

ENGL A161H: WORLD LITERATURE SINCE RENAISSANCE HONORS

Item	Value
Curriculum Committee Approval Date	03/26/2024
Top Code	150300 - Comparative Literature
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• OC Humanities - AA (OC1)
Associate Science Local General Education (GE)	• OCC Humanities - AS (OSC2)
California General Education Transfer Curriculum (Cal-GETC)	• Cal-GETC 3B Humanities (3B)
Intersegmental General Education Transfer Curriculum (IGETC)	• IGETC 3B Humanities (3B)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C2 Humanities (C2)

Course Description

Read, analyze, and write on important World literary works in translation from the 1650's to the present. Explore the historical, cultural, philosophical, and aesthetic implications of representative works from Europe, Asia, Africa, South America, and the Middle East. Formulate and produce written analyses of assigned works. Enrollment Limitation: ENGL A161; students who complete ENGL A161H may not enroll in or receive credit for ENGL A161. PREREQUISITE: Enrollment requires appropriate placement or eligibility for Freshman Composition. Transfer Credit: CSU; UC. C-ID: ENGL 145. **C-ID:** ENGL 145.

Course Level Student Learning Outcome(s)

1. Identify significant historical, philosophical, cultural, and aesthetic influences of World literature since the Renaissance.

Course Objectives

- 1. Demonstrate familiarity with important authors, works, genres, and themes for the time period from 1650 through present.
- 2. Identify and examine the philosophical, cultural, mythic, religious, and/or historical elements that are represented in world literature since the Renaissance or that provides a background context for world literature since the Renaissance.
- 3. Demonstrate understanding of academic discourse and the conventions of literary analysis.

- 4. Analyze and interpret themes found in the literature and intellectual movements of the time period.
- 5. Relate the literary works to their historical, philosophical, social, political, religious, regional, and/or aesthetic contexts.
- 6. Demonstrate comprehension of critical literary analysis, the intellectual movements, and important themes through class discussion, written exams, and essays using appropriate citation format.
- 7. Read and demonstrate an understanding 3 to 4 long works of world literature, supplemented by either more long works or enough shorter works or excerpts of works to constitute an introductory survey course.

Lecture Content

1650-1800 Topics Politics of translation Enlightenment Emmanuel Kant Critique of Pure Reason (Germany), Jean-Jacques Rousseau Confessions (France), Voltaire, Micromégas (France) Colonialism Early Colonial Thought and History: Bartolomé de las Casas, A Short Account of the Destruction of the Indies (Spain); Michel de Montaigne, "Of Cannibals" (France); Inca Garcilaso de la Vega, Royal Commentaries of the Incas (Peru/Portugal) Fiction: Daniel Defoe, Robinson Crusoe (England) Slave narrative: Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano (Nigeria/England) Birth and rise of the novel Miguel de Cervantes, Don Quixote (Spain) Cao Xueqin, Dream of the Red Chamber (China) Drama Johann Wolfgang Von Goethe Faust (Germany); Chikamatsu Monzaemon The Love Suicides at Amijima (Japan); Poetry Sor Juana Ines de la Cruz "Dont Go my Darling. I Dont Want this is End Yet" (Spain); Nguyen Du, The Tale of Kieu (Vietnam); Saib Tabrizi "A Thousand Splendid Suns" (Iran/Persia) Essay and philosophical writing: Volney, Les Ruines, or Meditations on Revolutions and Empires (France); Kâtip Çelebi selected writing on Islamic Law (Turkey) Romanticism European: Novalis, Heinrich von Ofterdingen (Germany); François-René de Chateaubriand, René (France); Friedrich Hölderlin (Germany) Latin American: José Esteban Antonio Echeverría, "The Slaughter Yard" (Argentina); Antônio G onçalves Dias, "Canção do exílio" (Brazil) 1800-1900 Topics Industrialization Jules Verne Twenty Thousand Leagues Under the Sea (France); Lui E, The Travels of Lao Can (China) Empire Domingo Faustino Sarmiento Facundo (Spain/Argentina); Ghalib "My Tongue Begg for the Power of Speech" (India/Persia); Machemba, "Letter to Major von Wissmann" (Tanzania) Orientalism Gérard de Nerval, Voyage to the Orient (France); Johann Wolfgang von Goethe, West-Eastern Diwan (Germany) Occidentalism Hattori Busho "The Western Peep Show" (Japan); Mustafa Sami Effendi "On the General Conditions of Europe" (Turkey); Najaf Kuli Mirza "Journal of Residence in England" (India) Gender and Women Pandita Ramabai Sarasvati, "Married Life" (India); Higuichi Ichiyo "Childs Play" (Japan); Li Ruzhen Flowers in the Mirror (China); Realism Honoré de Balzac, Père Goriot (France); Gustave Flaubert, Madame Bovary (France); Theodor Fontane, Effi Briest (Germany); Leo Tolstoy (Russia); Benito Pérez Galdós (Spain); Machado de Assis, Dom Casmurro (Brazil); Mercedes Cabello Llosa de Carbonera, Blanca Sol (Peru); José López Portillo y Rojas (Mexico); Rabindranath Tagore "Punishment" (India) Drama Anton Chekhov (Russia); M.r.n al-Naqq.sh (Lebanon) 1900-today Topics Politics of translation Revolutions Resistance Vladimir Mayakovsky selected poems and essays (Russia) ; Cixin Liu The Three Body Problem (China); Mariano Azuela The Underdogs (Mexico) Post-Colonialism Poetry: Léopold Sédar Senghor (Senegal); Aimé Césaire, Notebook of a Return to the Native Land (Martinique); Derek Walcott (St. Lucia), Kamau Brathwaite (Barbados) Novel: Kateb Yacine, Nedjma (Algeria); Tayeb Salih, Season of

