ARTS & COMMUNICATIONS DIVISION
WORLD LITERATURE I SYLLABUS
Flex II Fall 2018: 10/23-12/13 (8 Weeks)

**Course Name/Number:** ENGL 2332  
**Instructor:** Dr. Rufel Ramos  
**Office & Phone:** G136, 972-860-7124, 972-860-8342  
**Office Hours:** M-R 9-9:30am; 11:50am-1pm  
**Office E-mail:** rramos@dcccd.edu  
**Division Office Location:** G138 (Dr. Ramos’ mail inbox)  
**Division Phone/Fax:** 972-860-7361  
**Division Email:** brendalee@dcccd.edu

<table>
<thead>
<tr>
<th>Course Name/Number</th>
<th>ENGL 2332</th>
<th>Instructor: Dr. Rufel Ramos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section/Days/Time/Room:</td>
<td>41201 MW 9:30-10:50am G130 &amp; eCampus</td>
<td>Office: G136, 972-860-7361</td>
</tr>
<tr>
<td>Division Office Location:</td>
<td>G138 (Dr. Ramos’ mail inbox)</td>
<td>Office Hours: M-R 9-9:30am; 11:50am-1pm</td>
</tr>
<tr>
<td>Division Office Hours:</td>
<td>M-F 8am-5pm</td>
<td>Office E-mail: <a href="mailto:rramos@dcccd.edu">rramos@dcccd.edu</a></td>
</tr>
<tr>
<td>Division Phone/Fax:</td>
<td>972-860-7124, 972-860-8342</td>
<td>Division Email: <a href="mailto:brendalee@dcccd.edu">brendalee@dcccd.edu</a></td>
</tr>
</tbody>
</table>

DCCCD CATALOG COURSE DESCRIPTION: ENGL 2332 World Literature I (3 credit hours)
A survey of world literature from the ancient world through the sixteenth century. Students will study works of prose, poetry, drama, and fiction in relation to their historical, linguistic, and cultural contexts. Texts will be selected from a diverse group of authors and traditions. **Coordinator Academic Approval Number** 16.0104.52 13

**REQUIRED READING RESOURCES:**

**OTHER RESOURCES:**
- MLA Final Draft Template file to use for essays: http://rowenasworld.org/syllabi/ENGL1301/MLAstyleFinalDraft.doc
- *Purdue Online Writing Lab (OWL)*, Purdue U Writing Lab, 2018, http://owl.english.purdue.edu (for writing guide)
- Ramos, Rufel. Class handouts, 2018. will provide in class

**STUDENT LEARNING OUTCOMES (SLOs):**
Upon successful completion of this course, students will:
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. Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

**CORE OBJECTIVES**
ENGL 2332 develops the following Core Objectives:
- **Critical Thinking** - to include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information.
- **Communication** - to include effective development, interpretation, and expression of ideas through written, oral, and visual communication.
- **Teamwork** - to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
- **Personal Responsibility** - to include the ability to connect choices, actions, and consequences to ethical decision-making.

**Core Objective Development Statements:**
ENGL 2332 develops **Critical Thinking** by requiring students to analyze a variety of texts in terms of audience, purpose and style. This analysis serves as the basis for written responses that require the justification of ideas through support and attribution.
ENGL 2332 develops **Communication** by requiring students to respond to a variety of texts in the form of revised and edited academic essays.
ENGL 2332 develops **Teamwork** by requiring students to engage in collaborative writing and editing processes such as peer review. ENGL 2332 develops **Personal Responsibility** by teaching students the ethical and accurate use of research through proper citation and documentation.

