UNIVERSITY OF NEW MEXICO

ENGLISH 293: WORLD LITERATURES:
SEVENTEENTH CENTURY TO THE PRESENT

MASTER SYLLABUS

Course Description  Exploring the balance between identity and difference across and within cultures, English 292, “World Literatures: Seventeenth Century to the Present,” introduces students to a representative sample of influential works from a variety of the world’s traditions from about 1650 to the present. Readings range from Voltaire’s Candide and Basho’s The Narrow Road through the Backcountry, Goethe’s Faust and Tagore’s Broken Ties, to modern and contemporary works by writers from the Americas, China, Egypt, Europe, India, and other places. In addition to such key literary works, the course will also include some philosophical, historical, and cultural texts in order to place these works in their unique time and place. The aim is not only gain a greater understanding of the development of literary forms and cultural traditions of the world, but to put these diverse texts into conversation with each other in order to gain a sense of history and get a feel for the varieties of human experience. In addition, students should be encouraged to consider how (or whether) literary works from these various cultures and historical periods relate to readers and the world today. Ultimately the course should promote strategies of active and historically and culturally informed discussing, reading and writing that places texts from the world’s literatures into conversation with one another in order to promote a culturally and historically informed reading that acknowledges multiple points of view; recognizes the interdependence of nations, cultures and peoples; and respects the cultural and human rights of peoples and nations within the global collectivity.

Objectives
By participating in class discussions, writing several short papers and a longer research paper, and writing short-answer and short essay quizzes and examinations, students will engage in a dialogic and reflexive conversation about literary texts; analyze, contextualize, and compare and contrast literary and extra-literary works from diverse traditions; show how those texts are related to their places and times of origin; identify recurrent themes, motifs, genres, and literary movements; and identify and evaluate the relationships among those works, as well as what makes each work distinctive or unique. In addition, students will be introduced to and discuss problems of translation and transculturation, and they will recognize and evaluate the rewards, as well as the problems and limits, of reading across time and place, across cultures and languages.

Learning Outcomes
Students will be able to

1. situate key authors and literary works from the earliest literatures of Sumeria to about 1650 (Engl 292) and from about 1650 to the present (Engl 293) within their historical and cultural contexts (in short essays and examinations);
2. **compare** and **contrast** works from different cultures and historical periods to those from other cultural traditions and other historical eras examining genre, style, and content or theme (in short essays and examinations);
3. **analyze** and **interpret** works from different historical and cultural traditions using appropriate critical terms of literary analysis and responding to questions about genre, style, and content or theme (in short essays and examinations);
4. **recognize** and **evaluate** how some literary works reflect historical, national, cultural, and ethnic differences, even as they invoke shared human experiences that may relate to readers and the world today (in short essays and examinations);
5. **write** with increasing proficiency critical essays characterized by original and insightful theses, supported by logically integrated and sound subordinate ideas, appropriate and pertinent evidence, and good sentence structure, diction, grammar, punctuation, and spelling.

**Required Procedures and Evaluation**

Students in all sections must do the following:
1. Examinations: Take at least two quizzes, a midterm examination and a final examination containing identification, multiple choice, short-answer, and short essay questions, with a longer essay possible on the midterm and final.
2. Papers: Write at least fifteen pages (3,750 words) of writing assignments, preferably five three- to five-page critical papers assigned at regular intervals across the sixteen-week semester. Note: Keeping in mind that it is important that students engage in writing sequentially throughout the semester, the instructor may substitute a longer final paper or one or two creative assignments for one or two of the critical essays or one of the quizzes.
3. Questionnaire: Complete an end-of-term questionnaire to be collected by the undergraduate director or world literature program director at the end of the semester. Note: This questionnaire should be administered in the “dead week” before finals.

**Reading Requirements**

The readings are divided into required, recommended, and optional. All section leaders must teach the required texts in full and choose one text from each category of recommended texts. Section leaders are free to include some texts of their own choice either from the *Bedford Anthology of World Literature*, Pack B or from other sources. Keep in mind that one of the goals of the course is to place texts from different literary traditions into a dialogic relation—a conversation—with each other about particular topics, as well as to compare and contrast genres and movements across cultures.

**Required Texts**

**THE (LONG) EIGHTEENTH CENTURY**
1. Aphra Behn, *Oroonoko*; Voltaire, *Candide*; or Swift, from *Gulliver’s Travels*
2. At least one Japanese writer: Ihara Saikaku, Matsuo Basho, or Chikamatsu Monzaemon
3. At least one Chinese writer: Pu Song-ling or Cao Xueqin and Gao E
4. Olaudah Equiano, *The Interesting Narrative of Olaudah Equiano* OR Mary Rowlandson, *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
5. At least one In the World section from the Bedford Anthology, Book 4.

**The Nineteenth Century**
1. At least one Romantic writer: Goethe, Blake, Wordsworth, Coleridge, Keats, Dickinson, Whitman, Hoffmann, Heine, or Pushkin
2. At least one Realist writer: Flaubert, Dostoevsky, Ibsen, Tolstoy, Chekhov, Melville
3. Rabindranath Tagore, *Broken Ties* or “The Hungry Stones”
4. At least one Japanese writer: Bakin, Ogai, or Ichiyo
5. At least one In the World section from the Bedford Anthology, Book 5.

**The Twentieth Century**
1. At least one Modernist writer: Yeats, Rilke, Eliot, or Akhmatova, Conrad, Joyce, Woolf, Mann, Kafka, Pirandello, or Beckett
2. At least one Chinese or Japanese writer: Lu Xun, Gao Xingjian, Tanizaki, Kawabata, Abe, or Takenishi
3. At least one Spanish, Mexican or Latin American writer: Lorca, Borges, Neruda, Marquez, Fuentes
4. At least one Indian writer: Narayan, Desai, Mukherjee, or Rushdie
5. At least one African or Arabic writer: Achebe, Soyinka, Head, or Gordimer; Hossain, Al-Hakim, Mahfouz, or Rifaat
6. At least one In the World section from the Bedford Anthology, Book 6.

**Recommended Texts** (Choose at least one from each category.)

**The (Long) Eighteenth Century**
1. Molière, *Tartuffe*
2. Pope, “The Rape of the Lock” or from *An Essay on Man*
4. Ramprasad Sen, selected poems

**The Nineteenth Century**
1. Harriet Jacobs, from *Incidents in the Life of a Slave Girl* OR African American Folk Songs
2. Ghalib, selected poems

**The Twentieth Century**
2. James Baldwin, “Sonny’s Blues”
3. Derek Walcott, selected poems OR Edwidge Danticat, “Children of the Sea”
4. Adrienne Rich, selected poems