I. INTRODUCTION
A. ENGL 2333 is a study of the major works of world writers from the 17th Century to the 21st Century. Emphasis will be placed on individual selections of literature as outstanding examples of literature and to significant themes represented across the literature. Social, intellectual and historical developments will be examined to highlight the rise of global literature and shifting of cultural boundaries. The student will read major works and respond to them through class discussion, exams, and written exercises including a critical paper. This course satisfies the requirements for one semester of sophomore English. Prerequisites: ENGL 1301 and 1302, or equivalent, with an earned course grade of “C” or above.

B. Prerequisites: Completion of ENGL 1301 and ENGL 1302 with at least a “C” or better.

II. LEARNING OUTCOMES
Upon successful completion of this course, World Literature II, the student will be able to do the following:

A. Explain the development of literary techniques and genres, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in literature of different periods or regions.

B. Recognize, through discovery of the recurring themes, the basic issues which mankind has expressed concern through different literary periods.

C. Trace the development of characteristic forms of expression through the different historical periods.

D. Write researched, well-developed papers concerning works of literature using various critical approaches.

III. INSTRUCTIONAL MATERIALS
The instructional materials identified for this course are viewable through www.ctcd.edu/books

IV. COURSE REQUIREMENTS
A. General

Attend class regularly.
Constructively participate in class discussions. (C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)

Complete Journal assignments. (C5, C6, C7; F1, F7, F8, F10, F11, F12)

Take and keep class notes.
Complete all major assignments.
Know and observe all College regulations.

B. Specific

1. Students are required to read all assigned selections from the text, to do outside reading when assigned, and to be ready to report the findings of their reading.
2. A critical research paper (at least four pages of text) is required. It will analyze selections which will not be covered in class. It should use the MLA style with in-text citations as found in the St. Martin’s Handbook. More details will be given in a handout near the beginning of the semester.
3. Students must regularly record their responses to the assigned literature. These responses may take the form of one page typed responses turned in once a week as journals to be handed in once a week for 5 weeks. More details will be given in a handout near the beginning of the semester.

V. EXAMINATIONS

A. At least two examinations will be given. The first one is a midterm exam, which will cover Units I and II, and the second exam will be the final exam. The final will be comprehensive but will include a strong focus on Units II and III. At least 50% of the assessment on the exams will be written assessment, either through short answer paragraphs or essays.
B. Short quizzes may be given to test reading comprehension and to encourage timely reading.
C. Make-up examinations will be given only with the instructor's permission. The time and place for the make-up will be determined in conference with the instructor.

VI. SEMESTER GRADE COMPUTATIONS

The possible grades for this course are A, B, C, D, or F. The semester grade will be computed on the following basis:

Midterm Exam 30%
Critical Paper 15%
Reading Responses 10%
Quizzes and/or Discussions 5%
Final Exam 30%
Total 100%

VII. NOTES AND ADDITIONAL INSTRUCTIONS FROM THE INSTRUCTOR

A. Course Withdrawal: It is the student’s responsibility to officially withdraw from a course if circumstances prevent attendance. Any student who desires to, or must, officially withdraw from a course after the first scheduled class meeting must file Central Texas College Application for Withdrawal (CTC Form 59). The withdrawal form must be signed by the student.

CTC Form 59 will be accepted at any time prior to Friday of the twelfth week of classes during the 16-week fall and spring semesters. The deadline for sessions of other lengths is as follows:
12-week session Friday of the 9th week
10-week session Friday of the 7th week
The equivalent date (75% of the semester) will be used for sessions of other lengths. The specific last day to withdraw is published each semester in the Schedule Bulletin. Students who officially withdraw will be awarded the grade of “W,” provided the students’ attendance and academic performance are satisfactory at the time of official withdrawal. Students may file a withdrawal application with the college before they may be considered for withdrawal.

A. Administrative Withdrawal: An administrative withdrawal may be initiated when the student fails to meet college attendance requirements. The instructor will assign the appropriate grade on CTC Form 59 for submission to the registrar.