### UNITS OF STUDY, EVALUATION PROCEDURES, AND GRADING SCALE

<table>
<thead>
<tr>
<th>IN-CLASS ACTIVITIES: Discussion, Group Quizzes, Essay Workshop</th>
<th>20%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>READING JOURNAL:</strong></td>
<td></td>
</tr>
<tr>
<td>UNIT 1: Ancient Greece: Homer’s <em>The Odyssey</em> (10%)</td>
<td></td>
</tr>
<tr>
<td>UNIT 2: Middle Ages: <em>Beowulf</em> (10%)</td>
<td></td>
</tr>
<tr>
<td>UNIT 3: Renaissance: Shakespeare’s <em>Hamlet</em> (10%)</td>
<td></td>
</tr>
<tr>
<td><strong>EXAMS:</strong></td>
<td></td>
</tr>
<tr>
<td>UNIT 1: Ancient Greece: Homer’s <em>The Odyssey</em> (10%)</td>
<td></td>
</tr>
<tr>
<td>UNIT 2: Middle Ages: <em>Beowulf</em> (10%)</td>
<td></td>
</tr>
<tr>
<td>UNIT 3: Renaissance: Shakespeare’s <em>Hamlet</em> (10%)</td>
<td></td>
</tr>
<tr>
<td><strong>ESSAY:</strong> literary analysis, at least 1000 words, at least one source (the text being analyzed)</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Total Grade:** 100%

<table>
<thead>
<tr>
<th>Grading Scale:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A= 90-100%</td>
</tr>
<tr>
<td>B= 80-89%</td>
</tr>
</tbody>
</table>

### ASSIGNMENT CALENDAR/ COURSE OUTLINE

#### Week 1: 10/21-10/27

**INTRODUCTIONS**

*Homework, Part I*

-- Go over syllabus and eCampus course site

-- See Crash Course’s “How and Why We Read”

-- Go over Purdue OWL’s “Close Reading a Text and Avoiding Pitfalls” and “Poetry: Close Reading”

-- See Khan Academy’s “Overview of Ancient Greece”

-- See Crash Course’s “The Greeks and Romans – Pantheons Part 3: Crash Course World Mythology #9”

-- See Overly Sarcastic Production’s “Classics Summarized: *The Odyssey*”

**UNIT 1: ANCIENT GREECE**

**IN-CLASS ACTIVITIES (WED):** Discuss the homework

*Homework, Part II:*

-- Read abridged version of Homer’s *The Odyssey* – and answer the **UNIT 1 READING JOURNAL** questions as you read:

**READING JOURNAL: UNIT 1 -- Homer, *The Odyssey* (composed ca. 800 BCE)**

1. What is happening in Ithaca since Odysseus didn’t return home from the war? Why do you think the suitors want to marry Penelope? Why are they not worried about how they are treating the household’s food and property?

2. Why do you think that Odysseus, who has always been rash, doesn’t enter into the town with Nausicca, but follows a little after? How is he received by her family and by the other men at court? How does he demonstrate his wisdom in the way he deals with them?

3. How do the men with Odysseus want to escape the Cyclops’ cave? What is wrong with their plan? What is Odysseus’s plan? Why is his plan the wiser one?

4. With each episode during his return to Ithaca, Odysseus loses more of his possessions and men. What do you think is the point of all the losses? What does he gain with each encounter?
5. What has he learned about himself that makes him such a new man that he is literally reborn naked and washed up on shore for Nausicaa to find? Describe two incidents in which he demonstrates his newfound self-knowledge.

6. The gods intervene at many points on Odysseus’s journey home and after his return home. Pick three incidents of a god’s intervention and explain how it influences both the action and Odysseus’s personal development as a great man.

7. Odysseus has been absent for twenty years and is no longer recognizable. Penelope demonstrates her intelligence by not accepting the stranger’s word for his identity. How does she ascertain that he is indeed Odysseus? Why is this necessary?

8. Odysseus decides to test the suitors rather than killing them outright. How does he do this? What is the outcome? Explain why you think he is justified or not.

9. Odysseus has one last problem after the slaughter of the suitors: the wrath of their families. How does he deal with their wrath? What does this reveal about his character?

10. The character Telemachus is not essential to move the plot to its logical conclusion. Explain the function of the character using specific incidents from the epic.

