

DEREE COLLEGE SYLLABUS FOR: EN 3376 WORLD LITERATURES IN ENGLISH		3/0/3								
(Updated: Fall 2023)		UK LEVEL: 5 UK CREDITS: 15								
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research									
CATALOG DESCRIPTION:	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.									
RATIONALE:	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.									
LEARNING OUTCOMES:	As a result of taking 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.									
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none">• Lectures and class discussions.• Homework assignments.• Office hours held by the instructor to provide further assistance to students.• Use of library facilities for further study and preparation for the exams• Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.									
ASSESSMENT:	<table><tr><td colspan="2">Summative:</td></tr><tr><td>1st assessment: Portfolio of Critical Responses (2200-2700 words) At least two critical analyses of works developed through close reading: one response includes select secondary material.</td><td>50%</td></tr><tr><td>2nd assessment: Portfolio of Student Engagement (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)</td><td>10%</td></tr><tr><td>Final assessment: Examination (2-hour) Two essays or one essay and explication of extracts; 1200-1600 words in total; choice of topics offered</td><td>40%</td></tr></table>		Summative:		1 st assessment: Portfolio of Critical Responses (2200-2700 words) At least two critical analyses of works developed through close reading: one response includes select secondary material.	50%	2 nd assessment: Portfolio of Student Engagement (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)	10%	Final assessment: Examination (2-hour) Two essays or one essay and explication of extracts; 1200-1600 words in total; choice of topics offered	40%
Summative:										
1 st assessment: Portfolio of Critical Responses (2200-2700 words) At least two critical analyses of works developed through close reading: one response includes select secondary material.	50%									
2 nd assessment: Portfolio of Student Engagement (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)	10%									
Final assessment: Examination (2-hour) Two essays or one essay and explication of extracts; 1200-1600 words in total; choice of topics offered	40%									

	<p>Formative:</p> <table border="1" data-bbox="643 219 1442 295"> <tr> <td>Active engagement</td><td>0</td></tr> <tr> <td></td><td></td></tr> </table> <p>The formative coursework aims to prepare students for the summative assessments.</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>	Active engagement	0		
Active engagement	0				
<p>INDICATIVE READING:</p>	<p>REQUIRED READING: 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. Instructors must choose (minimum) five primary texts from different regions, in their entirety, from both 20th and 21st c.</p> <p>Africa Chinua Achebe. Things Fall Apart (1958) Wole Soyinka. A Dance of the Forests (1963) ---. The Road (1965) Nadine Gordimer. Burger's Daughter (1979) ---. July's People (1981) J. M. Coetzee. Waiting for the Barbarians (1980) Chika Unigwe. On Black Sisters' Street (2009) Chimamanda Ngozi Adichie. Americanah (2013) NoViolet Bulawayo. We Need New Names (2013) Yaa Gyasi. Homegoing (2017) Chika Unigwe, On Black Sisters' Street (2009)</p> <p>India Salman Rushdie, Midnight's Children (1981) ---, Shame (1983) Bharati Mukherjee. Jasmine (1989) Arundhati Roy. The God of Small Things (1997) Anita Desai. Clear Light of Day (1980) Jhumpa Lahiri. The Namesake (2003) Kiran Desai. The Inheritance of Loss (2006)</p> <p>Canada, New Zealand, Australia Maria Campbell. Halfbreed (1973) Dionne Brand. A Map to the Door of No Return (2002) Patricia Grace. The Dream Sleepers (2002)</p> <p>Caribbean (and Black British experience in London) Sam Selvon. The Lonely Londoners (1956) Zadie Smith, White Teeth (2000) Edwidge Danticat. Breath, Eyes, Memory (1994) ---, Brother, I'm Dying (2007)</p> <p>Asia Viet Thahn Nguyen, The Refugees (2017) Eric Nguyen, Things We Lost to The Water (2021)</p>				

