ENGL 2333.001 – World Literature II – F2F
Course Syllabus: Spring 2026

"Northeast Texas Community College exists to provide personal, dynamic learning experiences empowering students to succeed."

Instructor: Julie Ratliff
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Office Hours	Monday	Tuesday	Wednesday	Thursday	Friday
	8:00-9:30	9:30-11:00 1:30-3:00	8:00-9:30	9:30-11:00	9:00-11:30 (online available)
	And by Appointment				

This syllabus serves as the documentation for all course policies and requirements, assignments, and instructor/student responsibilities.

Information relative to the delivery of the content contained in this syllabus is subject to change. Should that happen, the student will be notified.

Course Description:
3 credit hours. A survey of world literature from the seventeenth century to the present. Students will study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from a diverse group of authors and traditions.
Prerequisite(s): ENGL 1301 or its equivalent.

Student Learning Outcomes:
Upon successful completion of this course, students will be able to:
1. Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
2. Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
3. Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods or in different regions.
4. Articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.
5. Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

Evaluation/Grading Policy:

Participation	**200 pts**	**900 and above**	**A**
		800-899	**B**
Assignments (See End of Syllabus)	**600 pts.**	**700-799**	**C**
		600-699	**D**
Tests	**200 pts**	**Below**	**F**
	1000 pts		

Grades will be returned to the student as follows:
• Blackboard assignments within twenty-four hours of the due date.
• Papers and Presentations within one week of due date.
• Quizzes and Participation grades will usually be updated within one week, but the final total with any extra credit will be entered by finals period.

Required Instructional Materials:
There is no formal book; all readings will be accessed through Blackboard, Handout, or Internet Sources. Any reading may be done from a personal copy of a classic work.

Optional Instructional Materials:
A Flash Drive and WEPA card

Minimum Technology Requirements:
The class requires access to a computer with access to Blackboard and Word (Note: all computers available in the LRC are sufficiently equipped to complete class assignments if you do not have access to one at home.)

Required Computer Literacy Skills:
Basic Word Processing and Email skills

Course Structure and Overview:

This is a sixteen-week face-to-face ENGL 2333, which requires the class to survey literature across a large period of time across an even larger geographical area. As it would be impossible to read everything within those boundaries, the course will touch on major time periods and concepts but focus on reading choices of a speculative fiction nature from a wide variety of countries in a wide variety of formats. The class is focused on those readings and discussion with required writings included to meet state expectations. Formal hour-long lectures are rare; hour-long discussions and activities are not.

In class meetings will be reserved for lecture, discussion, and writing activities. In class participation is an essential element in this course. Each student will be expected to participate in all activities which occur in class. Participation in these activities directly affects the student's grade at the end of the semester. If you are attending class remotely via teams, there will be Blackboard panels available to provide your commentary should scheduling or technical difficulties arise.

Out of class, students are expected to complete all the readings (chapters, online readings, or handouts), finalize all papers, and complete all assignments by deadline.

Assignments:

Quizzes: I like short quizzes that do not take up too much valuable class time. If you've given the assignment some effort, the quizzes should not be a problem as they will be literal questions over major issues in the reading for the day. I reserve the right to give a quiz at the beginning, middle or end of class.

Assignments: Assignments involve a combination of reading, research, and writing to fulfill the course SLOs. Most involve a brief research activity, then either a formal writing or presentation based on that research with proper documentation via MLA. Please see the detailed descriptions of the assignments below.

Readings: Readings will come from Blackboard or other portions of the internet, and their order can be found on the syllabus. If you own personal hardcopy editions of any of the readings, feel free to use them. Have everything read BEFORE you get to class and be prepared to participate in the discussion of the day. If you are absent or attending via Teams, there will be Blackboard panels available to provide your commentary should you have difficulties attending due to technological or scheduling issues.

Tests: The class should have a mid-term and a final, but if everyone attends every day and turns in every assignment on time, you can work off those short answer and essay tests.

