

English 2333.151 – World Literature II

Summer II 2017

Dr. Roy Bearden-White / Department of English
Internet

Required Texts and Resources:

There are **no** required texts for this course. All readings will be provided through Blackboard in electronic format. A print copy of the textbook can be ordered through a link on Blackboard under the Textbook tab.

Students must have access to a computer with printer and Internet access.

Required means of communication: All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

Suggested Texts and Supplies:

A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*

A flash drive or internet cloud storage.

Course Description: English 2333 introduces students to some of the great works of literature that helped shaped modern culture and thought and picks up where English 2332 left off, from the Renaissance through the 20th Century. The course includes the general historical background as well as the principles of literary criticism appropriate to the literature. Please note: this is a sophomore-level college course, so some readings may contain adult language and subject matter. Students who are not prepared for college-level content should think carefully before continuing with the course.

Departmental Course Description: This course is a survey of world literature from the seventeenth century to the present, which helped to shape modern literature, language, and culture. Students will study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts, along with the principles of literary criticism appropriate to the literature. Texts will be selected from a diverse group of authors and traditions.

Prerequisite: English 1301 and English 1302

Student Learning Objectives: Upon successful completion of the course, the student should be able to

- 1) Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
- 2) Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
- 3) Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods or in different regions.
- 4) Articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.
- 5) Apply critical thinking to the study of literature and to the writing of analytical essays
- 6) Demonstrate competent application of the elements of the writing process, including expository, analytical, and argumentative writing, as developed in English 1301 and 1302.
- 7) Research and write an accurately documented critical paper about assigned readings in clear and grammatically correct prose.

Course work: This is a reading-intensive course. Students will not only read texts from around the world, but from a great number of historical periods. Students will consider texts in relation to the time in which they were written, the genre in which they represent, and their applicability to the present. Students will be quizzed regularly, both in weekly reading quizzes and in quizzes over supplementary material. Students will also

respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages).

Grading of Course work:

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 10% each)	40%
Quizzes (9 Video Quizzes and 9 Reading Quizzes)	40%
Final Exam (4-5 pages) – see below for details	20%

Response Papers: Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. According to the class schedule, you will have five opportunities to post a response paper, but only the best four will be used for your grade. For each response, you need to post copies in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.

- The electronic version should be added to the discussion forum before the assigned date.
- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the “Sample Response Papers” tab on Blackboard.
- Examples can be found under the “Sample Response Papers” tab on Blackboard.

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 40% of your final course grade. All submitted assignments may be processed through Turnitin.Com to verify originality.

Final Exam: The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single poem from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly sources. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The poem selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the pastoral style and imagery of Robert Frost’s “Stopping By Woods.” How does the effect of such a poetic style impact the readers? What relevant message imbedded within the style should readers gain from the poem?

- Since you should assume that the audience for your paper is already familiar with the poem you are analyzing, there is no need to either retell the poem or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

How to Contact me:

Office: Levelland Campus, CM 103d

Office Hours: Mondays and Wednesdays: 11:00 a.m. to 11:59 p.m.
 Tuesdays and Thursdays: 9:00 a.m. to 11:00 a.m.
 Fridays (1/20, 2/10, 3/3, 3/31, 4/21) 9:00 a.m. to 11:59 p.m.
 Other times by Appointment

Office Phone: 806-716-4030

Email: rbeardenwhite@gmail.com or rbeardenwhite@southplainscollege.edu

Late Work: Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

Attendance in an Online Class: Regular engagement with the course materials and requirements is imperative for successful completion of this course. Since this is an online class, we will not meet in person. I still need to monitor your progress. Your 4th missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

Academic Integrity—Plagiarism and Cheating: “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college’s detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

Online Etiquette: Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone’s post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don’t use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

Students with Disabilities: Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

Statement of Nondiscrimination: It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

Other concerns: I strongly encourage you to contact me or visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

Rubric for Literary Response Papers

6

Meaning: -Establishes a controlling idea that reveals an in-depth analysis of the text. Makes insightful connections between the controlling idea and the ideas in the text.