11. Although women had little power in the time of the Odyssey, Penelope uses whatever is available to her to influence the action and the outcome. Trace from the beginning exactly what she did and how it influenced the action and/or outcome.

12. The epic can be interpreted as Odysseus’s search for self-actualization. Explain how, with each encounter, he comes closer and closer to it. Explain at what point you think he arrives at self-actualization.

Source:
http://wwnorton.com/college/english/nawest/content/quiz/short/odyssey.htm

Recommended:
http://katiereinig.weebly.com/mapstory-summaries.html
http://people.duke.edu/~wj25/UC_Web_Site/epic/study_guide3.html

Week 2: 10/28-11/3 (Certification Date 10/29)

IN-CLASS ACTIVITIES (MW): Discussion, group quizzes, and exam review over Homer’s The Odyssey
READING JOURNAL: UNIT 1 -- due this Friday, 11/2, in eCampus

Week 3: 11/4-11/10

EXAM (M): Take in-class Unit 1 Exam (up to one-hour, max!)

UNIT 2: MIDDLE AGES

IN-CLASS ACTIVITIES (Mon):
-- See Khan Academy’s “Overview of the Middle Ages”
-- See Overly Sarcastic Production’s “Classes Summarized: Beowulf”

Homework: Read Beowulf and answer the UNIT 2 READING JOURNAL questions as you read:

READING JOURNAL: UNIT 2 -- Beowulf (composed ca. 700 CE)

1. Is Beowulf an epic? What sort of social order produces “epic” poetry? What values does the poem promote, and how does it promote them?
2. Look at the religious references in the poem: what are the names for God? What biblical events are mentioned, and who mentions them? What specifically pagan practices (sacrifice, burial, augury, etc.) are described? How do the characters see their relationship to God (or the gods)? And does the heroic code expressed in *Beowulf* conflict with a Christian sensibility?

3. Try to construct a relative timeline (without specific details) for the life and death of the hero Beowulf. Why is the earliest part of his life narrated near the last part of his life? Discuss the relation between the plot (what order events are narrated in the poem) and the story (what happened chronologically in a timeline).

4. What is the status of gold and gift-giving in the poem? Who gives gifts, who receives them, and why? Are the modern concepts of wealth, payment, monetary worth, and greed appropriate for the world of *Beowulf*? Why or why not?

5. Wealhtheow, Hygd, Grendel’s mother – what do the female characters in *Beowulf* do? How do they do it? Do they offer alternative perspectives on the heroic world (so seemingly centered around male action) of the poem?

6. Every culture makes distinctions between what is inside the social order and what is outside, between the human and the non-human (a category which can include animals, plants, natural processes, monsters and the miraculous). Cultures organize themselves to contain or exclude these “outside” things; social organization also works to control certain violent human tendencies inside the culture (anger, lust, fear, greed, etc.). How does the social world depicted in *Beowulf* do this? That is, what does it exclude, and why? What is its attitude towards the “outside” of culture? How does it control the forces that threaten social stability within the hall?

Source: [https://web.utk.edu/~rliuzza/Beowulf/questions.htm](https://web.utk.edu/~rliuzza/Beowulf/questions.htm)

**IN-CLASS ACTIVITIES (Wed):** Discussion of the homework.

**Week 4: 11/11-11/17**

**IN-CLASS ACTIVITIES (Mon):** Discussion, group quizzes, and exam review over *Beowulf.*

**READING JOURNAL: UNIT 2 -- due this Tuesday, 11/13, in eCampus**

**EXAM (Wed):** Take in-class Unit 2 Exam (up to one-hour, max!)

**UNIT 3: RENAISSANCE**

**IN-CLASS ACTIVITIES (Wed):** -- See Overly Sarcastic Production’s “Shakespeare Summarized: *Hamlet*”

**Homework:**

-- See Crash Course’s “The Renaissance: Was It a Thing?” and “Luther and the Protestant Reformation”

-- See Crash Course’s “Ghosts, Murder, and More Murder - Hamlet Part I: Crash Course Literature 203” and “Ophelia, Gertrude, and Regicide - Hamlet II: Crash Course Literature 204”

– Read Shakespeare’s *Hamlet* – and answer the **UNIT 3 READING JOURNAL** questions (see below):

**READING JOURNAL: UNIT 3 -- Shakespeare’s *Hamlet* (composed 1600 CE)**

1. In the first act, Hamlet is upset by issues both personal and political that influence his actions throughout the play. Explain those issues and how they affect his actions in the play.

