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Course Outline for ENG 41

WORLD LITERATURE: 17TH CENTURY TO THE PRESENT

Effective: Fall 2014

I. CATALOG DESCRIPTION:

ENG 41 — WORLD LITERATURE: 17TH CENTURY TO THE PRESENT — 3.00 units

This course is a comparative study of selected works, in translation and in English, of literature from various regions and cultures around the world, including Africa, Europe, the Middle East, Asia, the Americas, and other areas, from the mid- or late-seventeenth century to the present.

3.00 Units Lecture

Prerequisite

ENG 1A - Critical Reading and Composition
with a minimum grade of C

Grading Methods:

Letter Grade

Discipline:

	<u>MIN</u>
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. ENG1A

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- Demonstrate familiarity with important works, genres, and themes from authors from 17 th Century to the present, including the work of women.
- Read literature critically and demonstrate comprehension of the relationship between culture and literary form and idea.
- Analyze important historical development of literature around the world from the seventeenth century through modern times.
- Analyze the similarities and differences in subject, theme, literary form, and style in works from various regions and cultures (including the Middle East, Europe, Africa, Asia, and others).
- Demonstrate understanding of appropriate academic discourse and the conventions of critical literary analysis.
- Relate the literary works to their historical, philosophical, social, political, religious, regional, and/or aesthetic contexts.
- Demonstrate understanding of how literature both reflects and helps create history and culture.

V. CONTENT:

- Readings of prose fiction, poetry, drama: may also include expository essays, graphic novel, performance, transcriptions of oral literature, and/or creative nonfiction;
- Summary, expressive, and basic analytical written responses to readings;
- Practice of a writing process, including individual and collaborative prewriting, planning, drafting, revision, and editing;
- Short essay assignments based on the examination of texts;
- Reading of selected sources with a mind to using sources to support small research project (oral presentation and/or review);
- Seventeenth- and eighteenth-century literature: topics might include vernacular tradition of literature in China and the Enlightenment in Europe;
- Nineteenth-century literature: topics might include revolution and romanticism, realism and symbolism;
- Twentieth-century literature: topics might include the self and others in global context, modernism and post-modernism, post-colonialism and Orientalism, gender relations, war and alienation.

VI. METHODS OF INSTRUCTION:

- Audio-visual Activity** - Instructor may show films based on fiction or other literary or oral art under consideration in course. Films might also be used to provide historical or biographical background.
- Discussion** - Students will participate in class discussion, whether as individuals or groups. Group discussion projects may involve collaborative work on students' understanding of a theme in the literature (racism in the literature of colonization, for example) or jigsaw activities in which students learn about a theme or topic in literature from peer groups and then take turns "teaching" various themes or topics to their home group.

- C. **Student Presentations** - Students will engage in small research projects presented to the class. Projects might build schema for an upcoming reading; provide information about a culture or era that will not be covered in the class but would contribute to student understanding of a theme or racial group, for example; or provide more detailed information about an author under consideration.
- D. **Lecture** - Instructor will do minimal lecturing on aspects of culture, era, and region that will most directly impact students' reading. This will serve to build schema for students.
- E. **Guest Lecturers** - Guest lecturers will be invited when funding is available.
- F. **Field Trips** - Field trips to local theaters may be included if performing classics of world literature or more contemporary work that aligns with course themes and/or regions discussed. Another option for a field trip would be to build knowledge of a culture, for example by taking a docent-led tour of one section of the Asian Art Museum in San Francisco.
- G. **Observation and Demonstration** - Though English 1A is a pre-requisite for this course, observation and demonstration of the writing process, and of writing a literature essay in particular, will be the focus of some class periods. Adaptation of MLA plagiarism and citation rules (direct quote, paraphrase, summary) to writing about literature will be discussed and demonstrated.

VII. TYPICAL ASSIGNMENTS:

- A. Write an essay analyzing the representation of the "other" in *The Lover* by Marguerite Duras.
- B. Write an essay comparing and contrasting the use of magical realism in Russian literature (for example in a short story by Gogol) and Latin American literature (for example in a work by Allende).
- C. Prepare a research project on Belgium's colonization of Africa that will help students build schema prior to their reading of Joseph Conrad's *Heart of Darkness*, Chinua Achebe's "'An Image of Africa': Racism in Conrad's *Heart of Darkness*" and/or Chinua Achebe's *Things Fall Apart*.
- D. Prepare for class by writing a journal entry on what aspects of Faust's personality and story seem heroic and why and how his dilemmas connect to our modern ideas of the hero.
- E. Prepare for class by creating a synthesis journal, connecting related quotes from Kafka's *The Metamorphosis* and Abe Kobo's *The Red Cocoon*.
- F. Prepare a research project on the Irish Literary Revival to contribute to students' understanding of how cultural revivals like the Harlem Renaissance, under discussion in class, draw on folk material and define "authentic" racial identity.

VIII. EVALUATION:

A. Methods

1. Quizzes
2. Research Projects
3. Papers
4. Field Trips
5. Class Participation
6. Class Work
7. Home Work

B. Frequency

1. Quizzes: According to instructor preference, quizzes may be daily or at random. If at random, they are usually unannounced and test the reading.
2. Research Projects: Research projects will be fairly narrow in scope and abbreviated. They may be completed by individuals or groups, submitted on paper, electronically, and/or via oral presentation. There will be one per individual/group per semester.
3. Papers: Two essays will be required
4. Field Trips: If made available, there would likely be only one field trip.
5. Class Participation: Daily.
6. Class Work: Daily.
7. Homework: Daily.

IX. TYPICAL TEXTS:

1. Davis, Paul et. al. *Bedford Anthology of World Literature, Vol. II*. Compact ed., Bedford/St. Martin's, 2009.
2. Tolstoy, Leo. *Great Short Works of Leo Tolstoy*, Harper Perennial, 2004.
3. Xun, Lu. *The Real Story of Ah-Q and Other Tales of China*, Penguin, 2010.
4. Achebe, Chinua *Things Fall Apart*, Anchor-Random House, 1994.
5. Marquez, Gabriel Garcia *Love in the Time of Cholera*, Vintage, 2007.
6. Roy, Arundhati *The God of Small Things*, Perfection Learning, 2010.
7. Ibsen, Henrik *Ibsen's Selected Plays*. Norton Critical ed., Norton, 2003.
8. Calvino, Italo *If on a Winter's Night a Traveler*, Everyman's Library-Random House, 1993.
9. Duras, Marguerite *The Lover*, Pantheon-Random House, 1998.
10. Locke, Alain *The New Negro*, Touchstone-Simon and Schuster, 1999.
11. Voltaire *Candide*, Dover, 1991.
12. Cervantes, Miguel de *Don Quixote*, Harper Perennial, 2005.
13. Kundera, Milan *The Book of Laughter and Forgetting*, Harper Perennial, 1999.
14. Akhmatova, Anna *Anna Akhmatova: Selected Poems*, Overlook, 2009.
15. Friel, Brian *Selected Plays*, Catholic U of America P, 1986.

X. OTHER MATERIALS REQUIRED OF STUDENTS: