

# WORLD LITERATURE II: *Fetch Forth the Bolt Cutters!*

ENGL 2112 (IC) • Spring 2021 • 3 Credits • Department of English • Valdosta State University • Online



Baroque pop artist Fiona Apple poses in an armor suit on the New York City Subway in 1997. Photo by Joe McNally.

## CONTACT INFORMATION AND STUDENT HOURS

Professor: Dr. Nicholas E. Miller (He/Him/His)  
Email: nemiller@valdosta.edu  
Mobile: (314) 750-8185  
Office: West Hall 2106  
Student Hours: Available by Appointment

Student hours are opportunities for you to ask questions, to get help with assignments, to review course readings, to talk about connections between our class materials and other work, etc. These conversations are generally student-directed, but I can also help you to articulate your questions and goals. All student hours this semester will be conducted online through your choice of video conferencing platforms.

## PEER ACADEMIC SUPPORT

Embedded Tutor: Roshni Patel (She/Her/Hers)  
Email: [REDACTED]

This semester you will have resident genius and #NickMilla alumna Roshni Patel as an embedded tutor for our course. This is excellent news. You see, Roshni has mastered the art of seeing through my bulls\*\*t, which makes her one of your most useful resources and powerful advocates this semester. Please do not hesitate to reach out to her, as she is *always* more eager to help you with your work than to do her own. What this means is that she will be engaged in class with you on BlazeVIEW and Perusall and available for small-group or one-on-one consultations outside of class. Just be sure to bring a magnifying glass with you to any meetings; her handwriting is intimidatingly small. Seriously, though, take advantage of her expertise; research shows that the more tutoring sessions a student attends, the higher their grades.

## COURSE DESCRIPTION

The official subtitle for this course is “The Age of Discovery.” Please note, however, that we will never refer to it as such; narratives of “discovery” tend to erase violent acts of colonization that were based on racist, unscientific assumptions. Instead, I propose we think about this period from a different perspective. To that end, I have chosen a Fiona Apple album title as the new theme for our class: *Fetch the Bolt Cutters*. As an album that calls upon its listeners to take up the tools of liberation, I hope this title will serve as an

invitation to liberate ourselves from whatever assumptions we may have about literature produced from roughly 700 to 1700 CE—what we often refer to as “The Middle Ages” and “The Renaissance.” You see, the terms “medieval” (middle age) and “renaissance” (rebirth) were constructed by Western writers to support a belief in the superiority of their own intellectual culture. In recent years, the symbols and events of this period have been co-opted by white supremacists and “men’s rights activists” to prop up racist and misogynistic worldviews. In response to these narratives, we will explore a range of texts from around the world in an attempt to separate the literature of this period from such Eurocentric assumptions. Indeed, we will look at this period as a time of incredible cultural flexibility: magic and medicine could coexist, bodies could change from female to male, women could be revered for licking the wounds of lepers, kings could have multiple concubines, and priests could have wives. Moreover, many of our ideas about modern love originated in the narratives of medieval romance, where there is a rich tradition of subverting “traditional” gender and sex roles. As we marvel at tales about love and war, heroic journeys, spiritual pilgrimages, courtly intrigue, and colonial contact, we will be alert to how these literary works illuminate the globalizing tendencies that have culminated in the richly diverse tapestry of our modern world.

*PREREQUISITES: You must successfully complete ENGL 1102 or ENGL 1102H to enroll in this course.*

## **WHY STUDY WORLD LITERATURE?**

World literature is as diverse as we are as humans and can help us to develop strategies and vocabularies that make us empathetic toward (and knowledgeable about) the experiences of other communities and cultures. This combination of empathy and knowledge is often referred to as *multicultural literacy*, and is essential to your success as you engage with persons and stories that differ from your own. The readings I have selected for class represent a variety of ideological and ethnic groups across geographic boundaries, historical periods, and identity categories. As such, this course will invite you to think critically about *what* kinds of stories exist in the world, *who* gets to tell those stories, *how* those stories get circulated, and *which* stories are most often deemed worthy of literary study. Ideally, these global narratives and the voices they represent will provide you with a compelling glimpse into our large and complex world.

