



Unknown. The so-called Seated Scribe. Painted limestone, eyes inlaid with rock crystal in copper, 4th of 5th dynasty of Egypt, 2600–2350 BC. From Saqqarah. Louvre, Paris. Ivo Jansch. Wikimedia Commons. 21 July 2015.

World Literature I

| Danforth | Fall 2015 |



Course Description

World Literature I explores literature from our earliest texts to c1651. Individual sections will include texts selected from around the world, and incorporate prose, poetry, and drama. Discussing the central themes of the global literary discourse will help students discover how authors have contributed to the literary tradition, recognize the influence of literature on contemporary thought, and form connections across historical, geographical, and cultural boundaries. Prerequisite: Satisfactory completion of ENG 100, 101, 101G, 113, or Department Chair or Instructor approval.

Course Objectives

- Use critical reading and writing skills to engage and analyze literary texts.
- Demonstrate the ability to connect and contextualize literary works.
- Demonstrate an awareness that literature reflects the diversity of human experience across time and place.

Textbook

Puchner, Martin, ed. et al. *The Norton Anthology of Literature*. 3rd ed. Vol. A-C. NY: Norton, 2012. 978-0-393-93365-9

A	827+	Grading Scale
A-	786-825	
B+	756-785	
B	706-745	
B-	666-705	
C+	626-665	
C	586-625	
C-	546-585	
D+	506-545	
D	466-505	
D-	426-465	
F	0-425	

There are no required extra- or co- curricular activities for this course. There are no special safety risks. There are no post-registration fees assessed.

Attendance:

This is a 3 credit course meeting online during Fall 2014. Students are expected to allocate approximately nine hours to the course each week. Students are permitted to work ahead of the planned schedule insofar as they are able. Attendance is monitored by login; students are expected to login to the course Mondays - Thursdays to monitor progress, messages, and announcements.

Academic Integrity:

All academic integrity violations in the course will be reported to the campus administration. In-course consequences range from failure of the assignment to failure of the course. As long as you are disciplined in your research, reading, and record-keeping, and clearly indicate all responsibilities and sources, you should be fine. As a reminder, any information that is not your original idea or common knowledge requires citation. It can be confusing to know what qualifies as plagiarism and how to avoid it. For help, see: http://www.plagiarism.org/plag_article_plagiarism_faq.html. The documentation system we will use in this course is MLA. To refresh your understanding of MLA, see: <http://owl.english.purdue.edu/owl/resource/747/01/>. For help forming MLA style Works Cited, try: <http://www.easybib.com/>.

Withdrawal:

Instructors are not able to withdraw students from a course. If you wish to withdraw, please do so using MyCSN before the withdraw deadline.

Late/Makeup Work:

Late and makeup work is not accepted except for extraordinary circumstances. To petition for an exception, Submit the completed assignment, a paragraph of explanation, and some form of independent verification (including dates) through the special assignment dropbox on Canvas.

Instructor:

Courtney Danforth, best reached during this course via the message function inside of Canvas. Please call me "Courtney" or "Professor Danforth." Please allow 10 working days for grades and 24 working hours (9-5, Mon-Thu, no holidays) for message response.. 702/651-5002. Office Hours M-R: 3-6.

Accessibility:

Please read the CSN Americans with Disabilities Act (ADA) statement and consult the CSN Disability Resource Center at <http://www.csn.edu/pages/2566.asp>. Your instructor is committed to providing the accommodations to which you are entitled.

Evaluation/Grades:

Assignments are evaluated for accomplishment within course objectives. Course grades are determined by a sum of points earned on individual assignments.

Objectionable Content:

Were this course a video game, it would be rated T for Teen (ESRB definition: "May contain violence, suggestive themes, crude humor, minimal blood, simulated gambling and/or infrequent use of strong language."). All participants will honor this boundary. This course may include content objectionable to some participants. Please contact your instructor with concerns about objectionable content. Hate speech is prohibited (ICCPR definition: "any advocacy of national, racial, or religious hatred that constitutes incitement to discrimination, hostility, or violence").

Orientation

Assignment	Minutes	Points	Due Date
Read Syllabus; explore course site	90	0	9/1/2015
Read Study Guide Guide	30	0	9/1/2015
Read Activity Assignment Guide	30	0	9/1/2015
Research Skills Tutorial/Quiz	30	10	9/1/2015
Plagiarism Tutorial/Quiz	60	10	9/1/2015
MLA Tutorial/Quiz	60	10	9/1/2015
Orientation Quiz	10	10	9/1/2015
Introduction Activity 1	180	30	9/8/2015
Introduction Activity 2	180	30	9/8/2015



Mesopotamia

Assignment	Minutes	Points	Due Date
"Mesopotamia: I have conquered the river"	60	0	9/8/2015
A: 3-21 and A: 95-151	90	0	9/15/2015
Gilgamesh Study Guide	60	10	9/15/2015
Quiz	15	10	9/15/2015
Activity	180	30	9/22/2015
Review/Discussion	10	5	9/22/2015



Egypt

Assignment	Minutes	Points	Due Date
"Ancient Egypt"	60	0	9/22/2015
A: 57-59 and A: 76-81	60	0	9/22/2015
Egyptian Love Poetry Study Guide	60	10	9/22/2015
Quiz	15	10	9/22/2015
Activity	180	30	9/29/2015
Review/Discussion	10	5	9/29/2015



Israel

Assignment	Minutes	Points	Due Date
"Kingdom of David: by the waters of Babylon"	60	0	9/29/2015
A: 151-158 and A: 218-221 (Psalms)	30	0	9/29/2015
A: 193-218 (Job)	60	0	9/29/2015
Psalms Study Guide	45	10	9/29/2015
Job Study Guide	45	10	9/29/2015
Quiz	15	10	9/29/2015
Activity	180	30	9/29/2015
Review/Discussion	10	5	9/29/2015



Greece

Assignment	Minutes	Points	Due Date
"The Greeks: crucible of civilization"	60	0	10/6/2015
"The Odyssey of Troy"	45	0	10/6/2015
A: 222-331 (Iliad)	270	0	10/6/2015
A: 863-907 (Symposium)	90	0	10/13/2015
Iliad Study Guide	60	10	10/13/2015
Symposium Study Guide	60	10	10/13/2015
Quiz	15	10	10/13/2015
Activity	180	30	10/13/2015
Review/Discussion	10	5	10/13/2015



India

Assignment	Minutes	Points	Due Date
"Ancient India"	60	0	10/20/2015
A: 1170-1234	120	0	10/27/2015
Ramayana Study Guide	60	10	10/27/2015
Quiz	15	10	10/27/2015
Activity	180	30	10/27/2015
Review/Discussion	10	5	10/27/2015



Rome

Assignment	Minutes	Points	Due Date
"Ancient Rome"	60	0	10/13/2015
A: 940-959 (Catullus)	45	0	10/13/2015
A: 1073-1115 (Ovid)	45	0	10/20/2015
Catullus Study Guide	45	10	10/20/2015
Ovid Study Guide	45	10	10/20/2015
Quiz	15	10	10/20/2015
Activity	180	30	10/20/2015
Review/Discussion	10	5	10/20/2015



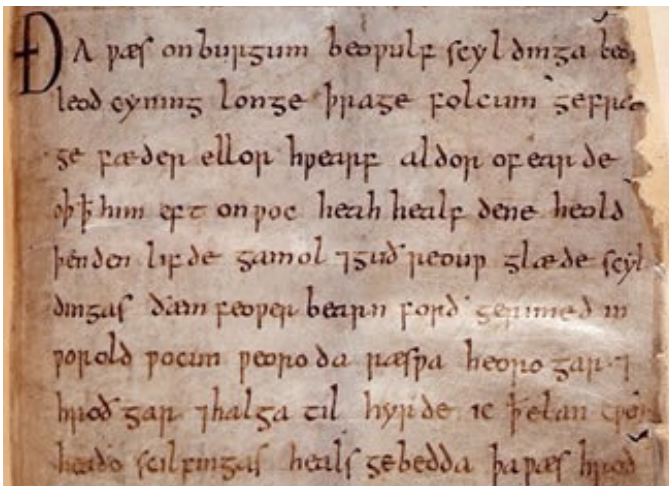
China

Assignment	Minutes	Points	Due Date
"China: heritage of the wild dragon"	60	0	11/3/2015
A: 1311-1319 and A: 1330-1344	45	0	11/3/2015
Confucius Study Guide	60	10	11/3/2015
Quiz	15	10	11/3/2015
Activity	180	30	11/3/2015
Review/Discussion	10	5	11/3/2015