B. Incomplete Grade: The College catalogue states that “An incomplete grade may be given in those cases where the student has completed the majority of the course work but, because of personal illness, death in the immediate family, or military orders, the student is unable to complete the requirements for a course.” Prior approval from the instructor is required before the grade of “IP” is recorded. A student who merely fails to show for the final examination will receive a zero for the final exam and an “F” in the course.

C. Cellular Phones and Electronic Devices: Cellular phones and other Electronic Devices will be turned off while the student is in the classroom or laboratory. If the student is “on call” or has some other emergency, a message may be left with the department staff and the student will be notified. The departmental phone number is (254) 526-1239.

VIII. COURSE OUTLINE

A. Unit One: The Enlightenment in Europe and the Americas
   1. Introduction:
      The Neoclassical age designates a time span roughly from about 1650 until 1760 when emphasis was on order and social encounter. This lesson will guide you through this 18th Century literary period by examining such literary terms as: satire, romance, biography and other literary terms related to travel literature. As you read these literary works, pay close attention to literary themes as they represent a significant period in the literary history of global encounters.
   2. Learning Outcomes: Upon successful completion of this lesson, you will be able to:
      a. Accurately explain the definitions of satire, romance, biography and other literary terms related to travel literature.
      b. Knowledgeably discuss the literature for its literary themes and as a representation of global encounters.
      c. Compare and contrast the literature to determine how themes and styles change or stay the same across cultural boundaries.
   3. Learning Activities:
3. **Read** the following assignments in *The Norton Anthology of World Literature*, Volume II.
   a. **Moliere (1622-1673) Tartuffe**
      From “The Poet’s answer to the Most Illustrious Sor Filotea de la Cruz”
      Poem 145, “This object which you see—a painted snare”
      Poem 164, “This afternoon, my darling, when we spoke”
      Philosophical Satire, Poem 92/84
      (Translated by Electa Arenal and Amanda Powell)
   b. **Sor Juana Ines De La Cruz (1648-1695)**
      From “The Poet’s answer to the Most Illustrious Sor Filotea de la Cruz”
      Poem 145, “This object which you see—a painted snare”
      Poem 164, “This afternoon, my darling, when we spoke”
      Philosophical Satire, Poem 92/84
      (Translated by Electa Arenal and Amanda Powell)
   c. **Alexander Pope (1688-1744)**
      “An Essay on Man”
      “Epistle I”
   d. **Voltaire (1694-1778)**
      *Candide*, or Optimism
      (Translated and with notes by Robert M. Adams)
   e. **Mary Wollstonecraft (1759-1797)**
      From “The Vindication of the Rights of Woman”

B. **Unit Two: Early Modern Chinese Vernacular Literature**
   1. **Introduction:**
      The study of Chinese Vernacular Literature (written in the language of the people) is a relatively new phenomenon. Until recently, the status of vernacular literature was far below that of the ancient and authoritative genres of classical poetry, prose, and tales. The last two dynasties of imperial China (the Ming, 1368-1644; and the Qing, 1644-1911) bristled with artistic and literary creativity. The classical genres thrived in an intellectual climate of unprecedented variety and sophistication. At the same time, new literatures formed, written in the living vernacular of everyday speech. This literature characteristically covered modern topics and themes, new to the sphere of classical literature: sex, violence, corruption, social satire, and slapstick humor.
   2. **Learning Outcomes:** Upon successful completion of this lesson, you will be able to:
      a. Accurately explain the definitions of vernacular literature, ancient and authoritative literature
      b. Knowledgeably discuss the new themes of vernacular literature
      c. Compare and contrast the new vernacular literature with the classical and older styles.
   3. **Learning Activities:**
      a. Classroom lecture *(C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)*
      b. Group discussion


4. Read the following assignments in The Norton Anthology of World Literature, Volume II.

   a. Wu Cheng’en (ca. 1500-1582)
      From Journey to the West
      *(Translated by Anthony Yu)*
   b. Cao Xueqin (ca. 1715-1763)
      From The Story of the Stone
      *(Translated by David Hawkes and John Minford)*

C. Unit Three: Early Modern Japanese Popular Literature

1. Introduction:
   Japan’s transition from the late medieval age of civil wars to an early modern world of peace and order is one of the most dramatic turning points of Japanese history. The new military rulers of the Tokugawa shogunate (1603-1868) created peace and order, imposed strict social hierarchies and forceful policies, and laid the foundations for economic prosperity and a new cultural flourishing. As the traditional elites and great military clans lost their influence and power, they also witnessed the rise of social newcomers. Even the lower social classes, for the first time in Japanese history, had broader access to education under the Tokugawa. The new social prominence of the commoners and the great leap in literacy gave birth to a new type of literature: popular fiction, haiku poetry, and popular theater such as kabuki and puppet theater. This literature captured the pleasures and challenges of the lives of the new commoner class and their vibrant urban milieu.

