



## LIT 2120: SURVEY OF WORLD LITERATURE - 17<sup>TH</sup> CENTURY TO MODERN *THE MARVELOUS AND FANTASTIC*

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Fall 2017 Sec. 03A6  
Matherly 0006  
MWF Period 8  
3:00 – 3:50 PM

### **COURSE DESCRIPTION**

For as long as people have told tales of magic, mystery, and the supernatural, they have blurred the line between fantasy and reality. The marvelous, fantastic, and uncanny each toy with that line, while genres like magical realism and urban fantasy have become, and remain, pre-eminently popular. But how do we account for the centuries-old popularity of the fantastic? The marvelous? The uncanny? The Gothic? Why have we always been drawn to the Gods and monsters of Shakespeare, of myth, of fairy tales? Why do we remain in thrall to Faustian bargains and ghost stories?

This course will interrogate these questions by examining the philosophical, theological, social, and political undercurrents that has drawn magic and “unreality” into and out of the lives and stories of people from all around the world. From the witchcraft of Shakespeare to Victorian horrors, from mid-century magical realism to present-day urban fantasy, our journey into the fantastic will take us to every corner of the map: Revolutionary-era France and Soviet Russia, where the devil comes out to dance; kaidan-haunted Japan, the Gothic American South, and war-torn Spain where the ghosts of the wronged seek revenge; Jamaica, where magic hangs in the humid air like hibiscus perfume and Latin America where it is baked into the very bricks of the streets; Nigeria, where the spirits of children torment the living and Ghana where Anansi the spider-god weaves his web; and, of course, the United Kingdom, where an evening stroll might put you face-to-face with witches, ghosts, and fae folk.

This course will examine the prevalence and cultural work of the marvelous and fantastic in world literature and how/why so many writers and film makers have chosen the strange, “unreal,” and supernatural as an outlet for expressions of political anxiety, wonder, pleasure, existentialism, horror, cathartic revenge, and much more. By the end of this course, students will arrive at a better understanding and appreciation of the social functions of fantasy and magic in fiction by engaging with texts from around the world.

## GENERAL EDUCATION OBJECTIVES

- This course confers Gen Ed credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.



## REQUIRED TEXTS

- **Shakespeare, William.** *Macbeth (The Annotated Shakespeare)*. Yale University Press, 2005. ISBN: 978-0300106541
- **Bulgakov, Mikhail.** *The Master and Margarita: 50<sup>th</sup> Anniversary Edition*. Penguin Deluxe Edition, 2016. ISBN: 978-0143108276
- **Gaiman, Neil.** *Anansi Boys*. William Morrow, 2016. ISBN: 978-0062564337

It is recommended that students have access to an online streaming service, either Amazon or iTunes, for renting films. Films will also be available for free through the UF library.

## READING LIST

All readings that you were not required to purchase will be available to you on Canvas.

Use the following list as a quick reference to help you keep track of our reading list and the texts' authors, publication dates, and country of origins (all details that will be good to know when it comes to writing papers!)

### Longer works:

- Shakespeare, William. *Macbeth*. (England, 1606)  
Cazotte, Jacques. *The Devil in Love* (France, 1772)  
Bulgakov, Mikhail. *The Master and Margarita*. (Russia, 1967)  
Gaiman, Neil. *Anansi Boys*. (United Kingdom, 2005)

### Shorter works/excerpts:

- Pushkin, Alexander. "The Devils" (Russia, 1830)  
Owen, Wilfred. "Shadwell Stair" (UK, 1918)  
Gaskell, Elizabeth. "The Old Nurse's Story" (United Kingdom, 1852)  
Poe, Edgar Allan. "Morella" (United States, 1835)  
"The Abiku" (Yoruba/Nigeria)  
Bennett, Toby. "The Sacrament of Tears" (Nigeria, 2016)  
Morrison, Toni. Excerpt of *Beloved*. (United States, 1988)  
Allende, Isabel. "And Of Clay Are We Created" from *Eva Luna* (Chile, 1987)  
Marquez, Gabriel Garcia. "A Very Old Man with Enormous Wings" (Colombia, 1955)  
Kido, Okamoto. "Banchō Sarayashiki" (Japan, 1916; first appears in print in 1741)  
Grimm, Wilhelm and Jacob. "Hansel and Gretel" (Germany, 1812)  
Blumenthal, Verra Xenophontovna Kalamatiano. "Baba Yaga" (Slavic, 18<sup>th</sup> Century)  
"An Abenaki Witch Story" (Native American, 1901)  
"Anansi and the Tar-Baby" (West Africa)  
"The Rabbit and the Tar Wolf" (Native American)  
"How Brer Fox Catches Brer Rabbit" (African/Native American, 19<sup>th</sup> century)