Arabia

Assignment	Minutes	Points	Due Date
"Secrets of the Koran"	60	0	11/10/2015
B: 3-17 and B: 71-97	60	0	11/10/2015
Qur'an Study Guide	60	10	11/10/2015
Quiz	15	10	11/10/2015
Activity	180	30	11/10/2015
Review/Discussion	10	5	11/10/2015



Europe

Assignment	Minutes	Points	Due Date
"Ancient Britons"	60	0	11/17/2015
B: 107-182	90	0	11/17/2015
Beowulf Study Guide	60	10	11/17/2015
Quiz	15	10	11/17/2015
Activity	180	30	11/17/2015
Review/Discussion	10	5	11/17/2015



Persia

Assignment	Minutes	Points	Due Date
"Inner Journey: the path of mysticism"	60	0	11/24/2015
B: 371-387	90	0	11/24/2015
Conference of the Birds Study Guide	60	10	11/24/2015
Quiz	15	10	11/24/2015
Activity	180	30	11/24/2015
Review/Discussion	10	5	11/24/2015



Silk Road

Assignment	Minutes	Points	Due Date
"Secrets of the Arabian Nights"	60	0	12/1/2015
B: 552-605	60	0	12/1/2015
1001 Nights Study Guide	60	10	12/1/2015
Quiz	15	10	12/1/2015
Activity	180	30	12/1/2015
Review/Discussion	10	5	12/1/2015



Review

Assignment	Minutes	Points	Due Date	
Review Activity		240	60	12/8/2015
Field Trip Plan		180	30	12/15/2015
Exam		180	50	12/15/2015

This schedule is subject to change with advance notification by the instructor. Please refer to regular announcements/discussions on Canvas for guidance on assignments and notice of any changes.

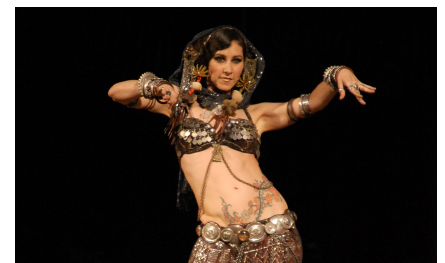


Related Careers

- ✓ Museum Worker
- ✓ Interpreter/Translator
- ✓ Journalist
- ✓ Librarian
- ✓ Indiana Jones
- ✓ Writer
- ✓ Historian
- ✓ Linguist

Related Courses

- ✓ Great Discoveries in Archaeology (ANTH 104)
- ✓ Culture and Communications (ANTH 133/COM 133)
- ✓ World Religions (PHIL 210)
- ✓ Introduction to Classical Mythology (ENG 257)
- ✓ Survey of Art History I (ART 260)
- ✓ International Cuisine (CUL 220)
- ✓ Introduction to the Old Testament (PHIL 119)
- ✓ Philosophical Traditions of Asia (PHIL 124)
- ✓ History of the Built Environment (ADT 114B)
- ✓ Survey of Rhetorical Studies (COM 211)
- ✓ Survey of Asian Art (ART 262)
- ✓ Social and Political Philosophy (PHIL 207)
- ✓ Middle Eastern Dance (DAN 115, 215)
- ✓ Abrahamic Religions: Judaism, Christianity, Islam (RST 136)
- ✓ Art in Cross-Cultural Perspective (ANTH 204)
- ✓ Valuing Cultural Diversity (EDU 280)
- ✓ World Literature 2 (ENG 232)
- ✓ World Geography (GEOG 106)
- ✓ Introduction to Chinese Civilization (HIST 150)
- ✓ World History I (HIST 208)
- ✓ Goddess Traditions (WMST 286)



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Disability

★ www.csn.edu/pages/2566.asp

Disruption

★ tinyurl.com/8dvcrew

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★ www.csn.edu/pages/3328.asp

Library Workshops

★ www.csn.edu/LibraryWorkshops

**Persuasive Essay
Thesis Builder**

★ www.tommarsh.com/

Registrar

★ www.csn.edu/admissions/

**Student Rights/
Responsibilities**

★ www.csn.edu/pages/660.asp

Tutorial Services

★ www.csnts.mywconline.com

Veterans Services

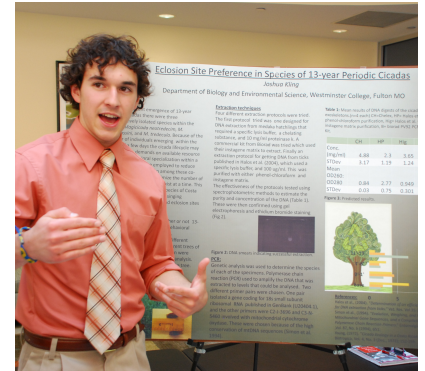
★ www.csn.edu/admissions/va.asp

Writing Center

★ www.csn.edu/pages/1688.asp

Textbook StudySpace

★ <http://www.wwnorton.com/>



[Introduction]

For each literature assignment in the course, please prepare a short (500-1000 words) study guide using the following guidelines. These study guides help prepare you to read a piece of literature, to understand the literature in context, and to prepare for course assessments. You are encouraged to use your study guides on the quizzes and exams--the better you make them, the better resources you'll have for the exams. You're welcome to use reference research in addition to the textbook, films, and other provided course resources for content. Please structure your study guide with the template below.

Two of the three course goals are to:

- Demonstrate the ability to connect and contextualize literary works.
- Demonstrate an awareness that literature reflects the diversity of human experience across time and place.

You should complete a full draft of your study guides before you begin reading the literature. Our first reading predates recorded history. Other readings are in ancient forms that are thoroughly alien to contemporary literature. Some of the readings are extremely challenging. The study guide assignment is designed to prepare you to read some very difficult literature. Here is the process I recommend:

[Process]

1. Read the textbook introduction and take notes (notes should include citations!).
2. Place your notes into the Study Guide Template (with citations).
3. Watch the assigned films and add info to the Study Guide Template (with citations).
4. Read Wikipedia or an article or two located through Credo (a database of encyclopedias and dictionaries and other specialized reference sources--these articles will often be more usable than Wikipedia for this task because they're academically condensed) and add info to the Study Guide Template. You cited all this info too, right?
5. Read the literature and add info to the Study Guide Template (so... more citations here).
6. Review, revise, and edit your Study Guide. I recommend you aim for 1000-1500 words in your draft at the end of Stage 5, then revise down to 500-1000 words. The longer your Study Guide is, the harder it will be to find information when you need it to answer an exam question. Part of this assignment is for you to decide which information is the most accurate and important information for you to learn. If you're not collecting more information than you need and making those decisions, you're skipping part of the "study" portion of this assignment.

[Template]

Study Guide: "Title of Literary Selection" (page # - page # in textbook)

Context:

Characters:

Summary:

Vocabulary:

Significance:

Five Points to Know:

Works Cited

[Explication of Study Guide Sections Content]

Study Guide: "Title of Literary Selection" (page # - page # in textbook)

This information will help you organize all your study guides and find the information you need efficiently.

