City University of Hong Kong
Course Syllabus

offered by Department of English
with effect from Semester A 2018 /19

Part I   Course Overview

Course Title:	**World Literatures in English**
Course Code:	**EN6509**
Course Duration:	**1 semester**
Credit Units:	**3**
Level:	**P6**
Proposed Area: *(for GE courses only)*	☐ Arts and Humanities ☐ Study of Societies, Social and Business Organisations ☐ Science and Technology
Medium of Instruction:	**English**
Medium of Assessment:	**English**
Prerequisites: *(Course Code and Title)*	**Nil**
Precursors: *(Course Code and Title)*	**Nil**
Equivalent Courses: *(Course Code and Title)*	**Nil**
Exclusive Courses: *(Course Code and Title)*	**Nil**

Part II   Course Details

1.   Abstract
(A 150-word description about the course)

This course studies world literatures in English across a range of genres, historical periods, and geographical regions. Texts are examined in their cultural and historical contexts and through their various modes of circulation. Discussions address questions such as those relate to the idea of 'world literature', cultural identity and place, translation and multilingualism, as well as the dynamics between globalism and localism, belonging and migration.   The course invites students to reflect on the intersection of language, literature and culture and apply their knowledge in practical activities and in-class discussions. By focusing on world literature, students will learn how literature functions in various societies and periods as a form of cultural production, critique and imaginative community-building.

2.   Course Intended Learning Outcomes (CILOs)
(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs[#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	*A2*	*A3*
1.	Evaluate and examine the historical and theoretical contexts of world literatures in English		X		
2.	Recognize formal elements of literature such as genre, structure, style, and theme.			X	
3.	Understand and discuss the social, historical and cultural contexts of literary texts		X		
4.	Apply critical thinking and research skills to generate creative and critical responses to texts from a range of linguistic and socio-cultural perspectives		X	X	X
* If weighting is assigned to CILOs, they should add up to 100%.		100%			

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

A1:   Attitude
  Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.
A2:   Ability
  Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.
A3:   *Accomplishments*
  Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)
(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
1	Interactive lectures about key concepts related to the special topic in English Literary Studies	X		X	X			
2	Assigned readings related to the weekly topic	X	X					
2-4	Workshops and discussions related to relevant topics in English Literary Studies	X		X				
3-4	Short reflections and final research paper	X	X	X	X			

4. Assessment Tasks/Activities (ATs)
(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4				
Continuous Assessment:100%								
Group Literary Project	X	X	X	X			30%	
Response Paper	X	X	X	X			20%	
Research Paper	X	X	X	X			40%	
Participation and Discussion	X	X	X				10%	
Examination: ____% (duration: , if applicable)								

* The weightings should add up to 100%.

100%

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
Critical Essay/ Response Paper	Argumentation	Thesis is clear and appropriate for the writing task. There is a sense of originality in the way the writer has answered the question. Ideas are well supported and conclusions reveal a progression of ideas	The responses contain sharp ideas that are clearly expressed, original, and thoughtfully supported.	Elements of B and D	The topic is clear but there is little originality in the way that the writer has answered the question. Ideas are not always supported. There is little sense of progression as the paper develops.	The essay appears to be off topic or only loosely related to the task. The writer may have misunderstood the question.
	Language	Exceptionally well composed. Words are used with precision and accuracy. A wide variety of sentence structures are used.	Strong control of language and a wide lexical range. Grammatical structures are varied and well constructed. Small errors may persist but the meaning is sharp and clear.	Effective and functional control. Basic ideas are communicated effectively. Errors cause minimal distraction.	There is a high density of errors, causing strain for the reader. The meaning is sometimes lost or unclear	Almost every sentence has some kind of error, which causes serious problems for the reader. The meaning is often lost or distorted.
	Engagement	Sophisticated critical reading and interpretative skills apparent.	The discussion of the primary texts is appropriate and sufficiently detailed. There is a sense of the writer critically engaging with the texts.	Elements of B and D	Some discussion of the primary texts, but mostly in general and broad terms. The selection of primary texts may not be appropriate for the task. Citation methods are not clear or inconsistently applied.	Very little if any engagement with the primary texts
	Presentation	The written assignments are extremely well presented in terms of font, layout, spacing, headings, and citation	The written assignments are well presented in terms of font, layout, spacing, headings, and citation	The written assignments are adequately presented in terms of font, layout, spacing, headings, and citation	The written assignments are poorly presented in terms of font, layout, spacing, headings, and citation	The written assignments are very poorly presented in terms of font, layout, spacing, headings, and citation

