

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: LTWR 208B		Course Title: World Literature: 17 th Century to the Present	
Number of Units: 3 _____			
College or Program: X CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____		Desired term of implementation: X Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year	Mode of Delivery: X face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Catherine Cucinella		Email: ccucinel@csusm.edu	Submission Date: 2/24/2014

1. Course Catalog Description: An introduction to world literatures from the 17th Century to the present. Critical analyses of literary works from multiple areas of the globe. Studies of selected texts to include novels, poetry, or plays. Survey of the literature to examine various writers and their influence on the cultural/intellectual life of a particular country, together with their contributions to the advancement of literature and/or important literary movements.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

X	Course description, course title and course number
X	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
X	Topics or subjects covered in the course
X	Registration conditions
X	Specifics relating to how assignments meet the writing requirement
X	Tentative course schedule including readings
X	Grading components including relative weight of assignments

SIGNATURES

Catherine Cucinella 2/14/2014
Course Proposer Date

Salah Moukhlis 2/17/2014
Department Chair date

Please note that the department will be required to report assessment data to the GEC annually. _____
DC Initial

Justin A. Donio
Library Faculty Date

Support Do not support*

Impacted Discipline Chair Date

Support Do not support*

Impacted Discipline Chair Date

Support Do not Support*

GEC Chair Date

Approve Do not Approve

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*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Phone: Email:

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Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Humanities GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	<p>The course generates from the assumption that literature tells us something about the human condition, and the readings reflect diversity. Class discussion and activities focus on what the various writers tell us about living in a world as gendered, racialized, human beings.</p> <p>For example, students read Joseph Conrad's <i>Heart of Darkness</i>, considered by many a critique of European imperialism, and Chinua Achebe's <i>Things Fall Apart</i>, which responds to Conrad's representation of Africa as <i>the</i> heart of darkness—a "blackness" on the map. Through close readings and class discussions, students consider how these literary representations engage issues of race, masculinity, femininity, and power.</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective.</p> <p>Midterm and final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent human diversity (a close reading).</p>
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.	<p>The poems, plays, and fiction reflect the social, political, economic, and environmental context of the writer and his or her real and imagined world, and these works tell the story of the human condition.</p> <p>All the texts (including the scholarly research used in class and by students in their papers) introduce students to the humanistic tradition of evaluating how these contexts influence the material reality of living in a world filled with human beings.</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective, which addresses these issues.</p> <p>Midterm and final exam short answer and essay question asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent social, political, economic, and/or environmental influences on the human condition (a close reading)</p> <p>For the group presentation w/write up, students write biographical overview which involves a synthesis of the historical, political, and environmental influences on that writer.</p>
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	<p>The literature itself presents multiple perspectives, represents various literary, aesthetic, and theoretical traditions generating from diverse cultural perspectives (white European, West African, Japanese, African American, Chinese). This literature also reflects diverse critical/theoretical views (feminist, queer, postcolonial) and as such, the lens, through which students read, discuss, interpret, and analyze, are also diverse.</p> <p>The lectures draw attention to these</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective.</p> <p>Midterm and final exam short answer and essay questions asking students to identify, explain, and then interpret a theoretical or critical perspective in a passage from a literary work and/or individual writer/poet.</p>

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	perspectives and the in-class activities ask students to identify and then explain, through a close reading of specific passages, the values, aesthetics conventions, and stylistic devices in the assigned novels, stories, plays, or poems.	
C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]	Assigned reading and class lectures introduce students to the various theoretical approaches of literary analysis—feminist, Marxist, deconstruction, psychoanalysis. In-class activities involve summarizing and explaining main points of each theoretical approach.	Midterm and final exam short answer and essay questions asking students to explain the principles, assumptions, and applications of the various theoretical approaches of literary analysis
C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]	Assigned readings, in-class activities, and discussions introduce students to literary canons reflective of cultural formations and how these canons and formations form and reform.	Students write an interpretation/literary analysis paper with an identifiable theoretical perspective which reflect these issues. Midterm and final exam short answer and essay questions asking students explain, analyze, and discuss the implications of literary canons as cultural formations.
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]	NA	NA

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of <u>all</u> Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	In-class discussion and activities ask students to consider the choices the various writers make regarding audience, and in-class writing/analysis/discussions about literary techniques draw attention to audience awareness and effective strategies for writing for diverse audiences.	The written assignments, including the group presentation, generate from different rhetorical situations, requiring different genre conventions and an awareness of various audiences.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	The literature offers multiple perspectives on various issues, and through group work, whole-class discussions, and in-class activities, students analyze, evaluate, and synthesize these ideas, perspectives, and arguments in order to formulate their own positions and interpretations.	Interpretation/literary analysis paper an identifiable theoretical perspective; includes analysis, evaluation, synthesizes of information, diverse perspectives. Midterm and final analysis/close reading section involving analysis, evaluation, and synthesis

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Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Scheduled information literacy/research session with librarian; in-class activities focusing on summarizing and synthesizing secondary/critical sources	Writing assignments requiring research beginning with an annotated bibliography
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Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.

