



English 293.501: World Literatures: 17th Century through the Present - Online Spring 2018

Dr. Juliette Cunico

**Course Description:** English 293 is one of the courses in the World Literature 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. Our survey of key texts from the 17th century through the present will be 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 one or two graphic novels, paired with film adaptations. **If requested, face-to-face meetings can be held periodically for individual or group discussion, question-answer, or what you will!**

**Required Texts and Materials:**

- The Norton Anthology of World Literature*, Third Edition, Package 2: Vols. D, E, F
- Art Spiegelman, *The Complete Maus* (graphic novel)
- Marjane Satrapi, *The Complete Persepolis* (graphic novel)
- John Milton, *Paradise Lost* (selections) **free in Learn and in Norton Vol. C**
- Samuel Beckett, *Endgame*. **In Norton Volume F and in Blackboard Learn**
- Mary Shelley, *The Last Man* (excerpts) **free in Learn**
- A Film on Demand account**

**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.

**Supplemental Resources:** These will consist of authors' background information, additional 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. One valuable resource for 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/vola/quiz.aspx> All other resources will be available (free) in Learn.

**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.**

### Office Hours Online and Face-to-Face

**Online:** Daily, especially on Monday-Wednesday -Friday, 6:30-9:00 p.m.; T-Ths evenings from about 8 to 11, and Friday mornings 10-12 a.m. Times may vary on Wednesday and Friday evenings and on weekends. I am available online on an irregular basis on Saturday or Sunday.

**Office Hours:** **Face-to Face at UNMVC MW 12:30-1:00, T-Th 12:00-12:30 and by appointment**  
**Face-to Face at UNM Main by appointment**

**Contact Information:** Contact me anytime through Course Messages in Blackboard Learn. Click on "Course Messages" to send me a message. I will respond within 12 hours. 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 in a timely fashion.

**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 Blackboard Learn regularly and are responsible for all materials, assignments, and changes. A separate list of major assignment due dates appears in the course menu; for quick reference, check this list. Read the Announcements to see whether any assignments have been modified, omitted, or added.**

**Communication:** I want you to succeed in this class. If you are having difficulty, please contact me right away; keep the lines of communication open. Message or call me, so we can resolve any issues.

### 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.

### **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 their original audiences but also about ourselves.

### **Respectful Campus Policy**

The English Department affirms its commitment to the joint responsibility of instructors and students to foster and maintain a positive learning environment online and face-to-face. **UNM students and instructors are bound by the terms of the Student Code of Conduct, which is published in the UNM Pathfinder: <https://pathfinder.unm.edu/campus-policies/student-code-of-conduct.html>. All communication with me and with your classmates (by Course Messages, email, Discussion Board, or Learn comments features) must be in compliance with the Respectful Campus Policy: <http://policy.unm.edu/university-policies/2000/2240.html>.**

### **Equal Opportunity and Title IX**

#### **UNM Main-Office of Equal Opportunity:**

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>.

### **Safe Zone**

This class is an online safe space. Students should feel free to discuss any concerns with the instructor; your privacy will be respected.



## Course Organization

Our exploration of literatures from about 1650 to the present will focus on both the historical period and the cultures from whence these texts come. We will follow the general theme of crossing cultural boundaries with a view to 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.

## Course Requirements

### You will

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

**Attendance:** UNM requires that students' participation in online courses be monitored. Your participation will be monitored in two ways 1) through login to Learn records and 2) date of assignment submissions. Students who do not login to the course during the first two weeks will be dropped.

**Participation:** Students are expected to check Blackboard Learn regularly and are responsible for all materials, assignments, responses to discussion topics, and any changes. Check the weekly assignments, course messages, and announcements to find out what is due when and check to see whether any changes have been made.

## 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
- Quizzes in Norton and elsewhere.....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. Submission of a short paper, self-chosen topic.

**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%	

### A Guide to Instructor's Grading and Point of View

I value “thinking outside the box” in discussions and in written work. Do not be afraid to take risks or ask questions or suggest a differing point of view. My responsibility is to assist in figuring out how to think about, not what to think about issues addressed in our texts.

