women's Rights Convention of 1848). [1848DeclarationofSentiments.pdf \(elizabethcadystanton.org\)](#) [The Suffrage Resolution at Seneca Falls — Better Days 2020](#) **and watch** [The Seneca Falls Convention - YouTube](#)

Take Norton InQuizitive #5 [Introduction: An Age of Revolutions in Europe and the Americas](#). **Due Friday, February 12th**

Prepare for Response Paper #1r. **Due Tuesday, February 16th**

English 2660.501: World Literature II—Online, Spring 2021

Assignment Schedule Weeks 5-6



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

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.

Weeks 5-6. February 14-27

Course Objective: Analyze how literary works reflect historical, national, cultural, and ethnic differences.

Unit Objective: By the end of the unit, students will be able to identify, write about, and discuss the historical,

national, cultural and ethnic differences between East and West.

Prepare for Response Paper #2.

Week 5 February 14-20

In Norton Read, “Literatures of Early Modern East Asia” 3-10; Wu Cheng’en, “The Journey to the West;” 14-86; Matsuo Bashō, from *The Narrow Road To The Deep North* 86-98; Chikamatsu Monzaemon 98-101, and “The Love Suicides at Amijima” 101-125.

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

For context, 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.’”

In Quizzes. Take *Norton InQuizitive Quiz 7 “East Asian Drama.”* Due Thursday, February 18th

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

In Quizzes. Take *Norton InQuizitive Quiz #8 Wu Cheng’en, The Journey to the West.* Due Friday, February 19th

Respond to Discussion Topic #4. Wu Cheng’en and Bashō. Due Friday, February 19th

In Short Writing Assignments. Short Writing Assignment #1. Due Saturday February 20th.

In Quizzes. Take *Norton InQuizitive Quiz #9 Introduction: Early Modern Chinese Vernacular Literature.* Due Sunday February 21st

Prepare for Response Paper #2. Due midnight Wednesday, February 24th

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



And did those feet in ancient time,
Walk upon Englands mounting green,
And wade the solitary fens,
Ox Englands pleasant pastures seen?
And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Saxon hills?
Bring me my Bow of burning gold;
Bring me my Arrows of desire;
Bring me my Spear: O clouds unfold,
Bring me my Chariot of fire.
I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand:
Till we have built Jerusalem
In Englands green & pleasant Land
—
Would to God that all the Lords people
were Prophets Numbers XLiv. 21.

Course Objective: Identify and analyze a variety of literary forms, including poetry, plays, and philosophical and religious texts.

Compare works from different cultures and historical periods examining genre, style, and content or theme.

Unit Objectives: Compare, analyze, and interpret European and Asian Romantic historical and cultural traditions in discussions and in short essays.

Use critical terms of literary analysis in response to questions about genre, style, and content or theme.

Week Six: February 21-27

Response Paper #2. Due midnight Wednesday, February 24th

In Norton. Read “An Age of Revolutions” 321-333

In Norton. Read “Johann Wolfgang von Goethe” 353-356

In Films on Demand Playlists, Films on Demand folder. Watch “Johann Wolfgang von Goethe: A Concise Biography”; “The Young Goethe: 1749-1775,” and “Goethe: Into a New Century: 1789-1832.”

In Norton. Read selections from *Faust* 356-468.

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

In Ancient Origins (web link). Read about Walpurga Hausmannin, German Witch
<http://www.ancient-origins.net/history-famous-people/untold-story-walpurga-hausmannin-infamous-german-witch-006777>

In Quizzes. Take Norton InQuizitive Quiz #10 [Johann Wolfgang von Goethe, Faust](#) Due Saturday, February 27th

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

Assignment Schedule Weeks 7-8

Ship in Stormy Sea, scene from 'The Rime of the Ancient Mariner' by S.T. Coleridge, Harper & Brothers, NY, 1876, (wood



engraving) by Gustav Dore (1832-83). Private Collection. ↓ The Bridgeman Art Library.

Wanderer above the Sea of Fog c.1818, oil painting by Caspar David Friedrich, considered one of the most important German artists of the 19th century. Also known as the *Mountaineer in a Misty Landscape* or *Wanderer above the Mist*, the painting is considered one of the greatest and most popular works of Romanticism.

Nota Bene: Reminder: Assignments may be deleted, added, or changed. Any changes will be announced. Changes are usually made to give students more time.

Unit 3a: The Romantic Age– A New Spirit

Course Objective: Identify and analyze a variety of literary forms, including poetry, plays, and philosophical and religious texts.

Unit Objectives: Compare, analyze, and interpret European and Asian Romanticism historical, literary, and cultural traditions in discussions and in short essays.