2. Describe the relationship between Hamlet and his mother, Gertrude. Be sure to consider: (1) what it was before Hamlet Sr.’s death and (2) why Hamlet obsesses over his mother’s marriage with Claudius.

3. Describe the relationship between Hamlet and Ophelia. Be sure to consider: (1) what it was before Hamlet Sr.’s death; (2) why Hamlet spurns her; (3) what her father requests her to do about Hamlet; (4) the reason for her suicide; and (5) Hamlet’s reaction to it.

4. Describe Laertes’s good and bad qualities. How does he compromise his honor? What do you think about the information he learns during his duel with Hamlet? How do you feel about his death? How would you compare Hamlet to Laertes?
5. Gertrude is torn between her love for Claudius and her love for Hamlet. Explain how these two loves influence her actions toward both men, as well as toward Ophelia and Polonius.

6. What role, if any, does Christianity play in Hamlet?

7. Played against the story of Hamlet is a political intrigue involving Fortinbras. How does the timely arrival of Fortinbras at the end of the play affect the kingdom of Denmark? How would you compare Hamlet to Fortinbras?

8. Hamlet is often criticized for his hesitancy in obeying the command of his father's ghost. Explain why he is reluctant to obey and how that reluctance influences his actions.

Source: http://wwnorton.com/college/english/nawest/content/quiz/reading/renaissance.htm

Week 5: 11/18-11/24

IN-CLASS ACTIVITIES (Mon): Discussion, group quizzes, and exam review over Shakespeare’s Hamlet

READING JOURNAL: UNIT 3 -- due this Tuesday, 11/20, in eCampus

EXAM (Wed): Take in-class Unit 3 Exam (up to one-hour, max!)

IN-CLASS ACTIVITIES (Wed): Discuss Purdue OWL’s “Writing about Literature” and “Writing about World Literature”

(THANKSGIVING HOLIDAY: 11/22-11/25)

Homework: Prepare for ESSAY

-- Brainstorm an analytical (thematic or character-based) topic, based on your journals and/or in-class activities.

Week 6: 11/25-12/1

IN-CLASS ACTIVITIES (MW): Outline, reread, do any additional research (if needed), draft for ESSAY.

Homework: Continue ESSAY work.

Week 7: 12/2-12/8

IN-CLASS ACTIVITIES (MW): finish drafting, peer review, edit, revise for ESSAY.

Homework: Continue ESSAY work.

Week 8: Monday, 12/10

ESSAY due, in eCampus, anytime on Monday, 12/10.

Final Course Grades can be viewed on eConnect, beginning 12/17/2018.

COURSE POLICIES

ATTENDANCE POLICY

• Attendance and success in the course are related because class participation is part of the learning process and will affect your final course grade. You are expected to attend every class (or access eCampus at least weekly if entirely online) and be ready and willing to work.

• If your absences exceed two weeks’ class sessions (or exceed two weeks’ worth of assignment deadlines), I may advise you to drop the course (if this occurs before the drop date), or you may be given a grade of “F” for the missing work. Please understand that this is not meant to penalize you unfairly but is meant to encourage participation in order that you may receive maximum benefit from the course, including the maximum possible grade.