	<p>RECOMMENDED READING:</p> <p>Graham Huggan (ed). The Oxford Handbook of Postcolonial Studies. Oxford, 2013.</p> <p>Paul Gilroy. The Black Atlantic. Harvard U Press, 1993.</p> <p>Anne McClintock, Aamir Mufti, and Ella Shohat (eds). Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives. University of Minnesota Press, 1997.</p> <p>May Joseph and Jennifer Natalya Fink (eds). Performing Hybridity. University of Minnesota Press, 1998.</p> <p>Bill Ashcroft, Gareth Griffiths and Helen Tiffin. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures, 2nd edition. Routledge, 1989.</p> <p>John McLeod. Beginning Postcolonialism. Manchester U Press, 2000.</p> <p>Homi K. Bhabha. The Location of Culture. Routledge, 1994.</p> <p>Stuart Hall, David Held, Tony McGrew (eds). Modernity and Its Futures. Polity Press, 1992.</p> <p>Phyllis Lassner. Colonial Strangers: Women Writing the End of the British Empire. Rutgers U Press, 2004.</p> <p>Edward W. Said. Orientalism. Vintage Books, 1979.</p> <p>Frantz Fanon. Black Skin, White Masks. Pluto Press, 1952.</p> <p>Joel Kuortti, Jopi Nyman (eds). Reconstructing Hybridity: Postcolonial Studies in Transition. Rodopi, 2007.</p> <p>Fiona Paisley and Kristy Reid (eds). Critical Perspectives on Colonialism. Routledge, 2014.</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL:</p> <p>RECOMMENDED MATERIAL: Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, music videos, etc.)</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>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.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>MS Office and Blackboard CMS Enter any additional s/w requirements.</p>
<p>WWW RESOURCES:</p>	<p> https://africanlit.org/ https://www.postcolonialstudiesassociation.co.uk/ https://www.open.ac.uk/arts/research/postcolonial/ https://libguides.cam.ac.uk/resourcesforpapers/Postcolonial https://libguides.luc.edu/womeninlit_nonwestern https://bowiestate.libguides.com/c.php?g=442217&p=3014946 https://journals.openedition.org/ces/5729 </p>
<p>INDICATIVE CONTENT:</p>	<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>The Global City Sam Selvon. The Lonely Londoners (1956)</p>

	<p>Jhumpa Lahiri. <i>The Namesake</i> (2003) Chimamanda Ngozi Adichie. <i>Americanah</i> (2013)</p> <p>Multiculturalism and Identity 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> <p>Globalization and Nationalism Anita Desai. <i>Clear Light of Day</i> (1980) Bharati Mukherjee. <i>Jasmine</i> (1989) Chimamanda Ngozi Adichie. <i>Americanah</i> (2013) Jhumpa Lahiri. <i>The Namesake</i> (2003) Chika Unigwe, <i>On Black Sisters' Street</i> (2009)</p> <p>The Empire Writes Back Wole Soyinka. <i>The Road</i> (1965) Maria Campbell. <i>Halfbreed</i> (1973) J. M. Coetzee. <i>Waiting for the Barbarians</i> (1980) Salman Rushdie, <i>Midnight's Children</i> (1981) ---, <i>Shame</i> (1983)</p> <p>Home, Exile, and Living In-Between Bharati Mukherjee. <i>Jasmine</i> (1989) Edwidge Danticat. <i>Breath, Eyes, Memory</i> (1994) Kiran Desai. <i>The Inheritance of Loss</i> (2006) ---, <i>Brother, I'm Dying</i> (2007) NoViolet Bulawayo. <i>We Need New Names</i> (2013) Yaa Gyasi. <i>Homegoing</i> (2017) Viet Thahn Nguyen, <i>The Refugees</i> (2017) Kiran Desai. <i>The Inheritance of Loss</i> (2006) Chika Unigwe, <i>On Black Sisters' Street</i> (2009)</p>
--	---