Course Number
English 204

Course Title
World Literature II

Credits
3

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 the six 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:

Aphra Behn, *Oroonoko*

Hermann Hesse, *Siddhartha*

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

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

MCCC Course Outline; Approved by the Curriculum Committee 12/6/07
Bernardine Evaristo, *Blonde Roots*
Chinua Achebe, *Things Fall Apart*
Joseph Conrad, *Heart of Darkness*
Alejo Carpentier, *The Lost Steps (Los Pasos Perdidos)*
Fyodor Dostoevsky, *The Grand Inquisitor or Notes from the Underground*
Thomas Mann, *Doctor Faustus or Death in Venice*
Marjane Satrapi, *Persepolis*
J. M. Coetzee, *Disgrace*
Derek Wolcott, *Omeros*
Jean Rhys, *Wide Sargasso Sea*
Joseph Boyden, *Through Black Spruce*
Monica Clare, *Karobran*
Alice Munro, *Runaway*
Naguib Mahfouz, *Zaabalawi*
Tawfiq al-Hakim, *Song of Death*
Wole Soyinka, *Death and the King’s Horseman*
Chikamatsu Monzaemon, *Love Suicides at Amijima*
David Henry Hwang, *M. Butterfly*
Bertolt Brecht, *The Good Woman of Szechuan*
Ngugi wa Thiong’o, *In the House of the Interpreter*
Duong thu Huong, *Paradise of the Blind*

**Revision date:** Fall 2016  
**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/
Dr. Kristi Siegel’s Introduction to Modern Literary Theory: http://www.kristisiegel.com/theory.htm
The Voice of the Shuttle: http://vos.ucsb.edu
Literary Research Tools on the Web: http://andromeda.rutgers.edu/~jlynch/Lit
American Comparative Literature Association General Research Portal: http://www.acla.org/resources/general-research

Specialized sites:

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 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

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

3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings to create original interpretations

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.)

5. **Historical Awareness through Literature:** describe the interplay of various peoples throughout global history via conquest, trade, imitation, and appropriation, as evidenced in the literature in its role as mirror of culture
6. **Awareness of Literary Social Impact:** describe the impact of literature on major social shifts (for instance, war, colonization, migration, slavery, industrial, economic, religious or political change, and various social justice movements)

7. **Documentation of Sources:** use correct MLA documentation format for citing literature in essays

**This course meets the following General Education Knowledge Goals and MCCC Core Skills.**

**General Education Knowledge Goals**

**Goal 1. Communication.** Students will communicate effectively in both speech and writing.

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

**Goal 5. Social Science.** Students will use social science theories and concepts to analyze human behavior and social and political institutions and to act as responsible citizens.

**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.

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

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

**Goal 9. Ethical Reasoning and Action.** Students will understand ethical issues and situations.

**MCCC Core Skills**

**Goal A. Written and Oral Communication in English.** Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

**Goal B. Critical Thinking and Problem-solving.** Students will use critical thinking and problem solving skills in analyzing information.

**Goal C. Ethical Decision-Making.** Students will recognize, analyze and assess ethical issues and situations.

**Goal D. 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.

**Goal E. Computer Literacy.** Students will use computers to access, analyze or present information, solve problems, and communicate with others.

**Goal F. Collaboration and Cooperation.** Students will develop the interpersonal skills required for effective performance in group situations.

**Goal G. Intra-Cultural and Inter-Cultural Responsibility.** Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

**Sample Units:**

**Unit I Introduction to the Study of World Literature**

*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” [Course competency 1; Gen Ed goals 1, 6; MCCC Core Skill G]

- describe the ways literature is embedded in cultural, historical--and therefore linguistic and ethical--context. [Course competencies 1, 5; Gen Ed goals 6, 7, 8, 9; MCCC Core Skills A, F, G]
• demonstrate understanding that interpreting world literature involves acknowledging and expanding one’s own cultural/critical boundaries [Course competency 1; Gen Ed goals 1, 6, 8, 9; MCCC Core Skills A, F, G]

• explain the interconnectedness and mutual influence of world cultures throughout literary history due to factors such as trade, conquest, war, imitation, appropriation, missionizing, colonization, and the drive for independence [Course competencies 5, 6; Gen Ed goals 1, 6, 7, 8; MCCC Core Skills A, G]

• apply a variety of critical frames or lenses through which to interpret world literature [Course competency 4; Gen Ed goals 1, 5, 6, 7; MCCC Core Skill A, F]

Other units will vary, depending on how the instructor chooses to set up the class (by historical chronology, theme, region, or genre). A sample thematic unit is included below.

Unit II Colonialism and Post-Colonialism in Africa

Learning Objectives

The student will be able to...

• identify various lenses Europeans used to view Africans during the colonial period, referring to examples such as Kipling’s poem “The White Man’s Burden,” Joseph Conrad’s Heart of Darkness, and passages from Edward Said’s Orientalism [Course competencies 1, 2, 4-6; Gen Ed goals 1, 6-9; MCCC Core Skills A, B, C, G]

• present in small groups to the class about the lenses Africans used to view Europeans during the colonial period, referring to Chinua Achebe’s Things Fall Apart or Wole Soyinka’s Death and the King’s Horseman. [Course competencies 1, 2, 4-6; Gen Ed goals 1, 6-9; MCCC Core Skills A, B, C, F, G]

• “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 [Course competencies 1, 2; Gen Ed goals 1, 6; MCCC Core Skills A]

• discuss the complex cultural situation created by colonialism and the resulting post-colonial reaction, as evidenced in literature such as Coetzee’s Disgrace. [Course competencies 1, 2, 5; Gen Ed goals 1, 5-9; MCCC Core Skills A, B, C, F, G]

• create an original, peer-reviewed interpretation in essay form using the most helpful critical lens and synthesizing scholarly sources [Course competencies 1-4, 7; Gen Ed goals 1, 5-9; MCCC Core Skills A, B, C, D, E, F]

Sample language and 15 week schedule for the course syllabus:

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 20%. Since the class is run as a seminar, students are expected to come to class having read the material, prepared to discuss. Students will also participate in informal small group work and peer review of essay drafts.