Communications:

EMAIL (preferred contact): Check your NTCC email EVERYDAY. Email is the official form of communication used at NTCC, and if you do not check it regularly, you will miss important deadline information. Most emailed questions to the instructor will be responded to within 24 hours, but usually within a few hours during normal waking hours.

TEXT MESSAGING (903-270-4528): I respect your privacy. Please respect mine. If you must text me, please identify yourself in the text and try to stay within normal business hours (8 a.m.- 8 p.m.).

PHONE: The phone number at the top of the syllabus is to my campus office. I will only access and return messages to that number during my stated office hours.

Institutional/Course Policy:

Preparation: While you are in college, it is your job as a student to come to class ON TIME prepared for the work of the day. Read the assignment BEFORE class; have your assignments finished and IN HAND, and NEVER walk in a classroom without the textbook (or equivalent access), blank paper for notes or activities, and a WORKING writing utensil. Think of them—the textbook, the paper, the pen—as the tools of your trade while you are in school.

Attendance: Attendance is mandatory. We meet only twice a week, and everything we do builds upon the days or weeks before, so it is very easy to fall behind if you miss. If you acquire five **unexcused** absences for whatever reason you receive them, you will receive a failing grade for the course. You cannot miss two and a half weeks of the course and expect to have truly mastered the subject matter.

> Keep in mind, even if an absence is excused, your class participation grade will suffer, especially as no work missed may be made up. The class will be moving forward with the syllabus, and it is your responsibility to ask classmates for notes and follow the exercises in the book to keep up with the class.

Participation: This course is primarily done through discussion and interaction. If you have done the reading, prepared your assignments on time, and made an effort to be involved in the class activities, this should not be a problem. But you will have to keep up with the readings.

Alternate Operations During Campus Closure and/or Alternate Course Delivery Requirements

In the event of an emergency or announced campus closure due to a natural disaster or pandemic, it may be necessary for Northeast Texas Community College to move to altered operations. During this time, Northeast Texas Community College may opt to continue delivery of instruction through methods that include, but are not limited to, online through the Blackboard Learning Management System, online conferencing, email messaging, and/or an alternate schedule. It is the responsibility of the student to monitor NTCC's website (http://www.ntcc.edu/) for instructions about continuing courses remotely, Blackboard for each class for course-specific communication, and NTCC email for important general information.

Additionally, there may be instances where a course may not be able to be continued in the same delivery format as it originates (face-to-face, fully online, live remote, or hybrid). Should this be the case, every effort will be made to continue instruction in an alternative delivery format. Students will be informed of any changes of this nature through email messaging and/or the Blackboard course site.

Video Recording of Course Activities

Certain portions of this course may be recorded via video conferencing software to assist students in course material review or later viewing by a student who was not able to attend the live session. The recordings will be made available only to students within the course and will cease to be available upon completion of the course. Students may not retain, reproduce, or share recordings.

NTCC Academic Honesty/Ethics Statement:

NTCC upholds the highest standards of academic integrity. The college expects all students to engage in their academic pursuits in an honest manner that is beyond reproach using their intellect and resources designated as allowable by the course instructor. Students are responsible for addressing questions about allowable resources with the course instructor. Academic dishonesty such as cheating, plagiarism, and

collusion is unacceptable and may   result in disciplinary action. This course will follow the NTCC Academic Honesty and Academic Ethics policies stated in the Student Handbook. Refer to the student handbook for more information on these subjects.

Statement Regarding the Use of AI Technology
Absent a clear statement from a course instructor, use of or consultation with generative AI shall be treated analogously to assistance from another person (collusion). In particular, using generative AI tools to substantially complete an assignment or exam is not permitted. Students should acknowledge the use of generative AI and default to disclosing such assistance when in doubt. Students who are unsure of policies regarding generative AI tools are encouraged to ask their instructors for clarification. (**Adapted from the Stanford University Office of Community Standards, 31 August 2023**)

For this class:
It is clear AI-access has proliferated across our culture, and it can be useful for brainstorming and editing, but that does not mean it is appropriate for all aspects of the writing process for class assignments, particularly in a class in which YOU are supposed to be learning to create the writing.