## **COURSE OBJECTIVES**

- To recognize and articulate the benefits of global literary studies, which include empathy, creativity, sociocultural awareness, and an appreciation for diverse perspectives.
- To understand the role of various contexts in the production, reception, and transmission of literary and cultural texts across historical, geopolitical, and cultural differences.
- To analyze underrepresented experiences and cultural diversity in global literature—with particular attention to issues of race, ethnicity, gender, and sexuality—through the sustained study of multicultural texts and media from various regions and historical periods.

## **PANDEMIC OBJECTIVES**

These objectives serve as a reminder that we are all going to be working under unusual circumstances:

- To be patient and kind with ourselves and with one another throughout the semester.
- To embrace the opportunity to learn in new ways and to grow as students and thinkers.
- To communicate openly and clearly with each other about our expectations, concerns, and goals for this course. If you are willing to tell me what you need, I will tell you how I can help.
- To be flexible. This is a strange time, and we are all a bit anxious. Our circumstances will likely change over the course of the semester. With that in mind, let us all work together to make this class successful, even as we recognize that success may be a bit of a moving target.

## REQUIRED TEXTS AND PLATFORMS

To access and annotate the readings for this course, you will need a Perusall account. If you do not already have one, you can create an account at <http://app.perusall.com>. Please use course code [REDACTED] to enroll in this specific course. All of the assigned readings will be found there. We will make active use of both BlazeVIEW and Perusall throughout the semester to help you to engage with the course content. *If you have a Spotify account, you can also find our optional course playlist here: [REDACTED].* I have also created a GroupMe for our course, which can serve as an informal mode of connecting us to each other throughout the semester—especially if you have questions or need assistance. *You can join the GroupMe here: [REDACTED].* Please note that joining the GroupMe is entirely optional.

## COURSE GRADING

- **PARTICIPATION** — Video Completion (5%)
- **ENGAGEMENT** — Digital Annotations (45%)
- **REFLECTION** — Micro-Essay Assignments (25%)
- **SYNTHESIS** — Commonplace Book Project (25%)

Please submit all assignments to the appropriate platform by 11:59 PM on the due date listed on the course calendar. The expectation for this class is that all assignments will be submitted on time. That said, I recognize that we are still in the middle of a pandemic, so *you will not be penalized for missing deadlines this semester (within reason)*. If you think that you will be unable to complete an assignment on time, please reach out as soon as possible so that we can develop a new plan for getting it submitted successfully.

## COURSE ASSIGNMENTS

### VIDEO COMPLETION

Student engagement and a sense of community are both important to the learning experience, and I strive to create environments in which all students feel free to say what they think, ask questions, object, criticize, request clarification, return to a previous subject, and respond to others. In an online course, this can be challenging; I do not receive the same kinds of verbal and visual feedback from students that I do in a bricks-and-mortar classroom. Therefore, to make sure that you engage with the content and stay abreast of key themes and ideas, a small portion of your final grade will consider your efforts to watch the videos that I post to BlazeVIEW. I will keep my videos brief, and each video will focus primarily on the frameworks and feedback that are most essential to your success.

### DIGITAL ANNOTATIONS

Your assigned readings, which are available as PDFs, will need to be completed on Perusall. Being that digital annotation is a social and collaborative exercise, it is important that you annotate these texts by the assigned due dates in order to be fully in conversation with your classmates. These digital annotations will be the primary vehicle for engaging with your peers this semester and will also demonstrate your ability to read literature carefully and critically. For more information on how to annotate your texts or how to use Perusall, please see the supplementary materials on BlazeVIEW.

### MICRO-ESSAY ASSIGNMENTS

At various points throughout the semester, you will be asked to submit a micro-essay of 500–750 words to BlazeVIEW in response to a prompt. Please be sure to read each prompt carefully before submitting your work, as you will be graded on how effectively you use textual evidence to craft your response and to synthesize the readings. While I will not grade these essays primarily for grammar and style, you should be thoughtful and edit your prose. These are “open-book” assignments; you are free to use the readings and your notes to craft a micro-essay in response to each prompt.