Development: -Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from the text.

Organization: -Maintains the focus established by the controlling idea. Exhibits a logical and coherent structure through skillful use of appropriate devices and transitions.

Language Use: Stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. Varies structure and length of sentences to enhance meaning.

Conventions: Demonstrates control of the conventions with essentially no errors, even with sophisticated language

5

Meaning: -Establishes a controlling idea that reveals a thorough understanding of the text. Makes clear and explicit connections between the controlling idea and the ideas in the text.

Development: -Develops ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from the text.

Organization: -Maintains the focus established by the controlling idea. Exhibits a logical sequence of ideas through use of appropriate devices and transitions.

Language Use: -Uses language that is fluent and original, with evident awareness of audience and purpose. Varies structure and length of sentences to control rhythm and pacing.

Conventions: -Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.

4

Meaning: -Establishes a controlling idea that shows a basic understanding of the text. Makes implicit connections between the controlling idea and the ideas in the text.

Development: -Develops some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from the text.

Organization: -Maintains a clear and appropriate focus. Exhibits a logical sequence of ideas but may lack internal consistency.

Language Use: -Uses appropriate language, with some awareness of audience and purpose. Occasionally makes effective use of sentence structure or length.

Conventions: -Demonstrates partial control, exhibiting occasional errors that do not hinder comprehension.

3

Meaning: -Establishes a controlling idea that shows a basic understanding of the text. Makes few or superficial connections between the controlling idea and the ideas in the text.

Development: -Develops ideas briefly, using some evidence from the text. May rely primarily on plot summary.

Organization: -Establishes, but fails to maintain, an appropriate focus. Exhibits a rudimentary structure but may include some inconsistencies of irrelevancies.

Language Use: -Relies on basic vocabulary, with little awareness of audience or purpose. Exhibits some attempt to vary sentence structure or length for effect, but with uneven success.

Conventions: -Demonstrates emerging control, exhibiting occasional errors that hinder comprehension.

2

Meaning: -Conveys a confused or incomplete understanding of the text. Makes a few connections but fails to establish a controlling idea.

Development: -Incomplete or largely undeveloped. Hints at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified.

Organization: -Lacks an appropriate focus but suggests some organization, or suggests a focus but lacks organization.

Language Use: -Uses language that is imprecise or unsuitable for the audience or purpose. Reveals little awareness of how to use sentences to achieve an effect.

Conventions: -Demonstrates a lack of control, exhibiting frequent errors that make comprehension difficult.

1

Meaning: -Provides minimal or no evidence of textual understanding. Makes no connections with the text or among ideas in the text.

Development: -Minimal, with no evidence of development.

Organization: -Shows no focus or organization.

Language Use: -Minimal. Uses language that is incoherent or inappropriate

Conventions: -Minimal, making assessment of conventions unreliable. May be illegible or incomprehensible.

Please Note:

- If the student writes only a personal response and makes no reference to the text, the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text with no original student writing should be scored a 0.

English 2333 - Class Schedule

Summer II 2017

All assignments are to be submitted on Blackboard before the date and time listed. It is highly recommended to complete work early to avoid late penalties. Email me if there are any issues with scheduling.

Week One – 7/13 to 7/20 (Thursday to Thursday)

Watch Video: Introduction to Course

Post on Blackboard: Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.

Age of Enlightenment (Britain)

Watch Video: Age of Enlightenment and Literary Eras

Quiz: Video Quiz #1 due by 11:59 p.m. Thursday 7/20

Read: Locke, John. Excerpts from *An Essay Concerning Human Understanding*. 1689.

Swift, Jonathan. "A Modest Proposal." 1729.

Pope, Alexander. Excerpts from *Essay on Man*. 1734.

Johnson, Samuel. Essay Number 36 from *The Idler*. 1758.