### Films:

- Kurosawa, Akira. *Throne of Blood* (Japan, 1957)  
Demme, Jonathan. *Beloved* (United States, 1998)  
Cuaron, Alfonso. *The Devil's Backbone* (Mexico/Spain, 2004)  
Nakata, Hideo. *Ringu* (Japan, 1998)  
Sánchez, Eduardo and Daniel Myrick. *The Blair Witch Project* (United States, 1999)  
[Anansi The Spider](#) (Ghana, 1972)  
Fuller, Bryan. *American Gods* (United States, 2017)

## COURSE POLICIES

1. **You must complete all *assignments* to receive credit for this course.**
2. *Attendance:* Attendance and participation in this class is required. **You are permitted up to 5 absences in this class throughout the semester.** A sixth absence will result in automatic failure of the course. Bear in mind that in-class work may be excused/made up only under the following circumstances:
  - Student is absent for a religious holiday
  - Student is absent for an athletic or other university-sponsored event (student athletes/students in band, theater, etc.) – documentation required
  - Medical reasons - documentation required

For any of these instances, you are required to contact me and provide documentation as noted. In-class work missed for any other reason cannot be made up. Any blog post or paper due on a day you are absent is still due.

3. *Tardiness:* If a student enters after roll has been called, they are late, which disrupts class. **Two instances of tardiness count as one absence.** Leaving class before dismissal will also count as tardiness. Latecomers must see me after class so I know you attended.
4. *Paper Format & Submission:* All papers will be submitted as MS Word (.doc) documents to Canvas, unless otherwise noted (blog posts, etc.). Final drafts should be polished and presented in a professional manner. **All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.** Please do not email your paper to your instructor. When submitting digital papers, please also include your last name in the file name. (Example: ElliottPaper1.doc).
5. *Late Papers/Assignments:* All assignments are due at the beginning of class on the day indicated, unless otherwise noted on the syllabus. **Late assignments will not be accepted.** If you find yourself in a situation that requires an extension, you must contact me **before the due date** to discuss it.
6. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a. Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b. Submitting a document or assignment, which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007)

8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor. Please schedule a meeting with me to discuss accommodations within the first week of class.
9. For information on UF *Grading* policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:  
<https://evaluations.ufl.edu/evals/Default.aspx>
12. Students who face *difficulties completing the course* or who are in need of *counseling* or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. *Classroom behavior and netiquette*: Some of the texts we will discuss and write about engage controversial topics and opinions, so please keep in mind that a) students come from diverse cultural, economic, and ethnic backgrounds and b) it is vital that you demonstrate respect for ideas that differ from your own (with the exception of systemic forms of bigotry). In addition, students will refrain from texting and other behaviors that distract classmates. **Disrespectful behavior will result in dismissal from the class and will count as an absence from class.** Disrespectful behaviors include: Phone calls, texting, checking Facebook, leaving class repeatedly, sleeping, failure to bring texts, disrespectful language, etc.
14. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:  
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
15. *University Writing Center*: If you ever need help with any of your written assignments, tutors are available at the University Writing Center in 302 Tigert Hall. You can schedule an appointment ahead by calling (352) 846-1138 or by visiting  
<http://writing.ufl.edu/writing-center/>



## GRADING

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Course grades will be determined based on the following point system:

