

<b>DEREE COLLEGE SYLLABUS FOR:</b>		<b>US credits 3/0/3</b>
<b>EN 3376 WORLD LITERATURES IN ENGLISH</b> (Updated Fall 2022)		<b>-- UK LEVEL 5</b> <b>UK CREDITS: 15</b>
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research	
<b>CATALOG DESCRIPTION:</b>	A study of twentieth and twenty-first century literatures in English from around the world (e.g., Canada, Australia, New Zealand, South, West, and East Africa, South and Southeast Asia, and the Caribbean). Focus on themes such as identity, exile, hybridity, migration, and "nation"; examination of literary forms in postcolonial contexts.	
<b>RATIONALE:</b>	A study of modern and contemporary literature from English-speaking countries and regions (e.g., Canada, Australia, South, East and West Africa, the Caribbean, South and Southeast Asia) whose works and national literary traditions tend to be less-well covered by standard British-American literary curricula.	
<b>LEARNING OUTCOMES:</b>	Upon successful completion of this course, the student should be able to: 1. Discuss the contributions of representative writers in postcolonial-literature in English; 2. Examine the construction of identities in various texts representative of postcolonial contexts; 3. Examine hybridity both as a dominant theme and a stylistic feature of representative works of world literature; 4. Examination of works in different social/political/cultural contexts, reflecting various types of postcolonial experiences.	
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Lectures, class discussions, workshop-style pair work and group work during class meetings;</li> <li>• Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study;</li> <li>• Timely instructor feedback on formative and summative assignments;</li> <li>• Additional educational material posted on the Blackboard course template and placed on reserve in the library;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations;</li> <li>• Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression.</li> </ul>	
<b>ASSESSMENT:</b>	<b>First Assessment:</b> <b>Portfolio of Critical Responses</b> (2200-2700 words) Critical analysis of author(s) and work(s) developed through close reading and select secondary material; choice of topics offered. Students must use at least 5 critical sources in their essays.	<b>50%</b>
	<b>Second Assessment:</b> <b>Portfolio of Student Engagement</b> (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)	<b>10%</b>

	<p><b>Final Assessment: Examination (2-hour)</b> Two essays or one essay and explication of extracts; 1200-1600 words in total; choice of topics offered</p>	<p><b>40%</b></p>
	<p><b>Active Engagement</b> (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.</p>	<p><b>0%</b></p>
	<p>The Portfolio of Critical Responses tests learning outcomes 2, 3 and 4. The Portfolio of Student Engagement tests learning outcomes 2 and 3. The Final Examination tests learning outcomes 1 and 2.</p> <p>Students are required to resit failed assessments in this module.</p>	
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b> Varies according to national literature(s), topic, theme, or issue chosen. The following list may serve as a guide to possible region and theme choices.</p> <p>Instructors must choose (minimum) five primary texts from different regions, in their entirety, from both 20<sup>th</sup> and 21<sup>st</sup> c.</p> <p><b>Africa</b> Chinua Achebe. <i>Things Fall Apart</i> (1958) Wole Soyinka. <i>A Dance of the Forests</i> (1963) ---. <i>The Road</i> (1965) Nadine Gordimer. <i>Burger's Daughter</i> (1979) ---. <i>July's People</i> (1981) J. M. Coetzee. <i>Waiting for the Barbarians</i> (1980) Chika Unigwe. <i>On Black Sisters' Street</i> (2009) Chimamanda Ngozi Adichie. <i>Americanah</i> (2013) NoViolet Bulawayo. <i>We Need New Names</i> (2013) Yaa Gyasi. <i>Homegoing</i> (2017)</p> <p><b>India</b> Salman Rushdie, <i>Midnight's Children</i> (1981) ---, <i>Shame</i> (1983) Bharati Mukherjee. <i>Jasmine</i> (1989) Arundhati Roy. <i>The God of Small Things</i> (1997) Anita Desai. <i>Clear Light of Day</i> (1980) Jhumpa Lahiri. <i>The Namesake</i> (2003) Kiran Desai. <i>The Inheritance of Loss</i> (2006)</p> <p><b>Canada, New Zealand, Australia</b> Maria Campbell. <i>Halfbreed</i> (1973) Dionne Brand. <i>A Map to the Door of No Return</i> (2002) Patricia Grace. <i>The Dream Sleepers</i> (2002)</p> <p><b>Caribbean (and Black British experience in London)</b> Sam Selvon. <i>The Lonely Londoners</i> (1956) Zadie Smith, <i>White Teeth</i> (2000) Edwidge Danticat. <i>Breath, Eyes, Memory</i> (1994) ---, <i>Brother, I'm Dying</i> (2007)</p> <p><b>Asia</b> Viet Thahn Nguyen, <i>The Refugees</i> (2017) Eric Nguyen, <i>Things We Lost to The Water</i> (2021)</p> <p><b>RECOMMENDED READING:</b> Graham Huggan (ed). <i>The Oxford Handbook of Postcolonial Studies</i>. Oxford, 2013.</p>	