2. Learning Outcomes: Upon successful completion of this lesson, you will be able to:
   a. Accurately explain the definitions of the new types of Japanese popular literature
   b. Knowledgeably discuss the specific themes and characteristics of Japanese popular literature
   c. Compare and contrast the new popular literature with the classical and older styles of Japanese literature.

3. Learning Activities:
   a. Classroom lecture *(C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)*
   b. Group discussion
   c. Oral reports
   d. Journal writings *(C5, C6, C7; F1, F7, F8, F10, F11, F12)*

4. Read the following assignments in The Norton Anthology of World Literature, Volume II.
   a. The World of Haiku
      Kitamura Kigin *From The Mountain Well*
(Translated by Haruo Shirane)
Matsuo Basho, From The Narrow Road to the Deep North
(Translated by Haruo Shirane)
Morikawa Kyoriku, From Haiku Dialogue
(Translated by Haruo Shirane)
Yosa Buson
Preface to Shoha’s Haiku Collection
(Translated by Jack Stoneman)
From New Flower Gathering
The Badger
(Translated by Cheryl Crowley)

b. Chikamatsu Monazemon (1653-1725)
From The Love Suicides at Amijima
(Translated by Donald Keene)

D. Unit Four: An Age of Revolutions in Europe and the Americas

1. Introduction:
If you were born in 1765, and you happened to live to a ripe old age, you would witness two dramatic revolutions. Together these revolutions would create a period of staggering upheaval unparalleled in prior human history. Whether you happened to find yourself in Texas or London or Buenos Aires, you would see daily life change for almost everyone—rich and poor, rural and urban—and the workings of governments and markets forever transformed. You would have to learn a whole new vocabulary to describe your social world: the terms “factory,” “middle class,” “capitalism,” “industry,” “journalism,” “liberal,” and “conservative” would come into use during your lifetime. In fact, you would see the very map of the world redrawn. Two major revolutions took place during this period: the industrial revolution and democratic revolutions. The industrial revolution was the first of these major upheavals, beginning in England and radiating outward. Overall, the industrial revolution benefited the new world economy, but diminished living conditions for most of the workers. The second revolution, the democratic,—which took place in North America and in France—was political; it was intent on throwing off old hierarchies that gave power to kings and forcing everyone else to work as obedient subjects. The year 1848, called “The Springtime of the Peoples,” was when revolutions broke out all over Europe. At this same time, Karl Marx and Friedrich Engels published the Communist Manifesto, which ended with the battle cry, “Workers of the world, unite!” In this same year, the French abolished slavery for good, and it was in the same year that women’s rights activists in the United States organized their first convention at Seneca Falls, New York and, in a deliberate echo of the Declaration of Independence, they made the case that “all men and women are created equal.” All of these revolutions had an immense effect on the literature of the times.

2. Learning Outcomes: Upon successful completion of this lesson, you will be able to:
a. Accurately explain and distinguish several new types of literature during this period.
b. Knowledgeably discuss several specific themes and characteristics of these new types of literature.
c. Compare and contrast the new types of literature with the older types.
d. Point out the effects of the revolutions on the literature of the times.