GE Programmatic Goals	Course addresses this LEAP goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<i>No</i> <input checked="" type="checkbox"/> <i>Yes</i>
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> <i>No</i> <input checked="" type="checkbox"/> <i>Yes</i>
LEAP 3: Personal and Social Responsibility	<input checked="" type="checkbox"/> <i>No</i> <input type="checkbox"/> <i>Yes</i>
LEAP 4: Integrative Learning	<input checked="" type="checkbox"/> <i>No</i> <input type="checkbox"/> <i>Yes</i>
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<p><input type="checkbox"/> <i>No</i> <input checked="" type="checkbox"/> <i>Yes (please describe):</i> The literature itself presents multiple perspectives, evokes various traditions generating from diverse cultural perspectives such as European, Japanese, Indian, Japanese, Chinese, African American. The literature also deals with issues of sexuality, gender class, marginality, ethnicity, and race.</p> <p>The lectures draw attention to these issues, and the in-class activities ask students to identify and then explain, through a close reading of specific passages, the values, aesthetics conventions, and stylistic devices in the assigned novels, stories, plays, or poems and to analyze, evaluate, synthesize the new and diverse ideas and perspectives they encounter in the literature. Students also develop their own positions in relation to these new ideas and perspectives.</p>
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<p><input type="checkbox"/> <i>No</i> <input checked="" type="checkbox"/> <i>Yes (please describe):</i> The texts in this course introduce students to the “literatures of the world . . . from multiple areas of the globe.” The various narratives, while often dealing with the local, investigate issues of nationalism and transnationalism. Chinua Achebe’s <i>Things Fall Apart</i> responds to and challenges Joseph Conrad’s <i>Heart of Darkness</i>. Salman Rushdie’s <i>Midnight’s Children</i> asks us to consider what constitutes an Indian identity as Rushdie takes through India, Pakistan, and Bangladesh. These writers are representative of how literatures cross national borders and influenced, and continue to do so, literary canons—complicating the very concept of <i>the canon</i>. As students read these literatures from multiple places, they begin to see the connections among the local, national, and global and the interactions between differing cultures.</p> <p>The lectures draw attention to these issues, and the in-class activities ask students to identify and explain,</p>

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	through a close reading of specific passages, what the author conveys about the interrelatedness of people within local, national, global contexts. Students consider the values, aesthetics conventions, and stylistic devices in the assigned novels, stories, plays, or poems in order to analyze, evaluate, synthesize the ideas of the interconnections among people within the intersection of the local, national and global. Students also develop their own positions in relation to these new ideas and perspectives.
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Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	3 papers (inclusive of write-up of group project) 21 pages (minimum)
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	The annotated bibliographies begin the process of introducing students to the conventions of literary research and the scholarship that they read and annotate models the conventions of discipline specific writing and reference citation. The group project requires both broader and more in-depth research which exposes students to further examples of the conventions of literary writing, research, and appropriate citation. The interpretation/literary analysis papers pull together the work students have done in the group project and annotated bibliographies. In the interpretation/literary analysis papers, students persuade the readers that their analysis and interpretation are probable, valid, and reasonable, and they do so supported by reasoned argument and discipline-specific research.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	This requirement is met through the ongoing research required for the writing assignment, the collaborative research component of the group project, and the library session with the humanities librarian.
Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.	See above.
Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	This requirement is met through the following assignments: literary analysis papers, annotated bibliography, short answer/essay exams, group projects, quizzes.

Catherine Cucinella

From: Salah Moukhlis
Sent: Monday, February 17, 2014 2:02 PM
To: Catherine Cucinella
Subject: GE recertification forms
Attachments: GEW 050.docx; GEW 101.docx; LTWR 100.docx; LTWR 208B.docx; LTWR 211.docx

Hi Catherine,

Please find attached the GE recertification forms (GEW 50, GEW 101, LTWR 100, LTWR 208B, and LTWR 211) with my signatures on them. I do approve all of them.

