GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 09/27/2022

Approved by GCCCD Governing Board: 10/11/2022

ENGLISH 271 − WORLD LITERATURE II

1. Course Number Course Title Semester Units

ENGL 271 World Literature II 3

Semester Hours

3 hours lecture (48-54 total hours); 96-108 outside-of-class hours; 144-162 total hours

2. Course Prerequisites

None

Corequisite

None

Recommended Preparation

None

3. Catalog Description

This class offers a survey and analysis of diverse literary texts across the world. Students examine how

literature shapes and reflects the human experience as well as global struggles over power, identity, and

language. Students learn to use different theoretical lenses to interpret critically the historical, political,

social, psychological, philosophical, aesthetic, and cultural aspects of literature from Africa, the Middle

East, South and East Asia, the Caribbean, Oceania, Latin America, and Europe. Primary texts consist of

fiction, graphic literature, poetry, drama, creative nonfiction, and film.

4. Course Objectives

The students will:

a. Analyze, interpret, evaluate, and synthesize a variety of literary texts and genres (i.e., fiction, poetry,

drama, memoir, creative nonfiction, graphic literature, and film) from 1650 C.E. to the present, including

authors representing marginalized perspectives from historically underrepresented regions and cultures

within Africa, the Middle East, South and East Asia, the Caribbean, Oceania, Latin America, and

Europe.

b. Interpret how sociohistorical, political, and cultural artifacts (i.e., articles, photography, art) provide

enrichment and context for primary texts and their authors.

c. Demonstrate an understanding of academic discourse and the conventions of evidence-based literary

analysis, including the integration of secondary and/or theoretical material, documented in MLA format.

d. Utilize standard literary terminology to discuss and write about world literature.

e. Define key concepts central to the analysis of literature from the lens of Postcolonial Criticism and

Ethnic Studies, such as colonialism, post-colonialism, Orientalism, diaspora, hegemony, and “double

consciousness.”

f. Summarize and apply assigned literary theory, including the core tenets of Postcolonial Criticism and

Ethnic Studies.

g. Situate literary texts in various historical, regional, political, literary, psychological, and cultural contexts

and discuss how those contexts inform their meanings, values, and roles.

h. Identify and synthesize how authors use, resist, and alter conventions of genre (i.e., language, form,

and structure) to illustrate the human experience as well as global struggles over power, identity, and

language.

5. Instructional Facilities

Standard Classroom

6. Special Materials Required of Student

None

7. Course Content

a. A variety of literary texts from 1650 C.E. to the present, including authors representing marginalized

perspectives from historically underrepresented regions and cultures within Africa, the Middle East,

South and East Asia, the Caribbean, Oceania, Latin America, and Europe (e.g. Chinua Achebe,

Chimamanda Ngozi Adichie, Ngugi wa Thiong'o, J.M. Coetzee, Tsitsi Dangarembga, Buchi Emecheta,

Nadine Gordimer, Wole Soyinka, Jennifer Nansubuga Makumbi, Akwaeke Emezi, Yaa Gyasi, Abi Daré,

Imbolo Mbue, Helen Oyeyemi, Tomi Adeyemi, Khaled Hosseini, Mahmoud Darwish, Marjane Satrapi,

Naguib Mahfouz, Azar Nafisi, Sadegh Hedayat, Salman Rushdie, Anita Desai, Arundhati Roy, Jamaica

Kinkaid, Jean Rhys, Derek Walcott, Keri Hulme, Jun'ichirō Tanasaki, Yukio Mishima, Mieko Kawakami,

Viktor Frankl, Hayao Miyasaki, Kobayashi Issa, Matsuo Basho, Yi-Mou Zhang, Ai Qing, Laura Esquivel,

Gabriel García Márquez, Carlos Fuentes, Isabel Allende, Jorge Luis Borges, Octavio Pax, Pablo

Neruda, Gabriela Mistral, Julio Cortázar, Mario Vargas Llosa, Frank Báez, Valeria Luiselli, Nona

Fernández, etc.).

