

COURSE IMPLEMENTATION DATE: September 2008  
 COURSE REVISED IMPLEMENTATION DATE:  
 COURSE TO BE REVIEWED: November 2011  
 (Four years after UPAC final approval date) (MONTH YEAR)

### OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department and the material will vary  
 - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts - English	
ENGL 369		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Studies in World Literature	
COURSE DESCRIPTIVE TITLE		

#### CALENDAR DESCRIPTION:

This course will offer literatures from around the world with an emphasis on works translated into English. Content may vary in focus from one to many national or ethnic literatures and may include different genres. The objective is to broaden the student's appreciation of literature and provide opportunity for the featuring of non-Anglo cultures while cultivating the literary critical skills required in all upper-level English courses. A number of theoretical concepts will be examined with regard to the chosen authors. Course materials may include works in other media and genres (e.g., essays, theatre, and film).

PREREQUISITES: Any two 200-level English courses  
 COREQUISITES: None

SYNONYMOUS COURSE(S)	<b>SERVICE COURSE TO:</b>
(a) Replaces: <b>N/A</b> (Course #)	(Department/Program)
(b) Cannot take: <b>N/A</b> for further credit. (Course #)	(Department/Program)

TOTAL HOURS PER TERM: <b>60</b>	TRAINING DAY-BASED INSTRUCTION
<b>STRUCTURE OF HOURS:</b>	LENGTH OF COURSE: _____
Lectures: 30 Hrs	HOURS PER DAY: _____
Seminar: 30 Hrs	
Laboratory: Hrs	
Field Experience: Hrs	
Student Directed Learning: Hrs	
Other (Specify): Hrs	

MAXIMUM ENROLLMENT:	<b>25</b>
EXPECTED FREQUENCY OF COURSE OFFERINGS:	<b>Once every two years</b>
<b>WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

**AUTHORIZATION SIGNATURES:**

Course Designer(s): Miriam Nichols/ Sanja Garic-Komnenc	Chairperson: Raymond Welch
Department Head: Jim Andersen	Dean: Eric Davis
UPAC Approval in Principle Date:	UPAC Final Approval Date: Nov. 23, 2007

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. interpret a wide range of texts by authors of different literary, cultural, and intellectual backgrounds;
2. understand diverse trends in the works of authors from around the world, and be able to situate such works within their cultural and historical contexts;
3. critically analyze and write about new trends and theoretical perspectives in World Literature, and demonstrate the ability to compare these trends with major North American literary perspectives.

**METHOD**

The class will combine discussion of the readings, short critical responses to the readings, in-class essays, discussion of optional and additional readings, film screenings, critical papers, oral presentations, and a final examination.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:)  Yes  No

**METHODS OF OBTAINING PLAR:**

Individual portfolio assessment

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Texts will vary with the instructor, but the number and difficulty of the texts will be commensurate with other upper-division offerings.]

**A sample version for this course is as follows:**

Schulz, Bruno, *The Street of Crocodiles*  
Gombrowicz, Witold, *Ferdydurk*  
Kafka, Franz, "*Metamorphosis*"  
Mikhail Bulgakov, *The Master and Margarita*  
Vladimir Nabokov, *Lolita*  
Milesz Czeslaw, *The Captive Mind*  
Kundera, Milan, *The Joke*  
György Konrád, *The Case Worker*  
Kiš, Danilo, *Tomb for Boris Davidovic*  
Topol, Jáchym, *City Sister Silver*  
Jerzy Kosiński *The Painted Bird*  
Aleksandar Hemon, *Nowhere Man*  
Eva Hoffman, *Lost in Translation: A Life in a New Language*  
Victor Pelevin *The Blue Lantern*  
Sasha Sokolov, *Persona Non Grata*  
John Miska., "The Chronicle of a Churchgoer", "In the Bookstore", and "Hazajaro"  
David Albahari, *Bait*

**In addition to the assigned readings, texts may include an anthology of shorter literary and theoretical works such as:**

Blessed Harbours: *An Anthology of Hungarian-Canadian Authors*  
*Glasnost: An Anthology of Russian Literature under Gorbachev*, ed. Goscilo and Lindsey.  
*The Penguin Book of New Russian Writing*  
*The Phantom Church and Other Stories from Romania*, ed. Georgiana Franoaga  
*Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan,  
*The Johns Hopkins Guide to Literary Theory and Criticism*, ed. by Michael Groden and Martin Kreiswirth.

**The course pack materials might include the following readings on particular theoretical concepts and trends:**

David Robey: "Anglo-American New Criticism", in *Modern Literary Theory*, ed. By A. Jefferson and D. Robey  
Rene Wellek: "The Revolt Against Positivism in Recent European Literary Scholarship"  
Jurij Striedter, *Literary Structure, Evolution, and Value: Russian Formalism and Czech Structuralism Reconsidered*.  
Michael Holquist, *Dialogism: Bakhtin and His World*  
Henryk Baran, "Structuralism and Semiotics,"  
Roman Jakobson, "Concluding Statement: Linguistics and Poetics " "  
Jan Mukarovsky, "Art as Semiotic Fact"  
Johnson "Where is Central Europe?"  
Halecki, "The Limits and Divisions of European History"

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

Critical papers	30% (15% each)
Midterm	25%
Final	25%
Class participation	10%
15-minute presentation on final topic	10%

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**COURSE CONTENT:**

Week 1 - Traditional approaches to literature: Basic terms

Week 2 - Franz Kafka: Parable and paradox

Week 3 - Witold Gombrowicz: Identity, history, and tradition

Week 4 - Bruno Schulz: The writer's memoir: a personal mythology

Week 5 - Mihail Bulgakov: *Virtual spaces*

Week 6 - György Konrád and Milan Kundera: Freeing of the dogma: a Central European experience

Week 7 - Vladimir Nabokov and Milosz Czeslaw: Writing in a different language: Transculturation and expatriation

Week 8 - Danilo Kiš: Pluri – discursiveness and subjectivity of historical narrative

Week 9 - Victor Pelevin and Jáchym Topol: New voices

Week 10 - Jerzy Kosiński: An altered biography

Week 11 - Aleksandar Hemon: *The location of culture*

Week 12 & 13 - Eva Hoffman, John Miska and David Albahari: A Canadian experience