Context: *About 250 words about where and when the selection was written and/or created. If there is a known author, use half your word count on his/her biographical information and the other half on the general community and era in which that person wrote. If there is no one specific author, use the entire word count to describe the community and era in which the literature is understood to have been written and/or created. Each literary reading is prefaced in the textbook with an introduction from the textbook editors--use this. Additionally, the films assigned for each course unit are chosen to teach context for this literature. Use these. Nothing in this section is opinion-based or original content. You will paraphrase the information you find. Every sentence will include citation of the source of your information.*

Characters: *List the major characters and write a sentence of explanation for each. Some literature such as the Egyptian Love Poems include no named characters, so this section will be short for those readings. However, there are hundreds of named characters in the Iliad, so expect this section to be much longer for some other readings. You need list only the major characters. Some descriptions will include citations if you've paraphrased from a source. Some descriptions you will write originally. Both methods are okay.*

Summary: *About 250 words on the actual content of the literature. For narrative selections such as Gilgamesh, summarize the plot. For poetry groupings, write a few sentences each about the themes in each poem. For the first draft, you will paraphrase information you gather from the textbook and research, so keep up with your citations. Plan to revise this section thoroughly, however, after you've read the actual literature. Most of the reading assignments are for sections of a larger work (we're not reading ALL of Ovid's Metamorphoses, for example), so you'll need to edit your study guide to reflect the specific content we do cover).*

Vocabulary: *Pay attention to footnotes in the textbook, especially when they define concepts or vocabulary in the literature. Also note any other new vocabulary as you read and look up definitions where necessary. In this section, list any new vocabulary you learned with definitions and cite the sources for your definitions.*

Significance: *About 250 words discussing the significance of the literature. You might answer questions such as: Which later authors referred to or used this literature? How did this reading shape our modern world? What effects did this literature have on its contemporary culture? Do not attempt to evaluate the relative importance of a piece of literature. Do not say whether you liked the reading. Do not discuss any impact the*

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Guide to Study Guide Assignments (4 of 7)

literature may have on you personally. Do include any connections you see between this literature and something else we have read in the course. Do include any references you recognize from contemporary/pop culture.

Five Points to Know: *List five things you learned that are most interesting or seem most important to you. Avoid repeating information already included in your Study Guide. Imagine you need to impress someone (job interviewer? first date? tax official? English professor?) with your knowledge of Plato's Symposium (etc)... what five things can you remember that will impress someone?*

Works Cited: *This is a research assignment, not original thought, so you will have to document sources for all the information you include. Sometimes students include information that is dated, misconstrued, or even wrong. With proper citation, I can see when you're using a problematic source and when you've misunderstood what you read. As this course is in the English department, we will use the citation scheme used in that discipline, that of the Modern Language Association (MLA). You should have learned this system in your composition course that is a prerequisite for this course. For a refresher and reference in using this system, I recommend this page from Purdue: <http://owl.english.purdue.edu/owl/resource/747/01/>. Here is a two-part video tutorial too: <http://youtu.be/HTaUHS1mnvw> and http://youtu.be/4Vo8_Jw71Jl.*

[Example]

Study Guide: “Song of Songs” (128-159)

Context: One translation of the first clause of this book is “which is of Solomon” and has often, historically, been misunderstood to indicate his authorship (Wikipedia). The Talmud ascribes Song of Songs to the prophet Ezekial (c. 575 BCE) (New Encyclopedia). Scholars date the piece to c. 3rd c. BCE based on loan words from Persian, Greek, and Aramaic and use of Rabbinic vs. Biblical Hebrew (Crystal, Wikipedia). The ancient Hebrews were a semitic tribe living in and around modern day Israel (Wikipedia). This geographical location was, in the ancient world just as it is now, a locus of political change and often strife (Lewis). For much of their history the ancient Hebrews were nomadic, due in part to the aridity of the region the people were herders rather than agriculturalists (Lewis). The term “Hebrews” has historically been used synonymously with “Israelites” and “Jews” (though mostly in the prediasporic sense) (Wikipedia).

Characters:

- a man: unnamed, probably in his late twenties or so
- a woman: unnamed, sometimes called “the Shulamite”, likely in her mid-twenties with sun-darkened skin and breasts like coconuts (133)
- a chorus: the “daughters of Jerusalem”

Summary: It’s a collection of love poems. The woman expresses her love for her man. She misses him. They lie in bed together and describe each others’ and their own beauty in terms of natural phenomena such as flowers, animals, and fruit. She warns women not to fall in love too early. She dreams that they have a grand wedding parade. He describes her as a garden and wants to eat in the garden. She dreams that she loses him and asks the “daughters of Jerusalem” to help her find him. They hook up in a garden and he asks her to dance for him. She wishes they could be affectionate in public but is glad to have traded her chastity for his love. He is as happy with just her as King Solomon is with all his vineyards (NIV).

Vocabulary:

- gazelle: any small graceful usually fawn-coloured antelope of the genera *Gazella* and *Procapra*, of Africa and Asia, such as *G. thomsoni* (Collins)
- Gilead: a historic mountainous region east of the River Jordan, rising over 1200 m (4000 ft) (Collins)
- henna: a lythraceous shrub or tree, *Lawsonia inermis*, of Asia and N. Africa, with white or reddish fragrant flowers (Collins)
- shekel: any of several former coins and units of weight of the Near East (Collins)

Significance: Inclusion in the hagiographa was controversial from the beginning as the text contains no explicit reference to religious themes and is (literally) sexy romance poetry. It was included following argument that the love between these lovers was an allegory for the love between Israel and its God (New Encyclopedia). The 117 verses are used scripturally during the Passover and on Fridays before Shabbat by Kabbalists (Dictionary). Although included in its canon, the LDS church does not recognize the book as "inspired" (Wikipedia). Song of Songs has inspired a great deal of art/literature both religious and secular (and much of it feminist in nature as this is one of the few biblical sources where a woman's voice is even heard, much less so celebrated). There are hundreds of musical treatments for use in religious services including works by JS Bach, RV Williams, Palestrina, Purcell, and Bairstow (Wikipedia). Among the secular are songs from Kate Bush, Ofra Haza, and Sinead O'Connor (Wikipedia). In literature, the most notable is Toni Morrison's 1978 novel, Song of Solomon (Wikipedia).

Five Points to Know:

1. These poems contain some pretty sexually explicit imagery that seems out of place in contemporary antisex religious contexts.
2. In form and language, the poems have connections to love poetry of Mesopotamia and Persia (Wikipedia).
3. Neither of the characters is ever named, which makes them suitable for use as generic people, thereby allowing readers to place themselves into the action.
4. The imagery the characters use to praise each other includes elements of wealth (gems, precious metals, livestock, perfume), comfort/beauty (food, flowers, perfume), and fecundity (game, vistas, crops).
5. The chorus, the "daughters of Jerusalem", are weird. I wonder how they compare to choruses in ancient Greek drama or Chinese opera or...

Works Cited

- "gazelle." Collins English Dictionary Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Aug. 2012. <Dictionary.com <http://dictionary.reference.com/browse/gazelle>>.
- "gilead." Collins English Dictionary Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Aug. 2012. <Dictionary.com <http://dictionary.reference.com/browse/gilead>>.
- "henna." Collins English Dictionary Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Aug. 2012. <Dictionary.com <http://dictionary.reference.com/browse/henna>>.
- "shekel." Collins English Dictionary Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Aug. 2012. <Dictionary.com <http://dictionary.reference.com/browse/shekel>>.
- Song of Solomon (also Canticles). New International Version. N.p.: Biblica, 2011. Print.

World Literature 1 (Danforth)
Guide to Study Guide Assignments (7 of 7)

- "Song of Songs." Dictionary of Jewish Lore and Legend, Thames & Hudson. London: Thames & Hudson, 1991. Credo Reference. Web. 23 August 2012.
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- "Song of Songs." Wikipedia. Wikimedia Foundation, 19 Aug. 2012. Web. 23 Aug. 2012. <http://en.wikipedia.org/wiki/Song_of_Songs>.
- "Song of Solomon, Song of Songs, or Canticles." The Crystal Reference Encyclopedia. West Chiltoningon: Crystal Semantics, 2005. Credo Reference. Web. 23 August 2012.

[Introduction]

Once you have learned the basic information for each unit in this course with the reading, video, study guides, and quizzes, this assignment is an opportunity to apply, analyze, synthesize, or create something from the unit's information and deepen your understanding. This assignment can take many forms and you should choose an activity that speaks to your goals, interests, and abilities. Below, you'll find some guidance for many different options I've thought of already, but you are also welcome to propose some other type of activity and I'll help you use your idea to earn credit too--send me a message at the start of the unit so we have enough time to discuss before the assignment deadline. Each activity is designed to take several hours to complete--this is the most important assignment in each unit. You can choose the same activity format for each unit or you can experiment with all different activities--it's your choice. Again, do what meets your goals, interests, and abilities AND what meets the goals of the assignment and course.