3. Learning Activities:
   a. Classroom lecture (C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)
   b. Group discussion
   c. Oral reports
   d. Journal writings (C5, C6, C7; F1, F7, F8, F10, F11, F12)

4. Read the following assignments in *The Norton Anthology of World Literature*, Volume II.
   a. Jean-Jacques Rousseau (1712-1778)
      *Confessions*, Part One
      *(Translated by Angela Scholar)*
   b. Johann Wolfgang von Goethe (1749-1832)
      *Faust*: “Prologue in Heaven” and “Part I”
      *(Translated by Martin Greenberg)*
   c. Frederick Douglass (1818?-1895)
      *Narrative of the life of Frederick Douglass, an American Slave*

   **LYRIC POETRY IN THE LONG NINETEENTH CENTURY**

   d. William Blake (1757-1827)
      *From Songs of Innocence*
      Introduction
      The Lamb
      The Little Black Boy
      Holy Thursday
      The Chimney Sweeper
      *From Songs of Experience*
      Introduction
      Earth’s Answer
      The Tyger
      The Sick Role
      London
      The Chimney Sweeper

   e. William Wordsworth (1770-1850)
      Lines Composed a Few Miles Above Tintern Abbey
      Composed upon Westminster Bridge, September 3, 1802
The World is Too Much With Us

f. **John Keats (1795-1821)**
   - On First Looking into Chapman’s Homer
   - Ode on a Grecian Urn
   - Ode to a Nightingale

g. **Elizabeth Barrett Browning (1806-1861)**
   - The Cry of the Children
   - *From* Sonnets from the Portuguese

i. **Alfred Lord Tennyson (1809-1892)**
   - Ulysses

j. **Walt Whitman (1819-1892)**
   - *From* Song of Myself

k. **Emily Dickinson (1830-1886)**
   - [Safe in their Alabaster Chambers]
   - [There’s a certain Slant of light]
   - [The Soul selects her own Society]
   - [A Bird came down the Walk]
   - [After great pain, a formal feeling comes]
   - [Much Madness is divinest Sense]
   - [I died for Beauty—but was scarce]
   - [I heard a Fly buzz—when I died]
   - [‘Twas warm—at first—like Us]
   - [I like to see it lap the Miles--]
   - [The Brain—is wider than the Sky]
   - [I dwell in Possibility--]

E. **Unit Five: Realism Across the Globe**

   1. **Introduction:** One of the most powerfully influential global artistic movements in the 19th century was realism. It began in Britain and France—hotbeds of industrial and political revolution—but it soon spread worldwide. Yet, realism in literature did not always arise in response to European influences, but from influences around the world. With its emphasis on ordinary language, new social circumstances, and plausible human predicaments, realism transformed the literary landscape across the globe, inviting writers everywhere to try to capture the troubled, painful, struggling worlds of their own experience. The mark these writers left remains palpable everywhere today, as realism continues to exert a powerful cultural force, still part of the daily fare of television, fiction, drama, and film around the world. Realism is a capacious, roomy genre, able to move across borders and oceans, and as it moves, to take up new social relationships, new styles, new perspectives, and new resolutions.
2. **Learning Outcomes:** Upon completion of this unit you will be able to do the following:
   a. Accurately explain and distinguish several new types of realistic literature during this period.
   b. Knowledgeably discuss several specific themes and characteristics of realistic literature.
   c. Compare and contrast the new realistic literature with some of the older types.

3. **Learning Activities:**
   a. Classroom lecture *(C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)*
   b. Group discussion
   c. Oral reports
   d. Journal writings *(C5, C6, C7; F1, F7, F8, F10, F11,)*

4. Read the following literary pieces:
   a. **Fyodor Dostoyevsky (1821-1881)**  
      Notes from Underground  
      *(Translated by Michael Katz)*
   b. **Gustave Flaubert (1821-1880)**  
      A Simple Heart  
      *(Translated by Robert Baldick)*
   c. **Leo Tolstoy (1828-1910)**  
      The Death of Ivan Ilyich  
      *(Translated by Louise and Aylmer Maude)*
   d. **Henrick Ibsen (1828-1906)**  
      Hedda Gabler  
      *(Translated by Rick Davis and Brian Johnston)*
   e. **Anton Chekhov (1860-1904)**  
      The Cherry Orchard  
      *(Translated by Paul Schmidt)*
   f. **ORATURE**  
      German Folktale: The Three Spinners  
      Three Anansi Stories (Monkey and Tiger; Brer Rabbit, and Aunt Nancy)  
      United States Slave Story: All God’s Chillun Had Wings  
      Malagasy Wisdom Poetry: Ohaibolana; Hainteny  
      Navajo Ceremony: From the Night Chant