<b>Final Grade</b>	<b>1000 points</b>
Attendance and In-class Participation	160 points
Online Forum Participation (1000 words)	100 points
In-class peer reviews	90 points
Close-Reading Analysis (800-1000 words)	100 points
Comparative Analysis (1600-1800 words)	200 points
Revised Final Paper (2600 – 3500 words)	350 points

### GRADING RUBRIC

<b>Grade</b>	
A work	You have completed the assignment at a very high quality level. Content is complete, well-organized, pays special attention to genre and style, and is free of typos and grammatical errors. Work in this range demonstrates a high level of critical engagement. You have gone above and beyond what was expected of you.
B work	The assignment has been completed at a satisfactory level, but may still be in need of minor revisions. Content is complete and well-organized with special attention paid to style, genre, audience, grammar, and mechanics.
C work	The assignment is complete and logically organized, but is notably in need of revision. It may include multiple typos or grammatical errors that suggest a lack of proofreading. Additionally, style and level of critical engagement may be lacking. The bare minimum of what was required of you.
D work	You have mostly done what was asked of you, but at a very poor quality level. Little to no attention has been paid to style, grammar, and mechanics; the work is in need of significant revision. The work may also be missing some of the requirements of the assignment, incomplete, or poorly organized.
E work	An “E” is usually reserved for students who have failed to complete the assignment or have failed to meet the minimum word requirement for the assignment. However, an “E” may be given if the work in question blatantly fails to meet the aforementioned criteria for evaluation.

## ASSIGNMENTS

### Participation (260 points; 26% of grade):

- **In-class participation (160 points; 16% of grade; graded):** Students are expected to come to class prepared and willing to participate in in-class activities, including writing exercises, quizzes, discussions, group work, peer reviews, workshops, and more. Students are expected to contribute constructively to each class session, especially in class discussions.
- **Online participation (100 points; 10% of grade; credit/no credit):** Students are expected to participate in the discussion forums on Canvas by engaging in critical conversations about the texts we read. Students must complete 5 short response posts in the forums (**minimum 200 words each, for a total of 1000 points towards your writing requirement for this course**) on some aspect of the chosen text that they found engaging or provoking.

Responses must be analytical/persuasive/argumentative or they will not receive credit! These responses will be due at **Noon** the day before our class is scheduled to discuss the chosen text in class. Students may choose any five texts they prefer. Note: these posts are graded on a credit/no credit basis. If they fulfill the requirements (that is, are thoughtful, well-written, and meet the word count), you will receive credit. If not, then you will receive a 0 for the post and jeopardize your ability to complete the University Writing Requirement.

**In-class Peer Reviews (90 points; 9% of grade; credit/no credit):** For peer reviews, you will bring three (3) printed copies of your paper to class with you on specified days. I will divide the class into small groups and you will give each other feedback on your drafts. **NOTE:** You **MUST** attend the class period and participate in peer review in order to earn the 30 points for each peer review (15 points for your draft and 15 for participating in reviewing other students' works) that this assignment is worth. Barring extreme extenuating circumstances, if you are absent on this day you will receive 0 points for the assignment. **There is no way to make it up later.**

Note: Drafts must conform to MLA and other formatting guidelines and show the development of a sophisticated argument that is supported by evidence from primary and secondary sources.

**Close-reading Analysis (100 points; 10% of grade):** Students will choose either a passage from a short story, play or novel we have read in Unit 1 and analyze it closely. Close reading may include analysis of a passage's syntax, rhyme, rhythm, meter, imagery or a specific element of the text such as characters, setting, or motif. Students should not cite outside sources, but instead focus on supporting evidence in the text. Strong theses will consider how the chosen element of the work contributes to the major themes or effect of the work as a whole.

