

World Literatures

7.1 Module Overview									
Module Number		Module Title	World Literatures						
Stage of Principal Programme			3	Semester	2	Duration. <i>(Weeks F/T)</i>	12	ECTS	5
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2						
Analysis of required hours of learning effort									
Teaching and Learning Modalities					✓if relevant to this module	Approx. proportion of total (hours)			
Contact Hours									
In person face-to-face					✓	24			
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based									
Other									
<ul style="list-style-type: none"> Independent self- direct reading 					✓	46			
<ul style="list-style-type: none"> Research, preparation and completion of assessment 					✓	25			
<ul style="list-style-type: none"> Exam Preparation 					✓	30			
Total						125			

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	120
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area
	Staff - Learner Ratio X:Y
	1:120

Assessment Techniques – percentage contribution				
Continuous Assessment	40%	Proctored Exam – in person	60%	Practical Skills Based
Project		Proctored Exam – online		Work Based
Capstone (Y/N)?	N	If Yes, describe		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO On completion of this module a learner will be able to:	Related MIPLO #

1. Analyse and discuss a range of literary texts with reference to themes and issues such as colonialism, imperialism, slavery, liberational and revolutionary struggle, and capitalist-globalisation.	2, 3
2. Demonstrate a good understanding of postcolonial and comparative literary studies, and world-literary theory, and apply such critical perspectives to analyses of the prescribed works.	1, 4
3. To chart and evaluate the rise of the English as a hegemonic 'world language', and discuss the implications of this for the production, study, and analysis of literature written in 'foreign' languages.	2, 8
4. Demonstrate an ability to communicate knowledge of the period and its literature, to respond to constructive criticism, and to reflect on learning, through verbal, written, and digital means.	7, 8

7.3 Indicative Module Content, Organisation and Structure

This module focuses on critical, dramatic, and creative works of literature from a range of different countries and cultures which were written in, or have been translated into, the English language. These texts are studied through postcolonial, comparative, and world-literary critical perspectives.

Introductory classes outline the literary and critical scope and objectives of the module by charting the emergence and development of world-literary theory in the late 20th and 21st centuries. The next block of lectures analyses the work of a range of influential theorists, including Frantz Fanon, Edward Said, Pascale Casanova, Franco Moretti, and Slavoj Žižek.

Following this, the module undertakes in-depth analyses of a range of literary works using the theoretical tools and perspectives examined in the preceding 'theoretical' section of the course. The authors to be studied include: Michel de Montaigne, Walter Raleigh, Shakespeare, Aphra Behn, Samuel Johnson, Jonathan Swift, Joseph Conrad, James Joyce, W.B. Yeats, Gabriel García Márquez, Juan Rulfo, Maya Angelou, Chinua Achebe, Naomi Shihab Nye, Monica Ali, Zadie Smith.

7.4 Work-based learning and practice-placement *(if applicable)*

N/A

7.5 Specific module resources required *(if applicable)*

N/A

7.6 Application of programme teaching, learning and assessment strategies to this module

This module is taught through 24 (50-minute) lectures, and 4 (fortnightly) tutorials. Lectures will encourage detailed analyses of the prescribed texts, and also make use of websites dedicated to specific writers, literary works, and theoretical perspectives. Tutorials will function as discussion-groups which afford learners the opportunity to raise their own questions and thoughts concerning the prescribed course-work. (Learners will be asked to come to tutorials with 1/2 questions/observations to facilitate these discussions.)

Moodle will be used to provide learners with detailed information concerning the aims and objectives of the module, assessments, and the key themes and issues discussed in individual lectures (through Powerpoint). Moodle will also be used to provide learners with access to relevant video-recordings, online essay, journal and newspaper resources, documentaries, and useful websites.

Learner learning is evaluated through: weekly in-class quizzes (10%); a written assignment (30%), and a proctored (2-hour/2-Question) written examination (60%).

7.7 Summative Assessment Strategy for this module

MIMLOs	Technique(s)	Weighting
1	Multiple choice/short answer quizzes which take place towards the end of lectures, and which contain questions relevant to issues raised during that class.	10% (Each quiz is weighted at 2% of the total mark for the module. i.e. Only the top five results count towards the learner's final mark.)
1, 2, 4	A written assignment (1750-2000 words) on one or more of the theorists or theoretical perspectives studied during the first block of lectures.	30%
1, 2, 3	A 2-hour / 2-question proctored exam on creative writings studied in the module	60%

7.8 Sample Assessment Materials

In-Class Quizzes:

Each quiz contain 5 multiple-choice, True or False; Short-answer type questions based on material covered in that same class.

Essay Assignment:

A 1750-2000 word essay on a topic addressed in the mid-section of the module.

Sample essay-title:

'[S]tories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history.'
(Edward Said, *Culture and Imperialism*)

Discuss and evaluate the arguments presented by any one of the literary theorists you have studied on this module in relation to the following essay-topic: literary production and imperialist/anti-imperialist discourses.

Final exam

1. That Shakespeare's play *The Tempest* (1610-11) was inspired by contemporary colonial projects, and writings about the 'New World', has been noted by many scholars. There is, however, still significant debate about the extent to which this drama can be said to support (or 'legitimate') colonial practices.
Write an essay that outlines the relevance of Renaissance-era colonialism to a reading of *The Tempest*, and which considers the extent to which this play 'legitimizes' colonial practices.
2. Chinua Achebe wrote his novel *Things Fall Apart* in English. Consider the implications of this decision for assessments of the novel as a postcolonial work of literature.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

7.9 Indicative reading lists and other information resources

Indicative Core Reading:

William Shakespeare, *The Tempest* (1610-11)
Chinua Achebe, *Things Fall Apart* (1958)
Kate O'Brien, *The Land of Spices* (1941)
Monica Ali/Sarah Gavron (Director) *Brick Lane* (2007)

Indicative Critical Reading

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London: Routledge, 1989)

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Post-Colonial Studies Reader* (London: Routledge, 2006)

Barry, Peter, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester, UK: Manchester University Press, 2009)

Casanova, Pascale, *The World Republic of Letters*, Malcolm DeBevoise, trans. (Cambridge MA: Harvard UP, 2007)

Gilroy, Paul. *The Black Atlantic* (Cambridge: Harvard University Press, 1993)

Fanon, Frantz, *The Wretched of the Earth*. Constance Farrington, trans. (London: Grove Press, 1963)

Fredric Jameson, 'Modernism and imperialism' *Nationalism, Colonialism, and Literature*. (Minneapolis: University of Minnesota Press, 1990)

Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies* (Cambridge: Cambridge University Press, 2004)

Loomba, Ania, *Colonialism-Postcolonialism* (London: Routledge, 1998)

Moretti, Franco, *The Modern Epic: The World System from Goethe to García Márquez* (London: Verso, 1996)

-----, "Conjectures on World Literature" (New Left Review (I) 2000)

Said, Edward W. *Culture and Imperialism*. London: Vintage, 1994

Other Resources

Carlow College P.J. Brophy Library

ejournals.ebsco.com

www.jstor.org

Lecture notes

Moodle

Quercus

Powerpoint