I grade fairly.

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 pay attention to correct and current MLA format in all areas, citation of all sources, and for accurate Works Cited formatting.

I check carefully 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), 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.
- I can be flexible with due dates, but especially in online classes, keep abreast of the assignments. It’s very easy to fall behind.
- I will accept late papers, but you must contact me about these prior to the due date.
- I encourage questions!!

**Online 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 discussion 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:** All required quizzes (#1 through #11) **except for the Syllabus and the Milton Quizzes** are located in the *Norton StudySpace*. See below for instructions on how to take and submit these quizzes.

1) Go to [www.wwnorton.com/studyspace](http://www.wwnorton.com/studyspace)

2) In the menu on the left-hand side, click on **English**.

3) Then click on “**Enter Study Space**” under *The Norton Anthology of World Literature, Third Edition*. 4) Then click on the appropriate **Volume** (upper left-hand corner of the menu). 5) Finally, click on **Quizzes**. Go to, for example, **Period Introduction Quizzes** “Enlightenment in Europe and the Americas.” **Select the number of questions given in the prompt.** Take the quiz.

4) After you finish the quiz, **complete the form**. When you are asked for **Section**, enter **English 293-501**. Click “**Remember Me,**” and then click “**Send Quiz.**” **Your grade will be recorded** automatically

Quizzes in *Norton* are automatically assessed on a percentage correct basis. The Required Quizzes folder is located in the Course Content area.

**Synthesis Paper:** 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, films, videos, assignments, and discussions. While you need not use every one of these, 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.

### Writing Policies and Requirements

**Objective:** Students will write papers and respond to discussion topics that explore / evaluate course themes, specific aspects of the films, articles, and other texts we read. **Detailed descriptions and prompts for each paper will be available in the Writing Assignments folder.**

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

- Each paper **must follow** current MLA format unless otherwise indicated, both for parenthetical citations and the works cited page; address the questions asked, and not be plagiarized.
- **ALL sources must be cited in the text of the paper; plagiarism, whether intentional or unintentional can result in a failing grade.** See Plagiarism section.
- **All items MUST include your name, the name of the assignment, and the date submitted in the upper-left-hand corner of the document itself. **Dates** must accurately reflect the date the assignment or revision was submitted.** Assignments lacking that information will be returned and will not be graded until the information appears on the assignment.
- 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 reflect an accurate reading of authors' ideas.

**Short Writing Assignments:** The nature of each varies; creativity is encouraged! However, each **must follow** current MLA format unless otherwise indicated.

**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:** Writing assignments will be assessed using the following criteria:

- ◆ demonstrates critical reading,
- ◆ analysis and /or interpretation
- ◆ an ethical and correct integration of research,
- ◆ employs current (2016) MLA format throughout, including in-text citation and works cited pages
- ◆ shows an understanding of the conventions of literature
- ◆ addresses audience and purpose using effective strategies
- ◆ maintains focus and mature expression of ideas
- ◆ employs the conventions of Standard American English
- ◆ revisions demonstrate measurable improvement
- ◆ uses **Times New Roman 12-point font**, is double-spaced, and includes at least **THREE** quotations for support unless otherwise noted in the individual prompts
- ◆ paper has a title
- ◆ **ALL sources must be cited in the text of the paper; plagiarism, whether intentional or unintentional is not acceptable. See Plagiarism statement below.**

**Revisions:** You may revise some of your papers. Sometimes I will ask individuals to do so; other times, students will have that option. In such cases, the revision grade REPLACES the original. **Revising** includes work on organization, argument, analysis, development, and focus. **Editing** includes correcting grammatical and mechanical errors. Revisions must be submitted together with original documents including rough draft and any rubrics. Revisions must be attached to the first graded draft. Some revisions may be graded holistically. **The revision grade replaces the original.**

**The revision is due one week from the time of the graded original's return.** Revisions must illustrate substantial work done on the papers, including both revising and editing and include the revision date.