B. **Unit Six: Modernity and Modernism, 1900-1945**
   1. **Introduction:** At the beginning of the 20th century, the world was interconnected as never before. New means of transportation, such as the steamship, the railroad, the automobile, and the airplane, allowed people in the industrialized West to cover vast distances quickly. Other technologies, such as the telegraph and the
telephone, allowed them to communicate instantaneously. In the coming decades, such inventions, powered either by electricity or by the internal combustion engine, along with the improvements in agriculture, nutrition, public health, and medical care, would foster remarkable growth in human health and material prosperity. Infant mortality declined and world population more than tripled, from under two billion to more than six billion. In unprecedented numbers, people were living in large cities; correspondingly, the experience of urban life is one of the major themes of 20th century literature. Together, these vast transformations in human experience can be characterized as modernization.

2. **Learning Outcomes:** Upon successful completion of this lesson, you will be able to:
   a. Accurately explain and distinguish several new types of modern literature during this period.
   b. Knowledgeably discuss several specific themes and characteristics of modernist literature.
   c. Compare and contrast the new types of literature with the older types.

3. **Learning Activities:**
   a. Classroom lecture (C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)
   b. Group discussion
   c. Oral reports
   d. Journal writings (C5, C6, C7; F1, F7, F8, F10, F11, F12)

4. Read the following literary works.
   a. **Joseph Conrad (1857-1924)**
      Heart of Darkness
   b. **Thomas Mann (1875-1955)**
      Death in Venice
      *(Translated by Clayton Koelb)*
   c. **Marcel Proust (1871-1922)**
      Swann’s Way
      Part 1. Combray
      *(Translated by Lydia Davis)*
   d. **James Joyce (1882-1941)**
      The Dead
   e. **Franz Kafka (1883-1924)**
      The Metamorphosis
      *(Translated by Michael Hofmann)*
   f. **Luigi Pirandello (1867-1936)**
      Six Characters in Search of an Author
      *(Translated by John Linstrum)*
   g. **Virginia Woolf (1882-1941)**
      *From A Room of One’s Own* (Chapters 1 and 3)
   h. **Jorge Luis Borges (1899-1986)**
      The Garden of Forking Paths
ENGL2333  11

(Translated by Donald A. Yates)

MODERN POETRY

Constantine Cavafy (1863-1933)
When the Watchman Saw the Light
Waiting for the Barbarians
The City
Sculptor from Tyana
Ithaka
Kaisarion
The Next Table
A Craftsman of Wine Bowls
(Translated by Aliki Barnstone)

William Butler Yeats (1865-1939)
When You Are Old
Easter 1916
The Second Coming
Leda and the Swan
Sailing to Byzantium
Byzantium
Lapis Lazuli

T. S. Eliot (1888-1965)
The Love Song of J. Alfred Prufrock
The Waste Land

Pablo Neruda (1904-1973)
Tonight I Can Write. . .
Walking Around
(Translated by W. S. Merwin)
I’m Explaining a Few Things
(Translated by Nathaniel Tarn)

C.  Unit Seven:  Postwar and Postcolonial Literature, 1945-1968

1.  Introduction:  In the middle of the twentieth century, the two superpowers, the United States and the Soviet Union, having emerged from the “bloody” wars of the previous decades, found themselves locked in a Cold War:  their most powerful weapons, though fired only in tests, would be capable of annihilating the planet.  The two sides—the North Atlantic Treaty Organization, representing Western Europe and North America, and the Warsaw Pact, uniting the military forces of Soviet-dominated Eastern Europe—divided most of the globe into spheres of influence.  By 1949, with the success of the Communist Revolution in China, led by Mao Zedong, almost half of the world’s population lived under Communism.  The competing blocs, as they were called, understood that if either one launched a nuclear attack, the enemy would
retaliate, an unstable balance known as “mutually assured destruction” (producing an ironic acronym). To avoid planetary disaster, the two sides fought wars by proxy, notably in Korea (1950-53) and Vietnam (1955-75). Within the Communist world, the purges and mass imprisonments initiated by the Soviet dictator Joseph Stalin were selectively repudiated, after Stalin’s death in 1953, by his successor, Nikita Khrushchev. During this period of de-Stalinization the works of the dissident Alexander Solzhenitsyn were briefly allowed to be published. Much of the writing of the postwar period engages in the movement toward “neorealism”—a return to political and social issues, in contrast to the interiority and linguistic inventiveness of the modernists. While sometimes drawing on modernist techniques such as the representation of individual consciousness and intense irony, the realists tended to use the chronological plot, omniscient narrator, and objective description typical of 19th Century European works. Some postcolonial writers were eager to portray the history of their nations and to Western authors grappling with social issues such as civil rights, immigration, and gender relations. Many politically oriented writers, such as Mahfouz, Manto, and Solzhenitsyn, used allegory as a way of commenting on current events. At the same time, writers of all nations continued to use language wittily, finding expressiveness in the sounds and unexpected meanings of words.