Formal Written Work: 50%. 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.
Essay Exams: 20%. Students will submit a midterm (archaic and classical period) and a final exam (medieval period). Each exam will offer students a choice of topics allowing them to make a point about the literature of the period through text-based analysis, thematic comparison, and/or use of a critical framework. For each exam, students choose two topics for their short essays.

Presentation/Performance Art/Discussion Leading Assignment: 10%. 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 in class discussion, essay, or exam work, 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). 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.

Accessibility Statement. Mercer County Community College is committed to ensuring the full participation of all students in all its programs. If you have a documented differing ability or think that you may have a differing ability that is protected under the ADA and Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 stinsona@mccc.edu for information regarding support services.

Sample Syllabus

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic of the day and deadlines for submission</th>
</tr>
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<tbody>
<tr>
<td>Week 1 Day 2</td>
<td>Part I: Visions of Empire. Looking at The Other [handout]. Excerpts from Sir John Mandeville, Marco Polo, Ibn Tufail, Dryden, Pope. The “noble savage”– “nature’s gentleman” in the “state of nature,” “the wild child.”</td>
</tr>
<tr>
<td>Week 2 Day 1</td>
<td>Essay 1 assigned. Voltaire, <em>Candide</em>, Chapters 1-17 (.pdf)</td>
</tr>
<tr>
<td>Week 2 Day 2</td>
<td>Voltaire, <em>Candide</em>, Chapters 18-30 (.pdf)</td>
</tr>
<tr>
<td>Week 3 Day 1</td>
<td>Excerpts from H. Rider Haggard, <em>She</em> (.pdf). Introduction to <em>Siddhartha</em>.</td>
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<tr>
<td>Week 3 Day 2</td>
<td>Hesse, <em>Siddhartha</em>. “The Brahmin’s Son” to “Sansara”</td>
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<tr>
<td>Week 4 Day 1</td>
<td>Hesse, <em>Siddhartha</em>. “By the River” to “Govinda”</td>
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<tr>
<td>Week 4 Day 2</td>
<td>Essay 1 rough draft is due. Bring 2 copies to class for draft workshop. Writing about literature: formatting and research tips.</td>
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<tr>
<td>Week 5 Day 1</td>
<td><strong>Essay 1 Final Draft is due.</strong> Victorian England: the High/Low Project and Empire. Screening of <em>Jane Eyre</em> excerpts--be here!</td>
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<tr>
<td>Week 5 Day 2</td>
<td>End of film. Discussion: The underside of <em>Jane Eyre</em> and the crises of Empire.</td>
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</table>
| Week 6 Day 1 | **Part Two: The Empire Strikes Back**  
Rhys, *Wide Sargasso Sea*. Introduction, Parts One and Two (5-107) |
| Week 6 Day 2 | Rhys, *Wide Sargasso Sea*. Part Two (107-73) |
| Week 7 Day 1 | Background: Europe in Africa. Ngũgĩ wa Thiong'o. *In the House of the Interpreter* 1955 (1-54) |
| Week 7 Day 2 | Ngũgĩ wa Thiong'o. *In the House of the Interpreter* 1956 (57-99) |
| Week 8 Day 1 | Ngũgĩ wa Thiong'o. *In the House of the Interpreter* 1957 (103-28) |
| Week 8 Day 2 | Ngũgĩ wa Thiong'o, *In the House of the Interpreter* 1958 (131-86) and 1959 (189-240)  
**Essay 2 assigned.** |
| Week 9 Day 2 | Duong, *Paradise of the Blind*. Chapters 1-5 (11-89) |
| Week 10 Day 1 | Duong, *Paradise of the Blind*. Chapter 6-8 (90-148) |
| Week 10 Day 2 | Duong, *Paradise of the Blind*. Chapters 9-10 (149-97) **Rough draft of Essay 2 is due:** bring 2 copies to class. |
| Week 11 Day 1 | Duong, *Paradise of the Blind*. Chapters 11-12 (198-254) |
| Week 11 Day 2 | Wrap-up of Duong, *Paradise of the Blind*. **Final draft of Essay 2 is due.** Research for the final project. |
| Week 12 Day 1 | **Part Three: Cultural Hybridity?**  
Mazari and Hillman, *The Honey Thief* (1-79). |
| Week 12 Day 2 | Mazari and Hillman, *The Honey Thief* (80-130). |
| Week 13 Day 2 | Mazari and Hillman, *The Honey Thief* (208-266). |
| Week 14 Day 1 | Student presentations of independent projects (attendance is crucial). |
| Week 14 Day 2 | Student presentations of independent projects (attendance is crucial). **Draft workshop:**  
**Essay 3.** Bring two copies of your rough draft to class. Draft conferences with me. |
<p>| Week 15 | Student presentations of independent projects (attendance is crucial). Draft |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Conference Note</th>
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<tbody>
<tr>
<td>Week 15</td>
<td><strong>Deadline for Essay Final Draft.</strong> Wrap-up of class, review for final. Course evaluations.</td>
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<tr>
<td>Day 2</td>
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<tr>
<td>Final Exam</td>
<td>Meet in our final exam room (TBA) for a 2 hour final from 12:30-2:30. Bring your text and ½ page of notes to use as you write.</td>
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<tr>
<td>TBA</td>
<td></td>
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