## COMMONPLACE BOOK PROJECT

Pinterest, Instagram, Tumblr, and other social media seem to offer a revolutionary new idea: they provide us with ways to curate information, save quotations or images, and document our thoughts. Yet, to some extent, these technologies merely function as an updated form of the *commonplace book*. Readers in early modern periods often produced commonplace books (i.e. notebooks) in which they recorded the best examples of wisdom and style from what they read for easy access and recall. In other words, readers would take the words that compositors, typesetters, printers, and booksellers produced as commodities and make them into a personal account—not words to *buy*, but words to *live by*. In a course like this, there is perhaps no better way to reflect on the consumption of literary works than by assembling your own *digital* commonplace books. While I will, of course, ask you to think analytically and to organize your commonplace book by theme, I am primarily interested in this assignment as a record of your experiences and your journey through this course. As the semester comes to an end, my hope is that this project will allow you to take inventory of your knowledge and to create a small database of your thoughts and reflections. Please note that a detailed overview of this project is available on BlazeVIEW, and more information will be provided during the semester.

## COURSE POLICIES

### ACADEMIC INTEGRITY

You are bound by the university policy on academic integrity. All references to ideas and texts other than your own must be indicated through appropriate citations and footnotes. *You are responsible for being aware of and following the rules regarding the university academic integrity policy.* I reserve the right to give you a failing grade in this course for acts of plagiarism or other forms of academic dishonesty. Please be sure to review VSU's Academic Integrity Code or consult with me if you have questions.

### EMAIL AND COMMUNICATIONS POLICY

*Please address all emails to me using your VSU email address.* To reach me quickly, it is generally better to send emails outside of BlazeVIEW, if possible—I can be slow to respond in BlazeVIEW. When I need to communicate with you or send out class announcements, those messages will be addressed primarily to your VSU email address. I generally try to respond to email inquiries within 24–48 hours.

### CLASS CONTENT AND DISCOMFORT STATEMENT

In this course, we will address ideas, topics, and theories that may challenge your taken-for-granted and “sacred” beliefs about race, ethnicity, gender, sexuality, class, nationality, religion, ability, etc. In discussing how power and injustice operate and how they are experienced as oppression, subjugation, and violence by various persons, it is possible that you may feel some discomfort, guilt, anger, anxiety, or sadness. These feelings are normal responses to exploring such issues and they can be critical to the learning process. These feelings also have the potential to support a deeper understanding of structural inequalities, individual suffering, empathy, and human interconnectedness. *I will do my best this semester to create an online community in which these feelings can be discussed openly and honestly among us.* I encourage you to share your ideas for making our class an inclusive online space in which all students can thrive. You are always welcome to contact me individually to discuss concerns.

### UNDOCUMENTED STUDENT SUPPORT

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. I also recognize that immigration is a complex phenomenon with broad impact—particularly for those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. I want all students, regardless of immigration status or country of origin, to feel a sense of belonging and safety as they pursue their goals. With that in mind, *I commit to not sharing your status with anyone if you reveal it to me.*

I would also remind you that, by federal law, faculty and other school officials at VSU cannot disclose personal information about students without permission—that includes your immigration status.

#### **TITLE IX STATEMENT**

VSU is committed to creating a diverse and inclusive work and learning environment that is free from discrimination and harassment. VSU is dedicated to creating an environment where all campus community members feel valued, respected, and included. As such, VSU prohibits discrimination—on the basis of race, color, ethnicity, national origin, sex (including sexual harassment and sexual violence), sexual orientation, gender identity, religion, age, disability, genetic information, or veteran status—in the University's programs and activities as required by applicable laws and regulations such as Title IX. The individual designated with responsibility for coordination of compliance efforts and receipt of inquiries concerning nondiscrimination policies is the University's Title IX Coordinator. Contact information for the Title IX Coordinator can be found here: [titleix@valdosta.edu](mailto:titleix@valdosta.edu), 1208 N. Patterson Street, Valdosta State University, Valdosta, Georgia, 31698, 229-333-5463.