2. **Learning Outcomes:** Upon successful completion of this lesson, you will be able to:
   a. Accurately explain and distinguish several new types of modern literature during this period.
   b. Knowledgeably discuss the literature as it relates to the 21st Century global identity
   c. Compare and contrast the literature of the 20th Century as representation of modern culture and ideas

3. **Learning Activities:**
   a. Classroom lecture (C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)
   b. Group discussion
   c. Oral reports
   d. Journal writings (C5, C6, C7; F1, F7, F8, F10, F11, F12)

4. **Read** the following works in *The Norton Anthology of World Literature*:
   a. **Doris Lessing (b. 1919)**
      The Old Chief Mshlanga
   b. **James Baldwin (1924-1987)**
      Notes of a Native Son
   c. **Albert Camus (1913-1960)**
      The Guest
      *(Translated by Justin O’Brien)*
   d. **Samuel Beckett (1906-1989)**
D. Unit Eight: Contemporary World Literature

1. Introduction: The political upheavals of the twentieth century created millions of refugees and entrenched conflicts that remain unresolved. Within nationa, many migrants left rural areas to move to expanding cities. In search of economic security, immigrants left poorer countries, often in the global South, for the developed world. The immigrant experience became a major theme of such writers as Jamaica Kincaid and V. S. Naipaul. Illness, too, travels faster than before; even as the general state of public health has improved, new epidemics, particularly AIDS, have ravaged populations worldwide. At the same time, homosexuality remained illegal in much of Africa and the Muslim world. The gay rights movement was one of several outgrowths of 1960’s cultural conflicts. The most successful of these, feminism, achieved legal equality for women in the workplace and in the family throughout the industrialized world. The twenty-first century began with reminders of the interconnectedness of a global society linked by industrial capitalism and communications technology but divided by religion and politics. While war, terrorism, and poverty are events that divide us, the greatest world literature suggests, as it always has, what unites us.

2. Learning Outcomes: Upon successful completion of this lesson, you will be able to:
   a. Accurately explain and distinguish several new types of modern contemporary literature during this period.
   b. Knowledgeably discuss the literature as it relates to the 21st Century global identity
   c. Compare and contrast the literature of the 21st Century as representation of post-modern culture and ideas

3. Learning Activities:
   a. Classroom lecture (C5, C6, C7; F1, F2, F5, F7, F8, F9, F11, F13)
   b. Group discussion
   c. Oral reports
   d. Journal writings (C5, C6, C7; F1, F7, F8, F10, F11, F12)

4. Read the following works in *The Norton Anthology of World Literature*:
   a. **Seamus Heaney (b. 1939)**
      The Tollund Man
      Punishment
      The Strand at Lough Beg
   b. **Gabriel Garcia Marquez (1928-2012)**
      Death Constant Beyond Love
      *(Translated by Gregory Rabassa)*
c. Leslie Marmon Silko (b. 1948)
   Yellow Woman

d. Bessie Head (1937-1986)
   The Deep River

e. Salman Rushdie (b. 1947)
   The Perforated Sheet

f. Jamaica Kincaid (b. 1949)
   Girl

g. Isabel Allende (b. 1942)
   And of Clay Are We Created
   (Translated by Margaret Sayers Peden)