Best,
Salah

Salah M. Moukhlis, Ph.D.
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LTWR: 208B World Literature: 17th Century to the Present

E-mail: ccucinel@csusm.edu **Office:** MARK 259 **Office Hours:**

Required texts:

The Misanthrope Molière

Candide Voltaire

Notes from the Underground Dostoyevsky

Hedda Gabler Ibsen

Dr. Jekyll and Mr. Hyde, Stevenson

Heart of Darkness, Conrad

Monday or Tuesday: Eight Stories Woolf

Things Fall Apart, Achebe

Midnight's Children, Rushdie

Lust, Caution, Chang

Beloved, Morrison

Course Description:

“An introduction to world literatures from the 17th Century to the present. Critical analyses of literary works from multiple areas of the globe. Studies of selected texts to include novels, poetry, or plays. Survey of the literature to examine various writers and their influence on the cultural/intellectual life of a particular country, together with their contributions to the advancement of literature and/or important literary movements.” (CSUSM Catalogue)

In this course we will read, discuss, and analyze the literatures of the world. My belief that narratives matter propels this course. By reading stories and poetry, we can learn what it means to be human in a world inhabited by other human beings. Literature reveals the desires, fears, dreams, anxieties, and hopes of all of us. Through close readings and analysis of texts, we will try to figure out what comprises the human condition. We will listen to and celebrate diverse voices while looking at the sites where these voices intersect.

Course Student Learning Outcomes

- Students will be able to identify and explain elements of fiction, poetry, and drama.
- Students will be able to explain the meaning of a specific passage of a literary work through a close reading.
- Students will be able to locate and identify the critical conversations about a specific literary work and incorporate that scholarly research into their papers.
- Students will be able to analyze a literary work.

General Education Student Learning Outcomes

- Students will be able to both analyze and interpret the ways in which the humanities engage issues of human existence and human diversity (race, ethnicity, gender, sexuality, and/or dis/ability).
- Students will explore how humanistic traditions and methods inform our understanding of the social world and foster critical evaluation of social, political, economic and/or environmental influences on human life.
- Students will apply a theoretical, critical, and analytical perspective to fiction, poetry, and drama, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.
- Students will articulate how theoretical approaches come into play in the analysis of works in the humanities.
- Students will use accepted research methods to analyze and interpret cultural formations of literary works.

Less Tangible Outcomes (What I hope will happen!)

- that an image, a story, an idea takes your breath away
- that a story, a character, an image touches something deep inside of you
- that for a moment you see the world from a position different than your own

Course Requirements: The success of this course depends upon active participation and lively engagement with the texts, with me, and with each other. Participation means that you share your ideas, ask and answer questions. Engagement means that you actively and critically read, that you bring your unique perspective to each reading, and that you appreciate the perspectives of your peers. Engagement also involves pushing beyond the expected, moving beyond the known, thinking beyond certainty.

Exams: There will be **two** exams. These exams consist of two parts: **1)** close reading/critical analysis of the significance of passages from our reading; **2)** an objective section. You may bring notes for the second part of the exam.

Papers: Students will turn in **two** annotated bibliographies and write **two** literary analysis essays. They must be typed using MLA format and documentation.

Group project: Specific instructions for this project follow on page 5 of the syllabus.

Cougar Courses: I have set up Cougar Course for this course. Please check it routinely. I have placed all assignments, the syllabus, an example of MLA style documentation and works cited page, grading criteria, some writing tips, and required reading in our course container.

Late Papers: Submit all work on time (at the beginning of the class period). I will lower the paper ½ grade for each class meeting it is late (arriving to class more than ten minutes late on the day paper are due constitutes one late day—thus losing ½ grade). I will not accept papers more than three class meetings late. **DO NOT SUBMIT PAPERS ELECTRONICALLY UNLESS I HAVE GIVEN YOU PERMISSION TO DO SO.**

Grading:

Group project	100 points
Exams (200 points each)	400 points
Annotated Bib (50 points each)	100 points
Papers (200 points each)	400 points

Grades will be distributed on a percentage basis from the final point total as follows:

94-100	A	87-89	B+	80-83	B-	74-76	C	67-69	D+	60-63	D-
90-93	A-	84-86	B	77-79	C+	70-73	C-	64-66	D	0-59	F

Academic Honesty: I hold all students to the highest standards of academic honesty thus I have a zero tolerance regarding plagiarism. A student guilty of plagiarism will receive the grade of F in this course. In addition, I will report all verified cases of plagiarism to the Dean of Students. The *MLA Handbook for Writers of Research Papers* (7th ed.) states, “Using another person’s ideas, information, or expressions without acknowledging that person’s work constitutes intellectual theft. Passing off another person’s ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud” (52).

If you are at all uncertain about what constitutes academic dishonesty, see CSUSM's official policy at: http://www.csusm.edu/student_affairs/Policies/academic_honesty.htm.

Email and Classroom Etiquette: When sending me an email, please write a formal email with a salutation, signature, and correct capitalization and indicate the class in which you are enrolled. I consider arriving to class late, leaving during class, or leaving class early as rude and unacceptable behaviors, and **these actions can, at my discretion, result in a reduction of your final grade, as can excessive absences.**

Cell phones, Text Messaging, iPods, Laptops: Please turn off and put away all electronic devices during class. You may not use these devices in class unless I give you prior permission. I can at my discretion ask anyone to leave class who fails to follow these requests.