#### **ACCOMMODATIONS STATEMENT**

Those of you with disabilities who experience barriers in this course may contact the VSU Access Office for assistance in determining and implementing accommodations. The Access Office is located in Farbar Hall. The phone numbers are 229-245-2498 (V) and 229-375-5871. For more information, please visit the Access Office or feel free to contact them via email at [access@valdosta.edu](mailto:access@valdosta.edu).

#### **MENTAL HEALTH STATEMENT**

As a student, you may experience a range of challenges that interfere with learning, such as strained or violent relationships, death and loss, anxiety, substance use, depression, difficulty concentrating, and lack of motivation. These concerns may diminish your performance in class and reduce your ability to participate in school activities. *There are services available to you.* You can learn about these mental health services at: <http://www.valdosta.edu/student/student-services/counseling-center>.

#### **USE OF THE SYLLABUS**

*A syllabus is a tentative document and may be revised at my discretion.* You should check it regularly and update your calendars when deadlines or assignments change. Questions about class can often be answered by consulting the syllabus. A best practice for being successful is to read the syllabus in its entirety. *Once you have read this syllabus, please email me an image of something you consider 'medieval.'*

## COURSE CALENDAR

### WEEK ONE: JANUARY 11 – JANUARY 16

#### MODULE I — ♪ I HAD NOT YET FOUND MY BEARINGS... ♪

- **WATCH** — Introductory Video for “World Literature II” on BlazeVIEW
- **COMPLETE** — Visit BlazeVIEW Course Shell and Explore the Platform
- **COMPLETE** — Enroll in Perusall Course and Explore the Platform
- **ANNOTATE** — Course Syllabus for “World Literature II” on Perusall

**MODULE I ANNOTATIONS MUST BE SUBMITTED BY JANUARY 12 AT 11:59 PM**

#### MODULE II — ♪ EVIL IS A RELAY SPORT... ♪

- **ANNOTATE** — Amy S. Kaufman, “The Birth of a National Disgrace” (21C)
- **ANNOTATE** — Andrew B.R. Elliott, “A Vile Love Affair” (21C)
- **ANNOTATE** — Amy S. Kaufman, “Gender, Sexism, and the Middle Ages” (21C)
- **ANNOTATE** — Yvonne Seale, “My Fair Lady?” (21C)

**MODULE II ANNOTATIONS MUST BE SUBMITTED BY JANUARY 15 AT 11:59 PM**

### WEEK TWO: JANUARY 17 – JANUARY 23

#### MODULE III — ♪ I DON'T KNOW WHEN YOU'LL MAKE YOUR MOVE... ♪

- **ANNOTATE** — Krishna Dvaipāyana Vyāsa, Selections from *Mahābhārata* (4C)

**MODULE III ANNOTATIONS MUST BE SUBMITTED BY JANUARY 19 AT 11:59 PM**

#### MODULE IV — ♪ WAITING TO BE CONSUMED BY YOU... ♪

- **ANNOTATE** — Āntāl, Select Poetry (8C)
- **ANNOTATE** — Basavanna, Select Poetry (12C)
- **ANNOTATE** — Mirabai, Select Poetry (16C)

**MODULE IV ANNOTATIONS MUST BE SUBMITTED BY JANUARY 22 AT 11:59 PM**

### WEEK THREE: JANUARY 24 – JANUARY 30

#### MODULE V — ♪ YOU'VE GOT TO LIE, YOU'RE A MAN... ♪

- **ANNOTATE** — Ilankō Atikal, Selections from *The Tale of an Anklet* (6C)

**MODULE V ANNOTATIONS MUST BE SUBMITTED BY JANUARY 26 AT 11:59 PM**

#### MODULE VI — ♪ GENTLE ON THE SURFACE OF HIS THOUGHTS... ♪

- **ANNOTATE** — Selections from *The Qur'an* (7C)