Migration to the North (Sudan); Tsitsi Dangerembga, *Nervous Conditions* (Zimbabwe); Maryse Conde, *Désirade* (Guadeloupe); Edwige Danticat, *Breath, Eyes, Memory* (Haiti); Patrick Chamoiseau, *Texaco* (Martinique); Arundhati Roy, *The God of Small Things* (India) Film: Ousmane Sembène, *Black Girl or Xala* (Senegal, 1966)

Lab Content

1975) Drama: Wole Soyinka (Nigeria); Aimé Césaire, *A Tempest* (Martinique) Essays/Theory: Ng.g. wa Thiongo, *Decolonising the Mind: The Politics of Language in African Literature* (Kenya); Édouard Glissant (Martinique); Frantz Fanon (Martinique); Edward Said, *Orientalism* Globalization Novels: Yoko Tawada, *The Naked Eye* (Japan/Germany); Olga Tokarczuk, *Flights* (Poland); Samantha Schweblin, *Little Eyes* (Argentina) Modernity and Modernism Modern Poetry: César Vallejo (Peru); Lu Xun (China), Rubén Dario (Nicaragua); Oswald de Andrade (Brazil); Guillaume Apollinaire (France); Anna Akhmatova (Russia); Constantine Cavafy (Greece); Nazim Hikmet (Turkey); Adonis (Syria/Lebanon); Pablo Neruda (Chile); Octavio Paz (Mexico); Mahmoud Darwish (Palestine) Post WWII Writing Poetry: Paul Celan (German); Ingeborg Bachmann (Austria); Bertolt Brecht (German) Novels: *The Stones Cry Out*, Hikaru Okuizumi (Japan) Latin American boom Julio Cortázar (Argentina); Carlos Fuentes (Mexico); Mario Vargas Llosa (Peru); Gabriel García Márquez (Colombia) Development of Magical Realism Influences: Jorge Luis Borges (Argentina); Juan Rulfo, *Pedro Páramo* (Mexico) Novels: Alejo Carpentier, *The Kingdom of This World* (Cuba); Gabriel García Márquez, *One Hundred Years of Solitude* (Colombia); Salman Rushdie, *The Satanic Verses* (India) Fascism Victor Erice *The Spirit of the Beehive* (Film–Spain); Elfriede Jelinek *Lust*; Diasporas Elias Khoury, *Gate of the Sun* (Lebanon/Palestine); Emine Sevgi Özdamar, *The Bridge of the Golden Horn* (Turkey/Germany) Fatih Akin *Head-on* (Film) (Turkey/Germany) Gender and sexualities Marcel Proust *Sodom and Gomorrah* (France); Keum Suk Gendrey-Kim *Grass* (Korea)

Method(s) of Instruction

- Lecture (02)
- DE Live Online Lecture (02S)
- DE Online Lecture (02X)

Reading Assignments

Lecture and application of ideas, discussion, instructor feedback on written papers and discussion, peer feedback.

Writing Assignments

As this is an Honors sections, Students are expected spend between 2-8 hours per week outside of written work in class on writing assignments--annotating, journal writing, reading responses, formal essays and research projects.