	<p>Paul Gilroy. <i>The Black Atlantic</i>. Harvard U Press, 1993.</p> <p>Anne McClintock, Aamir Mufti, and Ella Shohat (eds). <i>Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives</i>. University of Minnesota Press, 1997.</p> <p>May Joseph and Jennifer Natalya Fink (eds). <i>Performing Hybridity</i>. University of Minnesota Press, 1998.</p> <p>Bill Ashcroft, Gareth Griffiths and Helen Tiffin. <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i>, 2nd edition. Routledge, 1989.</p> <p>John McLeod. <i>Beginning Postcolonialism</i>. Manchester U Press, 2000.</p> <p>Homi K. Bhabha. <i>The Location of Culture</i>. Routledge, 1994.</p> <p>Stuart Hall, David Held, Tony McGrew (eds). <i>Modernity and Its Futures</i>. Polity Press, 1992.</p> <p>Phyllis Lassner. <i>Colonial Strangers: Women Writing the End of the British Empire</i>. Rutgers U Press, 2004.</p> <p>Edward W. Said. <i>Orientalism</i>. Vintage Books, 1979.</p> <p>Frantz Fanon. <i>Black Skin, White Masks</i>. Pluto Press, 1952.</p> <p>Joel Kuortti, Jopi Nyman (eds). <i>Reconstructing Hybridity: Postcolonial Studies in Transition</i>. Rodopi, 2007.</p> <p>Fiona Paisley and Kristy Reid (eds). <i>Critical Perspectives on Colonialism</i>. Routledge, 2014.</p>
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, music videos, etc.)
<b>COMMUNICATION REQUIREMENTS:</b>	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
<b>SOFTWARE REQUIREMENTS:</b>	Word, Blackboard
<b>WWW RESOURCES:</b>	<p><a href="https://africanlit.org/">https://africanlit.org/</a></p> <p><a href="https://www.postcolonialstudiesassociation.co.uk/">https://www.postcolonialstudiesassociation.co.uk/</a></p> <p><a href="https://www.open.ac.uk/arts/research/postcolonial/">https://www.open.ac.uk/arts/research/postcolonial/</a></p> <p><a href="https://libguides.cam.ac.uk/resourcesforpapers/Postcolonial">https://libguides.cam.ac.uk/resourcesforpapers/Postcolonial</a></p> <p><a href="https://libguides.luc.edu/womeninlit_nonwestern">https://libguides.luc.edu/womeninlit_nonwestern</a></p> <p><a href="https://bowiestate.libguides.com/c.php?g=442217&amp;p=3014946">https://bowiestate.libguides.com/c.php?g=442217&amp;p=3014946</a></p> <p><a href="https://journals.openedition.org/ces/5729">https://journals.openedition.org/ces/5729</a></p>
<b>INDICATIVE CONTENT:</b>	<p>Instructors may organize the course on the basis of two or three themes relevant to their selections, ensuring that migration and exile, family and “nation”, tradition and globalization, and hybridity are explored and that the development of identity constructs in various texts, representative of postcolonial contexts, is emphasized.</p> <p>Possible topics and themes:</p> <p><b>The Global City</b>  Sam Selvon. <i>The Lonely Londoners</i> (1956)  Jhumpa Lahiri. <i>The Namesake</i> (2003)  Chimamanda Ngozi Adichie. <i>Americanah</i> (2013)</p> <p><b>Multiculturalism and Identity</b>  Maria Campbell. <i>Halfbreed</i> (1973)  Zadie Smith, <i>White Teeth</i> (2000)  Dionne Brand. <i>A Map to the Door of No Return</i> (2002)  Jhumpa Lahiri. <i>The Namesake</i> (2003)  Edwidge Danticat. <i>Breath, Eyes, Memory</i> (1994)</p>

**Globalization and Nationalism**

Anita Desai. *Clear Light of Day* (1980)  
Bharati Mukherjee. *Jasmine* (1989)  
Chimamanda Ngozi Adichie. *Americanah* (2013)  
Jhumpa Lahiri. *The Namesake* (2003)

**The Empire Writes Back**

Wole Soyinka. *The Road* (1965)  
Maria Campbell. *Halfbreed* (1973)  
J. M. Coetzee. *Waiting for the Barbarians* (1980)  
Salman Rushdie, *Midnight's Children* (1981)  
---, *Shame* (1983)

**Home, Exile, and Living In-Between**

Bharati Mukherjee. *Jasmine* (1989)  
Edwidge Danticat. *Breath, Eyes, Memory* (1994)  
Kiran Desai. *The Inheritance of Loss* (2006)  
---, *Brother, I'm Dying* (2007)  
NoViolet Bulawayo. *We Need New Names* (2013)  
Yaa Gyasi. *Homegoing* (2017)  
Viet Thahn Nguyen, *The Refugees* (2017)  
Kiran Desai. *The Inheritance of Loss* (2006)