Deliverable: **800 - 1000 word** Microsoft Word document on Canvas

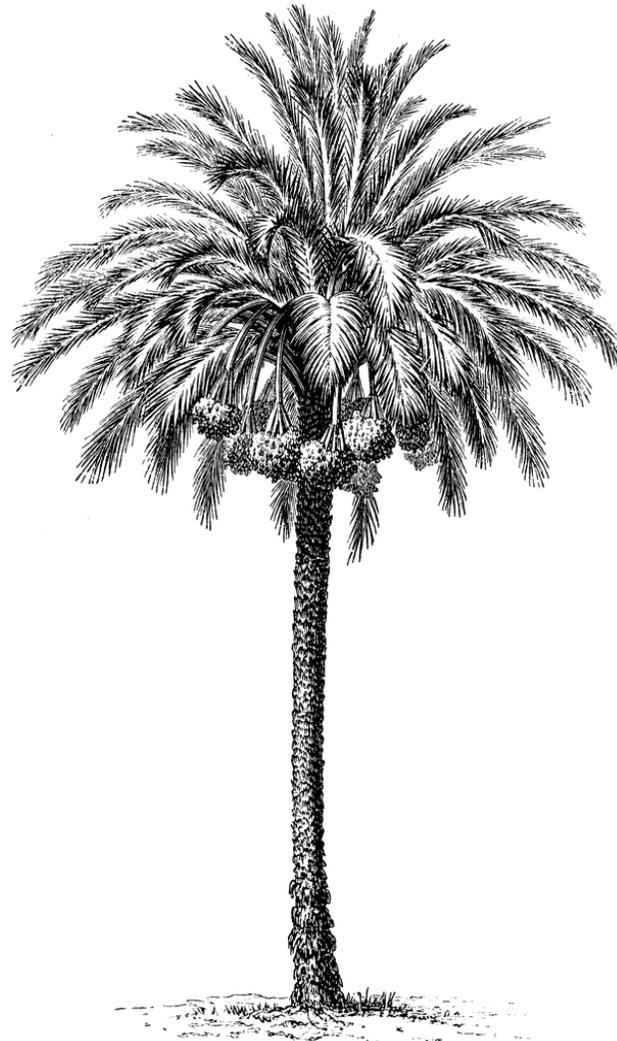
**Comparative Analysis (200 points; 10% of grade; graded):** For this comparative analysis, students will analyze two texts we read together in Units 1 or 2, bringing them into conversation with each other to demonstrate how they have reached an enlarged perspective on their chosen synthesis question. Students should engage with similar/contrasting elements from both works, including themes, motifs, symbolism, structure, and characters, but focus their comparison to the most notable point or points to craft a strong, specific thesis and provide textual evidence.

Students must clear their text pairing with me before proceeding.

Deliverable: **1600 - 1800 word** Microsoft Word document on Canvas

**Final Paper (300 points; 15% of grade; graded):** The final paper for this course will be a research paper related to one or more of the themes and texts that have been discussed throughout the semester. In this paper, students will make a clear, specific argument about a topic of their choosing that relates to the theme of the course. The argument must be supported with evidence from both the texts we shall read together in class and from outside academic/critical sources (8 – 10 sources in an MLA-styled works cited page). **You must clear your essay topic with me via email or office hours before proceeding.**

Deliverable: **2600 - 3500 word** draft of essay in a Microsoft Word document uploaded onto Canvas



## SCHEDULE

This schedule may be subject to change according to the needs of the course.

Unit 1: "Hell is Empty..."				
Week 1	<b>M 8/21</b>	<b>W 8/23</b>	<b>F 8/25</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> <b>No class - Eclipse!</b></p> <p><b>HW:</b> Not staring directly into the sun</p>	<p><b>In class:</b> Introductions and syllabus / Discuss fantastical modes</p> <p><b>HW:</b> Read <i>Macbeth</i> Introduction</p>	<p><b>In class:</b> Discuss Shakespeare, Magic, and Witchcraft</p> <p><b>HW:</b> Read <i>Macbeth</i> Acts 1 &amp; 2</p>	
Week 2	<b>M 8/28</b>	<b>W 8/30</b>	<b>F 9/1</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss <i>Macbeth</i></p> <p><b>HW:</b> Read <i>Macbeth</i> Act 3</p>	<p><b>In class:</b> Discuss <i>Macbeth</i></p> <p><b>HW:</b> Read <i>Macbeth</i> Acts 4 &amp; 5</p>	<p><b>In class:</b> Discuss <i>Macbeth</i></p> <p><b>HW:</b> View <i>Throne of Blood</i> (1957)</p>	
Week 3	<b>M 9/4</b>	<b>W 9/6</b>	<b>F 9/8</b>	<b>Assignments Due:</b>
	<p><b>No Class (Labor Day)</b></p>	<p><b>In class:</b> Discuss <i>Throne of Blood</i></p> <p><b>HW:</b> Read <i>The Devil in Love</i> pg. v - 42</p>	<p><b>In class:</b> What is The Fantastic? Discuss <i>The Devil in Love</i></p> <p><b>HW:</b> Read <i>The Devil in Love</i> pg. 43 – 87</p>	
Week 4	<b>M 9/11</b>	<b>W 9/13</b>	<b>F 9/15</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss <i>The Devil in Love</i> and the legend of Faust</p> <p><b>HW:</b> Read Pushkin's "The Devils" and Bulgakov's <i>The Master and Margarita</i> foreword (ix – xiv)</p>	<p><b>In class:</b> In-class close-reading of Pushkin's "The Devils" / Begin discussion of Bulgakov</p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 1 – 5</p>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i> and modernized adaptations of Faust</p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 6 – 12</p>	