Out-of-class Assignments

Students are expected to spend a minimum of 2-6 hours of independent reading outside of class, per week, reading the required texts--anthologies, novels, poetry collections and dramatic works.

Demonstration of Critical Thinking

Essay Examinations Final Exam Midterm Exam Report

Required Writing, Problem Solving, Skills Demonstration

Examination; written analysis of literary works; in class discussion of assigned readings.

Eligible Disciplines

English: Masters degree in English, literature, comparative literature, or composition OR bachelors degree in any of the above AND masters degree in linguistics, TESL, speech, education with a specialization in reading, creative writing, or journalism OR the equivalent. Masters degree required.

Textbooks Resources

- I. The development of critical thinking skills by close analytical reading of literary texts:
 - A. Distinguishing between facts and inferences.
 - B. Understanding the difference between inferences and warranted and unwarranted assumptions.
 - C. Discerning patterns of textual detail that lead to a reasonable interpretation.
 - D. Examining how a literary work can be viewed from various theoretical perspectives.
 - E. Comparing and evaluating different critical analyses of a given literary text.
- II. The development of college essays based on interpretive, argumentative theses:
 - A. Developing a thesis that asserts a stand on a question at issue in a literary text.
 - B. Supporting a thesis with evidence drawn from primary texts.
 - C. Developing strong arguments by sound reasoning and appropriate organizational strategies.
 - D. Synthesizing critical commentary from outside sources in the support of an argument.
- III. The process of revision:
 - A. The early draft: discovery of thesis or claim and initial development of support
 - B. The later drafts: the refocusing of thesis or claim, developing further support, responding to the editorial advice from teacher and peers
 - C. The final draft: editing for clarity and correctness

Manuals Resources

1. Required De Beauvoir, Simone. *The Women Destroyed*, latest ed. New York: Pantheon (Random), 1987 Rationale: - This is the most current edition of this text, but it is readily available and important option for this class.
2. Required Flaubert, Gustave. *Madame Bovary*, ed. Oxford: Oxford UP, 2008 Rationale: This is the most current edition of this text, but it is readily available and important option for this class.
3. Required Hamsun, Knut. *Hunger*, latest ed. Mineola: Dover Publications, 2003 Rationale: - This is the most current edition of this text, but it is readily available and important option for this class.
4. Required Kundera, Milan. *The Book of Laughter and Forgetting*, latest ed. New York: Harper/Collins, 1999 Rationale: -
5. Required Puchner, Martin. *Norton Anthology of World Literature Volume D, E, F, 3 ed.* Norton, 2018
6. Required Oe, Kensaburo. *A Personal Matter*, ed. New York: Grove press, 2011 Rationale: This is the most current edition of this text, but it is readily available and important option for this class.
7. Required Mahfouz, Naguib. *The Cairo Trilogy*, 1994 ed. New York: Everymans Library, 2001 Rationale: Most famous Egyptian novelist.
8. Required Moliere. *Misanthrope, Tartuffe and Other Plays*, Reissue Ed. ed. New York: Oxford University Press, 2013 Rationale: This is the most current edition of this text, but it is readily available and important option for this class.
9. Required Neruda, Pablo. *The Essential Neruda: Selected Poems Bilingual Edition*, ed. San Francisco: City Lights Publisher, 2004 Rationale: For literature, a collection of poetry, the publication date is not an issues. The collection is used all over the country and for compartive literature studies and is considered the most important edition since it is both Spanish and English.
10. Required Pamuk, Orhan. *A Strangeness in My Mind: A Novel*, Reprint Edition ed. New York: Vintage, 2016 Rationale: This is the most current edition of this text, but it is readily available and an important option for this class.
11. Required Farrokhzad, Forugh. *Modern Iranian Poet*, ed. New York: I. B. Tauris, 2010 Rationale: This is the most current edition of this text, but it is readily available and an important option for this class.
12. Required Akutagawa, Ryunosuke. *Rashomon and Seventeen Other Stories*, ed.

London: Penguin, 2009 Rationale: This is the most current edition of this text, but it is readily available and important option for this class.

Can be used in part or full. The text offers a non-western look at post Renaissance influences, including politics, social perspectives and other important themes. 13. Required Lu Xun. *The Raal Story of Ah-Q and Other Tales of China*, ed. Penguin Classics, 2010 Rationale: This is the most current edition of this text, but it is readily available and important option for this class.