**MODULE VI ANNOTATIONS MUST BE SUBMITTED BY JANUARY 29 AT 11:59 PM**

**MICRO-ESSAY ASSIGNMENT #1 MUST BE SUBMITTED BY JANUARY 30 AT 11:59 PM**

### WEEK FOUR: JANUARY 31 – FEBRUARY 6

#### MODULE VII — ♪ YOU LOOKED AS SINCERE AS A DOG... ♪

- **ANNOTATE** — Ibn al-Marzubān, *The Book of the Superiority of Dogs* (10C)

**MODULE VII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 2 AT 11:59 PM**

MODULE VIII — ♪ I'M GONNA DO ANOTHER DETOUR... ♪

- [ANNOTATE](#) — al-Harīrī, Select Stories from *Impostures* (13C)
- [ANNOTATE](#) — Natalie Zemon Davis, Selections from *Trickster Travels* (21C)

MODULE VIII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 5 AT 11:59 PM

**WEEK FIVE: FEBRUARY 7 – FEBRUARY 13**

MODULE IX — ♪ LIFE IS ON ME NOW, HAIL THE PAGES TURNING... ♪

- [ANNOTATE](#) — Ferdowsi, Selections from *The Shahnameh* (11C)
- [ANNOTATE](#) — Ahmad al-Tifashi, Selections from *The Delight of Hearts* (13C)

MODULE IX ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 9 AT 11:59 PM

MODULE X — ♪ I LET THE BEAST IN TOO SOON, I DON'T KNOW HOW TO LIVE... ♪

- [ANNOTATE](#) — Ibn al-Nafīs, Selections from *Theologus Autodidactus* (13C)

MODULE X ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 12 AT 11:59 PM

MICRO-ESSAY ASSIGNMENT #2 MUST BE SUBMITTED BY FEBRUARY 13 AT 11:59 PM

**WEEK SIX: FEBRUARY 14 – FEBRUARY 20**

MODULE XI — ♪ LET IT BEGIN, HEAVEN CANNOT WAIT FOREVER... ♪

- [ANNOTATE](#) — *The Acts of Paul and Thecla* (2C)
- [ANNOTATE](#) — *The Apocalypse of Paul* (4C)
- [ANNOTATE](#) — *The Gospel of Pseudo-Matthew* (7C)
- [ANNOTATE](#) — Selections from *King James Bible* (17C)

MODULE XI ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 16 AT 11:59 PM

MODULE XII — ♪ WHEN THE PAWN HITS THE CONFLICTS HE THINKS LIKE A KING... ♪

- [ANNOTATE](#) — Anonymous, *King Artus* (13C)
- [ANNOTATE](#) — Anonymous, *A Lyttell Geste of Robyn Hode* (15C)

MODULE XII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 19 AT 11:59 PM

**WEEK SEVEN: FEBRUARY 21 – FEBRUARY 27**

MODULE XIII — ♪ I THOUGHT HE WAS A MAN... ♪

- [ANNOTATE](#) — Heldris de Cornuälle, *Le Roman de Silence* (13C)

MODULE XIII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 23 AT 11:59 PM

MODULE XIV — ♪ I GREW WITH YOU AND NOW I'VE CHANGED... ♪

- [ANNOTATE](#) — Heldris de Cornuälle, *Le Roman de Silence* (13C)

MODULE XIV ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 26 AT 11:59 PM

MICRO-ESSAY ASSIGNMENT #3 MUST BE SUBMITTED BY FEBRUARY 27 AT 11:59 PM

## WEEK EIGHT: FEBRUARY 28 – MARCH 6

MODULE XV — ♪ FLIP YOUR SHIT PAST ANOTHER LASS'S HUMBLE DWELLING... ♪

- [ANNOTATE](#) — Marie de France, “Bisclavret” (12C)
- [ANNOTATE](#) — Marie de France, “Yönc” (12C)
- [ANNOTATE](#) — Selection of Middle Scots Pastourelles (16C)
- [ANNOTATE](#) — Tuileagna Ó Maoil Chonaire, “Act Of Truth” (16C)