Students with Disabilities: If you require academic accommodations, you must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive accommodations should meet with me during my office hours or in a more private setting in order to ensure your confidentiality.

Confidentiality, Release of Grades and Graded Work: Federal and state laws protect the confidentiality of your educational records. Your grades will be released directly to you only. **I do not release grades via email.** Your final exams and papers will be returned by mail if you provide a self-addressed, stamped envelope. Otherwise, you may pick them up at my office at the beginning of the next semester.

Schedule (subject to change)
Complete all readings prior to class meeting

Week 1

Introduction

- Lecture: Elements of Fictions

Week 2

Read

- Molière: *The Misanthrope*

Week 3

Read

- Poetry: Calderon del la Barca, de Vega Carpio, Tukaram, Bashō
- ❖ Library Research Session

Week 4

Read

- Voltaire: *Candide*
- Poetry: Coleridge, Buson, Anonymous

Week 5

Read

- Dostoyevsky: *Notes from the Underground*
- DUE: Annotated Bibliography**

Week 6

Read

- Ibsen: *Hedda Gabler*

Week 7**Midterm**Week 8

Read

- Stevenson: *Dr. Jekyll and Mr. Hyde*
- Lecture: Modernism

DUE: Paper #1Week 9

Read

- Woolf: "A Society," "Monday or Tuesday," "An Unwritten Novel," "Kew Gardens"
- Conrad: *Heart of Darkness*

Week 10

Read

- Achebe: *Things Fall Apart*

Week 11

SPRING BREAK

Week 12

Read

- Rushdie: *Midnight's Children*
- Lecture: Magical Realism

Week 13

Read

- Poetry: Brecht, Akhmatova, Milosz, Neruda, Borges, Walcott

Week 14

Read

- Chang: *Lust, Caution*

DUE: Annotated BibliographyWeek 15

Read

- Morrison: *Beloved*

Week 16**Exam**Week 17**DUE: Paper #2****Annotated Bibliography****DUE Dates:****Requirements:**

8 sources (minimum)

Typed MLA style with each entry followed by two or three sentences describing the source

All sources must come from a full length study (book, book chapter, or scholarly journal)

This list must include at least **three** print rather than electronic sources. **(Remember Wikipedia, Sparknotes, BookRags (and similar sites), or posted academic lectures or notes are not acceptable scholarly sources)**

Remember that when you turn in your papers, you include a works cited page (which contains the authors, texts that you reference in your paper). **Do not include the annotated bibliography with your paper.**

Papers # 1 and #2**DUE Dates:****Requirements:** 6-8 pages

MLA format and documentation

3-5 secondary/critical sources (1 of these sources **must** come from a print source rather than from an electronic journal (preferably a book, but an article in a bound scholarly journal is also fine))

For this paper choose **three** of the works read to date (Paper #1 works read weeks 1-6; Paper #2 works read weeks 8-15). **This analysis must contain a thesis.** In other words, you argue for your interpretation. A literary analysis identifies, explains, and interprets a thematic concern of the narrative. A literary analysis contains a close reading of the text. In other words, you support your thesis by including **direct quotations from the story.** A literary analysis also contains outside support for your thesis. Your secondary/critical sources serve this function.

THESIS: the controlling idea that governs a piece of writing usually expressed as a statement that makes a focused assertion about a topic. A thesis should be neither a statement of fact nor a statement of purpose nor a question. Rather, it should be a claim that can be supported with more specific details. A thesis possesses an argumentative edge by answering either “why?” or “how?” or perhaps both. An effective thesis is succinct with clear terms and may be more than one sentence.

For this paper you may consider but are not limited to some of the following issues:

- the place of the individual in society
- what the work says about women/femininity and or men/masculinity
- what the work reveals about issues of race or class
- what the work says about how individual negotiate cultural and/or national differences
- what the work reveals about stories, storytelling, history, and identity

Although these categories appear discrete, you know from reading the novels and poetry, the scholarship, and our discussions that they overlap. As you develop your interpretation, analyses, and arguments, you may find that you address more than one of these issues.

Group Project (9 pages): This project will provide context for the works that we will read throughout the semester. Your task is to compile this information, synthesize it, and offer some critical insights into the various issues in the text. Your group will upload your final project to Cougar Courses as well as present a brief overview to the class on the day we discuss the text.

The project consists of the following **3** parts:

- a brief biography of the author and his or her place in literary history (3 pages);
- an overview of the historical, political, social, and or cultural issues at the time of original publication (3 pages);
- response to specific issues that I will provide regarding each text (3 pages).

Additional requirements:

- A hard copy of the submission due the day we discuss the text in class.