Group Literary Project	Ideas	The main ideas are creative, original and compelling	The main ideas are thoughtful and contains elements of originality	There are some interesting ideas, though the project appears to be lacking in terms of original or creative ideas.	The project appears to be lacking in terms of originality or relevance.	The project ideas are generally incoherent, or irrelevant to the chosen topic
	Content	The key ideas of the creative project are very well expressed. Demonstrates an excellent understanding of the literary text. Establishes an intertextual relationship with the source text while demonstrating a strong sense of originality	The key ideas of the creative project are well-articulated. Demonstrates a very good understanding of the literary text. Establishes an intertextual relationship with the source text while demonstrating some elements of originality	The key ideas of the creative project are to a large extent conveyed. Demonstrates a fair understanding of the literary text. The intertextual relationship with the source text can be strengthened. The project may be lacking in terms of original or creative ideas.	The main ideas are unclear. Demonstrates limited understanding of the literary text. The intertextual relationship between the source and the creative response needs to be strengthened. The project is lacking in terms of originality or relevance.	Failed to demonstrate an understanding of the literary text. There is no attempt to establish an intertextual relationship with the original text. The project is lacking in terms of relevance.
	Presentation	The creative project is extremely well-presented. The chosen approach and medium succeeds in bringing out the major features and ideas of the project.	The creative project is well-presented. The chosen approach and medium to a large extent brings out the major features and ideas of the project.	The creative project is to a large extent clearly presented. The chosen approach and medium may not bring out all the key features and ideas of	The creative project is not effectively presented. The chosen approach and medium is not effective in bringing out the key ideas of the project.	The presentation appears to be incoherent and is in lack of consideration.
Participation	Participation in in-class activities	Makes significant contribution to in-class discussion and completes tasks satisfactorily.	Makes occasional contribution to in-class discussion and completes the tasks satisfactorily.	Seldom makes contribution to in-class group discussion and in class tasks.	Little evidence of participation in class; completes very few in-class tasks.	Fails to complete in-class tasks or participate in class discussions.

Part III   Other Information (more details can be provided separately in the teaching plan)

1. **Keyword Syllabus**
   (An indication of the key topics of the course.)

   World literatures in English, novel, short story, migration, belonging, globalisation, transnationalism, translation, localism.

2. **Reading List**
2.1 **Compulsory Readings** (tentative list to be finalised by the instructor)
   (Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	*The Tempest*, William Shakespeare
2	*Heart of Darkness,* Joseph Conrad
3.	*Invisible Cities,* Italo Calvino
4.	*Loops of Jade (selections),* Sarah Howe
5.	*Never Let Me Go,* Kazuo Ishiguro
6.	Other texts, such as short stories and poetry, will be distributed by the instructor.

2.2 **Additional Readings**
   (Additional references for students to learn to expand their knowledge about the subject.)

1.	*Cambridge Companion to World Literature.* Eds. Ben Etherington and Jarad Zimbler. Cambridge: Cambridge University Press, 2018.
2.	Haen, Theo d'. *Routledge Concise History of World Literature*. London: Routledge, 2012.
3.	Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton: Princeton University Press, 2011.
4.	Damrosch, David: *What Is World Literature?* Princeton: Princeton University Press, 2003
5.	Damrosch, David, ed. *World Literature in Theory*. London: Wiley-Blackwell, 2014.
6.	Walkowitz L. Rebecca. *Born Tranlsated: The Contemporary Novel in an Age of World Literature.* New York: Columbia University Press, 2017.