MODULE XV ANNOTATIONS MUST BE SUBMITTED BY MARCH 2 AT 11:59 PM

MODULE XVI — ♪ YOUR DIVINATION SHOULD ACQUAINT YOU WITH THE PLAN... ♪

- [ANNOTATE](#) — Christine de Pizan, Selections from *The Book of the City of Ladies* (15C)
- [ANNOTATE](#) — Margery Kempe, Selections from *The Book of Margery Kempe* (16C)

MODULE XVI ANNOTATIONS MUST BE SUBMITTED BY MARCH 5 AT 11:59 PM

## WEEK NINE: MARCH 7 – MARCH 13

MODULE XVII — ♪ EVERYBODY CARES AND WEARS THE SHEEP'S CLOTHES... ♪

- [ANNOTATE](#) — Michel de Montaigne, “On the Power of the Imagination” (16C)
- [ANNOTATE](#) — John Webster, *The Duchess of Malfi* (17C)

MODULE XVII ANNOTATIONS MUST BE SUBMITTED BY MARCH 9 AT 11:59 PM

MODULE XVIII — ♪ I COULD LIKEN YOU TO A WEREWOLF... ♪

- [ANNOTATE](#) — John Webster, *The Duchess of Malfi* (17C)

MODULE XVIII ANNOTATIONS MUST BE SUBMITTED BY MARCH 12 AT 11:59 PM

MICRO-ESSAY ASSIGNMENT #4 MUST BE SUBMITTED BY MARCH 13 AT 11:59 PM

## WEEK TEN: MARCH 14 – MARCH 20

NO MODULES THIS WEEK — Please Enjoy a Catch-Up Week!

## WEEK ELEVEN: MARCH 21 – MARCH 27

MODULE XIX — ♪ I SAW HIM START TO COVET YOU... ♪

- [ANNOTATE](#) — Selections from the *Epic of Sundiata* (13C)

MODULE XIX ANNOTATIONS MUST BE SUBMITTED BY MARCH 23 AT 11:59 PM

MODULE XX — ♪ WHEN THE CROWD BECOMES YOUR BURDEN... ♪

- [ANNOTATE](#) — Is'haq Neburä-Id, Selections from *Kebra Nagast* (14C)

MODULE XX ANNOTATIONS MUST BE SUBMITTED BY MARCH 26 AT 11:59 PM

## WEEK TWELVE: MARCH 28 – APRIL 3

MODULE XXI — ♪ TURNING OUT MORE AND MORE GOOD WOMEN LIKE YOU... ♪

- [ANNOTATE](#) — Walatta-Petros, Selections from *The Life of Walatta-Petros* (17C)

MODULE XXI ANNOTATIONS MUST BE SUBMITTED BY MARCH 30 AT 11:59 PM

MODULE XXII — ♪ I'M NOT WHAT I OUGHT TO BE... ♪

- [ANNOTATE](#) — Catalina de Erauso, *The Lieutenant Nun* (17C)

MODULE XXII ANNOTATIONS MUST BE SUBMITTED BY APRIL 2 AT 11:59 PM

MICRO-ESSAY ASSIGNMENT #5 MUST BE SUBMITTED BY APRIL 3 AT 11:59 PM

**WEEK THIRTEEN: APRIL 4 – APRIL 10**

MODULE XXIII — ♪ MY DERRING-DO ALLOWS ME TO DANCE... ♪

- [ANNOTATE](#) — Selections of Aztec and Mayan Poetry (r. 16C)
- [ANNOTATE](#) — Selections from *Popol Vuh* (r. 18C)

