## COURSE OUTLINE
### Spring 2019

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<th>Course Number</th>
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<td>English 204</td>
<td>World Literature I</td>
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**Hours:**
- 3 Lecture

**Co- or Pre-requisite:**
- Minimum C grade in English 102

**Implementation:**
- sem/year

### Catalog description (2016-2017 Catalog):

A survey of important literary works from cultures around the world from the 17th century through the present day.

**Is course New, Revised, or Modified?** Modified

### Required texts/other materials:

Care should be taken in this writing-intensive course to find literature from the majority of populated continents rather than focusing strictly on Western civilization. The three anthologies listed below, although extensive, should be supplemented by indigenous literatures from the oral traditions and other .pdf materials from the web. Alternatively, instructors could choose a representative sampling of novels and supplement with drama and poetry available online. Critical approaches to literary study are also available on the Internet and listed below. A variety of voices and genres spanning the 17th through 21st centuries should be studied.

### Sample Anthologies for World Literature:


### Sample Longer Works, if ordered individually:

- Chinua Achebe, *Things Fall Apart*
- Tawfiq al-Hakim, *Song of Death*
- Aphra Behn, *Oroonoko*
- Bertolt Brecht, *The Good Woman of Szechuan*
- Monica Clare, *Karobran*

MCCC Course Outline; Approved by the Curriculum Committee 12/6/07
J. M. Coetzee, *Disgrace*

Joseph Conrad, *Heart of Darkness*

Alejo Carpentier, *The Lost Steps (Los Pasos Perdidos)*

Fyodor Dostoevsky, *The Grand Inquisitor or Notes from the Underground*

Duong Thu Huong, *Paradise of the Blind* Thomas Mann, *Doctor Faustus or Death in Venice*

Bernardine Evaristo, *Blonde Roots*

Hermann Hesse, *Siddhartha*

Khaled Hosseini, *The Kite Runner or A Thousand Splendid Suns*

Jhumpa Lahiri, *The Interpreter of Maladies or The Namesake*

Liu Cixin, *The Three Body Problem*

Naguib Mahfouz, *Zaabalawi*

Chikamatsu Monzaemon, *Love Suicides at Amijima*

Alice Munro, *Runaway*

Ngũgĩ wa Thiong’o, *In the House of the Interpreter*

Jean Rhys, *Wide Sargasso Sea*

Marjane Satrapi, *Persepolis*

Wole Soyinka, *Death and the King’s Horseman*

Derek Wolcott, *Omeros*

**Revision date:** Spring 2019  
**Course coordinator:** Barbara Hamilton, x3354, hamiltob@mccc.edu
Information resources:

Other instructor reference texts:


General literary studies resource websites:

Purdue OWL: Writing About Literature: [http://owl.english.purdue.edu/owl/resource/618/1/](http://owl.english.purdue.edu/owl/resource/618/1/)

Dr. Kristi Siegel’s Introduction to Modern Literary Theory: [http://www.kristisiegel.com/theory.htm](http://www.kristisiegel.com/theory.htm)

The Voice of the Shuttle: [http://vos.ucsb.edu](http://vos.ucsb.edu)

Literary Research Tools on the Web: [http://andromeda.rutgers.edu/~jlynch/Lit](http://andromeda.rutgers.edu/~jlynch/Lit)

American Comparative Literature Association General Research Portal: [http://www.acla.org/resources/general-research](http://www.acla.org/resources/general-research)

Specialized sites:

Institute for World Literature: [http://iwl.fas.harvard.edu/icb/icb.do](http://iwl.fas.harvard.edu/icb/icb.do)


Course Competencies/Goals

The student will be able to demonstrate knowledge of these concepts by being able to perform these tasks:

1. **Close Reading:** interpret complex texts which may include images, epic and lyric poetry, fiction, orature, memoir, and drama through close reading (ILG 1, 6, 8)  
   [Methods of assessment: in-class workshops, discussions, and individual writing assignments]

2. **Literary Strategies:** demonstrate knowledge of the distinctive ways writers and translators use words and different literary structures to shape a reader’s response to their work (ILG 1, 6, 8, 9)  
   [Methods of assessment: in-class workshops, discussions, performance/discussion leading of a piece of literature, and individual writing assignments]

3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings to create original interpretations (ILG 1, 4, 6, 10, 11)  
   [Method of assessment: essay]

4. **Critical Analysis:** analyze a piece of literature using the most appropriate critical framework(s) for that particular work (psychological, historical, philosophical, feminist, Marxist, etc.) (ILG 1, 6, 8, 9, 10, 11)  
   [Methods of assessment: small- and large-group discussion; individual writing assignments]

5. **Literary Context:** evaluate literature’s dual role as both product of and producer of culture using textual evidence of major historical and social shifts (conquest, trade, slavery, migration, colonization, economic, political, or religious change, social justice movements). (ILG 1, 6, 7, 8, 9, 10, 11)  
   [Methods of assessment: in-class workshops, discussion, and individual writing assignments]
6. **Documentation of Sources**: use correct MLA documentation format for citing literature in essays (ILG 1, 4, 10)  

*Method of assessment: essay*

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**This course meets the following Institutional Learning Goals**

1. **Written and Oral Communication in English**: Students will communicate effectively in both speech and writing.

4. **Technology**: Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.

6. **Humanities**: Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

7. **History**: Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

8. **Diversity and Global Perspective**: Students will understand the importance of a global perspective and culturally diverse peoples.

9. **Ethical Reasoning and Action**: Students will understand ethical frameworks, issues, and situations.

10. **Information Literacy**: Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

11. **Critical Thinking**: Students will use critical thinking skills to understand, analyze, and apply information or solve problems.