	<b>M 9/18</b>	<b>W 9/20</b>	<b>F 9/22</b>	<b>Assignments Due:</b>
<b>Week 5</b>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 13 – 15</p>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Work on close reading paper draft</p>	<p><b>In class: Close Reading Peer Review</b></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 17 – 18 and revise paper</p>	<p><b>Close Reading Essay Draft due 9/22</b></p>
	<b>M 9/25</b>	<b>W 9/27</b>	<b>F 9/29</b>	<b>Assignments Due:</b>
<b>Week 6</b>	<p><b>In class: Final Close Reading Essay DUE/Discuss <i>The Master and Margarita</i> and listen to "Sympathy For The Devil"</b></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 19 – 20</p>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 21-23</p>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 24-26</p>	<p><b>Final Close Reading Essay due 9/25</b></p>

## Unit 2: "Nothing Ever Dies"

	<b>M 10/2</b>	<b>W 10/4</b>	<b>F 10/6</b>	<b>Assignments Due:</b>
<b>Week 7</b>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Read Bulgakov's <i>M &amp; M</i> Chaps. 27 - epilogue</p>	<p><b>In class:</b> Discuss <i>The Master and Margarita</i></p> <p><b>HW:</b> Read Owen's "Shadwell Stair"</p>	<p><b>NO CLASS HOMECOMING</b></p>	
	<b>M 10/9</b>	<b>W 10/11</b>	<b>F 10/13</b>	<b>Assignments Due:</b>
<b>Week 8</b>	<p><b>In class:</b> Discussion/in-class close-reading of "Shadwell Stair" / Haunting as metaphor</p> <p><b>HW:</b> Read Gaskell's "The Old Nurse's Story" (Canvas) and The British Library's webpage on "<a href="#">Gothic Motifs</a>"</p>	<p><b>In class:</b> What is the Gothic? / Discuss Gaskell's "The Old Nurse's Story"</p> <p><b>HW:</b> Read Poe's "Morella"</p>	<p><b>In class:</b> Discuss Poe's "Morella" / American lit as "world lit"</p> <p><b>HW:</b> Read "<a href="#">Abiku</a>" and Bennett's "The Sacrament of Tears" (Canvas)</p>	<p>Finish mid-term paper draft</p>