(All readings are on Blackboard)

Quiz: Reading Quiz #1 due by 11:59 p.m. Thursday 7/20

(Quiz may cover any material assigned during week one, including textbook readings, Blackboard readings, or videos.)

Romanticism (Germany)

Watch Video: Romanticism

Quiz: Video Quiz #2 due by 11:59 p.m. Thursday 7/20

Read: Goethe, Johan Wolfgang von. *Faust*, Part 1

Quiz: Reading Quiz #2 due by 11:59 p.m. Thursday 7/20

Response Paper #1 due by 11:59p.m. Thursday 7/20

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

Week Two – 7/21 to 7/27 (Friday to Thursday)

Existentialism (Russia)

Watch Video: The Individual and Society

Quiz: Video Quiz #3 due by 11:59 p.m. Thursday 7/27

Read: Dostoyevski, Fyodor. *Notes from Underground*. 1864

Quiz: Reading Quiz #3 due by 11:59 p.m. Thursday 7/27

Transcendentalism (America)

Watch Video: Is it Raining Outside?

Quiz: Video Quiz #4 due by 11:59 p.m. Thursday 7/27

Read: Emerson, Ralph Waldo. "Self-Reliance." 1841.

Whitman, Walt. Excerpts from *Leaves of Grass*. 1855.

Thoreau, Henry David. Excerpts from *Walden*. 1854.

Quiz: Reading Quiz #4 due by 11:59 p.m. Thursday 7/27

Response Paper #2 due by 11:59p.m. Thursday 7/27

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

Week Three – 7/28 to 8/3 (Friday to Thursday)

Realism (Norway)

Watch Video: Reality Isn't Pretty

Quiz: Video Quiz #5 due by 11:59 p.m. Thursday 8/3

Read: Ibsen, Henrik. *A Doll's House*. 1879

Quiz: Reading Quiz #5 due by 11:59 p.m. Thursday 8/3

Surrealism (France)

Watch Video: A Disorganization of the Senses

Quiz: Video Quiz #6 due by 11:59 p.m. Thursday 8/3

Read: Baudelaire, Charles. Excerpts from *The Flowers of Evil (Les Fleurs du Mal)*. 1857.

Rimbaud, Arthur. Letters from Arthur Rimbaud and "The Drunken Boat." 1871.

Quiz: Reading Quiz #6 due by 11:59 p.m. Thursday 8/3

Response Paper #3 due by 11:59p.m. Thursday 8/3

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

Week Four – 8/4 to 8/10 (Friday to Thursday)

Regionalism (Scotland)

Watch Video: The Ground I Stand On

Quiz: Video Quiz #7 due by 11:59 p.m. Thursday 8/10

Read: Burns, Robert. "Address to a Haggis" and "Tam O'Shanter." 1791.

Barrie, J.M. Excerpts from *Auld Licht Idyls*. 1896.

Buchan, John. Excerpts from *The Watcher by the Threshold*. 1902.

Quiz: Reading Quiz #7 due by 11:59 p.m. Thursday 8/10

Modernism (Ireland)

Watch Video: Fin de siècle

Quiz: Video Quiz #8 due by 11:59 p.m. Thursday 8/10

Read: Joyce, James. Excerpts from *The Dubliners*. 1914.

Yeats, William Butler, Selected Poetry. 1921-1928

Quiz: Reading Quiz #8 due by 11:59 p.m. Thursday 8/10

Response Paper #4 due by 11:59 p.m. Thursday 8/10

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

Week Five – 8/11 to 8/17 (Friday to Thursday)

Postcolonialism (Africa)

Watch Video: End of Empire

Quiz: Video Quiz #9 due by 11:59 p.m. Thursday 8/17

Read: Tutuola, Amos. *The Palm Wine Drinkard*. 1952.

Quiz: Reading Quiz #9 due by 11:59 p.m. Thursday 8/17

Response Paper #5 due by 11:59 p.m. Thursday 8/17

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

Final Exam due by 11:59 p.m. Thursday 8/17