[Goals]

- Use critical reading and writing skills to engage and analyze literary texts.
- Demonstrate the ability to connect and contextualize literary works.
- Demonstrate an awareness that literature reflects the diversity of human experience across time and place.
- Experiment with the application, analysis, synthesis, or creative potential for academic content.
- Create a thing that helps both you and your classmates better understand the content of the unit/course.

[Grading]

Each Activity assignment is worth up to 30 points and is designed to take approximately three hours to complete. Activity grades are determined by the extent to which the submission demonstrates your having met the assignment goals (see above).

BONUS: While you're expected to complete one activity for each unit in the course, you may do extra activities to earn extra credit--you don't even need to ask. Here's my idea--if your kid gets the flu one week or you have to go out of town for work or if you have to miss a week for any reason at all, you are welcome to make up those lost points by doing extra activities in subsequent weeks. If you didn't do as well as you wanted on a quiz, you can do an extra activity to earn back some points. If you really really like one unit and want to deepen your learning even more, you can do extra activities. I will grade whatever you choose to submit and I'm happy for you to earn points however works best for you.

[Options]

Remember, you are invited to propose an alternative activity instead of choosing one of the listed options if you like. Send me a message to discuss--I'll help you!

Activity Model	Description	Resources
<p>Story Within A Story</p>	<p>Participate in the class collaborative story within a story project by using each unit's prompt to add a story node. Make sure to leave an opening for someone else to add a node to your story later. Each story node should be 700-750 words long.</p>	<ul style="list-style-type: none"> ● Story Within a Story Assignment ● "Story Within a Story" (Wikipedia): https://en.wikipedia.org/wiki/Story_within_a_story ● "The Story Spine" worksheet
<p>Screencast</p>	<p>Anytime you need to show your audience a bunch of stuff on your screen, a screencast may be the best medium/technology. You can use this to capture a narrated slideshow or to show yourself interacting with your computer. You can make animations, digital stories, video tutorials... lots of stuff this way.</p>	<ul style="list-style-type: none"> ● "Screencast" (Wikipedia): https://en.wikipedia.org/wiki/Screencast ● Screencast-o-matic: http://www.screencast-o-matic.com/ ● "Screencasting in the Classroom": http://www.schrockguide.net/screencasting.html
<p>Game</p>	<p>Like traditional literature, games have plots, characters, themes, etc. Beyond that, though, they support our efforts (as the game player) to immerse ourselves in a fictive experience. This is what we do as readers too, of course, but the methodology of a game can facilitate our experience of the literature. Can you develop a game that assists players in developing a better understanding of a piece of literature? If you make something digital, get it to me somehow in playable form; if you make something non-digital, please create and submit a Game Manual to tell me how to play.</p>	<ul style="list-style-type: none"> ● World Without Oil: http://www.worldwithoutoil.org/ ● Parable of the Polygons: http://www.gamesforchange.org/play/parable-of-the-polygons/ ● Monopoly Manual: https://en.wikibooks.org/wiki/Monopoly/Official_Rules ● 10 Literary Board Games for Book Nerds: http://flavorwire.com/363897/10-literary-board-games-for-book-nerds ● Twine: http://twinery.org/ ● Inform: http://inform7.com/

World Literature 1 (Danforth)
Unit Activity Assignment (3 of 14)

<p>Visual/Literary Art Annotation</p>	<p>Many of the characters in this course's readings have been represented in visual arts, sometimes many times by many artists. Choose a piece of art that features a character or a scene from our literature and find ten quotations from the literature that explain elements in the art. Annotate your chosen image to show the connections between the art and the literature. Each annotation should include the quotation and a 45-50 word explanation of how the quotation is demonstrated in the art.</p>	<ul style="list-style-type: none"> ● ARTStor: www.csn.edu/library then search the ARTstor database after you've logged in. ● Bounce: http://www.bounceapp.com/ ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>Annotated Bibliography</p>	<p>Find out what interests contemporary scholars about a piece of literature. Using the library's databases, select three peer-reviewed articles published in scholarly journals during the previous three years and read those articles. Create a perfect MLA style citation for each article and pair it with a 90-100 word annotation explaining what new information the article presents to help us better understand this literature.</p>	<ul style="list-style-type: none"> ● "Annotated Bibliographies" (OWL): https://owl.english.purdue.edu/owl/resource/614/01/ ● CSN Library: www.csn.edu/library ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>News Connection</p>	<p>Find a news report (from the last year) about something directly related to the unit's literature. Read or watch the news report and provide a digital file of the report itself (PDF or MP4 are fine). Respond to these prompts on the assignment form:</p> <ul style="list-style-type: none"> ● What is the publication date of your news item? ● Provide the citation for your chosen news item in MLA format. ● To which literary reading does this news item relate? 	<ul style="list-style-type: none"> ● CSN Library: www.csn.edu/library ● SaveVideo.me: http://savevideo.me/ ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla

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	<ul style="list-style-type: none"> Summarize the news item in 47-50 words. How does the information in this news item increase our understanding of the course literary reading? (Answer in 180-200 words.) 	
<p>Build-a-Museum</p>	<p>Choose a museum object (many big international museums will have suitable items but you're welcome to use small and specialized museums too) connected to the unit's literature. Respond to these prompts on the assignment form:</p> <ul style="list-style-type: none"> What is the name or title for this object? To which course literary reading does this object connect? Provide a link to the digital museum object. Provide a citation for the digital museum object using MLA style. Describe your chosen object in 23-25 original words. Explain your chosen object's <u>provenance</u> in 23-25 original words. How does this object enhance our understanding of the course literary reading? Answer in 180-200 words. 	<ul style="list-style-type: none"> British Museum: www.britishmuseum.org/ Getty: http://www.getty.edu/museum/ Hermitage: https://www.hermitagemuseum.org/wps/portal/hermitage/ Iraq Museum: http://www.iraqmuseum.org/ Louvre: http://www.louvre.fr/en Met: http://www.metmuseum.org/ Smithsonian Institution: http://www.si.edu/ "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>Waypoint</p>	<p>Select a geographical location that is connected with the unit's literature. Respond to these prompts in the assignment form:</p> <ul style="list-style-type: none"> What is the latitude of your location? What is the longitude of your location? To which course literary reading does this object connect? 	<ul style="list-style-type: none"> Latitude Longitude Finder: http://www.latlong.net/ Creative Commons Search: http://search.creativecommons.org/ "What is MLA?" (CSN Library): http://libguides.csn.edu/mla

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	<ul style="list-style-type: none"> ● Quote a 20-50 word passage from the course literary reading that references your chosen location. ● Provide a citation for your chosen quotation using MLA style. ● Find, save, and upload one image (historical or contemporary) of your chosen location. ● Provide a citation for your chosen image using MLA style. ● Imagine you're telling a classmate about visiting your chosen location. In 135-150 words, explain how going to visit this location will help someone understand the literary reading. 	
<p>Video Tutorial</p>	<p>Create a video tutorial for yourself and your classmates that will teach that unit's literature. You might think of this as a video version of your study guide. Your video tutorial should be accurate, educational, and fun. Video tutorials can be live-action, animation, narrated slideshows, digital stories...</p>	<ul style="list-style-type: none"> ● Crash Course series: https://www.youtube.com/user/crashcourse ● Thug Notes series: https://www.youtube.com/playlist?list=PLghL9V9QTN0jTgA1qrhWrBCB_Ln4xIVIB ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>Essay Prep</p>	<p>This isn't an essay assignment! Instead of writing the whole essay, for these assignments, I'll give you a thesis and you'll find evidence within the literary reading that proves my thesis. For each of ten literary quotations you select, compose a 90-100 word explanation of how the quotation proves the thesis.</p>	<ul style="list-style-type: none"> ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>Digital Story</p>	<p>Digital Stories are digital multimedia presentations combining audio with</p>	<ul style="list-style-type: none"> ● "Digital Storytelling" (Wikipedia):