Use terms of literary analysis in response to questions about genre, style, content or theme.

Week 7-February 28-March 6

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

In Course Content. Read in the “**19th-Century German Stories Web editions folder**” “The Sandman”: Story, Film, and Review. **E.T.A. Hoffmann** “The Sandman.” **Explore** “*19th-Century German Stories* Web editions for language learning & literary study.”

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

In Norton Read William Blake 531-534; “The Little Black Boy” 535; “The Chimney Sweeper” 536 and 540, and “And Did Those Feet” 541.

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

In Norton Read William Wordsworth 541-544; “We are Seven” 544-545 and “Lines Composed a Few Miles Above Tintern Abbey” 546-549.

In Course Content. Read Samuel Taylor Coleridge “The Rime of the Ancient Mariner” <https://rpo.library.utoronto.ca/poems/rime-ancient-mariner-text-1834>;

John Keats <https://www.britannica.com/topic/La-Belle-Dame-sans-merci-by-Keats>;
“La Belle Dame sans Merci” <https://poets.org/poem/la-belle-dame-sans-merci>
<https://genius.com/John-keats-la-belle-dame-sans-merci-annotated>

In Quizzes. Take Norton InQuizitive Quiz #11 [William Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey”](#) **Due Saturday March 6th.**

In Course Content File. Read Rosalía de Castro [“A Glowworm scatters flashes through the Moss”]

In Norton. Read Baudelaire, *The Flowers of Evil*, “To the Reader” and “Correspondences” 557-559.

Respond to Discussion Topic #5. Due Sunday, March 7th

Prepare for Short Writing Assignment #2: Due Saturday, March 27th

Week 8. March 7-13

Spring Break, Sunday March 14 - Saturday March 20th

Catch Up!

Prepare for Exam #1. The exam will cover material through Weeks 1-7.

Optional. Write responses to Exam #1 Study Questions –Should you choose to do so, submit for 5 points extra credit through the assignments link.

Exam #1 Opens on Saturday, March 12th. **Due Monday, March 22nd.**

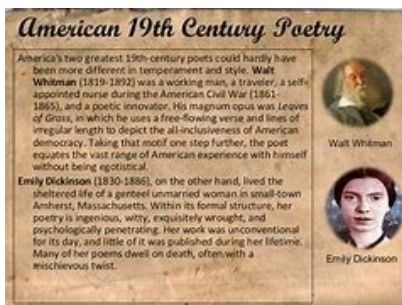
Spring Break, Sunday March 14 - Saturday March 20th

English 2660.501: World Literature II–Spring 2021

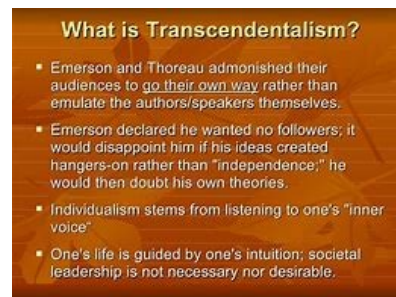
Assignment Schedule Weeks 9-10



American Romanticism in Art. Univ. of Idaho



Whitman and Dickinson OIP



What is Transcendentalism OIP1MMY8FE6

Open Book Exam #1 Due Saturday, March 21st

Unit 3b Culmination: American Romanticism

Course Objective. Understand each text's historical and cultural context.

Unit Objective. To identify and analyze through discussion and written assignments the similarities and differences between European and American Romanticism.

Week 9: March 21-27

In Course Content. Read “The Romantic Period 1820-1860, Essayists and Poets” [emphasis American] Introduction. <http://www.let.rug.nl/usa/outlines/literature-1991/the-romantic-period-1820-1860-essayists-and-poets/introduction.php>

In Course Content. Read Walt Whitman; “O Captain! My Captain!”
[O Captain! My Captain! by Walt Whitman | Poetry Foundation](#)

and “When Lilacs Last in the Door-yard Bloom’d.” **Web link** [When Lilacs Last in the Door-yard Bloom’d by Walt Whitman - Poems | poets.org](#)

In Film on Demand. Watch “American Romanticism and [Transcendentalism.](#)”

Respond to **Discussion Topic #6**. Due Tuesday March 24th

In Film on Demand. Watch videos in Playlist English 293, 2016.

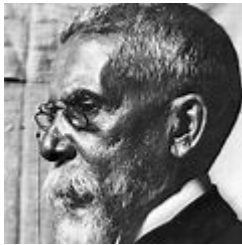
In Course Content. Read Emily Dickinson: Biography and Links to Poems

In Norton. Read Emily Dickinson 570-572; + poems #258 (572), #712 (573) #754 (574).