In this class, every assignment will require you to include a statement about your creative process in completing the assignment. If you use AI-generated material without acknowledging that use or beyond the approved uses included in the assignment, the assignment will not be accepted as fulfilling the assignment and will earn a failing grade in the grade book.

Remember, if you do your own original work for every assignment, you will not have a problem with Academic Honesty issues.

ADA Statement:
It is the policy of NTCC to provide reasonable accommodations for qualified individuals who are students with disabilities. This College will adhere to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to request accommodations. An appointment can be made with the Academic Advisor/Coordinator of Special Populations located in Student Services and can be reached at 903-434-8264. For more information and to obtain a copy of the Request for Accommodations, please refer to the special populations page on the NTCC website.

Family Educational Rights and Privacy Act (FERPA):
The Family Educational Rights and Privacy Act (FERPA) is a federal law that protects the privacy of   student education records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education. FERPA gives parents certain rights with respect to their children's   educational records. These rights transfer to the student when he or she attends a school beyond the high school level. Students to whom the rights have transferred are considered "eligible students." In essence,   a parent has no legal right to obtain information concerning the child's college records without the   written consent of the student. In compliance with FERPA, information classified as "directory   information" may be released to the general public without the written consent of the student unless the   student makes a request in writing. Directory information is defined as: the student's name, permanent   address and/or local address, telephone listing, dates of attendance, most recent previous education   institution attended, other information including major, field of study, degrees, awards received, and   participation in officially recognized activities/sports.

Tentative Course Timeline (Note: instructor reserves the right to make adjustments to this timeline at any point in the term): You should have read everything scheduled before you get to class. Most of the classic works can be accessed in many formats from Project Gutenberg or similar websites. If you have a personal copy, feel free to use it.

Week 1 (Jan 19): A) Introductions B) "Civilizations" (From "Start Here" in Bb) / Utopia Introduction

Unit I: Utopian Efforts
    Week 2 (Jan 26): A) More's *Utopia,* (*The Open Utopia*, www.theopenutopia.org/full-text/sources/) / *The Declaration of Independence* (Bb), & "The Declaration of the Rights of Man and the Citizen" (Bb)
        B) Swift's "A Modest Proposal" (Bb) & *Vindication of the Rights of Woman* (Bb)
        Assignment One: Utopia Summary Due
    Week 3 (Feb 2): A) Proto-SF Utopia discussions
        B) "Omelas" (Bb), "Why don't we kill" (Bb), & "Children Last" (Bb)
    Week 4 (Feb 9): H.G. Wells: *The Time Machine* (www.gutenberg.org/files/35/35.txt)
        & Film: *The Time Machine* (1960)
        Assignment One: Utopia Analysis Due by Midnight on Friday

Unit II: What we Create
    Week 5 (Feb 16): The Romantic Poets (Bb) & *Frankenstein* (www.gutenberg.org/ebooks/84)
    Week 6 (Feb 23): *Mary Shelley's Frankenstein* (1994)
    Week 7 (March 2): A) Capek's *R.U.R.* (www.gutenberg.org/ebooks/13083) & selections from *I, Robot* (Bb) & *We Robots* (Liu and Hoshi) (Bb)
        B) "Measure of a Man" *TNG*
    Week 8 (March 9): A) Forester's *The Machine Stops*
        B) Bradbury's "There will Come Soft Rains" & Eliot's "The Hollow Men" (Bb) (**Mid-Term**)
    Week 9 (March 16): Spring Break
    Week 10 (March 23): A) The Manifesto (Readings Unit)
        B) The Manifesto (Readings Unit) & Pulp Introduction
        Assignment Two: What I Believe (Manifesto)
        Assignment Four: Reading Selection Due
    Week 11 (March 30): A) Keyes' *Flowers for Algernon /* **B) Manifesto Presentations**