b. A variety of literary genres including fiction, drama, poetry, short stories, tales, legends, essays, letters,

journals, memoirs, creative nonfiction, and graphic literature.

c. A variety of media genres such as film, anime, television, music, and the Internet.

d. Sociohistorical, political, and cultural artifacts, such as articles, essays, photography, art, and short

videos, to provide enrichment and context for primary texts and their authors.

e. Literary theory and criticism relevant to primary texts, including Postcolonial Criticism and Ethnic

Studies. Additional approaches may include Feminism and Gender Studies, Queer Theory,

Psychoanalytic Theory, Marxism, New Historicism, etc.

f. Theoretical key concepts central to the analysis of literature from the lens of Postcolonial Criticism and

Ethnic Studies (i.e., empire, colonialism, post-colonialism, Orientalism, diaspora, hegemony, hybridity,

subaltern, “double consciousness”).

g. Historical and contextual information relevant to the primary texts and the authors, regions, cultures,

and significant events from which those texts emerge.

h. Connections between textual production and social/historical movements, including the ways in which

cultural texts reflect and/or shape ideologies and cultures.

i. Cultural, psychological, political, philosophical, and related/intersectional key aspects of literature

studied.

j. Concepts and styles related to the study of world literature (e.g., haiku, magical realism, Hero's

Journey, Bildungsroman, mono no aware, etc.)

k. Rhetorical and literary devices, including how authors use genre, language, form, structure, and other

tools to reinforce, resist, interrogate, or otherwise critically engage with ideologies about identity,

power, and nationhood.

8. Method of Instruction

a. Lectures and presentations by the instructor and visiting writers and/or speakers

b. Facilitation of student analysis, interpretation, and discussion of literature

c. Student-led inquiry into relevant literature and theoretical frameworks via discussion groups,

presentations, and other projects

d. Collaborative small groups activities

e. Whole class discussion of sample writing (student and/or professional), peer workshops, and instructor-student conferences to help students successfully complete assignments

f. Multi-modal texts (i.e., films, short video content, podcasts, social media, and audio clips), including

culturally relevant and diverse interpretations

9. Methods of Evaluating Student Performance

Formative Assessments:

a. Reader responses/journals on assigned readings.

b. Quizzes on assigned readings.

c. Notes on video and audio presentations.

d. In-class interpretation, analysis, and discussion of literature.

e. Reviews of/reflections on literary arts activities (i.e., poetry readings, plays, etc.).

f. Source collection/research development exercises, such as annotated bibliographies.

g. Contributions to small-group activities and/or peer workshops.

h. Metacognitive reflections and/or self-assessments regarding learning experiences.

Summative Assessments:

a. Student-facilitated presentations and projects.

b. In-class essays and exams, including a final exam.

c. Out-of-class evidenced-based analytical essays (prepared in standard MLA format) that may require

research.

10. Outside Class Assignments

a. Read assigned texts and handouts.

b. Write evidence-based analytical essays, annotated bibliographies, and other shorter assignments.

c. Complete notes in response to video and audio presentations.

d. Maintain journals or other types of informal writing.

e. Research various assigned readings and/or authors using a range of critical and literary theories.

f. Attend literary arts events and readings on campus, online, and in the greater literary community.

11. Representative Texts

a. Representative Text(s):

1) Achebe, Chinua. *Things Fall Apart*. Penguin, 1994.

2) Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. Anchor, 2007.

3) Allende, Isabel. *Island Beneath the Sea*. Harper, 2010.

4) Borges, Jorge Luis. *The Garden of Forking Paths*. Penguin, 2018.

5) Damrosch, David, ed*. Longman Anthology of World Literature, Volume II (D, E, F), The*

*Seventeenth & Eighteenth Centuries, The Nineteenth Century, The Twentieth Century*, 2nd

Edition Longman, 2009.

6) Dangarembga, Tsitsi. *Nervous Conditions*. Graywolf Press, 2021.

7) Emecheta, Buchi. *The Joys of Motherhood*. George Braziller, 2013.