In Short Writing Assignments. Prepare for Short Writing Assignment #2. Due Saturday March 27th



The Stone Breakers



Machado de Assis



Henrick Ibsen



Downtown New York / American Realism

Unit 4: Realism Across the World

Week 10: March 28-April 3

Short Writing Assignment #2 Due March 27th

Course Objectives. Understand each text's historical and cultural context.

Identify and analyze a variety of literary forms, including poetry, plays, and philosophical and religious texts.

Unit Objective: To discover the similarities and differences between Realism and Romanticism comprehension and demonstrate an understanding of same through discussion and written assignments.

In Norton. Read “Realism Across the Globe” 655-660.

In Quizzes. Take *Norton InQuizitive* [Quiz #11] [Introduction: Realism Across the Globe](#) Due Friday, April 2nd

In Norton. Read Tolstoy 764-769 and “The Death of Ivan Ilyich” 769-804.

In Norton. Read Henrik Ibsen 807-810.

In Film on Demand. Watch the Ibsen videos #s 28-32. Film on Demand Playlist English 293, 2016. Web Link: <http://digital.films.com/play/QNQAKP>

In Norton. Read *Hedda Gabler* 807-867.

In Film on Demand. Watch *Hedda Gabler*. Film on Demand Playlist English 293, 2016. Web Link <http://digital.films.com/play/QNQAKP>

In Quizzes. Take *Norton InQuizitive* [Quiz #12] [Henrik Ibsen, Hedda Gabler](#) . Due Monday

April 5th

In Course Content. Read Joaquim María Machado de Jesús and “The Cane” cul-bookclub-02-machadodeassis.pdf (mre.gov.br)

In Norton. Read Rabindranath Tagore 638-641 and “Punishment” 641-648.

English 2660.501: World Literature II, Spring 2021

Assignment Schedule Weeks 11-12



Rick Borstelmann, *The Road Ahead*. 2003. Digital



Black Belt, by Archibald J Jr Motley, 1934. Oil on canvas. Hampton University Museum, Hampton, VA.



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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..

Unit 5: Modernity and Modernism, Magical Realism. 1900-1945

Course Objective. Understand each text's historical and cultural context.

Unit Objectives. By the end of this unit you will be able to distinguish between modernity, modernism, and magical realism which first appeared in 1940.

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

Week 11: April 4-10

In Course Content. Read “Nineteenth Century Europe”; “Nineteenth-Century Americas”;

In Norton Read “Modernity and Modernism: 1900-1945 885-895; Joseph Conrad 895-898 and *Heart of Darkness* 898-959.

In Quizzes. Take *Norton InQuizitive* [Quiz #13] [Introduction: Modernity and Modernism, 1900-1945](#). Due Friday, April 9th

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

In Course Content. Watch Francis Ford Coppola’s *Apocalypse Now*, **Joseph Conrad Folder**.

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

In Quizzes. Take *Norton InQuizitive* [Quiz #14] [Joseph Conrad, Heart of Darkness](#) Due Tuesday, April 13th

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

Prepare for Response Paper #3. Due Sunday, April 18th

Week 12: April 11-17

In Norton Read [Jorge Luis-Borges](#) 1117-1120 and “The Garden of the Forking Paths” 1120-1127.

In Norton Read [Franz Kafka](#), 992-995 and *The Metamorphosis* 995-1028.

In Course Content. Watch film, “Immersive Kafka.”

In Norton Read [Lu Xun](#), 1028 and *Diary of a Madman* 1029-1039.

In Norton. Read [T.S Eliot](#) 1147-1150; “The Love Song of J. Alfred Prufrock” 1150-1154 and “The Waste Land” 1154-1168.

In Norton. Read [Anna Akhmatova](#) 1168-1170 and “Requiem” 1170-1178.

Explore the materials in the Anna Akhmatova folder **in Course Content**

In Quizzes. Take *Norton InQuizitive* [Quiz #15] [Franz Kafka, The Metamorphosis](#) Due Wednesday, April 15th

In Norton. Read [William Butler Yeats](#) 1132-1135, “Easter 1916” 1135-1137 and “The Second Coming” 1137-1138.

In Course Content. Read <http://www.potw.org/archive/potw351.html>

Respond to Discussion Topic #7. Due Friday, April 16th

Response Paper #3. Due Sunday, April 18th

In Course Content. Read Navajo Ceremony *from* “The Night Chant” and all related material in the Navajo Ceremony folder.