Week 9	<b>M 10/16</b>	<b>W 10/18</b>	<b>F 10/20</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss the myth of the <i>abiku</i></p> <p><b>HW:</b> Watch <i>Beloved</i></p>	<p><b>In class:</b> Discuss <i>Beloved</i>, the <i>abiku</i>, and influence of Africanism on the American imagination</p> <p><b>HW:</b> Watch <i>The Devil's Backbone</i></p>	<p><b>In class:</b> Discuss <i>The Devil's Backbone</i></p> <p><b>HW:</b> Read Allende's "And of Clay We Are Created" (Canvas)</p>	
Week 10	<b>M 10/23</b>	<b>W 10/25</b>	<b>F 10/27</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss "And of Clay We Are Created" / What is La Real Maravilloso?</p> <p><b>HW:</b> Finish Comparison Paper Draft</p>	<p><b>In class: PEER REVIEW OF COMPARISON PAPER</b></p> <p><b>HW:</b> Finish/revise Comparison Paper</p>	<p><b>In class: Comparison Paper Due / Lecture &amp; slideshow – Magical Realism in Latin American art</b></p> <p><b>HW:</b> Read Garcia Marquez's "A Very Old Man with Enormous Wings"</p>	<p><b>Draft Mid-term DUE 10/25</b></p> <p><b>Final Mid-term paper DUE 10/27</b></p>
<b>Unit 3: "Only the Gods are Real"</b>				
Week 11	<b>M 10/30</b>	<b>W 11/1</b>	<b>F 11/3</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss "A Very Old Man with Enormous Wings"</p> <p><b>HW:</b> Read "Banchō Sarayashiki" and watch <i>Ringu</i> (1998)</p>	<p><b>In class:</b> Discuss "Banchō Sarayashiki" and <i>Ringu</i> (1998)</p> <p><b>HW:</b> Read "Hansel and Gretel" and "Baba Yaga" (Canvas)</p>	<p><b>NO CLASS – PROF AT CONFERENCE</b></p>	
Week 12	<b>M 11/6</b>	<b>W 11/8</b>	<b>F 11/10</b>	<b>Assignments Due:</b>
	<p><b>In class:</b> Discuss the figure of the witch in European folklore</p> <p><b>HW:</b> Read "An Abenaki Story" and watch <i>The Blair Witch Project</i> (1999)</p>	<p><b>In class:</b> Discuss the figure of the Witch and <i>The Blair Witch Project</i></p> <p><b>HW:</b> Read "<a href="#">Anansi and the Tar-Baby</a>," "<a href="#">The Rabbit and Tar Wolf</a>," "<a href="#">How Brer Fox Catches Brer Rabbit</a>"</p>	<p><b>NO CLASS VETERAN'S DAY</b></p>	

	M 11/13	W 11/15	F 11/17	Assignments Due:
Week 13	<p><b>In class:</b> Discuss The Anansi mythos in West Africa and the Americas and the migration of myth</p> <p><b>HW:</b> View <a href="#">Anansi The Spider</a> (1972)</p>	<p><b>In class:</b> Continue discussion of Anansi / View clip from <i>American Gods</i> (2017)</p> <p><b>HW:</b> Read <i>Anansi Boys</i> Chapters 1 - 2</p>	<p><b>In class:</b> Discuss <i>Anansi Boys</i> / What is Urban Fantasy?</p> <p><b>HW:</b> Read <i>Anansi Boys</i> Chapters 3 - 5</p>	
	M 11/20	W 11/22	F 11/24	Assignments Due:
Week 14	<p><b>In class:</b> Discuss <i>Anansi Boys</i></p> <p><b>HW:</b> Read <i>Anansi Boys</i> Chapters 6 - 10</p>	<p><b>NO CLASS THANKSGIVING</b></p>	<p><b>NO CLASS THANKSGIVING</b></p>	
	M 11/27	W 11/29	F 12/1	Assignments Due:
Week 15	<p><b>In class:</b> Discuss <i>Anansi Boys</i></p> <p><b>HW:</b> Read <i>Anansi Boys</i> Chapters 11 - 12</p>	<p><b>In class:</b> Discuss <i>Anansi Boys</i></p> <p><b>HW:</b> Read <i>Anansi Boys</i> Chapter 13 - 14</p>	<p><b>In class:</b> Discuss <i>Anansi Boys</i></p> <p><b>HW:</b> Finish final paper rough draft</p>	
	M 12/4	W 12/6		Assignments Due:
Week 16	<p><b>In class: PEER REVIEW OF FINAL PAPER</b></p> <p><b>HW:</b> Revise paper</p>	<p><b>In class:</b> Course reflections, evaluations, etc</p> <p><b>HW:</b> Continue revisions</p>		<p><b>Final paper draft due 12/4</b></p>

Final Project Due 12/13 Before Midnight