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**Units of Study**

**Unit I**  
**Introduction to the Study of World Literature**  
[SLO 1, 4, 5; ILG 1, 6-11]

*Learning Objectives*  
*The student will be able to…*

- differentiate between reading and analyzing works in translation and works written in the original language, especially in regard to “close reading”

- describe the ways literature is embedded in a cultural, historical—and therefore linguistic and ethical—context.

- demonstrate understanding that interpreting world literature involves acknowledging and expanding one’s own cultural/critical boundaries

- explain the interconnectedness and mutual influence of world cultures throughout literary history due to factors such as trade, conquest, war, imitation, appropriation, missionizing, and colonization

- apply a variety of critical frames or lenses through which to interpret world literature

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Other units will vary, depending on how the instructor chooses to set up the class (by historical chronology, theme, region, or genre). The following sample units are based on chronology:
Unit II  Visions of Empire: Looking at The Other, the Noble Savage, and the Mysterious  
[SLO 1-6; ILG 1, 4, 6-9, 11]

Learning Objectives
The student will be able to...

- identify various perspectives and labels powerful groups such as Europeans and Arabs used to view others leading up to the colonial period, referring to excerpts from Rudyard Kipling, Sir John Mandeville, Marco Polo, Voltaire, John Dryden, CM Doughty, Abu Jafaar Ibn Tufail, Ibn Battuta, and the painting “The Secret of England’s Greatness.”

- distinguish between using “the Other” as a means of self-definition and aggrandizement or critique vs. trying to accurately record details about other cultures, using a source such as Hermann Hesse’s Siddhartha.

- “close read” a passage in order to discover the impact of word choice on the reader’s ability to enter imaginatively into the writer’s world.

- use an appropriate critical lens to evaluate how a writer creates and shares meaning with readers.

- create a peer-reviewed essay, synthesizing a scholarly source with original close reading and analysis to interpret a piece of literature.

Unit III  Colonialism and Post-Colonialism  [SLO 1-6; ILG 1, 4, 6-9, 11]

Learning Objectives
The student will be able to...

- discuss the complex cultural situation created by colonialism and the resulting post-colonial reaction, as evidenced in literature such as Ngũgĩ wa Thiong’o, In the House of the Interpreter and Duong Thu Huong’s Paradise of the Blind.

- understand the differing definitions of “decolonization” from the perspectives of colonizer and colonized; be able to use the term as it relates to a claiming of personal as well as national autonomy, as discussed in Ngũgĩ wa Thiong’o, Decolonising the Mind.

- gain empathy and understanding for people caught in power dynamics that can lead them to make choices it is sometimes hard for Westerners to understand.

- Identify the literary strategies writers use to create atmosphere, context, and an emotional reaction to the plot and characters, leading to an overall interpretation.

- Explore the idea of feminism as an attempt to decolonize from patriarchy, as used by Duong.

- create a peer-reviewed essay, using the concept of “decolonization” to interpret a piece of literature, synthesizing two scholarly sources with original close reading and analysis.

Unit IV  Cultural Hybridity  [SLO 1-6; ILG 1, 4, 6-11]

Learning Objectives
The student will be able to...

- explain “cultural hybridity,” connecting it to ongoing globalism, an effect of post-colonialism, migration, travel, and connective technology.

- understand “magical realism” as a form of decolonization, protest against Western empiricism or other forms of cultural hegemony, or a perceived loss of culture through reading works such as Laura Esquivel’s *Like Water for Chocolate*, Liu Cixin’s “Taking Care of God,” and Gabriel García Márquez’s “A Very Old Man with Enormous Wings.”

- choose a short work, perhaps reflecting a student’s heritage, and present it creatively to the class using the vocabulary, literary strategies, and interpretive frameworks covered in the course.

- use the same short work as the basis of a final essay incorporating three scholarly sources, a defined critical approach, and original close reading.

**Evaluation of student learning:** The weighted percentage of these means of assessing student learning will vary slightly, but the greatest emphasis should be on formal written work.

**Participation 25%**. Since the class is run as a large seminar, students are expected to come to class having read the material, prepared to discuss. Students also participate in small group work and peer review of essay drafts.

**Formal Written Work: 60%**. Students will submit @ 15-20 pages of peer-reviewed, final draft essay, split into individual essays at the instructor’s discretion. These research essays should demonstrate careful text-based analysis, use of an appropriate critical lens, location of the text within an historical, social context, analysis of the characters or speakers in a variety of socially-defined categories, and integration of scholarly sources.

**Presentation/Performance Art/Discussion Leading Assignment: 15%**. Students work in pairs to perform/present some aspect of a work and then help to lead class discussion for the day.

**Academic Integrity:** Plagiarism happens when you submit another person’s words or ideas as your own in online or onsite discussion, essay, or presentation, and it is one of the most serious academic crimes. This includes both intentional (copy/pasting ideas from the web, another student, or any other source without citation) and unintentional plagiarism (providing a citation but not using quotation marks around exact borrowed wording, for instance). It also includes re-using your own work from another course without the permission of both instructors. If you wonder whether to cite a borrowed idea or words, always provide citation to be safe. We will review how to use other people’s ideas and words legally, and you will be graded on how carefully you do this. [Your graded work will be submitted to SafeAssignment on Bb, which compares your words to what is on the Web.] Most cases of plagiarism can be avoided by careful citation. Here is Mercer’s Academic Integrity Policy.

My policy is to follow Mercer’s guidelines and report all plagiarism to the Academic Integrity Committee for review. All plagiarized work will receive zero points toward the final course grade. If you plagiarize more than once, you will receive an “F” final course grade.