English 2660.501 World Literature II Spring 2021

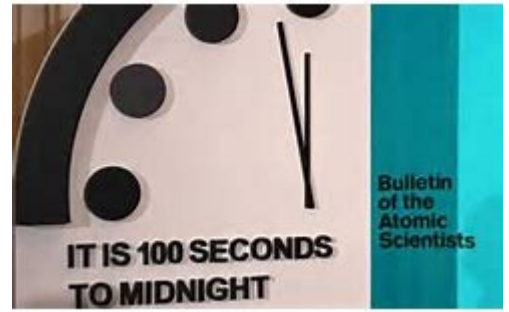
Assignment Schedule Weeks 13-16



Trinity Test, Alamogordo, NM. July 16, 1945



Godzilla in Tokyo Midtown 15 July 2014



January 27, 2022

Unit 6: Postwar and Postcolonial Literature 1945-1968

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.

Course Objective. Understand each text's historical and cultural context.

Unit Objectives. By the end of this unit you will be able to distinguish between modernity, modernism, and magical realism which first appeared in 1940.

Articulate through discussion and written assignments changes in world views from 1945-1968 as reflected in literary works and film.

Week 13: April 18-24

In Norton Read Introduction: Postwar and Postcolonial Literature 1945-1968; [Tadeusz Borowski](#) 1195-1199 and "This Way for the Gas, Ladies and Gentlemen" 1199-1215.

In Course Content. Explore web links [Auschwitz](#) and [Kristallnacht](#)

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

In Course Content. Samuel Beckett Folder. Read about Samuel Beckett and "Endgame."

In Course Content. Watch "Endgame" complete play; [YouTube](#) Video

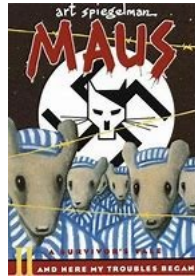
In Discussions. Respond to Discussion Topic #8. **Due Friday, April 23^h.**

In Quizzes. Take *Norton InQuizitive* [Quiz #16] [Samuel Beckett, Endgame](#) **Due Saturday, 4/24**

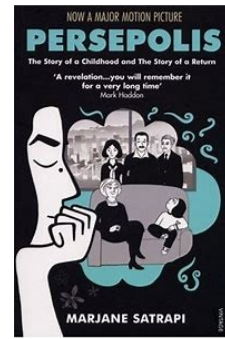
In Course Content. Read "Lecture-End Times and Comics - Graphic Novels" (J. Cunico).



Romantically Apocalyptic.
deviantArt.



Holocaust: Is
Remembrance
Fading?jerusalemchann
el.tv. 2020/01/25



Unit 7: Contemporary World Literature

Course Objective. Understand each text's historical and cultural context.

Unit Objectives. Articulate through discussion and written assignments changes in world views from 1968-present-day as reflected in literary works, plays, graphic novels / memoirs, and film. Write 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 14: April 25-May 1

In Norton. Read Gabriel García-Márquez 1288-1291 and “Death Constant Beyond Love” 1291-1296. Also see analysis and related content in the Márquez folder **in Course Content**.

In Quizzes. Take *Norton InQuizitive* [Quiz #17] [Gabriel García Márquez, “Death Constant Beyond Love”](#) Due Friday April 30th

In Norton Read Leslie Marmon Silko 1296-1298 and “Yellow Woman”1298-1305.

In Norton. Read Mo Yan 1390 and “The Old Gun” 1390-1401.

In Course Content. Read **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>

In Course Content. Explore web links **Auschwitz and Kristallnacht**

Read *Maus*.

Prepare for Short Writing Assignment #4. Due 4/28

Prepare for optional Extra Credit Short Response Paper #4: Due 5/8

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

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

Week 15: May 2-8

In Course Content. Explore Iran’s history and current conflicts.

Read *Persepolis*.

Optional Extra Credit Short Response Paper #4: Due 5/8

In Discussions. Respond to Discussion Topic #9. Due May 9th

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

Exam #2 Due no later than Noon Saturday, May 15th

Write Course ‘Synthesis’ Paper (**Discussion Topic #10**). **Due Friday May 14th.**

Last Day of Instruction, Saturday, May 8th

EXAM #2 WILL OPEN ON SATURDAY, MAY 8th

Conclusion: Finals Week and Catch-up

Week 16: May 9-15

Last day of instruction May 8, Saturday

Finals Week (Mon-Sat) May 10 – 15

Take Exam #2. Due no later than Noon Saturday, May 15th – NO EXCEPTIONS

Last Day for Removal of Incomplete grade May 14, Friday

Semester Ends (16-week term) May 15, Saturday