Unit III: The Alien Beyond & Beside Us
    Week 12 (April 6): *A Princess of Mars* by Burroughs (www.gutenberg.org/files/62/62-h/62) *John Carter* (2012)
    Week 13 (April 13): A) *Invasion of the Body Snatchers* (1956-film)
        Assignment Three: Pulp Masters Summary Due
    Week 14 (April 20): A) "Far Beyond the Stars" *DS9* & Pulp Masters Discussion
        B) Kafka' s *The Metamorphosis* (from www.gutenberg.org/files/5200/5200-h/5200-h.htm)
    Week 15 (April 27): A) DuBois "The Comet" (Bb), Butler "The Evening and the Morning and the Night" (Bb), & Bradbury "The Million-Year Picnic" (Bb)
        B) "Devil in the Dark" *TOS*
        Assignment Three: Pulp Masters Due by Midnight on Friday

Unit IV: Going Mainstream (Assignment Four)
    Week 16 (May 4): Presentation(s) **(Final)**

Finals: Assignment Four: Can You Hear Me, Now? Presentation(s)

Assignment One: The Ideal Society (Utopias & Proto-SF)
"Where did we come from" is always a fundamental question tackled by the various literatures of the world. In this assignment, you will be exploring a "proto-SF" example to see where an aspect of SF first appeared.

A) Select
Choose an example of a proto-SF and spend some time with the internet to discover the work's relationship to SF. (Suggestion: To help, try asking Google about the work and science fiction.)
  a. *The Man in the Moone* **(Francis Godwin/"Domingo Gonsales")**
  b. *The Blazing World* **(Margaret Cavendish)**
  c. *Comical History of the States and Empires of the Moon* **(Cyrano de Bergerac)**
  d. *New Atlantis* **(Sir Francis Bacon)**
  e. *Somnium* **(Johannes Kepler)**
  f. *The Consolidator* **(Daniel Defoe)**
  g. *From Earth to the Moon* **(Jules Verne)**
  h. *Micromegas* **(Voltaire)**
  i. *Voyage to the World of Cartesius* **(Gabriel Daniel)**
  j. *Memoirs of the 20th Century* **(Samuel Madden)**
  k. *L'An 2440* **(Louis-Sebasten Mercier)**
  l. **Your own suggestion**

B) Summary (50 points)
Prepare to share a brief summary of the story and be ready to share the story with your class during **Week Three.**

C) Analysis (100 points)
Based on the discussion of how SF is defined, where we started the class, write a brief (2-5 page) essay in which you defend or refute your Proto-SF example as 'actually being' SF. Remember to use proper MLA documentation. (If you need help with documentation, check the O.W.L. at Purdue online, tutors, or me.) The Analysis will be due at the **End of Week Five.**

Assignment Two: The Manifesto
The Modernist manifestos (approx. 1900–1945) were continuations of the Romantic ideal of the poet as political touchstone--radical public declarations outlining the principles of the avant-garde, aimed at shattering traditional conventions and embracing innovation. They served as revolutionary tools to promote new forms of aesthetic expression, reflecting a desire to redefine art and society. They challenged traditional artistic forms, highlighted disillusionment with societal norms, and declared a new, revolutionary "now." Along the way, they also laid the groundwork for the physical literary formatting that gave birth to blogs, texting, and Canva.

A) Creation (50 pts):
After reading and discussing the items in the Manifesto unit, create your own manifesto of at least two pages detailing your understanding of your generation's beliefs about a similar subject to one of those read in class: art, literature, history, societal roles, etc . . . Writing assignment due **Week Ten.**

B) Presentation (the Soapbox) (50pts)
As an object of expression, the manifesto was as likely to be published in unique formats as it was to be shouted from rooftops. This assignment challenges you to "play" with the formatting of your creation. Your final presentation of your manifesto should reflect the experimental nature of the form. You may produce the final object in print, video, orally or some other combination.
Bring your example for the class to experience during **Week Eleven**.

Assignment Three: The Pulp Masters
While it had corollaries in earlier literature, Science Fiction really gained its identity in the pulps of the 20s-50s (often referred to as the "Golden Age" of SF).
A) **In class,** you will draw the name of a major influence on pulp-era SF. Please note: not all will be authors.