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	<p>still and moving imagery. Often, they're used for personal narratives, but that's not what we're doing in this course. Instead, think Ken Burns-style documentaries. You can use historical images (from libraries/museums, etc) with full citations in MLA style and you can use Creative Commons licensed music, video, and images (also with citations) to create your story.</p>	<p>https://en.wikipedia.org/wiki/Digital_storytelling</p> <ul style="list-style-type: none"> ● "Digital Storytelling" (resources, tools, examples): http://www.schrockguide.net/digital-storytelling.html ● Creative Commons Search: http://search.creativecommons.org/ ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla
<p>Music Video</p>	<p>Make a musical retelling of any of the literary selections from the course. As an example, review MC Yogi's song, "Rock On, Hanuman". You can rap, make an opera, do a ballad, anything you like. Present your work as a video with at least some video content showing you performing the words, but you can also include still images, animation, or other kinds of visuals too. Explain why you chose the genre you did and what choices you made in creating your song (90-100 words).</p>	<ul style="list-style-type: none"> ● Music Genres List: http://www.musicgenreslist.com/ ● Creative Commons Search: http://search.creativecommons.org/ ● "What is MLA?" (CSN Library): http://libguides.csn.edu/mla

[Unit-Specific Activities]

- Orientation: Introduce yourself to your classmates and instructor. Read the "Story Within a Story" assignment and respond to the initial prompt with a story node that introduces yourself as a character in our collaborative story. Next, choose another type of recurring activity assignment--one that interests you but that you don't already know how to do--and introduce yourself again using that second assignment. Post both introductions in the appropriate forum. If you need help or can give help on either activity, try asking/answering in its forum so you can start getting to know your classmates.
- Mesopotamia: The great flood is a common motif in myths and legends from many different cultures. Read about this motif in Wikipedia (https://en.wikipedia.org/wiki/Flood_myth). Find the text of versions of the myth from two different cultures and compare/contrast both versions with the myth as it appears in

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Gilgamesh. Compare these data fields: size of flood, cause of flood, target of flood, controller of flood, form of announcement of flood, qualities/form of boat, hero's reaction to the flood, human boat passengers, non-human boat passengers, source of flood, duration of flood, test to find land, landing place for boat, result of flood. You can present your comparisons as a spreadsheet, a chart, a narrated slideshow, a screencast, an animation...

- **Mesopotamia:** Explore the slideshow and read the essay, "Animals in Ancient Near Eastern Art" from the Met (http://www.metmuseum.org/toah/hd/anan/hd_anan.htm). Choose an animal from Gilgamesh. Sculpt your chosen animal. Explain whether you've made a wild animal or domesticated animal, and what choices you made when crafting your animal sculpture to express fertility, the divine, or power.
- **Mesopotamia:** Watch the Star Trek TNG episode, "Darmok" and compose a 100 word explanation of how the Epic of Gilgamesh functions in the episode. Choose a story, legend, or mythology you know well that you could use the way Captain Picard uses Gilgamesh. Translate these Tamarian phrases into the language of your chosen story. Example (when making yours, switch out the third column for your chosen text):

Tamarian	English	X-Files
"Darmok and Jalad at Tanagra"	"working together"	"Mulder and Scully with flashlights"
"Darmok and Jalad on the ocean"	"two strangers or foes working together against a threat and succeeding"	"Mulder and Bambi with the cockroaches"
"the beast at Tanagra"	"the problem at hand"	"the truth is out there"
"Temba, his arms open"	"a gift"	"a pretty cool Apollo 11 keychain"
"Temba, at rest"	"the situation when someone has refused a gift"	"No capers, thank you"
"Shaka, when the walls fell"	"failure"	
"Mirab, with sails unfurled"	"departure"	
"the river Temarc, in winter"	"shhhhhhh!"	"cerulean"
"Zinda, his face black, his eyes red"	"rage"	

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- Mesopotamia: Add to the Story Within A Story project using this prompt: use the characters of the Epic of Gilgamesh without retelling that story. Maybe you can write an entry from Siduri's diary. Maybe Shamhat time travels to present-day Las Vegas. Maybe Enkidu accidentally drops Utanapishtim off a cliff. Write a new story, but use these old characters. Remember, you'll need to build your story on someone else's existing story in the forum and you'll need to leave yours unresolved so that someone else can build on yours.
- Mesopotamia: Locate five pieces of literary evidence that will prove this thesis, "Heroes and manly protagonists though they be, Gilgamesh and Enkidu are only able to enact their story because of the help they receive from women and other female entities." For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Egypt: You may already use Emoji, a system of standardized emoticons used on cell phones and computers, still most popular in Japan but increasingly used in the rest of the world too. For this activity, you should activate (if you haven't already) Emoji on your phone or computer, use an emoji builder like www.iemoji.com, or copy/paste from <http://www.emoji-cheat-sheet.com/>. Once you have your tools ready, experience the feeling of writing in pictographs by translating a poem into Emoji. Choose one of the provided poems and rewrite it using Emoji. In your translation, make sure to include the line breaks and punctuation in the English poem and provide the title in both English and Emoji. We'll want to be able to compare your translation of the poem to one that someone else has done to see how widely pictographic language can vary. As you work on this activity, think about the ancient poets who composed Gilgamesh or the Egyptian Love Poems in clay or on stone. What words or ideas are most challenging to render in pictures? Save and submit your poem as an image (probably by taking a screenshot).
- Egypt: Read about mummification in this article from WGBH (<http://www.pbs.org/wgbh/nova/ancient/mummies-101.html>). Compare and contrast the practice and record of mummification from at least three traditions (one must be Egypt). Present your comparison in the form of an infographic, essay, game, spreadsheet, instruction manual, toy...
- Egypt: Poetry, particularly in the ancient world, was mostly heard out loud instead of read from a tablet or papyrus. Choose any of the poems in this unit and give a dramatic reading your poem (should be your voice, but you can use an action figure or something as your avatar if you prefer not to appear on screen.). Present your performance as an animation, live-action video, animated typography, or narrated slideshow.
- Egypt: These poems, like a lot of pop music, celebrate lust and erotic love. Adapt the assigned poems into lyrics for a new pop song (any genre: https://en.wikipedia.org/wiki/List_of_popular_music_genres) and perform the song. You might want to find the karaoke track for a song that already exists or you can write your own music if you prefer. Explain why you chose the genre you did and what choices you made in adapting the ancient love poems to a popular song (90-100 words). Submit a video of your performance.

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- Egypt: Explore the webtext from the BBC, “Health Hazards and Cures in Ancient Egypt” (http://www.bbc.co.uk/history/ancient/egyptians/health_01.shtml). Find evidence within this unit’s love poems that you can use to diagnose a disease or condition in either the “girl” or the “boy”. Imagine what a medical record would look like for the “girl” or “boy”, including diagnosis and treatment plan. Create this medical record. Explain which ailment you chose, the patient’s symptoms you located in the poetry, any tests you would do to make a diagnosis, and the treatment plan an ancient Egyptian health practitioner would prescribe.
- Egypt: Add to the Story Within A Story project using this prompt--somewhere in your story, you must use one of the lines from this week’s poetry as a piece of dialogue.
- Egypt: Locate five pieces of literary evidence that will prove this thesis, “Although the familial (“brother”, “sister”) language in these poems is initially disturbing to modern readers, it is perfectly clear that the relationships described are not filial, but erotic.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Israel: The word “Psalms” comes to us from the Greek word, ψαλμοί (*psalmoi*), which means “the words that go with the music”. Perform a psalm of your choice to music. Present your performance as a live-action video. You must be the one performing the words--but singing skill is NOT part of the grading. You can be a terrible singer, but you do still need to show that you’re learning something about the musicality of the text. Also, you can rap or dance with signs, use a puppet or use partial animation if suitable.
- Israel: Locate five pieces of literary evidence that will prove this thesis, “Job is usually understood as a story explaining faith, but the real story isn’t about faith in God, it’s about faith in friends.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Israel: Add to the Story Within A Story project using this prompt--the primary plot of your story should feature one of Job’s plagues.
- Israel: Watch the Coen brothers’s *A Serious Man* (2009). Create a 20-item chart showing and explaining the parallels between this movie and the book of Job. Here’s a head start for an example:

<i>A Serious Man</i>	Job	Explanation
Larry’s wife leaves him	Job’s children all die	In both texts, the protagonist’s family life is irreparably disrupted.
tornado	whirlwind	...