• An absence, however, is excused due to illness, car problems, family emergencies, or religious obligations (absence due to religious holy day[s]). Please inform the instructor before or immediately after the absence so that the instructor can excuse the absence. You are required to complete any assignments or take any examinations missed as a result of the absence within the agreed-upon revised timeframe specified by the instructor.
LATE WORK POLICY
You are expected to submit assignments on time. The instructor will deduct ten points for each week the assignment is late for a maximum 20 points deducted. After two weeks, the instructor will not accept any late work. No late work will be considered for full credit unless you discuss with her about why the work will be late prior to its due date. She will give you a new due date. The absolute deadline to turn in any acceptable late work is the last day of class, before Finals Week. Once Finals Week starts, the instructor will accept no late work.

CLASSROOM ETIQUETTE
While discussing Reader Responses and other class topics, please understand that disrespectful comments (even if you didn’t mean it) to yourself, your classmates, and/or your instructor will negatively affect any Reader Response assignment grade. The instructor will respect you and your classmates; please have the courtesy to do the same. As for smartphone/tablet/laptop: only use them for class related tasks.

ACADEMIC HONESTY & PLAGIARISM—English Departmental Policy
Scholastic dishonesty is a violation of the Code of Student Conduct. Scholastic dishonesty includes, but is not limited to, cheating on a test, plagiarism, and collusion. As a college student, you are considered a responsible adult. Your enrollment indicates acceptance of the DCCCD Code of Student Conduct published in the DCCC Catalog at http://www1.dcccd.edu/cat0608/ss/code.cfm

Academic dishonesty includes, but is not limited to, cheating on tests, plagiarism and collusion. Cheating includes copying from another student’s test or homework paper, using materials not authorized, collaborating with or seeking aid from another student during a test, knowingly using, buying, selling, stealing, or soliciting the contents of an unadministered test, and substituting for another person to take a test. Plagiarism is the appropriating, buying, receiving as a gift, or obtaining by any means another’s work and the unacknowledged submission or incorporation of it in one’s own written work. Collusion is the unauthorized collaboration with another person in preparing written work for fulfillment of course requirements.

Academic dishonesty is a serious offense in college. You can be given a failing grade on an assignment or test, can be failed for the class, or you can even be suspended from college. In any written paper, you are guilty of the academic offense known as plagiarism if you partially or entirely copy the author’s sentences or words without quotation marks. For such an offense, a student will receive a zero on the assignment and could even receive an F for the course. You cannot mix the author’s words with your own or “plug” your synonyms into the author’s sentence structure. To prevent unintentional borrowing, resist the temptation to look at the source as you write, unless you are using a direct quote. The author’s words, phrases, sentences must be put in your words, in your way of writing. When you do this, you are demonstrating the ability of understanding and comprehension.

Please be advised that academic dishonesty and plagiarism are serious issues that may result in serious consequences. Students should be aware that they are responsible for their behavior concerning these issues. This class will adhere to the student’s “Responsibility” as detailed in the DCCCD district-wide statement and the Eastfield College Student Code of Conduct explained in the Eastfield College and district catalogs or on-line at the district website (https://www1.dcccd.edu/cat0608/ss/code.cfm).

Consequences for Academic Dishonesty and/or Plagiarism: Any student in this English class found guilty of cheating on an examination or of Plagiarism (using the definitions given for both terms in the attached document) will receive one or more of the following penalties: o The grade of 0 (0) on that particular assignment.

o A course grade of F (depending on the severity of the student’s dishonesty or plagiarism).

o The professor may request that the student drop the class.

INSTITUTIONAL POLICIES & SERVICES
Institutional Policies relating to this course can be accessed from the following link:

MISSION
Eastfield College English faculty help students become confident, competent writers who can communicate effectively in diverse situations to a variety of audiences, using writing skills as well as critical thinking to develop and express their ideas.

DISCLAIMER RESERVING RIGHT TO CHANGE SYLLABUS/COURSE SCHEDULE
The instructor reserves the right to amend this syllabus as necessary.

Note: Please post on the Discussion Board, under “Syllabus Acknowledgement” this message:
“I have read the syllabus and agree to its terms and policies.”
Thank you.