MODULE XXIII ANNOTATIONS MUST BE SUBMITTED BY APRIL 6 AT 11:59 PM

MODULE XXIV — ♪ I COULD SWALLOW THE SEAS TO WASH DOWN ALL THIS PRIDE... ♪

- [ANNOTATE](#) — Winnebago, Selections from “Winnebago Trickster Cycle” (r. 20C)
- [ANNOTATE](#) — Seneca, “The Story of Hahskwahot” (r. 20C)

MODULE XXIV ANNOTATIONS MUST BE SUBMITTED BY APRIL 9 AT 11:59 PM

**WEEK FOURTEEN: APRIL 11 – APRIL 17**

MODULE XXV — ♪ THIS VOICE CANNOT BE STIFLED BY YOUR DEVIOUS WAYS ♪

- [ANNOTATE](#) — Sor Juana Inés de la Cruz, Select Poetry (17C)
- [ANNOTATE](#) — Anne Bradstreet, Select Poetry (17C)

MODULE XXV ANNOTATIONS MUST BE SUBMITTED BY APRIL 13 AT 11:59 PM

MODULE XXVI — ♪ FROM THEN ON, IT WAS HIS BIG SHOW ... ♪

- [ANNOTATE](#) — Mpu Prapañca, Selections from *Deśawarnana* (14C)
- [ANNOTATE](#) — Luelen Bernart, Selections from *The Book of Luelen* (r. 20C)

MODULE XXVI ANNOTATIONS MUST BE SUBMITTED BY APRIL 16 AT 11:59 PM

MICRO-ESSAY ASSIGNMENT #6 MUST BE SUBMITTED BY APRIL 17 AT 11:59 PM

**WEEK FIFTEEN: APRIL 18 – APRIL 24**

MODULE XXVII — ♪ YOU'RE WEARING TIME LIKE A FLOWERY CROWN... ♪

- [ANNOTATE](#) — Anonymous, “Midnight Songs” (4C)
- [ANNOTATE](#) — Anonymous, “The Ballad of Mulan” (6C)
- [ANNOTATE](#) — Du Fu, Select Poetry (8C)
- [ANNOTATE](#) — Lu You, Select Poetry (12C)

MODULE XXVII ANNOTATIONS MUST BE SUBMITTED BY APRIL 20 AT 11:59 PM

MODULE XXVIII — ♪ A VOICE ONCE STENTORIAN... ♪

- [ANNOTATE](#) — Han Yu, “Memorial on Buddhism” (9C)
- [ANNOTATE](#) — Han Yu, “Address to the Crocodiles of Chaozhou” (9C)
- [ANNOTATE](#) — Han Yu, “Goodbye to Penury” (9C)

MODULE XXVIII ANNOTATIONS MUST BE SUBMITTED BY APRIL 23 AT 11:59 PM

**WEEK SIXTEEN: APRIL 25 – MAY 1**

MODULE XXIX — ♪ THAT FANCY WINE WON'T PUT THIS FIRE OUT... ♪

- **ANNOTATE** — Sei Shōnagon, Selections from *The Pillow Book* (11C)
- **ANNOTATE** — Murasaki Shikibu, Selections from *The Tale of Genji* (11C)

**MODULE XXIX ANNOTATIONS MUST BE SUBMITTED BY APRIL 27 AT 11:59 PM**

MODULE XXX — ♪ MY TEARDROPS SEASONED EVERY PLATE... ♪

- **ANNOTATE** — Lady Nijō, Selections from *The Confessions of Lady Nijō* (14C)

**MODULE XXX ANNOTATIONS MUST BE SUBMITTED BY APRIL 30 AT 11:59 PM**

**MICRO-ESSAY ASSIGNMENT #7 MUST BE SUBMITTED BY MAY 1 AT 11:59 PM**

**WEEK SEVENTEEN: MAY 2 – MAY 7**

MODULE XXXI — ♪ ON I GO, NOT TOWARD OR AWAY... ♪

- **COMPLETE** — Please Submit Course Evaluations (SOIs) at <https://valdosta.smartevals.com>.

**COMMONPLACE BOOK PROJECT MUST BE SUBMITTED BY MAY 5 AT 11:59 PM**