8) Emezi, Akwake. *Freshwater*. Grove Press, 2018.

9) Esquivel, Laura. *Like Water for Chocolate*. Anchor, 1995.

10) Gyasi, Yaa. *Homegoing*. Knopf Doubleday, 2017.

11) Hosseini, Khaled. *The Kite Runner*. Riverhead Books, 2013.

12) Kawakami, Mieko. *Breasts and Eggs*. Europa Editions, 2021.

13) Kincaid, Jamaica. *Lucy*. Farrar, Straus and Giroux, 2002.

14) Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Harper Perennial Modern

Classics, 2006.

15) Mbue, Imbolo. *Behold the Dreamers*. Random House, 2017.

16) Nafisi, Azar. *Reading Lolita in Tehran*. Random House, 2008.

17) Páramo, Pedro. *Juan Rulfo*. Grove Press, 1994.

18) Puchner, Martin, et al, eds. *Norton Anthology of World Literature Package 2 (Volumes D, E, F)*.

4th edition. W. W. Norton & Company, 2018.

19) Roy, Arundhati. *The God of Small Things*. Random House, 2008.

20) Rushdie, Salman. *Midnight’s Children*. Random House, 2006.

21) Satrapi, Marjane. *Persepolis*. Pantheon, 2004.

22) Tanasaki, Jun'ichir. *The Tattooer* – *The Secret (Shisei – Himitsu)*. Shinchosha, 2015.

23) Thiong'o, Ngugi wa. “The Upright Revolution: Or Why Humans Walk Upright.” *UCI*

*Magazine*, 2015.

24) Trevor, Noah. *Born a Crime*. One World, 2019.

25) Yousafzai, Malala. *I Am Malala*. Back Bay Books, 2016.

b. Supplementary texts and films:

1) Achebe, Chinua. “An Image of Africa: Racism in Conrad’s *Heart of Darkness*." *The*

*Massachusetts Review*, vol. 57, no. 1 (Spring 2016): 14-27.

2) Adichie, Chimamanda Ngozi. “The Danger of a Single Story.” TED, 2008.

3) Bhaba, Homi. *The Location of Culture*. Routledge, 2004.

4) *City of God*. Dir. Fernando Meirelles, Katia Lund. Perf. Alexandre Rodrigues, Douglas Silva,

Alice Braga. 02 Filmes, 2003.

5) Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 2008.

6) *Pan’s Labyrinth*. Dir. Guillermo del Toro. Perf. Ivana Baquero. Estudios Picasso, 2006.

7) *Paradise Now*. Dir. Hany Abu-Assad. Perf. Ali Suliman, Kais Nashif. Warner

Independent Pictures, 2005.

8) *Parasite*. Dir. Boong. Dir. Bong Joon-ho. Perf. Song Kang-ho, Lee Sun-kyun. CJ

Entertainment, 2019.

9) *Rashoman*. Dir. Akira Kurosawa. Perf. Toshiro Mifune, Machiko Kyo. RKO Pictures,

1950.

10) *Raise the Red Lantern*. Dir. Zhang Yimou. Perf. Gong Li, Ma Jingwu. Orion Classics,

1991.

11) Said, Edward. *Orientalism*. Vintage, 2014.

12) *Spirited Away*. Dir. Hayao Miyazaki. Perf. Rumi Hiiragi, Miyu Irino. Studio Ghibli,

2001.

13) Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?” *Die Philosophin* 14

(27) (1988):42-58.

14) Thiong'o, Ngugi wa. *Decolonizing the Mind: The Politics of Language in African*

*Literature*. James Currey, 2011.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

a. Use literary terminology and critical theory to interpret, discuss, analyze, and synthesize literary works

from around the world from 1650 C.E. to present in relation to biographical, historical, social,

psychological, or philosophical perspectives.

b. Write evidence-based literary analyses of world literature demonstrating close reading and interpretive

skills, logical reasoning, and argumentative strategies.

c. Analyze how authors use world literature to reflect and shape the human experience, as well as global

struggles, over language, power, and identity.