

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

English 271 – World Literature II

3 hours lecture, 3 units

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.

Prerequisite

Placement into ENGL C1000 (formerly ENGL 120) or ESL 122

Entrance Skills

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Ability to effectively read and compose college-level texts.

Course Content

- 1) 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 Kincaid, 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 Paz, Pablo Neruda, Gabriela Mistral, Julio Cortázar, Mario Vargas Llosa, Frank Báez, Valeria Luiselli, Nona Fernández, etc.)
- 2) A variety of literary genres including fiction, drama, poetry, legends, essays, letters, journals, memoirs, creative nonfiction, and graphic literature.
- 3) A variety of media genres such as film, anime, television, music, and the Internet.
- 4) 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.
- 5) 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.
- 6) 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”).
- 7) Historical and contextual information relevant to the primary texts and the authors, regions, cultures, and significant events from which those texts emerge.
- 8) Connections between textual production and social/historical movements, including the ways in

which cultural texts reflect and/or shape ideologies and cultures.

- 9) Cultural, psychological, political, philosophical, and related/intersectional key aspects of literature studied.
- 10) Concepts and styles related to the study of world literature (e.g., haiku, magical realism, Hero's Journey, Bildungsroman, *mono no aware*, etc.)
- 11) 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.

Course Objectives

Students will be able to:

- 1) 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.
- 2) Interpret how sociohistorical, political, and cultural artifacts (i.e., articles, photography, art) provide enrichment and context for primary texts and their authors.
- 3) 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.
- 4) Utilize standard literary terminology to discuss and write about world literature.
- 5) 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."
- 6) Summarize and apply assigned literary theory, including the core tenets of Postcolonial Criticism and Ethnic Studies.
- 7) Situate literary texts in various historical, regional, political, literary, psychological, and cultural contexts and discuss how those contexts inform their meanings, values, and roles.
- 8) 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.

Method of Evaluation

Grades will be based on student achievement of the course objectives and outcomes, as determined by multiple measurements of evaluation and/or student self-assessment. Assessment frameworks may include alternative, equity-minded approaches to evaluation, such as ungrading, labor-based grading, contract-based grading, etc.

The instructor continually evaluates students' work and provides regular and timely feedback so that students can improve their skills. Feedback is strengths-based and constructive. The instructor also proactively addresses concerns with attendance and assignment outcomes before the student is in danger of failing the course. Assignments for evaluation may include:

- 1) Summaries
- 2) Annotated bibliographies
- 3) Reader responses, journals, and/or notes
- 4) Quizzes on assigned texts
- 5) Analysis, interpretation, and discussion of literature
- 6) Student reports and/or presentations on selected topics or authors
- 7) Contributions to group activities and/or workshops
- 8) Group and individual projects
- 9) Reviews of literary arts activities
- 10) Evidence-based analytical essays (in standard MLA format) that may require research
- 11) Metacognitive reflections and/or self-assessments regarding learning experiences.

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart classroom

Method of Instruction

Instructors use culturally relevant and equity-minded approaches to teaching and learning. These approaches center student identities, values, experiences, and goals; use strengths-based approaches to learning; convey growth-oriented faculty mindsets about student potential; offer just-in-time remediation strategies to boost skills; are attentive to student affective domains; and individualize support so that students may have equitable learning experiences.

On assignments, the instructor will include comments to indicate strengths and areas for improvement, enabling students to revise their work. A variety of teaching methods may be used:

- 1) Lectures and presentations by the instructor and visiting writers and/or speakers.
- 2) Facilitation of student analysis, interpretation, and discussion of literature.
- 3) Student-led inquiry into relevant literature and theoretical frameworks via discussion groups, presentations, and other projects.
- 4) Collaborative small groups activities.
- 5) Whole class discussion of sample writing (student and/or professional), peer workshops, and instructor- student conferences to help students successfully complete assignments.
- 6) Multi-modal texts (i.e., films, short video content, podcasts, social media, and audio clips), including culturally relevant and diverse interpretations.

Out-of-Class Assignments

- 1) Read and take notes on assigned texts.
- 2) Maintain journals or other types of informal writing.
- 3) Research various assigned texts and/or authors.
- 4) Create content for presentations, projects, or other assignments.
- 5) Participate in workshops, peer reviews, or other collaborative assignments.
- 6) Write evidence-based analytical essays, annotated bibliographies, and other shorter assignments.
- 7) Attend literary arts events and readings on campus, online, and in the greater literary community.

Texts and References

- 1) Required (representative examples):
 - a. Puchner, Martin, et al., editors. *The Norton Anthology of World Literature: 1650 to the Present*. Fifth Edition. WW. Norton & Company, 2024.
 - b. Achebe, Chinua. *Things Fall Apart*. Penguin, 1994.
 - c. Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. Anchor, 2007.
 - d. Allende, Isabel. *Island Beneath the Sea*. Harper, 2010.
 - e. Dangarembga, Tsitsi. *Nervous Conditions*. Graywolf Press, 2021.
 - f. Emezi, Akwaeke. *Freshwater*. Grove Press, 2018.
 - g. Gyasi, Yaa. *Homegoing*. Knopf Doubleday, 2017.
 - h. Hosseini, Khaled. *The Kite Runner*. Riverhead Books, 2013.
 - i. Kawakami, Mieko. *Breasts and Eggs*. Europa Editions, 2021.
 - j. Kincaid, Jamaica. *Lucy*. Farrar, Straus and Giroux, 2002.
 - k. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Harper Perennial Modern Classics, 2006.
 - l. Mbue, Imbolo. *Behold the Dreamers*. Random House, 2017.

- m. Nafisi, Azar. *Reading Lolita in Tehran*. Random House, 2008.
 - n. Noah, Trevor. *Born a Crime*. One World, 2019.
 - o. Páramo, Pedro. *Juan Rulfo*. Grove Press, 1994.
 - p. Roy, Arundhati. *The God of Small Things*. Random House, 2008.
 - q. Rushdie, Salman. *Midnight's Children*. Random House, 2006.
 - r. Satrapi, Marjane. *Persepolis*. Pantheon, 2004.
 - s. Tanasaki, Jun'ichir. *The Tattooer – The Secret (Shisei – Himitsu)*. Shinchosha, 2015.
 - t. Thiong'o, Ngugi wa. "The Upright Revolution: Or Why Humans Walk Upright." *UCI Magazine*, 2015.
 - u. Yousafzai, Malala. *I Am Malala*. Back Bay Books, 2016.
- 2) Supplemental:
- a. Achebe, Chinua. "An Image of Africa: Racism in Conrad's *Heart of Darkness*." *The Massachusetts Review*, vol. 57, no. 1 (Spring 2016): 14-27.
 - b. Bhaba, Homi. *The Location of Culture*. Routledge, 2004.
 - c. Fanon, Franz. *Black Skin, White Masks*. Grove Press, 2008.
 - d. Said, Edward. *Orientalism*. Vintage, 2014.
 - e. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Die Philosophin* 14 (27) (1988):42-58.
 - f. Thiong'o, Ngugi wa. *Decolonizing the Mind: The Politics of Language in African Literature*. James Currey, 2011.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Write evidence-based literary analyses of world literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.
- 2) Analyze how authors use world literature to reflect and shape the human experience, as well as global struggles, over language, power, and identity.