- Greece: Explore the slideshow and read the essay, “Ancient Greek Dress” from the Met (http://www.metmuseum.org/toah/hd/grdr/hd_grdr.htm). Make a Greek costume (for your cat, your kid, your teddy bear, or yourself...). Explain which piece of art from the slideshow inspired your costume and how. Explain what choices you made to meet the definition of peplos or chiton in making your costume.

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- Greece: Explore the webtext from the BBC, “Lord Elgin--Saviour or Vandal?” (http://www.bbc.co.uk/history/ancient/greeks/parthenon_debate_01.shtml). What do you think should happen with the Elgin marbles. Take a position and compose a letter that will convince people to agree with you and implement your proposed action. Choose your addressee carefully!
- Greece: Add to the Story Within a Story project using this prompt--whatever your plot and characters, the theme of your story should be “love”.
- Greece: Locate five pieces of literary evidence that will prove this thesis, “It is said that Helen’s was the ‘face that launched a thousand ships’ and caused the war at Troy, but--at least as importantly--it was Briseis who brought about the end of the war.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Greece: The Symposium is a sort of drama with each character delivering an encomium (a speech of praise) for erotic love. Write and deliver your own encomium for Eros. It should be your voice, but you can use an action figure or something as your avatar if you prefer not to appear on screen. Remember, “Symposium” means “drinking party”, so set your scene accordingly. Present your performance as an animation, live-action video or narrated slideshow.
- Rome: Explore the slideshow and read the essay, “Classical Art and Modern Dress” (http://www.metmuseum.org/toah/hd/god2/hd_god2.htm) and “Contemporary Deconstructions of Classical Dress” from the Met (http://www.metmuseum.org/toah/hd/god4/hd_god4.htm). Choose any photo from This Is A Fashion Blog (<http://this-is-a-fashion-blog.tumblr.com/>) that reminds you of a character in the poetry of either Catullus or Ovid. Explain what about your chosen photo reminds you of that character and explain what features of classical art and dress you see represented in your chosen fashion photo. Present your work as an annotated illustration.
- Rome: Find five mentions of food, drink, or dining in the poetry of Catullus or Ovid; quote and cite each of the five. Read about Roman Cuisine in this article from WGBH (<http://www.pbs.org/wgbh/nova/ancient/roman-recipes.html>). Choose and cook one of the listed recipes. Share your food with friends/family/strangers/your dog and record their reactions. Explain which elements of traditional Roman cuisine are still popular. Present your work in video or pictorial/alphabetic media.
- Rome: Fill in the blank, then locate five pieces of literary evidence that will prove this thesis, “At first glance, Catullus has it made--he’s wealthy, young, attractive, and a citizen of Rome--but, his poetry shows us Catullus doesn’t have everything--he wants ____.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Rome: Explore the slideshow and read the essay, “Theater and Amphitheater in the Roman World” (http://www.metmuseum.org/toah/hd/tham/hd_tham.htm). Locate an amphitheater near you (parks and campuses often have them) or build one (in Minecraft, as a pillow fort, with shoe boxes...) and perform--give a dramatic reading to--one of

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Catullus's poems (should be your voice, but you can use an action figure or something as your avatar if you prefer not to appear on screen).

- Rome: Watch *Gladiator* (2000). Identify and explain (90-100 words each) five parallels between Roman culture as expressed in this feature film and Roman culture as presented by Catullus and Ovid.
- Rome: Reimagine one of Catullus's love poems as a contemporary pop song. Adapt his words and perform your song. Make a music video. At least some of the video should show you singing, but you can mix in animation or other stuff too. You must be the one performing the words--but singing skill is NOT part of the grading. You can be a terrible singer, but you do still need to show that you're learning something about the poetry. Also, you can rap or dance with signs, use a puppet or use partial animation if suitable.
- Rome: Add to the Story Within a Story project using this prompt--the two main characters for this story should be Catullus and Lesbia.
- India: The Ramayana, in many ways, is an epic about dharma. Read about dharma (<https://en.wikipedia.org/wiki/Dharma>). Explain your understanding of dharma (90-100 words) and what, after reading Ramayana, you believe the dharma to be for Rama, Sita, Hanuman, Ravana, and yourself (90-100 words each).
- India: Watch *Sita Sings the Blues*. Choose an underheard female character from the literature of any previous unit and retell that story so, like this movie, the spotlight shines on your chosen character. Your story retelling can take the form of an animation, a digital story, a live-action drama...
- India: Watch *Sita Sings the Blues*. The filmmaker had her reasons, but not everyone is into flapper-era jazz vocal pop. Plan a new soundtrack to the film featuring a musician of your choice. Explain why you chose your musician and how each song you choose suits each of the musical numbers from the film.
- India: Read about Shadow Play (https://en.wikipedia.org/wiki/Shadow_play). Create shadow puppets for two characters in the Ramayana and make a video of a short scene from the text. Explain why shadow puppetry is an effective medium for presenting epic stories.
- India: Locate five pieces of literary evidence that will prove this thesis, "Most people think of Ravana as an evil character, but that's not really fair. Ravana has many fine qualities and is, sadly, misunderstood." For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- India: Add to the Story Within a Story project using this prompt--one of your characters in this story must, like Rama, have blue skin.
- China: Choose one of the Analects that includes advice you consider particularly useful. Explain the advice (90-100 words), give an example of how the advice was ignored in a real world situation (180-200 words), & compare the advice to a similar instruction in another piece of literature (180-200 words).
- China: Watch *Confucius* (2010). Identify and explain (90-100 words each) five analects represented in the film.
- China: Locate five pieces of literary evidence that will prove this thesis, "Confucius's Analects contain many useful guidelines for successful living, but most of them could be

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categorized as ‘developing strong personal ethics.’” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.

- China: Add to the Story Within a Story project using this prompt--create your plot such that a character learns a life lesson expressed in one of the Analects.
- Arabia: “Qur’an”, literally translates as “recitation”. Choose a passage from our reading and give a two minute recitation of the passage (should be your voice, but you can use an action figure or something as your avatar if you prefer not to appear on screen). Present your recitation as a live action video or narrated slideshow.
- Arabia: Explore the slideshow and read the essay, “Calligraphy in Islamic Art” from the Met (http://www.metmuseum.org/toah/hd/cali/hd_cali.htm). Do a Google Image search for “Bismallah”. Explain why calligraphy is an important feature in Islamic art. Create a calligraphic representation for a phrase that speaks to your spirit.
- Arabia: Remember Gilgamesh? Many scholars think that the Great Flood in that text--Noah’s story--is the same as the one as in Genesis. Compare the version of the story in Genesis with the one that appears in Sura’s 11 and 71 of the Qur’an. Present your findings as a chart/table/infographic.
- Arabia: Explore the slideshow and read the essay, “Geometric Patterns in Islamic Art” from the Met (http://www.metmuseum.org/toah/hd/geom/hd_geom.htm). Explain why geometry is an important feature in Islamic art. Decorate an object with geometric patterns in the style of Islamic decorative arts.
- Arabia: Locate five pieces of literary evidence that will prove this thesis, “From the very title of the text to its individual verses, the Qur’an emphasizes the value of speech.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Arabia: Add to the Story Within a Story project using this prompt--making engaging adaptations, please retell the familiar Qur’anic (and Biblical) story of Jonah being swallowed by a fish.
- Europe: Watch the Star Trek Voyager episode, “Heroes & Demons”. Explain what makes Beowulf a suitable text for a “holonovel” (225-250 words). Choose another piece of literature we have read in this course that you think would make a good holodeck simulation and explain why you chose it (225-250 words).
- Europe: Watch Beowulf (2007). Create a 20-item chart identifying and explaining the disparities between this movie and the text we read.
- Europe: Add to the Story Within a Story project using this prompt--the main character this time should be--like Grendel--a monster.
- Europe: Identify passages from the text that describe either Heorot or Grendel’s lair. Build a model of the location you’ve chosen (in Minecraft, as a pillow fort, with shoe boxes...). Explain how the textual information informed the choices you made in creating your model.
- Europe: Feasting is an important part of Beowulf; find information within the text about what food and drink was served. Read about Anglo-Saxon Cuisine in this blog post (<http://amerrierworld.com/2011/02/22/beowulfs-feast-the-broth-the-bread-and-the-spit-roasted-chicken/>). Prepare some of the food that is likely to have been served at Heorot.

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Share your food with friends/family/strangers/your dog and record their reactions. Explain which elements of Anglo-Saxon cuisine are still popular. Present your work in video or pictorial/alphabetic media.

- Europe: Locate five pieces of literary evidence that will prove this thesis, “Most people think of Grendel as an evil character, but that’s not really fair. Ravana has many fine qualities and is, sadly, misunderstood.” For each literary quotation you select, compose a 90-100 word explanation of how the quotation proves the thesis.
- Persia: The Conference of the Birds is known as an important text in Sufism, the mystical practice of Islam. Read about mysticism (<https://en.wikipedia.org/wiki/Mysticism>). Explain mysticism (190-200 words). Explain three Sufi mystical practices and how they are represented in this literary selection.
- Persia: Choose one of the birds from the Conference of the Birds. Read about it in Wikipedia or a bird guide to find out what it looks like, how it lives, and how it behaves. Find examples in the literature that show evidence of the bird’s “real life” character. Quote at least five examples and explain how they demonstrate the ornithological information you researched.
- Persia: As a parable featuring animals, the Conference of the Birds is easily imagined as a children’s story. Prepare a children’s book version, both alphabetic and pictorial text. Identify the target age group for your book. Explain how you attempted to represent the message of Conference of the Birds. Explain what choices you made to adapt your book for children.
- Persia: Add to the Story Within a Story project using this prompt--tell any story you like, but all the characters have to be birds.
- Persia: Locate five pieces of literary evidence that will prove this thesis, “Although leadership was available to any bird, Hoopoe possesses innate leadership qualities that ensure his success”.
- Silk Road: Find twenty geographical references in the 1001 Nights reading assignment. Use the quotations for each geographical location to create a custom map with waypoints for each quotation. Share your map. If you use Google Maps, you can submit a shareable link. If you use another mapping program, share a .kml file.
- Silk Road: Add to the Story Within a Story project using this prompt--tell any story you like, using any characters or themes, but you must make reference to your story as an effort (like Scheherazade’s!) to keep the king from murdering you.
- Silk Road: Locate five pieces of literary evidence that will prove this thesis, “Globalization is the design of products not for a local, but for a global market; the 1001 Nights is a preeminent example of globalized literature.”
- Silk Road: Read about the framing device as a creative trope across media (<http://tvtropes.org/pmwiki/pmwiki.php/Main/FramingDevice>). Explain the function of a frame story (225-250 words). Choose one of the texts listed on that site and create a 5-item chart comparing/contrasting the use of a framing device in it and the 1001 Nights.
- Silk Road: Explore the slideshow and read the essay, “Carpets from the Islamic World” from the Met (http://www.metmuseum.org/toah/hd/crpt/hd_crpt.htm). Explain why such carpets are an important part of understanding the Silk Road unit. Choose one of the

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carpets from the slideshow and use it as a basis to design your own idea of a flying carpet for the 1001 Nights.

- **Silk Road:** Read about the Mogao Caves (<http://whc.unesco.org/en/list/440>) and the International Dunhuang Project (https://en.wikipedia.org/wiki/International_Dunhuang_Project). Explain how the UNESCO World Heritage site is part of understanding the Silk Road (350-400 words).

[Reflection]

After completing each activity, answer the self-reflection prompts to help you stay on track with the course and help me know how to help you out. Submit these answers as part of your activity assignment. The questions are:

1. What goals did you try to accomplish with this assignment and how did you try to accomplish them?
2. What challenges did you experience with this assignment and how did you overcome them?
3. How did you spend your time on this assignment?
 - 00:00-30:00:
 - 30:01-1:00:00:
 - 1:00:01-1:30:00:
 - 1:30:01-2:00:00:
 - 2:00:01-2:30:00:
 - 2:30:01-3:00:00:
4. What would you have liked to have done better with this assignment?
5. How many points should this assignment earn?

[Introduction]

The goals of this course are to introduce a lot of literature and get you started connecting, contextualizing, and engaging that literature to recognize the diversity of human experience across time and place. I have prepared several topics for this assignment that will help you meet these goals. As with the other activities, you are welcome to propose a different topic if you prefer. What I have not done is to decide what format or medium your review activity should take. Traditionally, this would be “a paper” and you’re welcome to do that if you like (2500 words, MLA style). If you prefer to make a digital story or an animated short or a game or anything else, that’s cool too. I’ll be happy to help you figure out how to do that if you need me. Make sure you’re investing the necessary effort, make sure you’re meeting the assignment goals, make sure you show how much you learned during the course. I’m excited to see what you come up with!

[Goals]

- Use critical reading and writing skills to engage and analyze literary texts.
- Demonstrate the ability to connect and contextualize literary works.
- Demonstrate an awareness that literature reflects the diversity of human experience across time and place.

[Grading]

The Review Activity assignment is worth up to 60 points and is designed to take approximately six hours to complete. Grades are determined by the extent to which the submission demonstrates your having met the assignment goals (see above).

[Topics]

**NOTE: Beyond the topics listed here, I invite you to propose an alternative topic that better meets your interests and goals. I’ll be glad to help you make your topic work if possible.*

- Cathy Caruth defines “trauma” as a psychological disruption where an event is understood or (re)experienced indirectly (such as in dreams, through flashbacks, or in an alternate reality) instead of directly. Identify three examples in our course literature in which either characters or readers engage Caruth’s definition of trauma using direct textual evidence.
- Judith Butler writes, “there is no gender identity behind the expressions of gender... identity is performatively constituted by the very 'expressions' that are said to be its results.” Choose three female characters or three male characters from course readings and find examples of how these characters perform their gender. Explain whether these gender characteristics are constant or changeable over time and place.
- Research the definition of the term “literary epic”. Compare and contrast three literary selections from this course that you consider to be epics. Choose an example of epic in your experience of contemporary culture that meets the definition as exemplified by these three classical readings. Explain how the definition of epic has remained constant over time and place.
- “Disability” can be understood as the interaction of physiological or cognitive difference with social values, practices, or systems. Identify three examples of disability within the course literature and use direct textual evidence to analyse their interaction with social

constructs. What conclusions can you draw about the role of disability in classical literature?

- According to Bill McKibben, “We have changed the atmosphere, and thus we are changing the weather. By changing the weather, we make every spot on earth man-made and artificial. We have deprived nature of its independence, and that is fatal to its meaning. Nature’s independence *is* its meaning: without it there is nothing but us”. In the course literary readings, choose three pieces in which there is tension between the people of the story and the place of the story (or nature). Explain the interaction between people and place, giving examples where nature’s independence is meaningful.
- Research the definition of “ideal woman”. Compare and contrast Helen, Lesbia, and Sita as representations of the ideal woman. Choose a figure in your experience of contemporary culture who meets the definition for ideal womanhood as exemplified by these classical characters. Explain how the definition of ideal womanhood has changed over time and place.
- Theodor Adorno has claimed, “the poor are prevented from thinking by the discipline of others, the rich by their own”. Identify three examples of these phenomena in the course literature and prove whether Adorno’s claim is accurate using direct textual evidence.
- According to Michel Foucault, “Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society”. Identify three examples of power within the course literature and use direct textual evidence to prove either that yours are examples of power as a personal endowment or of power as a situational strategy. What conclusions can you draw about the meaning of power in classical literature?
- Research the definition of “monsters”. Compare and contrast Humbaba, Ravana, and Grendel as monster figures. Choose a figure in your experience of contemporary culture who meets the definition of monster as exemplified by these classical characters. Explain how the definition of monsters has changed over time and place.
- Jurgen Habermas has written, “Historically, terrorism falls in a category different from crimes that concern a criminal court judge”. Research the definition of “terrorism”. Identify three examples of terrorism from the course literature. Use direct textual evidence to prove that each example meets Habermas’s understanding of terrorism.
- Hannah Arendt wrote, “No cause is left but the most ancient of all, the one, in fact, that from the beginning of our history has determined the very existence of politics, the cause of freedom versus tyranny.” Use direct textual evidence to identify three examples from our course literature where there is a struggle between “freedom” and “tyranny”. What conclusions can you draw about this opposition as it manifests in classical literature?
- Research the definition of “leadership”. Compare and contrast Shahryar, Dasaratha, and Agamemnon. Choose a figure in your experience of contemporary culture who meets the definition of leader as exemplified by these classical characters. Explain how the definition of leadership has changed over time and place.
- According to Jean Baudrillard, “The great person is ahead of their time, the smart make something out of it, and the blockhead, sets themselves against it”. Choose an example of a great person, a smart person, and a blockhead from our course literature and analyse their relationships to time using direct textual evidence.
- Research the definition of “hero”. Compare and contrast Gilgamesh, Achilles, and Beowulf. Choose a figure in your experience of contemporary culture who meets the definition of hero as exemplified by these classical characters. Explain how the understanding of heroism has changed over time and place.

