



**MERCER**  
COUNTY COMMUNITY COLLEGE

# COURSE OUTLINE

**Course Number**  
ENG204

**Course Title**  
World Literature II

**Credits**  
3

**Hours: 3 Lecture**

**Co- or Pre-requisite:**  
Minimum C grade in ENG102

**Implementation Semester  
& Year**  
Spring 2022

**Catalog description:** A survey of important literary works from cultures around the world from the 17<sup>th</sup> century through the present day.

**General Education Category:**  
**Goal 6: Humanities**  
**Goal 8: Diversity and Global Perspective**

**Course coordinator:** Barbara Hamilton, 609-570-3544,  
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**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 anthologies listed below offer many diverse choices. Alternatively, instructors could choose a representative sampling of novels and supplement with drama and poetry available online. A variety of voices and genres spanning the 17<sup>th</sup> through 21<sup>st</sup> centuries should be studied.

**1. Sample Anthologies for World Literature:**

Damrosch, David, ed. *Gateways to World Literature*. Volume 2: The Seventeenth Century to Today. Pearson, 2012.

Davis, Paul, Gary Harrison, David M. Johnson, John F. Crawford, eds. *The Bedford Anthology of World Literature*. Volume 2: The Modern World, 1650-the Present. Compact Ed.. New York: Bedford St. Martin's, 2009.

Puchner, Martin, ed. *The Norton Anthology of World Literature*. Shorter 3<sup>rd</sup> ed. Volume 2. W.W. Norton and Company, 2012.

**2. 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*

J. M. Coetzee, *Disgrace*

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*

Mohsin Hamid, *Exit West* or *The Reluctant Fundamentalist*

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* or *The Strong Breed*

Derek Wolcott, *Omeros*

### **3. General literary studies resource websites:**

Purdue OWL: Writing About Literature: <http://owl.english.purdue.edu/owl/resource/618/1/>

Dr. Kristi Siegel's Introduction to Modern Literary Theory: <http://www.kristisiegel.com/theory.htm>

The Voice of the Shuttle: <http://vos.ucsb.edu>

American Comparative Literature Association General Research Portal:

<http://www.acla.org/resources/general-research>

Institute for World Literature: <http://iwl.fas.harvard.edu/icb/icb.do>

Eclat! U.Penn's "Essential" Comparative Literature and Theory Sites:

<http://ccat.sas.upenn.edu/Complit/Eclat/>

### **Course Student Learning Outcomes (SLO):**

***Upon successful completion of this course, the student will be able to:***

1. **Close Reading:** interpret complex texts which may include images, epic and lyric poetry, fiction, orature, memoir, and drama through close reading [Supports ILG #1, 6, 8; PLO #1,3]
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 [Supports ILG #1, 6, 8, 9; PLO #1]

3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings to create original interpretations [Supports ILG #1, 4, 6, 10, 11; PLO #2-4]
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.) [Supports ILG #1, 6, 8, 9, 10, 11; PLO #3]
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). [Supports ILG #1, 6, 7, 8, 9, 10, 11; PLO# 1]
6. **Documentation of Sources:** use correct MLA documentation format for citing literature in essays [Supports ILG #1, 4, 10; PLO #2]

### **Course-specific Institutional Learning Goals (ILG):**

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

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

**Institutional Learning Goal 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.

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

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

**Institutional Learning Goal 9. Ethical Reasoning and Action.** Students will understand ethical frameworks, issues, and situations.

**Institutional Learning Goal 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.

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

### **Program Learning Outcomes for Liberal Arts (PLO)**

1. **Concept Knowledge.** Understand the vocabulary, methods, and major concepts presented in the humanities, social sciences, and the natural sciences.
2. **Communication.** Articulate complex ideas clearly and effectively, both verbally and in writing.
3. **Critical Thinking.** Perform a series of thinking tasks including speculation, analysis, and synthesis [i.e., abstract reasoning.
4. **Research Methods.** Utilize research materials and methodologies.

### **Units of study in detail – Unit Student Learning Outcomes:**

**Unit I Introduction to the Study of World Literature** [Supports Course SLOs #1, 4, 5]

#### **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 cultural, historical--and therefore linguistic and ethical--contexts.
- 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

**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 [Supports Course SLOs #1-6]**

**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, Dryden, Abu Jafaar Ibn Tufail, Ibn Battuta, Camoes, Columbus, 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,
- “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 [Supports Course SLOs #1-6]**

**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 Ngûgî 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 different groups of the colonized; be able to use the term as it relates to a claiming of personal as well as national autonomy, as discussed in Ngûgî wa Thiong’o, *Decolonising the Mind*.

- gain empathy and understanding for people caught in power dynamics that leads them to make choices that are 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** [Supports Course SLOs #1-6]

##### **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 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*, Mohsin Hamid’s *Exit West*, Salman Rushdie’s “The Firebird,” or Liu Cixin’s “Taking Care of God.”
- 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:** [Evaluates SLOs 1-6]

Achievement of the course objectives will be evaluated by the following tools. The weighted percentage of these means of assessing student learning will vary slightly among different instructors, 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 and being prepared to discuss it. Students also participate in small group work and peer review of essay drafts.

**Formal Written Work: 60%.** Students will submit @ 15-17 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 a social and historical 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 creatively present some aspect of a work and then help to lead class discussion for the day.