### **Assignment Submissions**

**All assignments except for the *Norton* quizzes and the responses to discussion topics are to be submitted as MS Word documents in the Assignments link on Learn.**

### **Late Assignment Policy**

**Students will not be allowed to make up work missed without instructor permission. I will not accept assignments after the due date unless a) you have contacted me in advance, and b) in my opinion, good and sufficient reason exists for so doing. If you know that you will not be able to complete an assignment by the due date, please let me know in advance; I am very flexible.**

**Unless other arrangements have been made, I will deduct 2 points from the final grade for each day the assignment is late, so make sure to turn in your assignments in a timely manner. If you know that you will not be able to submit an assignment by the due date and time, or if an unexpected emergency has prevented you from completing an assignment, please contact me right away, so that we can make arrangements. Extremely late 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.**

### **Plagiarism**

**Plagiarism** is defined as presenting someone else's work, including the work of other students, as one's own. 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** source, however, students **must** cite it properly. Students should also consult with the instructor and use the resources listed below to discover how to avoid plagiarism.

<http://library.acadiau.ca/sites/default/files/library/tutorials/plagiarism/>

<http://library.camden.rutgers.edu/EducationalModule/Plagiarism/whatisplagiarism.html>

**To avoid plagiarism, students can speak to the instructor, consult a tutor, and complete two Plagiarism Tutorials.**

**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 paraphrase others’ ideas.

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. **For more about plagiarism, check out The Owl at Purdue website <http://owl.english.purdue.edu/owl/resource/589/01>.**

The departmental policy on cheating is as follows: If a paper is intentionally plagiarized, all or in part, the student will receive a "0" for that assignment and may be reported to the Chair of the English Department. 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 intentionally 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.

### **Student Privacy**

**Student privacy is strongly protected by professors at all UNM Campuses. The federal statute called FERPA, The Student Privacy Act, 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. **All other outside requests for information release must be sent to and approved by the UNMVC registrar: (505) 925-8580** <http://www.unm.edu/~unmvc/Admissions/admiss.htm>  
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 return 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://lgbtgrc.unm.edu/>) [277-5428](tel:277-5428), [277-LGBT](tel: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 Literature: 17th Century through the Present–Online, Spring 2018

Assignment Schedule, Weeks 1-8

**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 time period as indicated in the *Norton* Table of Contents has introductory sections. 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. Who knows? There may even be a quiz item or two which comes from these sections....

## Introduction to the Course, Background and Context

### Week 1 January 14-20

**Monday, January 15<sup>th</sup>** Martin Luther King, Jr. Holiday – No Classes

**Start Here.** Introduction to the Course. In “**Start Here,**” Read “Guidelines for Navigating the Course and the Course Policy Syllabus; **Read** “How Students Develop Online Learning Skills,” and “A Guide to Instructor Grading.”

Respond to **Discussion Topic #1. Due by midnight, Saturday, January 20**

Complete Plagiarism Tutorials #1 and #2. In the “What is Plagiarism” folder in **Start Here**

**Take** “Policy Syllabus and Plagiarism Quiz” posted in the Course Content Area, Required Quizzes folder. Due Saturday, January 20<sup>th</sup>.

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

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

**Read *Paradise Lost*, Book 1,** lines 1-241; 589-670. 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>

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

**Objectives:** 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.

**Discover 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.

### Week 2: January 21-27

Read *PL* Book 2, 1-505; 629-736.

Read *PL* Book 4, lines 1-535; Read *PL* Books 8 and 9 (all). Read *PL* Book 10 all.

Take Quiz #1 *PL*. Due by midnight Saturday, January 27<sup>th</sup>

Respond to Discussion Topic #2. Due by midnight Sunday, January 28<sup>th</sup>

Read “Eighteenth Century Europe” file posted in Course Content

Begin writing Response Paper #1a. Due Sunday, January 28<sup>th</sup> by midnight.

Read in *Norton* “The Enlightenment in Europe and the Americas” 91-104

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.

### English 293.501: World Literature: 17th Century through the Present–Online, Spring 2018 Assignment Schedule Weeks 3-4



### Week Three: January 28-February 3

Response Paper #1a. Due

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

Read in *Norton* “East Asian Drama 1-5; Chikamatsu Monzaemon 45-47, and from “The Love Suicides at Amijima” 48-73.