B) Exploration:
Go to the library or internet to discover who that person was and what his/her contribution to the pulp-era SF was. (If possible, you might want to read something by that person, but at least discover what they did.) Write at least a paragraph describing that's person's importance to the Pulps. Be prepared to explain that person's role to your classmates **during Week Thirteen**.

C) Analysis: 100 points
Write a brief analysis (at least two to five pages) of what your figure's impact was on science fiction. Remember to use proper MLA documentation.
The Analysis will be due at the **End of Week Fifteen.**

Assignment Four: Going Mainstream

While SF was born in print, arguably its widest impact has been in the visual forms—television, film, and computer games. For this assignment, your team will select one of the 'mainstream' SF franchises and explore its impact on SF. (Sorry, *Star Trek* and its 'children' are already taken.😉) You will select a major SF franchise and relate it to a classic SF piece. The two do not have to be exact adaptations (though *Twilight Zone* does have several). Think more like "Nightfall" and *Pitch Black* or *Battlestar Galactica* and any number of robot stories. (Come by office hours if you need help selecting one.)

A) Exploration:
Go to the library or internet to discover the origins of the franchise, select a representative example of the franchise (make sure examples are less than an hour in length), select a reading to correspond with that franchise, and be prepared to discuss how the franchise advances one or more of the major SF themes/traditions.
You must provide a copy of your reading in pdf form or a working link no later than Week Ten so it can be loaded into Blackboard for others to access.

B) Presentation & Discussion (100):
Bring your example(s) of the franchise for the class to view on your scheduled day during **Week Sixteen** and be prepared to introduce your example and lead a discussion of the piece(s) afterwards. Be prepared to fill approximately 30-60 minutes of class time including both presentation and example viewing.

Assignment Four: Can You Hear Me, Now?

To bring the class "full-circle," we're going to challenge you to find a way to "project" Science Fiction to an audience and remind you that the key element of SF is imagination.

In class, you will get a group to help you with this project. As a team, you will be responsible for a "radio" performance of a classic SF story.   (Think *Alien Voices* and/or *War of the Worlds* for examples.)

**A)	Script (50 points):**
As a team, you can elect to write your own story (you may use AI) or select a classic SF short story to adapt and create a script for a "radio" broadcast of 20-30 minutes. Remember scripts should include both speaking parts and plans for sound and other "special effects." Every member of the team should have at least one speaking role. The team will need to provide an annotated script, which identifies roles/plans for sound effects, no later than **Week Fifteen**.
For some help check out: http://lessonbucket.com/english/year-9-english/science-fiction/radio-dramas/

**B)	Presentation (100 points)**
For the Last Day of Class (Finals' Period): Your team should be prepared to create a 'radio' performance and bring all necessary props for sound effects and scripts for a performance of at least twenty minutes. Microphones and a camera (to film/record the performance) will be provided.

Assignment Extra Credit:
At any point during the class you may do one or more of the following "extra credit" assignments and receive points added into your total for the session:

1) Vocabulary Lessons (up to 20 for 1 point each) One of the simplest and most pervasive legacies of SF can be found in the vocabulary it created and we sometimes use casually every day. Choose a word or phrase that originates in SF, provide the word, the origin, and the current use of the word. For example: Blaster as a term for a gun supposedly originates in "When the Green Star Waned" (published in *Weird Tales* 1925) by Nictzin Dyalhis. (Please turn in 5 at a time to save space)

2) Sightings (up to 3 for 5 points each): Once you start reading SF, you might find references to it appearing/being referenced in the oddest places. If you hear, read, or see someone in the mass media (newspapers, television, movies, etc…) referencing something from SF (other than just an ad or review for the newest film or television show), bring a brief summary of the event (no more than three to five lines of type) to class to share.

3) Objects of Affection (up to 3 for 5 points each): You may bring a physical object that reflects one or more of the stories we have been discussing in class. Be prepared to explain what the object is and how it relates to science fiction. (Note: your cell phone and laptop do not count.)