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- Alain Badiou has written, “Evil is the interruption of a truth by the pressure of particular or individual interests.” Use direct textual evidence to identify three examples in our course literature that prove M. Badiou’s claim to be true.
- Critic bell hooks says, “... love is really more of an interactive process. It's about what we do not just what we feel. It's a verb, not a noun”. Identify three examples of love-as-a-verb from the course literature. Use direct textual evidence to prove that each example meets hooks’s understanding of love.
- Research the definition of “romantic love (eros)”. Compare and contrast its expression in the Egyptian love poems, the Symposium, and Catullus’s poetry. Choose a representation of eros in your experience of contemporary culture. Explain how the expression of romantic love has changed over time and place.
- Edward Said has written, “[t]he Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.” Using direct textual evidence, identify three literary texts from the course which present examples of “the Orient” as defined by Said. Explain why it is potentially problematic to read historical literature from an orientalist point of view.
- Paul Hamilton wrote, “Historicism is suspicious of the stories the past tells about itself; on the other hand, it is equally suspicious of its own partisanship”. Choose three literary texts from this course. Analyse the stories they tell about their origin cultures and how our experience as readers in the 21st century influences our understanding of the stories.

[Reflection]

After completing the Review Activity, answer the self-reflection prompts to help you stay on track with the course and help me know how to help you out. Submit these answers as part of your activity assignment. The questions are:

1. What goals did you try to accomplish with this assignment and how did you try to accomplish them?
2. What challenges did you experience with this assignment and how did you overcome them?
3. How did you spend your time on this assignment?
 - 00:00-1:00:00:
 - 1:00:01-2:00:00:
 - 2:00:01-3:00:00:
 - 3:00:01-4:00:00:
 - 4:00:01-5:00:00:
 - 5:00:01-6:00:00:
 - 6:00:01-7:00:00:
4. What would you have liked to have done better with this assignment?
5. How many points should this assignment earn?

[Introduction]

It would be swell if we could do a field trip in this course--visit some of the sites we learn about and see for ourselves what the place looks, sounds, smells, and feels like. Alas, that would require resources we don't have handy. But we can research, imagine, and plan! And that's what this assignment is about. You should demonstrate your travel planning skills, but more importantly, show off your understanding of the places and readings we've explored this semester. Choose a piece of literature from this course and plan an imaginary field trip to learn more about the people and place of its origin. Plan your budget, research your itinerary, and create a postcard to send me from your imaginary field trip.

[Goals]

- Use critical reading and writing skills to engage and analyze literary texts.
- Demonstrate the ability to connect and contextualize literary works.
- Demonstrate an awareness that literature reflects the diversity of human experience across time and place.
- Experiment with the application, analysis, synthesis, or creative potential for academic content.
- Create a thing that helps both you and your classmates better understand the content of the unit/course.

[Grading]

The Field Trip Plan assignment is worth up to 30 points and is designed to take approximately three hours to complete. Grades are determined by accuracy, detail, and the extent to which they demonstrate having met the assignment goals (see above).

[Budget]

Everyone gets the same (imaginary) budget for this field trip--\$3000--but you'll decide how to spend that money after you do some research into transportation and lodging prices, visas, inoculations, admittance fees, local travel, meals, and incidentals. You must reserve 10% of your travel budget as an emergency fund (if you end up not needing to spend it on bail or ransom, you can use invest it for your next trip or spend it all on souvenirs or duty-free liquor on your way home). For the purposes of this exercise, assume that you already have: a passport, suitable luggage and appropriate clothing, and a fantastic camera. Anything else, you'll need to budget for! After you've determined how best to spend your imaginary budget, explain how you could get \$3000 if you were really going to make your trip. For example, if you pack a lunch from home instead of eating out every work day, maybe you can save \$50/week toward your trip (so it would take you 60 weeks to save the \$3000), or if you sell your old motorcycle, you'll have \$1200 to use for your trip. Here's an example of a budget I made for a trip to Capetown:

Expenses (note, \$1 = 8 SA Rand):

Immunizations/Prophylaxis	308.59	
Polio	38	
Hepatitis A	43.48	
Hepatitis B	27.33	
MMR	35.78	
Typhoid	55.22	
Rabies	37	
Malaria	72	
Visa	not required for US citizens visiting <90 days	
Airfare (Alaska/Emirates)	1388	
Lodging	190.5	
Food (\$37 x 8 days)	296	
Local Transit	143	
Tips, Incidentals	373.69	
Emergencies	300	
	3000	

[Itinerary]

Once you've researched visas, immunizations, transportation, lodging, and exchange rates, you'll have a better idea how long you can stay and what you can do on your trip. I encourage you to make the most of your (imaginary) opportunity. Sure, you can spend \$3000 at a nice seaside resort and visit a museum one afternoon, but that's more of a vacation than it is a field trip. Instead, put together an itinerary that maximizes your limited time and money. For each day of your itinerary, plan where to eat two or more meals and where to sleep. Plan something meaningful (and course-related) to do in the morning, afternoon, and evening and how to get to whatever you're doing. Say what you'll do at each site. For example, if you plan a trip to Egypt, one day you could take the [bus to Giza](#) (\$1), visit the [pyramids and Sphinx](#) (\$29), [ride a camel](#) (\$27), take the bus back, have lunch at the [Khan el-Khalili](#) (\$8) and shop for gold in the afternoon, then take a [dinner cruise on the Nile](#) (\$68) and a cab (\$22) back to the [King Tut Hostel](#) (\$19.45). Half your time should be spent doing stuff related to the course content and the other half can be spent exploring new stuff. Make sure to say how your plans relate to the course content, including at least three things that are directly tied to the literature itself. Include links to your references and at least one photo for what you're going to do each day.

[Postcard]

If you ever actually take your field trip, PLEASE send me a postcard! However, I'd still like a fake postcard from your imaginary trip to let me know the coolest thing you imagine doing and the best thing you learned during the course. [Jukebox](#) has a template to let you design the front and back of a postcard and download it as a PDF file--it's not as cool as a printed card, but it

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gets the job done. (http://www.jukeboxprint.com/editor/flyers_creator.php). Using a [Creative Commons licensed image](#) of something you plan to do/see during your trip for the front, make me a postcard. Make sure to provide a citation for the image. Write me a quick note about the course and your trip, and “sign” your name so I know whose is whose. Here’s an example:

Front



Credit: George M. Ross/Herb Beach, Cape Peninsula, 2010. Simon's Town, SA. Flickr. Web. 31 July 2015.

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Back

From: Courtney Danforth
College of Southern Nevada
Las Vegas NV 89113

TO:
Courtney Danforth
College of
Southern Nevada
Las Vegas NV 89113

Hi Professor Danforth! On my field trip to Capetown, I visited Table Mountain National Park on the Cape Peninsula like we read about in the Jeff McNeely book. There were PENGUINS!

I also went wine tasting in the Stellenbosch (I took an old fashioned train) then climbed Devil's Peak. I took some Stephen Watson poems with me and reread them when I got to the top. It's been an awesome trip!

Thanks for a great course!

Courtney

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[Reflection]

After completing the Field Trip Plan activity, answer the self-reflection prompts to help you stay on track with the course and help me know how to help you out. Submit these answers as part of your activity assignment. The questions are:

1. What goals did you try to accomplish with this assignment and how did you try to accomplish them?
2. What challenges did you experience with this assignment and how did you overcome them?
3. How did you spend your time on this assignment?
 - 00:00-30:00:
 - 30:01-1:00:00:
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 - 1:30:01-2:00:00:
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