Watch “The Live 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 Quizzes #3 and #4 in *Norton*. Period Introduction Quiz “Enlightenment in Europe and the Americas” and “East Asian Drama.” Due Saturday, February 3th.

## Unit 2: Travel, Revolution, and Change

### Week Four: February 4-10

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 11th

Read in *Norton* Samuel Johnson “Dictionary” and Diderot *Encyclopedie* 113-127; Benjamin Franklin 128; Mary Wollestonecraft from “A Vindication of the Rights of Woman” 133-136.

Read in *Norton*, Jonathan Swift 265-268; *Gulliver’s Travels*, Part IV 269-314; “A Modest Proposal” 315-320.

Read in *Norton*, Jonathan Swift 265-268; *Gulliver’s Travels*, Part IV 269-314; “A Modest Proposal” 315-320.

Take Quizzes #5 and #6 in *Norton*: Reading Comprehension Quizzes *Gulliver’s Travels* and “A Modest Proposal”. Due by midnight Saturday, February 11th.

English 293.501: World Literature: 17th Century through the Present–Online, Spring 2018  
Assignment Schedule Weeks 5-6

**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.

Discover 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 5: February 11-17

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

Read in *Norton*, Bashō, from *The Narrow Road To The Deep North* (all) and Kyoriku from “Haiku Dialogue.”

Respond to Discussion Topic #4. Due by midnight Saturday, February 17th

Short Writing Assignment #1 Due by midnight Sunday February 18<sup>st</sup>.

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; “The Declaration of the Rights of Man and of the Citizen” 21-23.

Read in *Norton Volume E* from *The Interesting Narrative of the Life of Olaudah Equiano*, 76-98.

Take Quiz #6 in *Norton*. “Age of Revolutions.” **Due by midnight, Saturday, February 18<sup>th</sup>**

Write Response Paper #2. **Due by Midnight Wednesday, February 21<sup>st</sup>.**

### Unit 3: Reaction, Revolution, and Change – A New Spirit

**Objective:** Analyze, interpret, and compare literary texts from European and Asian historical and cultural traditions in discussion and in short essays using critical terms of literary analysis in response to questions about genre, style, and content or theme.

#### Week Six: February 18-24

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 99-102. Then read in *Norton Volume E*; selections from *Faust* (all)

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>

Read in *Norton Volume E*, “Romantic Poets and their Successors” 322-326.

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 #5**. **Due by midnight, Sunday, February 25<sup>th</sup>**

**For extra credit**, respond to **Discussion Topic #5a**. **Due Wednesday, February 28<sup>th</sup>**

English 293.501: World Literature: 17th Century through the Present–Online, Spring 2018

#### Assignment Schedule Weeks 7-8

#### Week Seven: February 25-March 3

Read in Course Information 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**.

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

**Read** in *Norton Volume E*, [William Wordsworth](#) 345; “We are Seven” 349; “Lines Composed a Few Miles Above Tintern Abbey” 351- end

**Read** in *Norton Volume E*, [John Keats](#) 403; “La Belle Dame sans Merci” 408 - 410

**Read** in *Norton Volume E*, [Samuel Taylor Coleridge](#) 360; “The Rime of the Ancient Mariner” 363-378.

**Respond to Discussion Item #6. Due by midnight Sunday, March 4<sup>th</sup>**

### **Week Eight: March 4-10**

**Read** **Mary Shelley’s** *The Last Man* (excerpts) Introduction, Vol. I, Chapters I, III, VI, VIII; Chapters IX, X. Vol. II Chapters I, II, IV, and VIII, Vol III TBA. **In Course Content, “Romanticism East and West” folder.**

**Short Writing Assignment #2: Topic TBA**

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

**Read** in *Norton Volume E*, [Walt Whitman](#) 446-447; from “Song of Myself” 448-453.

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

**Respond to Discussion Topic #7. Due by midnight Sunday, March 11<sup>th</sup>**

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

[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 8<sup>th</sup>. Due by Midnight, Sunday, March 18<sup>th</sup>](#)

